This selective bibliography for production and study of modern plays was compiled by the NCTE Liaison Committee with the Speech Communication Association and the American Theatre Association. The introduction, "A Guide to Play Production," discusses general criteria of play selection and provides an overview of the collaborative process of producing a play, focusing chiefly on the role of the director in giving conceptual unity to the production. Approximately 850 plays are described and arranged according to playwright in the section entitled "Guide to Play Selection." The appendixes include listings of publishers, distributors, or agents who control amateur performance rights to plays described in the guide. Addresses of authors representing their own works, if known, are also given. The bibliography of anthologies and collections lists over 400 volumes which contain plays listed in this guide. Included are author and title indexes, as well as a topical index and an index arranged according to the number and sex of the players required in each play. (LL)
Guide to Play Selection
Third Edition

A Selective Bibliography for Production and Study of Modern Plays

The NCTE Liaison Committee with the Speech Communication Association and the American Theatre Association

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Preface

The publication of the Guide to Play Selection, third edition, represents a triumph of faith, hope, and charity over such obstacles as thousands of miles between members of our committee, impossible schedules in our respective institutions, and the usual drain on patience when a project takes almost a decade to complete. When the letter of June 23, 1967, arrived designating me the continuing chairman of the committee to update the Guide, I thought that it would be a matter of a year or two only before the task was completed. Well, actually eight years have transpired, but they were worth the waiting, for what has resulted, thanks to the energies of our committee members and the guidance of the NCTE Editorial Board, is a far better reference work than the second edition. Let me, like Elizabeth Barrett Browning, count the ways

This is the first reference work of its kind prepared by representatives of three distinguished organizations interested in promoting all the communication arts, and especially the love and growth of the theater. Since the inauguration of the liaison committee, the Speech Association of America has become the Speech Communication Association, but Executive Secretary William Work has ever remained with our committee, to attend every annual meeting and give of his wisdom and counsel. The American Educational Theatre Association has become the American Theatre Association, and several executive secretaries have come and gone, but their interest has never waned.

The third edition features three new sections not found in the second. The introduction, "A Guide to Play Production" by Julian M. Kaufman, discusses general criteria of play selection and provides an overview of the collaborative process of producing a play, focusing chiefly on the role of the director in giving conceptual unity to the production. The section on musical plays directs attention to the most popular of all theater forms in America, a genre that in our lifetimes has advanced from an emphasis solely on comedy to treatments of the most serious and significant social concerns. The unique section on plays by Afro-Americans, specially written on request by Darwin T. Turner, provides a selective, representative list of plays written by black Americans, including dramas specifically designed for presentation to audiences in black communities.

In addition to author and title indexes, the third edition includes an index arranged according to the number and sex of the players required in each play, and a topical index. Anthony Roy Mangione graciously brought his knowledge of ethnic literature to bear in the categorization of plays having ethnic interest for inclusion in the topical index. His work is especially of value in a time when greater attention is paid to the contributions of the various ethnic and national groups of our American culture.
Nearly 850 plays are described, over 100 more than the second edition. To lend some structure to an otherwise formless list, these have been arranged according to playwright. The bibliography of anthologies and collections, generously provided by Christian H. Moe and Jay E. Raphael, lists over 400 volumes containing plays described in this guide. Although this represents a smaller number of works than were found in the second edition, greater attention has been paid to the selection of in-print, frequently paperbound editions. Morris Schreiber contributed to the final updating of the Guide by amplifying the section on television plays.

Of the NCTE Committee on Playlist who prepared the second edition of the Guide to Play Selection in 1958, Francis Griffith, Marcus Konick, and M. Jerry Weiss consented to serve on the liaison committee to prepare the third, signifying their interest and devotion to the theater. To the original committee there were many additions, including Richard L. Loughlin, Robert R. Buseick, William E. Schlosser, and Julian R. Hughes, but Professor Hughes had to resign because of heavy commitments elsewhere. However, when the bulk of the proposed work became apparent and it became clear that the Guide would have to be shortened, the Editorial Board recommended concentration on modern drama (roughly 1870-present) to effect the least painful excisions of material. Regrettably, the splendid sections prepared by Professor Griffith on ancient, Asiatic, medieval, and Renaissance drama, the excellent section on plays from 1650-1870 prepared by Richard Loughlin, and the section on guidance plays by Professor Weiss all had to be omitted. To all I wish to express my personal gratitude for their hard work, which could not be rewarded but which I hope will see publication in some other form.

As the Guide to Play Selection, third edition, finally sees the light, I wish to thank all members and associate members of our committee for their devotion to the cause, their tireless efforts, and their good-humored patience with all kinds of delays; to the executive secretaries of the three sponsoring organizations who were always ready to assist us in every way; and to Paul O'Dea, NCTE director of publications, and Duncan Streeter, staff editor, who took many a burden off the shoulders of the members of our committee. I am, of course, human and prejudiced. But I believe that what we have here is the best reference book of its kind, not only because representatives of three professional organizations participated, but because das Ding an sich is so good. It will assist countless students of the theater to find plays for reading and production; it will help directors of high school, college, and community theater groups to find plays that are suitable for their particular audience; it will inspire lovers of the theater arts to read more in the field; it should lend a helping hand to the ever-present revival of that Fabulous Invalid, the Living Theater. Ave atque vale, my fine and loyal committee, and may you rejoice in the reception of your splendid
work. And may the three sponsoring organizations cooperate on many similar projects in harmony and peace at a time when such words have almost become obsolete in so many fields.

Joseph Mersand,
Chairman, NCIE Liaison Committee with the SCA and the ATA

York College of the City University of New York
A Guide to Play Production

Play production may be defined as a process that brings the playwright's words to life through the performance of the actors; the response and reaction to those words in movements devised by the director; the sense of time, place, and mood established by the sets, lights, and costumes; and, for a comparatively short time, the dramatization of a facet of life before a live audience. Play production is theater. It is an all-inclusive experience with a cast that includes the playwright, the producer, the actors, the director, the designers, the technicians, the accountant, the investors, and the theatergoers. It is not limited, as some think, to the work of the designers and technicians. Rather, play production is a collaborative process that demands cooperation from all the theater's practitioners for the purpose of entertaining and enlightening an audience.

Selecting the Play

Methods for selecting the play vary. In the commercial theater, the producer selects the play. The selection may represent a play chosen from several recommended by professional play-readers hired by the producer. In the regional theater, the artistic director submits a list of plays to the board of directors for approval. The list usually recommends various combinations for a season of plays. In a community theater, a committee of play-readers make recommendations to an executive board that, in turn, offers a choice of one or more plays to a director-member. In the university theater, a theater department member indicates a choice within the framework of departmental policy and approval. In the secondary school theater, the teacher-director makes the choice, generally with the tacit approval of the chairperson and principal, and sometimes in conjunction with a student play-reading committee. Play selection is an exacting task and responsibility because a good percentage of the success of the venture depends on finding a play that will provide a meaningful play production and play-going experience. In selecting a play, therefore, consideration should be given to the play's dramatic values, artistic challenge, cast availability, production costs, and audience appeal.

Dramatic Values

An examination of a play's dramatic values necessitates evaluating the relative theatrical, worth and strength of the dramatic elements that constitute a play. To begin, a play is a story meant to be performed by actors in front of an audience. Similar to a story, a play has a theme, plot, locale, and characters. Dialogue is the chief means by which the theme is developed, the plot advanced, and the characters explored. The theme is the idea of the play, the reason for its existence. It is the playwright's statement of his view of the world in which he lives. Thus, the theme is the heart of the drama that
unfolds. All else is but additional dramatization of it. Consequently, a strong theme—and certainly in the case of farce and melodrama, a plausible one—is a plus factor in choosing a play because a strong idea will immediately catch and hold the interest and attention of the audience. The plot of the play consists of a number of related incidents and events that provide a course of action for developing the theme and exploring the characters. A weak plot may endanger the development of a strong theme because the story line may lead nowhere, whereas a strong plot may enhance a weak theme for the very reason that a good story can be enjoyed even when the basic premise is inconsequential. Characters personify the theme and are the prime movers in instigating what happens in the play. Carefully delineated characters provide portraits that reveal insight into human needs and behavior. Too, characters in pursuit of a course of action invariably conflict with those who feel and think otherwise. The result is a recognizable contest of wills, a display of emotion, a gasp of surprise, a moment of suspense, a question of outcome. Although all plays contain the same dramatic elements—theme, plot, characters, dialogue, conflict, action, emotion, surprise, suspense—not all plays are equally strong in the theatrical value of each element. When all the dramatic values are equally strong theatrically, the play is a likely masterpiece. When the elements are balanced in theatrical strengths and weaknesses, chances are that the play is at least stageworthy. In any case, analyzing and evaluating the dramatic values of a play can help one make the most of a play's strengths and suggest ways to minimize the weaknesses when directing, performing, and producing it.

Artistic Challenge

A play should challenge the creativity of the actors, the director, and the designers. Too, a play should challenge the cultural sights of the community. The actor is the human instrument that brings the character to life on stage. The actor's body gives the character form and shape. The actor's speech mechanism gives the character a voice to speak his thoughts and exclaim his emotions. The actor's intellect permits the character to think and respond. The actor's imagination creates a world on stage within which the character can function. The director is the interpreter of the words written by the playwright. He must translate those words into movements devised for, and characterizations extracted from, the actor. He must convey his interpretation through a directorial concept to the designers. The director must orchestrate the flow of events and the exploration of character to focus attention on the theme. The designers visualize the concept and the interpretation through sets, lights, and costumes. If the actors, and the director, and the designers are to mature as creative theater artists, then the selected play must challenge their respective talents. If the actors, and the director, and the designers are to develop range as creative theater artists, then a variety of plays must be selected to
challenge their respective talents. Similarly, if a community aims to raise its cultural horizons, then the selected play should stimulate community imagination and awaken support of theater in the community. Challenge is an important factor in play selection because it recharges the creativity and the imagination of the theater's practitioners. Moreover, challenge encourages growth through experimentation with the new and different, development through trial and error, and maturity through experience and evaluation.

Production Costs

Once a play begins to receive serious consideration for production, there is a need to determine whether or not an adequate budget is available to absorb the costs of royalty, set construction, lighting equipment, and costume rental. Unless specified otherwise, a playwright is entitled to a royalty. He is protected by law from a production of his play that has been mounted without prior arrangements with the play-leasing company that controls the performance rights. The royalty scale is often a graduated one, decreasing each night if there is more than one performance. Sometimes there is a flat fee for an extended run. Play copies must be purchased from the play-leasing company. Copies cannot be reproduced, and a notice of the permission granted must be printed in the program. Usually, the royalty cost for a musical is higher than that for a legitimate play. The popularity of the musical at the box office accounts for the differences in royalty cost. If there is any question about the condition under which the play is being performed with respect to royalty payment, the play-leasing company should be contacted immediately. The Dramatic Publishing Company makes the following distinction in the payment of royalty when a play is being rehearsed or performed in the classroom:

When a play is used in a regularly scheduled class where no one is present other than the students and the instructor, no performance takes place. The moment you invite anyone in to watch, you have an audience, and therefore a performance. The only way we know of for differentiating a rehearsal from a performance is by the presence of an audience. If the person invited in is the principal, the superintendent, or some other school official, no royalty is due. If, however, parents, other students, or any other member of the public witness the performance, whether they pay admission or not, then a royalty fee must be paid. A performance given without prior arrangements is a violation of the law.

Set construction is a costly item for many reasons. Construction materials are expensive. The play may have more than one set,
and it may be that a stock of flats does not exist. New flats, therefore,
must be constructed rather than old ones rebuilt. Lighting equipment
is expensive, and invariably there always appears to be a need to either
purchase or rent the needed equipment. Each play is in its own way a
period play. Consequently, costuming a play can be costly. If the
play is a modern one, some of the cost can be offset by using the actor's
wardrobe, if it is appropriate, or by purchasing clothing from thrift
shops. If the period of the play is removed from the present, however,
there is the need to rent costumes, especially if the organization does
not employ a professional costumer. Costumes are expensive to rent,
and the cost increases when the cast is a large one and when there are
several costume changes. Additional production costs include the mak-
ing or renting of special props, advertising and publicity costs, and
payment for custodial assistance. Too, if the organization does not
have its own theater, there is the cost of renting an auditorium. Pro-
ducing a play is a costly venture. No play should be undertaken
without an adequate budget.

Audience Appeal

A play should be analyzed for its appeal to an audience. Factors of audience
appeal include identification with theme, plot, and characters; participation in
the action; and response to the reputation of the play and the playwright. Audience interest is aroused and
audience identification with the theme occurs when the idea of the
play is explained from a common experience or universal truth. An
audience identifies with the theme of Arthur Miller's The Crucible
because the rights of the individual and the freedom to believe and
worship as one chooses in the society of which one is a part are universal
rights and beliefs recognized and practiced in a free society. An
audience identifies with the plot of a play when the plot or the course
of action follows a recognizable pattern or ritual that parallels life.
The course of action of Thornton Wilder's Our Town, for example,
follows a life cycle that includes daily living, love and marriage, and
death. An audience identifies with the plot when the plot or the course
of action follows a recognizable pattern or ritual that parallels life.

An audience identifies with the tortured characters in Eugene O'Neill's Long Day's
Journey into Night because the human frailties of the Tyrone family
are the human frailties of humanity. An audience responds favorably to a play when it is permitted
to participate in the action. Ayn Rand's The Night of January 16th,
for example, draws a jury from the audience at the beginning of the
play. The jury sits on stage throughout the play, is locked up during
intermission, and passes judgment on the prisoner at the end. Our Town makes the theatergoer a member rather than a spectator of the
wedding by bringing the wedding procession down the aisles of the
auditorium. Plays that contain monologues, asides, and soliloquies
invite participation. The character speaks to us directly, tells us his
thoughts, thus involving us as his confidantes in the action that follows.

The reputation of the play is a strong audience appeal that should not be overlooked when selecting a play. The sweet smell of success spreads fast, and theatergoers are attracted to the box office because the play has proved a commercial success elsewhere. People want to see what others have seen and enjoyed, with or without the original cast. Similarly, the reputation of the playwright is an appeal factor. There is no denying that the plays of Arthur Miller, Tennessee Williams, Edward Albee, and Neil Simon arouse and stimulate theatergoing. Of course, the danger of always selecting the popular boxoffice play is limited play production and theatergoing experience.

In summary, the play is the foundation on which the theatrical experience rests. It is the catalyst that sets the dynamics of the theater in motion. Therefore, if the play production experience is to prove a rewarding and successful one, it is important to select a play that justifies the time and energy of the actors, director, and designers. It is equally important to select a play that will motivate an audience to give its time and its energy, as well as its money, to enjoy the theatergoing experience.

Producing the Play

The producer initiates the production of the play. His choice may be based on his belief in the stage worthiness of the play. He may be moved and inspired by its literary and artistic merits. His longtime association with the playwright may be another reason for choosing the script. Too, his friendship with a star may result in selecting a particular play for production. His commitment to the theater may lead him to select a play by an unknown playwright which has a pertinent theme but which may prove unpopular at the box office. Or, he may identify his choice as a certain success. The producer in today's theater continues to fill the responsibility of the actor-manager of the nineteenth century acting company, the patentee of the Restoration acting company, the manager of the Elizabethan acting company, and the Archon in the Greek theater.

The producer in the commercial theater is responsible for raising money to finance the cost of the production. Part of the financing may come from the producer's personal funds while the remainder is solicited from friends or "angels." In regional and community theaters, financing is generally obtained from theatergoers who either purchase tickets for a single attraction or who advance the cost of a subscription series. It is not unusual for an organization to receive a government grant or subsidy. In the university theater, a drama department is generally allotted a production budget by the university. In the secondary school theater, the activity is either self-supporting through ticket sales or financed in part through general organizational funds. The expenditures of money require an administrative and business staff that includes lawyers to handle necessary contracts and
accountants to verify the payment of salaries, the purchase of equipment and materials, and the cost of advertising and publicity.

Fig. 1. Theater Organization

Generally, the producer is only indirectly involved with the artistic interpretation and performance of the play. He usually selects a director whose interpretative concept agrees with his own. He hires designers whose visual concepts represent an extension of the directorial concept. Unless he is obliged to exercise his prerogative to take issue with concepts and interpretations, or unless there is a need for him to reconcile differences in artistic concept, the producer remains in the background, keeping a watchful eye on financial expenditures and the artistic development of the play.

Directing the Play

The director reads, studies, and analyzes the play assiduously. He reads the play many times to crystallize his understanding of the theme and how it is organized and developed by the playwright through the plot and the characters. The director studies the play to determine its structure, carefully noting the initial incident that propels the action forward, observing how situations occur and how scenes develop as the action approaches the climax. The director examines the resolution to the play, pondering its relationship to the characters and earlier scenes in the play. He studies the episodic structure of another kind of play, contemplating the probable impact its cumulative effect will have upon the audience. He explores the play to determine its style in production and performance. He analyzes the characters to discover inner feelings that motivate outer actions and behavior. He thinks of the characters in terms of people he has known, friends he has observed, actors who can flesh out the silhouettes created by the playwright. The first phase of directing the play finds the director
stepping himself in the work of the playwright in order to cast the play, plot and block the movement, rehearse the actors, confer and plan with the designers.

Directorial Concept

Early on, the director develops a directorial and production concept as a result of studying and analyzing the play. The directorial concept is derived from the director's understanding and interpretation of the play as he envisions it in terms of the dynamics of the theater. The directorial concept becomes the basis for staging the play as well as the director's frame of reference when motivating the actors and when conferring with the designers. The director communicates his directorial and production concept to the designers in terms that are neither too general to mislead nor too specific to stifle the creativity of each designer. Accordingly, the director describes how he visualizes the environment of the play without encroaching upon the artistry of the scene designer. He depicts how he sees the characters costumed without obliterating the creativity of the costume designer. He outlines the feeling of the dominant mood and its variations without imposing upon the skill of the light designer. In time, the set designer furnishes the director with a ground plan and either a perspective sketch or model set. The costume designer submits sketches and a costume chart for the director's approval; the light designer provides a lighting plot for his consideration. Through discussion and conference during the rehearsal period, the director and the designers exchange ideas and resolve problems in order to mount a production that reflects a collaborative effort to the audience.

Casting

Properly casting actors whose talents can best serve the needs of the play is a difficult and complex procedure because it demands spending a relatively short period of time on a crucial element of play production. In the commercial theater, the problem is resolved by hiring professional actors with established reputations and by auditioning actors recommended by agents. In regional and summer theaters, casting is by assignment. Generally, the actor knows the roles he will play and contracts to join the company because of the experience some roles offer. In the university, community, and secondary school theater, open casting is the general procedure in order to provide everyone interested with an opportunity and to avoid accusations of prejudice in casting. The first call may be a reading or discussion of the play. At another time, actors may read for specific parts in specific scenes with other actors. Some directors employ a personal interview with each candidate because this method provides an opportunity to establish a working relationship if the actor is cast and because it provides the director with an opportunity to discuss the role and the play under conditions that are relatively pleasant for the actor. Other directors
test the imaginative powers of the actor by asking him to perform a pantomimic improvisation that may or may not be related to the role. Too, in casting the play, directors take into consideration the actor's physical appearance, age, voice, diction, and sense of movement. Casting is an unenviable directorial task because the pressure of beginning rehearsals in order to meet a performance date and keep to a production schedule necessitates quick decisions that are sometimes regretted.

Plotting the Movement

In addition to reading the play to determine its theme, studying the play to discover its structure, and analyzing the play to understand its characters, the director scrutinizes the play to discover its pattern of movement. In the development of the plot, the director finds the natural coming and going of characters as one incident ends and another begins or as one character enters and another leaves. In what the characters say and feel, he perceives a motivation for behavioral movement. In what the characters do, he detects an underlying ritual that prompts movement. In shifting interests and alliances, he beholds a change in focus that actuates movement. Out of his experience with the ritual of everyday living, the director invents movement or business that is appropriate to the scene and the characters involved. When he can picture the movement of the play in his mind's eye, the director is ready to write down his directions. In the margin of his working script, the director records his directions to the actors in stage shorthand: "I. xdc sofa," meaning, "Walk cross down center to the sofa." Frequently, the director draws a rough sketch of the ground plan and marks the placement of characters who are arranged in group positions. At rehearsal, each actor writes the directions in his script. The stage manager or his assistant inscribes the directions in the production book copy. Plotting the movement finds the director alone in his most creative moment, a moment when the imaginative stirrings in his mind find their way to paper. Blocking the play finds the director testing his imagination by having the actors physically perform the created movements.

Rehearsing the Play

Rehearsing the play includes blocking the movement, motivating and coaching the actors. Blocking the movement is the physical working out of the planned movement written by the director in the margin of his script. Blocking the movement puts the play on its feet through the physical actions of the actors as they make their entrances and exits and as they engage in physical actions that emanate from the characters' behavior. Blocking the movement requires patience from the director and the actor because the director must stage the play at a time when the actor must absorb the movement as part of his characterization and simultaneously struggle to learn lines and identify with the personality of the role he is playing. Novice directors are
cautioned to analyze printed directions. These printed directions represent patterns of movement devised by the original director and recorded by the stage manager. Sometimes the recording is neither complete nor accurate. If the directions are not analyzed and understood for concept, the novice director may find that his staging is without focus and meaning.

Motivating the actor finds the director collaborating with the actor in creating a character without stifling the actor’s imagination and creativity. The actor should conceive the character. He searches into the character’s past to determine what previous experiences contributed to his present behavior. He examines his relationship to the other characters in the play to determine what his response to them should be. He imagines a private life and a private world for his character and selects from both that which he can use in building a stage world for the role he plays. The director cultivates the character conceived by the actor, stimulating the actor through exercises that challenge and titillate the actor’s imagination and creativity. The character that emerges is the child of the actor. Its development is the work of the director. "Rehearsing the play" begins with the words of the playwright as printed, symbols. It ends with the words of the playwright spoken by actors and performed before an audience.

The Director Today

The director in the twentieth century theater is a creative and interpretative artist who is mainly responsible for bringing life to the words and thoughts of the playwright. His eminence in our theater is the result of the realization that play production is a collaborative process, that the mounted play must reflect an integration of skills and talents, and that one person must have the authority and ability to both interpret the play and synthesize the talents and skills of the actors and designers. Although the counterpart of the director may be found in the playwright, the prompter, the actor-manager, and the stage manager in other eras of the theater, the director did not gain recognition as a skilled and imaginative craftsman apart from other theater practitioners until the latter part of the nineteenth century. Then the exemplary and esthetically exciting productions mounted by George II. Duke of Saxe-Meiningen, brought into sharp focus the wisdom of making one person responsible for planning all phases of a production and, further, justified his having the authority to execute the plan by overseeing and coordinating the skills of the actors and the designers to achieve a unified production. Andre Antoine in France, Otto Braham in Germany, Harley Granville-Barker in England, Konstantin Stanislavski in Russia, and David Belasco in the United States followed the Duke’s example and contributed to the identification of the function of the director. The highly creative and imaginative director’s accomplishments of Max Reinhardt established the director as an interpretative artist in the theater.
Designing the Set

The set designer first reads the play to learn what it is about and what it has to offer in the way of a theater-going experience. He then reads and studies the play in depth in order to evolve a design that visualizes the environment in which the action takes place. From information supplied by the playwright, the designer learns the hour of the day, the season of the year, the century in which the play occurs, and the locale of the action. Such information foretells mood, atmosphere, decor, and style. If the playwright has included a detailed description of the set, the set designer has little difficulty determining the size and shape of the playing area, the location of architectural features such as doors, windows, archways, and the placement of furniture, platforms, and stairways. Sir Arthur Wing Pinero, George Bernard Shaw, and David Belasco wrote detailed set descriptions to guide the set designer. If the playwright has provided only a one-line description of the set—"the palace of Oedipus," "another part of the forest," "the scene is Paris," or "the set designer must scrutinize and analyze the script to find a basis for his design. In the coming and going of characters he must discover the location of exits and entrances. In the dialogue and imagined behavior of the characters within a scene, he must recognize the need for and the placement of furniture. Whether or not a detailed description of the set has been provided by the playwright, the set designer must create an architectural environment that both visualizes and reflects the personalities of the characters that inhabit it.

The set designer prepares a ground or floor plan of the set after he has analyzed and discussed the play with the director. The plan outlines the physical boundaries of the set, thus giving shape to the acting area. It includes the location of windows, doors, stairways, and the placement of furniture. It is generally drawn to scale. The ground plan must have the approval of the director because he uses the plan in plotting the action. His thinking and that of the designer must be in accord if the director is to effectively use the acting area provided by the designer and if the movement is to appear logically motivated when it is performed within the constructed design.

A copy of the ground plan is furnished to the lighting designer for his use in placing lighting instruments and in planning a light design. After the director has approved the ground plan, the set designer draws sketches that depict his design in terms of architecture, furniture, decor, and color. The figure of one or more characters is generally included to show the relationship between an actor's height and the size of the set. Frequently when the play is one that has many scene shifts, the set designer will construct a model set. The model set helps demonstrate how scenery changes will be made and what plans are necessary to assure efficient changes by a crew. Too a model set is helpful in realistically depicting the set design to the director and producer. Finally, the submission of the ground plan, the sketch, and
the model set at various phases of production assures continuing collaboration between the director and designer and prevents negative feelings when changes occur without notification by either party.

The set designer in the professional theater holds a membership in the United Scenic Artists Union, Local 829, Brotherhood of Painters, Decorators, and Paperhangers of America. Membership is through examination that requires a demonstration of skill in costuming and lighting. In addition to designing the set and providing drawings from which the set can be constructed, the set designer is responsible for the procuring and designing of properties that are related to dressing the set but which are not related to the costumes of the actors. The latter, props, are the responsibility of the costumer. The set designer, in some theatrical organizations assumes the duties of the technical director when there is limited personnel.

Lighting the Play

The lighting designer comes to the director’s conference prepared to explain how his lighting concept of the play can contribute to its visual effectiveness. He exchanges observations with the director and the designers. The lighting designer discusses how he intends to employ color and intensity to support the mood and movement created by the director. He points out how his lighting concept will enhance the physical environment devised by the set designer. He speculates on the general effectiveness his color choices will have on materials selected by the costume designer. He expects and makes changes that will assure the collaborative nature of the undertaking. His concept is subject to the approval of the director.

The lighting designer uses the ground plan to make his concept a reality. In locating his lighting instruments on the plan, the lighting designer keeps certain lighting principles in mind. The first principle is to make the actor and the action visible to the audience. The second principle requires use of a logical light source. Two such sources are (1) natural, or light from a source that suggests time of day, weather, and season, and (2) artificial, or light from a source that is controlled by a switch or hand operated device. The third principle demands application of the qualities, light intensity, color, distribution, movement to the mood, atmosphere, and stage picture.

A basic method of lighting the six acting areas of the stage assures visibility of the actor and the action. Cross spotlighting of each acting area reveals the contour of the actor’s body and washes out a general flatness of the physical environment. Other instruments are used to highlight within the main acting areas and to provide a contrast in lightness and darkness as it applies to lighting the dramatic composition of the stage picture. An instrument schedule lists the number, kind placement and purpose of each instrument. The schedule is used when the instruments are physically hung and when attempting to locate the source of any mishap during the performance. A lighting cue
Fig 2. Cross Spotlighting Layout

Sheet is the work of both the stage manager and the lighting designer and represents a list of the various light changes that occur during the performance of the play.

Similar to the set designer, the lighting designer in the legitimate theater is a union member. Frequently, his responsibilities are assumed by the technical director in some theatrical organizations.

Costuming the Play

A costume is seldom worn by an actor and built by the costume designer. It tells us many things about the character who wears it without the character speaking a word. It reveals personality through choice of style, color, fabric, and accessories. Its fit and the manner in which it is worn suggest an emotional frame of mind. It announces a profession through use of uniform or established dress. A costume reflects social status through identification of dress with different levels of society. It points up a relationship between characters through identical trimmings, intermingling of colors, and similarity of line. A costume relates to the environment in which the play occurs, and it establishes a period through fabric and silhouette. It visually dramatizes the dramatic personae through the use of line and fabric. In conference with the director, set and lighting designers, the costume designer explains how his costuming concept contributes to visualizing the play.
Once his costume interpretation has received the director's approval, the costume designer proceeds to make his concept concrete. After he has researched the background of the period during which the action occurs, particularly the fashion of the time, the costume designer prepares a costume plot which contains a list of costumes worn by each character in the play, scene by scene, act by act. Next, a costume plate or sketch is drawn for each costume worn. The plate is usually in color with notations of fabrics, trims, and accessories. Frequently, swatches of materials are included. Canes, luggage, umbrellas, fans, and other props that seemly relate to dress worn by the character arehand props that are the responsibility of the costume designer. Additionally, a costume chart is drawn by the designer. It includes all costumes in silhouette and color in order to view the overall effect and to check for unity in concept and design. A costume parade during the dress rehearsal phase of producing the play reveals any need for adjustment in fit or design.

A costume may be built or dismantled and rebuilt when a trained and experienced costume designer is a member of the organization. Research will reveal the fashion style of the period, and with imagination, the costume designer will adapt the silhouette to the visual needs of the production. Also, a costume may be built or dismantled and rebuilt when a person who has a talent with needle, thread, and scissors is a member of the organization. Costume books will give instructions in pattern cutting. Materials need not be expensive or rich in texture; cost has nothing to do with effectiveness on stage, and frequently richly textured fabrics do not show up well under stage lighting. Moreover, curtains, drapes, bedspreads, tablecloths, and rugs make good costume fabrics, and discarded clothing can be rebuilt into effective costumes. Although costume rental can be costly, costume houses are reliable and cooperative in filling orders. It is important to give all the measurements required because rental costumes cannot be altered or tailored; and the measurements provide the costume house with a physical profile of the wearer. When costumes can neither be rented or built, then the wardrobe of the actor can be borrowed, providing that it meets the costume needs of the production.

Stage Managing the Play

The stage manager is a key person in backstage organization, both because of his many responsibilities during the rehearsal period and performance and because of his working relationship with members of the company. He is generally selected when the director is assigned or hired. More often than not, he represents the director's choice because he closely assists the director throughout the rehearsal period, assuming responsibility for running the performance and for keeping the director's interpretation of the play intact after the director has completed his work. The stage manager compiles and organizes a play production prompt book that includes a copy of the play with a recording of the
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Changes and Notes
director's plotting, ground plan and set design or sketch drawn by the set designer, light design plan and light instrument placement list devised by the lighting designer, costume chart, costumes submitted by the costume designer, music, sound, light, and curtain cues, and a summary sheet that includes the starting and ending times of each performance, weather conditions and weather performance, and a notation of any unusual event that may have occurred during the performance of the play. The purpose of the play production prompt book is to provide guidance for running the performance if the stage manager is indisposed and to provide a history of the production when the run of the play has concluded.

The stage manager functions as an assistant to the director, counselor to the actors, and coordinator to the designers. The stage manager assists the director in numerous ways. He posts all notices relevant to auditions and rehearsals. He makes the play available to the actors for study before auditions. He schedules the actor for his reading with the director. He manages the audition procedure, announcing the actor and turning his presentation according to prior instructions from the director. He arranges for callbacks. In the absence of the director, the stage manager begins the rehearsal. In the absence of an actor, the stage manager walks the scene. On occasion, he is asked to coach the actor or rehearse a scene. To the actor, the stage manager is a counselor who files his personal data with the business staff and encourages him in developing his characterization, listens to his problems and acts as intermediary in his association with the director and the producer. The stage manager serves as the director's liaison with the designers, advising them of changes in directorial concept calling them to production conferences, seeking from them information that relates to progress in achieving visual objectives. Similarly, the stage manager acts as the designer's liaison with the director, informing him of production problems and decisions. The stage manager coordinates all backstage activity during the last weeks of rehearsal and during the dress rehearsal period. He records all light cues, sound cues, music cues, and curtain cues in the play production prompt book. He times all scene changes. He checks all props. He sets up a stage manager's desk from which he can see the performance and from which he can order and relay all cues. He runs the dress rehearsal as though it were a performance. He maintains quiet backstage, enforces no smoking and no visitors rules. He takes the curtain call, and signals for house lights when he believes the audience has sufficiently rewarded the actors and the production with applause.

A person charged with such multifarious responsibilities and surrounded by such a variety of personalities and talents needs to be selected with care and consideration. He must appreciate the intricacies of play production. He must know backstage organization. He must relate to people. He must have leadership qualities. He must be com-
tent to be an unsung hero, who is indeed the one who makes the show go on. His is the role of the catalyst who organizes the creative efforts of all and who releases those efforts when the lights dim and the performance begins.

Evaluating the Production

The theatergoing experience is incomplete without an evaluation of the play, the performance, and the production. Inasmuch as it is within the nature of man to be discriminating, passing judgment on that which he sees and hears, accepting that with which he agrees, and rejecting that with which he disagrees, the theatergoer need not be a skilled critic in order to state his response to the play and the performance. Although he may not know or appreciate the fine points of playwriting, the theatergoer is tuned into life and is capable of commenting on the playwright's theme because the theme is a viewpoint of life with which the theatergoer is likely to be familiar. Similarly, the theatergoer is aware of both human behavior and emotions; he is, therefore, capable of commenting on an actor's performance because the performance is a characterization of a human being with whom the theatergoer is likely to be acquainted or with whom he can personally identify. However, the art and craft of both the director and the designer is specialized and unlikely to be within the occupational experience of the theatergoer. Because criticism of the production elements therefore tends to be cursory, the following questions are proposed as guidelines when discussing the contributions of both the director and the designers.

On Directing

a. Did the director's interpretation reinforce the theme and plot of the play?

b. Did the director develop arresting stage pictures and groupings to visualize theme, conflict, and character relationships?

c. Did the director evoke a mood appropriate to the emotional content of the play?

d. Did the director invent or make use of identifiable patterns of movement to underscore plot development, character behavior, and growth?

e. Did the characterization and the performances by the actors indicate a cast well chosen and assigned by the director?

f. Did the performance by the company reveal ensemble playing encouraged and generated by the director?

On Set Design

a. Did the set establish the locale, time, period, and mood of the play?

b. Did the set provide a credible habitat for the characters?

c. Did the set decorations and properties reveal inner feelings of the characters or relate to the meaning of the play?
d. Did the set allow for imaginative use of space by the director?

e. Did the set contribute to the general effectiveness of the production, or did it stand out as a design that distracted the attention of the viewers?

On Light Design

a. Did the light design illuminate the stage and the performers?
b. Did the light design establish the locale, time, period, and mood of the play?
c. Did the light design include "light pictures" that enhanced stage pictures created by the director?
d. Did the light design include imaginative special effects that were technically realized in performance?
e. Did the light design include numerous and complicated light cues that worked smoothly?

On Costume Design

a. Did the costumes establish the locale, time, period, and mood of the play?
b. Did each costume appear to be apparel chosen by each character?
c. Did the costumes tell you something about the characters?
d. Did the costumes collectively contribute to the general effectiveness of the production or did any one costume stand out as a distinctive silhouette that distracted attention from the play?

e. Did the entire production indicate a successful collaborative undertaking by the producer, director, actors, designers, and technicians?

Bibliography

Directing the Production


## Designing the Production


## Play Production

- **Gassner, John.** *Producing the Play.* New York: Dryden Press, 1941.

## Theater Appreciation

Guide to Play Selection
Guide to Entries

Sample Entry


B. Interior


D. General. 

E. Information about costumes.

F. Information about set requirements.

G. Number and sex of the players: m = men, w = women. Children, extras, animals, chorus, bit parts, possibility of doubling, as noted.

H. Distributor(s) of published playscript and price of book. Most entries list the playscript published or distributed by the firm issuing licenses for amateur productions and to whom royalties or performance fees must be paid. More than one publisher/distributor is sometimes listed. If the playscript contains other plays besides the one described, the words "in volume" or the title of the volume is given in parentheses. If no published playscript is available, the location of the play in a trade edition or in an anthology is noted (for information on the availability of plays in volume, see the title index to this guide, which is cross-referenced with the bibliography of anthologies and collections found in the appendix). Plays marked "manuscript" are available from the publisher/distributor in manuscript form. Consult the publisher's catalog for regulations pertaining to the rental of materials in manuscript, whether for previewing or performance purposes. For purposes of studying or previewing a play, a more inexpensive edition than the
playscript listed may occasionally be available from another source; consult *Books in Print* or *Paperbound Books in Print*, published by the R. R. Bowker Company, New York.

I. Restrictions and other information Because some plays may not have reached the end of their professional run, they may be available for amateur performances only in restricted territory. Other stipulations may pertain to admission fees, unsegregated audiences, or amateur performances.

**Royalty (performance fee)** All royalties quoted are for amateur performances and must be paid for each performance, whether or not an admission fee is charged. (Consult the publisher of the play for their definition of “performance.”) Where two figures are given, the first is for the first performance, and the second is for each subsequent performance of the same production. Unless otherwise noted, royalty fees are payable to the publisher/distributor of the playscript listed. “No royalty,” in general, refers to strictly amateur performances and does not necessarily apply outside the United States and/or Canada, nor to radio broadcasting or television productions. Permission must be obtained before planning any production of any play. *In all cases*, consult the publisher or agency in control of the play. For addresses, see the directory of play publishers and agents found in the appendix. Addresses of authors representing their own works, if known, are also listed in this directory.

**Note:** It is an infringement of copyright to copy all or part of any published play or unpublished play available in manuscript, by any means, including mimeograph, ditto, xerography, or any means of reproduction. Book prices and royalty fees noted are those found in publishers' catalogs and supplements of 1974-1975 and are subject to change without notice.
Short Plays

The one-act play, the most common short play, is designed to give a single unified impression, tending to emphasize primarily either character, or plot, or atmosphere. It usually deals with a single incident and contains one small group of characters.

The one-act play is as old or older than the longer form. The Greek tragedies are really one-act plays. So are early miracle plays. Even after the longer form had become dominant, many hundreds of one-act plays were written and played in the theaters of England and continental Europe. In the nineteenth century, it was the custom to produce a short play, called a "curtain raiser," as a preliminary to a longer one.

One-act plays are ideally suitable for amateurs. A bill of one-act plays usually gives a greater variety of characters, and a greater number of characters, than a single full-length play. They often furnish many more interesting problems in stagecraft. As a rule, insofar as the acting is concerned, they are apt to be easier to play effectively with inexperienced actors, for it is much easier to sustain a role effectively for thirty or forty minutes than it is to sustain one for an entire evening. They are more quickly prepared too, and do not demand so many rehearsals from the same group of people. Finally, there is not the competition and the inevitable comparison with the professional stage. One-act plays can be novelties in a city or town with one or two stock companies and several theaters which offer Broadway plays. Even though most American audiences prefer the full evening play, it is decidedly worth-while for schools, colleges, and little theaters to help make the one-act play more popular with an occasional bill.

One of the most serious problems of presenting a bill of one-act plays is that of stage setting. The backgrounds must therefore be kept simple, a cyclorama will do, with a few simple props, or, better still, an arena theater.

In preparing a bill of one-act plays, a certain balanced variety must be kept in mind. The plays must not be all of the same type or of the same mood. Three plays are usually enough for a full evening's entertainment, or four, at the most, if they are short. Three longer one-act plays are usually better than five or six shorter ones. Or if one very short one is used, a longer one will balance the bill. If there is a heavy play—a grim tragedy, for example—it is customary to have it come in the middle of the bill. The lightest, funniest play is usually placed at the end. For example, good bills would be a fantasy, a tragedy, a farce; or a melodrama, a drama, a light comedy. Often it is a good idea to group a bill of one-act plays about some idea or center. It might be possible to do three plays of the sea, or three plays of rural life. Especially if the atmosphere is similar, care must be taken to see that there is variety in plot and action.
Summaries of Plays

Albee, Edward *The American Dream* (1961) Interior 2m 3w. Dramatists Play Service $1 75 (in volume with *The Death of Bessie Smith* and "Fain and Lam"") Royalty $25. Restricted to amateur performances before unsegregated audiences.

Mommy and Daddy, seated on identical armchairs, make small talk. Grandma appears, full of an old woman's complaints. Mrs. Barker, a club lady, arrives and takes off her dress. At last the Young Man comes in, a specimen of physical wholesomeness. The play attacks the sentimental ideals of family life, togetherness, physical fitness, faith in the national mission, and the bourgeois assumptions and attitudes encouraged by euphemistic language and unwillingness to face the ultimate facts of the human condition in America.

---- *The Death of Bessie Smith* (1960) Drama. Unit set. 5m 2w. Dramatists Play Service $1 75 (in volume with "The American Dream" and "Fain and Lam"). Royalty $25. Restricted to amateur performances before unsegregated audiences.

An excursion into grimly realistic social criticism, a recreation of the end of blues singer Bessie Smith in Memphis in 1937. She died after an auto accident because hospitals reserved for whites refused to admit her. Attention centers on the hospital receptionist, an intensely arrogant daughter of the crumbling Southern aristocracy.

---- *The Stoolbox* (1960) Bare stage, minimum of props. 3m 2w. Dramatists Play Service $1 75 (in volume with "The Zoo Story"). Royalty $15. Restricted to amateur performances before unsegregated audiences.

A look at contemporary life from an absurd point of view. While a man in swimming trunks exercises on the beach, a couple arrives carrying the woman's aging mother and dumps her in a sandbox. A clarinetist plays on stage as the old woman recounts her history, covering herself with sand in order to die. The athlete turns out to have a relationship to her after all.


An aged couple meet on a bench in a public park and fall into conversation, only to discover that years before they had been in love. For a moment the passions of youth become a flame rekindled. A tender comedy of subdued irony.

Apstein, Theodore *Wetback Run* (1960) Drama. 2 exteriors, 1 interior.
Short Plays

15m 1w. In *Eight American Ethnic Plays*, ed by Francis Griffith and Joseph Mosand. Royalty to author. Homespuck for his family in Mexico and tried of evading United States immigration authorities. Jacinto Sandoval surrenders to the border police. The racketeer Torres to whom Jacinto has been paying protection money does not understand this action, but Ramirez the sympathetic grower does. To him Jacinto is a man who holds his head up. For all groups. Ethnic interest. Mexican American.

Atkinson M. *Green the Leopard*. Farce comedy. 30 minutes. Interior. Modern costumes. 6w. Baker $5. Royalty $5. To make their up-to-date niece feel at home. Minnie and Georgina exchange their sober attire for gaily colored play-suits and practice the arts of makeup and cigarette smoking. The niece, in order to make her aunts feel at ease has changed into a demure Quaker gown and eliminated all makeup.


Barrie James M. *The Old Lady Shows Her Medals*. (1917) Interior. Costumes of 1914-1918. 2m 1w. Baker $5. French $5. Royalty $10. Mrs. Dowey is entertaining three other charwomen at tea. They are all proud of their sons in the army, but Mrs. Dowey has no son and so "adopts" from the newspaper Kenneth Dowey, private in the army, and mothers him while he is on leave. She becomes highly attached to him. He doesn't return.

--- *Seven Women*. (1917) Comedy. 30 minutes. Interior. Modern and Navy costumes. 2m 3w. French $5. Royalty $10. Captain Rattray, a bachelor, is told by his host that there will be seven women as guests for dinner. Rattray is pleased and thinks he will be in his glory, but the first woman to arrive baffles him completely. He can't seem to classify her, and soon he is completely taken by her charisms. Then he learns that she is the only other guest; she is all seven women in one.

--- *Shall We Join the Ladies?* (1921) Mystery. 30 minutes. Interior. Modern costumes. 8m 8w. Baker $5. French $5. Royalty $10. Thirteen well-to-do people attend a dinner party at which their host unmasks them and implicates them in the murder of his brother at Monte...
Carlo several years before. He is cool, patient, and witty as they stumble into the traps he has carefully laid in his speech.


The typist whom Sir Harry Simms hires to answer congratulatory messages on his knighthood turns out to be his former wife Kate. Oppressed by his grandeur and pettiness, she had learned to type, leaving him when she had earned £12 the price of a typewriter. Her fearlessness and humor contrast with the cowed and powless Lady Simms who, when Kate has left, asks how much a typewriter costs.


Mr. and Mrs. Ross, poor newsweds, arrive at the law office to make their tiny bequests. In later years Mr. Ross the magnate disagrees with his impetuous wife over changes in the new will. In the last scene, Sir Philip Ross, wealthy but bereft of heirs, comes to the law office alone, realizing too late what his greed has cost.


An uneducated country woman, a "clod," refuses to take sides in the Civil War. A Northern soldier seeks refuge in her household, and the two Confederate soldiers hunting for him insult and threaten her until she can endure their abuse no longer. In a dramatic outburst, she explains her hatred of both sides. An atable thriller, but needs a capable actress.


The portrait of an aging man who lives a lonely and shabby existence in a darkened room. At years end he takes out a bottle of wine, a banana, and his tape recorder, and listens as his own voice of times past recounts the glories and hopes of his more youthful years.


Daniel Webster, lawyer and orator extraordinary, defends Jaber Stone, who has sold his soul to the Devil. The Devil out argues Webster, who, realizing that the Devil can better him on technical grounds, appeals to the ghostly jury and wins a verdict of not guilty.
Short Plays

Box, Muriel. and Box, Sydney **Anti-Clockwise.** Drama 30 minutes. Interior. Modern costumes 4w French $85 Royalty $5
A woman is found dead, and her niece is accused of murdering her for the money she would inherit. The doctor proves that she is innocent. However, a flashback reveals that the niece had tried to suffocate the aunt and had failed, and that the woman had died of a heart attack as a result of her rage.

Broughton, James **The Last Word.** Drama 25 minutes Interior 1m 1w Baker $45 Royalty $10
Rusty and Dusty Augenblick, a sophisticated couple in their middle years wait in a bar for the bombs that will end the world at any moment. Confronting one another as persons for the first time, husband and wife find themselves in a desperate last-minute search for the meaning of their existence. Uses jokes, songs, litanies.

