

PRINCETON UNIVERSITY LIBRARY

DEPARTMENT OF RARE BOOKS AND SPECIAL
COLLECTIONS

Exhibitions Catalogues

Number 16.

FIFTY YEARS OF AMERICAN DRAMA

1900 -- 1950

C A T A L O G U E

Of the Exhibition Held in the Library
of Princeton University

October 15 - December 1, 1955

**

and Notes on Related Exhibitions

AMATEUR THEATER GROUPS IN PRINCETON

SUMMER THEATER U.S.A., 1955

INTRODUCTION TO THE CHINESE DRAMA

THE THEATER THROUGH THE AGES

Princeton

1955

FIFTY YEARS OF AMERICAN DRAMA 1900 - - 1950

FIFTY YEARS OF
AMERICAN DRAMA
1900 - 1950



AN EXHIBITION
IN
PRINCETON
UNIVERSITY
LIBRARY

OCT. 15 -
DEC. 1, 1955

MON - THUR SAT.
9AM - 5PM
SUN - MATINEE
2 - 5 P.M.

FIFTY YEARS
OF
AMERICAN
DRAMA
1900 - 1950

AN
EXHIBITION
IN THE
PRINCETON
UNIVERSITY
LIBRARY



FIFTY YEARS OF AMERICAN DRAMA

1900 = 1950

CRITICS and chroniclers of American literature all seem to agree that the American drama of the 19th century was a "make-believe and largely artificial drama," whereas the drama that began to develop about 1900 and that has flourished in the United States between 1920 and the present day is "infinitely more genuine and grown-up." The drama of the 19th century, still bound to a theatrical tradition that tolerated no bold departure from long established artistic and moral stereotypes, can in no sense, they say, be treated as a major department of American literature, while the plays written during the last forty years or so can now invite comparison with the efforts of contemporary novelists, essayists and poets. Words like "awakening," "coming of age," "long-delayed maturing" are commonly used to characterize the great change that has occurred in fifty years, the "revolution" that has enabled American drama to take its place among the theaters of the world.

The present exhibition is an attempt to review some aspects of American dramatic achievement in the first half of the 20th century. The vantage point is the year 1955, which marks, incidentally, the 40th anniversary of the establishment of The Provincetown Players, one of the significant milestones in the development of the modern American drama. The theme is "the serious drama," the art and craft of playwriting as practised by American writers. Since it is not intended as a survey of the stage in the United States, the exhibition omits the many significant productions or adaptations of plays by European authors; and since it is not a review of public taste, it also omits many types of popular entertainment which of course form part of the broader story of the theater in America.

As its starting-point the exhibition recalls characteristic examples of the "theatricalism" of the early 1900's—plays by Clyde Fitch, David Belasco, William Gillette and others—in which the dramatist's art was limited largely to the exploitation of the actor and of stage machinery. The period before World War I is also represented by writers such as William Vaughn Moody, Eugene Walter, Langdon Mitchell and Percy MacKaye, whose plays foreshadowed future developments by putting the skills and the mechanics of the theater

to more functional use or by utilizing new themes and materials.

After this backward glance the exhibition then concerns itself with various aspects of the "flowering" of the drama in the Twenties, Thirties and Forties. The best works of this period are organic units in which the theatrical components—setting, actors, dialogue, situation and symbol—are all employed to elucidate a theme. Whereas the earlier plays appear today only superficially true to life, those of the more recent period are more real in their characters, situations and action. In a section called "From Romance to Reality" writers like Laurence Stallings, Sidney Howard, George Kelly, Philip Barry, Clifford Odets and Arthur Miller take their place. Eugene O'Neill, too, inevitably occupies a dominant place here, as he does in the next section of the exhibition concerning the increasing use of "expressionism" and symbol in the presentation of dramatic narrative by such men as Elmer Rice, John Howard Lawson, Thornton Wilder and Tennessee Williams.

The use of American "folk" material in serious plays, for something more than comic relief or pure local color, is another aspect of recent American drama represented in the exhibition by the work of Hatcher Hughes, Lulu Vollmer, Paul Green, Lynn Riggs and others. Finally, the vital current of specifically "American comedy," as distinguished from the traditional European "comedy of manners," is indicated in a series of plays connected with names like George S. Kaufman, Edna Ferber, Moss Hart, Morrie Ryskind, Marc Connelly and George Abbott.

Any historical survey of the drama—book, lecture or exhibition—inevitably lacks the direct impact of actors and stage, and can only suggest or evoke the living theater. The present exhibition has had to tell its story largely through printed texts, photographs, and such ephemeral theatrical material as programs, promptbooks and playbills. While evoking fifty years of American drama, the exhibition also aims to suggest the varied materials for theatrical history to be found in the Library's collections. In addition to printed items and photographs, a special effort has been made to include original manuscript source material. Notable here are manuscripts of plays by Eugene O'Neill, presented by him to the Library in 1943; selections from the correspondence of the stage director William Seymour (whose collection, presented by his five children in 1936, forms the cornerstone of Princeton's theater resources); and items from the papers of the producer George Tyler, acquired in 1941. Sources for theatrical history are not, however, limited to collections specifically labelled as such; with this fact in mind, other manuscripts bearing on the theater have been assembled from such quarries as

the papers of Booth Tarkington, Ridgely Torrence, and F. Scott Fitzgerald—all preserved in the Princeton Library. Donald M. Oenslager, distinguished contemporary scene designer and professor at Yale University, has kindly lent stage models and sketches to supplement the display.

The exhibition "Fifty Years of American Drama" (the title and theme of which have been borrowed from a recent book by Professor Alan S. Downer), coincides with the beginning of a series of University Lectures (which will extend through the academic year) devoted to the American drama and theater since 1916. The introductory lecture by Walter Kerr is to be given on October 27th. It also coincides with the plans of several Princeton theater groups to revive important American plays of the past half century. As a further contribution to these efforts, the Library has arranged complementary displays in several parts of the building. In the Princetoniana Room, adjoining the gallery on the Main Floor, a summary of the recent activity of a dozen amateur theater groups in Princeton, both town and gown, is on view. Evidence of dramatic activity and taste throughout the country is provided by the display of 1955 American summer theater material presented in the Theatre Collection (2nd Floor). Finally, as a reminder that the Library's interests and resources are not limited to the modern American theater, a display adjacent to the Gest Oriental Library (2nd Floor), is devoted to the Chinese theater, while prints from several centuries and countries, with the theater as the theme, constitute an exhibition in the Graphic Arts Room (2nd Floor).

TABLE OF CONTENTS

Foreword

I	AMERICAN DRAMA: 1900-1950	1
II	THEATRICALISM OF THE EARLY 1900'S	5
III	HERALDS OF THE FUTURE	13
IV	FROM ROMANCE TO REALITY	18
V	SYMBOLIC TECHNIQUES	30
VI	FOLK DRAMA	35
VII	AMERICAN COMEDY	41
VIII	MATERIALS ON THE AMERICAN DRAMA FROM THE LIBRARY'S MANUSCRIPTS COLLECTIONS	48
IX	STAGE DESIGN	54

* * *

	AMATEUR THEATER GROUPS IN PRINCETON	55
	SUMMER THEATER, U. S. A., 1955	63
	INTRODUCTION TO THE CHINESE DRAMA	66
	THEATER THROUGH THE AGES	78

Foreword

The exhibition, "Fifty Years of American Drama, 1900-1950," followed the general plan and scheme of Professor Alan S. Downer's book of the same title (Chicago, Regnery, 1951; 35701.308). The explanatory "captions," transcribed in this catalogue, are based to a large extent on Prof. Downer's book and on the standard reference works by Thomas H. Dickinson, Joseph Wood Krutch and others. The pertinent chapters in Spiller, Thorp, Johnson and Canby, LITERARY HISTORY OF THE UNITED STATES, were especially useful.

The printed books used in the display came both from the Rare Books collection and the general collection; the manuscripts were from the Manuscripts Division; the programs, prompt-books, pictures and other theatrical ephemera came from the Theater Collection.

The exhibition was arranged by members of the Department of Rare Books and Special Collections, who also compiled the commentary here placed on record for reference: H. C. Rice, Jr., Alexander D. Wainwright, Julie Hudson, and Alexander Clark.

The present catalogue also includes notes on four concurrent and complementary displays: "Summer Theater, U. S. A., 1955," arranged by Mrs. S. Wever in the Theater Collection; "Amateur Theater Groups in Princeton," arranged by Miss Hildegard O. Rose in the Princetoniana Room; "Introduction to the Chinese Drama," arranged by Mr. Shih-Kang Tung in the Gest Oriental Library; and "The Theater through the Ages," arranged by Mr. Gillett G. Griffin in the Graphic Arts Collection.

H. C. R., Jr.

I. AMERICAN DRAMA: 1900 - 1950

The American drama of 1900 was unashamedly simple - frank melodrama, sheer theatrical trickery, bold action for action's sake. Yet within the short span of fifty years - from 1900 to 1950 - it moved from the boisterous clichés of light melodrama to a serious art form of true American origin and inspiration.

This "revolution" and "coming of age" of the American drama during the past half century is the theme of the present exhibition.

As a starting-point (or conclusion), the material in the introductory case recalled the figures of the actor-producer, JAMES O'NEILL (1849-1920) and of his son, the playwright EUGENE O'NEILL (1888-1953).

The contrasting careers of this father and son neatly summarize the change that took place in the American drama during their lives. Eugene O'Neill's plays are characteristically modern and American; the phenomenally successful play MONTE CRISTO, which James O'Neill adapted and played for decades, is not in the least "modern," and only in a very limited sense American.

Cf. illustrated article [by H. C. Rice, Jr.] summarizing this case: "A Moving Chapter in the Coming-of-Age of the American Drama." Princeton Athletic News. Vol. 23, No. 5 (Nov. 12, 1955) pp. [13]-[14], 44. Bound into this catalogue.

1. JAMES O'NEILL IN "MONTE CRISTO"

MONTE CRISTO, although foreign in almost every aspect of its origin was so completely associated with the personality of James O'Neill,

who played the leading role for more than twenty years, that the play and the man have become fused, in the history of the American theater, as an entity. So successful was O'Neill in the role of Dantès, that the public refused to support him in any other production. The line, "The world is mine!" and the dramatic vengeance conveyed in the words, "One, two, three," became nationally famous.

- 1-A. J. B. Russak, ed. MONTE CRISTO BY CHARLES ~~FEYCHER~~^{FEYCHER} AS PLAYED BY JAMES O'NEILL & OTHER PLAYS...Princeton, Princeton University Press, 1941. "America's Lost Plays," Vol. XVI. [35881.795]

The text of MONTE CRISTO, pp. [1]-70, is printed from "the James O'Neill working copy", presented to the Museum of the City of New York by his son Eugene O'Neill. Opened to pp. 38-39, last scene of Act II: "The world is mine!"

- 1-B. Program, Grand Opera House, New York, week commencing November 20, 1893, "The Eminent Romantic Actor, James O'Neill in His Masterpiece, 'Monte Cristo,' under the management of William F. Connor." Program pasted on page from scrapbook, which also includes clipped wood engraving of James O'Neill from oil portrait by Kenyon Cox, 1895. [Th]
- 1-C. James O'Neill. Photograph, November 1888, by Falk, 949 Broadway, New York. [Th]
- 1-D. James O'Neill to William Seymour. New London, September 3, 189-. A.l.s. Letterhead has vignette of James O'Neill as Fontenelle, "America's Great Romantic Actor." [William Seymour correspondence, Mss Division]

2. Eugene O'Neill to George Tyler, Provincetown, Mass., December 9, 1920. Typed l.s. [George Tyler papers. Mss Div.]

"THROW EVERYTHING OVERBOARD - ALL PRECEDENT,
ALL EXISTING DOGMAS....."

In 1920, the year of James O'Neill's death, the producer George Tyler suggested to Eugene O'Neill that he might prepare a new stage version of MONTE CRISTO, the play that had made the elder O'Neill famous.

Eugene O'Neill's reaction to Tyler's "Monte Cristo" idea is set forth in this letter - an eloquent statement of O'Neill's own artistic credo, as well as a touching legacy from his father. The letter was written at a time when O'Neill had just completed THE EMPEROR JONES, when BEYOND THE HORIZON was having difficulties in Chicago, and when he was looking for a producer for THE STRAW.

Cf. Marguerite McAneny, "Eleven Manuscripts of Eugene O'Neill," PRINCETON UNIVERSITY LIBRARY CHRONICLE, IV, Nos. 2/3 (February/April, 1943, pp. 86-89).

