Representative Plays by American Dramatists: 1856-1911:
Introduction and Bibliography

Montrose J. Moses

The Project Gutenberg EBook of Representative Plays by American
Dramatists: 1856-1911: Introduction and Bibliography, by Montrose J. Moses

This eBook is for the use of anyone anywhere at no cost and with
almost no restrictions whatsoever. You may copy it, give it away or
re-use it under the terms of the Project Gutenberg License included
with this eBook or online at www.gutenberg.net

Title: Representative Plays by American Dramatists: 1856-1911:
   Introduction and Bibliography

Author: Montrose J. Moses

Release Date: April 15, 2004 [EBook #12038]

Language: English

Character set encoding: ASCII

*** START OF THIS PROJECT GUTENBERG EBOOK AMERICAN PLAYS 3 ***

Produced by David Starner and the Online Distributed Proofreading Team

Representative Plays by American Dramatists
Edited, with an Introduction to Each Play

By MONTROSE J. MOSES

1856-1911

Illustrated with Portraits, and
Original Playbills

1921

To BRANDER MATTHEWS

Friend of the American Theatre
To whom all Critics of the Theatre are beholden.
INTRODUCTION

The present volume of "Representative Plays by American Dramatists" includes many hitherto unpublished manuscripts.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

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

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

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

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

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

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

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

MONTROSE J. MOSES.
BIBLIOGRAPHY OF GENERAL WORKS

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

ATKINSON, F.W. American Plays. Private Catalogue. Brooklyn, N.Y.


HORNBLOW, ARTHUR. A History of the Theatre in America. 2 vols. Philadelphia: Lippincott. 1919. (The files of the Theatre Magazine are invaluable as a record of current stage events. Mr. Hornblow has been the editor of this magazine for many years, from its beginning.)

IRELAND, JOSEPH N. Records of the New York Stage from 1750-1860. 2 vols. 1866.


MACKAY, CONSTANCE D. The Little Theatre in the United States. New York: Holt. 1917. (See also Thomas H. Dickinson's book on the same subject.)


MODERWELL, HIRAM K. The Theatre of To-day. New York: Lane. 1914.


ROLLAND, ROMAIN. The People's Theatre. New York: Holt. 1918. (Giving the principles which are spreading and forming a democratic conception of the theatre.)


INDIVIDUAL BIBLIOGRAPHIES FOR PLAYS

[Rip Van Winkle]


Durang. "History of the Philadelphia Stage." Published in the Philadelphia _Dispatch._


Jefferson's version of "Rip." New York: Dodd, Mead. 1895.


Jefferson's Rip is detailed in the following magazines:

_Ev. Sat_, 10: 152, 162.

_Radical_ (S. Johnson), 6: 133.


_Atlantic Monthly_ (L. C. Davis), 19: 750.
Appleton, 19: 146.
_Scribner_, 1:216, December, 1870.
_Harper_, 42: 614, April, 1871.
_Atlantic Monthly_, 52:695.


1913. (Besides the Rip references, see also J.T. Raymond and living's "Wolfert's Roost.")

GEORGE HENRY BOker


Reception tendered by the Members of the Union League of Philadelphia to George H. Boker, Minister of the United States to Turkey, Friday Evening, December 22, 1871. Philadelphia: 1872.


Century Association: Bryant Festival. 1865. 19.


Charles Godfrey Leland. Reminiscences of George H. Boker. _The
American_, 1890, March 1. 19:392-94.

Charles Godfrey Leland. _Sartain's Magazine_, 1851, 8:369-78.

George Parsons Lathrop. George H. Boker. Authors at Home. xxvii. _Critic_. n.s. vol. 9, April 14, 1888.


Augustus C. Rogers. "Sketches of Our Representatives Abroad."


OLIVER BELL BUNCE

Appleton's Cyclopedia of American Biography.

Appleton's Annual Cyclopedia. 1890.