Campton, David **Out of the Flying Pan.** Bare stage 2m. *Dramatists Play Service* $1.75 (in volume with "Little Brother, Little Sister") Royalty $15
Two diplomats meet for a bout of outlandish doubletalk, which ends in their angrily tearing apart the treaties they have signed. Sirens wail, guns rattle. After a cosmic-size explosion and the ensuing silence, the two return, shake hands, and launch into another round of pretentious gibberish.

Carlino, Lewis John **The Brick and the Rose.** (1959) Dramatic reading. No scenery. 7m 3w *Dramatists Play Service* $5 Royalty $25.
A kaleidoscopic drama of the life of a young man of the slums. Tommy turns to narcotics to escape from the gnawing awareness of the meaninglessness around him. He meets Alice, the rose behind the hard brick city. He knows that he has only touched this beauty for an instant, that it is moving farther away from him. As a final escape from the squalor around him, he takes an overdose, ending his search.

--- **Epiphany.** (1963) Drama Interior 1m 1w *Dramatists Play Service* $1.75 (in volume with "Snowangel") Royalty $25—$15.
A man has failed so miserably as a man that he decides to become a rooster. His domineering wife, a successful advertising executive, taunts him with memories of a homosexual incident in his past. Just as he begins his metamorphosis, perched on a roost from which he may rule, he lays an egg. The play ends as the wife tears off his coxcomb and accepts him as her "henny penny.

--- **Junk Yard.** Interior 1m 1w *Dramatists Play Service* $75. Royalty $10.
Simon Peterson and his daughter, who run a junkyard, feel that a junk-
yard is a place where things come to keep from becoming junk. things that can be useful again. A wounded young man, who has just attempted a holdup, forces Simon at gunpoint to hide him from the police. Instantly Simon realizes the challenge: "Here is a most valuable piece of human junk". But the only thing that can save the man is the sort of love that only a woman—only Simon's daughter—can give.

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**Objective Case**

**Interior** 2m 2w. Dramatists Play Service $1.75 (in volume with *Mr. Flanners Ocean*) Royalty $15

A man and woman, desperately and pathetically in love, each has a defect. He likes to pull his ear and scratch his teeth; she likes to blink her eyes and droop her lip. These defects become the focal points for their ambivalent feelings of hate. The play builds to a love scene in which, unable to bare themselves, they take refuge behind mannequins. When they can no longer stand each other and leave, the mannequins continue the love scene.

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**Sarah and the Sax**

**Drama** Exterior 1m 1w. Dramatists Play Service $1.75 (in volume with "High Sign") Royalty $15

A study of two completely dissimilar people: Sarah, a plump middle-aged Jewish woman, represents everything conventional and detestable in society to a hostile black saxophone player whom she meets by chance in a deserted park. Sarah talks on, and the man answers her by playing passages on his saxophone. When she reveals that all that she has told him are lies concealing her loneliness, he plays for her.

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**Snow Angel** (1963)

**Drama** Interior 1m 1w. Dramatists Play Service $1.75 (in volume with "Epiphany") Royalty $25-$15

A study of a prostitute and her unsettling customer, who attempts to transform her into the girl he lost. The play probes beneath the apparent tawdriness of their encounter to illuminate the inner reaches of their desperate lives. In the end he realizes that to get he must give, that he cannot erase another human's identity to suit his own needs. Advanced cast needed.

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Chekhov, Anton


A hermit and excitable man starts to propose to an attractive young woman, but gets into a tremendous quarrel over a boundary line. This popular farce is one of the funniest ever written.


The life history in miniature of a poor Midwestern farm woman who lies dead in the next room. The best known of Conkle's 'Crick Bottom Plays'.
--- Sparkin' (1928) Folk comedy 25 minutes Interior Modern costumes 1m 3w Baker $85 French $85 Royalty $5

Orv, a timid young man, comes to a farm kitchen to woo Lillie, but his shyness almost defeats him. He is unable to come to the point but, after many hilarious episodes, Granny intercedes for him and teaches him how to be a man.

Coppee, Francois The Lord's Prayer Translated by Mary Aldis. Drama 15 minutes Interior French Revolution costumes 3m 3w soldiers Baker $85 Royalty $5

Rose's brother, an 'abbe, was killed by a soldier. Thinking of her love for her brother, she shelters and saves a soldier who is being sought.

Cottman, H. Stuart and Shaw, LeVergne Submerged Tragedy 25 minutes Interior 6m Baker $85 French $85 Royalty $5

An officer and five men are trapped at the bottom of the ocean in a submarine, and one man must sacrifice his life to attract the notice of searching parties. The manner in which the choice is made and the events immediately following the selection create a tense and gripping drama.

Coward, Noel The Astonished Heart 10 minutes Interior. 4m 3w French $85 Royalty $15-$10

Christian Faber lies on his deathbed. In the drawing room his weeping wife Barbara and his sad assistants await Leonora's arrival. Four successive flashbacks tell the story of Leonora's visit to Barbara, her capture of her friend's husband, her rejection of Christian because of his jealousy, and his jumping out the window. Leonora arrives and enters his room, returning shortly to announce that he has died. His last words were tender ones to his wife for whom he mistook Leonora.

--- Fumed Oak Comedy 40 minutes Interior Modern costumes 1m 3w Baker $85 French $85 Royalty $15-$10

Through Henry Gows fumed-oak drawing room pass most of the family life—his shrew wife, whining daughter, and complaining mother-in-law. But Henry is a changed man when he gets enough money and courage to escape and he rudely leaves them, slamming the door in their faces.

--- Hand across the Sea Comedy 40 minutes Interior Modern costumes 6m 3w Baker $85 French. $85 Royalty $15-$10

A London social butterfly is so busy with social duties and tidbits of gossip that she gets two Far Eastern friends mixed up with some other Far Eastern friends. After the guests are stumbled over, spilled upon, and completely ignored, the mistake is discovered, and the whole affair is straightened out.

Heiress Stella Cartwright and her gambling husband Tony are broke. Their prolonged stay at the fabulous Villa Zephyre is becoming embarrassing as debts pile up. When a chauffeur comes in the night to rob them, they have nothing worth stealing, but they reveal the location of another guest's winnings (which he steals), and they split the take. The chauffeur, in turn, robs them of their share, thus saving their honor.

Davies, Mary Carolyn. The Slave with Two Faces (1918). Fantasy-allegory. 30 minutes. Exterior. Modern and fantastic costumes. 3m 4w. French $85. Rosalts $5.

On either side of a path through a wood stand two girls, expecting to meet—Life. Life has two faces. One girl tells us, he can appear either beautiful or ugly. Life is a slave who will do your bidding if you are not afraid, but who becomes a cruel tyrant to all who show fear. One of the girls becomes a slave to Life; the other becomes his master.


A sinister play about the famous Borden murder case and what happened to Lizzie, tried and acquitted. And Emma, who testified in her defense and later disappeared. What made it impossible for these two sisters to look each other in the face? A thrilling one-acter.

De León, Nephtali. The Death of Ernesto Nérdos (1972). Drama. 2 interiors. 1 exterior. Modern costumes. 2m 2w voices, extras. In Five Plays, by Nephtali De León. Royalty to Trucha Publications.


A short play, done in a light vein, based on the lives of the characters in DiDonato's Christ in Concrete, an autobiographical novel that recounts the story of Geremio, an Italian-American construction worker who is fatally injured one Good Friday by a collapsing building made unsafe by the greed of men. For all groups. Ethnic interest: Italian-American.


Absurdist in style, this play examines the relationship between a mother and her teenage daughter, with lightning changes in their personalities.
as first one character dominates and then the other Barbara has some caustic comments to make while mother patiently awaits the arrival of the living room drapes, and mother berates daughter for not being more aggressive. The drapes do arrive, and with them the realization that alienation is made of such petty obsessions as these.

Down, Oliphant. The Maker of Dreams Fantastic comedy 45 minutes Cottage room Modern and Pierrot' costumes 2m 1w French $85, vocal score $1.75 Royalty $8

Pierrot is always seeking his ideal love. With the aid of Cupid, the Maker of Dreams, he finds her in Picrette, who has long loved him secretly but whose affection and care he had spurned for the flattery of young ladies who praised his songs. Requires lightness of presentation. Pierrot needs a good singing voice.

Duffield, Brainerd. The Lottery. Based on the story by Shirley Jackson Drama Exterior 8m 5w extras Dramatic Publishing Co. $85, Royalty $20

The play starts gains as people assemble for the lottery. Which family will it be this time? Which member? Only gradually do we begin to suspect the nature of the lottery, the fate of the person chosen, and the reason for the event as the play builds swiftly to a climax.


An Eastern idol visits retribution on a set of thieves who have stolen his ruby eye. Tense.

Eastman Fred. Bread. Drama 30 minutes Interior Modern costumes 2m 1w Baker $85 French $85 Royalty $5

A human play portraying the struggle of a modern farm family for economic independence and culture.

Eaton, Walter Prichard. The Purple Doorknob Comedy 25 minutes Simple interior (bedroom) Modern costumes 3w French $85 Royalty $5

A charming young actress succeeds in getting an old, bedridden woman to see her antique by performing for her in her chamber and, to the old woman's great delight, by inducing her to play one of the characters.

Feiffer, Jules. Crawling Arnold. Comedy Exterior 2m 3w Dramatists Play Service $95 Royalty $15

A young man in his thirties has regressed to crawling on all fours in order to be more conspicuous, and this leads to a relationship with Miss Sympathy, a young psychiatric social worker, who finds him overpoweringly attractive. The play pokes fun both at the maladjustments of our
times and the fumbling hopefulness with which we so often try to cope with them.

Field, Rachel. *Cinderella Married* Comedy. 40 minutes. Interior Fantastic costumes. 2m. 4w French $85 Royalty $.5

Cinderella and Prince Charming are now married, but the fact that Cinderella has outgrown her glass slippers is just the beginning of their domestic problems. Cinderella's renewed acquaintance with her old suitor, the milkman, her unhappiness with her spiteful ladies-in-waiting, and the manner in which the newlyweds solve the problems of living "happily ever after" make a humorous, stylized satire.

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*The Fifteenth Candle* Drama 25 minutes. Interior (kitchen-dining-living room). Modern costumes. 2m. 3w. French $.85 Royalty $.5

An Italian immigrant girl battles her father's greed so that her younger sister may continue her training in art school. For all groups. Ethnic interest: Italian-American.

Flanagan, Hallie *The Curtain* Drama. 30 minutes. Interior. Modern costumes. 4m. 2w. French $.85. Royalty $.5.

A fugitive from justice shows his daughter how, through a series of lies, he has wrecked his life. He makes her promise always to tell the truth. Her faith is tested when the police come to search for her father.

Fletcher, Lucille *Sorry, Wrong Number* Drama. 30 minutes. Interior. Modern costumes. 3m. 4w. Extras. French $.85. Royalty $.15.

A mystery thriller about a neurotic invalid whose only contact with the outside world is her telephone. Because of crossed wires, she hears plans for a murder, which turns out to be her own. A full character portrait of the woman emerges from her frantic efforts to enlist help and her growing terror. A star performance for a capable actress.

Foster, Paul *The Hessian Corporeal* Drama. Small set pieces. 6m. 9w. O'Neill Memorial Theater Center.

A young soldier faces his first battle on Christmas night alone and afraid. He contemplates certain death and the irony that he has no idea what he is dying for.


A lawyer, Judge Leonard Botal, marries a young and charming wife who is dumb. After he has her cured by the learned doctors, he finds her constant chatter drives him mad. As a final resort, he permits
Short Plays

himself to be made deaf to correct his error. A famous farce, full of satire and humor.

Fry, Christopher  *The Boy with a Cart* (1951) 1 hour. Pastoral setting. 7m 6w Baker $125 Royalty $20
The story of Saint Cuthman is little known outside Sussex, but few legends have more charm, humanity, and humor mingled with deep religious truth. Written for the village of Coleman’s Hatch, Sussex, but since played by various drama societies in England.

Gale, Zona  *The Neighbors* (1914) Comedy 1 hour. Interior. Modern costumes 2m 6w Baker $85 Royalty $10 French $85, Royalty $5
A friendless child is cared for by "The Neighbors" in a small town.

Gifford, C. B  *Guest for Breakfast*. Drama 30 minutes. Interior. 2m. 1w Baker $85 Royalty $10
The relationship between Eve and Jordan Ross has deteriorated into a state of latent hostility. Tempers flare at breakfast and their marriage is threatened. Into this domestic crisis comes gunman Chester Lacey, a fugitive killer from a prison break, armed and very dangerous. A significant comment on modern marriage as well as a taut suspense drama.

Giraudoux, Jean  *The Apollo of Bellac*. Adapted by Maurice Valency. Comedy Interior. 9m 3w Baker $85. French $85 Royalty $25
A shy girl comes for a job. She is ignored until a nondescript little man demonstrates that she can have her way with any man if she will compare him to the statue of the Apollo of Bellac (nonexistent). She begins hesitantly with the clerk, working up more successfully to the chairman of the board. The play is alive with wry observations of the comical attitudes that people assume in life.

The wife of a strangled farmer is under arrest on suspicion. While officers and neighbors are searching the old farmhouse for evidence, two women friends discover a slain canary and a broken cage, evidence of the husband’s unremitting cruelty and clues by which the wife can be proven guilty. They do not reveal her secret. Good parts for two actresses. Very popular.

Glaspell, Susan, with Cook, George C  *Suppressed Desires* (1914) Satire 40 minutes Interior. Modern costumes 1m. 2w Baker $85. Royalty $10
Henrietta’s obsession with psychoanalysis leads to a weird interpretation of a dream, and nearly to a divorce before the absurdity is realized. An amusing and effective travesty on misapplied Freudian psychology.

A mysterious tramp-like character who is wandering in expiation of a crime committed long ago prevents a farmer from selling his soul for "thirty pieces of silver." Especially suited for Christmas.


The aging but quick-witted governor of a Russian state tricks a would-be assassin as though he were an opponent in a game of chess, and so saves his own life.


The patient mother of the Lowries (Croatan outlaws in the mountains of North Carolina), who has seen her husband and four sons killed by the sheriff, suffers the death of her youngest son, who kills himself to escape capture. Effective; not too difficult except for the dialect.

———. *The Lord's Will* (1921) Tragedy. 30 minutes. Interior. Modern costumes 1m 2w. French $.85. Royalty $.5.

A ruthless study of a traveling preacher who by his narrow-mindedness and bigoted conception of religion brings about a tragedy in his own household. For advanced amateurs.

———. *The Man Who Died at Twelve O'Clock*. (1925) Folk comedy. 30 minutes. Interior. Modern costumes. 2m. 1w. French $.85. Royalty $.5.

A young couple dress up and make the woman's old guardian believe he has seen the devil. After this he is forced to give up the money he has been unjustly holding; allowing the young couple to get married.

Green, Paul, and Green, Erma. *Fixin's*. Drama. 30 minutes. Room in a cabin. Farm costumes. 2m. 1w. French $.85. Royalty $.5.

A young farm woman, whose ambitious but hard and dull husband cannot understand her desire for a little of the beauty of life, for "fixin's," realizes the hopelessness of the situation and leaves him. For advanced amateurs.


A homeless individual, disguised as a ballad-singer, is running from the law when he falls in with a police sergeant who is on the lookout for
him. The individual gains the other man's sympathies to such an extent that he is assisted in escaping from the law, in spite of the 100 reward for his detection.

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**Spreading the News.** (1904) Comedy 30 minutes. Exterior. Irish peasant costumes. 7m 3w. Baker $65. French $85. No royalty in U.S.; $5 in Canada.

Two men have an argument at the outskirts of a fair. When it is noticed that one of them is missing and that the other followed him with a hayfork, the story grows into one of murder and infidelity. When the "murdered" man appears, the gossips are confounded.

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About a middle-class man who has "made" Muzeka, a piped-in-music company that inflicts its bland music on all America, and who tries to assuage his conscience through hypocritical verbiage. Combines humor, social comment, and unique theatricality in its satirical depiction of a modern Everyman exterminated by the very system to which he sells out.

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Hackett, Walter. *Air Tight Alibi.* Thriller. Interior. 2m. 1w. 3 extras. Baker $65 Royalty $5

Abby Cosgrove lives a miserable life on a remote New England farm. On a lonely winter night Abby murders her husband. Her alibi is perfect. As Abby is about to take leave of her lifeless husband, she is confronted by an intruder. The audience not only participates in the play but is one jump ahead of the cast—a surprise to both.

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A young murderer conceals his identity, even from his long-unseen sister who has come to see if he is her brother, and goes bravely to his death, allowing his family to think he died nobly in France.

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A waif is befriended by a country woman who used to house a poet in the summer. The poet's wife, a worldly woman, comes for a stay. When she reveals that she has prevented her husband from writing, the waif leads her to her death in the sea.

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Hamlin, Mary P. *He Came Seeing.* Biblical drama. 40 minutes. Interior. Biblical costumes. 3m 2w. French $85 Royalty $5.

After a young man comes under the personal influence of Christ, he casts off his earlier belief in order to embrace Christianity.
Hanley, William *Mrs. Dally Has a Lover* Interior 1m 1w. Dramatists Play Service $1.75 (in volume with "Whisper into My Good Ear") Royalty $25—$15 Restricted to amateur performances before unsegregated audiences.

A portrait of a woman in love, knowing that her love cannot last. Married to a man she despises, Mrs. Dally carries on an affair with the neighbor’s teenage son. Her attempts to instill love for the sake of beauty are a sensitive blend of humor and pathos. Not sordid

Harrity, Richard *Home Life of a Buffalo* Comedy Interior 3m 2w. Dramatists Play Service $1.75 (in volume with "Hope Is the Thing with Feathers" and "Gone Tomorrow") Royalty $5

Eddie, his wife, and young son Joey are a vaudeville team who have reached what looks like the end of their futile career. At last, realizing that the future holds nothing for them, Eddie prepares an elaborate suicide by turning on the gas. While making plans for this last exit, he gets a marvelous inspiration for a new act. He wakes his wife and son, and the three go into a mad rehearsal, ready to face the future with confidence.

———. *Hope Is the Thing with Feathers* Comedy. Exterior. 9m. Dramatists Play Service $1.75 (in volume with "Home Life of a Buffalo" and "Gone Tomorrow") Royalty $5.

The plot revolves about the ridiculous and tragic efforts of a group of tramps and other down-and-outs to catch a duck on a lake in Central Park and cook it. The efforts which the various derelicts make to achieve their petty ends are presented in masterly comic fashion. Beneath the external contrast between the misfits and the ridiculous game they pursue runs a savage and ironic commentary on mankind.

Hartman, Jan *Flatboatman* Unit set 6m 2w 1 boy. Many bits for men and women. Dramatists Play Service $0.95 Royalty $15.

Details the New Salem years of young Abe Lincoln, the crucial years which transformed him from a raw-boned riverboatman into a forceful statesman. Portrays his romance with Ann Rutledge, her death, his unsuccessful first candidacy for the state legislature, and his final victory.

Hayes, Joseph *Christmas at Home* Sentimental domestic comedy. 30 minutes Interior Modern costumes 3m 4w. Baker $0.85. French $0.85 Royalty $5.

This is the first year the Burgess family will not be together for Christmas. Johnny is in Chicago and Grandpa died the preceding summer. But the Burgess do not feel sorry for themselves. We see sixteen-year-old Julie falling in love for the first time, eighteen-year-old Emily receiving a proposal of marriage, twelve-year-old Janet learning the real meaning of Christmas, and behind it all, the real Christmas spirit.

A sentimental girl invents a romance between herself and a boy who has been away for several years. When he returns, he has difficulty in extricating himself.


A study of the mindless cruelty of two teenage toughs toward an East Indian man who cannot speak English and who they find waiting at a lonely bus stop. The play brings a shocking awareness of how close beneath the surface lurks the primitive impulse to hurt those who are helpless.

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*It's Called the Sugar Plum* (1968) 1 hour. Abstracted interior 1m 1w Dramatists Play Service $95. Royalty $25—$15.

Details the progressively more cordial relationship which develops between a college girl, whose fiancé has been accidently run down and killed, and the young man who was driving the car and whom she visits to confront with his guilt. The chilling speed with which their instinctive self-concern replaces the grief of one and the guilt of the other is both amusing and disturbing.

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A fantasy in which we meet a black family the morning after they have taken the pill that will make them white. An irate white father enters looking for the black boy who got his daughter with child. But there are no black folks in the house, and the white father turns out to be "basic black" himself. For adult audiences only.


A family meets at the death of the grandfather and proceeds to divide up his few possessions. But the man has only pretended to be dead in order to see what his family thinks about him, and appears on the scene.

Hughes, Babette. *If the Shoe Pinches*. (1937) Comedy Interior Modern costumes 4w Dramatists Play Service, manuscript only. Royalty $5.

Mrs Pell, a silly divorcee, is trying on various pairs of shoes for size. Her sister Laura, a businesswoman, is more sensible. Complications
that cause a postponement of their contemplated European trip may lead to the marriage of Mrs. Pell and the shoe salesman.


She had met "him" at a masked ball, where they had arranged to meet again in the park, he wearing an identifying red carnation. Her father comes to chaperone, also wearing a red carnation. The ensuing complications end happily. Simple and entertaining.


Ionesco has defined its basic preoccupation: "The subject of the play is not the message, not the failure of life, not the moral disaster of the two old people, but the chairs themselves; that is to say, the absence of people, the absence of the emperor, the absence of God, the absence of matter, the unreality of the world, metaphysical emptiness. The theme of the play is nothingness..." A challenging play for advanced amateurs.

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This play concerns an elderly professor and his young female student. The professor undertakes to give a lesson to his pupil, and this must certainly be the most remarkable and bizarre lesson in the history of pedagogy. It ends with the professor murdering the pupil.


The Whites are given a monkey's paw, said to confer three wishes on its possessor. Mr White wishes for £200, and news arrives that his son has been killed at work; his employer is sending £200. He wishes that his son may be returned to life, and there is a knock at the door. While the distraught mother tries to open the door, White asks that his son be returned to his grave. The door is opened, but no one is there. A suspenseful thriller.


A famous middle-aged artist, tormented by failing creativity, brings a pretty young girl to his studio intending to seduce her, hoping to renew himself with her innocence. The girl, who consumes large amounts of
tranquilizers, tries to convince him to do the same, but he rejects the pills. She slips some in his drink, and the seducer is seduced. Or is he?

Kass, Jerome Make Like a Dog Interior 1m 1w. Dramatists Play Service $1.75 (in volume) Royalty $15 Restricted to amateur performances before unsegregated audiences

Whimsical and bizarre in mood, this play deals with a childless suburban couple who take turns making believe they are the dog which the husband wants but which the wife won’t allow in their compulsively clean house. Behind their antics are hints of resentments and frustrations and threats of ugliness and disorder, so the game is abandoned for their former, normal behavior. Where boredom leads only to talk.

——— Princess Rebecca Bimmbaum Interior 1m. 4w Dramatists Play Service $1.75 (in volume) Royalty $15 Restricted to amateur performances before unsegregated audiences.

The plight of a young girl about to attend her first prom. Though Rebecca wishes to dress simply, deploring elaborate makeup, her mother, sister, and piano teacher insist on makeup, colored sash, artificial flowers, wig, and mink stole. When her escort arrives, it appears he has suffered the same ordeal — pink tuxedo jacket, plaid cummerbund, patent leather shoes, and red roses sprayed white for the occasion.

Kaufman, George S If Men Played Cards as Women Do. Satirical comedy 30 minutes Interior Modern costumes 4m. Baker $85 French $85 Royalty $55

A group of men around a bridge table speak, behave, and think after the manner in which women are supposed to conduct their game.

——— The Still Alarm (1930) Satirical comedy 15 minutes Interior. Modern and firemen costumes 5m Baker $85 French $85 Royalty $5

When a fire breaks out in the hotel, two actors are trapped in their room. They ignore it in the best drawing-room manner and go placidly about their work. Two firemen enter, one with a violin case. The musical firefighter cannot find any time to practice and so takes this opportunity. While the hotel burns, he calmly goes into “Keep the Home Fires Burning.”

Kelly, George Finders Keepers Comedy 40 minutes Living room Modern costumes 1m 2w Baker $85 French $85 Royalty $10

A woman who has found a purse containing $400 makes little effort to trace the owner, but she reacts in a different manner when she finds out it has been stolen from her, and has cost her the respect of her husband. Effective and interesting; not difficult.

——— The Flattering Word Satirical comedy 30 minutes. Living room Modern costumes 2m 3w Baker $85 French $85 Royalty $10.
A famous actor would like a friend to see his performance in a play, but his friend is convinced that her pompous husband, a pastor, would never consent to take her. The actor succeeds in breaking down the man's prejudice against the stage by flattering him into thinking he can act. For advanced amateurs.

--- Poor Aubrey. Comedy 30 minutes Sitting room Modern costumes 1m 3w Baker $85 French $85 Royalty $10

When Amy Piper receives a visit from an old girlfriend, her husband, Aubrey, tries desperately to impress the visitor. This is his usual vein. He tells impressive tales of his wealth, his home, his car, only to have his mother-in-law burst his balloon in comic fashion. The friend compliments his masculine beauty, but not until she has gone does he realize that he has lost his toupee during the conversation. Needs capable actor.

--- The Weak Spot Satirical comedy 25 minutes Interior Modern costumes 1m 2w French $85 Royalty $10.

As a husband and wife are quarreling, she spills salt and predicts bad news. He laughs it off. When a peddler woman tells the wife's fortune, she predicts news of the husband's death from heart trouble. A message comes from the hospital saying that a friend who borrowed Mr. West's raincoat has died. Mr. West is won over to superstition, and when he spills the salt, he dashes it over his left shoulder.

Kennedy, Charles Rann. The Terrible Meek (1912) Religious drama 50 minutes Exterior Roman and Oriental costumes Played in darkness. 2m. 4w Baker $85 French $85 No royalty.

The effect of the Crucifixion on a Roman captain, a soldier, and an unknown woman.

Kirkpatrick, John. The Castle of Mr. Simpson. Farce 30 minutes Interior Modern costumes 1m 1w French $85. Royalty $5.

A man's home is his castle, and Lil undertakes to have her father spend a quiet evening at home, making elaborate plans to get rid of her sister's boyfriends. Then she discovers a boyfriend for herself.

--- Married at Sunrise Comedy 35 minutes Interior Modern costumes 2m 4w French $85 Royalty $5.

A young soldier and his sweetheart decide to get married at dawn after he lies and tells her that his leave has been cancelled. She awakens her family at 2 am to tell them the news which is met with considerable apprehension and excitement. The young man confesses his lie, but in the meantime his furlough is cancelled.

--- Sleeping Dogs (1910) Comedy 30 minutes Interior Modern costumes 2m 3w French $85 Royalty $5.

When a magazine editor takes a nationwide poll on the question, "Are
you happy with your husband?" she gets into trouble with her next-
door neighbors.

——— The Strangest Feeling (1912) Comedy 35 minutes. Interior
Modern costumes 2m 4w French $85 Royalty $5
Ethel can’t quite explain to Father why she doesn’t want to go to the
lecture with Johnny, and there is a great deal said about “intuition”
So Johnny takes little sister Naomi instead. But Johnny meets an old
flame, a dancing teacher, who wants to take Naomi as a pupil, and
Johnny invests $1000 in the dancing school and becomes business man-
ger. Little sister using her intuition, finds her way out of a dilemma.

——— The Tea-Pot on the Rocks. Comedy 40 minutes Interior
Modern costumes 3m 3w French $85 Royalty $5
A young woman puts her career of running a tearoom ahead of marriage,
thus making her boyfriend hope and pray for the tearoom to fail. He
has his chance to make it fail, but his good sportsmanship saves the day.

——— A Wedding. Comedy 35 minutes Interior Modern costumes
Im 3w Baker $85. French $85 Royalty $5
While the bridegroom is looking for his collar button, the best man
tomplains because the bride’s aunt is trying to run things. Mishaps
and misunderstandings occur and almost ruin the wedding, but the
bride and groom are reconciled in time.

Larkin. Margaret El Cristo (1926) Drama 20 minutes Interior
Mexican costumes. Im 2w French $85 Royalty $10
A colorful drama about a universal human struggle. The scene is the
Mexican border, and the action has to do with the strange and interest-
ing customs of a secret religious sect. For advanced amateurs.

Latham. Jean Lee Gear. Bread Drama 25 minutes Interior of peasant
cottage Modern costumes 4w Baker $85 French $85 Royalty $5
An old wise woman imparts some of her wisdom about living to one
of her daughters. Out of years of experience she tells things as they
happened before as they will happen again. In three generations of
women we see the choices they have made.

Logan. John Of Poems. Youth, and Spring. Comedy in 4 scenes No
scenery. 1m 1w 4 voices. 1 chorus members Baker $85 French $85
Royalty $5
The play’s four scenes correspond with the seasons of the year, and
each season represents a stage in the first romance of a boy and girl in
high school. Each season is introduced by two small choruses which, in
a mood of light humor and fantasy, tease, scold, and provide contrast
to the light drama of the romance. They also act incidental roles in the
story and perform stagehand duties.
1. **MacLeish, Archibald** *The Fall of the City* (1937) Poetic drama. Exterior 7m 1w 'chorus of voices Dramatists Play Service $1.75 (in *Three Short Plays*, by Archibald MacLeish) Royalty $5

A poetic drama, originally written for radio, depicting the terror of the inhabitants of a city expecting an invading dictator momentarily.

An exacting mood piece

2. **Maher, Ramona** *When the Fire Dies* Morality play Interior 1m 4w Baker $85 French $85 Royalty $5

An educated young Indian girl returning home from a government school has trouble adapting to traditional customs. Initially critical of her parents’ ways, she refuses to accompany her parents to the deathbed ceremony for an old brave. An ancient Indian woman helps her to understand her mission to lead her people out of confusion and misunderstanding, not to change their ways. For all groups Ethnic interest American Indian

3. **Mankowitz, Wolf** *It Should Happen to a Dog* Based on the Book of Jonah Religious comedy 2m Baker $1.75, French $1.75 (in *Five One-Arct Plays*, by Wolf Mankowitz) Royalty $10 Not available in Canada

A humorous change-of-pace story about Jonah, who is put out at the Lord for ordering him to sea to deliver a jeremiad. Jonah’s sacrifice to the Lord is tossed back by the sea, and Jonah himself tossed in. Jonah is a very human, unsamts character who just can’t get used to the devious ways of the Lord

4. **Martens, Anne Coulter** *Patterns* Based on the poem by Amy Lowel 2m 2w Dramatic Publishing Co $85 Royalty $10

Up and down the patterned garden paths walks the lovely Lady Isabel, waiting for her lover to return from the wars. With her powdered hair and jeweled fan, Lady Isabel herself makes a pattern of beauty. Even now a rider is on his way to bring her word, but as she tells all this to pretty young Dulcie, a cold finger of fear touches her heart. When the messenger comes, she scarcely needs to ask

5. **Max, Elaine** *Adaptation* Comedy Open stage with lectern. 3m 1w Dramatists Play Service $95 Royalty $25

A funny and satiric play which examines and dissects the shortcomings of modern society. A man is a contestant in a television game show, a contest in which the players advance or are set back through the seven ages of man, from ‘newly infant’ to ‘second childhood and mere oblivion’. An incisive parody for advanced actors

6. **McNeely, Jerry** *The Staying Match* Comedy-fantasy Unit set 6m 2w 1 girl, extras Dramatists Play Service $95 Royalty $25

Suffering from drought, the community holds a large meeting to pray for rain. There is a knock on the door and in comes a man dressed
completely in white, who greets them all by name. Can Mr. White be an angel of the Lord? The townspeople are convinced. A second man enters, dressed completely in black, who announces that he too has been sent to help the community. It's quite apparent that only one of these two is an angel, and to solve the dilemma a "staring match" is decided upon, with Mr. White and Mr. Black as contestants. The real angel is revealed, and water is discovered. Ideal for all groups.

Medcraft, Russell  
*The First Dress Suit*  
Comedy 30 minutes  
Interior  
Modern costumes  
2m 2w  
Baker $85  
French $85  
Royalty $10

The trials and tribulations of a young man ordering and wearing his first dress suit.

Millay, Edna St. Vincent  
*Aria da Capo*  
Poetic fantasy 30 minutes  
Interior  
4m 1w  
Baker $85  
French $85  
Royalty $15

Under the prompting of Cothurnus, the muse of tragedies, two shepherds interrupt a harlequinade, innocently kill each other, and are again superseded by the harlequin. Requires skillful setting, directing, and acting.

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*The Princess Marries the Page* (1932)  
Music by Deems Taylor  
Verse play 40 minutes  
Interior (towers room)  
Imaginative costumes  
6m 1w  
Baker $85  
Royalty $10

A princess sits in her tower. Suddenly a young page breaks in on her privacy. There follows a war of words, accompanied by soft looks. An alarm is sounded. Soldiers march to the tower. The page is not a page at all, but the son of a neighboring ruler.

Milne, A. A.  
*The Man in the Bowler Hat* (1923)  
Burlesque melodrama 30 minutes  
Living room  
Modern costumes  
4m 2w  
Baker $85  
French $85  
Royalty $10

John and Mary find themselves in the midst of an exciting adventure with thieves and detectives while the "man in the bowler hat" sits quietly in the corner. It turns out that he is the stage manager, and the whole thing is a rehearsal. Good travesty, easy to play.

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*The Ugly Duckling*  
Comedy 30 minutes  
Interior  
Costumes variable  
4m 3w  
Baker $85  
French $85  
Royalty $5

Arrangements have been made for the marriage of Prince Simon and Princess Camilla. Because the latter is plain, the King and Queen decide to have a beautiful maid impersonate her. Hearing of the princess's great beauty, Simon decides he is too plain for her, and so has handsome Carlo, his man, impersonate him. Simon and Camilla meet by chance and fall in love. Each looks quite beautiful to the other, and they live happily ever after.

Monkhouse, Allan  
*The Grand Cham's Diamond*  
Comedy-mystery 30
Moments Simple interior Modern costumes 5m 2w Baker $85 Royalty $5

Mrs. Perkins longs for her promises to be broken when a diamond comes through to Washington, and she romantically plans a trip to Soo. Auntie Hope makes a determined effort to honesty and

Most Expensive Interior 2m 2s Dramatists Play Service $75 Royalty $15

Four men on a deck of a ship over the arrival of the stage manager. One of the men becomes very informed and shallow next to the other who never used to play. Suddenly aware of the landlord's need to impress Ernest, he makes a leading man's assuring common sense speech to himself and his colleagues. The

Mutter Von der Brücke des Lebens. Dramatization of the story by Oscar Wilde 35 minutes. Parlor room overlooking a garden 6m 2s David McKay $45 Royalty $10

The battery surprise of a most pressing Infanta of Spain is a little

Nagier Josephina Needs, Costs Few People. Comedy 50 minutes. Exterior Mexican costumes 1m 2w Baker $85 French $85 Royalty $5

A young girl breaks off her engagement.rome Repentant, it is

Nusbaum N Richard So Wonderful Where Drama 25 minutes. Hospital interior. Hospital costumes 9m Baker $85 French $85 Royalty $5

Margaret Shipman, a nurse in training, brings bright hope and idealism to her calling. The necessity of sacrificing personal love for the

O'Neall, Eugene Before Breakfast 1916 Drama Interior 1w Dramatists Play Service $145 Royalty $10

A woman, while preparing breakfast for her husband, complain of her struggles to make ends meet. The husband, once considered a desirable
catch, has steadily degenerated until he is no longer good for anything.
When his wife has said everything hateful and bitter that is in her, she
subsides into sdeem. A moment later we know that the desperate man
in the next room has just cut his throat. A monologue for an expe-
rienced actress.

—— Bound East for Cardiff (1914) Drama 25 minutes Interior
1m Dramatists Play Service $1.95 on volume, Royalty $10
Yank and Driscoll, two rough sailors, make plans on their homeward
voyage to leave the sea and settle down on a farm. While the other
sailors exchange yarns and reminiscences, Yank, who is very ill, quietly
rambles on, wishing he had never gone to sea. Then he dies. A fine
trite play for advanced amateurs.

—— The Dream, Kid (1918) Drama Interior Modern costumes
of the South 1m 3w Dramatists Play Service $1.95 (in volume)
Royalty $10
A murderer pursued by the police goes to see his dying mother and is
captured.

—— The (1917) Tragedy 25 minutes Cabin of a ship 5m 1w
Dramatists Play Service $1.95 (on volume) Royalty $10
Captain Keene, a New England whaler, has only a small part of his
quota at the end of the two-year period. His crew have signed up for
the crew are mutinous and his wife driven almost mad by her lone-
liness, persuades her husband to start home without “all.” But a whale
is sighted and he breaks his promise, determined not to go home until
he is successful. This drives her to madness. A strong play with difficult
roles.

—— In the Zone (1917) Drama Interior Sailor costumes 9m
Dramatists Play Service $1.95 (on volume) Royalty $10
Smitty, a sailor, is behaving suspiciously, and the others believe he is a
spy. They lash him to his bunk, force open the box he had been safe-
guarding and read aloud the letters inside. They are love letters from
a girl who had broken her engagement to Smitty because of his dissipated
habits, forcing him to go to sea. The sailors are ashamed and release
Smitty

—— The Long Voyage Home (1912) Drama Interior Sailor
costumes 6m 3w 2 extra m. Dramatists Play Service $1.95 (in volume)
Royalty $10
A group of sailors on shore leave carouse in a waterfront dive. The
crew have just been paid off. But Olson who has always squandered his
savings, refuses to drink in order to be able to go home. Induced to take
a soft drink, which is drugged, he is robbed and put on a ship bound
on a long voyage. A fine trite play.
**The Moon of the Caribbean** (1919) Drama Ship's deck Sailor costumes 17m 4w Dramatists Play Service $1.95 (in volume) Royalty $10

A dramatic episode in the life of a group of sailors as their ship docks in a Caribbean port. The harbor women bring their wares on board, smuggling liquor so that the men may have a party.

**Where the Cross Is Made** (1918) Drama 10 minutes Interior Modern costumes 6m 1w Dramatists Play Service $1.95 (in volume) Royalty $10

An old sea captain, who years before committed a crime in connection with a treasure hunt, is seen going mad when shadows from the past come to haunt him.

Parker, Louis N. *A Minuet* Verse drama 25 minutes Gaoler's living room Costumes of French Revolution 2m 1w Baker $85. French $85 Royalty $10

A Marquis and marquise, long separated and estranged, meet in prison on the eve of their executions. Reunited, they go bravely out together to the guillotine.

Pertwee, Roland *Evening Dress Indispensable* Comedy 25 minutes Interior Modern costumes 2m 3w French $85 Royalty $10

A faithful suitor calls one evening, but Sheila is rude. Her mother, however, tells the caller that if Sheila will not go out with him, she will. The young man's enthusiasm arouses jealousy in Sheila, who disappears to discard her art, mod clothes and put on her prettiest dress, and together they go out. Mother is left home with her own friend, who hopes to be her second husband.

Pillot, Eugene *Two Crooks and a Lady* Melodrama 30 minutes Interior Modern costumes 3m 3w French $85 Royalty $10

A crippled old lady, unable to move from her chair, outwits two crooks, one of whom is her maid, and saves her pearls.

Pinero, Arthur Wing *Playgoers* (1913) Satirical comedy 25 minutes Interior Modern costumes 2m 6w French $85 Royalty $5

The young mistress of a London household decides to favor her servants with a visit to the theater. The maid insists on a seat for her fiancé, while the cook stipulates that her nephew be accommodated. Which play to select proves the insurmountable obstacle, and the dispute that ensues results in all the domestics giving notice.

Pinter, Harold *The Collection* (1961) Divided interior 3m 1w Dramatists Play Service $1.95 Royalty $25-$15

Harry and Bill receive an anonymous phone call, followed by a visit.
from a young man. The visitor is James, whose wife has confessed a one-night affair with Bill and who is obsessed with a desire to meet the man who has cuckolded him. When he does, a weird attraction-repulsion arises between the two young men. Harry discovers what is going on and, casting doubt on whether the affair ever took place, reestablishes an uneasy status quo.

_The Dumb Walter_ (1960) Interior. 2m Dramatists Play Service $175 Royalty $25—$15

Two hired killers nervously await their next assignment in the basement of a long-abandoned restaurant. Barred from daylight and public contact by the nature of their work, they expend their waiting time in bickering. Ben rereads a newspaper and exclaims in disbelief over the news items. Gus fusses with the stove and plumbing off-stage. Ben bludgeons Gus into silence if he as much as mentions their work. Gus worries that someone has slept in his bed. When the ancient dumb-waiter comes to life, the suspense becomes almost unbearable.

_The Dwarfs_ (1960) Divided interior 3m Dramatists Play Service $175 (in volume) Royalty $25—$15

The play concerns three young men—Len, Pete, and Mark. Sometimes all three come together, sometimes only two, and often Len is on stage alone. Conversations and soliloquies are filled with brilliant convolutions of thoughts and range in mood from calm introspection to explosive outpourings. There emerges a sense of horror and alienation, of our impenetrable insularity, our loneliness. Requires an advanced cast.

_The Lover_ (1963) Interior 2m 1w Dramatists Play Service $95 Royalty $25—$15

A man's wife will be entertaining her lover in the afternoon, and so as not to return home before six, he will visit his mistress. When the wife's lover arrives, he is her husband. Their relationship as master and mistress provides the necessary titillation and release of hostility, but there is a problem—the lover is weary of his mistress. The woman is still disturbed when he returns home in the evening as husband. She realizes she must seduce him now as wife, not as mistress, and she does.

_A Night Out_ (1960) 3 acts Multiple set 10m 5w. Dramatists Play Service $195 Royalty $25—$15

A meek, retiring young man who lives with his domineering mother is falsely accused of pinching a girl at the office party, and the resulting furor is more than he can cope with. Home early, he is confronted with a maternal diatribe, and in a rage he rushes out and finds a pick-up. In her room, she rambles on about what a lady she is, and he turns on her vindictively, annihilating her pathetic pretensions. When he returns home there is a difference in him, sensed by his mother, who now fears him.
Rose worries aloud to her silent husband about the mysterious tenant who occupies the damp, windowless room in the basement of their tumble-down rooming house. Neither her husband nor the landlord do anything to allay her nameless fears, and the more she hears of this strange room, the more she is filled with apprehension. The tenant, a blind Negro, insists on meeting her. He has a message for Rose—her father wants her to come home. Rose is deeply moved, but her husband, returning home, silently and brutally murders him before her eyes.

Powers, Verne. *High Window*. Melodrama. 28 minutes. Interior. Modern costumes. 2m 3w. Baker $85. French $85. Royalty $5. A high window overlooking a street holds Walter Hodge in mental torment. It is the center of an enigma involving the recent death of his uncle, who fell from that window. His autocratic aunt, with whom he lives, taunts him about his weakwess and the awful secret they seem to share. A newspaperwoman, spurred by curiosity, frees the nephew from his torment and solves the mystery of the high window.

Rattigan, Terence. *The Browning Version* (1918). Drama. 70 minutes. Interior. Modern costumes. 5m 2w. Baker $85. French $85. Royalty $20. An unadaptable professor at a boys' school is much maligned to his wife. He is an academic fool, to his colleagues he is dull and stodgy, and his students think him ridiculous. He is none of these things, really, but he has been so often abused that he has withdrawn into a thick shell. His wife plays around with younger instructors, and the headmaster passes her by at commencement, but the cruelest blow is being tricked into sympathy by a student and then mocked and laughed at tears.

Reach, James. *Good Neighbors*. Comedy. 30 minutes. Interior. Modern costumes. 9w. extras if desired. French $85. Royalty $5. A woman's literary and civic club meets to hear a speech by a South American lady. Before the lecture, there is a business meeting at which is debated the momentous question of what flowers to plant on the club grounds. The señora finds herself involved, and draws an apt moral.

Rees, Phoebe M. *Idols*. Drama. 30 minutes. Interior. 18th-century French costumes. 6w. Baker $85. Royalty $5. During the Reign of Terror in France, a mother maliciously attempts to denounce a daughter-in-law to the Tribunal. But her beloved son walks into the ingenious trap laid for his wife.

Ted Lawson tells Dad he wants to marry Edith and needs cash for honeymoon expenses. Dad hits the ceiling. "To teach him to be less easy with giving credit to customers, Dad promises Ted $100 every time he says "No" during lunch hour. In his overeagerness to say "No," Ted nearly ruins Dad's business, but all ends well and the young couple are ready for their honeymoon with plenty of Dad's money to their credit.


Two sentimental youngsters rebel against their parents' wishes for them to marry. Both their fathers pretend a mortal enmity, which brings the young people together, but only after they have run away from home and returned disillusioned.

Ryerson, Florence *A Cup of Tea* Farce. 30 minutes Interior Modern costumes. 2m 2w French $85. Royalty $5.

Wilford, a poet, sends some sonnets to Azalea, a young married woman. Azalea's husband discovers the poems and comes to shoot Wilford, and Azalea comes to prevent him. But Jane, Wilford's wife, straightens out the complications while serving tea.


A train wreck near a small Midwestern town results in the unexpected meeting of a young couple who had once been married. They are reunited, then quarrel, but the old, philosophical hotel-keeper helps them to realize that they will be more miserable apart than together.


Jane's girlfriend returns from Paris with a boy-complex and some infuriating mannerisms. When the friend steals Jane's boyfriend, Jane is roused to a realization of his worth, and learns that more flies are caught with honey than with vinegar.


Photo Finish, an itinerant gambler, is arrested, charged with rape, and jailed in a small Texas town. The charge is a lie, but the only one who hears Photo's call for justice and understanding is Ethel, a young girl who cooks for the prisoners. Photo gives all his money to Ethel before a mob breaks into the jail and the lying woman's husband shoots him.
Short Plays

---. The Hungers. (1939) Drama Simple interior. Modern costumes. 3m 2w French $85 Royalty $10.
In this symbolic fantasy, a writer dreams up four lonely people who hunger for spiritual as well as physical nourishment. It is a hunger for immortality. They reveal that the answer to death is immortality which "comes about when human beings rid themselves of all world-imposed absurdities and know the foolishness of pride. When they know there can be no death if there is love." (from the author's preface)

The dreams of ordinary people riding on a subway train, shown in a series of sketches unified in mood.