3. Preliminary draft and manuscript of Eugene O'Neill's THE EMPEROR JONES (1920). [Mss Div.]

The original title, as shown in the draft, was "The Silver Bullet." The complete play is written on both sides of the three sheets shown. The final page is dated: "Peaked Hill Bar - P'town [Provincetown] Oct. 2, 1920." THE EMPEROR JONES was first performed at The Provincetown Playhouse, Macdougall Street, New York City, November 1, 1920. Its first appearance in printed form was in THEATER ARTS MAGAZINE, January 1921 (Vol. V, No. 1)

The manuscript of THE EMPEROR JONES is one of a group of eleven such manuscripts presented by O'Neill to the Princeton Library in 1943. Others were shown in a case in the center of the gallery. Cf. Nos. 18-A, 59.

Eugene O'Neill entered Princeton as a freshman with the Class of 1910, but did not complete his course.

2-A Program for first performance of THE EMPEROR JONES, The Provincetown Players, 133 Macdougall Street, New York, Seventh Season (1920-1921), The First Bill, Four Weeks, November 1-28, 1920. [Th]

2-B. Photograph of Eugene O'Neill, 1921. [Th]

II. THEATRICALISM OF THE EARLY 1900'S

In his Commencement oration, "The Need of Imagination in the Drama of Today," delivered at Harvard in 1897, Percy MacKaye maintained that the chief purpose of the successful dramatists of that day was

"to keep the spectator in a state of excited expectancy, to draw from the audience the same breathless attention which they would bestow upon a runaway accident or an escaping thief, to appeal, in short, not to the imaginations of men, but to their nervous systems...."

An examination of the successful American plays of about 1900 shows that all of them were shaped to the talents of the actor and designed to exploit the possibilities of the physical theater. Playwrights were intent upon providing leading actors with roles which would exploit their idiosyncracies, rather than with the creation of memorable and truthful characters. The plots and themes usually hinged upon old melodramatic tricks or upon sensational stage devices. Even when the plays attempted to use realistic settings or to broach thought-provoking ideas, the reality was only a device and not an organic part of the basic theme.

4. BARBARA FRIETCHIE: THE COWBOY AND THE LADY: by Clyde Fitch.

These two plays by Clyde Fitch were both running in New York in January 1900. Like the other works of the prolific Fitch, each was designed to display the abilities of famous actors: Julia Marlowe in BARBARA FRIETCHIE, Nat C. Goodwin and Maxine Elliott in THE COWBOY AND THE LADY, just as his earlier BEAU BRUMMEL [see below] was tailored to fit the "romantic genius" of Richard Mansfield.

Clyde Fitch (1865-1909), who wrote some sixty plays in twenty years, was a spectacular figure in the international theater of the early 1900's and was often considered by his contemporaries as "The Great American Dramatist."

- 4-A. Souvenir Program, "Julia Marlowe as Barbara Frietchie, The Fræderick Girl, in the New American Play by Clyde Fitch," New York, R. H. Russell, publisher, 1900. [Th]
- 4-B. Program, "The Cowboy and the Lady," Knickerbocker Theater, New York, January 9, 1900 [Th]
- 5. Clyde Fitch. BEAU BRUMMEL. A PLAY IN FOUR ACTS. WRITTEN FOR RICHARD MANSFIELD. New York, John Lane. 1908. Edition with photograph of Mansfield in title role on cover. [3740.4.315]
- 5-A. Photographs of Richard Mansfield as Beau Brummel. [Th]
- 5-B. Programs, BEAU BRUMMEL, with Richard Mansfield; Garden Theater, 1899; Tremont Theater, Boston, week of February 22, 1897. [Th]
- 6. Booth Tarkington, MONSIEUR BEAUCAIRE.

MONSIEUR BEAUCAIRE first produced in Philadelphia on October 7, 1901 with Richard Mansfield in the title role, marked the beginning of Booth Tarkington's long association with the American theater. It was based on a story of the same title which first appeared in McCLURE'S MAGAZINE (Dec. 1899/January 1900), written, as Tarkington later said, "in the fashion of the time" when "a romanticism somewhat sentimental" was the style. The title is reminiscent of Clyde Fitch's BEAU BRUMMEL (1890), which had provided Richard Mansfield with one of his great successes.

MONSIEUR BEAUCAIRE was more popular on the road than it was in New York, and was even more successful abroad where Lewis Waller toured England and the Continent in it for several years. Tarkington's play eventually provided British and American companies with operettas, Rudolph Valentino and Bob Hope with movies, while the book on which it is based has never been out of print.

While a student at Princeton (Class of 1893) Tarkington wrote and produced the Triangle Club Show, "The Honourable Julius Caesar."

- 6-A Original manuscript of Tarkington's MONSIEUR BEAU-CAIRE. [Tarkington Papers, Mss. Div.]
 - 6-B. Mansfield as Monsieur Beaucaire. Reproduction of a drawing by John Cecil Clay, in William Winter, ed., LIFE AND ART OF RICHARD MANSFIELD, WITH SELECTIONS FROM HIS LETTERS, New York, Moffat, Yard & Co., 1910, Vol. II, opp. p. 150 [35702.612.97 Vol. 2]
 - 6-C. Programs of MONSIEUR BEAUCAIRE: English Opera House, Indianapolis, May 2-3 [year?]; performance at Windsor Castle, November 19, 1904. [Tarkington Papers]
7. Clyde Fitch. THE GIRL WITH THE GREEN EYES; THE CITY.

THE GIRL WITH THE GREEN EYES (1902) - starring Clara Bloodgood - and THE CITY (1909) - the author's last play - are generally considered Clyde Fitch's best "social comedies." The former, based on the theme of a jealous woman whose suspicious nature nearly wrecks her marriage, seems artificial today - devised to amuse, excite and move, but not to trouble an audience. In THE CITY Fitch treats a twentieth-century phenomenon, the increasing desertion of the American Village for the American metropolis and the effect of the shift on human character, but even here the endless complications of the plot recall the old popular melodrama.

- 7-A. Clyde Fitch. THE GIRL WITH THE GREEN EYES. New York, Macmillan, 1905. [3740.4.399]
- 7-B. Program, THE GIRL WITH THE GREEN EYES, Savoy Theater, New York, n. d. [Th]
- 7-C. Program (illustrated), THE CITY, "Clyde Fitch's Greatest Play," Lyric Theater, New York, December 22, 1909. [Th]

8. Edward Sheldon. THE NIGGER

Edward Sheldon (1886-1946) centered many of his plots on conflicts or problems of real contemporary concern, such as that of the relationship of whites and negroes in his THE NIGGER (1909).

"In spite of a vein of high seriousness, this play is nothing more than a race melodrama with arranged situations. The play makes no pretense to uncover the qualities of the chief characters concerned, nor does the situation ever rise to high significance or thrilling appeal. A governor-elect about to be inaugurated and to be married learns that he has negro blood in his veins. He resigns his office and gives up the woman he loves. Practically the entire fabric of the play lies in this field of external action."

-- Thomas H. Dickinson

- 8-A. Edward Sheldon. THE NIGGER. AN AMERICAN PLAY IN THREE ACTS. New York, Macmillan, 1910. [3927.72.367]
- 8-B. Program, The New Theatre, New York, January 4, 1910; pictures of the play ("Act I--The Lynchers demand their prey from the sheriff). [Th, Scrapbook (Brewington), No. LXXII]

9. David Belasco.

David Belasco (1853-1931) had a hand in some seventy-five plays during his long career, extending from the 1870's to the 1920's. He was a master of the theater, and probably contributed more than any producer of his time to the mechanical perfection of the modern stage. His contributions to stagecraft, although realistic in theory, were, like his plays, essentially romantic in effect.

- A. Photograph of David Belasco (1853-1931). [Th]
- B. Glen Hughes and George Savage, eds., **THE HEART OF MARYLAND AND OTHER PLAYS BY DAVID BELASCO**. Princeton, Princeton University Press, 1941. "America's Lost Plays," Vol. XVIII. [3624.96.344]

Opened to the "property plot" for Belasco's **THE HEART OF MARYLAND** (1895) - characteristic of his meticulous attention to realistic detail in his settings.

- C. David Belasco. **SIX PLAYS...with introduction by The Author and Notes by Montrose J. Moses**. Boston, Little Brown, 1928. [3624.96.1928]

Opened to illustration of scene from **MADAME BUTTERFLY**, facing p. 30.

The play **MADAME BUTTERFLY**, dramatized by David Belasco from a novelette by John Luther Long (and later to be made into an opera by the Italian composer Puccini, as was also Belasco's **THE GIRL OF THE GOLDEN WEST**), was first performed in 1900 with great success.

MADAME BUTTERFLY is the tragic story of a little Japanese girl who makes the mistake of falling in love with an American naval officer, whose marriage to an American girl brings about Cho-Cho-San's suicide.

"Considered as dramatic art, MADAME BUTTERFLY is an example of complete theatricalism, creating emotional pleasure for its audiences out of an unreal situation with stereotyped characters and a setting, exotic in the sense that it has been made to look, superficially, unfamiliar. Its effect is instantaneous and temporary. There is nothing in it to trouble the spectator with serious questions about human nature, ethics, morality, or even the more obvious problems of prostitution and race relations."

-- Alan S. Downer

- D. Program, THE GIRL OF THE GOLDEN WEST. Majestic Theater, December 6, 1906; pictures of the play (clipped magazine illustrations). [Th, Scrapbook No. CCXV]

THE GIRL OF THE GOLDEN WEST (1905) was one of a long series of successful plays by the author-producer David Belasco. The kind of sensation that Belasco and his audiences delighted in - an almost unendurable moment of suspense ended by an unforeseeable shock - is well exemplified in the climactic scene of this play: The hero, a wounded fugitive, has been hidden in a loft by "The Girl." She then attempts to convince the pursuing sheriff that his quarry is not there, engaging him in a game of cards to prove her nonchalance. The game is played in great detail, slow move after slow move, until, as the final play is reached and the sheriff is about to depart convinced, a drop of blood falls from the loft upon the card in his extended hand!

10. BEN-HUR

William Young's dramatization of Lew Wallace's popular early Christian novel BEN-HUR, produced in 1899, held the stage for three years before becoming a preennial of the stock companies - and, later on, of the movies.

The mechanical ingenuity of its chariot race scene was one of its great attractions.

- A. Program, Broadway Theater, New York, Week of April 2, 1900.
- B. Souvenir Album of BEN-HUR, with scenes from the play, ca. 1900 [Th]

11. ARIZONA

Augustus Thomas's most popular work - produced in 1900 - was a skilful melodrama set against a southwestern backdrop.

The dramatic career of Augustus Thomas (1859-1934) began in the middle Seventies and continued without interruption for half a century. As early as 1891, in ALABAMA, this prolific writer was interested in the externals of the American scene.

Later on in his career Thomas showed that he could dramatize ideas as well as present physical clash, especially in THE WITCHING HOUR (1907) and AS A MAN THINKS (1911).

- A. Programs and pictures of the play. [Th, Scrapbook No. CLIX]

12. SHERLOCK HOLMES

The actor William Gillette (1855-1937) scored one of his most enduring successes in his dramatic adaptation of Conan Doyle's hero, first produced on the stage in 1899. It was also in the role of Sherlock Holmes that Gillette made his farewell to the stage in 1929-1932.

The play was admirably devised for William Gillette's own talents and mode of acting, so that for a generation or so the hero and the actor were inseparable in the public's mind. The play also provides numerous examples of the most skillful theatrical trickery: for example, the darkened stage at the end of Act III with only the red glow of the detective's cigar visible.

- A. Program, Garrick Theater, New York, ca. 1900 [Th]
- B. Souvenir booklet, illustrated, "William Gillette in Sherlock Holmes as Produced at the Garrick Theater, New York," N. Y., R. H. Russell, publisher, 1900. [Th]
- C. Typescript of the play SHERLOCK HOLMES, acting version, ca. 1930. [Th]
- D. Printed announcement, "farewell to the Stage." William Gillette in His Famous Creation 'Sherlock Holmes'. Seasons 1929-1930, 1931-1932. With a sketch of Gillette in the role of Holmes, by Frederic Dorr Steele. [Th]
- E. Broadside/poster, reproducing in facsimile letters of tribute to Gillette on the occasion of his farewell to the stage in the role of Sherlock Holmes. Sketch of Gillette by Frederic Dorr Steele. [Th]
- F. Photograph of Gillette as Sherlock Holmes, ca. 1930. [Th]

III. HERALDS OF THE FUTURE

Although 19th century "theatricalism" still dominated American play writing in the early 1900's there was nevertheless a new vitality discernible in the work of several writers who - retrospectively - appear as "heralds of the future."