Articles about Bunce in the magazines: _Critic_, May 24, 1890; 16:262.
Articles by Bunce:

"The Players." _Appleton's Journal_, April 3, 1869.


"Ellen Tree." See Editor's Table, _Appleton's Journal_, October, 1880.

For notices of "Love in '76" see the advertisement in the New York _Tribune_, February 28, 1857, and see also the New York _Herald_, March 2, 1857.


STEELE MACKAYE


(Notices of Mackaye's "Paul Kauvar" in the New York _Tribune_ for December 25, 1887, and other New York papers for the same date. Mr. Percy Mackaye has in preparation a Life of his father.)


BRONSON HOWARD


"In Memoriam:" Addresses delivered at the Memorial Meeting, Sunday, October 18, 1908, at the Lyceum Theatre, New York. New York, 1910.


_Bookman_, 10:195 ("The Work of Bronson Howard").

_Century Magazine_, 3:465 ("The Plays of Bronson Howard").


(A notice of "Shenandoah" is in the New York _Tribune_, September 10, 1889.)


AUGUSTUS THOMAS


Frederick M. Smith. "Mr. Augustus Thomas and Some of His Works." _Sewanee Review_. April, 1907. XV:192-98.


Mr. Thomas wrote the introduction to Bronson Howard's "Autobiography of a Play." See also his Introductions to the edition of his plays issued by Messrs. Samuel French. A political article, "The Claims of the Candidates," lauding W. J. Bryan, was written by Mr. Thomas, and published in the _North American Review_, June, 1908, 187:801-6.

CLYDE FITCH


(Notices of "The Moth and the Flame" are in the New York _Times_, April 12, 1898 and April 17, 1898. E. A. Dithmar.)


L.C. Strang. "Plays and Players of the Last Quarter Century."

LANGDON MITCHELL


EUGENE WALTER


Ada Patterson. Interview with Eugene Walter. _Theatre_, October, 1908, 8:272-76.


1913. 2:374; 479-88.

For contemporary criticism on Walter consult the Dramatic Index, and the Indexes of the New York _Tribune_ and _Times_.

DAVID BELASCO

Such articles by Mr. Belasco as "The Business of Theatrical Management," Philadelphia _Saturday Evening Post_, June 7, 1919, may be found by consulting the Dramatic Index. They are more or less amplified expressions of opinion which were dwelt upon in his extended Reminiscences, written for _Hearst's Magazine_, beginning March, 1914. Constant references to Mr. Belasco are to be found in Winter's "Wallet of Time." But the monumental "Life of David Belasco," 2 vols., by Winter, will give all the biographical data necessary for the student to have. It is issued by Moffat, Yard, New York, 1918. Consult likewise Montrose J. Moses "The American Dramatist." Chapter VII. Boston: Little, Brown. 1917. See also Walter P. Eaton's "Plays and Players." Cincinnati: Stewart & Kidd. 1916. "Warfield in the Spirit World," pp. 17-24. "Belasco and Hypnotism" (Locke's "The Case of Becky"), pp. 59-65.

THE AUTHORS AND THEIR PLAYS

RIP VAN WINKLE

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

GEORGE HENRY BOKER

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

OLIVER BELL BUNCE

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

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

BRONSON HOWARD

Born, Detroit, Michigan, October 7, 1842. Died, Avon-by-the-Sea, New Jersey, August 4, 1908. Author of the following plays, with their dates of first production: "Fantine" (Detroit, Mich., 1864); "Saratoga" (New York: Fifth Avenue Theatre, December 21, 1870); "Diamonds" (New York: Fifth Avenue Theatre, September 26, 1872); "Moorcroft; or, The Double Wedding" (New York: Fifth Avenue Theatre, October 17, 1874); "Lilian's Last Love" (Chicago: Hooley's Theatre, September 4, 1877); "Hurricanes" (Chicago: Hooley's Theatre, May 27, 1878); "Old Love Letters" (New York: Park Theatre, August 31, 1878); "The Banker's Daughter," being a revision of "Lilian's Last Love" (New York: Union Square Theatre, September 30, 1878); "Wives," being an adaptation from Moliere (New York: Daly's Theatre, October 18, 1879); "Fun in the Green-room" (New York: Booth's Theatre, April 10, 1882); "The Young Mrs. Winthrop" (New York: Madison Square Theatre, October 9, 1882); "One of Our Girls" (New York: Lyceum Theatre, October 10, 1885); "Met by Chance" (New York: Lyceum Theatre, January 11, 1887); "The Henrietta" (New York: Union
Augustus Thomas