Schaefer, Lee The Little Flaw of Ernesto Lippi. (1954) Domestic comedy Interior 3m. 6w In Best Short Plays of 1953-1954, ed. by Margaret Mayorga Royalty: contact Dodd, Mead & Co.
Set in Brooklyn A five-scene play in which the little flaw of Ernesto Lippi is exposed for what it is—no flaw at all For all groups. Ethnic interest: Italian-American.

Schisgal, Murray The Chinese Comedy Interior 2m 3w Dramatists Play Service $1.75 (in volume with "Dr Fish") Royalty $25.
The scene is a Chinese laundry which is also home for the Lee family. Humorous misunderstandings prevent Chester, and the audience, from knowing whether his ancestry is Chinese or otherwise. Chester, who is usually taken to be Jewish, wants to marry a nice Jewish girl, but his family, indignant at his reluctance to be Chinese, have other plans. Eventually Chester's identity is unearthed, but the mystery remains. Who are his parents? Requires sensitive handling by teacher or director, since ethnic stereotypes persist. Advanced cast needed. Ethnic interest: Chinese-American, Jewish-American.

---. Dr. Fish. Comedy. Interior 2m 2w Dramatists Play Service $1.75 (in volume with "The Chinese") Royalty $25.
Anxious to make their sex life more "meaningful," a middle-aged couple consult the eminent Dr. Fish, a sex expert whose doctorate happens to be in American history. The wife and the doctor get along well once she has overcome her reluctance to say certain forbidden words, but the husband, a down-to-earth type, remains unconvinced. The one who finally wins over the husband is Dr. Fish's slightly dotty grandmother, who keeps bustling in with unwanted advice and steaming bowls of homemade lentil soup.

Shaffer, Peter Black Comedy. (1965) Farce. Interior. 5m 3w. Baker
$1.75. French $1.75 (in volume with "White Liars"). Royalty $50—
$25.
Opens on a dark stage—which is light to the characters. A blown fuse
throws them all in the dark—which is light to the audience—and this
is what we see in the "dark." A girl brings her wealthy father to meet
her fiancé, an improvident sculptor. To impress him, the sculptor has
invited a wealthy art patron and has stolen the fine furniture from the
apartment next door for his bare pad. The neighbor returns home too
soon, and the art patron is mistaken for an electrician. For little theater
and college.

6m. 3w. 2 children, angels, shepherds, choir, travelers. Baker $.85. No
royalty if 8 copies are purchased.
A pageant of the first Christmas, for production in church auditoriums,
with Bible readings, processional singing, street scenes in Bethlehem,
and the tableau of adoration.

20 minutes. Terrace of palace Elizabethan costumes. 2m. 2w. French
$1.65. Royalty $10.
Shakespeare, coming to meet the Dark Lady to whom he addressed his
sonnets, meets Queen Elizabeth, and seizes the opportunity to talk with
her and to appeal to her for help for the theater. He does not notice
the approach of the Dark Lady, who is furiously jealous and berates them
both. Clever and effective.

Shaw, Irwin. *Bury the Dead*. (1936) Unit set. 20m. 8w. Dramatists
Play Service $95. Royalty $25.
In "the second year of the war that is to begin tomorrow night," a
military burial detail goes about its sad duties. The chaplains arrive to
say prayers for the dead—but a groan is heard from the newly dug
graves, and then another. Slowly the dead soldiers rise up, pleading not
to be buried, asking to be allowed to rejoin the living. Word of their
insurrection spreads rapidly—to the soldiers in the field, the generals,
and the news media—with alarming effect. In a series of touching
scenes the dead men talk with their loved ones of the days of living,
now lost forever. But must the dead yield so easily? As the play ends,
the corpses rise and move away, as a shaken general stands by helpless
to stop them.

Simms, Willard *The Acting Lesson*. Part of a trilogy entitled *Variations
on an Untitled Theme*. Simple interior 3m. 1w. Dramatists Play
Service $95. Royalty $15.
Beginning with rudimentary exercises in self-expression, the teacher has
his three students become plants opening forth to the sun, then various
trees with their characteristic natures. From this they go on to depict children playing with imaginary toys, then young lovers proposing marriage. The last lesson is the most difficult: they are to play themselves. Two of the three fail.

Staadt, Edward Cabbages Comedy 1 hour. Interior Modern costumes 3m. 1w French $85 Royalty $55

The Grossmeiers, erstwhile farmers, have struck oil, but they do not know what to do with their newly acquired wealth. He wants a new car, but she forbids, driving all car dealers from the door. She has sent to Chicago to have her husband's family tree established, and the genealogist arrives, along with a newspaperman. The genealogy is so startling that Grossmeier must pay more to keep the listeners from exposing it than he did to obtain it. When the next car dealer arrives, he is admitted with no remarks.

Swan, Jon Fireworks for a Hot Fourth (1968) Interior. 4m 3w. O'Neill Memorial Theater Center

Chronicles the crisscross progress of a variety of passions during the course of a Fourth-of-July cocktail party. Passions flare, ranging from an old local's urge to get away from it all, a developer's passion to build more of the same, and a young man's desire for the unattainable woman, to the older woman's lust for the joys of destruction. Stylized action and speech, sardonic.

Football Drama Stylized locker room 5m 1w. O'Neill Memorial Theater Center

Reporters at a press conference try to discover who actually won an increasingly mysterious game of what seems to be football. The coach responds evasively, and as the pressure mounts, the conference turns into a frenzied cheerleading rally. A somber play-by-play recount of the actual game reveals a savage sport the two teams play completely different games and butcher each other. The innocent spectators, caught in the crossfire, are wiped out to a man.

Synge, John Millington Riders to the Sea (1901) Drama 20 minutes. Interior Irish peasant costumes 1m 3w extras Baker $85 French $85 Royalty $10

In a cottage off the west of Ireland an old fisherman's widow mourns the loss of her five sons, drowned at sea. Now the sixth and last is about to ride down to the sea. She prophesies his death. Later his body is carried into the cottage on a stretcher. The most impressive of the Synge one-acters.

Tarkington, Booth The Travelers Farce 40 minutes Hotel bedroom Modern costumes 6m 5w. French $85 Royalty $10

An American family, traveling in Sicily, spends a terrifying night in an
apparently mysterious hotel. Morning brings the logical explanation that sinister remarks were only Sicilian pleasantries.


Four couples meet simultaneously for a rendezvous in the same hotel lounge, and the situation is humorously complicated before each man meets his proper partner.

Tompkins, Frank C. _Sham_. Satire. 25 minutes. Living room. Modern costumes. 3m 1w. Baker $85. Royalty $5.

A young couple find a burglar in their home and have the usual reactions. However, the burglar forestalls them by showing that, because of the man's reputation as a connoisseur, if he does not take anything, the neighbors will realize that everything in the apartment is imitation. Excellent plot and characterization.


Tad, accused of stealing a valuable string of pearls from the store in which he works, gives his sister Polly a string of pearls for her birthday. Although suspicion and suspense develop quickly, Tad is exonerated.


Nine short plays or skits for street theater dealing with the subjects of strikes, unionization, and the problems of the farm worker. Plays use humor against a background of oppression and exploitation. The workers' theater demonstrates the politics of survival and that it takes comedy to make sense of tragedy. Written for a bilingual theater company treated in 1965 to teach and organize Chicago farm workers. Ethnic interest: Mexican-American.


Mother Rigby, a witch, fashions a scarecrow, christens him Lord Featherhead, and sends him to the house of Judge Gookin, who has claimed that no suitor in town is worthy of his daughter. Gookin is very impressed by this refined and noble young gentleman, but Polly, already in love with another, is less impressed. She glimpses in a mirror the scarecrow he really is. Featherhead, struck by the sham of his existence, forces the others to look, and then returns to Mother Rigby, sad and dismayed.

van Italie, Jean-Claude. _Interview_. Part one of the trilogy _America Hurrah_. Opens stage with props. 4m 1w. Dramatists Play Service $1.75.
Four masked, smiling interviewers interview a scrub woman, a house painter, a banker, and a lady's maid. All is commonplace and familiar enough except that suddenly the most innocent statements are foreboding. Abruptly the scene shifts—a street, a psychiatrist's office, a confessional—but the compelling involvement continues. In the vicious intensity of the interviewers' assault on personal dignity and the clients' struggle to preserve their self-respect, we see what has happened to us. A satirical, stylized, mordantly comic play.

**Motel** Part three of the trilogy *American Hurrah* Stylized interior. "Doll" masks and bodies 3 actors (m. or w.). Off-stage voice Dramatists Play Service $175 (in volume with "Interview" and "TV"). Royalty $25 Royalty $50—$25 for all three plays on a single bill.

A guy and a blonde—giants. stylized dolls with actors inside—take a room at a modern, antiseptically stark motel. While the landlady—also a doll—gives her fifteen-minute spiel on the hooked rugs, self-flushing toilets, and other features of their lodgings, guy and blonde crawl around, scribble on walls and doors, rip and smash everything in sight. Underscores the irony of our aching emptiness amidst the "advantages" which affluence and technology have brought.

**The Best There Is** Drama 25 minutes Hospital interior 3m 4w extras Baker $85 Royalty $5

Tessie's father is critically ill in a ward. She remembers Mom and Jimmy, who died in a ward, and is sure that if Pop had a private room, he'd recover—she would work the rest of her life to pay for it. Wealthy Petersham has a private room, nurses, flowers, and gifts—but no one cares. His only daughter is going on a cruise without visiting him. So he gives up his own room to Pop. In the morning, Pop is going to get well, but Petersham's chart reads death. Not knowing this, Tessie tries to express her gratitude.

**The Enchanted Christmas Tree** Fantastic comedy. 45 minutes Living room Modern costumes 2m 1w 19 or more children Baker $85. Royalty $10

Ella and Josiah Benton, a self-centered couple who believe that children should be seen and not heard, order some "no trespassing" signs to be placed about their property. But the expressman brings a Christmas tree by mistake. It turns out to be a magic tree, and in a dream the couple are tried by children. All their selfishness is charged against them, but the children discover that the two are very kind-hearted, each being grouchy to please the other, and win them over. Opportunity for Christmas music.
The Finger of God Drama 30 minutes Interior. Modern costumes 2m 1w Baker $8.50 French $8.50 Royalty $10

Strickland has filled his pockets with money belonging to the firm which he heads. He is on the point of leaving when one of the stenographers comes in, revealing she knows his secret plans and past history. He decides to stay and face the music, turning the tables on the treacherous valet, who, unknown to him, is waiting at the station with the police.

Hour of Truth 1916, Formerly entitled Confessional Drama 30 minutes Cottage parlor Modern costumes 3m 2w Baker $8.50 Royalty $10

Robert Baldwin, an honest bank cashier, is offered a large bribe by the dishonest president of the bank. Although his family urges him to accept, he refuses. His honesty brings him due reward. Requires skillful acting.

The Happy Journey to Trenton and Camden. Comedy 30 minutes No scenery except 4 chairs and cot 3m 8w Baker $8.50 French $8.50 Royalty $10

Pa. Ma. and the two children journey from Newark in the family car to visit their daughter in Camden. The American scene. The American home dramatically drawn while the figure of the mother stands out as a brilliant piece of portraiture representing the backbone of the nation.

The Long Christmas Dinner 30 minutes Interior 5m 7w Baker $8.50 French $8.50 Royalty $10

This play traverses ninety years and represents ninety Christmas dinners in the Basard home. The development of the countryside, the changes in customs and manners, the growth of the Basard family and their accumulation of property sum up vividly a wide aspect of American life.

Queens of France Satiric comedy 30 minutes Interior 1m 5w Baker $8.50 French $8.50 Royalty $10

Under the cover of his profession, Monsieur Cahusac, a greedy lawyer, extorts money from credulous women by convincing them that they are the rightful heirs to the throne of France through relationship to the lost Dauphin. Set in New Orleans in 1869. Requires expert acting.

Emlyn Pepper and Sand Comedy 20 minutes Interior 1m 1w Baker $8.50 Royalty $5

An imaginary interview given by the distinguished French author, George Sand—romantically associated with the poet de Musset and the composer Chopin—and a small town reporter out to make a scoop.

The Case of the Crushed Petunias Lyrical fantasy Interior 2m 2w Dramatists Play Service $1.75 (in volume). Royalty $10
Miss Dorothy Simple, spinster of Pramanproper, Massachusetts, serenely goes through the motions of her trivial existence behind the counter of her simple notion shop until the fateful morning she discovers her double row of petunias trampled into the mud by a size 11-D shoe. The culprit is a salesman of Life Inc., his bell of good-living. The lure of this excitement is so strong that Miss Simple says goodbye—forever.

--- *Jew in Flame, Cried the Phoenix*  Interior or Exterior  1m 2w  Dramatists Play Service $75  Royalty $10

A play about D. H. Lawrence. We see Lawrence at the very end of his career—in fact the very day he dies—and recognize him as the erratic, inspired, ill-tempered genius who was never able to come to terms with life. Yet he stands revealed here as the man who, in Williams' words, "felt the mystery and power of sex as the primal urge, and was the lifelong adversary of those who wanted to keep the subject locked away in the cellars of prudery."

--- *The Lady of Larkspur Lotion* (1941)  Interior  1m 2w  Dramatists Play Service $1.95  in volume  Royalty $10

A powerful play about two derelicts who struggle to make life worthwhile with their dreams and fancies and who live in a world of pitiful fiction. As one of the characters relates, "there are no lies but the lies that are stuffed in the mouth by the hard-knuckled hand of need, the cold iron fist of necessity."

--- *The Last of My Solid Gold Watches* (1942)  Interior  Modern costumes  3m  Dramatists Play Service $1.95  in volume  Royalty $10

Pockets filled with watches from his company, Charlie Colton, the top salesman with many years of service, reflects to a younger member of his profession that the times have changed. No longer is quality the important consideration of a product. This legendary character of 78 is the last of the "solid gold watches."

--- *Moon's Kid Don't Cry* (1940)  30 minutes  Interior  Modern costumes  1m 1w  Dramatists Play Service $1.75  in volume  Royalty $10

A timely play about a young husband and wife, married only a short time and already burdened with the responsibilities of a one-month-old child, who dream of what might have been, want something more than what life ever gives, but finally become resolved to accept what "is."

Yeats, William Butler  *The Land of Heart's Desire* (1894)  Poetic drama  30 minutes  Kitchen Irish peasant costumes  3m 3w  Baker $85  French $85  Royalty $5

On the eve of May Day, Maire Bruen gives away food and fire to the fairies. A fairy child comes into the home, bids them hide the crucifix, enchants the people, and entices Maire's soul away.
Yerby, Lorees

_Save Me a Place at Forest Lawn_ Comedy Cafeteria interior 2w Dramatists Play Service $75 Royalty $15

Two elderly and lonely widows meet daily to have a meal, discuss grandchildren, recall their lives, and contemplate death. Their resignation is touched with wisdom and humor. When one reveals that she had an affair with the other’s husband, her friend admits she had known, but it had seemed better to protect their friendship, which might relieve their final loneliness in old age.
Plays by Afro-Americans

The following annotated list is a selective but representative sampling of the kinds of plays created by black Americans from 1821, the year of production of the first play known to have been written by an Afro-American, to 1970. The list is limited partly by a dearth of published scripts which can be supplied to acting groups. Many blacks whose plays have been produced by community or college theatrical groups have been unable to publish the plays in books or in acting scripts. Until recently, publishers presumed a limited reading audience for plays about blacks, consequently, they rarely sought or accepted the work of black playwrights except when those plays were scheduled for production in the downtown theaters of New York or when the dramas already had earned national reputations. For this reason, many potentially useful plays exist only in manuscript form or in the pages of periodicals which are not widely known. Since this guide is intended primarily to assist acting groups, it seems useless to include plays which are not available in script form.

Conspicuously absent from the following list are pageants and musical dramas, which constitute an important contribution of black artists to the theater. The usual problems of publication seem to be compounded when musical scores and choreographic directions must be included. Hence, few pageants or musicals are available in print.

Despite these limitations, the list is representative. It includes dramas intended for audiences in black communities as well as plays designed for presentation to predominantly white audiences in the commercial theater; it includes one-act and full-length dramas; it includes dramas written in the 1920s and those of the 1960s.

It is important to observe that the protagonists of these dramas are black (African, Afro-American, Afro-Caribbean). Whereas many black authors have written novels and even radio, film, and television scripts about white protagonists, most black playwrights have chosen or have been compelled to restrict themselves to black protagonists. If a playwright has aimed for a commercial production, preferably on Broadway, he has considered the judgment of producers that the value of a black playwright is limited to exotic or sensational presentations of blacks. If the dramatist has written specifically for a black community group, he has recognized the absurdity of deliberately creating "white" roles for a cast of black actors and actresses when such roles are readily available in famous plays. And some black playwrights have written dramas about black people primarily to educate or instill pride in the black community. Regardless of the reason, the general topic of the black playwright has been the black person.

One should not assume, however, that all dramas by blacks are severely restricted to one theme or one style. Dramatists have not limited themselves to issues unique to black Americans; they have also
explored the kinds of problems common to people of various races and various nations. Black dramatists have created characters from the professional classes as well as slaves, peasants, and ghetto dwellers. They have written fantasy and farce as well as melodrama, social commentary, and problem plays. They have written for entertainment and for instruction. They have used experimental techniques of expressionism and constructivism as well as the more common techniques of realism.

Readers interested in a history of drama by Afro-Americans will find further information in the introduction to Black Drama in America: An Anthology, edited by Darwin T. Turner, and in the historical and critical books listed in the appended bibliography.

Bibliography


One-Act Plays


Interior 4m 3w In *Four Black Revolutionary Plays*, by LeRoi Jones
Royalty to Ronald Hobbs Literary Agency

Despite the warnings of his fellow black magicians, Jacob, believing that knowledge cannot be evil, creates a soulless white monster, which destroys the magicians and runs loose in the world. A dramatic interpretation of the Black Muslim story of the creation of white men, it is intended primarily for a black audience.

——— *The Death of Malcolm X* (1969) Multiple set Mixed cast
In *New Plays from the Black Theater*, ed by Ed Bullins Royalty to
Ronald Hobbs Literary Agency

White Klansmen, government officials, and bankers organize and train brainwashed Negroes to kill Malcolm X. Designed for black community theater.

——— *Dutchman* (1964) 1 hour Subway car interior 2m 1w extras.
French $3.95 (in volume with "The Slave") Royalty $35—$30

A white woman boards a subway train, entices a young black man sexually, castigates him for imitating the ways of white men, then has him killed when he defends his way of life and demonstrates his understanding of white people. Winner of an off-Broadway award, a powerful presentation of the destructive attitudes of blacks and whites. Designed for community theater.

8m 1w In *Four Black Revolutionary Plays*, by LeRoi Jones Royalty to
Ronald Hobbs Literary Agency

Having spent his life trying to do the right thing according to white men's instructions, a Negro man is arrested, charged with harboring a murderer, killed in an alleged jailbreak, and, in a white heaven, is ordered to purify himself for return to earth by killing the murderer, who is his son. A sociofantasy castigating the manner in which white people manipulate Negroes to destroy their own potential. Intended for black community theater.

——— *The Slave* (1964) 1 hour Interior 2m 1w French $3.95 (in volume with "Dutchman") Royalty $35—$30

In what the author describes as a fable, a black revolutionary confronts his former wife, a white woman, and kills their two children. A fable describing the need of a black revolutionary to rid himself of attitudes and standards developed by his education in a white system. Designed for community theater.
In an arranged confrontation, a popular black youth beats a white youth who has offered homosexual advances, but in the absence of the others, he returns to comfort the white youth. A symbolically suggestive exploration of the ambivalent reactions of black youth to the white world.


A middle-class young black man who accepts a girl's invitation to visit while her "old man" is at work learns that the "old man" is a woman. The language and the theme of lesbianism require maturity in cast and audience.


A black writer who has accepted a post as creative writing instructor in evening classes of a junior college quits after the first evening because the class has been dominated and divided by a pompous Negro who is a "Sociological Data Research Analysis Technician Expert" in penology. A satire about the ignorance of people who take courses in creative writing and about Negroes whose thinking has been programmed. Possible for actors of high school age and beyond.


Returning home after nine years' absence, a son recalls with his mother memories and attitudes which continue to separate them. An interesting use of actors to reveal the thoughts and memories that people will not communicate to others. Can be played by high school groups and older.


Lucy Toles and her sweetheart, Willie Gordon, play upon her uncle's superstition to persuade him to approve their marriage. Effective for junior high school groups or older.


Rejecting his father's admonitions to work hard and to prove to white people that he is ready to live and work among them, a black youth, insisting that such efforts are futile, declares his refusal to change himself in order to conform to white standards. An indictment of discrimination and an affirmation of the values of ethnic groups. Designed for a black
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audience but has relevance for white audiences also. Can be played by mature cast.

After a conversation with a white "liberal" reveals that woman's ignorance and subconscious contempt for black people, a black mother urges her daughter to remain in the North and to continue to try to realize her dream of becoming an actress. A satire which can be performed by high school groups or older.

In a work designed for theater reading or full production, the performers, aided by music and dance, trace the life and thought of Malcolm X. Can be handled by performers of junior high school age or older.

Duncan, Thelma Sacrifice. (1930) Interior 2m. 2w. In Plays and Pageants from the Life of the Negro, ed. by Willis Richardson. Royalty: contact Associated Publishers.
A teenaged black youth takes the blame for having stolen an examination in order to protect the guilty one, a friend whose mother has struggled and sacrificed so that her son will receive an education. Sentimental but effective for junior high school.

In order to avoid endangering the life of a girl who is visiting her sweetheart in a saw-mill camp, Thea Dugger, a "bad man" feared by all the workers, sacrifices himself to a lynch mob. On the familiar but still effective theme of a bad man with a golden heart, this play is distinguished from the others by the theme of protest against racial oppression.

Embittered because his employer has refused to permit him to leave work to attend his dying wife, a black worker leaves the South. Melodramatic cry against racial oppression. Possible for high school groups or older.

A slave girl kills herself rather than mate with the plantation stud and breed new slaves. A dramatic refocusing on conditions and customs of slavery. Possible for high school groups or older.
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---. Gangsters over Harlem. (1939) Melodrama. Interior. 4m. 1w. In The Land of Cotton and Other Plays, by Randolph Edmonds. Royalty to author.

A girl is killed while avenging her younger brother, who had been killed by gangsters. Typical gangster melodrama of the 1930s but still effective for high school or college groups who may find comedy in the too familiar sensationalism.


The story of Nat Turner's heroic effort to lead a rebellion of slaves in Virginia. Especially useful for high school and college groups interested in plays about the history of Afro-Americans.


The murder of a cruel bootlegger verifies his wife's prediction that bad luck will follow his having broken a new window. Melodramatic but satisfactory for junior and senior high school.

---. Old Man Pete. (1934) 1 interior, 1 exterior. In Six Plays for a Negro Theater, by Randolph Edmonds. Royalty to author.

Unable to change their rural habits and, consequently, unwanted by their sophisticated children, two elderly Afro-Americans decide to return to the South but freeze to death while trying to walk from Harlem to the downtown train station. Sentimental; popular among high school and college groups.

---. Silas Brown. (1927) 1 set. 4m. 2w. In The Land of Cotton and Other Plays, by Randolph Edmonds. Royalty to author.

When Silas Brown, disregarding his wife's pleas, loses all his money and the mortgage on the house in an unwise investment, his wife, who has remained through the years of abuse, finally decides to leave him. Suitable for high school or college.


Although 12 of 10 volunteers from black regiments have died in the experiments doctors are conducting in a desperate effort to find a cure for yellow fever, the regiment's volunteer to the last man when the next call comes. A tribute to the heroic black soldiers who, during the Spanish-American War, gave their lives to save the lives of others. Suitable for high school groups or older.

Garrett, Jimmie. And We Own the Night. (1968) Exterior. 5m. 2w. In The Drama Review 12:4 (Summer 1968). Royalty to author.
A dying black revolutionary kills his mother because she represents the Negroes who may destroy the revolution by their determination to believe in God and white men. Designed for a black community theater.

Hughes, Langston *Soul Gone Home*. (1937) Drama. Interior 3m 1w. In *Five Plays*, by Langston Hughes. Royalty to Harold Ober Associates. When the spirit of her recently dead son accuses her of neglect, a black mother defends herself by arguing that prostitution was the only method she had to provide the money which they needed. Brief but dramatic confrontation suggesting problems of impoverished families. Suitable for college and community theaters.

Johnson, Georgia Douglas. *Frederick Douglass*. (1935) Drama. Interior. 3m 1w. In *Negro History in Thirteen Plays*, ed. by Willis Richardson and May Miller. Royalty to Associated Publishers. After he learns that his former master has demanded that he be returned to work in the fields, Frederick Douglass escapes from slavery. An historical drama about a famous Afro-American leader. Suitable for junior and senior high school.

--- *William and Ellen Craft*. (1935) Drama. Interior. 3m 1w. In *Negro History in Thirteen Plays*, ed. by Willis Richardson and May Miller. Royalty to Associated Publishers. To avoid being sold into a situation in which she will be sexually abused, Ellen Craft and her husband William begin their flight from slavery. A dramatic treatment of a historical episode. Suitable for junior and senior high school performers.

Jones, LeRoi See Baraka, Imamu Amiri

Kennedy, Adrienne *Funnyhouse of a Negro*. (1964) Morality play. Drop and wing. 3m 5w. French $85. Royalty $20–$15. An expressionistic presentation of the psychoses of a mulatto, who, imagining herself variously to be Queen Victoria, Christ, Lumumba, or a duchess, hates her black father. Winner of an off-Broadway award; the sophisticated expressionism demands an experienced cast and a theatrically knowledgeable audience.

Miller, May *Christophe's Daughters*. (1935) Interior. 3m 4w. In *Negro History in Thirteen Plays*, ed. by Willis Richardson and May Miller. Royalty to author. The daughters of King Henri Christophe of Haiti prepare to die bravely in the people's revolution against their father, who kills himself. Historical drama suitable for junior high and older.

--- *Harriet Tubman*. (1935) Drama. Exterior. 4m 3w. In
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_Negro History in Thirteen Plays_, ed. by Willis Richardson and May Miller. Royalty to author.

A slave girl helps Harriet Tubman evade a trap and lead black slaves to freedom. Historical drama about a famous black who repeatedly returned South to lead slaves to freedom. Suitable for junior high and older.

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_Ruling the Goat_ (1929) Interior. 2m 2w. In _Plays and Pageants from the Life of the Negro_, ed. by Willis Richardson. Royalty to author.

Fearing that the black community will turn against her physician sweetheart unless he demonstrates his identity with the common people by marching in his lodge's parade, a black woman dons his uniform and takes his place, only to learn later that, having changed his mind, he would have marched. A still relevant exploration of the black population's suspicion that the black middle class may seek to escape identification with the common people. Designed for college and community production.


After failing to convert a Negro dean of students who worships whiteness, black revolutionary students hang him. But, in the awareness which comes moments before death, he urges blacks to work for their own people. Black revolutionary drama intended for black community theaters.


A black, college-educated youth who is alienated from his father attempts unsuccessfully to persuade his father to arrange his release from jail. Later, learning that his father has died of a heart attack while on the way to the jail, the youth vows not to become alienated from the children he will have in the future. A polemic against alienation, intended primarily for black community theaters.

Richardson, Willis. _Antonio Maceo_. (1935). Drama. Interior. 7m. 2w. In _Negro History in Thirteen Plays_, ed. by Willis Richardson and May Miller. Royalty to author.

A black patriot dedicated to the fight for Cuban freedom is assassinated by Spanish soldiers after he has been betrayed by his physician. Historical drama suitable for high school and above.

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_Attucks, the Martyr_ (1935). Drama. Interior. 7m. In _Negro History in Thirteen Plays_, ed. by Willis Richardson and May Miller. Royalty to author.

Crispus Attucks, a fugitive slave who knows the value of freedom, leads
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colonists against British soldiers and thus inspires other colonists to fight for their freedom. Freely interpreted history of the first man to die in the Boston Massacre Suitable for high school groups and older

--- The Broken Banjo (1925) Folk tragedy Interior 4m 1w In Plays of Negro Life, ed by Alain Locke and Montgomery Gregory Royalty to author.

A man who, in anger, has killed the man who had broken his banjo is turned over to the police by an angry brother-in-law who witnessed the murder Suitable for junior or senior high school and older

--- The Chip Woman's Fortune. (1923) Drama 5m 2w In Black Drama in America, ed by Darwin T Turner. Royalty to author

Suspecting that his elderly roomer will bring her son to live with her after his release from prison, a porter-landlord plans to evict her after he has borrowed money from her to make an installment payment on his Victrola. Although the woman refuses so that she can save the money for her son, her son offers enough to meet the payment. The first serious drama of an Afro-American author to be produced on Broadway. Somewhat dated but possible for junior and senior high school.


To prove himself to those who doubt that the descendant of a slave is worthy to become a leader, a black youth, after passing the test of strength, passes the test of bravery by going to the dragon's lair and seizing the dragon's tooth, which has inscribed on it the message that young people can find happiness only if they love all men as their brothers. Sufficiently exciting and didactic to be excellent material for children's theater.

--- The Elder Dumas (1935) Interior 3m 1w In Negro History in Thirteen Plays, ed by Willis Richardson and May Miller Royalty to author

A duel between Alexander Dumas, a writer and the greatest pistol shot in France, and a critic, who is the greatest swordsman in France, is prevented by the critic's wife, who castigates her husband for criticizing Dumas unfairly. Historical drama about a mysterious incident in the life of the famous author, whose grandmother was a black Haitian. Suitable for junior or senior high school.

--- The Flight of the Natives (1927) Interior 6m 2w In Plays of Negro Life, ed by Alain Locke and Montgomery Gregory Royalty to author

Threatened with being separated from his wife and sold down the river, a slave escapes, leaving behind his wife who is too weak to travel but vowing to return for her. Suitable for high school.
---. *The House of Sham* (1929) 1 set. 4m. 3w. In *Plays and Pageants from the Life of the Negro*, ed. by Willis Richardson. Royalty to author.

When her fiancé, a Negro physician, breaks their engagement because he has learned that her father is not as wealthy as he had supposed, a young woman, sick of the sham of her family's life, turns happily to a more honest man. Social satire for high school groups or older.


Unable to understand the depth of his twelve-year-old son's love for people, a king unsuccessfully tries to end his son's friendship with a black boy first by threatening to give the black boy half of the kingdom and later by threatening to turn the kingdom over to the people. Obvious moral but suitable for junior high.

---. *Near Calvary* (1935) 5m 4w. In *Negro History in Thirteen Plays*, ed. by Willis Richardson and Mary Miller. Royalty to author.

The brother of the black man who carried the cross for Jesus wins the respect of his children and his wife by bravely refusing to deny his belief in Jesus to the Roman soldiers who arrest him. Suitable for junior high.


While evacuating people to prepare for the burning of the ghetto of Harlem, black revolutionaries harass a black woman who takes white lovers and harass the white policeman-lover in the manner in which white police badger black youths in the ghetto. Black revolutionary drama designed for black community theaters.


Although her grandson, excited about his participation in sit-ins, believes that his grandmother is a female Uncle Tom because she never seems to complain and even cooks cornbread for the sheriff's breakfast, she has continuously worked in her own way to improve the lot of black people, as she reveals when she assists her grandson's cause by poisoning the sheriff. Focused on the generation gap and the struggle for civil rights; suitable for high school performers and older.

The departure of black people from a Southern community for a single day reveals how dependent the white community is on the presence of the blacks. Satirical farce which is entertaining for high school groups and older.

--- Happy Ending (1965) Farce Interior 2m 2w Dramatists Play Service $150 (in volume with "Day of Absence") Royalty $15.
A black youth chastises his relatives for worrying about the possible marital breakup of their white employers. But when he learns how much his standard of living depends upon those jobs, he too worries until the happy ending results when the employers become reconciled. Satirical farce which can be performed by high school groups and older.

Full-Length Plays

Baldwin, James The Amen Corner (1952) Comedy in 3 acts Composite interior 4m 10w French $55 Royalty $50—$25
An Afro-American woman who has sacrificed love in order to become the minister of a store-front church in Harlem loses both her church and her son, the church organist, when her dying jazz-musician husband returns. For all groups.

--- Blues for Mr Charlie (1961) Drama in 3 acts Bare stage 16m 7w extras French $75 Restricted Royalty $50—$25
A black minister who has dedicated himself to peaceful means of improving race relations and helping his people in his Southern home decides that he may need to support the Bible with a gin after a jury acquits the white man who murdered his son. A powerful social drama of racial injustice. Language and thought restrict playing to twelfth grade, college, and community groups.

Bass, Kingsley B., Jr War Rites Bombers (1968) 3 acts Interior 8m 3w In Black Drama in America, ed. by Darwin L. Turner Royalty to author
A black revolutionary who believes that he has killed a black Grand Prefect in an effort to liberate his people learns that he has merely killed a double and that, in order to save his friends from torture and execution, he must become the new executioner. An absorbing study of the differing personalities and motives of individuals involved in a revolution. For a black cast in twelfth grade, college, or community.

Bullins, Ed Goin' a Buffalo (1968) Drama in 3 acts 2 interiors 4m 2w extras French $195 (in Five Plays, by Ed Bullins) Royalty $50—$25
A black man who has been befriended by a former prison buddy destroys his friend's dreams, causes his return to prison, and steals his wife. An interesting presentation, in an underworld of hustlers, of traditional.
themes of dreams and the dangers of misplaced trust. The subjects of pimps, prostitutes, and drugs necessitate a cast and audience with maturity. Designed for community theater.

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_In the Wine Time_ (1968) Drama in 3 acts Exterior 6m. 7w French $1.95 (in _Five Plays_ by Ed W. Collins) Royalty $50—$25.

After exciting his nephew-in-law with romantic tales about the Navy and encouraging him to drink, Cliff Dawson takes the blame for a murder which the boy may have committed in a drunken stupor. An occasionally lyric drama of problems of dreams and maturity amid the reality of the slum. Although the characters are teenagers, the language and actions seem to require presentation by a college or community group.

_Davis, Ossie_ _Purlie Victorious_ (1961) Farce in 3 acts Exterior, 2 composites 6m 3w French $1.75 Royalty $50—$25

A self-proclaimed black minister returns to his Southern home and realizes his dream of establishing a church. A popular Broadway play and a delightful satirical attack on all the stereotypes and cliches traditional in interracial relations in America. Excellent for high school groups or older.

_Dodson, Owen_ _Bayou Legend_ (1946) Romantic fantasy in 2 acts Several exteriors 21m 15w extras In _Black Drama in America_, ed by Darwin T. Turner Royalty to author.

After years of dreaming, telling tales, wooing and abandoning mortal and supernatural women, and questing for power, Reverend Grant, in an effort to save himself from the toy molder who collects human rubbish, attempts to prove that he is sufficiently evil to be consigned to Hell. But all those whom he has betrayed agree that he is not actually evil. A lyric relocation of the Peer Giant legend in the world of blacks of the bayou. Intended for college or community cast.

_Edmonds, Randolph_ _Earth and Stars_ (1961) Social drama in 3 acts Interior 9m 3w In _Black Drama in America_, ed by Darwin T. Turner Royalty to author.

Having incurred opposition from blacks because of his attempts to modernize his church and from whites because of his encouragement of attempts to organize unions and campaign for civil rights, Reverend Joshua Judson, horrified by brutal attacks on union organizers and freedom riders, wins converts after he is killed while practicing his determination to preach in the streets until Christianity comes to the South. A dramatic and timely indictment of oppression based on race or class. Highly popular among college groups.

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_The Land of Cotton_ (1938) Social drama in 4 acts 2 ex-
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Despite the efforts of landowners to destroy a union of sharecroppers by arresting the leaders, turning blacks against whites, and attacking them, the sharecroppers gain hope that the units of black and white will end oppression. Somewhat dated in its concern for unions and its insistence upon unity, but focuses on an issue which continues unresolved. Written for college groups.

Elder, Lonne III Ceremonies in Dark Old Men (1969) Drama in 2 acts Interior 5m 2w French $1.75 Royalties $50—$25

When his daughter refuses to kill herself supporting the family as her mother did, Russell Parker and his sons attempt to assume responsibility, but their efforts are abortive. A poignant domestic drama centered on an old man who has abandoned responsibility for a life of dreams that will not be realized. College level and above.

Gordone, Charles No Place to Be Somebody (1969) Melodrama in 3 acts Interior 11m 5w French $1.75 Restricted Royalty $50—$35

A black man who wishes to compete with white racketeers in New York is killed by a light-skinned friend who, despite his own failures to achieve success through integration, insists that blacks need not war with whites. Thought-provoking Pulitzer Prize drama designed for professional production but excellent for mature amateurs in community theater.

Hansberry, Lorraine A Raisin in the Sun (1959) Drama in 3 acts Interior 7m 3w 1 child French $1.75 Royalty $50—$25

Divided by conflicting personalities, interests, and attitudes, members of a black family in Chicago find unity in the pride which makes them determined to move into the home which they have purchased even though that home is located in a white neighborhood. Although frequently described as a comedy, the play is a perceptive presentation of the personalities and attitudes of black people especially of the mother, who has been the bulwark and of the son who struggles to gain confidence in himself as a man. Popular in professional theater and as a motion picture but excellent also for college groups.

Hughes, Langston Emperor of Haiti (1938) 3 acts 4 sets 16m 14w extras In Black Drama in America ed by Darwin T Turner Royalty to Harold Ober Associates

After uniting black slaves and mulattoes and leading them to victory against the French rulers of Haiti, Jean Jacques Dessalines abandons his slave wife and declares himself emperor. But he is defeated by his own inefficiency as an administrator and by his excessive faith in mulattoes, especially his second wife, who hates him because he had been a slave. An excellent dramatic interpretation of an important episode in black
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history; also perceptively develops the familiar theme of the danger of a man's becoming excessively proud of his own glory. Excellent for college groups and community theaters.


Amidst the swirl of the numbers racket, tangled love affairs, and a Charleston contest, Little Ham, a sporting shoeshiner, finds romance with huge Tiny. Somewhat dated by its topicality, the play still offers amusement for high school groups and older.


Continuing conflicts between a white Southerner and the mulatto youth who wants to be acknowledged as his son result in the son's killing his father and committing suicide rather than exposing himself to the lynch mob which seeks him. Very popular in professional theater at the time of its creation but dated now by topical allusions and by subsequent treatments of a theme that was then new to American theater. Suitable for high school groups and older.


A musical comedy about the troubles which befall Jesse B Semple as he struggles to secure a divorce from one woman and to marry a second. Amusing sometimes farcical. Suitable for college or community groups.


When the Devil assists two black women in their efforts to establish a street front church, trouble accompanies success. One woman kills him in a jealous rage, but regains her soul when she confesses in order to prevent the imprisonment of her friend. A musical morality play on the old theme of good versus evil. Suitable for college or community theater but requires singing voices in cast.

Mitchell Lotten A Land beyond the River (1963). Multiple set. 9m. 5w. 2 boys. Pioneer Drama Service $1.75. Royalty $25.

After assisting black parents in their protests against inadequate educational facilities for their children, a black minister who has defended himself from physical attack by whites, is forced to flee for his life. A moving drama based on actual incidents in one of the protests against segregated schools later brought to the Supreme Court in 1954, effective for college or community theater.
Plays by Afro-Americans


Despite efforts by his daughter, her sweetheart, and his wife, a middle-class Negro cannot understand that instead of attempting to force his daughter to accept his standards and possessions he must permit her to develop in her own way. Educational drama intended for black community theater. Develops one of the most popular themes—the difference between older and younger Negro Americans.

Peterson, Louis. *Take a Giant Step*. (1952) Drama in 6 scenes; 4 interiors; 9m 7w; French royalties $1.75; Royalties $50-$25.

When his white companions begin to exclude him from their parties and their homes as they reach dating age, an Afro-American youth who has been reared in a predominantly white neighborhood searches unsuccessfully for companionship with members of his race and learns to develop sufficient pride and maturity to pretend indifference to his isolation. A perceptive presentation of the problems of an Afro-American youth whose rearing and environment isolate him in a world which bases critical decisions on skin color. Designed for professional production but effective for college or community theater.


Although they have been promised land which formerly belonged to Southern rebels, blacks are driven off the land by soldiers when the government policy changes. Dramatic historical study of a bitter period in black history during the years following the Civil War. Suitable for college or community theater groups.
Full-Length Plays

Modern plays are as turbulent and transitory as the very times which are responsible for their creation. In an age when we find ourselves on the threshold of the limitless universe and yet incapable of living with our neighbor, the theater at once represents the grandeur and chaos that is our experience. In the search for understandable explanations for existence and acceptable guides for behavior, all human acts must be examined and put to the test—just as every idea and every act, from the most noble to the most base, is presented on stage. So every form of theater—classical, romantic, realistic, symbolistic, fantastic, oriental—pure or in combination—is used. There is a never-ending search for new forms—the theater of the absurd, the theater of cruelty, happenings, guerrilla theater—any form a playwright can dream.

If the theater of our day has any outstanding characteristic, it is its diversity. Available to the public are spectacular musicals devoted to escapism: detailed recreations on stage of the human condition which require the realistic portrayal of every human act. Faithful reproductions of plays from past theatrical eras that are truly visits to a museum; intimate gatherings where the audience and actors unite to create the action as they proceed, either as a religious experience or as a demonstration of and defense against the dehumanization of our contemporary society. There are no schools, no trends. Each play stands alone, reflecting the clearly defined philosophy of the playwright or his complete lack of philosophy.

Serving as drama of diverse forms are theater plants of all physical configurations with stage machines of the utmost technical sophistication. In addition to the traditional proscenium form, there are arena theaters where the audience completely encircles the action; the apron stage extending forward so that the audience surrounds the action on three sides, and flexible spaces which allow for every imaginable shape of acting area and audience arrangement. Stages are equipped with wagons, turntables, elevators, and complicated winch-grid equipment. Powerful light sources have been developed and electronic lighting control systems perfected. Both the stage machine and the stage lighting are computer-controlled. Settings are no longer limited to traditional wood and canvas construction. Projected scenery on film, used alone or in combination with other elements, provide scenic backgrounds. There is no limit to the kind of theater or setting that can be provided.

To meet the demands of the modern theater, the actor must master a variety of styles. Actors may be called upon to perform in the classical style of the Greeks or the French, the robust action of the Elizabethans, the realism of the Moscow Art tradition, the alienation of Brecht, the absurdism of Beckett or Ionesco, or the stylization of the Kabuki. They must have voices of great range and be able to dance.
fence, tumble, and box. They must possess stamina and durability of both mind and body.

To the producer and to the audience, this is a theater of confusion and challenge, frustration and gratification, but most of all, a theater that is vibrant and alive. In spite of high production costs and the competition of motion pictures and television, the theater remains one of the most important activities of our society and culture.

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Full-Length Plays


Summaries of Plays


A young girl is brought before the magistrate for the murder of her lover, who was found dead next to her. Her frankness during the investigation impresses the magistrate, who frees her and eventually uncovers the real murderer. Suitable for all groups.


A study of love and violence centering on three characters: a huge, mannish woman, the moody, tempestuous ex-convict whom she marries; and the dwarf who spurs on the violence which erupts between them. Advanced groups only.

A man and woman, whose marriage has drifted loose and who harbor the wife's alcoholic sister from the shocks of a bitter world, receive in one night their daughter, who has lost her fourth marriage, and friends fleeing from unknown fears. The result is the realization that their lives are a delicate balance between sanity and madness. Requires mature characterizations. For advanced groups only.

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**Tiny Alice.** (1964) Drama. 2 interiors, 1 simple exterior. Modern costumes. 1m 1w. Dramatists Play Service $1.75. Royalty $50--$25. Restricted to amateur performances before unsegregated audiences.

The interaction between a lawyer and a cardinal, former classmates, when the lawyer, representing Miss Alice, offers the church a gift, and a lay leader goes to Miss Alice's castle to work out the details. A confusing story for advanced groups only.

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The lives of four people, two professors and their wives, are disclosed one drunken evening in the home of the established professor. Each character reveals without inhibitions the degrading mess he has made of his life. The language and action make this play unsuitable for high school production.


Matthew Stanton, ward leader, is caught up in a web of duplicity, adultery, and conspiracy that eventually undermines his marriage and his bid for the mayorality of Brooklyn. Fear of being discovered as having been called Hogan's goat—the dupe of a lower class woman and the butt of community gossip—only seals his destruction. Advanced groups only. Ethnic interest: Irish-American.


A homely little hero with a Humphrey Bogart fixation has his dream come true when Bogart enters his life to help him make it in the world. Unfortunately, the dream turns into a nightmare, and the hero humbles through a series of mishapventures which end in his accepting himself for what he is. Suitable for all groups.

Anderson, Maxwell. **Anne of the Thousand Days.** (1948) Romantic drama. 1 simple setting, minimum of props. 16th century English.
costumes 11m 5w extras Dramatists Play Service $1.75. Royalty $50—$25.

The story of Henry VIII and his second wife, Anne Boleyn, is played against the well-known historical background of the court of Henry. Requires mature actors.


A young, idealistic congressman is pitted against a group of old-time politicians, all at work on a big appropriations bill. When he cannot get an honest bill, he makes the bill ridiculously dishonest. Ironically, the bill now passes through both houses. For advanced groups.

Elizabeth the Queen. (1930) Romantic drama in 3 acts. 4 interiors. 1 exterior. Elizabethan costumes. 16m. 7w. extras. French $1.75. Royalty $25. $20.

Elizabeth, an aging woman, delights in Essex as courtier and lover but sees him as a threat to her throne. Essex, though loving Elizabeth, longs for action, power, and glory and despises Elizabeth's crafty statesmanship. Summoned home from his expedition to Ireland, he returns with an army, determined to get his way. But Elizabeth will not give up the throne and Essex must die. Advanced groups only.


Quiz. A G.I. in the Philippines, talks with Janet in her home on the eve of Saint Mark, the time when, according to legend, those who are about to die are able to talk with those they love. Suitable for all groups.