The examples shown here - by William Vaughn Moody, Eugene Walter Landgon Mitchell and Percy MacKaye - show the same theatrical dexterity characteristic of Fitch, Sheldon and Belasco, but they do more than simply exploit the theater by putting its skills and mechanics to further use. By closer attention to the literary values of the dialogue, a recognition of the symbolic value of inanimate objects, greater honesty in characterization, or a resort to unconventional materials, these plays in different ways point to the future.

Stimulated in part by such native forces, and by the experimental European theater, American drama gradually acquired social responsibility and seriousness, a surer grasp of psychological and spiritual realities.

13. THE SCARECROW, OR THE GLASS OF TRUTH: A TRAGEDY OF THE LUDICROUS, by Percy MacKaye, was first produced by the Harvard Dramatic Club in December 1909, and later in New York at the Garrick Theater in 1911. Although the play is derived from Nathaniel Hawthorne's tale "Feathertop," MacKaye, in the preface to the printed text of his work, explains at some length how he has merely used the tale as a starting point for a wider development.

Among other things, Percy MacKaye, in this play demonstrated that subjects were at hand in American folk history and legend that could be converted into exciting drama without appealing to sentimentality or melodrama. This was a lesson of great profit to the playwrights of later decades.

THE SCARECROW is generally considered the most successful of the plays of the indefatigable experimenter Percy MacKaye (b. 1875), himself the son of another experimenter and man of the theater, Steele MacKaye (1842-1894). The work of Percy MacKaye symbolizes the whole course of American drama during his generation. His works include some fifteen volumes of plays, four volumes of operas, twelve volumes of masques and community dramas, as well as several volumes of essays on the civic theater and social ideals. Although much of this work falls outside the realm of "successful Broadway theater", MacKaye remains a vital influence in the past fifty years of American drama.

- A. Percy MacKaye. THE SCARECROW OR THE CLASS OF TRUTH. A TRAGEDY OF THE LUDICROUS. New York, 1908. Presentation copy from the author to Alfred A. Knopf. [Ex3839.6.381.11]
- B. Percy MacKaye, POEMS AND PLAYS. New York, Macmillan, 1916. Volume II. Opened to the preface of "THE SCARECROW." [3839.6.1916 Vol. 2]
- C. Program, THE SCARECROW, Garrick Theater, New York, January 18, 1911. [Th]
- D. Program, THE SCARECROW, Theater de Lys, June 16, 1953. Cover design reproduces cover of the first performance of the play, Boston, Jordan Hall, by Harvard Dramatic Club, December 7/9, 1909. [Th]

14. THE GREAT DIVIDE by William Vaughn Moody.

THE GREAT DIVIDE (1906), by William Vaughn Moody, begins with a highly theatrical situation: A young New England woman, on a Western trip, left alone in the great plains, is come upon by a group of drunken ruffians. As a means of escape she offers herself to the best of the pack if he will protect her from the others. But this melodramatic situation is merely the starting point for Moody's development of a theme of universal significance. The "Great Divide" becomes not simply the mountain range that stands between the civilized attitude towards woman and the more primitive. It is not so much a Continental Divide as a conventional one, it is not between man and woman, but between ways of life.

THE GREAT DIVIDE is one of the two prose plays by William Vaughn Moody (1869-1910) poet and college professor. THE FAITH HEALER was produced in 1909, the year before his untimely death. These plays have been characterized by Barrett H. Clark as "two signs of transition, mile-posts on the road between the make-believe and largely artificial drama of the 19th century, and the infinitely more genuine, grown-up American drama that began to develop about 1900, and flourished between 1920 and the present day....."

- A. Typescript of the first version of THE GREAT DIVIDE - then called THE SABINE WOMAN - produced at the Garrick Theater, Chicago, April 12, 1906. With author's corrections in ink. [William Vaughn Moody collection, part of Papers of Olivia Dunbar Torrence, Mss. Division]
- B. Working script (typed) of the revised version of THE GREAT DIVIDE as produced at the Princess Theater, New York, October 3, 1906. [Olivia Dunbar Torrence Papers, Mss. Div.]

- C. "Moodyana". Scrapbook with press clippings concerning THE GREAT DIVIDE. [Olivia Dunbar Torrence Papers, Mss. Division]
- D. Program, THE GREAT DIVIDE, with Margaret Anglin and Henry Miller, Princess Theater, New York, week of April 8, 1907. Clipped photographic reproduction of Margaret Anglin. [Th]
- E. William Vaughn Moody. THE GREAT DIVIDE. A PLAY IN THREE ACTS. New York, Macmillan, 1909. [3863.75.34]
- F. William Vaughn Moody. THE FAITH HEALER. A PLAY IN FOUR ACTS. Boston, & New York, Houghton Mifflin, 1909. [3863,75.33]

15. THE EASIEST WAY, by Eugene Walter

The heroine of Eugene Walter's most successful play - produced in 1909 by David Belasco - is a fallen woman who cannot be redeemed, another member of the class established for the theater by the younger Dumas in LE DEMI-MONDE and exploited in the English drama by Jones and Pinero.

"THE EASIEST WAY, considered as a whole, is not much more than an effective stage piece, but in the surface realism of its setting and the consistent underwriting of the dialogue it serves as a herald of the future."

- Alan S. Downer

- A. Program of THE EASIEST WAY, with Frances Starr, Stuyvesant Theater, New York, May 10, 1909. [Th]
- B. Printed text of play, in Burns Mantel & Garrison P. Sherwood, eds., THE BEST PLAYS OF 1909-1919, New York, Dodd Mead, 1933. pp. 1-39. [35702.175.2]

Illustration showing scene from play, facing p. 2.

16. THE NEW YORK IDEA by Langdon Mitchell.

Langdon Mitchell's THE NEW YORK IDEA, produced in 1906 with Mrs. Minnie Maddern Fiske in the leading role, remained unchallenged as high comedy until the plays of Philip Barry and S. N. Behrman began to appear in the Twenties. The success of the play stems from Mitchell's apt combination of a central theme, a sense of structure, and a sense of humor. The theme is an examination of marriage, the "New York Idea" being to take such a relationship lightly. As one of the characters declares:

"New York is bounded on the North, South, East and West by the state of Divorce...A 'Thank you ma'am.' That's what an American marriage is - a 'Thank you ma'am.' Bump - bump - You're over it and on to the next."

Mitchell's wit is always under control, never permitted to degenerate into mere gag. Like the structure it is organic to the central idea which controls the whole work. As a result of this control, and of the completely functional nature of each element involved, THE NEW YORK IDEA is one of the few enduring plays of the early 20th-century American theater.

- A. Langdon Mitchell. THE NEW YORK IDEA. A COMEDY IN FOUR ACTS. Boston, Walter Baker, 1908. [3860.8.367]

Opened, page 47, to passage quoted above.

- B. Program, Garrick Theater, Chicago, with Grace George, May 22, 23, 24. [Th]
- C. Pictures of Mrs. Fiske in THE NEW YORK IDEA. [Th., Scrapbook No. LXXI]

IV. FROM ROMANCE TO REALITY

An American drama of consequence, worthy of a place beside contemporary European drama, began to emerge after the beginning of World War I. Contributing factors to this new maturity were: the publication in 1914 of Eugene O'Neill's first plays; the beginning in 1915 of three non-commercial theater organizations - The Provincetown Players, The Washington Square Players (out of which grew The Theater Guild) and The Neighborhood Players; the development of the motion pictures which left to the legitimate theater a more critical audience; the creation of drama workshops; the establishment of municipal theaters; and the vigorous activities of little theater groups.

The tendency toward greater realism was an important aspect of the new maturity in the American drama. Settings which had heretofore mechanically reproduced "surface realism" were expanded to serve the situation and the plot. Characters became memorable in themselves, not merely vehicles of actors. The dramatic themes selected, which became the immediate concern of the audience, indicated the theater's growing seriousness of purpose and the playwright's growing awareness of his responsibility.

17. Eugene O'Neill (1888-1953)

Eugene O'Neill has been considered by many critics to be our foremost dramatist and is acknowledged to be the first American playwright to gain an international reputation. His plays have been performed in the various capitals of Europe and were, perhaps, revived more frequently in Prague and Moscow than in New York and Chicago.

O'Neill owes much to the experiences of his early days spent backstage with his father, a popular actor of romantic melodrama; to his voyages as a seaman shipping to various ports of South America, Europe and Africa; to his sojourn in a tuberculosis sanitarium where he first had the urge to write; to his study under George Pierce Baker in the famous 47 Workshop at Harvard: and to The Provincetown Players who made possible the first productions of his plays.

O'Neill's one-act plays of the sea, *ILE* (1917), *BOUND EAST FOR CARDIFF* (1916), and *THE MOON OF THE CARIBBEES* (1918) are based upon the experiences and acquaintances of his wander-years. *BEYOND THE HORIZON* (1920), in the tradition of realism, is perhaps his most nearly moving tragedy. *ALL GODS CHILLUN* (1923) deals with the hopeless marriage of a negro and a white girl. *DESIRE UNDER THE ELMS* (1924), a realistic study of a New England family, is focused upon the eternal tragedy of man and his passions. *LAZARUS LAUGHED* (1927), his most imaginative and poetic drama gives lyrical expression to the ecstasy of a group of "lost" human beings brought suddenly into contact with a man of faith. *STRANGE INTERLUDE* (1928), a Freudian melodrama in nine acts, whose great length (performance at 5:30 with a recess for dinner) and technical innovations probably accounted for the popularity of its 432 New York performances, brought to the stage subtleties which only the novel had heretofore been able to suggest.

MOURNING BECOMES ELECTRA (1931), a second trilogy modernizing the story of Agamemnon and Electra, returned to a more conventional dramatic method. *AH! WILDERNESS!* (1933) is a more gently nostalgic yet ironic comedy, while *THE ICEMAN COMETH* (1946) is a long, grotesque account of a dipsomaniac's struggles to free himself from his hopes and illusions.

- A. Eugene O'Neill. PLAYS OF EUGENE O'NEILL. Wilderness Edition. New York, Charles Scribner's Sons, 1934. 12 volumes [Ex 3879.673.1934]
- B. PROVINCETOWN PLAYS, FIRST SERIES, New York, 1916; PROVINCETOWN PLAYS, THIRD SERIES, New York 1916 [Ex 35881.736; Ex 35881.738]
- C. Eugene O'Neill. BEYOND THE HORIZON. New York, 1920. [3879.673.317]

Eugene O'Neill's grim tragedy of human frustration, BEYOND THE HORIZON (1920), was the first of his full-length plays to achieve a New York production. Critics and theater-goers praised the sincerity of his character-drawing but few gave O'Neill credit for his technical skill. The division of each act into two scenes, one indoors and one out-of-doors, was intended to suggest a tide-like rhythm in the lives of the characters. O'Neill said: "If I had wanted to I could have laid the whole play in the farm interior and made it tight as a drum à la Pintero... I should imagine the symbolism I intended to convey by the alternating scenes would be apparent even from a glance at the program."

18. Eugene O'Neill, ANNA CHRISTIE.

ANNA CHRISTIE (1921), the outgrowth of an earlier play with the provisional titles of "Chris" and "De Old Davil." has been one of Eugene O'Neill's most successful dramatic productions. It is the story of the sad disillusionment of an old barge captain who cherishes the dream of protecting his daughter from the ugliness which for him the sea symbolizes, while she, in turn, finds romance and regeneration under its influence. Anna is no longer the tearful Magdalen of earlier dramas but an intensely human person who arouses pity and understanding.

O'Neill describes the "happy ending" of the play as "merely a comma at the end of a gaudy introductory clause, with the body of the sentence still unwritten."

- A. Original manuscript of ANNA CHRISTIE. First draft with notes and corrections. [Mss Div.]
- B. Program, ANNA CHRISTIE, 1922 [Th]
- C. Press clippings concerning ANNA CHRISTIE. [Th]
- D. Eugene O'Neill, ANNA CHRISTIE, New York, 1930. [Ex3879.673.312]

19. WHAT PRICE GLORY? by Maxwell Anderson and Laurence Stallings.

In WHAT PRICE GLORY? (1924), Maxwell Anderson and Laurence Stallings drop the conventional treatment of soldiering, typified by the dapper, romantic, idealistic, military heroes of Bronson Howard's SHENANDOAH (1888) for more authentic characterization. Alexander Woolcott announced that compared with the characters of WHAT PRICE GLORY? all other stage officers that charged upon the public from Broadway's dressing rooms seemed to step glistening from some magazine cover.

- A. Programs of the play, 1924. [Th]

20. THE SILVER CORD, by Sidney Howard.

Sidney Howard provided a setting for THE SILVER CORD (1926) which appeared on the surface merely a typical middle-class American living room circa 1905; actually the details of the set did much to suggest the character of the owner. This was a definite development from the traditional "realism" or melodrama of Belasco.