Born, St. Louis, Mo., January 8, 1859. Author of the following plays, with their dates of first production: "Editha's Burglar," with Mrs. F. H. Burnett (St. Louis: Pope's Theatre, July 1, 1884); "The Burglar" (Boston: Park Theatre, June, 1888); "A Man of the World" (New York: Madison Square Theatre, October 30, 1889); "Afterthoughts" (New York: Madison Square Theatre, November 24, 1890); "Reckless Temple" (New York: Standard Theatre, October 27, 1890); "Alabama" (New York: Madison Square Theatre, April 1, 1891); "Colonel Carter of Cartersville," from the novel by F. Hopkinson Smith (New York: Palmer's Theatre, March 22, 1892); "Holly-Tree Inn" (New York: Union Square Theatre, April 11, 1892); "In Mizoura" (Chicago: Hooley's Theatre, August, 1893); "New Blood" (New York: Palmer's Theatre, September 19, 1894; previously in Chicago); "The Man Upstairs" (New York: Hoyt's Theatre, April 9, 1895); "The Capitol" (New York: Standard Theatre, September 9, 1895); "That Overcoat" (1898); "The Hoosier Doctor" (New York: Fourteenth Street Theatre, April 18, 1898); "The Meddler" (New York: Wallack's Theatre, September 1, 1898); "Arizona" (Chicago: Grand Opera House, June 12, 1899); "Oliver Goldsmith" (New York: Fifth Avenue Theatre, March 19, 1900); "On the Quiet" (New York: Hoyt's Theatre, February 11, 1901); "Colorado" (New York: Palmer's Theatre, January 12, 1902); "Soldiers of Fortune," from the novel by Richard Harding Davis (New York: Savoy Theatre, March 17, 1902); "The Earl of Pawtucket" (New York: Madison Square Theatre, February 5, 1903); "The Other Girl" (New York: Criterion Theatre, December 23, 1903); "Mrs. Leffingwell's Boots" (New York: Savoy Theatre, January 11, 1905); "The Education of Mr. Pipp," from pictures by Charles Dana Gibson, (New York: Liberty Theatre, February 20, 1905); "Delancey" (New York: Empire Theatre, September 4, 1905); "The Embassy Ball" (New York: Daly's Theatre, March 5, 1906); "The Ranger" (New York: Wallack's Theatre, September 2, 1907); "The Witching Hour" (New York: Hackett's Theatre, November 18, 1907); "The Harvest Moon" (New York: Garrick Theatre, October 18, 1909); "The Member from Ozark" (Detroit, Mich., Opera House, 1910); "As a Man Thinks" (New York: 39th Street Theatre, March 13, 1911); "The Model" (New York: Harris Theatre, August 31, 1912); "Mere Man" (New York: Harris Theatre, November 25, 1912); "Indian Summer" (New York: Criterion Theatre, October 27, 1913); "Rio Grande" (New York: Empire Theatre, April 4, 1916); "The Copperhead" (Hartford, Conn., January 22, 1918); "Palmy Days" (New York: The Playhouse, October 27, 1919); "Under the Bough," previously called "The Blue Devil" and "Speak of the Devil" (Boston: Colonial Theatre, May 31, 1920). Other plays credited to Mr. Thomas are: "A Leaf from the Woods," one act (St. Louis: Pope's Theatre, 1883); "A New Year's Call," one act (St. Louis: Pope's Theatre, 1883); "A Night's Frolic" (New York: Herald Square Theatre, 1888); "A Proper Impropriety," one act (New York: Union Square Theatre, 1889); "Alone" (St. Louis: Pickwick Theatre, 1881); "Chimme Fadden," from the book of E. W. Townsend (New York: Palmer's Theatre, 1881); "Combustion" (St. Louis: Pope's Theatre, 1883); "For Money" (New
CLYDE FITCH