Joan of Lorraine. (1946) Romantic drama. Bare stage, suggestions of scenery. Joan of Arc in traditional costume, the rest modern. 18m. 5w. Dramatists Play Service $1.75. Royalty $50—$25.

A play within a play. the outer play showing a group of actors rehearsing a production of Joan of Arc. Through the rehearsal, the actress playing Joan learns that each person has his own kind of faith and idealism. Requires sensitive acting; for advanced groups only.

Mary of Scotland. (1933) Drama in 3 acts. 4 interiors. 1 exterior. Elizabethan costumes. 22m. 5w. French $1.75. Royalty $25—$20.

The six years of Mary's life from her return to Scotland to rule as queen to her incarceration in Carlisle Castle. Mary and Elizabeth are contrasted. Mary, the romantic idealist, bewildered by the crafty young Elizabeth, who sees Mary as a threat to her crown. Within the range of high school groups.

The Wingless Victory. (1936) Tragedy. 2 interiors. Costumes,
1800. 8m. 8w. [Dramatists Play Service, manuscript, Royalty $35—$25. A Malay woman kills herself and her two children when she finds that her husband will not stand by her against the prejudice of his hometown. A deeply moving poetic tragedy. Advanced groups only.

Winterstern (1935) Verse drama in 3 acts. 1 interior, 1 exterior. Modern costumes 16m. 3w. 8h. and extras. Dramatists Play Service $1.75. Royalty $35—$25.
The young Mike believing his father was innocent of the crime for which he was executed, comes to the tenements of New York seeking proof of his father's innocence. He falls in love with Miriamne, and both are silenced by the true killers. Obvious allusions to the Sacco-Vanzetti case of the 1920s. Within the range of advanced high school groups. Ethnic interest: Italian-American.


A forlorn and sensitive boy is ridiculed at boarding school for lack of manliness, and what begins as kidding is augmented by rumor and becomes persecution. Trying to prove himself, the youth goes out on the town with the village strumpet. This attempt fails because of his revulsion for her, and he is now no longer ridiculed, but shunned. It is the schoolmaster's wife who restores his self-respect in a delicate final scene. For advanced groups.


A Puerto Rican family, an alcoholic Irishman, and a lonely old woman get into trouble with the law when they try to take care of a homeless eleven-year-old Puerto Rican orphan. A tribute to love and brotherhood in a troubled world. For all groups. Ethnic interest: Puerto Rican American.


To forget the theft of his wife and his literary work, a mysterious gentleman seeks refuge as a clown in the circus, and there falls in love with the beautiful Consuelo, a bareback rider. Theirs is a highly symbolic love, which her father plans to end by marrying her to a wealthy and degenerate baron. Rather than accept this. Consuelo and the clown take poison and die. Interesting variety of character roles, costumes, and makeup. Demands a mature and experienced actor for the lead.

Anouilh, Jean. Antigone. (1944) Translated by Lewis Galantiere.
Full-Length Plays


The struggle between Antigone and her uncle Creon over the burial of her brother results in her execution, the death of Creon's son Haemon, her lover, and doom to the entire family. This modern version of the Greek legend has political overtones, reflecting France torn by war and complicity, and presents the existential dilemma of choice between absolute principles and compromise with the social order and life's circumstances. Moving drama within the range of advanced high school groups.


The account of the tragic relationship between the primitive-minded King Henry II and the friend of his youth, Thomas à Becket. After Henry made him archbishop, Becket was forced to oppose him. The irony of their struggle is that Henry, for all his hostility toward his former friend, always continued to love him, while Becket, the man of saintliness, held no more than an affection for this savage and simple-hearted monarch. Requires mature, advanced actors.

The Lark. (1953) Translated by Lillian Hellman. Drama. Set of movable platforms, no scenery. Period costumes 15m. 5w. Drama-tists Play Service $1.75 Royalty $50—$25.

The story of Joan of Arc, the country girl who was inspired by unearthly voices to lead the armies of France and then was tried by the church. Is within the range of advanced high school groups.


A group of French patriots gather for a party in the vaulting room of an old chateau, where they recreate a scene from the French Revolution to humiliate Bitos, a prosecutor who has been likened to Robespierre. Advanced groups only.

Ring round the Moon. (1948) Translated by Christopher Fry. Comedy. 1 adjustable exterior. Modern costumes 6m (2 roles played by same actor) 7w 2 extras. Dramatists Play Service $1.75 Royalty $50—$25.

A fable about two brothers, Frederic, who is shy and sensitive, and Hugo, who is heartless and aggressive. To save Frederic from an unhappy marriage, Hugo invites a dance to the family ball to masquerade as a mysterious person. She succeeds in breaking up all the cynical romances that have been going on before she arrived and loses her own heart as well.
Time Remembered (1939) Translated by Patricia Moyes. Romantic comedy. 1 interior, 2 exteriors. Late 19th century costumes. 13m. 2w. French $1.75. Royalty $50—$25.
The handsome Prince Albert, aided and abetted by his aunt the Duchess, struggles to keep alive the memory of his love for the dead Leocadia. The Duchess prevails upon a young woman to impersonate the dead lady, but the plot is discovered by Albert. The resemblance is so strong, however, that his anger soon turns to fascination and, though he resists his treachery to his memories, the young lady succeeds in winning his heart. Suitable for all groups.

A young governess arrives at an English estate to assume charge of two precocious, orphaned youngsters. The governess, with the cook, are terrified by phantoms, shadows, and faces in moonlight, and the governess gradually learns that the two youngsters are possessed by the spirits of a former caretaker and maid, both of them evil and perverse, who have corrupted the souls of the innocents. A gripping story, suitable for all groups.

A disillusioned young man becomes a lighthouse keeper to escape from the world. He is visited by spirits of the past, who help to restore his faith in mankind and help him to reenter the world. Suitable for all groups.

Father Casale, self-made, rich, and self-centered, rules his immigrant family with an iron will. Because he is their father, Anna and Joey submit to his patriarchal ways until, one day, they realize the destructiveness of his tyranny. For advanced groups. Ethnic interest: Italian-American.

Axelrod, George. The Seven Year Itch (1956) Comedy. Interior. Modern costumes. 6m. 5w. 1 boy. Dramatists Play Service $1.75. Royalty $50—$25.
After seven years of marriage the wife goes to the country for the summer. The husband realizes that life is slipping by and accepts an invitation to a fling, which results in one tiny complication after another. A light divertissement for mature groups.

Full-Length Plays

Modern costumes 3m 3w Baker $1 75 French $1 75 Royalty $50—$35
A complicated farce concerning extramarital activities. The charm of the production lies in the placement of two households on stage at the same time, weaving together the action taking place in each Simple show, but requires skilled comic actors and sophisticated audiences.

Bagnold, Edw. *The Chalk Garden* (1951) Drama Interior Modern costumes 2m 7w Baker $1 75 French $1 75 Royalty $50—$25
An English gentlewoman devotes her life to a garden in the arid-soil and to advertising for and interviewing applicants for the position of governess for her granddaughter. She has no intention of hiring one, but one applicant is so excellent that she cannot be so easily overlooked. This governess possesses a strange power, and it is only when a famous jurist comes to dinner that the source is revealed. Requires strong characterizations. Suitable for all groups.

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**The Chinese Prime Minister** (1961) Comedy Interior Modern costumes 5m 8w French $1 75 Royalty $50—$25
An aging actress muses on the wisdom of age and the reverence given it in ancient China. She has a party, during which the issue is discussed and her marriage and the marriages of her two sons are enhanced.

Balderson, John I. *Brinkley Square* (1926) Suggested by Henry James's story "A Sense of the Past." Fantasy in 3 acts 2 interiors Costumes. 1781 and modern 7m 3w French $1 75 Royalty $25—$20
Peter Standish changes places with an ancestor, taking the ancestor's body but retaining his 20th century soul. He becomes engaged to Kate, whom his ancestor married, and later falls in love with Kate's sister Helen. They love and have to part. For Peter and his ancestor must return to their places in time. Both are disillusioned men. Peter rejects the 20th century girl he was to marry to live alone with his memories. Requires sensitive characterizations and strong direction.

Barrie, James M. *The Admirable Crichton* (1902) Fantasy in 4 acts 2 interiors, 1 difficult exterior. Period or modern costumes 13m 12w Baker $1 75 French $1 75 Royalty $50—$25
The family of Lord Loam are shipwrecked on an island where it is Crichton, the butler, who takes command to save the family. He wins the affection of Lord Loam's daughter, Lady Mary, but they are rescued and return to civilization, where they return to their old social positions. Suitable for all groups. Excellent for high school.

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*Alice Sits by the Fire* (1905) Comedy in 3 acts 2 interiors Modern or 19th century costumes 8m 6w French $1 75 Royalty $50—$25
Alice, who had been the center of social life, returns with her husband from India and must readapt herself to her home and family.
imaginative teenage daughter Amy misunderstands Alice's coquettish remarks to a family friend and believes her mother is to have a rendezvous with him. In a grand gesture, Amy decides to meet the "lover" first. Alice finds her daughter's glove in her friend's apartment, and fears for her daughter. The misunderstanding is cleared up, and Alice accepts the fact that her place in the social whirl has changed. Suitable for all groups; excellent for high school.

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**Dear Brutus** (1917) Fantastic comedy in 3 acts 1 interior. 1 exterior. Modern costumes 1m 6w French $1 75 Royalty $35—$25

It is Midsummer Eve and there are nine people gathered at an English country house. A magic woods appears, and the nine are given a second chance to live their lives. When the experience ends, they resume their lives, if not happier, at least wiser. Requires sensitive characterization; within the range of high school groups.

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**Quail's Street** (1902) Comedy in 1 act 2 interiors. Costumes about 1800. 6m. 9w extras French $1 75 Royalty $35—$25

Phoebe, a plain but personable young woman, loves Valentine, who leaves for the Napoleonic wars without proposing. Phoebe is the butt of ridicule. After ten years, Valentine returns, but Phoebe's personality has changed so much that he mistakes her for a fictitious niece. He discovers his love for her and, fortunately, the deception as well. Suitable for all groups.

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**What Every Woman Knows** (1908) Comedy in 4 acts 4 interiors. Costumes about 1900. 7m 5w extras French $1 75 Royalty $35—$25

The Wythes offer to finance John's education if he will give their common looking and heartsick sister Maggie the option of becoming his wife. He agrees. Later, she offers to release him, but he sticks to the bargain and marries her. John becomes infatuated with a beautiful countess, and Maggie is heartbroken, but he discovers that Maggie, and not the countess, is the source and spirit of his success and that he cannot do without her. Suitable for all groups.

Barry, Philip. **The Animal Kingdom** (1932) Comedy in 3 acts. 2 interiors. Modern costumes 5m 4w French $1 75 Royalty $50—$25

The story of a man with two marriages, one with the benefit of the clergy. Tom Collier, an unconscious artist and nonconformist at heart, finds it difficult to determine which of the two women in his life is wife and which is mistress. Sophisticated comedy for advanced groups.

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**Heritage** (1938) Folktale. Open stage, no scenery. 19th century costumes. 7m 5w extras Baker $1 75 French $1 75 Royalty $25—$25
This is the story of the women behind Abraham Lincoln, from the time of his maternal grandmother, Lucas Hanks, through his marriage to Mary Todd and life in the White House. An exciting look at the personal history of Lincoln's life. Especially good for high school students.

--- Hotel Universe (1930) Morality play Exterior Modern costumes 5m 4w French $2.00 Royalty $50—$25

When a group of strangers are faced with the suicide of a young man, there starts a series of psychological revelations in each. They relive personal crises as they face the baffling problems of their lives. For advanced groups.

--- The Philadelphia Story (1939) Comedy in 3 acts 1 interior, 1 exterior (porch) Modern costumes 9m 6w Baker $1.75. French $1.75 Royalty $50—$25

In the midst of making arrangements for her second marriage, Tracy Lord, a spoiled Philadelphia socialite, finds herself growing interested in Connor, a reporter sent by a social gossip weekly to do a feature. There is champagne, a midnight dip in the pool, and a confrontation with Kittredge, her prospective husband. Connor offers to marry her, but she chooses to remarry her former husband, to the satisfaction of everyone. Requires a high degree of sophisticated acting. For all groups.

--- Second Threshold (1951) Revised by Robert E. Sherwood Interior Modern costumes 4m 2w Dramatists Play Service Royalty $50—$25

The dilemma of an eminent public official who has reached the heights of achievement through devoted service, only to realize that he has lost all human contact with his family. Advanced groups.

Batson, George Rainshackle Inn (1914) Melodramatic mystery-farce Interior Modern costumes 9m 6w Dramatists Play Service Royalty $55—$25

An old maid librarian has saved her money for twenty years to buy a hotel where she can meet interesting people. She purchases a strange tumbledown place near the ocean, and she gets what she bargains for—plus a good deal more. Fun for all groups.

Beckett, Samuel Waiting for Godot (1953) Tragicomedy Open stage Modern costumes 4m 1 boy Dramatists Play Service Royalty $50—$25

Two bums idle away their time waiting for the mysterious Godot. They are joined by a brutal man and his slave. Later the same individuals return as an blind man led by a mute servant. It is a portrait of man's persistence in a world of no hope. Excellent for all groups. Requires mature audience.

An innocent British soldier is held by the IRA in a bawdy Irish bar as a hostage, to be shot if the British go through with the execution of an IRA youth. As we wait to see whether or not the British will comply, the lives of these people are revealed, and a tender romance develops between the soldier and one of the girls. A raucous play, it makes a statement against violence and injustice. Mature groups only.


Lord Pengo gulls many an uncultured millionaire, but at the same time he performs an inestimable service in bringing to America some of the greatest art treasures of all time. He even gets one client to establish a national gallery in Washington. It is difficult to determine if he is a villain or hero. Advanced groups.

Clark Storey is a novelist with whom two women are in love. He is determined to marry the young romantic one, but in the end throws her over to marry the older, more practical woman, with whom he can be comfortable. Requires a high degree of sophisticated style.


Immigrant life among the Irish and Jewish inhabitants of the Bronx early in the century. Uncle Willie is the general salesman of the neighborhood who will sell anybody anything. His generous heart finances a boardinghouse for his niece, arranges housing for an Irish policeman and his family, and negotiates a second marriage for the Irishman’s widow after her husband is killed in a gun war. Uncle Willie sees to everything. For all groups. Ethnic interest: Jewish American.


The trial of the two priests, the Berrigan brothers, and their seven confederates who destroyed selective service records at Catonsville, Maryland, reveals the personal commitment of this group of protestors against the Vietnam War. Theirs is the cry of conscience in defiance of the strictures of law. Within the range of advanced high school groups.

Full-Length Plays

The love of Robert Browning rescues Elizabeth Barrett from her semi-invalid existence in the house of her domineering father. Suitable for all groups.


Following the suicide of a corruptor and rumors of bribery at court, an investigator is appointed to determine who among the judges is venal, who is the moral leper. The action is suspenseful and intriguing. Advanced groups only.


A group of American prisoners in a German prison camp plot the escape of a new prisoner. There is a German spy among them. They suspect the wrong man, but the real traitor is unmasked, and the escape is successful. Requires a great number of proficient men; within the range of advanced high school groups.


Sir Thomas More, Lord Chancellor of England, is forced to oppose the wishes of Henry VIII. More must take stands which involve conflicting loyalties—country, church, family, and self. The play follows these decisions which result in his death. Excellent for advanced groups.


Russian Prince Beumine, now a Berlin taxi driver, discovers a young girl lost and confused by amnesia who claims to be the sole surviving member of the Russian royal family. To share in £10 million held in foreign banks for the children of the Tsar, Beumine conspires to train the girl to fulfill the role. But the Imperial grandmother is alive, her acceptance is essential. In a suspenseful scene the two women meet, one with half-awakened memories, the other fighting against opening old wounds. Tense story, suitable for all groups.

Bond, Nelson. Animal Farm. (1961) Based on the novel by George Orwell. Reading Bare stage. 5m. 2w. Baker $1.75. French $1.75. Royalty $25-$20.

Beasts who emanate themselves from the cruelty of their human masters find themselves subject to the oppressive rule of the greedy, cunning pigs. Suitable for advanced groups.
The story of one woman's fight to save a marriage in an artificial society that offers joy, show, comedy, tragedy, hope, and disappointment to women. For mature groups only.

Patrick Flannigan, an Irish American widower who runs his household of four daughters on the parliamentary principle, finds his system upset when the marriage plans of his eldest daughter are approved by the family council over his opposition. He scraps the council and the daughters declare war. A parallel plot involves a sour love affair between Patrick's old friend Finnegan, who has come to sponge off the Flannigans, and the housekeeper. Fresh, unsophisticated. For all groups. Ethnic interest. Irish-American.

Readings and excerpts from Brecht's works. The first half shows some of Brecht's philosophy and ideology while the second half consists of a song, a monologue, and excerpts from his plays. Advanced, mature groups only.

— *The Caucasian Chalk Circle* (1915) Suggested by the Yuan dynasty play. The Chalk Circle English version by Eric Bentley. Tragedy in 2 parts. 6 interiors, 1 exterior. 1 composite interior-exterior. Modern or Chinese costumes. 39m 14w 1 children, chorus, extras. French $1.25 Restricted Royalty $50–$25
A prince deposes the governor and scatters his family, but a woman named Grusha saves the governor's child and protects it. She is captured and brought before Ykak, a scoundrel who has promoted himself to a judge during the civil strife. He must determine whether the child should be given to her or to the mother, who deserted it. Advanced, mature groups only.

— *Mother Courage and Her Children* (1919) English version by Eric Bentley. Morality play in 5 acts. Interior and 5 exteriors. 17th century costumes. 18m 5w. Extras. Baker $1.75 French $1.75 Restricted Royalty $50–$25
The life of Mother Courage and her family is viewed through twelve years of the Holy War of the early seventeenth century—through Sweden, Poland, Finland, Bavaria, and Italy. A sharp comment on the
futility of war and on those who fail to oppose it. Extremely difficult
to interpret and direct. Requires outstanding acting.

_The Private Life of the Master Race_ (1945) English version
by Eric Bentley. Melodrama. Platform style. Many characters. World
War II costumes. French, manuscript. Royalty $50—$25.
A series of episodes showing the terror and dehumanization of the people
in Germany as Nazism takes control of the land. Advanced groups; can
be produced by high school students.

Brewer, George Jr., and Bloch, Bertram. _Dark Victory_. (1934) Drama
2 interiors. Modern costumes. 7m. 7w extras. Dramatists Play Service
$1.75. Royalty $35—$25.
Judith, a spoiled, casual socialite, discovers that alcohol and random
affairs cannot replace love and devotion, but only after submitting to
an operation which gives her but a few months to live with her new-
found love. Advanced groups only.

Bridie, James. _Tobias and the Angel_. (1930) Based on the Book of
Tobit. Comedy in 3 acts. 1 interior. 3 exteriors. Biblical costumes. 8m.
8w. French $1.75. Royalty $25—$50.
Timid and diffident Tobias is sent by his father Tobit to a distant city
to reclaim an old debt from Raguel, now a wealthy merchant. Accom-
panying Tobias is the archangel Raphael, who styles himself as hired
hand and porter. In Raguel’s garden, Tobias woos and wins the mer-
chant’s daughter Sara. Everything goes smoothly despite the fact that,
possessed by the demon Asmodey, Sara has strangled seven previous
bridegrooms on their wedding nights. Advanced groups only.

Burrows, Abe. _The Cactus Flower_. (1966) Based on a play by Pierre
Barillet and Jean P. Grédy. Comedy in 4 sets. Modern costumes. 7m.
4w. Baker $1.75. French $1.75. Royalty $35—$85.
A bachelor dentist has a sure gimmick to keep himself single; he simply
tells his many girlfriends that he is married and has three children.
But the device backfires when he falls in love with one particular girl
and she wants to meet the family. Mature groups only.

Cannan, Denis, and Bost, Pierre. _The Power and the Glory_. (1959)
Based on the novel by Graham Greene. Tragedy. Unit set. Mexican
costumes. 910. 28m. 9w. extras. French $1.75. Royalty $35—$25.
In the revolutionary days of Mexico a priest decides to stay in disguise
with his people rather than escape. Wherever he goes, however, the
police are close behind and execute those who harbor him. Humanly
weak, with a past of many sins, he travels to another province and there
falls into his old pleasures. At the moment of his escape he chooses to
attend a dying man and is there ambushed and executed. Advanced
groups, within the range of high school.
Čapek, Josef, and Čapek, Karel *The World We Live In (The Insect Comedy)* (1921) Adapted and arranged by Owen Davis. Comedy in prelude, 3 acts, epilogue. Modern and fantastic costumes representing insects 21m 9w extras. French $175 Royalty $25—$20
A wanderer who is something of a philosopher falls asleep after heavy drinking and in his dream observes the comedy and tragedy of the insect world, whose problems and affairs are uncomfortably like those of humans. Suitable for advanced groups.

The central office of the factory of Rossum's Universal Robots on an island in our planet. The robots become humanized by a secret formula and overthrow mankind until only one human is left. Finally, a man-robot and a woman-robot, with a bit of Adam and Eve in them, are about to start mankind afresh. Suitable for all groups.

Capote, Truman *The Grass Harp* (1951) Comedy-fantasy. 1 interior, 1 exterior, Modern costumes. 10m 8w Dramatists Play Service $175. Royalty $50—$25
The pure in heart, like the meek, inherit the earth. A trio finds temporary refuge in a tree house from the selfishness and cant of the small town they live in. Demands sensitive acting. Advanced groups.

Carroll, Paul Vincent *Shadow and Substance* (1931) Drama. Interior. Modern costumes. 6m 4w Dramatists Play Service $175 Royalty $35—$25
A study of the faith of the Irish in the Catholic Church, portrayed by a simple young girl serving as caretaker in the house of an aloof canon. Advanced groups.

Death suspends all activities for three days, during this period he falls in love with a beautiful girl, and through her realizes why mortals fear him. A novel and optimistic philosophical consideration of the problems of love and death. Suitable for all groups.

Caspary, Vera, and Sklar, George *Laura* (1918) Based on the novel by Vera Caspary. Mystery. Interior. Modern costumes. 5m 3w Dramatists Play Service $175 Royalty $50—$25
Mark McPherson first falls in love with a picture of Laura, whose murder he has come to investigate. When she appears, she becomes a
prime suspect for the murder of the person originally thought to be her. Tense, exciting; for all groups

Chase, Mary *Bernardine* (1953) Comedy Simple, stylized scenery Modern costumes 13m 6w Dramatists Play Service $1 75 Royalty $50—$25

Several prankish youths, "me" Dead End kids, imagine themselves in the ideal town, where the relations between them and the grownups are completely reversed. A teenage utopia featuring the ideal female. Suitable for all groups, especially mature high school students.

—— *Harvey* (1944) Comedy in 2 acts 2 simple interiors. Modern costumes 26m 6w Dramatists Play Service $1 75 Royalty $50—$25.

Harvey is a seven-foot white rabbit who accompanies the lovable hero Elwood. When Elwood is to be dispatched to a mental hospital for observation, his same sister is committed instead. Hero must be strong character actor. Especially suited for advanced, mature groups.

—— *Mis. McThing* (1952) Comic fantasy 1 set 2 simple interiors Modern costumes 9m 10w 1 bov 1 girl Dramatists Play Service $1 75 Royalty $50—$25.

A witch's tricks save a family by convincing the mother to accept her little boy on his own terms and not to look down on other people. Suitable for all groups.

Chase, Paddy *Gideon* (1962) Drama 1 set Biblical costumes 18m 6w 1 bov Dramatists Play Service $1 75 Royalty $50—$25.

Gideon is chosen by the Lord to save the people of Israel from the persecutions of the Midianites. At first he refuses and is rejected by his people, but he succeeds in the end. Requires actors capable of age. Suitable for all groups.

—— *Middle of the Night* (1956) Drama 1 set Modern costumes 3m 8w Baker $1 75 French $1 75 Royalty $50—$25.

A 53-year-old widower meets a beautiful girl, nearly thirty years his junior, who is in turn lonely and adrift. They fit together; they belong together. But the disturbing question is whether or not he has any right to a woman so young. For mature groups.


An old meeting room now used as a temple contains ten interesting persons. Among those gathered for prayer are an elderly man and his attractive granddaughter who, some believe, is possessed by a dybbuk, or evil spirit. During her more lucid moments, she and the agnostic lawyer are attracted to each other, which brings hope to the girl and a
capacity for love to the young skeptic. Requires mature character types; for advanced groups. Ethnic interest: Jewish-American.


An estate, its beautiful trees and grounds symbolic vestiges of the dying Russian aristocracy, is auctioned off to the son of a boorish peasant who has succeeded in industry. The family of Mrs. Ranevsky, once proud landowners, depart to take up their lives anew elsewhere under the solemn strokes of the woodsmen’s axes, as the cherished trees make way for a project. For skilled actors only.

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Nina is enchanted by the debonair Trigorin, a moderately popular author. She runs off with him to the great city where she bears him a child and becomes a common actress. Deserted by him, she returns home, where once again she rejects the advances of the melancholy and lovesick son of a middle-aged and fading actress. Whereupon, he kills himself. Skilled, mature actors only.

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Three sisters are stranded by their father’s death in a provincial town and are longing to return to Moscow. Their efforts to escape are thwarted and they must settle for a life of boredom and disillusionment. Skilled, mature actors only.

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Set in San Francisco’s Chinatown during the Chinese New Year’s celebration, 1974. The play deals with two generations of a Chinese-American family and with the emerging consciousness of the new generation. For advanced groups. Ethnic interest: Chinese-American.

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A dignified and aristocratic middle-aged woman in London is surrounded by a family of crooks. They attempt to convince the outside world that she is insane in order to confiscate her property. She finally wins the battle. Tense, exciting drama for all groups.

Eight invited weekend guests and two house servants find themselves the subjects of murder plotted on the nursery rhyme of the ten little Indians. Excellent for all groups.

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A highly suspenseful courtroom mystery of intricate and artfully woven plot in which the murderer almost goes free. Requires mature actors.


Dad, a terrific efficiency expert, believes that what will work in his factory will also work in the home. He introduces “organization,” equivalent to martial law, into his large family with both hilarious and disastrous results. Recommended for high school groups.

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Four attractive sisters decide to run the family in general, and the romances of their only brother in particular. When father announces that he’s been offered a better job in New York, the girls realize that they’ll miss the World’s Fair, and at this unite for action. Although their strategy almost lands the family in jail, they persist in their battle to stay where they’ve been so happy. Especially suited for high school groups.


The last three years of Christ’s life, in which we see that the family does not consider him divine. Only Mary senses his role and accepts him as the Messiah. Advanced groups, within range of high school.


When a writer goes to a mountain inn to develop a plot for a story, the intrigue and mystery that develop with the others at the inn offer more than he bargained for. Tense; suitable for all groups.

A missionary on a quarantined Pacific isle seeks to reform a prostitute. The prostitute, Sadie Thompson, discovers that he has information which could send her to prison and agrees to be converted. Sadie appears truly contrite, but when the missionary leaves his family for her, she returns to her old ways, and the missionary is a suicide. For mature groups only.


An account of the life of young Abraham Lincoln, a poor, uneducated rail-splitter, and of his attachment to Ann Rutledge in his early twenties, when he was clerking in a store in New Salem. Advanced groups.


A writer for TV whodunits with an eye toward inventing the almost-perfect crime gets in a spot where he has to commit a real do-it-yourself murder. To protect his wife from blackmail he places the victim under the concrete of the new gazebo in the backyard. Mature groups only.


The play discloses the personal issues as well as the political ones during the Lincoln-Douglas debates. Mrs. Douglas ties the proceedings together. Requires actors with unique physical characteristics to be plausible.


The ghost of Charles' first wife plots his death so that he may join her. When his second wife is killed by mistake, he is plagued by both women's blithe spirits. Light, humorous; within the range of mature high school groups.


Julia and Jane, best friends, eagerly await the appearance of a past charmer. As their husbands are away, they spend the time discussing the past. They quarrel, make up, and get high on champagne. The day is topped with the husbands coming home early. For advanced groups.
Hay Fever. (1925) Farcical comedy in 3 acts. Interior. Modern costumes. 4m. 5w. Baker $1.75. French $1.75. Royalty $50—$25. Weekend guests of the eccentric family of Judith Bliss, retired actress, are confronted by a series of stormy scenes which confuse them but which provide readjustments in the personal lives of Judith and the other members of the family. Suitable for all groups.

Private Lives. (1931) Comedy in 3 acts. 2 interiors. Modern costumes. 2m 3w. Baker $1.75. French $1.75. Restricted. Royalty $50—$25. Two newlywed couples room in adjoining suites. The husband of one and wife of the other were formerly married. After complications, verbal and physical fights, flight and pursuit to Paris, there is a final reshuffling. The couple originally married and divorced are reunited. Mature groups only.

Billy Budd. (1951) Based on the novel by Herman Melville. Drama. 2 interiors, 1 exterior. British Navy costumes. 1798. 22m. Dramatists Play Service $1.95. Royalty $50—$25. Billy Budd, a pleasant, guileless sailor, breaks maritime law. While he stoically accepts the death penalty for his act, the officers are troubled over the conflict of humanity versus complete obedience to the law. Requires very sensitive acting and delicate directing.

The Happiest Millionaire. (1957) Suggested by the book My Philadelphia Father, by Cordelia Drexel Biddle and Kyle Crichton. Comedy. Interior. Early 20th century costumes. 9m. 6w. Dramatists Play Service $1.75. Royalty $50—$25. Anthony J. Drexel Biddle is an enthusiastic and unpredictable father. He collects alligators and prizefighters and rules his family by bluster. He meets defeat for the first time when he tries to take over and run the romance of his daughter, Cordelia. Suitable for all groups.

Belvedere. (1949) Comedy in 3 acts. Interior. Modern costumes. 5m. 4w. 2 children. French $1.75. Royalty $25—$20. An American family is surprised to find that Lynn Belvedere, who answers their ad for a babysitter, is a very precise and impeccable male. The play deals with Belvedere’s hilarious adventures with his two charges. Especially recommended for high school.

Room for One More. (1951) Based on the book by Anna Rose Wright. Comedy. Interior. Modern costumes. 4m. 8w. Dramatic Publishing Co. $1.50. Royalty $35. The Pumpkin Shell, a tiny summer cottage by the ocean, is the home of Poppy and Mother Rose and innumerable homeless waifs. When
irragedy strikes the cottage and it is in danger of being sold, Jimmy John, one of the young unfortunates, comes to the rescue. Especially recommended for high school.

Davis, Hallie Flanagan. *E = MC²*. (1947) Living newspaper. Modern costumes. 6m. 2w. 20 or more extras. French $1.75. Royalty $25—$20. The atom bomb is discussed in the past, present, and the future through dramatic scenes, music, dance, and movies. The nature of atomic power is explained, and the progress—or doom—that its discovery could bring is dramatized. For advanced groups.

Davis, Owen, and Davis, Donald. *Ethan Frome*. (1936) Based on the novel by Edith Wharton. Drama. Interiors and exteriors. Modern rural costumes. 7m. 4w. extras. Dramatists Play Service $1.75. Royalty $35—$25. Ethan Frome attempts to escape from his complaining wife Zenobia with Mattie, their house drudge. Their attempts are devastatingly unsuccessful, and the two runaways are reduced to maimed and resentful invalids under the wife's care. Within the range of high school groups.

Dayton, Katherine; and Kaufman, George S. *First Lady*. (1955) Comedy. 2 interiors. Modern costumes. 14m. 11w. Dramatists Play Service, manuscript. Royalty $35—$25. The conflict centers on the feud between two Washington hostesses who refuse to quarter in their struggle for the position of First Lady. For advanced groups only.

de Ghelderode, Michel. See Ghelderode, Michel de.

de Hartog, Jan. See Hartog, Jan de.

Denker, Henry. *A Case of Libel*. (1963) Based on Louis Nizer's *My Life in Court*. Melodrama. Interior and inset. Modern costumes. 11m. 3w. 3 extras. French $1.75. Royalty $50—$25. A story about a celebrated war correspondent's libel suit against a widely syndicated newspaper columnist. The court scenes offer dramatic "fireworks" and also insights into the political philosophies that prompted this case. For advanced groups.

———. *A Far Country*. (1961) Biography. Interior. Late 19th century costumes. 6m. 6w. French $1.75. Royalty $50—$25. Sigmund Freud's first case in psychoanalysis and the difficulties his theories caused him with the medical academy constitute the body of the play. For advanced groups.


A story of human suffering in a concentration camp in Korea is revealed through flashbacks during the court-martial of one of the prisoners, who is charged with aiding the enemy. Requires mature acting.

Deval, Jacques. 


A tale of impoverished White Russian nobles in Paris following the Bolshevik Revolution. The willingness of the prince and grand duchess to accept work as servants causes confusion and humor but does not destroy their dignity and humanity. Advanced groups.

Deberman, Martin B. 

In White America. (1964) History. Platform stage 4m 2w Baker $1.75 French $1.75. Royalty $35—$25.

An enactment based on actual historical records of the story of black people in America, from slave-trade times to Little Rock. Suitable for all groups.

Durrenmatt, Friedrich. 


The scene is a madhouse, and the focus is on three inmates who are deranged nuclear physicists. At first they appear to be likable lunatics, but they embark on a game which reveals the evil in them and in the world. Requires mature, skilled actors.

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The Visit. (1956) Adapted by Maurice Valency. Morality play. Interior and exterior Modern middle European costumes. 25m. 5w. 2 children Baker $1.75 French $1.75 Royalty $50—$25.

An incredibly wealthy woman returns to her hometown, which is in economic trouble. It is hoped that she will come to their aid. She will, but there is a condition: she wants the life of a villager who years before caused her to be expelled from the town in disgrace. Requires mature, skilled actors.

D’Usseau, Arnaud, and Gow, James. 

Deep Are the Roots. (1945) Drama Interior Modern costumes. 7m. 4w. Dramatists Play Service $1.75 Royalty $50—$25.

The play explores race prejudice. A black war hero returns to his home in the South and is welcomed by the white family that employed him. However, one of the women of the family falls in love with him, and the hero is overwhelmed by the prejudice which prevents his being treated not only as a hero, but as a man. Advanced groups.

A prostitute with an aristocratic background borrowed from novels picks up a lonely man who's come to town for a frolic. One by one their pretentions to worldliness are stripped away, revealing their loneliness, and they offer each other strength and sympathy. Requires mature actors.


Retells the true-life scandal which destroyed the career of Sir Charles Dilke, who might have been prime minister during Victoria's reign had it not been for rumors and accusations of certain amatory indiscretions. Advanced groups.


A picture of modern life as it is lived in highly urbane and civilized circles, and an examination of the souls of people seeking identity and truth. We find a man playing host at a cocktail party planned by his wife, with whom he is about to break up. The self-examination begins with the entrance of a mysterious visitor who seems to know so much about each of the guests. Requires skilled acting and exceptional directing.

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The son of a contemporary English family is haunted by the impression that he killed his wife. This is an account of what happens to him and the family as they cope with this fear. For advanced groups.

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An account of the martyrdom of Archbishop Thomas à Becket, who, though tempted, refused to seize temporal control of England. Suitable for all groups.


The joys and concerns of the mother and father of two girls going through college. Alarming reports of campus doings, misunderstandings, and character changes make for a hilarious evening. Frothy comedy for mature groups.

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The *White House Murder Case.* (1970) Morality play. Interior, inset. Modern costumes. 9m. 1w. French $1.75. Royalty $50—$25. Set in the future—the war this time is in Brazil. An attack backfires, and on the eve of the election the president must explain how poison gas for use against the enemy escaped to kill many civilians. The attempt to justify the act involves an examination of the American posture on war, but while the cabinet is concocting a cock-and-bull story for the people, the president's wife is murdered. The duplicity of the president then comes to the fore. For advanced groups.

Feydeau, Georges. *A Flea in Her Ear.* (1968) Translated by Barnett Shaw. Farce. 3 interiors. 19th or 18th century costumes. 9m. 5w. French, manuscript. Royalty $50—$25. Classic French bedroom farce complete with misdirected letters, confused identities, and zany characters from nowhere. The wife of a lord misinterprets a note and suspects her husband of assignations in a hotel of low repute. She addresses a letter to him in the guise of a smitten lady and goes to the hotel to see how faithful he is. But he gives the letter to a friend, who goes instead. The porter in the hotel looks exactly like the lord, and the complications come fast and furious. Great fun. Needs cast skilled in comedy.

Feydeau, Georges, and Desvallieres, Maurice. *Hotel Paradiso.* (1957) Translated by Peter Glenville. Comedy. 2 interiors. 13m. 8w. extras. French $1.75. Royalty $50—$25. The story finds an assortment of refined people stealing through the halls and rooms of a cheap hotel comically intent on assignation. There is the hero, a henpecked husband, arrived in disguise with his friend's wife; a tottering octogenarian and a chorus girl; a youth on his first flight with a housemaid; a housing inspector investigating ghosts; and many others, including the police, who raid the hotel at the second act curtain. Requires skill of advanced actors.

Fields, Joseph, and Chodorov, Jerome. *My Sister Eileen.* (1940) Based on stories by Ruth McKenney. Comedy. Interior. Modern costumes. 21m (several bits) 6w. Dramatists Play Service $1.75. Royalty $35—$25. Two girls from Ohio, trying to make their way in New York, sign a year's lease on a Greenwich Village basement apartment, and this begins a
series of amusing and sometimes catastrophic events, culminating in their eviction. Suitable for all groups; excellent for high school.


The defendant, an amiable Southern gentleman, buys everyone ice cream cones and invites them all, including the prosecutor, to the big murder trial. He is so guileless that he does not realize until the climax of the trial that the state accuses him of the murder of his wife. Advanced groups.


A couple plans to adopt a child after five years of a childless marriage. A well-meaning neighbor upsets the plans, and a number of complications ensue before the adoption agency approves. Frothy comedy for mature groups.


A psychiatrist is writing a book about teenagers; with two teenage daughters of his own plus their host of friends constantly underfoot. The daughters come close to destroying his faith in himself and his theories. Frothy comedy; has appeal to older groups.


Temple Drake, married to the college boy who first led her the wrong way, decides to run away with her latest fancy. When she prepares to take her baby with her, her black maid is horrified and kills the child to stop her. All this we learn in Temple's confession to the governor, to whom she goes in a vain attempt to save the maid's life. Advanced groups only.


Using the life of Thomas Paine, whose writings did much to inspire both the American and French revolutions, the play examines the justifiability of using violent means to secure a worthy end. A moving play with great contemporary relevance. For advanced groups only.

Francke, Caroline. _Father of the Bride._ (1951) Based on the novel by
A wedding, planned as a simple affair with a few friends, turns out to be an extravaganza, with mass confusion reigning within the family. Recommended for high school groups.

On the night before he is to depart for Philadelphia, an Irishman reflects on the humdrum state of affairs he is leaving and wonders about his future in the new land. Advanced groups.

Concentrating on the last third of Wolfe's novel, the play recreates the family of Eugene Gant: Eliza, his mother, obsessed by her material holdings, raising a barrier against the love of her family; W. O. Gant, father, stonecutter imprisoned by his failures; and Ben, the brother who never broke away. Requires sensitive acting and skilled directing; within the range of advanced high school groups.

A group of intellectuals debate whether or not their lives had to be the way they were. It is a question of which is more flexible, the human personality or the external world. Offers challenge for those groups playing for "issue"-minded audiences.

Philosophical humorist Thomas Mendip wants to die, and so confesses to an alleged murder. Jennet Jourdenaye is accused of witchcraft, but does not want to die. Jennet and Thomas fall in love, and live happily on. Delightful romp for advanced groups.

Four prisoners of war locked up in a church struggle to understand themselves and the world. The action comes in a series of dreams in which each prisoner demonstrates his own inner response to events. The immediate surroundings suggest Biblical protagonists to each dreamer, and the attempted murder of one soldier is seen successively.
as the story of Cain and Abel, David and Absalom, and Abraham and Isaac. Advanced groups only.

_— Venus Observed._ (1950) Poetic comedy 1 interior, 1 exterior. Modern costumes. 7m. 4w. Dramatists Play Service $1.75. Royalty $35—$25.

The aging Duke of Altair brings three of his ex-mistresses to his home with the intention of marrying one of them, but he falls in love with the young daughter of his amably dishonest secretary. For mature groups.


Widowed as the play opens, the stern matriarch Bernarda declares to her five daughters that they will enter a traditional eight-year period of cloistered mourning. One girl revolts, and the family is thrown headlong into a tragic climax of honor and revenge. The greatest of modern Spanish tragedies; within the range of advanced high school groups.


When a nonconformist bachelor uncle is left with the responsibility of rearing his precocious nephew, the upbringing that he offers the boy is challenged by the social service team that visits him. He has to go back to work or lose his nephew. Suitable for all groups.


In a New York apartment live a husband and wife and the husband's brother. The husband cannot hold a job, having become a dope addict. His card-playing "friends," who come by to collect, and the brother's amorous yearnings finally drive the woman to the edge of hysteria. The husband becomes determined to sweat through a cure. Advanced groups with mature audiences.


The reenactment of a trial of blacks before a white-masked black jury for the ritualistic murder of a white. When they have played out their crime they turn on their judges and condemn them to death. Then they dance the Mozart minuet with which the play began. Skilled actors and hard directing required.

A young bachelor moves into an apartment to escape his domineering mother. Complications arise when a young actress moves in with him. The events are of great interest inasmuch as the young man is blind. Suitable for all.


Pantagleize, an innocent pamphleteer caught up in a revolution, must take money from a heavily guarded bank vault and bring it to the conspirators. He returns to the revolutionaries with the money, only to find that his beloved has been killed by the secret policeman who shadows him throughout the play. Advanced groups only.


A dramatization of the real-life struggle of the blind, deaf, and mute Helen Keller when Anne Sullivan comes to care for and teach her. Suitable for all; especially recommended for advanced high school groups.


The romance of a Bronx girl and a young lawyer who has run away from his marriage and career brings a few months of happiness into their lives. When it comes time for them to emerge into the world, they both see the hopelessness of the affair. For advanced groups with mature audiences.


When a son who went away to war as a pampered boy comes back as a man, his maturity has a devastating effect on his mother and father, who have been living together in a loveless marriage. This isn’t the boy she remembers at all, and the rancour of husband and wife turns sour the love of father and son. For advanced groups; suitable for all age audiences.


A middle-aged man who has been a failure all his life is visited by a
dying friend, who at one time had saved his life. The friend discovers the failure but leaves, allowing the man to think that the truth is unknown. Advanced groups only.


Follows the outlines of the legend of Amphitryon, Alkmena, and Jupiter, in which Jupiter descends to Earth, impersonates the general Amphitryon—Alkmena’s husband—and makes love to her. Sophisticated comedy for advanced groups.

Duel of Angels. Translated and adapted by Christopher Fry. Comedy. Interiors and exteriors. Mid-19th century costumes. 8m. 5w. extras Dramatists Play Service $1.75 Royalty $50—$25.

Two ladies of different temperaments are contrasted: the first looks down on those of less exacting standards; the second, to avenge her affairs being made public, drugs the first, who is made to seem that she has slept with a local rake. Advanced groups only.

The Enchanted (1950) Adapted by Maurice Valency. Comedy in 3 acts 1 interior, 1 exterior. Modern costumes. 9m. 11w. Baker $1.75 French $1.75 Royalty $50—$25.

A young lady in a French provincial town is obsessed with spiritualism. The government inspector regards her traffic with the supernatural as a threat to the state and summons all his authority and power to rid her of her obsession. She falls in love, discovers the joys of this world, and accomplishes in one second what the inspector and the law could not do by force. Suitable for all groups.

The Madwoman of Chaillot. (1913) Adapted by Maurice Valency. Comedy in 3 acts 1 interior, 1 exterior. Modern costumes. 17m. 8w. Dramatists Play Service $1.75 Royalty $50—$25.

The Madwoman of Chaillot and her eccentric friends foil the plans of a group of greedy prospectors to tear up Paris in search of oil. Suitable for all groups; especially recommended for advanced high school groups.


A beautiful nymph falls in love with a handsome knight and they are married at court. All too soon they learn that their love is too ideal to survive the shocks of this world. Advanced groups only. Requires great style.

The logic of war is discussed by Hector and Ulysses and it is decided that there is no need for war against the Trojans. In spite of all the logic, other forces cause the war to erupt. Advanced groups only.


Catherine falls prey to a fortune hunter who proposes to her. When her father forbids the marriage, the young man draws away from her proposed elopement. With the death of her father, he again proposes. She leads him on, only to rebuff him again. Requires strong leading lady who can portray various ages; best for all groups.


King Henry II of England has three sons by Eleanor of Aquitaine. He wants to keep the kingdom together after his death, but since all three sons want to rule, it is likely to be torn apart. Henry favors the youngest, John; Eleanor favors the eldest, Richard. We see the aging Henry fight to preserve his country. Requires strong actors with maturity.


Portrays the terrors faced by a battle-hardened combat soldier in the peacetime U.S. Army. The officers must pass a test to prove they have a college education. This requirement causes Stanley Poole to get involved in a number of hilarious situations. Rousing service comedy; best for advanced groups.

---. *The Diary of Anne Frank.* (1956) Drama. Interior. World War II costumes. 5m. 5w. Dramatists Play Service $1.75. Royalty $50—$25.

A dramatization of the famous diary by Anne Frank, who at thirteen was forced into hiding by the Nazi occupation of Amsterdam. Her diary is a document of a fugitive life. A moving, tender story suitable for all groups; especially recommended for high school performance. Ethnic interest: Jewish-American.

When the Crochets, a Cajun family, find a magnificent, doorstep floating down the Mississippi River, they set it up in front of their poor shanty and try to live up to its meaning. A heartwarming family story, excellent for high school. Has some involved set problems.


The playwright's story of her determination to go on the stage, and how she finally gets her parents' blessings on this venture. A warm story suitable for all groups; well within the range of high school performers.