- A. Sidney Howard. THE SILVER CORD. New York, 1927.
[Ex 3790.74.385]

21. THE EMPEROR JONES by Eugene O'Neill.

The production of THE EMPEROR JONES in 1920 established Eugene O'Neill as a "regular" dramatist. This play imaginatively acted by the colored actor Charles Gilpin was a popular success and has often been revived both with Paul Robeson and again with Gilpin. It is a powerful and original expressionistic drama.

"The idea of THE EMPEROR JONES came from an old circus man I knew. This man told me a story current in Hayti concerning the late President Sam. This was to the effect that Sam had said they'd never get him with a lead bullet; that he would get himself first with a silver one...This notion about the silver bullet struck me, and I made a note of the story. About six months later I got the idea of the woods, but I couldn't see how it could be done on the stage, and I passed it up again. A year elapsed. One day I was reading of the religious feasts in Congo and the uses to which the drum is put there; how it starts at a normal pulse and is slowly intensified until the heartbeat of everyone present corresponds to the frenzied beat of the drum. There was an idea and an experiment. How would this sort of thing work on the audience in a theater? The effect of the tropical forest on the human imagination was honestly come by. It was the result of my own experience while prospecting for gold in Spanish Honduras."

[Cf. No. 3, above]

- A. Eugene O'Neill, THE EMPEROR JONES, New York, 1921.
[Ex3879.673.332]

- B. Photograph of Paul Robeson in the title-role of the play [Th]
- C. Donald M. Oenslager, design for setting of THE EMPEROR JONES, ink and sepia wash (reproduction). [Th]
- D. Program, THE EMPEROR JONES, Yale University School of Fine Arts. 1931. [Th]

22. MISS LULU BETT by Zona Gale.

In the dramatization of her novel MISS LULU BETT (1920) - the Cinderella Story without the customary fairy-tale trappings - Zona Gale brought the "little man" onto the stage. By the effective use of everyday experience Miss Gale introduced into the theater a kind of realism which had for some years been making its way in the novel.

- A. Zona Gale. MISS LULU BETT. New York, 1921. [3748.59.364]
- B. Program, MISS LULU BETT, 1921. [Th]

23. George Kelly.

George Kelly began his career as an actor, as is evident in the construction of his plays. Kelly won the Pulitzer Prize for 1925-26 with his brilliant study of a domineering wife in CRAIG'S WIFE (1925), which Chrystal Herne played in unrelieved honesty. In BEHOLD THE BRIDEGROOM (1928), illuminated by a fine performance by Judith Anderson, he gave us his most purposeful characterization.

- A. George Kelly. CRAIG'S WIFE. Boston, 1926. [3810.397.327]

- B. Program. BEHOLD THE BRIDEGROOM COMETH, 1928.
[Th]

24. ICEBOUND by Owen Davis.

Owen Davis won the Pulitzer prize in 1922-23 with ICEBOUND. In spite of the rather heavily manipulated plot, the naturalness of dialogue and ironic humor make this a very honest study of New England repression. Writing of the people from whom he had drawn his characters, Davis says: "In my memory is little of the 'Rube' caricature of the conventional theater; they are neither buffons nor sentimentalists, and at least neither their faults nor their virtues are borrowed from the melting-pot but are the direct result of their own heritage and environment."

- A. Owen Davis. ICEBOUND ^{Boston, 1923.} [3708.77.348]
- B. Program, ICEBOUND, 1923. [Th]

25. Clifford Odets.

During the 1934-35 season three plays by Clifford Odets came to production within a few weeks of each other. Two of these, WAITING FOR LEFTY and TILL THE DAY I DIE, are one-act plays. AWAKE AND SING (1935), however, follows the conventional three-act form. It is a propagandistic folk-drama of Jewish-American life in the Bronx, with characters and situations carefully selected to illustrate its theme. The result is a rather special picture of family life in the city, a kind of case history with a moral. Odets has apparently a strong conviction that truth in itself is the successful dramatist's chief aid to success.

- A. Programs, AWAKE AND SING, TILL THE DAY I DIE, 1935. [Th]
- B. Burns Mantle, ed. BEST PLAYS OF 1934-35. New York, 1935. [35702.175. 1934-35]
Includes, pp. 236-261, Odets' AWAKE AND SING.
- C. Clifford Odets. SIX PLAYS, New York, The Modern Library, 1939. [3878.34.386]

26. Lillian Hellman

THE CHILDREN'S HOUR (1934), Lillian Hellman's brilliant study of the tragic ruin which malicious slander about homosexuality brings upon a girls' school, ran for two successful seasons on Broadway. THE LITTLE FOXES (1939), an excellent if painful study of an avaricious Southern family, enjoyed an equally surprising popularity. THE LITTLE FOXES is one of the few American dramas that have been compared with the plays of the European masters, Ibsen and Strindberg.

- A. Program, 1939; and photographs of THE LITTLE FOXES. [Th]
- B. Program, 1934; and photograph of cast, 1936, of THE CHILDREN'S HOUR. [Th]

27. STREET SCENE by Elmer Rice.

Elmer Rice said of STREET SCENE (1929):
"It is an attempt to portray objectively certain aspects of life in a mean quarter of New York. It depends for its effect upon the introduction of a great variety of metropolitan types and the accumulation of innumerable incidents which are designed to produce a totality of effect in the same manner in which a painter achieves his effects by piling up innumerable brush strokes."

This minutiae of details rises above mere photographic interest and actually created a kind of domestic symphony. STREET SCENE is selective realism at its best.

- A. Elmer Rice. STREET SCENE. New York, 1929. [3906.86.388]
 - B. Programs and clippings (including Berlin production, "Die Strasse"). [Th]
 - C. Typescript of a talk delivered by Elmer Rice at the Friends of the Princeton Library dinner in New York, May 4, 1933. [Mss. Div]
28. Eugene O'Neill (continued)
- A. Programs of MOURNING BECOMES ELECTRA, 1931. [Th]
 - B. MOURNING BECOMES ELECTRA, illustrated article by Hiram Motherwell. [Th 3010.873q, Vol. 9]
 - C. Program, DESIRE UNDER THE ELMS, 1952. [Th]
 - D. Eugene O'Neill, ALL GOD'S CHILLUN GOT WINGS, in AMERICAN MERCURY, Vol. I (February 1924). [0901.A491]
 - E. Eugene O'Neill, ALL GOD'S CHILLUN GOT WINGS, and WELDED. New York, 1924. [Ex 3879.673.311]
29. Philip Barry

Philip Barry's plays fall into two distinctive categories - gay drawing room comedies and serious inspirational dramas. In HOTEL UNIVERSE (1930) Barry dramatizes the truth which is significant for each of us whether for good or for bad. His HERE COME THE CLOWNS (1938), given an inspired performance by Eddie Dowling, is a study of man's search for the eternal truths. In both of these plays Barry makes effective use of selective realism. Particularly in the latter play where there is an obvious danger that the allegory might tyrannize over the playwright, the sense of actuality is never lost.

- A. Philip Barry, HOTEL UNIVERSE. New York, 1930
[3620.99.348]
- B. Program, HOTEL UNIVERSE, 1930 [Th]
- C. Philip Barry. HERE COME THE CLOWNS. New York,
1937. [3620.99.345]
- D. Program, HERE COME THE CLOWNS, 1939. [Th]
- E. Burns Mantle, ed. THE BEST PLAYS OF 1938-39.
New York, 1939. [3702.175 1938-39]

30. DEATH OF A SALESMAN by Arthur Miller.

Perhaps the extreme limit of selective realism was reached in Arthur Miller's DEATH OF A SALESMAN (1949). Willy Loman, the Brooklyn salesman, who seeks in the play to secure his sense of personal dignity, is, along with the other characters in the play, described as fictional by the author. "However," Miller writes, "it is obvious that I write out of life as I know it. The remembered thing about SALESMAN is really the basic situation in which these people find themselves - a situation in which I have seen repeated throughout life. If Willy Loman could be taken apart, I suppose five or six salesmen I have met would be found in him."

- A. Burns Mantle, ed. THE BEST PLAYS OF 1948-49.
New York, 1949. [35702.175 1948-49]
- B. Arthur Miller. DEATH OF A SALESMAN. New York,
1949. [3857.175.328]
- C. Program, DEATH OF A SALESMAN, 1949. [Th]
- D. DEATH OF A SALESMAN, illustrated article from
LIFE MAGAZINE. [Th]



V. SYMBOLIC TECHNIQUES

During the years from 1920 to 1950 there were few playwrights from abroad to contest the superiority of such Americans as Eugene O'Neill, Philip Barry, Sidney Howard and Robert E. Sherwood in the drama of realism. However, by 1910, the new technique called "expressionism" was developing. This technique abandoned the methods of realism, suggesting the inner significance of events rather than portraying the outside facts. It is a subjective rather than an objective presentation of dramatic narrative, in which the dramatist departs from objective reality and employs symbols and devices which to the conservative often seem fantastic.

The earliest American manifestation of expressionism came, without any prompting from European pioneers, in the work of Eugene O'Neill. Both *THE EMPEROR JONES* (1920) and *THE GREAT GOD BROWN* (1926) demonstrated that escape from "fourth-wall realism" was possible. Elmer Rice, John Howard Lawson, Thornton Wilder and Tennessee Williams are among the later playwrights to make extensive use of such symbolic techniques.

31. *THE HAIRY APE* by Eugene O'Neill.

THE HAIRY APE (1922), one of Eugene O'Neill's most effective plays, is a symbolistic fantasy. Yank, the hero, a coal stoker on an ocean liner, searches desperately to find some place "where he belongs." The shipowner's daughter recoils from him; Fifth Avenue Churchgoers fail to notice him; he is refused admission to the I. W.W.; and he finally dies in a gorilla's cage in the Bronx Zoo, still wondering where he belongs.

The last scene of the play is wild and fantastic, but there is tremendous pathos in it.

In spite of the symbolism of the setting there is uncompromising stark realism in the play. The characters never lose touch with the real but at the same time are always in touch with the "beyond-real."

- A. Eugene O'Neill. THE HAIRY APE. New York, 1922. [Ex 3879.763.342.11]
- B. Program, LE SINGE VELU, Paris 1929-30. [Th]
- C. Photograph of Carlotta Monterey O'Neill, New York, 1922, when she first met O'Neill and played in THE HAIRY APE, uptown, under the Arthur Hopkins management. "His favorite photograph of her." [One of a group of photographs presented to the Library in 1955 by Mrs. O'Neill. [Mss. Div.]

32. John Howard Lawson.

Two plays written in the Twenties by John Howard Lawson - ROGER BLOOMER (1923), and PROCESSIONAL (1925), - show the playwright using expressionism to develop a criticism of society.

In ROGER BLOOMER, Lawson dramatizes the adolescence of a young Midwesterner as he frees himself from the conventions of his childhood and faces the uncertainties and unanswerable questions of maturity. The play incorporates a dream sequence in the form of a symbolic ballet, and makes use of skeleton settings, "space staging," and special curtains to suggest the atmosphere of each of the major locales. The action flows back and forth across the stage like the intercut scenes of a movie, yielding the same impression of movement, of panorama, of the whole truth.

- A. John Howard Lawson. ROGER BLOOMER. New York, 1923. [3822.52.378]
- B. Typescript of ROGER BLOOMER, Act II. [Th]

33. THE GREAT GOD BROWN by Eugene O'Neill.

In THE GREAT GOD BROWN (1924) Eugene O'Neill presented his leading characters with masks to represent the faces which they show to the world. When they meet people who understand them or when they are soliloquizing, their true faces are revealed. This use of masks emphasizes that the dramatis personae are not to be taken merely as individuals. The play is expressionistic in method and despite the author's published explanation remains one of the most puzzling of his plays.

- A. Programs: Greenwich Village Theater, 1926; Dartmouth Players, with "O'Neill's Own Explanation" as a program note), ca. 1927; Theater Intime, Princeton, 1926. [Th]
- B. Masks used in the Theater Intime production of the play at Princeton, 1936. [Th]; and photographs of this production.
- C. Design for Prague, Czechoslovakia, production of the play, 1928 (reproduction). [Th]

34. THE ADDING MACHINE by Elmer Rice.

Elmer Rice's THE ADDING MACHINE (1923), a fantasy-tragedy produced by the Theater Guild, presents a theme often used in expressionistic drama - the soul-destroying ugliness, intolerance, and monotony of the machine age. This is not so much an attack on the social or economic order as a satire on those who are "victims" of the machine.