Born, Elmira, New York, May 2, 1865. Died at Chalons-sur-Marne, September 4, 1909. Author of the following plays, with their dates of first production: "Beau Brummell" (New York: Madison Square Theatre, May 17, 1890); "Frederic Lemaitre" (New York: Daly's Theatre, December 1, 1890); "Betty's Finish" (Boston Museum, December 29, 1890); "Pamela's Prodigy" (London: Royal Court Theatre, October 21, 1891); "A Modern Match" (New York: Union Square Theatre, March 14, 1892. Later played by the Kendalsas "Marriage"); "The Masked Ball," from the French of Bisson (New York: Palmer's Theatre, October 3, 1892); "The Harvest," afterwards used in "The Moth and the Flame" (Theatre of Arts and Letters, New York: Fifth Avenue Theatre, January 26, 1893); "April Weather" (Chicago: Opera House, May 29, 1893); "A Shattered Idol," from the French of Balzac, "Old Goriot" (St. Paul, Minn.: Globe Theatre, July 31, 1893); "The Social Swim," adapted from the French of Sardou (New York: Harlem Opera House, September 22, 1893); "An American Duchess," from the French of Lavadan (New York: Lyceum Theatre, November 20, 1893); "Mrs. Grundy, Jun.," from the French, (1894); "Gossip," from the French of Claretie, in collaboration with Leo Ditrichstein (New York: Palmer's Theatre, March 11, 1895); "His Grace de Grammont" (Brooklyn: Park Theatre, September 11, 1895); "Mistress Betty" (New York: Garrick Theatre, October 15, 1895); "Bohemia," from the French (New York: Empire Theatre, March 9, 1896); "The Liar," from the French of Bisson (New York: Hoyt's Theatre, September 2, 1896); "A Superfluous Husband," adapted from the German, with Leo Ditrichstein (New York: Miner's Fifth Avenue Theatre, January 4, 1897); "The Moth and the Flame" (New York: Lyceum Theatre, April 11, 1898); "The Head of the Family," adapted from the German, with Leo Ditrichstein (New York: Knickerbocker Theatre, December 6, 1898); "Nathan Hale" (New York: Knickerbocker Theatre, January 2, 1899, having been given in Chicago the previous January); "Barbara Frietchie" (New York: Criterion Theatre, October 24, 1899); "The Cowboy and the Lady" (New York: Knickerbocker Theatre, December 25, 1899); "Sapho," from the French of Daudet (New York: Wallack's Theatre, February 16, 1900); "The Climbers" (New York: Bijou Theatre, January 21, 1901); "Lovers' Lane" (New York: Manhattan Theatre, February 6, 1901); "Captain Jinks of the Horse Marines" (New York: Garrick Theatre, February 4, 1901); "The Last of the Dandies" (London, October 24, 1901); "The Way of the World" (New York: Hammerstein's Victoria, November 4, 1901); "The Girl and the Judge" (New York: Lyceum Theatre, December 4, 1901); "The Stubbornness of Geraldine" (New York: Garrick Theatre, November 3, 1902); "The Girl with the Green Eyes" (New York: Savoy Theatre, December 25, 1902); "The Bird in the Cage" (New York: Bijou Theatre, January 12, 1903); "Her Own Way" (New York: Garrick Theatre, September 28, 1903); "Algy" (Chicago: Garrick Theatre, October 4, 1903); "Major Andre" (New York: Savoy Theatre, November 11, 1903); "Glad of It" (New York: Savoy Theatre, December 28, 1903); "The Frisky Mrs. Johnson" (New York: Garrick Theatre, May 16, 1904); "The Coronet of a Duchess" (New York: Garrick Theatre, September 21, 1904); "Granny" (New York: Lyceum Theatre, October 24, 1904); "Cousin Billy," adapted from the French (New York: Criterion Theatre, January 2, 1905); "The Woman in the Case" (New York: Herald Square Theatre, January 30, 1905); "Her Great Match" (New York:
Langdon Mitchell