Bertolt Brecht's rehearsal of Shakespeare's *Coriolanus* in his East Berlin theater is interrupted by workers seeking his support for their uprising (June 17, 1953) against the tyranny of the Communist regime. Gräss gives his explanation of Brecht's action. Complex story requiring mature actors.


The day in the life of a university professor when he faces up to the ultimate breakdown of his marriage, the estrangement of his best friend, and the realization that the success of his career is questionable. Provides for an excellent virtuoso performance. Requires skilled actors and sophisticated audiences.


Janus is the joint pen name of a quiet New York schoolteacher and his consort, the respectable wife of a Midwestern tycoon, who turn out an annual bestseller. The husband decides to come by and see his wife in her metropolitan diggings and discovers their romantic goings on. The wife is so charming, however, that the husband can only accept the situation. Light, but emphasis on sex necessitates maturity in cast and audience.


This play of the old and new South centers on a family to show the contrasts between a decaying society and the new and living forces of the present. Advanced groups.
In Abraham's Bosom (1925) Drama in 7 scenes. 2 exteriors, 3 interiors. Modern costumes 9m 3w. French $1.95. Royalty $25.

The mulatto son of a white man in a Southern community struggles to achieve status. Although he wants to achieve higher goals for himself and others, he fails because of his own inadequacies and an unfortunate marriage. For advanced groups.


An unwanted son returns home at the time of his father's death. His mother will not permit him to see his father in his last moments. He has been estranged from every member of the family, apparently for an event that occurred when he was 14 years old. The son's mind is blank; his mother is silent. Gradually he pieces together the details of that dark event. Advanced groups.


Domineering but hard-working Katie Delaney, Irish Catholic widow, supervises the courtships of her three policeman sons. Amid these and other tangled affairs, she becomes more human and forgiving of filial independence. Set in New York's West Side. For all groups. Ethnic interest: Irish-American.


A middle-aged zookeeper has hopes of becoming a songwriter. He invites his famous movie-producer friend to visit the same day the Pope is visiting New York. He has a wacky mistress, a son who is AWOL from the Army, and an insane wife. There is a premature bomb explosion, death, elopement—one zany antic after another. Beneath all the wild antics lies a touch of sadness. Excellent for advanced groups, high school and older.


Written by a Cherokee about his people. An account of Sam Houston and his life among the Cherokee Indians, especially his romance with Tiana, the Redbird, his Cherokee wife. Other historical characters include Sequoyah, Davy Crockett, and Blue Jacket the Shawnee. For all groups. Ethnic interest: American Indian.


Left with their alimony and children, three divorcées share their loneliness. When their ex-husbands return to visit the children, the exchange
of dialogue reveals the bitterness and hurt of their lives beneath the civilized veneer. A humorous revelation of resignation of these people; for advanced groups only.


Demoniac story of the Manninghams of Angel Street in the nineteenth century. Handsome, sinister Manningham, under the guise of kindness, is slowly torturing his wife into insanity. He is under suspicion, and is finally caught for a murder committed fifteen years before in the same house. Suspenseful; suitable for all groups.


For the mere sake of adventure, danger, and the "fun of the thing," Wyndham Brandon persuades his weak-minded friend to assist him in the murder of a fellow undergraduate; then invites guests to supper, using as a table the wooden case in which they have hidden the body. Advanced groups only.


A professor of philology who is incapable of a positive statement is unable to cope with the needs of his fiancée, the supercilious novelist who wins her, or the over-sexed neighbor he obliges. In the end he finds himself quite alone. A witty play for advanced groups with sophisticated audiences.


The interaction of a German storekeeper, a black youth, and a young girl seeking an abortion reveals the strengths and weaknesses of the individuals and the hostile society in which they attempt to survive. Needs strong actors; for advanced groups.


Hope and cheer are brought into the life of a beautiful deaf-mute, only to be marred by a senseless, brutal murder. She must communicate to save the life of the man who has befriended her. Suspenseful and touching; suitable for all groups.

Hart, Moss, and Kaufman, George S. *You Can't Take It with You.*
(1936) Comedy Interior. Modern costumes. 9m. 7w. 3 extra men. Dramatists Play Service $1.75. Royalty $35—$25.
The Sycamores live an enchanted, if slightly strange life that is built around the theory that life is a full-time thing to be enjoyed to the utmost—much to the dismay of the conservative world about them. Warm, zany story, suitable for all groups.


A chronicle of the joys, sorrows, quarrels, reunions, and adventures of a husband and wife, from their wedding night in 1890 until they pack and move 35 years later. Within the range of advanced high school actors.


A home is invaded and its inhabitants held captive by three escaped criminals. In a tense battle of wits, the criminals destroy themselves. Needs advanced actors.


A reporter is sick of his profession and plans to marry to escape it, only to be pulled back by its irresistible lure. A man about to be hanged escapes, is discovered in the reporter's office, and is saved by the reporter's investigation. The most popular of newspaper stories; suitable for all groups.


The crew of a Navy cargo vessel, faced with the deadly boredom which is part of the routine of war, is given new courage and a sense of worth when a former officer is killed in combat. Funny but touching; "sailor language" may be a bit strong for some high school groups.


A satirical look at the Air Force as Capt. Yossarian tries to get grounded. Behind this mad zany picture of the service is the serious picture of the insanity of war. Complex to stage, for advanced groups only.

The story of a code-bound captain and the members of the bomber crew he is forced to send to their deaths. In the examination of the morality of war, the action oscillates between reality and unreality, between truth in life and truth in art. Complex story requires mature actors.

Hellman, Lillian Another Part of the Forest (1946) Drama. Interior. 19th century costumes. 8m 5w. Dramatists Play Service $1.75. Royalty $50—$25.

A family drama concerning the parents of the Hubbards of The Little Foxes. The story traces the eventual downfall of rich, despotic, and despised Marcus Hubbard. Intense, hard-hitting drama; needs mature actors.

The Children's Hour. (1934) Drama. 2 interiors. Modern costumes. 2m 12w. Dramatists Play Service $1.75. Royalty $35—$25.

When a malicious youngster starts an entirely unfounded scandal about two women who run a school for girls, she precipitates tragedy for the two women. Later, it is discovered that the gossip was pure invention, but by that time irreparable damage has been done. A strong story suitable for high schools with mature actors.

The Little Foxes (1939) Drama. Interior. 19th century costumes. 6m 4w. Dramatists Play Service $1.75. Royalty $50—$25.

The prosperous, despotic Hubbard family, who have made a fortune on the Civil War, scheme to steal $80,000 from ailing brother-in-law Horace with the help of his conniving wife, Regina. Popular story; can be handled by high schools with advanced actors.


An older and younger sister live for the day they will be able to go to Europe. Each time they have the money saved they spend it on their brother. When he gives them the money to go to Europe, they find that their reason for living has been lost. Advanced groups only.


A compassionate play dealing with the problem of communications between the younger and older generations. The trouble seems to lie in the fact that they do not speak each other's language. Suitable for all groups; high school actors should be advanced.

A German officer from a death camp comes to the Papal legate in Berlin with incriminating evidence against the Reich in its annihilation of the Jews, and thus begins the torturous and fruitless effort to interest the Papacy in the cause of the Jews under Hitler. A controversial play requiring advanced actors and skilled direction.


Lady Sheila Boothroyd determines to kill herself the moment the bulldozers start cutting through her estate to make a freeway. Her decision to make this sacrifice motivates actions which reveal the feelings and character of her family. Typical British humor; requires skilled, mature performers.


A family tries to get the daughter the best match for her marriage. They favor an aristocrat, while she favors the dashing man-about-town. Which finally becomes husband makes for a pleasant romp. Suitable for all groups.


The Haggett family realizes too late the great value of the paintings left by Bean, the deceased artist who had lived with them. The servant, Abby, owns the most precious of the paintings and will not part with it, for Bean had secretly been her husband. Suitable for all groups, especially high school.


Left a widow at an early age, Mrs. Phelps works by means that are almost devilish to keep her two sons to herself. One of the sons does escape her domination. Suitable for all groups.


A genial Italian American grape-grower solicits an attractive young wife by mail. The young woman momentarily falls in love with Joe, Tony's hired hand, and becomes pregnant by him. Nevertheless, Tony accepts her and the baby, with philosophical equanimity. Suitable for advanced casts.
Appropriate only if handled sensitively by the teacher and director, since ethnic stereotypes are present. Ethnic interest: Italian-American, Chinese-American.

Ibsen, Henrik *A Doll's House* (1879) Translated by Christopher Hampton Drama in 1 acts Interior 19th century costumes 3m 4w 2 children. French $1 75 Royalty $50—$25

Nora loves her husband Helmer and is willing to commit forgery in order to help him. But he treats her like a plaything, a fixture of his household. Realizing the falseness of her marriage and her need for self-respect, she leaves him. Requires advanced acting.

--- *Hedda Gabler.* (1890) Translated by Christopher Hampton Tragedy Interior. 1880s costumes 3m 4w French $1 75 Royalty $50—$25.

Hedda Gabler, frustrated by the boredom of her life, seems capable only of destructiveness. One of her amusements is practicing with a pair of pistols which, when a romantic adventure fails, end the life of a brilliant young scholar as well as her own. Requires advanced acting and directing.

--- *Peer Gynt.* (1867) Adapted by Paul Green Fantasy Interiors and exteriors 19th century costumes 8m 12w French $2 00. Royalty $35—$25.

Peer Gynt, a wild and imaginative mountain lad whose roughness and lying offend people, realizes too late that nobody can exist alone without a commitment to others or to self. Complex story requiring a great number of sets and technical expertise.

--- *The Pillars of Society.* (1877) Translated by Michael Meyer Drama in 4 acts Interior. 19th century costumes 10m 9w Dramatists Play Service $2 50 (in volume) Royalty $25.

Johan returns from exile, where he had gone to cover up the wrongdoing of the now successful Bernick. On learning that Bernick has fastened another crime on him which will separate him from his sweetheart Dina, Johan threatens to expose Bernick. Bernick plots his death, only to find out that his own son is endangered. Bernick repents publicly and confesses. One of the simpler plays of Ibsen, still requires advanced acting techniques.

Inge, William *Big Stop.* (1935) Comedy Interior Modern costumes 5m 3w Dramatists Play Service $1 75 Royalty $50—$25.

A bus out of Kansas City is forced to stop because of a snow storm, and the four or five weary travelers have to wait in a small cafe until morning. We learn of the private loneliness of many of them. Cherrie, a dancer, finally accepts the attention of the rough, simple cowboy. Refreshing show requiring mature casts.

The story of a deep-seated frustration brought about by the unfortunate marriage of Doc and Lola. Doc has become an alcoholic and Lola a slob—which leads to an inevitable and furious eruption. For advanced groups only.


An account of occurrences in the life of the Flood family of Oklahoma which lead to a new understanding between mother and father, more assurance on the part of the teenage daughter, and independence for the young son. Can be handled by advanced high school groups.

Pieruc. (1953) Comedy. Unit setting. Modern costumes. 4m. 7w. Dramatists Play Service $1.75. Royalty $50—$25.

The action takes place in the joint backyard of two women deserted by their husbands, the invalid mother of one of them, the two daughters of the other, and the boarder, a spinster schoolteacher. Into these congested, female surroundings comes a young man whose animal vitality upsets the entire group. There is a serious story behind the humor. Requires advanced acting.


The prognosis is that the king will not live out the day. The king does not want to die and fights desperately against the inevitable. Advanced groups only.


The commentary on the absurdity of the human condition made tolerable by self-delusion. A rhinoceros appears in town and soon the people are turning into rhinoceroses. The play ends with one character determined not to change. For advanced groups only.


The ambitious Jason forsakes Medea, his foreign wife, and takes a new bride for political advancement. On the day of her banishment, Medea succeeds in bringing death to the new young bride, and the most wanton
horror to her husband, Jason. Can be handled by advanced high school groups.

Jellicoe, Ann *The Knack.* (1962) Comedy. Interior Modern costumes. 3m. 1w. French $1.75. Royalty $50—$25
Severely tested by three young men, a girl is so distracted that she begins imagining all sorts of involvements with each of them. For mature casts only.

Jerome, Helen. *Jane Eyre* (1938) Based on the novel by Charlotte Bronte. Drama in 3 acts 2 interiors English costumes. 1850. 10m. 12w French $1.75 Royalty $25—$20
Offers a more or less complete condensation of the novel. Jane comes to Mr. Rochester’s great house to be governess. Rochester, an unhappy man, is beset with a lunatic wife whom he must keep locked up. Jane and Rochester come to an understanding which may lead to marriage, but when Jane finds out about the lunatic wife, she leaves. She is finally able to marry Rochester after his wife succeeds in setting the house on fire and destroying herself in the process. Suitable for all groups.

Mrs Bennet is determined to get her daughters married, especially Elizabeth, who refuses to marry Collins, whom she delores, and Darcy, whom she secretly adores. The play is the story of the duel between Elizabeth and her pride and Darcy and his prejudice. Before the evening is over, each gives in a little and pride and prejudice meet halfway. For all groups, especially high school.

A kindly and benevolent gentleman manages to arrange the murder of one disagreeable sister and the hanging of the other equally unpleasant one. He finds himself tortured to the point of confession, only to be unable to convince anyone that he is guilty. For all groups.

Set during the final decay of political power at court, after fire, earthquakes, and famine have wracked the city. Three different contradictory stories are given of a bandit’s assault on a samurai and his wife, the rape of the woman, and the samurai’s death. The trial raises the question, What is truth? Intriguing play suitable for all groups.
The highly informal education of ex-chorus girl Billie makes a responsible citizen of her and awakens her to the realization that Harry Brock, the vulgar and egotistical millionaire junkman who had kept her, had used her as a tool for his crooked schemes with Washington higher-ups. For advanced high school groups and older.

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An American editor resigns his post and moves to France with his wife and two children to spend his time in writing important books. But all too shortly he learns that he is dying of cancer, and forthwith determines to live every day, hour, and minute to the fullest. For advanced groups.


Kaufman, George S., and Connelly, Marc. *Beggar on Horseback.* (1924) Based on the satire by Paul Apel. Fantasy in 8 acts. Several exteriors and interiors. Modern and fantastic costumes. 16m. 5w. Optional pantomime calls for additional 6m 2w. French $75. Royalty $50—$25.
The dream of a young composer in which he marries an unattractive girl for her money and becomes a slave of gold and of an impossible family. A rich combination of romance and satire; within the range of advanced high school groups.

A small dinner party, honoring a titled Englishman, discloses dramas of love, jealousy, and greed beneath the white ties and pearls. Mature groups only.

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Three generations of Cavendishes, a great family of the American stage who enjoy great public acclaim, are, in fact, ruled by the courageous, sharp-tongued, sarcastic matriarch, Fanny Cavendish. Can be performed by advanced high school groups.

Sixteen young girls come to New York to study acting and find jobs. The scene is Mrs Orcutt's boardinghouse, where the hopes, ambitions, and fates of the young women are revealed and contrasted. Suitable for all groups; especially recommended for high school.


The saga of a German immigrant to America, Martin Gunther, who welcomes his wife in 1896. By his honesty and skill, he attains peace and happiness in their family group. He later loses a son in the World War and lives through the depression of 1933, when he sacrifices all for his family. In 1939, when his grandson is about to join a fascist group, Martin interferes and is killed by the mob. Fighting still for freedom. For all groups. Ethnic interest: German-American.


The egotist Sheridan Whiteside, popular columnist and traveler, having dined at the home of the Stanleys, slips on their doorstep and breaks his hip. The six weeks of confinement at their home involve a series of tumultuous and bizarre happenings. Wild and frenetic; suitable for all groups.

Kaufman, George S, and Marquand, John P: The Late George Apley. (1945) Based on Marquand's novel Comedy 2 interiors. Modern costumes. 8m 8w Dramatists Play Service; manuscript Royalty $50-$25.

George Apley is the personification of old Boston tradition. The story centers on his two children, who heroically strive to break away from the shackles of family and tradition. One succeeds; the other is defeated. Suited for all groups; requires a mature lead.

Kelly, George Craig's Wife (1924) Drama in 3 acts. Interior Modern costumes 5m 6w French $1.75 Royalty $50-$25.

Mrs Craig, unassailably selfish, succeeds during one evening in alienating the affections not only of her husband, who is driven from his home, but also of her friends and relatives. Biting satire requiring skilled acting; for advanced groups only.

The Show-Off. (1924) Comedy in 3 acts Interior Modern costumes 6m 3w French $1.75 Royalty $50-$25.
Aubrey Piper struggles to satisfy his enormous egotism and at the same time preserve his self-respect in the presence of cynical relatives and discouraging obstacles. Suitable for all groups.


Fred Ritter, a sane and capable gentleman, has to resort to heroic methods to save Paula, his wife, from the idea that she is a great actress, which idea has been inculcated by Mrs. Pampinelli, the overpowering director of the local little theater. Brilliant and, classic satire on the little theater movement. Fun to do; suitable for all groups.


Mary is a contrary person because of her basic insecurity. She appears at the apartment of her former husband to work on his income tax returns with a lawyer. Before the end of the play, she and her husband have gotten together again. For advanced actors and mature audiences.


The sparkling and exuberant escapades of two girls determined to prove how mature and cosmopolitan they can be on an uproarious and enchanting trip to Europe. Recommended for high school.


Larry Larkin, who draws a comic strip, is also the world’s no. 1 egotist. Larry’s fiancée is rescued from a fate worse than death by Dignan, who originally was to take Larry’s place during the latter’s honeymoon—at the drawing board, that is. Witty; for advanced actors and mature audiences.


Day-dreaming Bernadette has a vision and is disbelieved by the entire village. The civil authorities are bent on shutting her up in an asylum. After she enters a convent, the divine origin of her vision is accepted. Suitable for all groups.

Modern costumes. 11m. 3w. Dramatists Play Service $1.75. Royalty $35—$25.

Two charming and innocent ladies who populate their cellar, with the remains of socially and religiously "acceptable" roomers, and the antics of their brother, who thinks he is Teddy Roosevelt, are the subject of this ready-made hit. Possibly the best American farce; suitable for all groups.


A Soviet commissar with considerable power in the party is jailed for treason. The play deals with his torment and frustration in his cell, with flashbacks explaining his sentence and the unjust hearings leading up to his execution. Powerful, suspenseful play. For advanced groups only.


A group of hardboiled street urchins turn to the devious methods of their elders in making their hard way of life. A story of young love is combined with the last efforts of a gangster to see his mother. Serious social comment; for advanced groups.


McLeod, a detective, has a mania for punishing lawbreakers to the point where he often loses sight of human values and compassion. When he learns about his wife's premarital abortion, McLeod's world collapses about him. He is murdered with his own gun, trying to disarm a hardened criminal. For advanced groups with mature actors.

——. The Patriots. (1942) Historical play in prologue and 3 acts. 7 interiors. Revolutionary War costumes. 19m. 5w. Dramatists Play Service $7.95 (in volume). Royalty $35—$25.

This beautiful tribute to the American spirit is a chronicle of the important years in the life of Thomas Jefferson. For all groups.


A dramatization of the trial of J. Robert Oppenheimer as he seeks government security clearance. Using the actual transcripts, the play examines the dangers that lurk in governmental invasions of privacy and the stagnation of creative thought resulting from governmental conformity. Requires mature actors.

A man plans to murder his wife for her money. When the murderer he hired is unwittingly killed, the husband takes the opportunity to have his wife convicted of the murder, almost succeeding in his plan. Suitable for all groups.


A comedy about those city men and women who seek relaxation in two short summer weeks at a camp. For advanced groups.


A series of scenes about the opening of the West in which Buffalo Bill Cody dramatizes his misgivings about the excesses committed by white men against the Indians. The characters of Buffalo Bill’s past pass in review as he seeks to justify his life and defend his position as an American hero. Wild Bill Hickok, Jesse James, and Billy the Kid contrast sharply with Buffalo Bill’s victims—Geronimo, Chief Joseph, and Sitting Bull. Advanced high school groups and older. Ethnic interest: American Indian.


A widow and her son arrive at a hotel, tipping the bellboys with rare coins for carrying their luggage—tall plants, coffin, aquarium with piranha, and so on. A babysitter enters from across the way; she sits for the children of a man and woman who never come home. A yachtsman with a mile-long yacht throws himself at the widow’s feet. Affairs continue in this fashion until the sitter attempts to seduce the son. At this point dear dead old dad falls out of the closet. A biting play, verging on the absurd. For advanced groups only.


The bitter story of Jim Downs, who must make a compromise and choose the lesser of two evils. He chooses life with his evil wife over life in the asylum she has sent him to. For advanced actors and mature audiences.

Modern costumes. 4m. 3w. Dramatists Play Service $1.75. Royalty $50—$25.
The plight of a young lady from Albany who comes to visit her brother in New York, having discovered that she has exhausted the supply of eligible young men at home. A small fib grows and she is hard-pressed to convey the truth. Mature groups and audiences.

The entire life of a young woman is shown during the course of the play. Virginia is an afflicted woman who cannot make peace with life and is tormented with memories of the past. Advanced groups only.

A play of several short scenes taking place on a Pacific island during World War II. Coney, a Jew, feels that he has failed in his duty toward a dying buddy. His guilt complex so grips him that he literally becomes paralyzed until a sympathetic doctor makes him realize that he is no different from anyone else, that being a Jew and the victim of prejudice has not made him a coward. Requires advanced acting skills. Ethnic interest: Jewish-American.

———. *Invitation to a March.* (1961) Comedy. 2 exteriors, one very simple. Modern costumes. 3m. 4w. 1 boy. Dramatists Play Service $1.75. Royalty $50—$25.
This story deals with the conflict between summer visitors to Long Island's South Shore and two of the permanent residents who become entangled in their lives. Advanced groups only.

The marriage that lasted 57 years—that of Justice Oliver Wendell Holmes and his wife—and the critical years between the administrations of Theodore Roosevelt and Franklin Delano Roosevelt. A great piece of Americana; requires strong character actors.

Lawrence, Jerome, and Lee, Robert E. *Auntie Mame.* (1956) Based on the novel by Patrick Dennis. Comedy. Interiors and exteriors. Late 1920s, to present-day costumes. 25m. 12w. 3 boys: doubling possible. Dramatists Play Service $1.75. Royalty $50—$25.
Episodes from the life of an uninhibited female who brightens American society with her whimsical gaiety, her slightly madcap adventures, and
her devotion to her young nephew. For mature high school groups and older.

——. The Gang's All Here. (1959) Drama. 4 interiors. 1920s costumes. 15m. 4w. French $1.75. Royalty $50—$25.
The story of the compromise candidate for the presidency, Griffith P. Hastings, and his political intrigues and chicanery. The easy-going president does not realize the extent of political corruption in his cabinet, but when the shady dealings are revealed, this fictional president has the courage to fire his friends. Spotlights the crime of not electing responsible officials. Requires a great number of character actors.

——. Inherit the Wind. (1955) Semi-historical, drama. Unit set. 1920s costumes. 21m. 6w. 1 girl, 2 boys, extras. Dramatists Play Service $1.75. Royalty $50—$25.
An account of the famous Scopes trial centering on Henry Drummmond, a public-spirited lawyer dedicated to the search for truth, and his conflicts in a community aroused by religious fundamentalism against the teaching of evolution. An excellent vehicle for advanced high school groups and older.

Opens with Thoreau in jail for refusing to pay taxes for support of the Mexican War. In a series of flashbacks, Thoreau's life is revealed. There is also a dream of the future. Excellent for all groups.

——. Only in America. (1959) Adapted from the book by Harry Golden. Comedy Interior-exterior, inset. 17m. 5w. 3 extras. French $1.75. Royalty $50—$25.
This comedy is an account of an eastside New York Jew who sets up a humorous journal in North Carolina, "The Carolina Israelite." His publication, filled with witty aphorisms and homespun humor, soon becomes a success, and Harry becomes an accepted member of the community. For all groups. Ethnic interest: Jewish-American.

Leontovich, Eugenie. Anna K. Based on Tolstoi's novel Anna Karenina. Drama. Multiple sets, bare stage. 19th century costumes. 6m. 5w. extras. French $1.75. Royalty $50—$35.
A play-within-a-play approach to the telling of the Tolstoi novel. Suitable for all groups; offers possibilities for exciting ensemble effects.

The story of a good-natured hillbilly who finally gets into the Air Force despite his father's propensity for tearing up his draft papers. He creates devastation among the generals, sergeants, his fellow servicemen, and a military psychiatrist. Requires advanced comic techniques, even though many of the scenes seem "naturals."


A courtroom drama based on the famous military trial of Henry Wirz, commander of the Confederate prison for Northern soldiers in Andersonville during the Civil War. Raises the question of when the responsibility of the individual to his conscience supersedes military duty to follow orders of superiors. Requires mature, skilled actors.

Lindsay, Howard, and Crouse, Russel. *The Great Sebastians.* (1957) Melodramatic comedy. Interiors Late 1940s costumes. 15m 6w. Dramatists Play Service $1.75 Royalty $50—$25.

The story of a husband and wife vaudeville team who are performing their mind-reading act in Czechoslovakia at the time of the Communist coup (1948). How they get out of the country alive makes for great fun. Sparkling show for all groups.

— *Life with Father.* (1939) Based on the book by Clarence Day. Comedy. Interior. Late 1880s costumes 8m 8w. Dramatists Play Service $1.75 Royalty $50—$25.

Father and his wife Vinnie, their young sons, relatives and friends, are all involved in the tremendous struggle between father and mother to have father properly baptized. Delightful study of family life, especially recommended for high school.

— *Life with Mother.* (1948) Based on the book by Clarence Day. Comedy. 2 interiors Late 1880s costumes. 8m 8w. Dramatists Play Service $1.75 Royalty $50—$25.

Further adventures of the Day family in which mother attempts to provide an engagement ring for one of her sons, who wants it for his fiancée. Delightful family show, especially good for high school.

— *State of the Union.* (1945) 4 interiors (3 are essential). Modern costumes. 11m 6w. 3 nonspeaking men. Dramatists Play Service $1.75. Royalty $50—$25.

A successful businessman is urged to consider running for the presidency while taking a cross-country tour to inspect his plants and to make speeches en route. He expresses some opinions that are too radical for the politicians who had urged him to run. At a final meeting with the politicians at his home, he gives up the idea because of his differences with them. Requires a mature cast.
Livings, Henry. *Eh?* (1965) Farce Interior. Modern costumes. 4m 2w Dramatists Play Service $1.75 Royalty $50--$25
Set in a factory boiler room, with the main prop the boiler itself. The play details the plight of a hardy individualist caught in the overprotective web of a mechanized, computerized, and dehumanized modern industry. For advanced groups only.

The story of "progress" necessitating the alteration of traditions and modification of the extravagances of life. Requires mature actors and delicate direction.

A married man in his fifties suddenly learns that he is to become a father again. This news has a great effect on his 21-year-old daughter Frothy. Escapist comedy for mature groups and older audiences.

Loos, Anita. *Gigi* (1951) Based on the novel by Colette Comedy 2 Interiors Early 20th century costumes 2m 5w Baker $1.75 French $1.75 Royalty $50--$25
Gigi is a young French girl brought up by her mother, grandmother, and aunt to be a stylish coquette. Gigi maintains her innocence and maneuvers the most important catch of Parisian society into asking her to marry him. Delightful show, suitable for all groups.


MacLeish, Archibald. *J B* (1958) Based on the Book of Job Verse Drama Interior Modern costumes 12m 9w Baker $1.75 French $1.75 Royalty $50--$25
The Biblical story of Job, set in a circus tent with God and the Devil arguing over Job's soul. J B, a modern businessman rich with blessings, is brought down by the terrible afflictions of our century. J B does not curse God for his misfortunes, but remains unswerving in his devotion. Thought provoking. Requires mature actors.

Mandel, Loring. *Advice and Consent* (1961) Based on the novel by Allen Drury Drama Flexible staging Modern costumes 18m 4w 12 extras French. $1.75 Royalty $50--$25
A melodrama about backstage politics in Washington during a subcommittee investigation of a man proposed for secretary of state. Presents a vivid picture of people and issues in government. For advanced groups only.

In a loft in San Francisco lives a prim, stuffy author. Observing the neighborhood through his binoculars, he spots a prostitute plying her trade. He reports her, and she is thrown out of her apartment. She moves in with him, and both their lives are altered. For advanced casts and mature audiences.


Bunny Watson, one of the "desk set"—a group of girls in the reference department of a television network—finds herself competing with the new electronic brains that have been placed around the office. Bunny, with her encyclopedic knowledge, is able to best them at every turn. A pleasant comedy suitable for all groups.


Set in the mountains outside San Juan, in La Perla, a San Juan sium district, and in the Spanish district of the Bronx. The play recounts the hopes and aspirations of Puerto Ricans who come to the mainland and their despair on arrival. The story covers a wide spectrum of Puerto Rican experience: those who are attached to the land; those who seek a better life in a large city; those who believe that only a trip to the mainland will improve their lot; those who ultimately return to the island in search of what has eluded them—economic security and inner contentment. For mature groups. Ethnic interest: Puerto-Rican-American.


Teresa, a foundling, is brought up in a convent, where the nuns lavish upon her all the tenderness generally absent from their lives. She finally falls in love and leaves them on her wedding day. A charming, amusing, and pathetic story told with Spanish grace and a delicate touch. Suitable for all groups.


Lady Kitty returns to her family with Lord Porteous, for whom she deserted her husband and son Arnold thirty years before. The spectacle
of their degeneration delays, but fails to deter, Elizabeth, Arnold's unhappy wife, from deserting him and eloping with Teddie. Requires excellent character actors.

McCullers, Carson *The Member of the Wedding* (1950) Based on the author's novel Drama Unit set Modern costumes 6m 7w. Dramatists Play Service $1.50 Royalty $50—$25. Perceptive portraits of a lonely harum-scarum adolescent girl passing into maturity, a sympathetic black servant, and the little boy next door. Heartwarming show. Must have sympathetic older actress for the black lead. Suitable for all groups.

McEnroe, Robert E. *The Silver Whistle* (1948) Comedy Exterior. Modern costumes 10m 5w. Dramatists Play Service $1.75 Royalty $50—$25. A romantically minded tramp finds a birth certificate made out in the name of Oliver Erwenter, age 77. He then impersonates Erwenter, gets admitted to an old age home, and proceeds to bring new life and happiness to the other inmates. Suitable for all groups.

McGreevey, John *The Robe* (1952) Based on the novel by Lloyd C. Douglas Drama in 3 acts Early Christian and Roman costumes. 13th. 9w extras Dramatic Publishing Co $1.50 Royalty $35. Christ's robe, won in a throw of dice by Marcellus, the young Roman officer who crucified him, is instrumental in the latter's repentance and conversion. Suitable for all groups.

Michaels, Sidney *Dylan* (1964) Based on memoirs by Caitlin Thomas and John M. Brinnin Biography Various sets Modern costumes 15m. 15w French $1.75 Royalty $50—$25. Explores the hectic, humorous, often bawdy life of Dylan Thomas at the time he began to travel and lecture. For advanced actors and mature audiences.

Miller, Arthur *All My Sons* (1947) Drama Exterior Modern costumes 6m 4w. Dramatists Play Service $1.75 Royalty $35—$25. The story is concerned with the fortunes of the Keller and Deever families during World War II. There has been war profiteering, sabotage, and death. The play ends with the guilty father realizing that all young men are his sons. Within the range of advanced high school groups.

*The Crucible* (1953) Drama Unit set 17th century Puritan costumes 10m 10w. Dramatists Play Service $1.75 Royalty $50—$25. Witchcraft hysteria hits old Salem and many are threatened by the trials. The Proctor family is marked by a jealous serving girl, who maliciously causes the wife's arrest. Proctor takes the girl to court to
admit the lie but finds himself accused instead. He refuses to make a false confession to save his life. Suitable for all groups.

The tragic story of Willie Loman who, in his last days as a failing salesman, seeks to find out just where and how he has failed to win success and happiness with his wife, his sons, and his business associates. An American classic; has been done at high schools where there is an actor capable of portraying age.

During the German occupation of France, eight men are brought in to the detention room of a Vichy police station for examination. None can comprehend that they will be sent to concentration camps. Requires mature actors.

Set near the New York waterfront. The story of Eddie Carbone, longshoreman, whose misplaced love for his niece blurs his judgment about the one she loves and brings on tragedy for all. Exciting for advanced groups. Ethnic interest. Italian-American.

Morris Seidman has come through life the hard way and discovers that the problems don't stop. His son comes to work for him, and employees and clients are ready to leave. Morris uses his natural resources and sets the world right. Can be done by high school groups with actors capable of portraying age.

Liliom was a ne'er-do-well who stabbed himself to death rather than be caught for a robbery he committed to provide for his unborn child. In heaven he is sentenced to years of purification fires, after which he may return to earth to perform one good deed. Excellent for all groups.

Turai, a playwright, brings Albert, his composer, on a surprise visit to an Italian castle. Albert overhears his fiancée making love to someone in her boudoir. Turai consoles him, making it appear that the conversation was actually a rehearsal for a play. To support this fabrication, he must stay up all night writing the play which includes the same conversation which the youth overheard. For advanced casts playing to mature audiences.

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**The Swan** (1914), Translated by Melville Baker. Romantic comedies in 3 acts; Interior Court costumes; 9m 8w extras; David McKay $1.75; Royalty $25.

Duty and love conflict when a young princess loses her heart to her brother's tutor, but realizes that she must make a marriage benefiting her station. Imaginative and effective play combining sentiment and comedy. Offers a challenge for high school performers.

Morley, Robert and Langley, Noel. *Edward, My Son* (1947) Drama. 6 interiors; Modern costumes; 10m 4w; Dramatists Play Service $1.75. Royalty $35-$25.

An ambitious and unscrupulous man is shown at various periods during his spectacular career. His life is motivated largely by devotion to his only son who turns out to be a failure. Requires actors capable of playing mature roles.

Morimer, John. *A Voyage round My Father* (1970) Comedy. Open stage; Modern costumes; 12m 7w; French $1.75; Restricted Royalty $50-$35.

Through the eyes of the son we see the effect of the father upon the boy's life and that of the family. A touching, perceptive account of father and son. A sensitive story for advanced groups.

Mosel, Tad. *All the Way Home* (1960), Based on James Agee's novel *A Death in the Family*. Drama. Composite interior-exterior; Early 20th century costumes; 6m 7w 1 child extras; Baker $1.75; French $1.75; Royalty $50-$25.

The play tells what happens to the family when the father who goes to visit his dying father is killed along the way. A sensitive play requiring actors who can portray older characters.

Nichols, Anne. *Abie's Irish Rose* (1922) Comedy in 3 acts; 2 interiors; Modern costumes; 6m 2w; French $1.75; Royalty $25-$20.

Abraham Levy brings home, as his bride, Rosemary Murph, to the resentment of both families. To appease them, the couple are married three times by the Methodist minister, by the Jewish rabbi, and by the Catholic priest. For all groups. Ethnic interest Jewish-American, Irish-American.
Nichols, Peter. *Joe Egg* (1967) Comedy
Interior Modern costumes
2m 3w 1 child Baker $175 French $175 Royalty $50—$25
The love and marriage of a couple with a ten-year-old spastic child. The tortures, heartaches, and fears that hang over the parents of such a child are examined in a most humorous but tender manner. Sensitive play for advanced high school groups.

O'Casey, Sean. *Juno and the Paycock* (1924) Tragedy in 3 acts
Interior Modern costumes 1m 5w French $175 Royalty $25
A compelling story dealing with urban family life after the Irish Revolution. Exceptional example of keen character analysis. Quite difficult.

O'Casey, Sean. *The Plough and the Stars* (1926) Drama in 4 acts
1m 5w Modern costumes 10m 5w French $175 Royalty $25—$20
The futile efforts of the leader of one of the Irish revolutions. He is finally killed and his wife goes mad after losing her unborn child. Gripping and difficult, for advanced groups.

O'Casey, Sean. *Red Roses for Me* (1942) Drama
Interior, exteriors Early 20th century costumes 2m 9w Dramatists Play Service, manuscript Royalty $25—$25
The theme is the lives of people—their valor, joy, love, religious devotion, loyalties, and belief in the future. The action takes place during the strike in Dublin in 1913–14 that led to the bloody Easter Week Rising of 1916. Special groups only.

Interior Modern costumes 8m 8w French $175 Royalty $25—$20
One of two roommates, in reality a dreaming poet, is thought to be a gunman in the service of the Irish Republican Party. A Republican calls and leaves a bag containing bombs. When the house is raided by the authorities, Minnie, a friend, takes the bag to her room, thinking they will not search her. The deed is discovered and Minnie is shot, and the others find themselves deeply involved. Advanced groups only.

O'Casey, Sean. *The Big Knife* (1919) Drama
8m 4w Dramatists Play Service $175 Royalty $50—$25
Tells of the last few days of a movie star and former idealist whose years...
of compromise with his beliefs for the sake of a Hollywood career have resulted in the slow destruction of his personality. We see his struggles to escape from the net of insincerity and falsehood in which he has trapped himself, and his ultimate defeat. Mature groups only.


George Elgin, the country girl, is a lovable, faithful, forgiving woman whose long years of devotion to her actor husband Frank have almost oblitered her own personality. She strives to save him from downfall and despair between jobs, but only in the tragic end of the play is her work recognized. Requires skilful character portrayal.


The account of a young Italian-American, Joe Bonaparte, who had some hope of becoming a great violinist before inordinate ambition led him to the prize ring, where his talent as a fighter—and ultimate tragedy—cut him off from music forever. Sharp dialogue and vivid characterization. For advanced groups. Ethnic interest Italian-American.

O'Neill, Eugene. Ah Wilderness! (1933) Comedy in 3 acts 3 interiors, 1 exterior. Costumes about 1900. 9m 6w. Baker $2.00 French $2.00 Royalty $50-$25.

Richard, a high school senior and a confirmed rebel, disturbs his family and the average Connecticut small town they live in with his anarchic views and his violent behavior. He falls passionately in love with a neighbor's girl, and, despite several discouraging events, the play ends on a tenderly understanding, warm note. Excellent for groups with actors who can portray older characters.

--- Anna Christie (1921) Drama 2 interiors, 1 exterior. Waterfront costumes. 8m 2w extras. Dramatists Play Service $1.95 (in volume). Royalty $35-$25.

A character study of Anna Christie, a prostitute who turns toward a clean life and unsullied love, only to be beaten down by the two men closest to her. Play recounts the struggle she undergoes to deserve the love she inspires. For advanced groups and mature audiences. Ethnic interest Irish-American.

--- Beyond the Horizon (1920) Tragedy in 3 acts 1 interior, 2 exteriors. Modern rural costumes. 6m 4w. Dramatists Play Service $1.75 Royalty $35-$25.

Robert Mayo discovers too late that his marriage with Ruth is a mistake. He struggles against maladjustment until misers and poverty ruin his home, crush Ruth's spirit, and break his own health. Then he welcomes
death as an escape into the wide world of his dreams. Poetic and interesting; for very advanced groups only.


Eben, though fighting his young stepmother Abbie for the inheritance of the farm, is seduced by her. His unsuspecting old father wins the farm to the illegitimate baby. To prove to Eben that she really loves him and did not intend to trick him in this way, Abbie kills the infant. For advanced groups only.

**The Emperor Jones.** (1920) Drama in 8 scenes. 1 interior, 6 exteriors. West Indies costumes. 3m 1w many extras. Dramatists Play Service $1.95 (in volume). Royalty $35—$25.

Emperor Jones, once a pullman porter and convict, finds himself fleeing from his tribal subjects. The memories of his misdeeds, in the form of hallucinations and sounds, pursue him through the forest to his death from an avenging silver bullet. A tense, poetic study of primitive fear. Limited to groups with skilled character actors.


Dion Anthony, the artistic, and Billy Brown, the practical, are rivals for Margaret's hand. Dion wins her, but his genius fails to materialize and he is forced to take a job under Billy's management. Dion drinks himself to death, and Billy assumes his personality and attempts to live a double life. Eventually Billy is shot by the police when, as Dion, he supposedly murders Billy. A complicated production necessitating the clever use of masks to show variations in personality and requiring very expert acting and direction.

**The Hairy Ape.** (1922) Drama. 5 interiors, 2 exteriors. Modern costumes. 6m. 2w. Extras. Dramatists Play Service $1.95 (in volume). Royalty $35—$25.

When a stoker is described as a "filthy beast," he begins to realize that he does not belong to the human family. He wanders around New York and finally ends up at the zoo, where he hails the gorilla as brother, only to be crushed to death by it. One of O'Neill's most striking dramas; for advanced groups and mature audiences only.


In the space of one day the tortured family background which created
the elusive yet magnificent talent of the author is given. Requires outstanding talent and sensitive direction.

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*A Moon for the Misbegotten.* (1943) Drama. Exterior with scrim. Modern costumes. 3m. 1w. French $1.75. Royalty $50—$25.

Deals with just one of the “four haunted Tyrones” and follows in sequence *Long Day’s Journey into Night*. James Jr., believed to be the counterpart of O’Neill’s older brother, is a hard-drinking, self-destructive Broadway playboy who attempts unsuccessfully to blot out a haunting memory. Advanced groups only. Ethnic interest: Irish-American.

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*A Touch of the Poet.* (1917) Drama. Interior. Costumes of 1828. 7m. 3w. Dramatists Play Service $1.75. Royalty $50—$25.

Con Melody, a proud and profane Irishman, owns a tavern near Boston. He is forever boasting of his wealthy background and military commission, which only antagonizes the Yankees and alienates him from his own daughter. Finally he realizes his situation and shoots his mare, symbol of his past pretensions. Possible for advanced groups. Ethnic interest: Irish-American.

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*Osborn, Paul*  

Major Joppolo, an Italian from New York, comes to a small Sicilian town after its liberation in World War II. He restores order, and inspires its residents with a feeling of confidence and affection. They want a bell, symbol of the town’s former well-being. Major Joppolo secures one from the Navy, although this act brings about his doom in the Army. Excellent for demonstrating democracy in action; interesting but dated. Suitable for all groups. Ethnic interest: Italian-American.

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Death is chased up an apple tree by a boy and his grandfather. The exchange is interesting and touching. Possible for advanced groups.

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*Osborne, John*  
*The Entertainer.* (1956) Drama. Modern costumes. 5m. 2w. Dramatic Publishing Co. $1.75. Royalty $50.

Archie Rice is a glib, cheap, unscrupulous actor and promoter who is going down for the last time and dragging everyone else with him. Out of range and interest of high school groups.

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George Dillon cries out against himself after selling out his purpose.
fulness to secure commercial success. Out of range and interest of high school.

--- Inadmissible Evidence. (1965) Drama. Interior and fragment. Modern costumes. 3m: 5w. Dramatic Publishing Co. $1.75. Royalty $50. The self-destruction of a man begins in the courtroom and then goes to his office, where he alienates himself from all his close friends, including himself. Advanced groups and mature audiences only.

--- Look Back in Anger. (1956) Drama. 1 set. Modern costumes. 3m. 2w. Dramatic Publishing Co. $1.75. Royalty $50. In Jimmy Porter's boiling resentment at not being able to find himself in his own generation, he makes life impossible for those he most cherishes. Possible for mature high school groups.

--- Luther. (1961) Drama. Numerous simple sets. Clerical costumes. 12m. 1w. extras. Dramatic Publishing Co. $1.75. Royalty $50. A look at the man beneath the cowl, the mind behind the dramatic split in Christianity that launched the Reformation. Mature acting required; out of range of high school groups.

Owens, Robert. Nineteen Eighty-Four. (1963) Based on the novel by George Orwell. Drama. 1 basic set. Costumes of the future. 14 persons (2m. 2w. others flexible). Dramatic Publishing Co. $1.75. Royalty $35. The scene is London in 1984, a world where science has abandoned man for the state, a world where every citizen knows that war is peace, freedom is slavery, ignorance is strength. Possible for most groups.

Panetta, George. Comic Strip. (1958) Comedy in 3 acts. Unit set. Modern costumes. 12m. 3w. French $1.75. Royalty $35—$25. Humorous account of what happens to Jimmy Potts when he gets a haircut and doesn't get hit by a truck. Set against the background of the LaGuardia administration. Firello, the man of the comic strip, is the inspiration for the play. For all groups. Ethnic interest: Italian-American.


Patrick, John. The Curious Savage. (1950) Comedy. Interior. Modern costumes. 5m. 6w. Dramatists Play Service $1.75. Royalty $35—$25. Mrs. Savage, a widow, wants to dispose of $10 million in the best possible way, in spite of the efforts of her grown-up stepchildren to get their hands on it. She leads these children on a merry chase, which takes her
even into a sanatorium. There she is relieved to find people interested in her, not her money. With the help of the friends in the sanatorium, she arrives at a solution. Excellent for high school.


A wounded Scottish soldier's last few weeks of life in a hospital in the Orient are changed by the sympathetic treatment his fellow patients try to give him. The man's stubborn rejection nearly wrecks the good intentions of those who want to make him happy, but at last he learns the true meaning of love for his neighbor. Requires mature acting and sensitive directing.


The comic confrontation between American occupation forces on Okinawa, determined to Americanize the entire culture, and the local residents, who have no intention of changing their customs. Funds allocated for the construction of a school are diverted and used to build a teahouse, which opens, of course, precisely when the colonel comes to make his inspection. Within the range of high school.


Lucy Fiske, ex-actress, is murdered by her companion Ellen so that Ellen's two eccentric sisters may share the cottage with her. For all groups; good for high school.


Set in the Dayroom, Men's House of Detention. A searing trip into the realities of prison life as told from the inmates' point of view. Blacks, Puerto Ricans, and whites clash in the ultimate struggle for survival. A true story by those who were there. Not for the squeamish. Ethnic interest: Puerto-Rican-American, Afro-American.


An old bum receives shelter in a cluttered room of an abandoned house. At first a comical character, the tramp soon becomes pitiful, finally alienating the two brothers who have separately offered him a job as caretaker of the premises. For advanced groups; out of range of high school.

In a London home live four men: a widower with his two grown sons, and his brother, their uncle. Back into their life comes the third son, who six years earlier married a woman whom he has brought back with him. She fits into this tension-ridden household quite cannily. For advanced groups; out of range of high school.