- A. Elmer Rice. THE ADDING MACHINE, New York, 1923. [Ex 3906.86.311]
- B. Program, 1923. [Th]

35. Thornton Wilder

Thornton Wilder's *OUR TOWN* (1938) and *SKIN OF OUR TEETH* (1942) have achieved conspicuous success. Both are unrealistic, non-representational plays. *OUR TOWN*, a tale of life in a New England community, played without scenery and with the stage manager acting as narrator, was intended to restore Elizabethan imagination to its audiences.

The *SKIN OF OUR TEETH*, in many ways Wilder's most creative use of the theater, develops the theme that humanity is as indestructible as its hopes. As John Anderson wrote in the *JOURNAL - AMERICAN*: "From the glacial age up to right now, from the invention of the wheel to the perfection of high-altitude bombing, man is forever improving himself and eternally falling in ruins, forever building and tearing down, but somehow, through hell, high water, and, as the playbill says 'double-feature movies,' he manages to survive."

- A. Program, *OUR TOWN*, 1938. [Th]
- B. Program, *SKIN OF OUR TEETH*, 1943. [Th]
- C. Burns Mantle, ed. *THE BEST PLAYS OF 1942-43*. New York, 1943. [35702.175. 1942-43]
- D. Typescript of Thornton Wilder's essay, "Some Thoughts on Playwriting!" The essay was included in a composite volume *THE INTENT OF THE ARTIST*, Princeton University Press, 1941. [Mss. Div.]

36. Tennessee Williams

Of the younger writers, none has been more dedicated to theatrical symbolism than Tennessee Williams. The three plays produced before 1950, *THE GLASS MENAGERIE* (1945), *A STREETCAR NAMED DESIRE* (1947) and *SUMMER AND SMOKE* (1948) have been extremely popular plays, as their long-run records testify.

In his descriptive preface to his exceptionally human comedy, *THE GLASS MENAGERIE*, the author wrote: "Expressionism and all other unconventional techniques in drama have only one valid aim, and that is a closer approach to truth. When a play employs unconventional techniques it is not, or certainly shouldn't be, trying to escape its responsibility of dealing with reality, or interpreting experience, but is actually, or should be, attempting to find a closer approach, a more penetrating and vivid expression, of things as they are. The straight realistic play, with its genuine frigid air and authentic ice cubes, its characters that speak exactly as its audience speaks, corresponds to the academic landscape, and has the same virtue of photographic likeness."

- A. Program. *THE GLASS MENAGERIE*, 1945. Newspaper clippings concerning the play. [Th].
- B. Burns Mantle, ed. *THE BEST PLAYS OF 1944-45*. New York, 1945. [35702.175. 1944-45]
- C. Programs, *A STREET CAR NAMED DESIRE*, 1948. [Th]
- D. Burns Mantle, ed. *THE BEST PLAYS OF 1947-48*. New York, 1948. [35702.175 1947-48]
- E. Program. *SUMMER AND SMOKE*. 1948. [Th]

VI. FOLK DRAMA

Until a serious interest in American folk drama arose in this country in the early years of the twentieth century, native American types, such as the Yankee, the Negro, the farmer, and so forth, had been treated mainly as comic figures. The professional theater was slow in attempting stories of local color, with characters and local customs treated with respect and considered an organic part of the play. The early folk-plays tended to be rather timid in their treatment of folk materials, which in many cases seemed to be simply a veneer over conventional plots. Although folk drama based on American themes has now assumed a secure place in the American theater, it cannot be said that it enjoys a very large role in Broadway. Most of the support of such drama comes from college and university dramatic groups and from experimental and local theaters.

34. SUN-UP by Lulu Vollmer

One of the earliest, as well as one of the most famous, American folk-plays is SUN-UP (1923) by Lulu Vollmer. The action takes place during the first World War in the Carolina mountains, a setting with which Miss Vollmer, as a native of North Carolina, was intimately acquainted, and concerns the effect of the war on the mountaineers. Although the play begins as a true picture of life in the mountains, toward the end it drifts away from the folk background.

- A. Arthur H. Quinn, ed. REPRESENTATIVE AMERICAN PLAYS 1767-1923. New York, 1925. [Th 35881.743.21]

- B. Program, The Players Company, November 6, 1923.
[Th]

38. Percy MacKaye

Percy MacKaye has been one of the most active and best known writers on American folk themes and has written plays, tales, and poems based on the folk-life of this country. His YANKEE FANTASIES (1912) was the first published group of American folk-plays. KENTUCKY MOUNTAIN FANTASIES (1928) is a collection of three short plays dealing with life in the mountains of Kentucky in the early 1920's.

- A. Percy MacKaye. KENTUCKY MOUNTAIN FANTASIES.
New York, 1928. [3839.6.351]

39. GRANNY MAUMEE by Ridgely Torrence

GRANNY MAUMEE (1914) by Ridgely Torrence '97 was one of three plays written by Torrence for a Negro theater. When the plays were first produced, they were enthusiastically received - for it was felt that here at last was something genuinely American, something that could be properly compared with the dramatic revival in Ireland - and Torrence was hailed as "The American Synge."

The manuscript of GRANNY MAUMEE, exhibited with the first appearance of the play in book form, is from the Torrence Papers in the Princeton Library.

- A. Ridgely Torrence. GRANNY MAUMEE, THE RIDER OF DREAMS [and] SIMON THE CYRENIAN. New York, 1917. [Ex 3963.57.335]
- B. Program, . The Stage Society of New York, March 30, 1914; and clippings concerning the play. [Torrence Papers, Mss. Div.]
- C. Original manuscript of the play. [Torrence Papers]
- D. Design by Robert Edmond Jones for SIMON THE CYRENIAN (1917) by Ridgely Torrence. [E 8935]

40. FREDERICK KOCH AND THE CAROLINA PLAYMAKERS

"One of the earliest impulses for the creation of true folk drama," writes Alan Downer, "came from the enthusiasm of Frederick H. Koch, first at the University of North Dakota, later at the University of North Carolina. Under his guidance, his play-writing students explored the possibilities of the fresh story material to be found in their native regions. Although they were not concerned with the standards of the professional theater, many of their plays have proved remarkably durable upon the stage by freshness of setting, honesty of character, and strength of conflict."

- A. Frederick H. Koch. CAROLINA FOLK-PLAYS. New York, 1922. [35881.53]
- B. Miscellaneous ephemeral material relating to the Carolina Playmakers [Th]

41. HELL-BENT FER HEAVEN by Hatcher Hughes.

Set in the Carolina mountains shortly after World War I, Hatcher Hughes' HELL-BENT FER HEAVEN (1924) concerns a blood feud. The hero is derived from Sergeant York, a mountaineer who returned from the European battlefields to find himself an American legend. There is so much theatrical violence in the play that the folk material appears to be little more than surface coating.

- A. Hatcher Hughes. HELL-BENT FER HEAVEN. New York, 1924. [3792.45.344]

42. IN ABRAHAM'S BOSOM by Paul Green.

IN ABRAHAM'S BOSOM (1926) by Paul Green, the most notable and original of the playwrights who studied under Professor Koch, won the Pulitzer Prize for 1926. The first full-length play to

reveal the inner spirit of the Negro, IN ABRAHAM'S BOSOM is the story of a mulatto who is thwarted at every turn in his efforts to better himself and who is finally lynched for having killed his half-brother, a white man, in a fit of anger. Paul Green has been perhaps the most successful writer of plays based on Negro themes.

- A. Paul Green. THE FIELD GOD AND IN ABRAHAM'S BOSOM. New York, 1927. [3762.2.334]
- B. Burns Mantle, ed. THE BEST PLAYS OF 1926-27. New York, 1928. [35702.175 1926/27]

43. Lynn Riggs.

ROADSIDE (1930) by Lynn Riggs has been called the great American comedy since it "fashions out of completely indigenous materials a statement of the concept of freedom which more than any other may be said to be held in common by all the otherwise differentiated races and classes and social groups that make up the country."

The setting is southwestern United States in 1905; the conflict is that between the freedom-loving man and the representatives of encroaching civilization.

Lynn Riggs also wrote GREEN GROW THE LILACS (1931), the source of the immensely successful musical OKLAHOMA!

- A. Program, ROADSIDE, Longacre Theater, New York, September 29, 1930 [Th]
- B. Lynn Riggs. GREEN GROW THE LILACS. New York, 1931. [3908.27.341]
- C. Program, GREEN GROW THE LILACS, Theater Guild, March 2, 1932 [Th]

44. THE GREEN PASTURES by Marc Connelly

THE GREEN PASTURES (1930), a "fable" by Marc Connelly suggested by a series of Southern stories by Rouark Bradford, had an enormous success in this country and throughout the world.

"THE GREEN PASTURES," wrote Connelly, "is an attempt to present certain aspects of a living religion in the terms of its believers. The religion is that of thousands of Negroes in the deep South. With terrific spiritual hunger and the greatest humility these untutored black Christians - many of whom cannot even read the book which is the treasure house of their faith - have adapted the contents of the Bible to the consistencies of their everyday lives. Unburdened by the differences of more educated theologians, they accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places, and of rules of conduct, true acceptance of which will lead them to a tangible, three-dimensional Heaven. In this Heaven, if one has been born in a district where fish frys are popular, the angels do have magnificent fish frys through an eternity somewhat resembling a series of earthly holidays.

- A. Marc Connelly. THE GREEN PASTURES. New York, 1929. [3686.98.341]
- B. Two souvenir programs of the play. [Th]

45. Abraham Lincoln.

The favorite hero of the writers of American folk drama has been Abraham Lincoln, whose legendary history is as valid for most Americans as his actual biography. Two of the better plays based on his life are Robert E. Sherwood's ABE LINCOLN IN ILLINOIS (1938) and E. P. Conkle's PROLOGUE TO GLORY (1938). Although both plays are concerned with the development of Lincoln into the wise political and moral leader of a nation in crisis, Sherwood's Lincoln is closer to the original, while Conkle's is the Lincoln of legend and folklore.

- A. R. E. Sherwood. ABE LINCOLN IN ILLINOIS. New York, 1939. [3929.96.311]
- B. Programs, ABE LINCOLN IN ILLINOIS, The Plymouth Theatre, March 13, 1939; and souvenir program [Th]
- C. E. P. Conkel. PROLOGUE TO GLORY. New York, 1938. [3686.93.373]

VII. AMERICAN COMEDY

Native American comedy at the beginning of the present century is best represented by the farces of Harrigan and Hart and of Weber and Fields, which grew directly out of the minstrel show, and in which much use is made of caricatures of immigrant types. A step beyond this stereotyped form was taken by George Ade, who tried to reveal Americans in an amusing but not ridiculous light. From the variety houses came George M. Cohan, who established the wisecrack as the heart of American comic dialogue. This native comic tradition has been carried on by such playwrights as George S. Kaufman, Moss Hart, Ryskind, and others.

The "comedy of manners," with a few exceptions, has never been typical of American playwriting. *THE NEW YORK IDEA* (1906) of Langdon Mitchell and the plays of Barry and S. N. Behrman stand apart, but the manners they represent are the manners of high comedy, and are neither American nor universal. The native comic style, on the other hand, has produced keen satire and comic portraiture, and with energetic good humor has sported with our national follies.

46. *THE COUNTY CHAIRMAN*, by George Ade.

THE COUNTY CHAIRMAN (1903) was written by George Ade, who may be considered the first playwright of the new school of American comedy, combining rapid action, farcical situations, and indigenous character sketches. Ade's intention was to write comedies that would reveal his fellow countrymen truthfully and amusingly without ridiculing them.

THE COUNTY CHAIRMAN deals with a contest for the political control of a small Midwestern town in which one of the contestants is in love with his rival's daughter.

- A. THE PLAYERS FOURTEENTH ANNUAL REVIEW. THE COUNTY CHAIRMAN. [New York, 1936] [3602.05.859]

47. THE YANKEE PRINCE, by George M. Cohan

THE YANKEE PRINCE (1908), by George M. Cohan, the apostle of rampant Americanism, proves to the audience's satisfaction the superiority of the American over the Englishman in customs, speech, and manners. Cohan, who had behind him the experience of years on the vaudeville circuit, made much use in his plays of the wisecrack. In his later plays, such as GET-RICH-QUICK WALLINGFORD and BROADWAY JONES, his Yandee-Doodleism became somewhat less obtrusive.

- A. Clippings. [Th, Clifford N. Carver Scrapbook No. 124]

48. THE MAN FROM HOME by Booth Tarkington and Leon Wilson.

THE MAN FROM HOME (1907), written by Booth Tarkington '93 in collaboration with Harry Leon Wilson, played for a year in Chicago before moving to New York; with Will Hodge in the leading role, it continued to tour the country for six years after its successful New York engagement.