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

Eugene Walter

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

David Belasco

Born, San Francisco, Cal., July 25, 1853. A complete chronology of Mr. Belasco's plays is to be found in the Winter biography. Here are only listed those plays written after his arrival in New York. The list does not include the plays presented by him merely in the capacity as manager. "May Blossom" (New York: Madison Square Theatre, April 12, 1884); "Valerie," from Sardou (New York: Wallack's Theatre, February 15, 1886); "Baron Rudolph," with Bronson Howard (New York: Fourteenth Street Theatre, October 24, 1887); "The Wife," with Henry DeMille (New York: Lyceum Theatre, November 1, 1887); "Lord Chumley," with Henry DeMille (New York: Lyceum Theatre, August 21, 1888); "The Charity Ball," with Henry DeMille (New York: Lyceum Theatre, November 19, 1889); "Men and
Women," with Henry DeMille (New York: Proctor's 23rd Street Theatre, October 21, 1890); "Miss Helyett," from the French (New York: Star Theatre, November 3, 1891); "The Girl I Left Behind Me," with Franklyn Fyles (New York: Empire Theatre, January 25, 1893); "The Younger Son," from the German (New York: Empire Theatre, October 24, 1893); "The Heart of Maryland" (New York: Herald Square Theatre, October 22, 1895); "Zaza," from the French of Berton and Simon (New York: Garrick Theatre, January 8, 1899); "Naughty Anthony" (New York: Herald Square Theatre, January 8, 1900); "Madame Butterfly," from the novel by John Luther Long (New York: Herald Square Theatre, March 5, 1900); "Du Barry" (New York: Criterion Theatre, December 25, 1901); "The Darling of the Gods" (New York: Belasco Theatre, now the Republic, December 3, 1902); "Sweet Kitty Bellairs," from a novel by the Edgertons (New York: Belasco Theatre, now the Republic, December 8, 1903); "Adrea," with John Luther Long (Belasco Theatre, New York, now the Republic, January 11, 1905); "The Girl of the Golden West" (New York: Belasco Theatre, now the Republic, November 14, 1905); "The Rose of the Rancho," with Richard Walton Tully (New York: Belasco Theatre, now the Republic, November 27, 1906); "A Grand Army Man," in collaboration (New York: Stuyvesant Theatre, now the Belasco, October 16, 1907); "The Lily," from the French of Wolff and Leroux (New York: Stuyvesant Theatre, now the Belasco, December 23, 1909); "The Return of Peter Grimm" (New York: Belasco Theatre, January 2, 1911); "The Secret," from the French of Henry Bernstein (New York: Belasco Theatre, December 23, 1913); "Van Der Decken" (Wilmington, Del.: The Playhouse, December 12, 1915.) This list represents only a small part of Mr. Belasco's activities.