The story of the Seminole leader Osceola and his treacherous capture by the United States Army after he had been brought in under a flag of truce. The plot follows historical documents of 1821–37 closely. A play written for outdoor amphitheater presentation but adaptable for school or community theater presentation. For advanced groups. Ethnic interest: American Indian.


The gradual revelation of the truth about a murdered man disrupts his family and friends and shows them up for the rotters they are. A combination mystery play and psychological study. For mature casts only.


An eminently respectable British family is subjected to a routine inquiry in connection with a young girl’s suicide. The family, close-knit and friendly at the beginning of the evening, is shown up as self-centered and cowardly as the inspector implicates all members of the group in the girl’s undoing. Suitable for all groups; good for high school.

Rama Rau, Santha *A Passage to India*. (1960) Based on the novel by E. M. Forster. Drama 3 interiors, 1 exterior. Western and Indian costumes. 13m 6w. French $1.75 Royalty $50—$25.

The irreconcilable ideas of Eastern and Western cultures and their pitiless dramatic conclusions are the basis of this play about an Indian doctor, an English professor, and an English girl who claims that the Indian doctor molested her. For advanced groups only.


The story of Lawrence of Arabia, now a middle-aged, undistinguished soldier, a man crippled in body and spirit. In a malarial dream he goes back over the courageous events of his life—how he lead the Arabs in
an impossible march that led to victory over the Turks—and finally to that fatal event that broke his will and made him wince at the touch of any man. Suitable for mature groups only.

_**Separate Tables.** (1954) Two dramas: “Tables by the Window” and “Table Number Seven” 2 interiors Modern costumes. 3m. 8w. Baker $1.75 French $1.75 Royalty $50—$25.

Set in the dining room and lounge of a small hotel. In “Tables by the Window,” a journalist is confronted by his former wife, who had provoked him to violence and led him to prison and ruin. In “Table Number Seven,” a bogus army officer and a neurotic girl are attracted to each other, but a scandal threatens to keep them apart irrevocably. In both cases it is Miss Cooper, the hotel manager, who comes to the rescue and finds a way to repair their broken lives. Suitable for mature groups only.

_**The Winslow Boy** (1946) Drama Interior Modern costumes. 7m. 4w. Dramatists Play Service $1.75 Royalty $50—$25.

A youngster in an English governmental school is expelled for an alleged theft, of which he is innocent. The boy’s father proceeds to contest the decision, and the issue, which began as a private matter, grows into a cause célèbre involving individuals challenging the forces of bureaucracy. Must have actors capable of portraying age


An American publisher arrives at an old palazzo in Venice which is inhabited by a woman of 90 and her niece. He is in search of the writings of a dead author who had loved the aunt. It is his belief that the writings will prove the author’s greatness. For advanced groups; possible for mature high school.


The story deals with four engaging and believable people. a millionaire businessman, his disarmingly innocent mistress, his hoodwinked wife, and an irate victim of his sharp practice. Their paths cross under the most unexpected and hilarious circumstances. For mature groups only.

Rice, Elmer. _The Adding Machine._ (1923) Drama in 7 scenes. 5 interiors, 2 exteriors Modern costumes. 14m. 9w. French $200 Royalty $50—$25.

The play shows, in stark outline, the life history and, in its later scenes, the death history of Mr Zero, a cog in the vast machine of modern business. Powerful and expressionistic play, suitable only for very advanced amateurs and sophisticated audiences.

A charming but dreamy and overimaginative young woman who runs a bookstore finds escape into a romantic world of unreality by daydreaming. The play is a dramatization of some of these dreams. Possible for advanced high school casts.


A mood picture of the comedy and tragedy of daily life in a poor urban neighborhood. Anna, hungry for the love which her husband denies her, carries on an affair with the milkman. When her husband discovers them together, he shoots them. This incident crystallizes the viewpoints and very human reactions of the family and entire neighborhood. For advanced groups only.


Based on the haunting ballad of Barbara Allen, the play recounts the story of a witch boy who one day beholds the beautiful Barbara Allen and immediately falls in love with her. A compact is made by which he is given human form to woo and marry her. In a frenzy of religious revival, Barbara betrays her husband. Excellent for advanced groups.


Laurey's love for Curly, the cowhand, inflames the jealous Jud Fry, whose threatening presence hangs over their romance even after they are married, and whom Curly is forced to kill. Suitable for high school production.


The thrilling solution to a bank robbery is made in the dead banker's summer house, where four people, believing him to be secretly alive, are trying to secure the treasure they think he has hidden there. The real culprit is unsuspected until the very end. One of the best of the thrillers; good characters. Exiting for high school groups.

Hogan is the landlord who lives next door. He is a man on the prowl and he lies, eavesdrops, and intrudes on his gorgeous tenant, Robin. Robin is in love with a young lawyer named Dave Manning. She thinks before their marrying they ought to test their compatibility. Gay fluff, but not suitable for high school.

Rostand, Edmond  
*Cyrano de Bergerac* (1897) Adapted and arranged by Edna Kruckemeyer. Heroic comedy in 5 acts, 2 interiors, 3 exteriors. 17th century French costumes 30m 16w. Baker $1.75 French $1.75. Royalty on application (budget play).

*Cyrano* is a clever but homely cavalier, loves Roxane, who in turn loves a handsome but stupid soldier. Christian Cyrano woos Roxane for Christian and does many noble, unselfish deeds; years later, as he is dying, Cyrano learns that Roxane loves him. In this version, the more difficult scenes have been simplified. Offers excellent parts to a large number of actors, suitable for all groups.

Rotter, Fritz, and Vincent Allen  

The animosity a Polish girl feels toward her German friend Erna, whose brother she had loved at the outbreak of the war, is dispelled when she learns that Erna's brother preferred suicide to bombing Warsaw. Suitable for high school.

Sarovan, William  

An assortment of charming, weird characters and their idiosyncrasies represent Sarovan's belief that love is the only thing that matters in the world. Offers challenge to advanced groups, including high school.

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The adventures of some penniless people who have camped out on the stage of an abandoned theater that is about to be destroyed for a housing project. Unsuitable for high school.

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Through his warm characters, the author dwells on themes of war and of love, of the place of money and of art in the world, of life and its wonders. The characters are the innocents of this world who long dimly for a beauty they but vaguely understand. Sensitive characterizations required, a challenge for high school groups.

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Joe's search for happiness and for the answers to the far-reaching enigmas of life takes him to a waterfront saloon, where the vivid characters wandering in and out are as unsure as Joe about how to get more living done. For advanced groups only.

Sartre, Jean-Paul. The Flies (1943) Adapted from the French by Paul Bowles. Tragedy in 3 acts, 2 interiors, 2 exteriors. Greek costumes. 8m 6w. extras French $1.75 (in volume with "No Exit"). Royalty $25—$20.

The ancient Greek legend of Orestes, wherein Orestes returns to his homeland after a long exile to find his father, the king, dead, and his mother married to the murderer. The flies are the furies, who feed upon the political corruption and are the source of excruciating conscience and remorse. For mature, advanced groups only.


Two women and one man are locked together for eternity in one hideous room in Hell. Ironically, the torture is not of rack and fire, but of the burning humiliation of each soul as it is stripped of its pretenses by the curious souls of the damned. For mature, advanced groups only.


A dying priest is sent by his superiors in the role of devil's advocate to investigate and, if possible, discredit a dead man's claims to sanctity. The man, an Italian patriot, had been beaten by Communists and finally killed by Nazis. Miracles are attributed to him. Was he a holy man or sinner? He was, it turns out, a bit of both. For advanced groups.


The play covers the life of F. D. Roosevelt from his attack of infantile paralysis to the day at Madison Square Garden when he was able to stand and nominate Al Smith for president of the United States. Requires unique physical characteristics, limited possibilities.

Schulberg, Budd, and Brett. Harvey. The Disenchanted. (1958) Based on the novel by Budd Schulberg. Drama. 3 interiors. Modern costumes. 10m 4w. extras French $1.75 Royalty $50—$25.

The love affair of Manley Halliday and his wife is over. While she is under psychiatric care, he is trying to recover his place in the world by writing a new novel. To relieve the financial crisis, he accepts an offer to write a film script, though he has nothing but contempt for this very commercial venture. For mature, advanced groups only.
Full-Length Plays

Modern costumes. 12m 6w. Dramatists Play Service $1.75. Royalty $35—$25.

Joe Pendleton, a prizefighter who refuses to admit that he’s dead, returns to earth in the bodies of various recently deceased people and creates much comic confusion. Suitable for high school.

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5m 8w. Dramatists Play Service $1.75. Royalty $35—$25.

Item, a small girl angel encounters many problems waiting to be born to a certain couple who are too busy with the theater at the moment to consider such an event. Suitable for high school.


When the Navy pays a courtesy call in Venice, a lieutenant, an ensign, and a civilian scientist take up residence in a plush hotel in order to execute a fantastic scheme, with the aid of a spotter, in a local roulette palace they plan to relay numbers from one particular wheel to the secret computer aboard the cruiser and thereby break the bank. Limited appeal and suitable for high school.


A German orphan goes to England to tutor the daughter of a nouveau riche family. Although he hopes to be absorbed by the country and the love of the family, he encounters selfish passions instead. Advanced groups only.

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A history of the expedition of the Spanish under Pizarro to Peru. Although the Inca pays the 9,000 pounds of gold ransom for his release, he is tried in a kangaroo court and executed. For advanced groups.


A Christian tailor. Androcles pulls a thorn from the foot of a lion, and later, in the arena in Rome, is thrown to the same lion, who recognizes and savages him. A satire on persecutions, mad, and hilarious. Excellent for high school.

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*Arms and the Man* (1891). Comedy in 3 acts. 2 interiors. 1
exterior Balkan costumes of 1885 5m 3w Baker $1.75 French $1.75
No royalties in U.S. $25 in Canada
Captain Bluntschi a Serbian soldier fleeing from the Bulgarians, is
sheltered by Raina Petchoff, a Bulgarian lady engaged to Sergius. After
the war Bluntschi returns on military business with Major Petchoff and
wins Raina from Sergius, who marries Raina's maid. Brilliant and
worthwhile comedy requiring good acting

--- Candida 1895. Comedies in 3 acts Interior Costume 1905
or modern 4m 2w Baker $0.95 French $0.95 No royalties in U.S. $25
in Canada
Candida, the charming wife of a clergyman, has to choose between her
husband and a young poet Marchbanks. Finally she chooses her ap-
parently self-sufficient husband as the weaker. Fast and witty. Needs
experienced actors

--- The Devil's Disciple 1897 Drama in 3 acts 2 interiors, 1
composite interior 1 exterior Costumes of the American Revolution
10m 5w extras Baker $1.00 French $0.75 No royalties in U.S. $25 in
Canada
Dick Dudgeon, the devil's disciple, is unable to live up to his mis-
anthropic ideals. He finds himself marrying the life of a clergyman, but
gets sentenced to death by the British Reprieve comes just as he is
about to die heroically. Suitable for advanced groups

--- Fanny's First Play 1911 Comedies in prologue, 3 acts, and
epilogue 3 interiors Modern costumes 12m 5w French $7.50 Roy-
alties on application
Fanny O'Dowda has written a play to which well-known critics are in-
vited. The play Mr. and Mrs. Tilley are disgraced because their son,
who was to marry Margaret Knox, is thrown in jail after a brawl. How-
ever, Margaret is also in jail for hitting a policeman, so the young people
are thrown together. The critics declare the play a success. Witty and
interesting play, sometimes played by colleges

--- Major Barbara 1905 Satiric comedy in 3 acts, 1 interior, 2
exteriors Modern costumes 9m 7w Baker $1.35 French $0.75 Roy-
alty $25
Barbara, who has renounced her social position to become a Salvation
Army major, refuses as 'tainted money' the generous donations of
Bodge, whiskey distiller, and Undershaft her father, only to discover
the Army's view that money from whatever source is desirable. Com-
pletely converted she marries a man who takes a position in her father's
munitions factories. Brilliant and playable. Requires experienced actors

--- Man and Superman 1905 Satiric comedy in 4 acts 1 in-
Full-Length Plays

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tenor, 3 exteriors Modern costumes 18m 7w Baker $1.25 French $1.25 No royalty

Jack Tanner, who has been appointed Anne's guardian, discovers that she is interested in him romantically. He flies from her in his motor, but she follows and captures him. Witty exposition of the "life force." Difficult staging, needs cutting. For advanced amateurs only.

— Pygmalion (1913) Comedies in 5 acts 3 interiors, 2 exteriors
Early 20th century costumes 6m 5w extras Baker $.65 French $.65 Royalty $25

Higgins, a crank on phonetics, enters into a bet with a friend that he can transform Eliza, a flower girl, into a duchess and pass her off at a court function. He succeeds, but complications arise when the affair is over and Eliza is no longer needed as a subject for experimentation. Difficult, but good for advanced groups.

— Saint Joan (1923) Drama, 6 interiors, 1 exterior Modern and 15th century costumes 21m 2w extras Baker $95 French $85 Royalty $25

Traces the life of Joan of Arc from the time she appeared to her regional governor to her death at the stake. Requires mature, experienced actors.

— You Never Can Tell (1926) Comedies in 4 acts 2 interiors, 1 exterior Early 20th century costumes 6m 4w French $1.75 No royalty in U.S. $25 in Canada

The children of a "new woman" who has left her husband, the husband himself, and a struggling young dentist become involved in complicated interrelations. Brilliant comedy of witty talk, for advanced amateurs.

Shaw, Irwin The Gentle People (1939) Comedy 3 interiors, 2 exteriors Modern costumes 10m 8w Dramatists Play Service $1.75 Royalties $35—$25

Two middle-aged cronies who lose to fish seek in each other's company a refuge from domestic difficulties. Their peace is threatened by a gangster, who is quickly taken for a boat ride from which he fails to return. Advanced groups only.

Shaw, Robert The Man in the Glass Booth (1967) Drama 3 interiors Modern costumes 18m 8w French $1.75 Restricted Royalty $50—$35

A man claiming to be a Jew is captured by Israeli agents and tried as a Nazi officer. He confesses, however, he is later identified by other Jews as being, in fact, a Jew. A study of a man's struggle with identity and expiation. Requires experienced actors.

Sherriff, Robert C Journey's End (1929) Drama in 3 acts Interior.
British military uniforms 10m Baker $1.75 French $1.75 Royalty $50—$25  
Shows the effect of war on a small group of English officers. A tragic and moving piece, for advanced casts only.

A group of international vacationers are marooned in an inn high in the Alps just before the outbreak of what threatens to be a world war. An American vaudeville couple are the only ones left, as the others make good their escape. These two succumb to the first onslaught of war with bravery and a useless sort of idealism. Satire on warmongering. For advanced groups.

The Petrified Forest. 1935. Drama. Interior. Modern costumes 18m 3w Dramatists Play Service $1.75 Royalty $35—$25  
A group of gangsters take over a lunchroom in the Arizona desert where Alan Squier, a disillusioned sophisticate on his way to the Petrified Forest — i.e., self-destruction — has given his insurance policy to Gaby, a waitress, so that she might go to Europe. The gangsters accommodate Alan by killing him. For advanced groups only.

The Queen's Husband. 1928. Comedy in 3 acts. Interior. Royal court costumes 11m 1w extras. David McKay $1.50 Royalty $30  
King Eric, who has always been ruled by his wife and the scheming statesmen, finally asserts himself and asserts the marriage of his daughter Anne to a prince whom she does not love. He helps her elope with his secretary. Excellent plot, difficult to direct.

There Shall Be No Night. 1940. Drama. 3 interiors. Modern costumes 13m 1w Dramatists Play Service, manuscript. Royalty $35—$25  
The effect on people's lives of the Russian invasion of Finland, and the necessity for individual courage. Advanced casts only.

A corporation comes up with the idea of "buying" child prodigies, wiping out their memories, and then reeducating them for use in a project for the government. For advanced groups.

A corporation comes up with the idea of "buying" child prodigies, wiping out their memories, and then reeducating them for use in a project for the government. For advanced groups.
The improvised telling of favorite fables—Henny Penny, The Golden Goose, Venus and the Cat, The Fisherman and His Wife, The Robber Baron, and others. Requires skilled ensemble work with people skilled in body movement, pantomime, and improvisation. Suitable for all groups.


A serious young lawyer and his new, free-spirited wife try married life in a fifth-floor walk-up apartment in New York. Complications are created by the appearance of his mother-in-law and the aging, outlandish gourmet who lives in the loft above them. Within the range of high school groups.


Harry Baker, the father of two sons, is the owner of the largest artificial fruit business in the East. Buddie, hitherto an obedient son, moves into the apartment of his older, playboy brother, leaving behind a rebellious letter by way of explanation. A rich variety of complications ensue. Suitable for high school.

——- *The Odd Couple* (1965) Comedy. Interior. Modern costumes. 6m 2w Baker $1.75 French $1.75 Royalty $50—$35.

A slob, who is divorced, and his meticulous friend, who has just been separated from his wife, decide to room together. The patterns of their own disastrous marriages begin to reappear, with hilarious results. Suitable for high school.


Two dedicated young men, who are enduring near starvation in order to publish a protest magazine, find themselves the neighbors of an all-American girl. The three find that interaction is somewhat complicated by misunderstandings. Suitable for high school.

——- *The Sunshine Boys* Comedy. Interior. Modern costumes. 5m. 2w French $1.75 Restricted Royalty $50—$35.

Two vaudeville performers have split at the height of their successful career. After eleven years they are asked to do a comedy special. The old wounds have not healed, and the attempt at reconciliation is a fiasco. Crisp, funny dialogue, for advanced groups only.


Bridget, a young girl, does not feel it wise to love anyone after being
passed from her father to her revered mother. Suitable for advanced groups.

Spewack, Bella, and Spewack, Samuel *Boy Meets Girl* (1935) Comedy. 2 interiors. Modern costumes. 11m 5w. Dramatists Play Service $1.75 (in volume with "Spring Song"). Royalty $50—$25

A studio waitress and her unborn child get involved with two Hollywood writers, who get the idea of starring the infant in a western. When their plan falls through, they attempt to get their revenge. Suitable for mature high school groups.


Three convicts of French Guiana are employed as roofers by a harassed household. The three—two murderers and one swindler—are passionate believers in the "robinhood of man." Possessing every criminal art, they proceed to set things straight. Suitable for high school groups.


A matriarch fearlessly takes on all the problems of the neighborhood, in addition to those of her husband and her last unmarried daughter. The husband and daughter decide to have things their own way for once. Suitable for high school groups.


A Jewish widow from Brooklyn accompanies her daughter and son-in-law on a delicate diplomatic mission to Japan. The son-in-law becomes concerned with the growing friendship that develops between his mother-in-law and an influential Japanese gentleman. Japanese and Jewish-American culture are contrasted, never in serious conflict. Within the range of high school groups. Ethnic interest: Jewish-American.


The account of a stage-struck youth who works as the delivery boy for a sewing machine factory. Although his parents want him to be a druggist, as soon as he has saved enough money he enlists in a semi-professional company that will put anybody in any play for the right amount. Within the range of high school groups.
Steinbeck, John *Of Mice and Men.* (1937) Based on the author's novel Drama 2 interiors, 1 exterior. Modern costumes 9m 1w. Dramatists Play Service $1.75. Royalty $35—$25

A character study of two roving farmhands, one of whom, "with the strength of a gorilla and the mind of an untutored child," unwittingly murders a woman and is killed by his friend to prevent him from falling into the hands of the law. Requires advanced groups.


Storey, David *The Contractor.* (1970) Drama Exterior Modern costumes 9m 3w French $1.75. Restricted Royalty $50—$25

A group of laborers are putting up a tent on the employer's estate for the wedding of his daughter. As the men put up the tent, decorate it, and then dismantle it, we learn of the sorrows and joys, strengths and weaknesses of those involved. Play revolves around the erection of the tent. For advanced casts with skilled technical assistance.

Synge, John Millington *The Playboy of the Western World.* (1907) Comedy in 3 acts Interior Modern costumes 7m 5w French $1.95 Royalty $25—$20

A rollicking poetic comedy about a young man who thought he had murdered his father. He becomes the hero of the countryside, only to lose all when it is learned that his father is still alive. For all groups.

Tarkington, Booth *Seventeen.* (1918) Based on the author's novel Comedy in 4 acts Exterior, 2 interiors. Can be arranged for 1 interior throughout Modern costumes 8m 6w French $1.75 Royalty $25—$20

Silly Bill falls in love with Lola, the Baby-Talk Lady, a vapid if amiable little flirt. Recommended for high school production.

Taylor, Samuel *The Happy Time.* (1950) Based on stories by Robert Fontaine Comedy 2 interiors. Modern costumes 8m 4w Dramatists Play Service $1.75. Royalty $50—$25

Bibi Bonnard, the youngest member of a gay uninhibited French-Canadian family in Ottawa, grows up and learns what it truly is to be a man. A happy and carefree theatrical treat. Suitable for high school and older groups.

--- *Sabrina Fair.* (1938) Romantic comedy Exterior Modern costumes 7m 7w. Dramatists Play Service $1.75. Royalty $50—$25
In this modern Cinderella fable, the chauffeur's daughter marries the son of her father's wealthy employer. Wonderful character parts (the chauffeur is a millionaire too, but keeps his job because he wants to read on someone else's time) Suitable for high school and older groups.


A somewhat tarnished international playboy returns to the home of his former wife to give away their daughter in marriage. When he turns on his charm, his daughter is transported. The mother and fiancé are helpless. Fun for high school groups and older.


When a no longer fashionable hotel in New York is being demolished, a pair of hermit ladies are discovered in one of the back suites. They went into hiding when Herbert Hoover was defeated by Roosevelt and resolved never to emerge until FDR was out of office. The action that ensues involves both major political parties. Suitable for high school and older.


The wicked board of directors of General Products is foiled with the help of a little old lady who owns $10 worth of stock and who cares Fun for high school and older.


Through the use of dialogue, music, chant, dance, pantomime, and image, the play satirizes attitudes toward the Vietnam War. The action of the play follows several soldiers from birth to induction, to indoctrination, to battle overseas, to fraternization and to death. Requires mature, advanced actors.


When an Oxford undergraduate impersonates a wealthy aunt for his two friends, all three become involved in a mad, comic tangle with their sweethearts, especially when the real aunt turns up under an assumed name. Suitable for all groups.
Full-Length Plays


A look into a smug and ingrown Welsh fishing village and the lives of its inhabitants: a sea captain dreaming of the dead, a draper making love promises to his wife, a schoolteacher waiting for someone—anyone, a lunatic with 66 clocks eating from a dog's dish, children playing a kissing game. These vignettes are threaded together and unified by the "Onlooker." Suitable for high school and older.


This is a revue for those with little or no musical talent; therefore there is little or no music between the humorous scenes of American life. Includes "The Night the Bed Fell," "The Unicorn in the Garden," "Gentlemen Shoppers," "The Secret Life of Walter Mitty," "File and Forget." Suitable for high school and older.


Tommy Turner insists on standing up for his rights and the four freedoms at the risk of losing his wife and a comfortable teaching job at the university. Suitable for all groups.


The account of the successful attempts to conquer the vampire Count Dracula, this popular "horror" provides for innumerable scenic gimmicks and funny lines. Should prove a scary, zany evening for high school and other groups.

Turner, Philip. *Christ in the Concrete City.* Drama. 1 hour. Bare stage with rostrum. Modern costumes. 4m. 2w. Baker $1.25. Royalty $15.

Sets before the audience the Passion of Christ. The actors play both the historical characters of the Bible story and their own lives, passing freely from one to the other. Suitable for all groups.


The colonels, representing four major world powers, are given the opportunity to wake up and claim the Sleeping-Beauty. Each of the colonels sees her as embodying his own particular ideal. Each fails, surrendering the illusion he had long cherished. For advanced groups.
The smallest of mythical countries lies between the East and the West, so each of these world divisions seeks to make an ally. The Russian has a son and the American has a daughter and the two fall in love. For advanced groups.

Two acts of war separated by a truce for refreshment. The common soldier who is about to be buried with honors turns out, on investigation, to be the same fall-guy throughout the world's history, dragging his wife along with him. In fact, the general and priest are the same, too; over and over the same war recurs and the same common soldier is buried with honors. For advanced groups only.

Gillian Holroyd, a modern day witch, casts a spell over an unattached publisher. He falls in love with her, but she cannot fall in love. This imperfection leads to a number of difficulties. Suitable for all groups.

I Am a Camera. (1951) Based on The Berlin Stories, by Christopher Isherwood. Drama Interior. 1930s costumes 3m 4w. Dramatists Play Service $1.75 Royalty $50—$25.
A look at life in a tawdry Berlin boardinghouse of 1930 concerned for the most part with the mercurial and irresponsible moods of a girl named Sally Bowles. For mature groups only.

The story of a Norwegian-American immigrant family in San Francisco guided by a loving, understanding mother. With the help of her husband and Uncle Chris, Mama protects her family from harm, even from the reality that there exists no bank account at all. Excellent for high school. Ethnic interest: Norwegian-American.

It is wartime and a charming young man and an equally attractive young woman gradually fall in love. For advanced groups.

van Druten, John, and Morris, Lloyd The Damask Cheek. (1942)
Comedy in 3 acts. Interior. Costumes of 1909. 3m. 6w. French $1.75. Royalty $35—$25.

A literate and charming comedy of manners concerning a middle-aged and repressed English spinster who is sent to America to live with her aunt in the hope of finding a husband. For advanced groups.


A group of oddly assorted characters are passengers on an ocean liner whose destination is unknown. Suddenly the bewildered and puzzled passengers realize that they are all dead and headed for Judgment Day. Suitable for all groups.


The politics involved at the presidential nominating convention, as the ex-president and the party choose between the ex-secretary of state, a scholar beloved by the liberal intellectuals, and a ruthless and hard-driving young man. For advanced groups.


A famous big game hunter who has been missing for years returns just as his wife is to be declared a widow. There are two men waiting to ask her hand in marriage. The exchange between the suitors and the hunter, who is not as heroic and noble as believed, makes for a delightful evening. For advanced groups only.


A brilliant but indigent scientist tries to land a much-needed job with a large corporation. The family and friends “play the game” as the personnel man comes to interview him. A bit of fluff suitable for all groups.

Weiss, Peter. The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade (Marat/Sade). (1965) English version by Geoffrey Skelton Verse adaptation by Adrian Mitchell Drama Bare stage 9m 3w many extras Dramatic Publishing Co. $1.75 Special license required. Royalty $75—$50.

As an inmate of the Asylum of Charenton, the Marquis de Sade wrote...
and staged plays that were performed by fellow inmates. Here is a suggestion of what might have been presented Requires advanced actors; has been done at the high school level.

Wesker, Arnold *Chips with Everything.* (1962) Drama. Various settings Military uniforms. 23m French $4.50. Royalty $50—$25. The central character in an Air Force training camp is a patrician youth who has all the qualifications for Officers Candidate School. The circumstances leading to the graduation of the recruits comment on contemporary society. Advanced groups only.

Wheeler, Hugh. *Big Fish, Little Fish* (1961) Comedy. Interior. Modern costumes. 5m 2w Dramatists Play Service $3.95. Royalty $50—$25. The big fish is a former professor whose career ended when a trustee's daughter committed suicide, leaving a note that compromised him. Since then he has lived in oblivion, maintaining an apartment which has become the nesting place of an incredible assortment of friends. For advanced groups only.

Wibberley, Leonard *The Mouse That Roared.* (1963) Comedy. Simple set. Modern costumes 13m. 16w extras if desired. Dramatic Publishing Co $1.75 Eldridge $1.75. Royalty $50. To solve the near bankruptcy of her microscopic country, the Duchess Gloriana decides to declare war on the United States, knowing from history that aid, relief, and rehabilitation will follow her defeat. When the war is carried through, the impossible occurs—she wins. Suitable for all groups.

Wilde, Oscar. *The Importance of Being Earnest.* (1895) Farcical English social comedy in 3 acts. 1 exterior, 2 interiors. Late 19th century costumes. 5m 4w Baker $1.50 French $1.75. No royalty. Jack, in order to escape from his usual surroundings, has invented a wild younger brother, Earnest, who takes the fancy of Cecily Cardew, his ward. Complications ensue when Jack's friend Algernon introduces himself to Cecily as Earnest. Witty, very popular with all groups.

--- *Lady Windermere's Fan* (1892) Comedy in 4 acts. 3 interiors. 19th century English costumes. 7m. 6w Baker $1.50. French $1.50. No royalty. Lady Windermere is about to leave her husband, but is saved from this and other fatal steps by Mrs. Erlynne, a notorious lady to whom she objects, but who is really her own mother. Mrs. Erlynne has made the mistakes in the past from which she saves her daughter. Brilliant, but difficult and sophisticated. Considered Wilde's best play.
*The Merchant of Yonkers* (1938). Based on Johann Nestroy's play
"Life Is a Joke to Him," based on John Oxenford's *A Well Spent Day.*
Farce in 4 acts. 4 interiors. 9m. 7w. Costumes of the 1880s. Baker $1.75.
French $1.75 Royalty $50—$25.

Horace Vandergelder, a 60-year-old, successful and miserly merchant,
decides to marry and enlists the help of a matchmaker, a volatile lady of
uncertain means. Subsequently they become involved with two of his
clerks, assorted young ladies, and the headwaiter at an expensive
restaurant. When matters are straightened out and all have their
heart's desire, Vandergelder finds himself affianced to the astute match-
maker herself. Hilarious show, suitable for all groups.

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*Our Town.* (1938) Drama in 3 acts. Bare stage. Costumes of
1901. 17m. 7w extras Baker $1.75, Eldridge $1.75 French $1.75.
Royalty $25—$20

This is a tender and romantic recollection of the life of a New Hamp-
shire village, with its humor, picturesqueness, and pathos. Deeply
moving. Suitable for all groups.

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*The Skin of Our Teeth.* (1942) Fantasy in 3 acts 1 exterior,
1 interior. Various costumes. 4-5m 4-5w. many bit parts, extras;
doubling possible Baker $2.00 French $2.00 Royalty $50—$25.

The extraordinary adventures of the Antrobus family down through
the ages. They have survived flood, fire, pestilence, locusts, the ice age,
the black plague, a dozen wars and as many depressions. They are
the stuff of which heroes and buffoons are made. A testament of faith in
humanity. All groups.

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Williams, Emlyn *The Corn Is Green.* (1938) Comedy Interior. Mod-
ern costumes 10m. 5 extras Dramatists Play Service $1.75. Royalty
$50—$25.

Miss Moffat, an English spinster, settles in a Welsh mining village.
There, against the prejudices of local folk and the wealthy squire, she
starts a school for the boys of the neighborhood. Her star pupil wins a
university scholarship. Suitable for all groups.

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*Night Must Fall.* (1935) Melodrama in 3 acts. Interior. Mod-
ern costumes. 4m 5w Baker $1.75 French $1.75. Royalty $25—$20.

Dan, a completely selfish, self-centered psychopath with no feelings and
a vast imagination, is a bellhop who has already murdered one woman
and will soon murder another. This dashing, young assassin is only
unhappy because he cannot share his secret with the world. Requires
skillful acting, but well within the range of high school.

Williams, Tennessee *Cat on a Hot Tin Roof.* (1955) Drama. Interior.
Modern costumes 8m 5w 4 children Dramatists Play Service $1.75 Royalty $50-$25.

A family has gathered at the huge plantation of the patriarch, Big Daddy, to celebrate his birthday. The mood is one of tension, as the insecurities of the lives of the family prevent trust and love. For very advanced and mature groups only.

— The Glass Menagerie (1945) Drama Interior Modern costumes 2m 2w Dramatists Play Service $1.75 Royalty $50-$25

Amanda Wingfield, a faded, tragic remnant of Southern gentility, lives in poverty in a dingy St. Louis apartment with her son Tom and daughter Laura. Tom is a dreamer and poet, and Laura lives in a world of illusions bordered by a Zoo of delicate glass animals. Suitable for all groups.

— The Night of the Iguana (1954) Adapted from a story by the author Drama Exterior Modern costumes 8m 6w Dramatists Play Service $1.75 Royalty $50-$25

The pervading mood at this cheap Mexican resort hotel is one of loneliness and despair. The desolation, the emptiness, are in the people: the tough, sex-starved widow who runs the hotel, the neurotic, defrocked minister, and the gentle maiden lady from New England. For advanced groups only.

— Period of Adjustment (1960) Serious comedy Interior Modern costumes 1m 5w Dramatists Play Service $1.75 Royalty $50-$25

The play presents the stories of two marriages at points of acute crisis. One couple has broken up after five years together, the other couple after one day of wedlock. The play explores the sources of the crises. Difficult to do. For advanced groups.

— The Rose Tattoo (1951) Drama Unit set showing interior and exterior 9m 11w Dramatists Play Service $1.75 Royalty $50-$25

Set in a village of Sicilian American fishermen somewhere between New Orleans and Mobile. The account of Seraphina, a restless widow, and her glorified dream of "lost love," symbolized by her departed husband's rose tattoo, which remains fixed in her memory. She is able to love another only after admitting her husband's infidelities to her during his lifetime. For advanced groups. Ethnic interest Italian-American.

— A Streetcar Named Desire (1947) Drama Interior. Modern costumes. 6m 6w Dramatists Play Service $1.75 Royalty $50-$25

The life of Blanche Du Bois, undermined by romantic frustrations, has led her to reject reality. The pressures brought to bear upon her by her sister, intensified by her sister's earthy husband, lead to a revelation of her self-delusion and eventually to madness. For advanced groups.
Full-Length Plays

--- Summer and Smoke (1948) Drama Simple unit set Modern costumes 8m 6w Dramatists Play Service $175 Royalty $50—$25
The love story of a somewhat puritanical young Southern girl and a free and easy young doctor. The latter realizes, years later, that the girl had been right, but time and circumstances won't let the two come together. For advanced groups, within the range of mature high school groups.

--- Sweet Bird of Youth (1958) Drama Interiors Modern costumes 15m 7w Dramatists Play Service $175 Royalty $50—$25
Chance Wayne, a young hustler and the Princess, an aging motion-picture actress, return to his hometown so that he can see the young woman with whom he had an affair and whom he still loves. The girl's father is waiting to avenge the wrong that Chance caused before he left. For mature groups only.

Willingham Calder. End as a Man (1953) Melodrama in 3 acts 2 interiors Military uniforms 14m French, manuscript Royalty $35—$25
Life in a military academy is the process by which boys are turned into men. Jocko, a rich, spoiled, brutal and vicious upperclassman, abuses the lowerclassmen until he is finally court-martialed and expelled. Excess of violence. For advanced groups only.

Wishengrad. Morton The Rope Dancers (1957) Drama Interior Early 20th century costumes 5m 1w French $175 Royalty $50—$25
The story of an Irish American couple whose daughter was born with six fingers on her left hand. Later she becomes the victim of an ailment that appears to be St. Vitus's dance. Who is to blame for these circumstances? The mother believes it to be God's punishment and has become bitter, resentful, and ingrown. Difficult. For advanced groups only.

The court-martial proceedings against a young lieutenant who relieved his captain of command in the midst of a harrowing typhoon on the grounds that the captain was psychopathic and was directing the ship and its crew to destruction. Powerful psychological drama requiring skilled acting.

Yaffe, James. The Deadly Game (1960) Adapted from the novel Trapp by Friedrich Durrenmatt. Melodrama Interior Modern costumes 9m 2w Dramatists Play Service $175 Royalty $50—$25
Three retired men of law on a remote mountain in Switzerland amuse
themselves by going through the legal action of prosecuting anyone who drops in. When they have an American salesman as their guest, they make his case real out of phantoms. Complicated; for advanced groups and special audiences only.
Musical Plays

Musical plays stand as the principal contribution of the United States to world theater, having their roots in popular entertainment forms—the minstrel show, vaudeville, light operetta, and revue. In 1929 Jerome Kern and Oscar Hammerstein created Show Boat, a musical play based on Edna Ferber’s novel, that was an artistic entity, having a logical story line and incorporating music, dance, and comedy as integral parts of the stage action. This approach or form offered great creative possibilities. In 1943 Richard Rodgers and Oscar Hammerstein collaborated on Oklahoma, based on Lynn Riggs’ play Green Grow the Lilacs, which was a landmark development of a distinctly American art form. The popularity of the musical has grown and the form gained world-wide acceptance. The success of the musical play has resulted in a broadening of its subject matter beyond an emphasis solely on comedy. Today, many musicals treat the most serious and significant of social subjects, and in the United States they represent the most popular and financially successful of all theater forms.

The producer of the musical play may choose from a wide variety of musical plays. Each play is unique, not only in its subject matter, but also in the way it emphasizes and blends the various elements. One play will require certain vocal qualities, another will emphasize dance, while a third will depend on specific scenic devices. One musical play will require but a minimum number of people—perhaps only six or seven—while another would be meaningless without a cast of ten and a chorus of thirty to fifty. Depending on the play, the producer may have the opportunity to utilize any of a variety of musical arrangements—from piano and percussion, rock group, or small pit orchestra, to an orchestra of symphony size. Because of the variety of production possibilities, the producer must contact the agency or firm in control of performance rights and determine the limitations of the production before royalty and rental fees can be established.

Bibliography


**Summaries of Plays**

Abbott, George. *The Boys from Syracuse.* (1938) Based on Shakespeare’s *The Comedy of Errors*. Lyrics by Lorenz Hart. Music by Richard Rodgers 1 basic set Mixed cast Rodgers and Hammerstein $2.00 Terms quoted on application

Antipholus of Syracuse and his servant Dromio come to Ephesus, where they are confused with the local Antipholus and Dromio. The mistaken identity involves both Antipholuses in a series of amusing romantic mishaps, reaching a hilarious climax of complications. Within the range of all groups.

——. *Where’s Charley?* (1948) Based on Brandon Thomas’s play *Charley’s Aunt*. Lyrics and music by Frank Loesser. 3 exteriors, 6 interiors Late 19th century costumes 8m. 5w Music Theatre International Terms quoted on application

Charley and his roommate Jack invite their sweethearts to their room for lunch, and since Charley’s rich aunt from Brazil will be there to chaperone, the girls agree. But the aunt fails to arrive on schedule, and Charley, dressed as an elderly woman for the school play, must play her part. When the real aunt turns up under an assumed name, the tangle becomes even more complicated. An excellent vehicle for a strong male dancer.


A fast-moving story of attempts to unionize a pajama factory. Sid, just hired as foreman, falls for redhead Babe, head of the workers’ grievance committee. The inevitable conflicts between them are not helped by Hines, the efficiency expert, and Gladys, the boss’s secretary, for in order to resolve the dispute, Hines must make a play for her in order to get the key to the company books. Excellent character roles; needs mature performers and audience.

Abbott, George, and Wallop, Douglass. *Damn Yankees.* (1955) Based on Wallop’s novel *The Year the Yankees Lost the Pennant*. Lyrics and music by Richard Adler and Jerry Ross 1 exterior, 8 interiors 14m 6w extras Music Theatre International Terms quoted on application

A fast-moving fantasy in which Joe, a fanatic, middle-aged baseball fan, sells his soul to the Devil and becomes an outstanding ball player so that the Washington Senators, his favorite team, can beat the New York Yankees. Despite the fact that the Devil introduces Joe to Lola,
his prize worker, Joe outwits him when it comes time to live up to his part of the bargain. An excellent vehicle for a strong female dancer.


Musical version of Barrie's popular play for children; appeals to adults as well. The classic story of a boy and a girl who follow Peter Pan and Tinker Bell, the invisible fairy, into Never Land, where they outwit Captain Hook and his pirates. Requires technical skill to fly Peter Pan and the children, but can be done without flying.

Bart, Lionel Oliver Based on the works of Charles Dickens. Lyrics and music by Lionel Bart. 6 interiors, 2 exteriors. Mid-19th century costumes 10m 7w. extras Tams-Witmark. Terms quoted on application.

Oliver is sold by the owners of the workhouse to an undertaker, but he escapes and falls in with Fagin and Sikes, two thieves. They welcome him to their group of boys and send him out with the others to pick pockets. When Oliver comes under the protection of a rich benefactor, Fagin and Sikes dispatch Nancy to abduct him, fearful that he will give away their set-up. Her efforts to return him result in tragedy. Suitable for all groups. Provides many roles for adolescents and children.

Behrman, S N, and Logan, Joshua. Fanny. (1954) Based on a trilogy of plays by Marcel Pagnol Lyrics and music by Harold Rome. 9 interiors, 6 exteriors: 23m 6w. few extras Tams-Witmark Terms quoted on application.

Marius, victim of his love for the sea, sails away despite his love for Fanny. Without his knowledge, she is pregnant by him, and when he is gone she marries an older man who accepts the child. When Marius returns, he and Fanny discover that their love for one another is not dead. More serious than most musicals; tender, heartwarming, and full of compassion. Requires delicate performances and directing.

Besoyan, Rick Little Mary Sunshine. (1959) Lyrics and music by Rick Besoyan 4 exteriors. 2 interiors 6m 3w French, manuscript. Score $12 50. Terms quoted on application.

A lampoon of old-time American melodramas and operettas, with deliberately corny songs and naive situations. Includes government rangers, a stalwart captain, good and bad Indians, a lovely maiden, a chorus of schoolgirls, and dastardly villains. For all groups.

Brecht, Bertolt The Threepenny Opera. (1928) Based on John Gay's The Beggar's Opera Music by Kurt Weill English adaptation by
Marc Blitzstein. 6 interiors. 15m. 10w. extras. Tams-Witmark. Terms quoted on application.

When the Peachums' beautiful daughter Polly marries the master criminal Macheath (Mack the Knife), Peachu arrange with the police commissioner to have him put out of the way. Jenny, one of Mack's old girls, reports him to the police, but he soft-talks Lucy Brown, the commissioner's daughter, into freeing him from jail. Betrayed again by the girls, he is freed at the last minute by the newly crowned Queen Victoria. A bitter indictment of life and manners in the twentieth century. Requires sophisticated performers and mature audience.

Bricusse, Leslie, and Newley, Anthony The Roar of the Greasepaint—The Smell of the Crowd—Lyrics and music by Leslie Bricusse and Anthony Newley. 1 basic set 4m 2w extras Tams-Witmark. Terms quoted on application

Sir, one of the "haves," and Cocky, one of the "have nots," meet to play the game. Sir insists that the haves must retain their position even if the rules of the game must be constantly changed. Cocky tries again and again to play, but with each defeat the rules become more restrictive. Cocky revolts and is crowned "king." When someone even more downtrodden than Cocky enters the game, Cocky becomes as overbearing as Sir. Relies heavily on pantomime and commedia dell'arte training.

Stop the World—I Want to Get Off (1963) Lyrics and music by Leslie Bricusse and Anthony Newley. 1 basic set 1m 3w. extras. Tams-Witmark Terms quoted on application.

The life of Littlechap, from childhood to senility. Remarkably, Littlechap manages to achieve all that he had dreamed of—wealth, power, travel, romance, political acclaim—but he never finds the power and strength to make himself, his wife and daughters, or anyone else truly happy. Only when senility crowds out the mental calculations necessary to life in the scuffling business world does he see the ultimate failure of his glorious, but so superficial, success. Needs performers capable of pantomime and commedia dell'arte technique.


The fast-moving story of a "promoter" who starts as a window washer and ends up as the chairman of the board of a great corporation through his clever manipulation. Office life is turned inside out as he makes his climb. An excellent satire, complete with office party, board meeting, office wolf, dangerous secretary, and boss's nephew. All groups.

“What is it that we're living for?" "Applause, Applause!" These lyrics epitomize the motives of all the characters in this story about the plots and intrigues of life backstage. An aspiring young actress successfully dethrones the established star, but in the process relinquishes any redeeming qualities and becomes the producer's plaything. The star, in turn, realizes that there is another life besides the one on stage and that the applause is, after all, hollow. Provides two strong character parts for women.

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*Bells Are Ringing.* (1956) Lyrics by Betty Comden and Adolph Green. Music by Jule Styne. 10 interiors, 8 exteriors. 14m. 9w. extras. Tams-Witmark. Terms quoted on application.

Sue and her cousin Ella, who run a telephone answering service, get involved in the lives of two of their accounts. Sue falls in love with Sandor, head of Titanic Records—a front for a book-making concern—and Ella falls for Jeff Moss, a writer in need of inspiration. After a series of hilarious complications, Ella gets her man. Relatively simple sets; within the range of all groups.


Act one, "The Diary of Adam and Eve," recreates Twain's witty account of the first two people. Act two, "The Lady or the Tiger," is the classic story of the dilemma of choice, set in a mythical rock 'n' roll barbarian kingdom. The last act, "Passionella," tells the story of a chimney sweep who becomes a movie star. A light evening with some fine satirical touches. Good vehicle for three outstanding performers; can also feature nine people in strong roles. Within reach of all.

Driver, Donald. *Your Own Thing.* (1968) Based on Shakespeare's *Twelfth Night*. Lyrics and music by Hal Hester and Danny Apolinar. 1 basic set. 6m. 3w. Tams-Witmark. Terms quoted on application.

When a member of the rock group Apocalypse is drafted into the Army, Viola assumes a disguise to be his replacement. Viola's brother, believed dead, arrives and the resulting mistaken identity is compounded romantically. Set in the 1960s, slightly dated. Can be costumed in fashions of the 70s or of the future. Very gay, light evening.
Fields, Herbert, and Fields, Dorothy. *Annie Get Your Gun*. (1946)
Lyrics and music by Irving Berlin. 1 basic exterior set. 10m. 9w extras.
Terms quoted on application.
The story of the female sharpshooter Annie Oakley as she gains recognition and love in the Wild West Shows of the late nineteenth century. Includes famous Western characters, such as Buffalo Bill, Sitting Bull, and others. Popular with all groups.

Fields and Chodorov’s play *My Sister Eileen*, based on stories by Ruth McKenney. Lyrics by Betty Comden and Adolph Green. Music by Leonard Bernstein. 2 exteriors; 6 interiors. 16m. 15w extras. Terms quoted on application.
The saga of two sisters from Ohio trying to make their way in New York. Ruth, the elder, has motherly instincts and wants to become a writer. Eileen is a coquette who can’t help making men her slaves. Beginning in their Greenwich Village apartment, the narrative shifts to the subway, the editorial offices of a magazine, the Brooklyn Navy Yard, ending with great enthusiasm in one of the Village’s torrid night spots. Provides numerous opportunities for character roles.