The comedy tells the story of Daniel Voorhees Pike, an Indiana lawyer who travels to Italy to rescue his ward from her misalliance with a degenerate aristocrat. The intended satire of Pike's chauvanism was generally misunderstood by the audiences, which applauded his "naive patriotisms." THE MAN FROM HOME is based on two themes popular in the American drama; the "hick" who can outsmart the representatives of a more sophisticated society; and the honest American who overcomes the machinations of effete Europeans.

The author's corrected typescript of the play exhibited here is from the Tarkington Papers in the Princeton Library.

- A. Corrected typescript of the play. [Tarkington Papers, Mss. Div.]
- B. Booth Tarkington. THE MAN FROM HOME. New York, n. d. [Tarkington gift]
- C. Photograph of Will Hodge in title-role. [Tarkington Papers]
- D. Throw-away announcement of the play. [Tarkington Papers]

49. WHY MARRY? by Jesse Lynch Williams

WHY MARRY? (1917) by Jesse Lynch Williams '92, was awarded the Pulitzer Prize for drama in 1918. Although apparently a sophisticated play of manners in which the playwright seems to be commending the hero and heroine for their determination to live together without benefit of marriage, the sophistication falls away at the end, when they are married by a trick.

Williams, who was primarily a novelist, was somewhat bewildered by the problems arising from a successful play, as his letter to A. B. Maurice shows.

- A. Jesse Lynch Williams. WHY MARRY? New York, 1918. [3991.3.397]
- B. Program, Astor Theater, New York, April 1, 1918. [Th]
- C. Jesse Lynch Williams to Arthur B. Maurice, SUNDAY [n.d.]. A.l.s. [Mss. Div.; AM 12557]

50. CLARENCE by Booth Tarkington.

CLARENCE (1919), a domestic comedy written by Booth Tarkington '93 especially for Alfred Lunt, and starring also Helen Hayes, Mary Boland and Glenn Hunter, was one of the most popular comedies of the post World War I period. The

play concerns the charming of a disorganized family into a state of peace by Clarence, a veteran who has concealed the fact that he is an entomologist who has written an authoritative work on potato bugs.

- A. Manuscript of CLARENCE [Tarkington Papers]
- B. Program, Hudson Theatre, October 27, 1919. [Th]
- C. Clipping from Metropolitan. [Tarkington Papers]
- D. Booth Tarkington. CLARENCE. New York. n.d. [Tarkington gift]

51. THE SHOW-OFF by George Kelly.

George Kelly's first play was THE TORCH-BEARERS (1922), a farcical treatment of the pretensions of amateur actors. THE SHOW-OFF (1924), a satire of the success story, is his best known work. It is a comedy about a pest, with an irritating laugh, tasteless jokes, back-slapping friendliness, and clichés, who yet, despite his many faults, finally manages to gain the sympathy of the audience. Like Ade and Cohan, Kelly presents his comic hero truthfully and does not try to ridicule him.

- A. George Kelly. THE SHOW-OFF. Boston, 1924. [3810.397.385]
- B. Clipping concerning the play, 1924. [Th]
- C. Program, The Playhouse, New York, November 3, 1924. [Th]
- D. Program, The Arena, New York, May 31, 1950. [Th]

52. George S. Kaufman

George S. Kaufman, who has done most of his work in collaboration with Moss Hart, Edna Ferber, Morrie Ryskind, Marc Connelly, and others, may well be considered the funniest

American playwright, the master of "the wisecrack unlimited." Among his comedies are BEGGAR ON HORSEBACK (1924), with Connelly, a satire on material success; JUNE MOON (1929), with Ring Lardner, ridiculing the commercialized popular song; ONCE IN A LIFETIME (1930), with Hart, on the illiterate Hollywood producers; and THE MAN WHO CAME TO DINNER (1939), also with Hart, based on the character of Alexander Woollcott.

OF THEE I SING (1931), written in collaboration with Morrie Ryskind and with music by George Gershwin, is a political satire describing the campaign of John P. Wintergreen, whose platform is "Put Love in the White House." The comic hero of the play is Alexander Throttlebottom, a nonentity who is tricked into running for vice-president and is elected.

- A. Pictures of OF THEE I SING [Th; Ethel Howland Scrapbook. No. 217
- B. Promptbook for TO THE LADIES, by Kaufman and Marc Connelly. Published 1921, first performed, 1923.

53. The "Abbott comedies."

In the middle of the 1930's a group of comedies had a great success in New York and on the road. Although written by various authors, they are referred to as "the Abbott comedies" since George Abbott was their producer or director. They are distinguished by fast action, staccato dialogue, and a certain lunacy. J. C. Holm's THREE MEN ON A HORSE (1935), the first of the series, concerns a lyric writer for a greeting card company who becomes involved with a race-track betting syndicate. BOY MEETS GIRL (1935), by Bella and Samuel Spewack, is a Hollywood satire, the heroine of which is a waitress who becomes the unmarried mother of a child prodigy. ROOM SERVICE (1937), by John Murray and Allen Boertz, describes the efforts of a shoestring producer to launch a play. BROTHER RAT (1937), by John Monks and Fred Finkelhoffe, is about a military prep school.

Clifford Goldsmith's WHAT A LIFE! (1938) describes the frenzied life of a high school student, Henry Aldrich, who wants to go to Princeton, from which his father had been graduated as a member of Phi Beta Kappa. The humor of the play is based upon the supposed tendency of the adolescent to go to any extremes of ingenuity to escape consequences of some simple action.

- A. Burns Mantle, ed. THE BEST PLAYS OF 1937-38. New York, 1938. [35702.175 1937-38]. Includes text of WHAT A LIFE!
- B. Program, WHAT A LIFE!, McCarter Theater, Princeton, April, 3, 1938. [Th]

54. THE PHILADELPHIA STORY by Philip Barry.

THE PHILADELPHIA STORY (1939) is one of the sophisticated comedies of Philip Barry. Like his other comedies of manners - such as PARIS BOUND (1927) and HOLIDAY (1928) - it reflects the conventions of high comedy and concerns manners that are neither particularly American nor universal.

- A. Philip Barry. THE PHILADELPHIA STORY. New York, 1939. [3620.99.371]
- B. Program, Forrest Theater, Philadelphia, February 23, 1939. [Th]
- C. Program, Shubert Theater, New York, April 24, 1939. [Th]
- D. Philip Barry. PARIS BOUND. New York, 1939. [3602.99.369]

55. OVER TWENTY-ONE by Ruth Gordon

Ruth Gordon's OVER TWENTY-ONE (1944) is a satire on officers' training during the war and make great use of mechanical effects for comic purposes. Miss Gordon, who is both a playwright and an actress, is the wife of another playwright, Garson Kanin, whose BORN

YESTERDAY (1946) was one of the most successful comedies of the 1940's.

- A. Ruth Gordon. OVER TWENTY-ONE. New York, 1944.
[3756.95.369]
- B. Program, Music Box, New York, April 16, 1944.
[Th]

VII. MATERIALS ON THE AMERICAN DRAMA FROM
THE LIBRARY'S MANUSCRIPTS COLLECTIONS

56. WILLIAM SEYMOUR COLLECTION.

The books, manuscripts, photographs, programs, and other theatrical memorabilia collected by William Seymour (1855-1933) in the course of his career as an actor-manager were presented to Princeton by his family. The collection forms the cornerstone of the Library's extensive theater collection. Shown here were a selection of letters from his correspondence and two scripts from his files.

- A. Dramatization of ALLADDIN by William Seymour, shown with an earlier script of a spectacle based on the same story. William Seymour himself appeared on the stage in a production of an earlier ALLADDIN at the age of two.
- B. Letter from Walter Kennedy, June 2, 1895.
- C. Letter from Percy MacKaye, August 24, 1925.
- D. Letter from David Belasco, November 23, 1914.
- E. Letter from John Barrymore, n.d., with pencil sketch, a self-profile of "The Great Profile."

57. GEORGE C. TYLER PAPERS

The papers of George C. Tyler (1867-1946) comprise one of the largest collections of manuscripts in Princeton University Library which are primarily concerned with the theater. They include a large business and personal correspondence, covering roughly the years 1900 to 1930,

and an extensive file of the scripts of plays that Tyler produced and read. The manuscripts shown here were selected from his files.

- A. VEILED EYES by Patrick Kearney. Typescript of the play, as revised and prepared for production by David Belasco.

This typescript shows Belasco's hand in both the construction and the dialogue. It is also replete with the "machinery" and other devices necessary for a highly realistic production of the kind for which he was famous. VEILED EYES is an exposé of the fake spiritualism which commanded so much attention from Houdini and others in the early years of the century.

- B. YOUNG WOODLEY, a play in three acts by John Van Druten. The play was produced by George C. Tyler and Basil Dean at the Belmont Theater in New York in 1925. A script.
- C. Letter from Edward Sheldon, dramatist (1886-1946), author of SALVATION NELL, ROMANCE, THE NIGGER and other successes. He writes to George Tyler about old friends and new plays - including two by Eugene O'Neill.
- D. Letter from Joseph Jefferson, August 26, 1884.
- E. Letter from James O'Neill, January 25, 1899.
- F. Letter from Sidney Porter (O. Henry), January 25, 1910.
- G. Letter from George Arliss, June 14, 1932, commenting on the scenic effects in FAUST.

For other materials from the Tyler Papers, cf. No. 2, above.

58. LAURENCE HUTTON COLLECTION

The papers of Laurence Hutton (1843-1904) include among other manuscripts, some 3,000 letters from his correspondence with persons prominent in literature, art, and the theater. The correspondence covers generally the latter half of the 19th century, and most of the material relating to the theater is of a period earlier than the years covered by the present exhibition.

His file of letters from the dramatist Clyde Fitch, author of *BEAU BRUMMEL*, *BARBARA FRIETCHIE*, and *THE COWBOY AND THE LADY*, was shown.

59. EUGENE O'NEILL (1888-1953)

The Eugene O'Neill manuscripts shown in this exhibition were the generous gift of the author to Princeton University Library. In a letter to the Librarian, Julian P. Boyd, written in January, 1943, O'Neill has this to say about his unusually small handwriting.

..."The more concentrated and lost to myself my mind became, the smaller the handwriting. At least, this seemed to be the general rule then. But if you ever look over the early one-act sea play scripts at the Museum of the City of New York, you will find the handwriting large by comparison with later work. The minute style grew on me. I did not wish it on myself, God knows, because it made it so hard to get my scripts typed - forced me to type a lot of them, which was a damned nuisance. I always hated typewriting and was very bad at it."

- A. Manuscript of *THE WEBB*, originally called "The Cough," the first play by Eugene O'Neill (1913).

"To be scrupulously exact, for the record, *THE WEBB* is not the first thing I'd written for the stage. I had some time before dashed

off in one night a ten minute vaudeville skit, afterwards destroyed. But this was not a play. In fact, my friends in vaudeville...insisted it was not a vaudeville skit either! It was nothing, and THE WEBB is the first play I ever wrote."

- B. Pages from the author's notebook on GOLD, a play set in the Malay Archipelago (1920), showing O'Neill's drawings and preliminary work.
- C. Galley proofs of THE FOUNTAIN (1921-22), with corrections in the hand of the author.
- D. Manuscript of THE HAIRY APE, called by the author "a play of ancient and modern life."
- E. DESIRE UNDER THE ELMS - the original manuscript and preliminary work.

The play, produced in the Greenwich Village Theater in 1924, and starring Mary Morris and Walter Huston, was one of O'Neill's most successful. His innovation of the multiple set was introduced in this play.

For other O'Neill manuscripts, cf. Nos. 3, 18-A

60. From Diverse Sources.....

The manuscripts shown in this case were selected mainly from collections of personal papers and business archives which are not in themselves collections of theater material, but which contain, although only incidentally, papers indispensable to research in this field.

- A. Papers of Booth Tarkington '93.

The script of TWEEDLES, a comedy by Booth Tarkington and Harry Leon Wilson, was written for Gregory Kelly and produced in 1923. The cast included Ruth Gordon, Gregory Kelly, Cornelia Otis Skinner, and Donald Meek.

This copy of the script belonged to Gregory Kelly and contains changes in Tarkington's hand. The script was presented to Princeton. by Ruth Gordon (Mrs. Garson Kanin).

For other material from the Tarkington Papers, cf. Nos. 6, 48, 50.