End of the Project Gutenberg EBook of Representative Plays by American Dramatists: 1856-1911: Introduction and Bibliography, by Montrose J. Moses

*** END OF THIS PROJECT GUTENBERG EBOOK AMERICAN PLAYS 3 ***

****** This file should be named 12038.txt or 12038.zip ******

This and all associated files of various formats will be found in:
    http://www.gutenberg.net/1/2/0/3/12038/

Produced by David Starner and the Online Distributed Proofreading Team

Updated editions will replace the previous one--the old editions will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and
research. They may be modified and printed and given away—you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at http://gutenberg.net/license).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.
1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.net

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.net),
you must, at no additional cost, fee or expense to the user, provide a
copy, a means of exporting a copy, or a means of obtaining a copy upon
request, of the work in its original "Plain Vanilla ASCII" or other
form. Any alternate format must include the full Project Gutenberg-tm
License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying,
performing, copying or distributing any Project Gutenberg-tm works
unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing
access to or distributing Project Gutenberg-tm electronic works provided
that

- You pay a royalty fee of 20% of the gross profits you derive from
  the use of Project Gutenberg-tm works calculated using the method
  you already use to calculate your applicable taxes. The fee is
  owed to the owner of the Project Gutenberg-tm trademark, but he
  has agreed to donate royalties under this paragraph to the
  Project Gutenberg Literary Archive Foundation. Royalty payments
  must be paid within 60 days following each date on which you
  prepare (or are legally required to prepare) your periodic tax
  returns. Royalty payments should be clearly marked as such and
  sent to the Project Gutenberg Literary Archive Foundation at the
  address specified in Section 4, "Information about donations to
  the Project Gutenberg Literary Archive Foundation."

- You provide a full refund of any money paid by a user who notifies
  you in writing (or by e-mail) within 30 days of receipt that s/he
  does not agree to the terms of the full Project Gutenberg-tm
  License. You must require such a user to return or
  destroy all copies of the works possessed in a physical medium
  and discontinue all use of and all access to other copies of
  Project Gutenberg-tm works.

- You provide, in accordance with paragraph 1.F.3, a full refund of any
  money paid for a work or a replacement copy, if a defect in the
  electronic work is discovered and reported to you within 90 days
  of receipt of the work.

- You comply with all other terms of this agreement for free
  distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm
electronic work or group of works on different terms than are set
forth in this agreement, you must obtain permission in writing from
both the Project Gutenberg Literary Archive Foundation and Michael
Hart, the owner of the Project Gutenberg-tm trademark. Contact the
Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable
effort to identify, do copyright research on, transcribe and proofread
public domain works in creating the Project Gutenberg-tm
collection. Despite these efforts, Project Gutenberg-tm electronic
works, and the medium on which they may be stored, may contain
"Defects," such as, but not limited to, incomplete, inaccurate or
corrupt data, transcription errors, a copyright or other intellectual
property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of
electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at http://www.pglaf.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at http://pglaf.org/fundraising. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at http://pglaf.org

For additional contact information:
Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations ($1 to $5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any
particular state visit http://pglaf.org

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including including checks, online payments and credit card donations. To donate, please visit: http://pglaf.org/donate

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Each eBook is in a subdirectory of the same number as the eBook's eBook number, often in several formats including plain vanilla ASCII, compressed (zipped), HTML and others.

Corrected EDITIONS of our eBooks replace the old file and take over the old filename and etext number. The replaced older file is renamed. VERSIONS based on separate sources are treated as new eBooks receiving new filenames and etext numbers.

Most people start at our Web site which has the main PG search facility:

   http://www.gutenberg.net

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.

EBooks posted prior to November 2003, with eBook numbers BELOW #10000, are filed in directories based on their release date. If you want to download any of these eBooks directly, rather than using the regular search system you may utilize the following addresses and just download by the etext year. For example:

   http://www.gutenberg.net/etext06

(Or /etext 05, 04, 03, 02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90)
EBooks posted since November 2003, with etext numbers OVER #10000, are filed in a different way. The year of a release date is no longer part of the directory path. The path is based on the etext number (which is identical to the filename). The path to the file is made up of single digits corresponding to all but the last digit in the filename. For example an eBook of filename 10234 would be found at:

http://www.gutenberg.net/1/0/2/3/10234

or filename 24689 would be found at:
   http://www.gutenberg.net/2/4/6/8/24689

An alternative method of locating eBooks:
   http://www.gutenberg.net/GUTINDEX.ALL