Lyrics and music by Stephen Sondheim. 1 basic set. 6m. 12w. Music Theatre International. Terms quoted on application.
Bobby, a bachelor afraid of not being married, is nevertheless distrustful after sizing up the imperfections in the marriages of his friends. This provocative picture of the manners and morals of New York City in the 60s and 70s takes our antihero through a series of encounters with April, the stewardess, Kathy, who’s going to marry someone else, Marta, the “peculiar” one, and his good but somewhat crazy married friends. For sophisticated performers and audience.

Gesner, Clark. *You’re a Good Man Charlie Brown*. (1967) Based on the comic strip *Peanuts*, by Charles M Schulz. Lyrics and music by Clark Gesner. 1 set. 3m. 3w. 1 dog. Terms quoted on application.
Incidents in a day in the life of Charlie Brown, hero or antihero of the popular comic strip, including lunch on the school playground, Lucy’s true love for Schroeder, Linus and his blanket, Lucy’s five-cent psychiatry booth, Snoopy and the Red Baron, a baseball game, homework assignments. Easily staged, this is a warm, funny evening of theater. Well within the range of all groups.

A group of former showgirls return to the theater in which they once starred and which will soon be torn down, for a farewell party. As the aging performers mingle with the ghosts of their former selves, two unhappily married couples make a last frantic attempt to relive their pasts. The empty stage bursts into a true Follies production, exposing the follies of youth and love, and the couples realize they must leave the ghosts of their youth behind at the doomed theater. For mature groups. Heavy on nostalgia.


Haimsohn, George, and Miller, Robin. *Dames at Sea.* (1968) Music by Jim Wise 2 sets. 4m. 3w. 2 extras, chorus. French $2.00. Terms quoted on application. A sweet little girl from faraway hometown arrives in New York, planning to make it big. But who should she meet but the hometown boy, now a sailor, who has ambitions to become a songwriter. A triangle develops, but the songwriter saves the show with a smash tune, and the hometown girl achieves stardom. A spoof on all the Busby Berkeley movie musicals of the 1930s.

Hammerstein, Oscar II. *Carousel.* (1945) Based on Ferenc Molnár’s *Liliom.* Lyrics by Oscar Hammerstein II. Music by Richard Rodgers. 8 exteriors. Large cast. Rodgers and Hammerstein $2.00. Terms quoted on application. The romance and marriage of Billy, a handsome, tough, irresponsible young man, and Julie, the girl he meets at the amusement park. Though she worries whether he can be dependable enough to be a good father, she knows that she loves him, and this is all that counts. Knowing that they will need money to support their child, Billy gets involved in a holdup, but kills himself to avoid capture. The tragedy is dispelled by love and forgiveness. Popular with all groups.

———. *The King and I.* (1951) Based on Margaret Landon’s novel *Anna and the King of Siam.* Lyrics by Oscar Hammerstein II. Music by Richard Rodgers. 6 interiors, 3 exteriors. Elaborate Oriental costumes. 9m. 4w. extras. Rodgers and Hammerstein $2.00. Terms quoted on application. Anna comes to Siam from England to teach the royal princes and princesses. The King is bewildered by Western ways, and Anna is
equally dogmatic, finding him unreasonable and overbearing. Gradually they learn to understand and admire one another. An innovative musical providing opportunities for young children in a colorful ballet Within range of all groups

--- Oklahoma! (1913) Based on Lynn Riggs' play Green Grow the Lilacs Lyrics by Oscar Hammerstein II Music by Richard Rodgers 5 exteriors, 1 interior 1m 9w extras Rodgers and Hammerstein $2.00 Terms quoted on application

The love triangle between Curly, Laurey, and Jud Fry, and a story of the struggles between farmers and ranchers in early Oklahoma. This authentic American folk play was the first musical to combine music, dialogue, and the ballet in an indivisible entity. Still a popular production.

--- Show Boat. (1927) Based on the novel by Edna Ferber Lyrics by Oscar Hammerstein II Music by Jerome Kern 7 exteriors, 6 interiors 3m 3w extras Rodgers and Hammerstein $2.00 Terms quoted on application

Life aboard a Mississippi riverboat in the 1880s. Magnolia, the captain's daughter, falls in love with a riverboat gambler and runs off with him to Chicago. His gambling life poisons their marriage, however, and they part. After the birth of their daughter, Magnolia earns her living as a performer. Her father takes her back to the riverboat, where she and her husband are reconciled. Considered the first modern musical play. Requires skilled design and technical support

Hammerstein, Oscar II, and Fields, Joseph Flower Drum Song. (1958) Based on a novel by C. Y. Lee Lyrics by Oscar Hammerstein II Music by Richard Rodgers 10 interiors, 5 exteriors 1m, 7w. Rodgeris and Hammerstein $2.00 Terms quoted on application

A story of conflict between the older generation of San Francisco's Chinatown, who wish to preserve tradition, and the younger generation, who wish to become Americanized. Presents ethnic stereotypes; appropriate only if handled sensitively by the director. Provides a variety of roles for adolescents and children. A colorful play for all groups. Ethnic interest: Chinese-American

Hammerstein, Oscar II, and Logan, Joshua South Pacific (1949) Based on stories from James Michener's Tales of the South Pacific. Lyrics by Oscar Hammerstein II Music by Richard Rodgers 6 exteriors, 5 interiors 20m 5w extras Rodgers and Hammerstein $2.00 Terms quoted on application

A story of love and Navy life in the South Pacific during World War II. In the love of Emile de Becque, a wealthy middle-aged French planter with two Eurasian children, and Nellie Forbush, a Navy ensign.
and in the romance of Lieutenant Cable and the Tonkinese girl Liat, the play makes a strong plea for racial tolerance. Popular with all groups.

**No, No, Nanette.** (1925) Lyrics by Irving Caesar and Otto Harbach. Music by Vincent Youmans. 2 interiors, 1 exterior. 3m 7w extras and chorus. Tams-Witmark. Terms quoted on application.

The recent revamped production of this 1925 musical has been credited with starting the nostalgia craze on Broadway. A melange of innocent affairs, marriages on the brink, love affairs ended, threats of scandal and blackmail, all deriving from the fact that everyone has decided to go to Atlantic City for the weekend, and end up at the same cottage. Set to a lighthearted score; a pleasant evening.

**Finian's Rainbow.** (1947) Lyrics by E. Y. Harburg. Music by Burton Lane. 6 exteriors. 11m 2w. extras. Tams-Witmark. Terms quoted on application.

Believing that he has discovered the secret of wealth, Finian, an Irishman, steals a leprechaun's pot of gold and brings it to America to bury in the ground near Fort Knox. The leprechaun pursues, uttering dire warnings of misuse as he attempts to retrieve his gold. Both Finian's theories of wealth and the leprechaun's predictions prove true, but in the process, the Southern community is rid of its racial intolerance. A serious statement in a fast-moving, fun-filled show.


A successful editor of a magazine, is lost in the maze of her own unhappiness and seeks help in psychoanalysis. Through the analysis of a series of dreams—in which she is surrounded by men who admire her, or is a circus queen, or is a young girl in school rejected by a callow youth—the doctor gives her back her belief in herself, and she finds her true love. Requires complicated technical effects.

**Walking Happy.** Based on Harold Brighouse's play *Hobson's Choice*. Lyrics by Sammy Cahn. Music by James Van Heusen. 3 exteriors, 1 interiors. 11m 7w. French $2.00. Tams-Witmark. Terms quoted on application.

A miserly bootmaker has three eligible daughters and thinks he runs a shop of giddy girls. In reality, the eldest daughter is the only level-headed person in the establishment, and she rebels, setting up her own shop and marrying her father's best bootmaker. For all groups.

**Grease.** Lyrics and music by Jim

Jacobs, Jim, and Casey, Warren.
Jacobs and Warren Casey. Multi set. Late 1950s costumes. 9m. 8w. French $2.00. Restricted. Terms quoted on application.

A salute to the rock 'n' roll era of the 1950s. While hip Danny and wholesome Sandy—members of the class of '59 at Rydell High—resolve the problems of their mutual attraction, the gang sings and dances its way through such fifties institutions as the pajama party, the prom, the burger hangout, and the drive-in. Simple, fast moving story with opportunity for dancing. Best suited for young casts.


The ritual conflict between an old man and a young man, set on New Year's Eve. Looking for his lost garden of beautiful peace, a young man becomes entangled with a host of bizarre characters, including the richest man in the Western world, who becomes his rival in love. Described as a fable “about the time and lifecycle passing through the cold winter season to the inevitable spring of rebirth, renewal, and love.” Considered one of the most artistic works of the musical theater. For advanced groups and sophisticated audiences.


The story of two sentimental youngsters who refuse to cooperate with their parents' wishes that they marry. After their fathers pretend a mortal enmity, building a huge wall between their homes, the young people are brought together, but only after they have left home and returned disillusioned. Can be staged very simply. Within the range of all groups.


The moving chronicle of a marriage, from wedding night through old age. The birth of children, quarrels, money problems, love—all are told in a warm and sentimental style. Delightful, intimate production for two strong performers.


A political satire which follows the presidential campaign and election of John B. Wintergreen, who promises to marry the winner of a beauty
contest after proposing to her in every state. Includes the misadventures of Throttlebottom, the new vice-president, and a supreme court that sings and dances its way through important decisions. A prize-winning play that still retains its topicality. Within the range of all groups.


Suggested by the memoirs of Gypsy Rose Lee, this is the story of a bullying, ruthless stage mother who attempts to drive her two daughters into show business. Together they travel the entire country, playing in seamy small-town theaters. One daughter elopes; the other, realizing that vaudeville is dying except for burlesque, breaks away from her mother and becomes a star. Serious comment, but fun-filled evening. The mother must be a strong performer.

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*West Side Story* (1957) Based on Shakespeare's *Romeo and Juliet*. Lyrics by Stephen Sondheim. Music by Leonard Bernstein. 6 interiors, 6 exteriors. 28m. 1 lw. Music Theatre International. Terms quoted on application

Tony, member of a street gang called the Jets, falls in love with Maria, sister of the leader of the rival gang, the Sharks. The young lovers are tortured by insurmountable barriers of hate and fear, but manage to find a few tender moments together until the gangs meet for a rumble in which Tony kills Maria's brother. Maria and Tony are reunited for a fleeting moment before they are discovered by the Sharks and Tony is killed. Good opportunity for dancing. For all groups. Ethnic interest: Puerto Rican-American, Italian-American.

Lawrence, Jerome, and Lee, Robert F. *Mame*. (1966) Lawrence and Lee's play *Auntie Mame*, based on the novel by Patrick Dennis. Lyrics and music by Jerry Herman. 4 exteriors, 7 interiors. 18m. 12w. extras. Tams-Witmark. Terms quoted on application.

*Auntie Mame* raises her orphaned nephew by inviting him to the banquet of life and urging him to help himself. Just as his need for her rescued her from the shallow diversions of the twenties, she helps to save him from the toils of conformity and a life of "Darien drabness and snobbery." Fast moving; popular with all groups.


The adventures of a handsome and poetic beggar in ancient Baghdad, and a tale of the ironic twists of fate. Hajj comes to town with his beautiful daughter Marsineh, for whom he has plans that she marry...
the caliph. This he accomplishes; he also elopes to an oasis with Lalume, the beautiful widow of the police wazir, and competes successfully with Omar the tentmaker in the writing of verses


Based on the life of Fanny Brice, from her rise to fame in the Ziegfeld Follies through her broken marriage with the gambler Nick Arnstein. Conflicts arise when he discovers that Fanny has put up the money for his gambling ventures. Incensed that he is so dependent on his wife, Nick gets involved in a shady bond deal and goes to prison for embezzlement. When he returns, the couple realizes they cannot be happy and reluctantly part. Provides a star vehicle for a strong female performer.


Tommy and Jeff, two American travelers in Scotland, come upon a mysterious village that appears and comes to life once every hundred years. Enraptured by the beautiful Fiona, Tommy cannot decide whether to remain with her or return to his familiar, unsatisfying life, but at the end of the day he leaves with Jeff for America. Restless and unhappy, Tommy finally yields to his memories and finds his way back to Brigadoon. Good opportunity for colorful Scottish dancing.

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Hearing word of King Arthur's Round Table, Lancelot journeys to Camelot, where he falls in love with Queen Guenevere. Guenevere is arrested and sentenced to burn at the stake for her love of Lancelot, but she escapes with Lancelot to France. Arthur ultimately forgives them both, but his dreams of love and the new principles of the Round Table have been shattered, and he is left sad and disillusioned. Lends itself to beautiful visual production.

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Set in Paris around the turn of the century, this is the story of the charming young girl who has been raised by her grandmother and grandaunt to become a mistress, but who maintains her purity and marries the richest, handsomest, most desired bachelor in Paris.
**My Fair Lady** (1956) Based on George Bernard Shaw's Pygmalion. Lyrics by Alan Jay Lerner. Music by Frederick Loewe. 7 exteriors, 3 interiors. 18m 9w. extras Tams-Witmark. Terms quoted on application.

Professor Henry Higgins, a phonetics expert and confirmed bachelor, wagers that he can transform a common flower girl with a cockney accent into a lady of lovely voice and pass her off in high society. He succeeds but fails to recognize her own personal achievement in the matter. Only when she angrily storms out does he realize that he will have a difficult time living without her. Within range of most groups.

**On a Clear Day You Can See Forever.** (1965) Lyrics by Alan Jay Lerner. Music by Burton Lane. 1 exterior. 3 interiors. 14m 7w. Terms quoted on application.

Under hypnosis to stop smoking, an American college student with extrasensory perception relapses into the life of an eighteenth century Englishwoman. The psychiatrist falls in love with this character, but discovers that it is the student he really wants. Limited appeal.

**Paint Your Wagon** (1951) Lyrics by Alan Jay Lerner. Music by Frederick Loewe. 8 exteriors, 3 interiors. 24m 11w. Terms quoted on application.

Set in the old West, this is the story of a wandering gold miner, Ben Rumson, who discovers gold and has the town named after him. He soon becomes restless, begins to dream, and prepares to roam once again after his wondrin' star. Music based on folk music of the early West.

**The Sound of Music.** (1959) Suggested by Maria Augusta Trapp's The Trapp Family Singers. Lyrics by Oscar Hammerstein II. Music by Richard Rodgers. 3 exteriors, 4 interiors. 3m 1w children. extras Rodgers and Hammerstein $200. Terms quoted on application.

The story of the escape of the Trapp family from Austria after the Nazi takeover prior to World War II. Maria, hired as governess for the captain's seven children, teaches them to sing, filling the house with warmth, gentleness, and enthusiasm. Very sentimental. Provides good roles for adolescents and children. Within range of all.


Two swindlers arrive in New Brunswick, New Jersey, where they sell underwater real estate, try to fix the Rutgers-Princeton game, and otherwise attempt to obtain an easy buck. A charming piece of Americana.
and a blend of burlesque, vaudeville, gags from silent film, and musical comedy. Requires strong character performers.

Loesser, Frank. *The Most Happy Fella.* (1956) Based on Sidney Howard's play *They Knew What They Wanted* Lyrics and music by Frank Loesser 2 interiors, 4 exteriors 21m 16w extras Music Theatre International Terms quoted on application.

Tony writes to a waitress he had met while traveling. During their courtship by mail, they exchange photographs but Tony substitutes one of his young, handsome foreman. The young woman, who accepts his offer of marriage, arrives disillusioned, for she has fallen in love with the hired hand. She becomes pregnant by him, but Tony accepts her and the child, and an understanding love develops between them. Requires sensitive handling of ethnic stereotyping for all groups. Ethnic interest: Italian-American.


The story of Minnie Marx and her sons Groucho, Harpo, Chico, Zeppo, and Gummo. The heartwarming story of a tender, gutsy, energetic woman and her outrageous family, and a celebration of show business.


The life of Cliff Bradshaw, a young American writer, and Sally Bowles, an English cabaret performer, in Berlin in 1929. A strong picture of middle-class decadence and the beginnings of the Nazi rise to power. Though Cliff wants to take Sally home to America to raise a family, Sally refuses to leave. Her life is in Berlin, and Cliff sadly leaves her in the doomed city. For mature casts only.

Miles, Bernard. *Lock Up Your Daughters.* Based on Henry Fielding’s comedy *Rape upon Rape.* Lyrics by Lionel Bart. Music by Laurie Johnson. Multi set 18th century English costumes 15m 4w French $2.00 Terms quoted on application.

A delightful romp of confusion as two virtuous lovers attempting to elope, get embroiled in a street fracas and are brought before a corrupt judge. While the judge makes a play for the heroine, his wife makes one for the dashing new man-about-town. Letters intercepted in the nick of time and an honorable hero save all.

The Cinderella story of a beautiful shopgirl who catches the eye of a rich young man. He gets her a job in a fashionable dress shop and then falls in love with her. Another of the early musicals that has been revived and is popular in the seventies.


The story of the trials and tribulations, battles and victories, of Molly Brown, legendary heroine of Denver, gold-mining boom town. A vivid portrayal of frontier society, taking this indomitable Irish lass from the Missouri backwoods to the royal palaces of Europe. Not even the Titanic can defeat Molly Brown. Within the range of all groups.


The story of Bibi, a French-Canadian boy. When his romantic, adventurous uncle returns to the village to recover the good times of his childhood, Bibi is fascinated and proposes to drop out of school to become his uncle’s assistant. The ensuing conflicts between adventure and life at home reach a climax when Bibi’s gay-blade grandfather intervenes.


Joe Evans is a cheap opportunist who gives up his girl for a wealthy, hard-boiled matron who sets him up in his own swanky night club. Joey soon wearsies of her and begins to look elsewhere. Eventually both women decide they’ve had enough of him, and Joe, a victim of blackmail, is left broke and alone. A bitter story and one of the few serious musicals to command audience support. For mature performers and sophisticated audiences only.

Panama, Norman, and Frank, Melvin *Li’l Abner* (1956) Lyrics and music by Johnny Mercer and Gene de Paul. 6 exteriors. 3 interiors. 29m 2w extras. Tams-Witmark. Terms quoted on application.

Al Capp’s comic strip characters played in a colorful musical extravaganza, full of hillbilly nonsense and sharp critical humor. Dogpatch is picked as the site for nuclear tests, but the decision is delayed when the miraculous effects of Yokumberry Tonic are discovered. Plotting government agents allow Abner to be caught in the Sadie Hawkins Day race, but in the end Dogpatch is saved by the dead Confederate General Cornpone.
Patrick, John *Lovely Ladies, Kind Gentlemen* Patrick's play, *Teahouse of the August Moon*, based on the novel by Vern J Sneider. Lyrics and music by Stan Freeman and Franklin Underwood. Several sets U.S military and Japanese costumes. 17m 4w extras and chorus French $2.00 Terms quoted on application

The comic confrontation between American occupation forces on Okinawa, determined to Americanize the entire culture, and the local residents, who have no intention of changing their customs. Funds allocated for the construction of a school are diverted and used to build a teahouse, which opens, of course, precisely when the colonel comes to make his inspection. Good opportunity for large chorus.

Ragni, Gerome, and Rado. *Hair* (1968) Lyrics by Gerome Ragni and James Rado. Music by Galt MacDermot. 1 basic set. 10m 11w extras, chorus, dancers. Tams-Witmark Terms quoted on application

The first and most successful of the rock musicals, epitomizing the utopian philosophy of the flower children of the sixties. Comprised almost entirely of musical numbers and unified by Claude's ambivalent feelings about escaping the draft, the play provides a vehicle for considerations of love, freedom, identity, the dream existence of the establishment, the spirit of communal living, reality and illusion, politics and war. Advisable for special groups only.


Anna, hungry for love which her husband denies her, carries on an affair with the milkman. When her husband returns home unexpectedly and finds the two together, he shoots them and is arrested. This tragedy convinces daughter Rosa that she must not ask boyfriend Sam to give up his studies to marry her. and she flees with her younger brother to find a new life. Mature groups only.


A mad blend of zany nonsense, confusion, and gags from Roman comedy and burlesque, centering on the connivings of the slave Pseudolus to achieve his freedom. His young master, Hero, promises Pseudolus his freedom if he can obtain for Hero the beautiful girl Philia. A frivolous, fast-moving laugh production. Requires mastery of comic timing.

The story of Belle Pottrine's ascent from the wrong side of the tracks in Venezuela, Illinois, to the exquisite luxury of Southampton, Long Island, and success: A sophisticated show.


The story of Chuck Baxter, a young man eager to get ahead in business and romance. The only way he can get a promotion, however, is to lend out the key to his apartment and soon he must give exclusive rights to the apartment to Sheldrake in personnel. Chuck discovers that Fran, whom he likes, is the girl Sheldrake sees in his apartment. Only after Fran's attempted suicide does Chuck throw Sheldrake out and find a promise of romance. A serious comment on business ethics.

**Sarat Chariot** Based on the screenplay *The Nights of Cabiria*, by Federico Fellini. Lyrics by Dorothy Fields. Music by Cy Coleman. 5 exteriors, 11 interiors. Large cast. Tams-Witmark. Terms quoted on application.

The story of a dance hall hostess of easy virtue whose great desire for love and a naive trusting nature cause her to always give her heart to the wrong man. Filled with deceptively charming character types—her cynical, hard-core trio of girlfriends, the phone evangelist, the Coney Island fun people, the Central Park strollers—and, of course, her heroes, the animal magnetism type, the continental type, the better-than-nothing type. Romantic, provides strong roles for females.

**Spewack, Samuel, and Spewack, Bella** *Ars Me Kate* (1918) Based on Shakespeare's *The Taming of the Shrew*. Lyrics and music by Cole Porter. 4 exteriors, 5 interiors. 12m 8w. Tams-Witmark. Terms quoted on application.

The backstage life of an actor and actress: formerly married, which closely parallels their roles as Katharina and Petruchio in a production of Shakespeare's *The Taming of the Shrew*. Colorful vehicle requiring strong performers in leads.

**Starkie, Martin, and Coghhill** *Canterbury Tales* Based on translations from Geoffrey Chaucer's work by Nevill Coghhill. Music by Richard Hill and John Hawkins. 1 basic set. 12m 6w. Music Theatre International. Terms quoted on application.


**Stein, Joseph** *Fieldies on the Roof* (1961) Based on stories by Sholem A...

The story of a hard working and devout Jewish family living in a small, peasant town in tsarist Russia early in the 1900s. Trying to survive the persecutions of the times and the changes which would destroy the family and revered traditions, the family realizes that the old ways do not always work, and they set out to find new lives in new lands.


The story of Zorba, the carefree vagabond, and the bookish, inhibited Nikos he chooses as his friend and master. Zorba loves the aging but lusty Hortense, but Nikos's romance with the beautiful widow begins a feud which results in her death. Advanced groups only.


A sophisticated New Yorker and his girlfriend learn about life among the Amish in the Pennsylvania Dutch country—customs of love and betrothal, a barn raising, religious and household life, and a brilliant carnival. For all groups. Ethnic interest: Amish.

Stein, Joseph, and Russell, Robert. Take Me Along. Based on Eugene O'Neill's Ah, Wilderness! Lyrics and music by Bob Merrill. 9 exteriors, 6 interiors. 11m. 6w. Extras. Terms quoted on application.

The sentimental story of a boy becoming a man in the early 1900s in New England. Richard, a confirmed rebel, disturbs his family and the average Connecticut small town they live in with his anarchistic views and violent, erratic behavior. He falls passionately in love with the neighbor's girl and, despite discouraging events, the play ends on a tenderly understanding note. Fine for all groups.


An account of what happens when the national rock 'n' roll teen hero is inducted into the Army. As a final publicity stunt, Birdie will bid a typical American teenage girl goodbye with an all-American kiss, a plan which completely upsets the girl's household and sends their small Ohio town into a real spin. Many excellent roles for young performers. Popular with all groups.
Musical Plays

— *Carnival* (1961) Lyrics and music by Bob Merrill. 9 interiors, 1 exterior 9m. 7w plus performers of the carnival. Tams-Witmark. Terms quoted on application

The sentimental story of a young country girl who joins a third-rate carnival and becomes the pawn in a fierce rivalry for her affection between Marco, the troupe's magician, and Paul, a shy puppeteer with a game leg. Opportunity for a great many carnival acts—jugglers, clowns, aerialists, harem girls, strong man, gypsies—and a delicate, intimate story for sensitive performers and director.

— *Hello, Dolly!* (1964) Based on Thornton Wilder's play *The Matchmaker* Lyrics and music by Jerry Herman. 5 exteriors, 4 interiors 8m 6w extras Tams-Witmark Terms quoted on application

Set in New York in the nineties, this comedy centers on the busy schemes of a shrewd, volatile matchmaker who, on the pretext of arranging the marriage of the miserly merchant Vandergelder, succeeds in getting him herself. A hilarious climax of complications. Requires a "star" performer. Popular with all groups.

Stewart, Michael, Pascal, John, and Pascal, Fran. *George M!* (1968) Lyrics and music by George M. Cohan, revised by Mary Cohan. 6m. 5w. extras Tams-Witmark Terms quoted on application

A musical biography of George M. Cohan, towering giant of the American musical theater, from the 1890s to his last stage appearance in 1937. Leading character must be strong stylist, need not try to imitate Cohan.


The play commences in May, as we find the representatives to the Continental Congress braving the humidity and flies of the stuffy chamber. It continues through June, with countless votes and arguments, climaxing on July 4, 1776, as the Declaration of Independence, somewhat modified from Jefferson's original, is passed and signed. Excellent for a predominantly male group.

— *Sugar.* Based on the screenplay *Some Like It Hot,* by Billy Wilder and I. A. Diamond, and the story by Robert Thoeren. Lyrics by Bob Merrill. Music by Jule Styne. Multi set 5m 2w. extras and chorus Tams-Witmark Terms quoted on application.

Set in the depression. Two out-of-work musicians witness a gangland killing and are forced to join an all-female band and flee in women's attire to save their lives. Complications arise when they fall in love with one of the girls who has befriended them and an aging playboy starts to make advances. When the killers arrive in town by chance and recognize the two "girls," the chase is on. Fast and funny nonsense.
Two by Two. Based on Clifford Odets' play The Flowering Peach. Lyrics by Martin Charnin. Music by Richard Rodgers. 4m. 4w. Rodgers and Hammerstein. Terms quoted on application.

The story of Noah and his family as they survive the Great Flood. Noah persuades his skeptical family that God has given them a mission, and though they backer, they do the job obediently. The voyage concludes triumphantly with the grounding of the ark and the departure of the family to replenish the earth.

Swerling, Jo, and Burrows, Abe. Guys and Dolls. A Musical Fable of Broadway (1950). Based on stories by Damon Runyon. Lyrics and music by Frank Loesser. 5 interiors, 3 exteriors. 6m. 2w. extras. Music Theatre International. Terms quoted on application.

Nathan Detroit, an inveterate gambler, has been engaged to Miss Adelaide for fourteen years. She wants him to go legit, but Nathan is more interested in raising $10000 to obtain a place to host his floating crap game. Nathan tricks Sky Masterson into betting that Sky can get Sarah Brown, who runs a street-corner mission, to go with him to Havana. Great opportunity for a variety of character types.


The Gospel story is retold through group improvisation and 60s rock music. Simple but effective. A colorful and touching production within the grasp of all groups. Especially popular with young adults.


The King has been cursed by a witch and will not speak until "the mouse devours the hawk." The Queen has decreed that no one shall wed until the Prince is married to a true Princess. Eleven have failed the Queen's royalty test, but when Princess Winnifred falls to fall asleep on twenty mattresses when one pea is placed beneath, the Queen is livid. The Prince shouts her down - the mouse devours the hawk - and the kingdom is restored to order. Relatively simple to stage and popular with all groups.

Wasserman, Dale. La Mancha. (1965) Based on Cervantes' novel Don Quixote. Lyrics by Joe Darion. Music by Mitch Leigh. 1 basic set. 17m. 5w. Tams-Witmark. Terms quoted on application.

Miguel de Cervantes Saavedra, aging and an utter failure, awaits in prison his trial by the Inquisition. In order to prevent confiscation of
the uncompleted manuscript of *Don Quixote*, Cervantes and his manservant play out the story before a kangaroo court of fellow prisoners, who participate, taking various roles Romantic and stirring. very popular.

Weidman, Jerome, and Abbott, George *Fiorello!* (1959) Lyrics by Sheldon Harnick Music by Jerry Bock 7 interiors, 8 exteriors. 30m. 7w. extras Tams-Witmark Terms quoted on application.

The story of the budding political career of the scrappy young lawyer, Fiorello LaGuardia, up to his election as mayor of New York during the 1930s. An energetic study of a great man in a time of political corruption, with ample opportunity for humor and chorus numbers. For all groups Ethnic interest Jewish-American, Italian-American

Wilson, Meredith *The Music Man* (1957) Based on a story by Meredith Willson and Franklin Lacey Lyrics and music by Meredith Willson 6 exteriors, 3 interiors 18m 9w extras. Music Theatre International Terms quoted on application.

During his one week stay in River City, Iowa, Prof. Hill convinces the townspeople that they need a big brass band. He is a charlatan who cannot read a note of music nor play any instrument, but while deceiving his customers he transforms a dull town into a singing and dancing community. Completely charmed all the young ladies, the professor is himself charmed by Marian, the librarian, and their relationship subtly transforms him into a reliable citizen. Within range of all groups.

Wilson, Sandy *The Boy Friend* (1951) Lyrics and music by Sandy Wilson 1 interior, 2 exteriors 12m 13w Music Theatre International Terms quoted on application.

A British view of life in the twenties at a girls' finishing school in Paris. Polly, a millionaire's daughter...falls in love with Tony, a delivery boy who, of course, is really the son of Lord Brockhurst. To hold his interest, Polly pretends she is a working girl. An excellent satire of the times and of the musicals of the period. Especially good for high school.

Yellen, Sherman *The Rothschilds* Based on the book by Frederic Morton Lyrics by Sheldon Harnick Music by Jerry Bock. 29m 4w extras French manuscript Terms quoted on application.

The role of the Jewish banking family, the Rothschilds, in world events during the time of Napoleon and the wars between the French and English Needs mature performers.
Television Plays

Television, the major source of entertainment and news information for most American families, has had a major impact on most American lives, greatly affecting attendance at motion pictures and other theatrical events. The television industry is constantly searching for writers to meet the pressures and to fulfill the promises of ongoing daily programming.

In the late 1940s and through the mid-1950s, a series of programs broke on the networks which were to single out some new and exciting dramatists. These writers demonstrated exceptional talents in coping with the limitations of the small screen, the use of small casts, problems of planning for regular commercial breaks, specific time handicaps, etc. Shows such as Omnibus, Studio One, Kraft Theatre, Philco-Goodyear Playhouse, Playhouse 90, Hallmark Hall of Fame, among others, offered a format and great opportunities for writers such as Tad Mosel, Horton Foote, Alvin Sapinsley, Rod Serling, Reginald Rose, and Paddy Chayefsky. For the most part, television writers were adapting classics, contemporary novels, and short stories into television scripts; however, several writers, including those listed above, saw new possibilities for conveying dramatic situations by means of television to mass audiences.

Although very few articles can be found which deal with the development of television drama, publishers are printing scripts of television plays. These are available for personal reading and for study. More and more schools are offering courses dealing with media, and television drama is a major section of any such curriculum.

As the years have gone by, television has continued to display new possibilities, new dimensions, new talents. Each year's Emmy Awards presentations pay recognition to the many writers and skilled artists and technicians who are attempting to make television better. Masterpiece Theatre is one of the recent rewards of such efforts.

It is therefore only natural that some of the outstanding plays of television be included in this guide. It is hoped that the list will grow in quality as well as quantity.

Bibliography


Television Plays


Summaries of Plays

Note: A number of television plays have been adapted for production on the stage. In these cases, the availability of a stage adaptation has been noted in addition to the source of the original television version. Information concerning sets, book prices, and royalties pertain to stage versions.

Arthur, Robert Alan. *Man on the Mountaintop*. 5m. 2w. In *Best Television Plays*, ed. by Gore Vidal

A child prodigy who feels like a freak is reclaimed by a girl who has patience and loves him. She cannot secure reconciliation with his father, who never forgave him for the death of his mother in childbirth.


Three different members of the beat generation depict the pressures of the times: Modern jazz


A group of hipsters who rebel against mass thinking and mass behavior use escape from involvement in life as their solution: Modern jazz

Not wishing to risk examining the frustration of life, the square protects himself with a college degree in suburbia.


The Goldberg family faces the problem of an adolescent daughter's growing up and demonstrates, in its support of Rosie, that a family need not be rich to be strong. Ethic interest Jewish-American.


With his wife pregnant, Charlie is bored. A bachelor party for a groom in his office provides the illusion of freedom. But the married men become more bored than ever by the monotony of bar after bar. The fascinating bachelor party seems hectic and the groom becomes so drunk he almost calls off his wedding. Charlie is glad to come home.

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Joe Many, once a successful builder, lives on dreams of recouping his fortune. He tries to borrow $1,000 to buy marshland to build houses, but nobody will lend it to him. Harry Gerber offers him a job as building inspector at $5,000 per year, and he rejects it. Joe asks his daughter to lend him the $5,000 she had inherited and on which she hopes to marry a doctor who has not finished his education. When she refuses, Joe crumples and decides to take the job.

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*Holiday Song*. 3m 1w In *Television Plays*, by Paddy Chayefsky.

A Jewish cantor oppressed by the evils of the world, loses faith in God. His friends send him to see Rabbi Marcus. In route, he is put on the wrong subway train by a mysterious guard. First he meets a despairing Dutch girl, then he meets her husband. They reunite them and thus finds renewed faith, and a husband for his unwed niece. Ethic interest Jewish-American.

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*Marty*. 1m 7w In *Television Plays*, by Paddy Chayefsky.

Marty, an Italian-American bachelor is long past marrying age. His cousins ask his mother to take him home with whom they cannot get along into his house, and she agrees. They suggest that Marty go to the Waverly Ballroom, where he meets a schoolteacher, a plain girl not of his heritage. They like each other and despite his aunt's and mother's selfish fears and his friends disapproval, decide to marry. Ethic interest Italian-American.
**The Mother** 2m 8w  In *Television Plays*, by Paddy Chav-efsky

An elderly mother, who had lost her husband a month before, is desper-ate for something to do. Her daughter wants to take her into her home and prevent her from working because she is not well, but mother per-sists, although she loses every job she gets.

**Printer's Measure** 11m 6w 3 boys 1 girl  In *Television Plays*, by Paddy Chav-efsky

Because Mr. Healy takes pride in his craft of hand-setting type, he tries to inspire a boy in his shop. When the boss brings in a linotype machine, Healy is afraid of being fired and attempts to smash the machine. When the boy, whose father has just died, decides there is more of a future in learning linotype operation, Healy retires.

Costigan   James  *Little Moon of Alban*  In *Little Moon of Alban and A Wind from the South*, by James Costigan  Drama in 3 acts  Unit set, or cyclorama and drapes  10m 8w  French $175 Royalty $50—$25

Set in Ireland during the political troubles of the 1920s. When Brigid Mary's fiancé is killed by an Irish republican, she becomes a volunteer nurse in a religious order. Finding herself assigned to care for her fiancé, wounded killer, she is torn between her vows and her desire for revenge. This dilemma is made doubly poignant when the lieutenant unwillingly falls in love with her.

**A Wind from the South** 5m 4w extras  In *Little Moon of Alban and A Wind from the South*, by James Costigan

A girl whose brother runs a hotel in Ireland has a brief romance with an unhappily married American summer tourist.

Davis, Luther  *Rum for Your Life*  In *The Committee for the 25th*,  In *Writing for Television*, by Max Wyhe

This play makes a plea for the control of Las Vegas gambling, or a true 25th Amendment, as author Davis envisions it, one that would outlaw gambling in all fifty states. Capt. a gangster, gets Sarah, Sinclair, an impressionable young woman, onto drugs. Paul Byron, a lawyer friend of the family, and Sinclair, her father and a former big city mayor, struggle heroically to save her.

Foote, Horton  *The Dancers*  In  *Harrah, Texas*  Eight Television Plays, by Horton Foote  Comedy in 1 act  1 hour  Modern costumes  3m 7w  Dramatists Play Service $175  (in Volume)  Royalty $15

Horace's sister has arranged a dancing date for him with Emily, the most popular girl in town. Horace goes to her home, nervous because he can't dance very well, but discovers that she is being forced to go by her parents. Humiliated, he leaves. At a soda fountain he meets Mary.
Catherine. She also lacks confidence, and despite the fact that Emily now wants to go with him Horace takes Mary. Catherine. Admitting their fears of not being good dancers, they find confidence in the knowledge of one another's liking and respect. Sensitive picture of teenage loneliness


An old man lies dying, worrying about what will happen to his spinster daughter Rosa, who has cared for him and an old black servant. He is powerless as he watches how his sons try to evade responsibility, but is gratified to see cousin Ix typed offer his daughter and the servant a home.


The story centers on the fate of two convicts released to help rescue people stranded during a violent flood of the Mississippi River (called the "Old Man"). Ironically, the so-called "Tall Convict," a man of strong moral convictions who rescues a pregnant woman, helps deliver her baby, and brings her back to safety, suffers a fate entirely out of proportion to his act of valor.


The story of a young boy, product of a broken marriage, and the conflicts in his life. The work depicts his mother's desperate attempts to survive in a serious economic recession, the boy's thirst for an education which she cannot afford, his attempts to escape from family tensions, and his eventual return home. The work closes with his mother's remarriage, her final abandonment of her son, and the boy's uncertain fate as he faces a bleak and practically hopeless future.

—— The Tyrant of My Sister. 2m. 1w. In Harrison, Texas. Eight Television Plays, by Horton Foote.

Celia is upset by the nightly weeping of her lovely sister Bessie, 18, being persuaded by her mother to marry Stacy, 31, who is wealthy. Although Bessie loves Syl Davis, she yields to her mother's importunities.


A young lawyer who has just lost his first case arrives in a rural area in
the South. His client had killed a wild and brutal young man, and though the killing seemed justified, the jury was hung by one man—Jackson Fentrs. From Fentrs’s neighbors the lawyer learns the story of a deserted woman’s death and the man who sheltered her baby, who grew up to become the wild and brutal man his client had killed.

A Young Lady of Property. In Best Television Plays, ed. by Gore Vidal. Drama in 1 act. 1 hour. 3m. 6w. Dramatists Play Service. $1.75 (in volume). Royalty $15.

Wilma, 5, was willed the family house by her mother. Her happy realization that her real purpose in life is to raise a family in the house she loves is shattered by the news that her father is going to marry Mrs. Leighton—a woman of whom the town disapproves—and plans to sell the house. She meets Mrs. Leighton, who she discovers is warm and sympathetic, and becomes reconciled to the marriage. Mrs. Leighton saves Wilma’s house for her. But it is not the house which is important, Wilma finds, but the life in it.

Ford, Jesse Hill. The Conversion of Buster Drumwright. Unit set. 7m. 1w. extras. Vanderbilt University Press. $3.50 (television and stage scripts). Royalty contact publisher.

Ocie Hedgepath, one of a family of mountain people in east Tennessee, undertakes to avenge the murder of his sister and her child by Buster Drumwright, a killer with a record of the death of seventeen people. Drumwright has been captured and faces the prospect of lynching by an infuriated mob. Ocie’s task, at the behest of his family, is to get to Drumwright and personally kill him before the mob does. Torn between his basic humanity and his family’s demand, Ocie attempts to carry out his mission until he is faced with a crucial decision.

Gardner, Kirk. A Trip to Cardis. Based on the story by Edwin Granberry. 6m. 1w. extras. In Writing for Television, by Max Wyhe. Dramatizes the trip of a family to see their father who, unknown to them, is to be executed that very day for a crime the nature of which is never revealed. A poignant, powerful, and eloquent adaptation of an award-winning story.

MacLeish, Archibald. The Secret of Freedom. Drama in 1 act. 7m. 1w. 2 boys. extras if desired. Dramatists Play Service. $1.75 (in Three Short Plays). Royalty $15.

After the defeat of a badly needed school bond referendum, Joe and Jill, who had fought for its passage, begin to question the attitudes of people that would allow this to happen. They confront many attitudes in their search for the answer. But the town librarian comes closest to enlightening them. He sees the secret of freedom as “each man’s cour-
age to believe . . . in himself, his town, the future of the country.

Strengthened. Joe and Jill resolve to win the next school bond vote.

and Boyars, 1961.

*Where the Difference Begins.* Treats the nature and consequences of
political commitment. Conflict arises from the differing political faiths
of the two sons of Wilt Crowther, a Yorkshire workingman who has
toiled all his life to educate the boys. Edgar, the elder, is impressed by
his father's faith in socialism, but through education has absorbed
many middle class values. Richard, the younger, a political idealist,
respects his father's beliefs but is overwhelmed by the impossibility of
making any vital improvements in the wretched political, social, and
economic conditions that characterize post-war England.

*A Climate of Fear.* Centers on the threat to civilization of growing
nuclear power. Again there is division in the families regarding the
bomb. Important characters are the Waring family—Leonard Waring,
a nuclear scientist, his wife Frieda, and their two children, Cohn and
Frances.

*The Birth of a Private Man.* Continues the story of the two Waring
children of the previous play, dramatizing the later fortunes of Cohn
Waring, now a confirmed revolutionary, his sister Frances, and the
militant Communist Jurk, whom she marries. Part of the play takes
place in Poland. The trilogy ends with the disillusioned Cohn's tragic
death on the Berlin wall when he is caught in the crossfire of East
and West guards.

Miller, J. P. *The Rabbit Trap.* 5m 2w 1 bos. In *Best Television Plays,*
ed by Gore Vidal. Stage version forthcoming from Dramatists Play
Service.

A man influenced by his family, stands up to his boss despite the fact
that it costs him his job.

Max Wyly.

This is a portrait of a black man, Jessie Aarons, "vengeful, primitive,
dangerous," and his defense by a dedicated lawyer, Clinton Judd, deter-
mined to see that Aarons receives proper justice.

Mosel, Lad. *True Barger Is Fifty.* 7m 2w. In *Other People's Houses,*
by Lad Mosel.

True Barger leaves his ailing wife to go to his son's graduation. His
son shows that he no longer needs him and goes off to be married. His
business partner tells him he has not kept up to date and approves
designs without him. Barger breaks down, finding solace in his wife's
love.
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__The Five Dollar Bill__ 3m 2w In _Best Television Plays, 1957_, ed. by William I. Kaufman

Rebelling against his father's lack of understanding, a teenage boy turns to stealing.

__The Haven__ 3m 1w 1 boy, 1 girl In _Other People's Houses_, by Tad Mosel

Restless about his family life, Howie tries to break the monotony by selling his lakeside cabin. He is unsuccessful, and his wife promises to change her ways if they can return there. When they arrive, she finds the cabin cleaner than she left it. Other evidence tells her that Howie had been there that winter with another woman. When Howie tells her that the woman killed herself because he still loved his wife, they are reconciled.

__My Lost Saints__ 1m 3w 1 girl In _Other People's Houses_, by Tad Mosel

Kate has been a happy maid to the Hallets for eighteen years, idolizing them. Her mother loses her farm and stops in to see her on her way to Minneapolis. She falls and stays in bed unnecessarily for weeks, trying to get Kate to go with her and disorganizing the house. Eventually Mr. Hallet objects. When Mama gets Kate to agree to leave with her, she gets well in ten minutes. Kate is disillusioned, sends Mama to Minneapolis, and stays with the Hallets.

__Other People's Houses__ 3m 2w In _Other People's Houses_, by Tad Mosel

Senile Dad causes Rena and Ralph so much trouble that they decide to ask Rena's sister Inez to put him in an old people's home. Inez objects, but she cannot find a solution and so realizes she must be unkind to her father. After she takes him to the home, Inez realizes that Rena has grown in independence and industry.

__Stars in the Summer Night__ 9m 1w In _Other People's Houses_, by Tad Mosel

Miss Girard, 68, once a star of musical comedy, loses her job and tries to secure friends by giving away her possessions. She has no money, and her friend and maid leave her. When she is near the breaking point, she tells a policeman that she still has her last job. He takes her there, and she is reinstated at half salary and under humiliating conditions.

__The Waiting Place__ 1m 2w 1 boy, 1 girl In _Other People's Houses_, by Tad Mosel

A 14 year old motherless girl, enamoured of her father and with a mind filled with adolescent fancies, uses a lonely ravine as her refuge. Her father cannot understand her. He misses her mother, but finds himself
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attracted to the woman who does his housework. To destroy this attachment the girl remains in the ravine a whole evening. When her father does not come for her, she is forced to see things in their proper perspective and to approve of her father’s forthcoming marriage.

The pilot teleplay for Moser's TV series Slattery's People. Slattery is a state representative in an unidentified capital closely resembling Sacramento. Slattery is shown working with his colleagues, launching an explosive investigation (it is his intimation that an important bill has been tampered with), clashing with the majority floor leader, and pursuing his fight against corruption regardless of who is involved. His final victory is achieved in an expose of the guilty individuals.

Ribman, Ronald The Final War of Oliver Winter 14m. 8w 1 boy, extras In Great Television Plays, ed by William I Kaufman
The story of a black soldier in Vietnam. Flashbacks

Rose, Reginald An Almanac of Liberty. 15m 7w 1 boy, 1 girl, extras In Six Television Plays, by Reginald Rose
John Carter has been beaten by a gang. On the anniversary of the approval of the Bill of Rights by Congress, everyone assembles at Ridgeville Town Hall at 10:24 for an unknown reason. Out of the silence grows a revelation of antagonism toward Carter, who had said some unpopular things. Some come to Carter’s support, and all realize they have violated the Bill of Rights.