B. Papers of F. Scott Fitzgerald '17.

These pages comprise what Fitzgerald identified as "suppressed [by the author] scenes from THE VEGETABLE." THE VEGETABLE: OR, FROM PRESIDENT TO POSTMAN, was published in book form by Scribner's in 1923, and was the only serious attempt at playwriting made by Fitzgerald as an adult. It was a fantasy along the lines of one of the successes of the next decade, OF THEE I SING, albeit less successful in finding a backer. THE VEGETABLE was produced at Princeton by the University Players in the summer of 1949.

C. The Otto H. Kahn Papers

The improvement of the drama in the United States was one of the many interests to which Otto Kahn gave whole-hearted support. The file shown here is from his extensive papers (estimated at approximately 300,000 pieces), the gift of Gilbert W. Kahn '26.

Shown was a letter of Otto Kahn, April 10, 1916, to Percival Chubb of the Drama League of America, with part of a minute of a meeting, May 23, 1916. Both are carbons from Kahn's Drama League of America file of correspondence for 1916.

D. American Civil Liberties Union Archives.

Two documents concerning the suppression of a social drama.

The volume shown was one of some 1,900 which comprise the American Civil Liberties Union Archives, given to Princeton University by the Union. The documents are among the many in this important archive which deal with censorship in its various phases.

Open to section on TOBACCO ROAD, letter of Samuel Paul Piner, the Legislative Counsel of the ACLU, March 27, 1936, to Chipton Reid, of the Union, with the Union's summary of the case on the opposite page.

E. THE HENRY HOLT ARCHIVES

The Princeton University Library received as a gift in 1952 the records of the publishing house of Henry Holt through the year 1944.

Letter of Frederick H. Koch, University of North Carolina, May 10, 1940, to William Sloan, of Henry Holt & Co., concerning publication of his Carolina Folk Plays.

Cf. No. 40.

IX. STAGE DESIGN

54. MOONLIT GARDEN IN RURITANIA.

Stock scenery for a romantic play, ca. 1890. Elaborate pictorial detail; traditional method of gaining perspective. [Th]

55. A set by Donald M. Oenslager for BORN YESTERDAY (1946), by Garson Kanin. [Lent by Mr. Oenslager]

56. A set by Donald M. Oenslager for SWEET RIVER (1936), by George Abbott, after Harriett Beecher Stowe's UNCLE TOM'S CABIN. [Lent by Mr. Oenslager].

57. A design by Donald M. Oenslager for PINWHEEL (1927) by Francis E. Farago. [Lent by Mr. Oenslager].

58. A design by Donald M. Oenslager for SOONER OR LATER (1925), a lyric drama by Irene Lewisohn and Emerson Whithorne. [Lent by Mr. Oenslager].

59. A design by Robert Edmond Jones for A MOON FOR THE MISBEGOTTEN (1947) by Eugene O'Neill '10. [Th]

For another Jones design, cf. No. 39-d.

AMATEUR THEATER GROUPS IN PRINCETON

An Exhibition

Princetoniana Room

October 15 - December 1, 1955

arranged by Hildegard O. Rose
with the cooperation of the groups
represented

X. AMATEUR THEATER GROUPS IN PRINCETON

1. BUSKINS AND SOCKS.

Buskins and Socks, conceived with the idea that young people, particularly those of high school and college age, should have a chance to learn more about the theater and nurtured by the desire to bring to Princeton audiences a more varied diet in plays, produced on February 25, and 26, 1955 their first production, Ronald Alexander's TIME OUT FOR GINGER. During the summer they continued their activities by producing in Murray Theater three other plays, GRAMERCY GHOST, GEORGE WASHINGTON SLEPT HERE, and TEN LITTLE INDIANS.

- A. Article from THE PACKET at the time of the production, TIME OUT FOR GINGER. (February 24, 1955)
- B. Photographs of members of the casts of TIME OUT FOR GINGER and TEN LITTLE INDIANS. [Lent by Sandra Jefferson]
- C. Programs from THE TEN LITTLE INDIANS, GRAMERCY GHOST, GEORGE WASHINGTON SLEPT HERE and TIME OUT FOR GINGER. [Th]
- D. Poster for TIME OUT FOR GINGER. [Lent by Sandra Jefferson]

2. THE JUNIOR COMMUNITY PLAYERS.

- A. Article from THE PACKET, February 24, 1955, detailing the history and function of the organization.
- B. Pictures showing each grade group.

[Lent by Mrs. Blackwell Smith]

3. MISS FINE'S SCHOOL

- A. Two photographs and a program for QUALITY STREET by James M. Barrie.
- B. Two photographs and a program for the THIRTEEN CLOCKS by James Thurber.

[Lent by Mrs. Blackwell Smith]

4. THE PRINCETON COMMUNITY PLAYERS

The Princeton Community Players was founded in 1933 by townspeople who wanted to put on plays. At first, all plays were presented in the McCarter Theater. Later, club rooms were acquired at 20 Nassau Street where a stage was built by the members for the presentation of experimental and one-act plays. In 1946 the club purchased "Avalon", the old Henry Van Dyke mansion at 59 Bayard Lane, which is now the Players' club center. From time to time in its 23-year history, the Players has given plays for the general entertainment of the public at the McCarter Theater and the Murray Theater, campus headquarters of Theater Intime.

Community Players is traditionally an amateur group. Since its founding it has turned its talents toward community service, giving benefit performances for numerous local causes, producing plays for the entertainment of wounded soldiers at Fort Dix during the war, and for the past ten years conducting acting groups for school children of different ages who meet each week through the school year at Avalon to write, stage, and act plays.

- A. Pictures of the production of THE MADWOMAN OF CHAILLOT. [Lent by James Hopkins and Cissy Stuart]
- B. Program for the MADWOMAN OF CHAILLOT [Th]
- C. Posters for SUMMER AND SMOKE, MADWOMAN OF CHAILLOT, and COOKOOS ON THE HEARTH. [Th]

5. THE PRINCETON COMMUNITY PLAYERS SUMMER THEATER

The 1955 summer season saw the Princeton Community Players' first venture into summer production. The Players not only entered the "straw-hat trail" but also gave its first public performance of a Shakesperean play.

A modern-dress version of "The Taming of the Shrew" and Molière's "The Doctor in Spite of Himself," given in the traditional 17th-century manner, constituted the Players' part in the local effort to keep the Murray Theater open as a summer theater in 1955.

- A. Photographs of THE TAMING OF THE SHREW, [Lent by A. Monroe Wade '30] and THE DOCTOR IN SPITE OF HIMSELF [presented by Robert Matthews '52]
- B. Program of the DOCTOR IN SPITE OF HIMSELF [Th]
- C. Posters for THE TAMING OF THE SHREW and THE DOCTOR IN SPITE OF HIMSELF. [Th]

6. PRINCETON COUNTRY DAY SCHOOL

- A. Photographs of THE GHOST TRAIN, the April 22-23, 1955 production of the school.
- B. Two programs.

[Lent by the Princeton Country Day School]

7. PRINCETON HIGH SCHOOL

- A. Poster, photograph and program of KING DAVID, Christmas production (musical)
- B. Photograph and program of "The Desert Song."

8. THE MERLIN THEATER of the Princeton Theological Seminary.

The Merlin Theater was founded in 1954 when a group of Seminary students became excited about the possibilities of religious drama. Their purposes were to experiment freely with new, more vital forms of communicating the Gospel of Jesus Christ; to encourage a reconciliation between Protestantism and the dramatic arts; and to teach stage techniques by direct participation rather than formal instruction.

Playing at the Campus Center Auditorium on the Seminary campus, the group began last year with a presentation of ARIA DA CAPO by Edna St. Vincent Millay. This was followed by SPREADING THE NEWS by Lady Gregory and Reginald Rose's TWELVE ANGRY MEN.

Plans for the present season include a production of G. B. Shaw's ST. JOAN and a colorful outdoor revival of the Medieval Mystery Cycle Plays. Although casting is at present done only from among theological students, faculty and wives, all are welcome to attend the performances.

- A. Photographs and programs for: TWELVE ANGRY MEN, ARIA DA CAPO, and SPREADING THE NEWS.
- B. Poster for TWELVE ANGRY MEN.

[Lent by The Merlin Players]

9. THE ST. JOSEPH PLAYERS.

"On April 11, 1913 St. Joseph's College was incorporated under the laws of the State of New Jersey as "The Congregation of the Mission of St. Vincent de Paul in Princeton, N. J." - "to conduct a school and institution of learning near Princeton for the purpose of educating young men for the priesthood of the Catholic Church."

Training for the priesthood is by no means all "prayer and fasting." There must be some relaxation along cultural and recreational lines. These necessary outlets in the rigorous routine of seminary life gave birth to the seminarians' drama club.

The Players are a group of young men from the student body chosen by the director of dramatics for particular acting ability. Since nineteen-hundred fourteen they have been producing on an average of three plays a year - one before the Thanksgiving recess, another and shorter drama during the Christmas season, and the last production of the year usually a week or two before Easter.

The drama club is ^a working playshop in every sense of the word. Plays, impromptu skits, scenery, lighting and costumes provide practice in many skills besides that of the thespian. Work in all these departments is done by the students in their free time because the seminary schedule does not allow time for formal training in dramatics or actual production and practice time. The Players do it all for their fellow seminarians because, as a rule, no outsiders attend the performance.

A priest has a job to do. It is our earnest hope and prayer that however slight the dramatic training of a St. Joseph's Player may seem, it will contribute in some small way to a good, priestly life lived for God on the stage of the world."

- A. Programs and pictures of SHADOW AND SUBSTANCE, THE KINGDOM OF THE BLIND, HARVEY, and THE CITY OF KINGS.

[Lent by St. Joseph's Seminary]

10. WESTMINSTER CHOIR COLLEGE, Department of Drama

All students at Westminster Choir College are required to take one year of Dramatics. As a rule, this course is offered during the Sophomore year, and meets for two hours weekly. It is required primarily because of its value in helping the individual to gain poise and presence, and to become a more expressive (and hence more effective) individual. Of course,

many students are responsible for directing dramatics as well as musical productions in the positions in which they serve. The course familiarizes the student with drama in all its theoretical and practical aspects, enriching the student's work in which interpretation is significant. The historical development of drama; its nature as an art form and also as a potent medium of education and worship; its uses with various age groups - all these are studied. Practical experience in all phases of dramatic technique is provided through the presentation of plays in the Westminster Playhouse. Rehearsals for these performances constitute laboratory sessions which are correlated with classroom work. Choric speech and other related expressional forms are included in the course.

- A. Two pictures of LOST HORIZONS.
- B. Two programs of LOST HORIZONS, THE YORK NATIVITY CYCLE, and one of YOU CAN'T TAKE IT WITH YOU.
- C. Four photographs of the YORK NATIVITY CYCLE.

[Lent by The Westminster Choir College]

11. PRINCETON THEATER INTIME

- A. Five photographs, two programs and one poster for THE KNIGHT OF THE BURNING PESTLE. [Th]

12. PRINCETON TRIANGLE CLUB

The Princeton Triangle Club is an undergraduate organization, which produces an annual show entirely written, composed, acted and produced by the members, and which after production in Princeton, goes on tour through the Eastern half of the United States during the Christmas vacation.

The Triangle Club began its traditional career, that of producing a self-written, self-composed musical with all the women's parts taken by men, in 1891. However, in 1889 The Princeton Dramatic Association produced a play

that was accompanied by the Banjo Club and men took women's parts. After several minor readjustments of name, the club adopted the present one in 1893 when Booth Tarkington '93 was president. This year's (1955) production will be the 64th.

Included on the roster of "Greats" among the Triangle alumni are, José Ferrer, James Stewart, Josh Logan, Dick Foran and Myron McCormick. STAGS AT BAY proved to be one of the most nationally popular productions, contributing "East of the Sun and West of the Moon" to the "Hit Parade."

Triangle is distinctly an amateur organization although some professional help is needed in directing, choreography and in arranging the music. It exists solely for the purpose of entertaining, not only Princetonians, but fans that the club has made throughout the years and throughout the country.

- A. Two photographs, one of the chorus line and one of rehearsal.
- B. Program, song book, record jacket and poster, for SPREE DE CORPS.
- C. Poster for 1954 production TUNIS ANYONE?

13. THE UNIVERSITY PLAYERS

- A. Article from September 24, 1954 issue of THE PRINCETON ALUMNI WEEKLY "Good Plays, Well Done", pages 10 and 11.
- B. Photographs of ALICE IN WONDERLAND, RIGHT YOU ARE IF YOU THINK YOU ARE, GERALD LOVES SANDRA LOVES PAXON, PENNY FOR A SONG and TWELFTH NIGHT.
- C. Programs for: CAMINO REAL, PENNY FOR A SONG, GERALD LOVES SANDRA LOVES PAXON, ALICE IN WONDERLAND and SHE LOVES ME NOT.