———. Crime in the Streets 4m 1w 7 boys. In Six Television Plays, by Reginald Rose.
Frankie is the leader of a gang of roughs. His father has abandoned the family, his mother works hard, and his little brother Richie gets all the attention. Ben, a social worker, tries to gain their confidence. The gang plans to kill McAllister, who informed on a member. Ben tells Frankie he needs love. At the moment of the killing, Richie intervenes, and Frankie’s tough front breaks.

———. Dino Stage adaptation by Kristin Sergel Drama in 3 acts 1 set 7m 11w extras Dramatic Publishing Co $125 Royalty $35
A play about the very serious problems of rehabilitating a juvenile delinquent. At the age of seventeen, Dino has already spent four years behind bars. Upon his release, he presents a serious difficulty to his family, to his girlfriend, to his neighborhood, and to himself. Dino’s parole officer, competent but kind, launches his charge on the path to self-understanding. A disturbing play relevant to the lives of young people. For all groups. Ethnic interest Italian-American.
The Incredible World of Horace Ford. 8m 5w 4 boys In Six Television Plays, by Reginald Rose
A psychological fantasy about a man's preoccupation with his childhood memories.

The Remarkable Incident at Carson Corners In Six Television Plays, by Reginald Rose Stage adaptation by Kristin Sergel. Drama No scenery, minimum of props 13m 13w extras Dramatic Publishing Co $1.75 Royalty $35
The students put Mr. Kovalsky, the janitor of their school, on trial for the murder of a boy who fell to his death when the fire escape railing gave way. Eventually the entire town is proved to be responsible.

Thunder on Sycamore Street In Best Television Plays, ed by Gore Vidal Stage adaptation by Kristin Sergel Drama 8m, 40w. extras Dramatic Publishing Co $1.75 Royalty $35
All Sycamore Street is incensed when Joe Blake, an ex-convict (he had killed a man in an automobile accident), moves into their street. They march on his house, tell him to get out, and are near a riot. Joe stands up to them and is finally joined by Arthur, who's usually meek. The mob becomes ashamed and disperses.

Twelve Angry Men In Great Television Plays, ed by William Kaufman Stage adaptation by Kristin Sergel Drama Jury room, jury box Modern costume 15m Dramatic Publishing Co $1.75 Eldridge $1.75 Royalty $50
A nineteen-year-old man has just stood trial for the fatal stabbing of his father. All the men in the jury are for his conviction, with one exception. Eventually he is able to interpret the evidence in such a way that he proves the accused is innocent. This, despite the overwhelming prejudice of some of the jurors, results in exoneration. A powerful play with a great deal of tension.

Lee at Gettysburg 16m In Great Television Plays, ed by William Kaufman
Robert E. Lee's plan for the battle of Gettysburg is thwarted by the deliberate delay of Generals Longstreet and Stuart in obeying his orders.

The Lonely In Writing for Television, by Max Wylie.
In this play, one of the well-known TV suspense series, *The Twilight Zone*, prisoners sentenced to life incarceration are transported to satellites. The drama concerns the fate of Corry, one of the prisoners, and Alma, a machine in the form of a woman which has been created by a compassionate space scientist to help him overcome his loneliness.

Noon on Doomsday 7m 4w In Television Plays for Writers, ed by A S Burack
A freed killer and the townspeople are forced to face their guilt after a prejudiced trial.

— Requiem for a Heavyweight 17m 2w 1 boy, extras In Great Television Plays, ed. by William I. Kaufman

An injured prizefighter who "might have been champion" is saved from becoming a derelict by a young woman in an employment agency.

— The Strike 27m In Best Television Plays, ed. by Gore Vidal

An American Army officer has to decide between saving the remnant of five hundred men in his command or a twenty-man patrol marooned in enemy territory Set during the Korean War.

Shaw, David Native Dancer 2m 8w In Top TV Shows of the Year, 1954-1955, ed. by Irving Settel

A young girl is torn between marriage and a career as a dancer.

Summons, Richard Alan The Price of Tomatoes In Writing for Television, by Max Wilte

Fresco, an enterprising tomato farmer, races to beat his competitors to market with a heavy load of produce. On the way he encounters Anna, a pregnant woman who is about to give birth. Fresco's basic humanity prevails over his competitive instincts as he struggles through all sorts of obstacles to obtain and to deliver her child. He finally succeeds in his determination to help her in her plight. He also triumphs over his competitors, getting to market before them.

Trewin, J. C., ed Elizabeth R Historical drama in 6 parts New York: Frederick Ungar, 1972

The Lion's Cub, by John Hale, 19m 6w extras Traces Elizabeth's early years, describes the various court machinations during her growth to young womanhood, and ends with Mary Tudor's death and Elizabeth's ascension to the throne at the age of 25.

The Marriage Game, by Rosemary Anne Sisson, 9m 6w extras Describes the attempts on the part of influential courtiers to prevail on Elizabeth to marry to provide an heir to the throne. Though Elizabeth bestows her favors lavishly on Robert Dudley, whom she makes an earl, she resists the various suitors and remains unmarried.

Shadow in the Sun, by Julian Mitchell, 12m 5w extras Elizabeth, on the verge of a marriage to Alençon, the younger brother of the King of France, meets him and goes through a period of courtship with him. Dudley, Earl of Leicester, objects. It is threatened with commitment to the Tower, but is saved by Sussex's interest. At the last minute Elizabeth changes her mind about her marriage to Alençon and through her Council buys him off.

Horrible Conspiracies, by Hugh Whitemore, 13m 2w extras Drama-
tizes the tense emotional conflict between Mary, Queen of Scotland, Elizabeth's cousin, accused of conspiring against Elizabeth. The play ends with Mary's execution.

*The Enterprise of England*, by John Prebble, 18m. 1w. extras. Dramatizes the struggle with Philip II of Spain and his attempt to invade England with the Armada to avenge the death of Mary. His plan fails and Elizabeth triumphs. The play closes with news of the death of Dudley, Elizabeth's former lover.

*Sweet England's Pride*, by Ian Rodger, 18m. 5w extras. Centers on the Irish Rebellion, highlighting the role of the Earl of Essex, sent to quell the revolt, his return and challenge to Elizabeth's power, and his imprisonment and execution. The play ends with the death of Elizabeth and the ascension of James VI of Scotland to the English throne.

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*The Six Wives of Henry VIII*. Historical drama in 6 parts. New York: Frederick Ungar, 1972. Stage adaptations by Herbert Martin. Bare stage, minimum of props. 16th century English costumes. *Catherine of Aragon*, by Rosemary Anne Sisson, 9m 5w; *Anne Boleyn*, by Nick McCarty, 7m 3w; *Jane Seymour*, by Ian Thorne, 6m 4w; *Anne of Cleves*, by Jean Morris, 10m 2w; *Catherine Howard*, by Beverly Cross, 6m 1w; *Catherine Parr*, by John Prebble, 8m 2w. Dramatic Publishing Co $1.00 each. Royalty $2.00 each.

King Henry VIII is shown in this composite biography as a complex personality viewed through his own actions and the light cast upon him by his wives, in their dealings with and reactions to him. Each script illuminates the king's personality and character in cumulative fashion, from the time he succeeded to the English throne at the age of eighteen to his death at fifty-five.

Vidal, Gore. *Barn Burning*. Based on a story by William Faulkner. 8m 11s; 1 boy, extras. In *Visit to a Small Planet and Other Television Plays*, by Gore Vidal. A vengeful sharecropper who deliberately sets barns afire is found out by his small son's disclosure.

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*A Sense of Justice*, 5m 2w extras. In *Visit to a Small Planet and Other Television Plays*, by Gore Vidal. A supposedly disinterested man, seeking justice, fails to kill a ruthless politician. The man suddenly realizes that he does have an interest in life after all.

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*Smoke*. Based on a story by William Faulkner. 6m. extras. In *Visit to a Small Planet and Other Television Plays*, by Gore Vidal. After an evil father is mysteriously murdered, his sons fall out with one another over the inheritance of the land.
The Turn of the Screw. Based on the story by Henry James. Im. 2w. 1 boy, 1 girl. In Visit to a Small Planet and Other Television Plays, by Gore Vidal.

The evil spirits of former servants haunt two children who are protected by a loyal governess.

Visit to a Small Planet. In Visit to a Small Planet and Other Television Plays, by Gore Vidal Comedy Interior 8m 2w Dramatists Play Service $1.75 Royalty $50—$25

Kreton, who comes from the future and another planet, lands on earth, thinking he has arrived in time to see the Civil War. But he has misjudged and arrives in 1957 in an average community whose population includes a general, a boy and girl in love, a TV newscaster, and a Siamese cat. Just as he is about to entertain himself with a war, a com- patriot comes to take him back.

Violett, Ellen. The Lottery. Based on the story by Shirley Jackson. 6m. 2w. 1 boy, extras. In The Best Television Plays, 1950–1951, ed by William L. Kaufman

The citizens of a small town participate in an outrageous lottery because it is customary to do so.

Wasserman, Dale, and Balch, Jack. Elisha and the Long Knives. 8m 1w. In Top TV Shows of the Year, 1954–1955, ed by Irving Settel

The story of an orphan boy on the Santa Fe Trail in the 1840s.
Appendixes
Play Publishers and Agents

This directory lists publishers, distributors, or agents controlling amateur performance rights to plays described in the Guide to Play Selection. Addresses of authors representing their own works, if known, are also given. Publishers of the anthologies and collections described in the next section, or of plays in general, have not been listed.

The American Place Theatre, 111 West 46th Street, New York, New York 10036
The Anchorage Press, Inc., Anchorage, Kentucky 40223.
Theodore Apstein, c/o Mel Bloom & Associates, 8693 Wilshire Boulevard, Beverly Hills, California 90211.
Associated Publishers, Inc., 1407 14th Street N.W., Washington, D.C. 20005
Baker's Plays, 100 Chauncy Street, Boston, Massachusetts 02111.
Kingsley B. Bass, Jr., c/o Donald C Farber, 800 Third Avenue, New York, New York 10022.
The Bethany Press, Box 179, Saint Louis, Missouri 63166. No royalty charged to groups using plays educationally if no admission fee is charged and if one copy of book is purchased for each speaking part.
James W. Butcher, c/o College of Fine Arts, Howard University, Washington, D.C. 20059
Ben Caldwell, P.O. Box 656, Morningside Station, Harlem, New York 10026
I. E. Clark, Box 246, Schulenburg, Texas 78956.
NR Davidson, address not known
Dodd Mead and Company, 79 Madison Avenue, New York, New York 10016
Owen Dodson, 550 West 51st Street, Apt 17-B, New York, New York 10019
The Drama Review, 51 West 4th Street, Room 300, New York, New York 10012
Dramatists Play Service, Inc., 440 Park Avenue South, New York, New York 10016
Randolph Fidmons, P.O. Box 765, Lawrenceville, Virginia 23868.
Eldridge Publishing Company, P.O. Drawer 209, Franklin, Ohio 45005
Exposition Press, Inc., 900 South Oyster Bay Road, Hicksville, New York 11801
western states: 7623 Sunset Boulevard, Hollywood, California 90046; Canada 27 Grenville Street, Toronto, Ontario M4Y 1A1.
Jimmie Garrett, address not known.
Raven Hail, 3061 Crisdelle, Dallas, Texas 75220.
Hatch-Billops Studio, 736 Broadway, New York, New York 10003.
Ninon Karlweis, 250 East 65th Street, New York, New York 10021.
René Marqués, P.O. Box 482, San Juan, Puerto Rico 00902.
David McKay Company, Inc., Play Department, 750 Third Avenue, New York, New York 10017.
May Miller (Sullivan), 1682 S. Street N.W., Washington, D.C. 20009.
Ronald Milner, c/o Lewis White Lee, Clay & Graves, 409 Griswold, 8th floor, Detroit, Michigan 48226.
El Muhajir (Marvin X), c/o Black Educational Theatre, Inc., P.O. Box 6536, San Francisco, California 94101.
The O'Neill Memorial Theater Center, Inc., 305 Great Neck Road, Waterford, Connecticut 06385.
Charles Patterson, 1299 California, #20, San Francisco, California 94109.
Pioneer Drama Service, 2172 South Colorado Boulevard, Denver, Colorado 80222.
Plays, Inc., 8 Arlington Street, Boston, Massachusetts 02116.
Theodore Pratt, estate of, Route 1, Delray Beach, Florida 33444.
Willis Richardson, 2023 13th Street N.W., Washington, D.C. 20009.
Royalty for each performance of a play by a high school, $10; college, $15; community group $20 (per letter of 17 December 1974).
The Rodgers and Hammerstein Library, 598 Madison Avenue, New York, New York 10022.
Sonia Sánchez, address not known.
Trucha Publications, Inc., Box 5223, Lubbock, Texas 79417.
Luis Valdez, Cucaracha Publications, P.O. Box 1278, San Juan Bautista, California 95015.
Vanderbilt University Press, Nashville, Tennessee 37235.
Anthologies and Collections of Plays

This bibliography lists the contents of anthologies and collections containing plays described in the Guide to Play Selection. Each anthology or collection is assigned a number, which is cross-referenced in the title index. Consultation of the title index will reveal the number of an anthology or collection in which a play may be found. With the few exceptions noted, the list is restricted to books in print at the time of this compilation and, in the main, to publishers within the United States. Some titles have been included as useful references though they do not contain any plays described in this guide.


Amédée, Professor Tatanne, Two Executioners, The Zoo Story.


Joan of Lorraine, Journey to Jerusalem, Valley Forge.


Thieves’ Carnival, Medea, Cécile, or, The School for Fathers, Traveler without Luggage, The Orchestra, Episode in the Life of an Author, Catch as Catch Can.


10. Arrabal, Fernando *Guernica and Other Plays* New York: Grove Press, 1969
   The Labyrinth, The Tricycle, Pique on the Battlefield, Guernica

   A Streetcar Named Desire, Death of a Salesman, Come Back, Little Sheba, The Seven Year Itch, Tea and Sympathy, The Caine Mutiny Court-Martial


   Vol 1: The Space 1 an, The Master, Ex-Miss Copper Queen on a Set of Pillis, A Bad Play for an Old Lady, And Things That Go Bump in the Night
   Vol 2: Tango Palace, The Successful Life of Three, A Skit for Vaudeville, Shelter Area, The Boy Who Came to Leave
   Vol 5: Fair Beckoning One, The New Chautauqua
   Vol 6: The Thing Itself, The Marriage Test, The End of the World, or, Fragments from a Work in Progress
   Vol 7: Grace and George and God, Assassin’, Freddie the Pigeon, Rags, The Orientals, Drive-In
   Vol 8: A Gun Play, Anniversary on Weedy Hill, The Nihilist
   Vol 9: Encore, Madame Popov, Children of the Kingdom, Psalms of Two Davids
   Vol 10: The Unknown Chinaman, Fox, Hound, and Huntress, Escape by Balloon, Stops, Three Miles to Poley
   Vol 11: Boxes, Canvas, Bierce ‘Hicks On the Railroad’, Chamber Piece

Anthologies and Collections of Plays


16 —— Four Black Revolutionary Plays: Indianapolis: Bobbs-Merrill. 1969

Experimental Death Unit #1, A Black Mass, Great Goodness of Life: A Coon Show, Manheart


Vol 1 The Contrast, Salvation Nell, Rain, Porgy, Street Scene, Men in White, Uncle Tom’s Cabin, The Hairy Ape, Desire under the Elms, The Front Page, Green Pastures, Tobacco Road


Vol 3 The Time of Your Life, Arsenic and Old Lace, The Glass Menagerie, A Streetcar Named Desire, State of the Union, Harvey, Dream Girl, Born Yesterday, Medea, Death of a Salesman, The Member of the Wedding, Mister Roberts


Ceremonies in Dark Old Men, Scuba Duba, The Price, The House of Blue Leaves, Sticks and Bones, 1776, Lemon Sky, Indians, Subject to Fits, Tom Paine, Little Murders, Play It Again, Sam, The Prisoner of Second Avenue, The Great White Hope, The Boys in the Band, Morning, Noon, and Night


Oedipus the King, The Birds, Othello, Hedda Gabler, As You Like It, The Misanthrope, Henry IV, Major Barbara, A Streetcar Named Desire, The Matchmaker

20 Barrie, James M The Plays New York: Charles Scribner’s Sons, 1952

Peter Pan, or, The Boy Who Would Not Grow Up, Quality Street, The Admirable Crichton, Alice Sit-by-the-Fire, What Every Woman Knows,
A Kiss for Cinderella, Dear Brutus, Mary Rose, Pantaloon, Half an Hour, Seven Women, Old Friends, Rosalind, The Will, The Twelve-Pound Look, The New Word, A Well-Remembered Voice, Barbara's Wedding, The Old Lady Shows Her Medals, Shall We Join the Ladies?


Change, Party for Six, Magic Afternoon

22 Bauland, Peter, and Ingram, William, eds. The Tradition of the Theatre Boston, Allyn and Bacon, 1971


Cascando, Words and Music, Film, Play, Come and Go, Eh Joe,


Knapp's Last Tape, Ais That Fall, Embers, Act Without Words I, Act Without Words II


Divine Words, The Shoemaker's Prodigious Wife, Three Top Hats,
Anthologies and Collections of Plays

Night and War in the Prado Museum; Suicide Prohibited in Springtime; First Communion, The New Item, Football


Raft of the Medusa, The Outsider, Dr. Korczaki and the Children, Incident at Twilight, Great Fury of Phillip Hotz. Freedom for Clemens.

Let's Eat Hair, The Chinese Icebox. Rocking Back and Forth, Nightpiece. The Tower

30 Bentley, Eric, ed From the Modern Repertoire, Series 1–3 Bloomington; Indiana University Press, 1919–56


A Trip Abroad, Célimaré. Let's Get a Divorce, These Corn Fields, Keep an Eye on Amelie, A United Family


Vol 1 Wozzeck, Cavalleria Rusticana, Woman of Paris, The Threepenny Opera, Electra

Vol. 2 Fantasio, Diary of a Scoundrel, La Ronde, Purgatory, Mother Courage and Her Children


Vol. 4: From the American Drama. Guys and Dolls, Captain Jinks of the Horse Marines. New York Idea, Pullman Car Hiawatha, The Man with His Heart in the Highlands


Vol. 6: Lorenzaccio. Spring's Awakening, Underpants, Social Success, Measures Taken.


Vol. 2: Dramas 1850-1900 The Corsican Brothers; The Ticket-of-Leave Man; The Shaughraun. The Second Mrs Tanqueray; Mrs. Dane’s Defence.

Vol. 3: Comedies. John Bull; Money, New Men and Old Acres, Engaged, The Tyranny of Tears.

Vol. 4: Farces. Raising the Wind; Mr Paul Pry; Patter versus Clatter, Diamond Cut Diamond; How to Settle Accounts with Your Laundress. Box and Cox; The Area Belle; Tom Cobb; The Magistrate.


The Wonderful Ice Cream Suit; The Veldt; To the Chicago Abyss.


Contribution. Native Son; Day of Absence; Happy Ending; Funny-house of a Negro; Purlic Victorious.


Baal, Drums in the Night; In the Jungle of Cities; The Life of Edward the Second; England; The Beggar, or, The Dead Dog; The Catch; He Drives Out a Devil; Lux in Tenebris; The Wedding.


The Life of Galileo; The Trial of Lucullus; Mother Courage and Her Children.


The Visions of Simone Machard; Schweyk in the Second World War; The Caucasian Chalk Circle; The Duchess of Malfi.


The Tutor; Coriolanus; The Trial of Joan of Arc at Rouen, 1431; Trumpets and Drums.


In the Jungle of Cities, Drums in the Night, Roundheads and Peakheads.

Gahleo, Saint Joan of the Stockyards, In the Swamp, A Man's a Man, Mother Courage and Her Children, The Good Woman of Setzuan, The Caucasian Chalk Circle


Goin' a Buffalo, In the Wine Time, A Son, Come Home, The Electronic Nigger, Clara's Ole Man.

It Bees Dat Way, Death List, The Pig Pen, Night of the Beat.

The Fabulous Miss Marie, What If It Had Turned Up Heads, On Being Hit, His First Step, Uh, Uh, But How Do It Free Us?, Black Terror.

King of Soul, The Man Who Trusted the Devil Twice, The Black Bird, We Righteous Bombers.


The Narrow Man, A Real Fine Cutting Edge, Flight, Mock Trial, The Out-of-Towners, Tragedy in a Temporary Town, Noon on Doomsday, Honor.


A Christmas Memory, Miriam, Among the Paths to Eden.


The Wild Duck, The Three Sisters, The Devil's Disciple, A Dream Play, Desire under the Elms, Henry IV.

Hughie, Arms and the Man, King Henry IV (Part I), An Enemy of the People, The Matchmaker, Scapin, The Alchemist, My Kinsman, Major Molineux, Antigone, The Visit, Christopher Columbus.

The Teenth Man, 'A Raisin in the Sun, Toys in the Attic, The Andersonville Trial.

The Iceman Cometh, A Streetcar Named Desire, Death of a Salesman,
Mister Roberts, Come Back, Little Sheba, Look Back in Anger, A Raisin in the Sun, A Man for All Seasons, Luv

Camino Real, The Dark at the Top of the Stairs, Sunrise at Campobello, A Raisin in the Sun, The Tenth Man, Toys in the Attic.


A Memory of Two Mondays, The Browning Version, Twenty-Seven Wagons Full of Cotton, Sorry, Wrong Number, Glory in the Flower, Hands across the Sea, The Devil and Daniel Webster, The Happy
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Holiday Song, Printer's Measure, The Big Deal, Marty, The Mother, The Bachelor Party


The Sea Gull, Uncle Vanya, The Three Sisters, The Cherry Orchard


The Seagull, Uncle Vanya, The Cherry Orchard, The Three Sisters


The Harry Ape, Street Scene, Green Grow the Lilacs, High Tor, Stage Door, You Can't Take It with You, Abe Lincoln in Illinois, The Glass Menagerie, Command Decision


Countess Cathleen, The Playboy of the Western World, Cock-a-Doodle Dandy


The Libation Bearers, Electra (Sophocles), Hamlet, The Trojan Women, Tiger at the Gates, Rider to the Sea, Blood Wedding, Mother Courage and Her Children, Saint Joan, The Lark, Ghosts, The Cherry Orchard, A Streetcar Named Desire, All That Fall


*We Bombed in New Haven,* The Boys in the Band, Hogan’s Goat, Benito Cereno, The Indian Wants the Bronx

80. ——— *Famous American Plays of the Nineteen Thirties.* New York: Dell Publications, 1959

Awake and Sing, End of Summer, Idiot’s Delight, Of Mice and Men, Time of Your Life


The Eagle with Two Heads, Antigone, Orphée, The Holy Terror, Intimate Relations.


Juno and the Paycock, Major Barbara, The Playboy of the Western World, The Only Jealousy of Flerner, Murder in the Cathedral, Awake and Sing


Love is a Daffy, Birdwatchers, A Merry Death, On the Corner of Cherry and Elsewhere, Sandcastle, Three Philosophers in a Firetower, Svopik and Manva

Seven Keys to Baldpate, Dulcy, R.U.R., Antigone, Richard III

The Kid, Love Scene, Rip Awake, A Theological Position


The Death and Life of Stephen Foster, Socrates Wounded, Constantinople Smith, The Hundred and First, Ginger Anne, Pigeons, The Golden Bull of Boredom, Blood Money, Mr. Briggs, A Summer Ghost

Vol 1: A Man for All Seasons, Anna Kleiber, Masks of Angels, Pantagleize, Corruption in the Palace of Justice


Happy Ending, Day of Absence, A Rat’s Mass Ceremonies in Dark Old Men, Goin’ a Buffalo, Family Meeting

Article Three Hundred and Thirty, Badin the Bold, Hold On, Horizon, Afraid to Fight, Boubouroche.
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The Syl of the Blind Pig. American Night Cry (a trilogy).


Was, Away Down East. Feudin's Fun. The Sands of Time. Stop the
Anthologies and Collections of Plays

Presses, The Case of the Missing Pearls, Strong and Silent, Out of This World, Stage Bare, The Natives are Restless Tonight, Abner Crane from Hayseed Lane, The Face Is Familiar, What Ho!


The Apple Bit, Tilly Tuttweiler's Silly Trip to the Moon, Deux ex Machinist, Old Ymir's Clay Pot, Harry and the Angel, O to Be Living, O to Be Dying.

113 Dizenzo, Charles Big Mother and Other Plays. New York: Grove Press, 1970
Big Mother, An Evening for Merlin Finch, The Last Straw.


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The Ginger Man, Fairy Tales (New York, A Singular Man, The Saddest Summer of Samuel S


Romulus the Great, The Marriage of Mr Mississippi, An Angel Comes to Babylon, The Physicists


The Land of Cotton, Gangsters over Harlem, Yellow Death, Silas Brown, The High Court of History


Bad Man, Bleeding Hearts, Breeders, Nat Turner, The New Window, Old Man Pete


The Advertisement, Saved, The Raspberry Picker, Tomorrow from Any Window, Self Accusation


The Ship of the Righteous, The Main Thing, The Theater of the Soul, A Merry Death, The Theater of Eternal War


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125 Feydeau, Georges, *Four Farces* Tr Norman R Shapiro Chicago University of Chicago Press, 1970
Wooed and Viewed, On the Merry-Go-Wrong, Not by Bed Alone, Going to Pot.


127 *Five Great Modern Irish Plays* New York: Modern Library, 1941.
The Playboy of the Western World, Juno and the Paycock, Riders to the Sea, Spreading the News, Shadow and Substance

128 Foote, Horton *Harrison, Texas Eight Television Plays* New York: Harcourt, Brace and World, 1956, out of print

Roots in a Parched Ground, Old Man, Tomorrow

130 Fornés, María Irene *Promenade and Other Plays* New York: Drama Book Specialists, 1973
A Vietnamese Wedding, The Red Burial Light, Molly's Dream, Dr Kheal, Tango Palace, The Successful Life of Three, Promenade

Ubu Roi, Commissioner, Professor Tatanne, Clerambard.

Arsenic and Old Lace, Kind Lady, Detective Story
Anthologies and Collections of Plays

*Don Juan, or, The Love of Geometry*, *The Great Rage of Philip Hotz*, and *When the War Was Over*

The Blood Knot, Hello and Goodbye, Boesman and Lena.


The Shoemaker's Prodigious Wife, Don Perlimplin, Doña Rosita the Spinster, The Butterfly's Evil Spell, The Billy-Club Puppets

The House of Bernarda Alba, Blood Wedding, Yerma

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Death of a Salesman, Medea, Detective Story, A Detective Named Desire, Billy Budd, The Member of the Wedding, State of the Union, The


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144. ——. *A Treasury of the Theatre From Aeschylus to Ostrovsky.* New York: Simon and Schuster, 1967. Distributed by Holt, Rinehart and Winston


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Idiot’s Delight, Of Mice and Men, Golden Boy, The Women, End of Summer, Green Pastures, Dead End, Yes, My Darling Daughter, The Fall of the City, Boy Meets Girl, Winterset, The Children’s Hour, Johnny Johnson, Tobacco Road, Bury the Dead, You Can’t Take It with You, Stage Door, Animal Kingdom, Three Men on a Horse, High Tor.


Benito Cereno, Hogan’s Goat, The Fantasticks, The Sign in Sidney Brustein’s Window, You Know I Can’t Hear You When the Water’s
Running, The Lion in Winter, Tiny Alice, The Toilet, Hughie, Fiddler on the Roof, In White America, Slow Dance on the Killing Ground, The Owl and the Pussycat, The Odd Couple, The Subject Was Roses, Blues for Mr Charlie, The Last Analysis


The Contrast, Supernatural, Charles the Second, Fashion, Uncle Tom’s Cabin, The Octoroon, The Count of Monte Cristo, The Mouse-trap,


Vol. 2: Red Magic, Hop, Signor, The Death of Doctor Faust, Christopher Columbus, A Night of Pity, Piet Bouteik, Miss Jairus.


Siegfried, Amphitryon 38, Electra.

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Hedda Gabler, A Dream Play, The Seagull, The Apes Shall Inherit the Earth, Pygmalion, Desire under the Elms, Seven Deadly Sins of the Lower Middle Class, The Old Tune.


The Lower Depths, Barbarians, Enemies, Queer People, Vassa Zheleznova, Zykovs, Yegor Bulychov.


The Devil and Daniel Webster, The Man with His Heart in the Highlands, The Ugly Duckling, The Case of the Crushed Petunias, The Rocking Horse, Fortunata Writes a Letter, Dark Glasses, A Pound on Demand, The Final War of Olly Winter, Frederick Douglass, Dino, Gaucho.


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Oklahoma!, Carousel, Allegro, South Pacific, The King and I, Me and Juliet.

Kaspar, Offending the Audience, Self-Accusation.

Rusty Bugles, We Find the Bunyip, Well.

Les Blancs, The Drinking Gourd, What Use Are the Flowers?


The Wish, The Golden Gate, Atoms and Madams.
The Questions, The Innocent Party, The Undertaker, The Wax Museum

Port-Royal, Asmodee, Tobias and Sarah, Little Poor Man.

The Children’s Hour, Days to Come, The Little Foxes, Watch on the Rhine, Candide, ‘I was in the Attic’, The Searching Wind, Another Part of the Forest, Montserrat, The Autumn Garden, The Lark, My Mother, My Father and Me

The Skin of Our Teeth, Home of the Brave, All My Sons, Lost in the Stars, The Member of the Wedding

Vol 4: Slaughterhouse Play, At War with the Mongols, Captain Jack’s Revenge, African Medea, Icarus, Moby Dick

The Visiting House, Design for a Headstone, Song of the Anvil, Copperfaced Jack, Sharon’s Grave, Many Young Men of Twenty, The Ice Goddess

The Concert at Saint Ovide, Condemned Squad, The Blindfold, The Boat without a Fisherman

186 *Homecoming and Other Plays*. The. New York: Scholastic Book Services, 1975
The Homecoming, To All My Friends on Shore, The Dream Spinner, Printer’s Measure, Big Deal in Laredo
Anthologies and Collections of Plays

Thérèse Raquin, An Enemy of the People, Miss Julie, The Weavers, The Sea Gull.

Tambourines to Glory, Minnatto, Soui Gone Home, Little Ham, Simply Heavenly.

Death of a Salesman, A Streetcar Named Desire.


Ghosts, A Doll's House, An Enemy of the People, Rosmersholm.


When We Dead Awaken, The Master Builder, John Gabriel Borkman, The Lady from the Sea.


Come Back, Little Sheba, Picture, Bus Stop, The Dark at the Top of the Stairs.


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The Big Deal, Requiem for a Heavyweight, Twelve Angry Men, The Final War of Olly Winter, Lee at Gettysburg, The Merry Jests of Herschel Ostropolier


The Father, The Cherry Orchard, Arms and the Man, Six Characters in Search of an Author, The Ghost Sonata, Corruption in the Palace of Justice, Block Wedding, Mother Courage and Her Children, The Zoo Story, The Chairs


The Day the Whores Came Out to Play Tennis, Chamber Music, The Questioning of Nick, The Hero, Sing to Me through Open Windows, The Conquest of Everest

214 Labiche, Eugene *The Italian Straw Hat* and *The Spelling Mistakes*. Tr Frederick Davies New York Theatre Arts, 1967

215 Lagerkvist, Par *Modern Theatre Seven Plays* and an Essay. Tr. Thomas R. Buckman Lincoln University of Nebraska Press, 1966
Difficult Hour 1, Difficult Hour 2, Difficult Hour 3, Secret of Heaven, King, Hangman, Philosopher’s Stone

Who’s Happy Now?, The Indian Wants the Bronx, Father Uxbridge Wants to Marry, Muzeeka

Cop Out, In the Wine Time, The Serpent, Operation Sidewinder, Slaveship, The Kid, Injun A Happening, Mysteries and Other Pieces, AC/DC.


Antigone, Coriolanus, The Wild Duck, Murder in the Cathedral

Anthologies and Collections of Plays


The Silver Foxes Are Dead. Anna Laub. *Hunger, Fear*


The Moon of the Caribbees. What Price Glory. They Knew What They Wanted! Wragg Street Scene. Holiday


Try! Try! The Heroes. The Ball: Absalom


Air Raid. The Secret of Freedom. The Fall of the City


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231 Marcel, Gabriel *Three Plays* New York Hill and Wang, 1965
A Man of God, Ariadne, The Vouye-Candle

The Black Crook Fashion, Francesca da Rimini, The Octoroon, Rip Van Winkle, Shenandoah, Margaret Fleming

Botticelli Next, Cuba Si' Sweet Eros, Witness

Birdbath, Lunchtime, Hallow-e'en Ferryboat, The Shirt, Time Square

Life with Father, I Remember Mama, You Can't Take It with You

236 —— *Three Dramas of American Individualism* New York Simon and Schuster, 1971
Golden Boy, The Magnificent Yankee, High Tor

237 —— *Three Dramas of American Realism* New York Simon and Schuster, 1961
Idiot's Delight, The Time of Your Life, Street Scene

238 —— *Three Plays about Business in America* New York Simon and Schuster, 1964
The Adding Machine, All My Sons, Beggar on Horseback

239 —— *Three Plays about Doctors* New York Simon and Schuster, 1961
An Enemy of the People, Men in White, Yellow Jack

240 —— *Three Plays about Marriage* New York Simon and Schuster 1962
Craig's Wife, Holiday, They Knew What They Wanted
Anthologies and Collections of Plays


All My Sons, Death of a Salesman, A View from the Bridge, The Crucible, A Memory of Two Mondays.


The Little Foxes, Camino Real, Command Decision, Porgy, Biography, The Male Animal, The Member of the Wedding, Harvey, Desire under the Elms, The Crucible.


Miss Julie. Purgators. The Man with the Flower in His Mouth. Pullman Car Hiawatha. Hello Out There. Twenty-Seven Wagon's Full of Cotton. Bedtime Stories. Cecile. This Music Crept by Me upon the Waters. A Memory of Two Mondays. The Chairs


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Dock Brief. What Shall We Tell Carolina?. I Spy. Lunch Hour. Collect Your Hand Luggage


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Bang! Bang!, Worms, Manitoba. Set It Down; with Gold, Harrison Progressive School. Concentric Circles. The Heist, Dr. Franklin.


No Time for Sergeants. To Catch a Never Dream, Five in Judgement, Taking Honor.


Vol 1: Young Hopeful. Wit Works Woe. The Inspector, A Month in the Country, Poor Bride, Bitter Fate.

Vol 2: The Death of Ivan the Terrible, Power of Darkness, Down and Out. The Cherry Orchard, Professor Stontsyn, Mystery-Bouffe.


Vol 4: Oak Leaves and Lavender, Cock-a-Doodle Dandy. Bedtime Story, Time to Go.


The End of the Beginning. A Pound on Demand, Hall of Healing. Bedtime Story, Time to Go.


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Ah, Wilderness, A Touch of the Poet, Hughie, A Moon for the Misbegotten.


Vol 2: Ah, Wilderness!, All God's Chillun Got Wings, Marco Millions, Welded, Diff'rent, Gold


The Dreamy Kid, Before Breakfast, Diff'rent, Welded, The Straw, Gold.


Desire under the Elms, Strange Interlude, Mourning Becomes Electra.

The General Returns from One Place to Another, The Madness of Lady Bright, Chicago, The Great American Desert, Balls, America Hurrah, The Successful Life of Three, Calm Down Mother.


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One act plays: Wandering, Stars and Stripes, Chuck, Skywriting, Jew, Thoughts on the Instant of Greeting a Friend in the Street, Tour, Camera Obscura, Metaphors, The Unexpected Memoirs of Bernard Mergendeiler, Rats, A Lesson in Dead Language, Animal, No Answer, plaster, Cowboys #2, Mama as She Became but Not as She Was.


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Dutchman, Mrs Daily Has a Lover, Upstairs Sleeping, Match Play, In a Cold Hotel, The 9:00 Mail, The Rook


*Take a Giant Step, In Splendid Error, Trouble in Mind, Simply Heavenly, A Raisin in the Sun, Purlie Victorious, Dutchman, The Amen Corner, In the Wine Time, No Place to Be Somebody, St. Louis Woman.*


*The Dwarfs, Trouble in the Works, The Black and White, Request Stop, Last to Go, Applicant, Interview, That's All, That's Your Trouble.*


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*The Collection, A Slight Ache, The Dwarfs.*


*It Is So, If You Think So, Henry IV, Six Characters in Search of an Author, Each in His Own Way, Liola.*


*The Vise, Sicilian Limes, The Doctor's Duty, The Jar, The License, Chee-Chee, At the Exit, The Imbecile, The Man with the Flower in His Mouth, The Other Son, The Festival of Our Lord of the Ship, Bellajita, I'm Dreaming, But All I?*


*To Clothe the Naked, Rules of the Game, The Pleasure of Honesty.*

The Death of Odysseus, The Ticklish Acrobat, Twilight Crane, The Immortal Husband, A Leak in the Universe.

The Long Night of Medea, Methusalem, or, The Eternal Bourgeois, Assault upon Charles Sumner, Wax Museum, Knackery for All.

What Will Happen to the Children?, The Knight-Mare’s Nest, The Old Oak Encounter.


Hedda Gabler, Pygmalion, The Emperor Jones, The Cherry Orchard.


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The Escape, or, A Leap for Freedom, The Danites of the Sierras, Skits from the Vaudeville Stage, Fixin's, The Adding-Machine, Motel, Waiting for Lefty, Winterset, The Tales of Hoffman, Angela Is Happening, All God's Chillun Got Wings, Soul Gone Home, The King of Soul, Great Goodness of Life: A Coon Show, Everybody's a Jew. Monologues from Division Street, Seykton Z. Hello from Bertha. Talk to Me like the Rain and Let Me Listen


Alive Forever, A Petrarchan Sonnet. The Naked King, It's Been Ages!, A Warsaw Melody.


The Wild Duck, Arms and the Man, The Three Sisters, The Ghost


314 Requiem for a Heavyweight and Other Plays New York: Scholastic Book Services, 1971

315 Rice, Elmer Three Plays New York: Hill and Wang, 1965
The Adding Machine, Street Scene, Dream Girl.


Billy's Last Stand, Skippys, I Can't Imagine Tomorrow, Doreen, Bad Bad Jo-Jo, The Burial of Esposito, Steal the Old Man's Bundle, Tribal Harangue Two, The *Karl Marx Play*, Two Little Gentlemen, Desmond, Sandra and the Janitor


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Confessional, Visitor from Forest Hills, Day of Absence, A Song at Twilight, Line, Lou Gehrig Did Not Die of Cancer, Episode in the
Anthologies and Collections of Plays


328. Ten Classic Mystery and Suspense Plays New York: Dodd, Mead and Co. 1973


330. Richardson, Willis, ed. Plays and Pageants from the Life of the Negro Washington Associated Publishers, 1930, out of print


The Remarkable Incident at Carson Corners. Thunder on Sycamore.
Anthologies and Collections of Plays

Street. Twelve Angry Men. An Almanac of Liberty, Crime in the Streets. The Incredible World of Horace Ford

334 Rowell, George, ed. Late Victorian Plays, 1890–1914. 2nd ed. New York: Oxford University Press. 1972


The Card Index. The Interrupted Act. Gone Out


Angels Don’t Marry. Farewell to Love. Last Night. Sugar and Spice. Write Me a Love Scat. Her Majesty the King. Gallant Lady


The Duchess of Malfi. The Count of Monte Cristo. Secret Service. The Letter. Angel Street


341 Sandies, Thomas F., ed. The Discovery of Drama. Glenview, Ill. Scott, Foresman and Co. 1968


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The Flies, Dark Hands, The Respectful Prostitute, No Exit.


The Black President, /The Space Fan/.


Candida, The Devil’s Disciple, Caesar and Cleopatra, Captain Brassbound’s Conversion.


Man and Superman, Candida, Arms and the Man, Mrs Warren’s Profession.
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Anthologies and Collections of Plays


360 Six Great Modern Plays New York Dell Publications, 1956
The Three Sisters, The Master Builder, Mrs Warren's Profession, Red Roses for Me, The Glass Menagerie, All My Sons

Forensic and the Navigators, Moon, Dr. Kheal, Charles Dickens' Christmas Carol, Mushrooms, Gorilla Queen, The Next Thing

362 More Plays from Off-Off Broadway Indianapolis Bobbs-Merrill, 1972
Tidy Passions, or, Kill, Kaleidoscope, Kill, Georgie Porgie, XXXXX, The Poor Little Match Girl, Willie the Germ, Flue Cage, Grand Tenement, November 22, A Rat's Mass, Bluebeard

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Look, We've Come Through, The Beauty Part, The Last Analysis, Christmas in Las Vegas, Johnny No-Trump

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369 Five Plays of Strindberg  Tr Elizabeth Sprigge. Garden
City: Doubleday and Co, 1960
Creditors, The Dance of Death, The Great Highway, Swanwhite, Crime
and Crime

370 The Plays of Strindberg Vol I  Tr Michael Meyer
New York, Grove Press, 1970
The Father, Miss Julie, Creditors, The Stronger, Playing with Fire,
Eric the Fourteenth, The Ghost Sonata, The Storm.

371 Six Plays of Strindberg  Tr Elizabeth Sprigge Garden
City: Doubleday and Co, 1955
The Father, Miss Julie, The Stronger, The Ghost Sonata, The Dream
Play, Easter

372 Strindberg's One-Act Plays.  Tr. Arvid Paulson New
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The Outlaw, The Stranger, My First Warning, Motherlove, The Pel-
tican. Simon, The Bond, Miss Julie, Pariah, Debit and Credit, Playing
with Fire, Creditors, In the Face of Death

373 Sullivan, Victoria, and Hatch, James V, eds Plays by and about
Overtones, The Children's Hour, The Women, Play with a Tiger, Calm
Down Mother, The Advertisement, Rites, Wine in the Wilderness

374 Sweetkind, Morris, ed Ten Great One Act Plays New York,
Bantam Books, 1968
Sganarelle, The Bear, How He Lied to Her Husband, Spreading the
News, Riders to the Sea. He, Something Unspoken, To Bobolink, for
Her Spirit, The Feast, Waiting for the Bus

375 Swire, Willard, ed Three Distinctive Plays about Abraham Lin-
colin New York: Simon and Schuster, 1961
Abraham Lincoln, The Last Days of Lincoln, Prologue to Glory

376 Swortzell, Lowell, ed All the World's a Stage. Modern Plays for
Young People New York: Dial Press. 1972
Swan White, The Post Office, The Jar, The Tingalary Bird, Your Own
Thing, He Who Says Ye, and He Who Says No, The Billy-Club Puppets,
The End of the Beginning, The Man with His Heart in the High-
lands, Soul Gone Home, Look and Long, Little Red Riding Hood,


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Viet Rock, Comings and Goings, Keep Tightly Closed in a Cool, Dry Place, The Gloaming of My Darling

The Happiest of the Three, Let's Get a Divorce, Get Out of My Hair.

382 Trewin, J. C., ed. *Plays of the Year* Vols 1-42. New York: Frederick Ungar, 1951-73 (Following volumes are in print)
Vol 20 (1959): The Edwardians, Rollo, Heart of Bruce, The Sound of Murder
Vol 26 (1962-3): Rattle of a Simple Man, To Double Decent, or, A Cure for Jealousy, Jackie the Jumper, A Cheap Bunch of Nice Flowers


386. Usigli, Rudolfo. Two Plays by Rudolfo Usigli. Tr. Thomas Bled-

Crown of Light, One of These Days.


Dark Possession. A Sense of Justice, Summer Pavilion, Visit to a Small Planet, The Death of Billy the Kid, Smoke, Barn Burning, The Turn of the Screw.


The Mother, Thunder on Sycamore Street, Man on the Mountaintop, A Young Lady of Property, The Strike, The Rabbit Trap, Visit to a Small Planet.


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The Admirable Crichton, The Doctor's Dilemma, Loyalties, Riders to the Sea, Juno and the Paycock, The Constant Wife, Blithe Spirit, Murder in the Cathedral, A Phoenix Too Frequent

394. ——— *Representative Modern Plays Ibsen to Tennessee Williams*. Glenview, Ill.: Scott, Foresman and Co., 1964

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Coming through the Rye, The Case of the Crushed Petunias, The Happy Journey to Trenton and Camden, Suppressed Desires, Triumph of the Egg, Feast of Ortolans, Quare Medicine, Parents Are People, My Client Curly, Visit to a Small Planet.


The Man and the Fly, The Jackass, Train to H.., Bread and Rice, or, Geometry in Yellow, The Halo, The Best of All Possible Worlds, Sad Are the Eyes of William Tell.


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King Oedipus, The Birds, Everyman, Hamlet, Tartuffe, Ghosts, The Importance of Being Earnest, Arms and the Man, The Cherry Orchard, Six Characters in Search of an Author, Desire under the Elms, The Glass Menagerie, A Raisin in the Sun, Oh Dad Poor Dad....


Vol 1: Marching Son, A Penny for a Song, Saint's Day, Conditions of Agreement.


The Cherry Orchard, Strife, The Sunken Bell, An Enemy of the People, Beyond the Horizon, Cyrano de Bergerac, Riders to the Sea.


Our Town, The Skin of Our Teeth, The Matchmaker.


Moony's Kid Don't Cry, Ten Blocks on the Camino Real, The Case of the Crushed, Petunias, The Dark Room; The Long Stay Cut Short.


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Cyprian's Prayer, The Corpse in the Whistler Room. This Room and This Gin and These Sandwiches, Beppo and Beth, The Little Blue Light.

Balm in Gilead, Home Free, The Willow Fair.


This Is the Rill Speaking, Wanderings, Days Ahead, The Madness of Lady Bright, The Rimers of Eldritch
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The Pragmatists, Mister Price, Gubal Wahazar, Metaphysics of a Two-Headed Calf.

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Players Index

This index lists plays according to the number of men and women required in the cast. Plays requiring children, animals, extras, chorus, or nonspeaking parts in addition to the number of men and women required have been marked with an asterisk. With the exceptions of television plays adapted for the stage, titles appearing before page 68 are one act or short plays; titles after page 68 are full-length plays. Musical plays and television plays not adapted for stage production have not been indexed.

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