[All University Players material came from the William Seymour Theater Collection]

SUMMER THEATER U. S. A., 1955

In 1950 the Theatre Collection of the Princeton Library undertook to acquire programs, pictures, and publicity from off-Broadway summer theater productions. The purpose was to build a permanent record of such productions from a wide variety of sources. The first appeal brought thirty-five replies. With the aid of managers and publicity agents, we have added each succeeding year new names to our lists and new categories to our fall exhibits of summer theater material. The 1955 returns show that 135 theaters are now represented, ranging geographically from coast to coast and from Canada to Texas.

Devotees of the straw hat circuit are usually under the impression that the summer theater movement originated when certain daft individuals began producing plays in barns. The true beginning was in the theater built by John and Mary Elitch on their ranch at Denver, Colorado, in 1891. After several seasons of vaudeville and light opera, the stock company inaugurated the 1897 season with its first dramatic performance. The director was George Edeson, with James O'Neill, father of dramatist Eugene O'Neill, as leading man. An unbroken series of successful seasons followed. This, then, is the oldest summer stock theater. In general, theatrical companies do not enjoy invariable successes, but widespread popularity has made summer theater a major industry, so that there is virtually no section of this country that does not boast at least one such dramatic group.

From a study of the programs that come to us each fall, we learn that while the barn is still in good standing for summer theater purposes, firehouses, roofs, and tents are also acceptable. We find theaters in-the-round and on-the-square, and more popular with each season are the outdoor theaters situated on hillsides or by lakes.

The performing companies may require their members to belong to Equity, the actors' union. It is also possible to combine professional and local talent. The Cape May Theatre, Cape May, New Jersey, and Barter Theatre, Abingdon, Virginia, use Equity resident stock companies. Examples of non-Equity companies are those of the Hedgerow Theatre, Moylan, Pennsylvania, and the Ramsdell Opera House, Manistee, Michigan. Almost all college-

and community-sponsored groups fall in the latter category. The inevitable exception which is supposed to prove the rule is found at Fayetteville, New York, where the Fayetteville Firemen's Association sponsors the Famous Artists Country Playhouse, using Equity stars.

Traveling units of actors, known as package shows, serve the majority of theaters on the straw hat circuit. Under this arrangement, the playhouses supply the settings, equipment, and bit players. Such groups reach a large summer audience, and, in response to popular demand, Broadway hits are the usual fare. The following plays were favorites of the 1955 season: *The Caine Mutiny Court-Martial*, *Dial "M" for Murder*, *Time Out for Ginger*, and *The King of Hearts*.

Companies connected with colleges and universities are engaged in educational programs for which college credits may be earned. Their productions are often of an experimental nature. Schedules of the widest interest and dramatic requirements have been received from colleges in almost every state of the union. Plays by Euripides and Sophocles are given side by side with works of Ferenc Molnár, George Bernard Shaw, and Christopher Fry.

The relaxed atmosphere of summer theaters is ideal for tryouts of new plays. In fact, the operating policy of many managers calls for the presentation of at least one original play a season. Audiences at Provincetown, Massachusetts, witnessed in 1955 the *première* of *Heaven Come Wednesday*, by Reginald Lawrence '21, a founder of Princeton's Theatre Intime, and *The Difficult Widow*, by Argentine playwright Nalé Roxlo, made its bow for the first time in this country at the Hedgerow Theatre. The White Barn Theatre Foundation, Westport, Connecticut, is unique in that its performances are planned to furnish an opportunity for new playwrights, directors, actors, and designers to exhibit and develop their talents pertaining to the theater.

Shakespeare's plays take their place in summer theater schedules with no loss of popularity or prestige. Two annual festivals, both of which celebrated their twentieth season this summer, are held at Ashland, Oregon, and at Yellow Springs, Ohio. The latter, known as the Antioch Area Theatre Shakespeare Festival, maintains an attractive tradition during the month of these performances. A weekly forum is held when audiences and students meet with directors and actors for a discussion period while tea is served.

Other festivals devoted to these plays are given at Balboa Park, San Diego, California; Hofstra College, Hempstead, New York;

the University of Toronto, Ontario; and Stratford, Ontario. The performances of single plays are a feature of innumerable schedules. It is perhaps inevitable that important musical events have been made a part of these festivals. It will be interesting to watch the development of the latest Shakespearean undertaking at Stratford, Connecticut.

From the evidence that comes to the Theatre Collection each fall, the attractions that consistently draw large crowds each season are the light operas and musical shows. With their color, dancing, and gay music, they threaten to surpass in popularity even Broadway hits. The Finger Lakes Lyric Circus, Skaneateles, New York, and the Melody Circus, Detroit, Michigan, are extremely successful.

An undisputed leader in the field of outdoor operettas is the Municipal Opera Company of Saint Louis, Missouri, which has just completed its thirty-ninth season. Its reputation rests on the uniformly lavish mounting of each production, as well as on the excellent voices of the imported guest stars.

Similar productions have been brought to New Jersey by St. John Terrell, founder of the Lambertville Music Circus. He repeated his initial success with the establishment of music circuses at East Meadow, Long Island, and at Neptune, New Jersey. He also mounted a set of shows on wheels and sponsored a successful run at the Dallas State Fair in Texas.

As far as is known, the Princeton Theatre Collection is the only one currently striving to acquire material that will give a picture of drama all over the United States. The response to requests for such material has been generous, but we still hope for more complete coverage.—SUZANNE WEVER

**THE PRINCETON UNIVERSITY LIBRARY CHRONICLE,
Vol. XVII, No. 1 (Autumn 1955)**

INTRODUCTION TO THE CHINESE DRAMA

An Exhibition in the
Gest Oriental Library

arranged by
Shih-Kang Tung

Princeton, 1955

I. CHINESE DRAMA - Its History & Conventions

Chinese drama, somewhat similar to the opera of the Occident, is deeply rooted in the tradition of the country, and has many conventions which are not easily understood by casual spectators.

The history of the Chinese drama is said to be three thousand years old. This is true in the limited sense that there already existed, in the early years of the Chou dynasty (12th century B. C.), certain constituents of the Chinese drama in their most elementary form. However, it was not till the T'ang dynasty (A. D. 618-907) that it can be said to have come to full flowering.

The majority of plays acted in China were composed in the Yüan and Ming dynasties (1280-1643) and their themes range from historical plays about emperors down to the common people. They are divided into acts and scenes, generally historic and highly moral in character, and are broadly classified not as "tragedies" and "comedies", but as "civil" and "military". The latter include combats and violent deeds of all sorts. The former are quieter and deal with the more ordinary aspects of social life.

The Chinese stage is bare, with colour furnished by the gorgeous costumes of the actors, and properties are few, often of a symbolical character. There are certain conventional roles governing the costumes and movements of the actors. For example, an oar may represent a boat; a chair, a bridge; while the mere waving of a whip may suggest a mounted soldier. A character may exchange a fan for an umbrella to signify that summer has given place to winter. A barbarian always wears a piece of fur round his neck; the monarch's costume is a yellow robe embroidered with a dragon design; the gay woman is dressed in bright-coloured silks, etc. According to the general rule, it is improper for women to take part in stage plays, and women's parts are usually taken by men.

During the early years of this century, a knowledge of modern European drama reached China. The establishment of the Republic in 1911 accelerated the movement of a reform which began to effect a speedy transformation both of drama itself and the manner of its presentation. Finally, hua-chü, the modern drama of colloquial speech and spontaneous acting, came into existence and has been flourishing since. Ironically, for the past several decades, the traditional drama has suffered no eclipse. Even to this day, when films and hua-chü both on the mainland and in Formosa offer such strong competition, there is no sign that it has lost any of its popularity.

1. Chung kuo hsi chü chien shih (A Brief History of the Chinese Drama); by Tung Mei-k'an. 1950
2. Sung Yüan hsi ch'ü k'iao (History of the Dramas and Plays of the Sung and Yüan dynasties [960-1367]); by Wang Kuo-wei. 1927 (A collotyped edition).
3. Sung Yüan nan hsi po i lu (Southern Drama During Sung and Yüan dynasties [960-1367]): by Ch'ien Nan-yang. 1934.
4. Two works from Yüan jên po chung ch'ü (100 Plays and Songs of the Yüan dynasty [1280-1368]); by Ma Chih-yüan.

(a) Chao shih ku êrh (The Orphan of the House of Chao), 2 v. n.d.; with a French version (L'orphelin de la maison de Tchao... " par le R. P. de Prémare. 1755.

(b). Han kung ch'iu (Sorrows of Han), 1918. [a photolithographic edition] with an English version by John Francis Davis. 1829.

[The last item was loaned by Mr. Eugene L. Delafield of New York.]

5. Li wêng shih chung ch'ü (Collection of Ten Works on the Chinese Drama & Songs); by Li Yü. 2v.
(Published under the reign of Emperor K'ang-hsi [1662-1723])
6. Hsin-ch'ing-nien (New Youth), Vol. 5, No. 4
October 15, 1918

The "New Youth" Monthly was the magazine in which the first articles on the movement for a "revolution in Chinese literature" were published. This movement which aimed at the use of the living spoken tongue to replace the dead classical language in literature and education, also included a reform of the Chinese drama. The issue exhibited here was almost entirely devoted to discussions on the reform of the drama and the theater.

[Lent by Dr. Hu Shih, formerly Curator and now Honorary Curator of the Gest Library]

7. "The Greatest Event In Life." a farce in one act;
by Hu Shih.

This play was originally written in English by Dr. Hu Shih, first printed in Peking - about 1919 or 1920, and reprinted by Adolf Eduard Zucker in his book entitled "The Chinese Theater" in 1925 (See item "A" - lend by Mr. Eugene L. Delafield of New York).

Dr. Hu wrote the Chinese version shortly afterward. It was first published in the Hsin-ch'ing-nien (New Youth) Monthly, Vol. 6, No. 3, March 15, 1919 (see item "B"), and then reprinted in his "Collected Works" in 1940 (see item "C" - a 19th edition printed in Shanghai) and again in 1953 (see item "D" - the first edition printed in Formosa).

[Items B. C. D. were lent by Dr. Hu Shih]

8. Chinese actor, playing the part of a spy in an old historical play. The banner bearing the character t'an (meaning "spy") indicates his role.
9. An old-fashioned out-door theater in China.
10. Scene of a traditional Chinese drama.

II. THE MOST FAMOUS CHINESE CLASSIC DRAMA

HSI-HSIANG-CHI

In China, there are ten books listed as Tsai-tzu-shu or "Works of genius". Among these ten works, which have been reprinted numberless times through the centuries that have gone by, there is a drama entitled Hsi-hsiang-chi or "The Story of the West Chamber". This drama, in sixteen scenes, is generally considered the finest example of the Chinese drama extant - it has held the stage for nearly eight centuries and has enjoyed numerous editions which only the Book by Confucius can rival.

"The Story of The West Chamber" is by Wang Shih-fu, of whom nothing seems to be known except that he flourished in the thirteenth century. The story of the drama which is to be found in the Hui-chên-chi, a story by Yüan Chên, A. D. 779-831, is in brief as follows:

"A lady and her daughter are staying at a temple, where, in accordance with common custom, rooms are let by the priests to ordinary travellers or to visitors who may wish to perform devotional exercises. A young and handsome student, who also happens to be living at the temple, is lucky enough to succeed in saving the two ladies from the clutches of brigands, for which service he has previously been promised the hand of the daughter in marriage. The mother, however, soon repents of her engagement, and the scholar is left disconsolate. At this juncture the lady's-maid of the daughter manages by a series of skilful manoeuvres to bring the story to a happy issue."

By some Chinese editors this tale is said to be autobiographical, as the date of the story (A. D. 800) corresponds to the twenty-first year of the author's age.

This famous work has been translated into several Western languages: a German version was made by Vincenz Hundhausen in 1926, a French version by Charles Georges Soulié in 1928 and another much earlier one by Stanislas Julien which was published after his death, and two English versions by Hsiung Shih-i and Henry H. Hart in the same year, 1936.

1. Hsi-hsiang-chi (The Story of the West Chamber); by Wang Shih-fu. 1710 4v. (Text in Chinese with a Manchu translation alongside).
2. Ya ch'ü ts'ang shu (Scenes from the Story of the West Chamber) ; by Chien Shu. 1703. 4v.
3. Ch'ien chiu chüeh yen. (Illustrated edition of "The Story of the West Chamber"). n. d. 2v.
4. Hsi-hsiang-chi (The Romance of the Western Chamber); tr. by Hsiung Shih-i. 1936. (An English translation).
5. Hsi-hsiang-chi (The West Chamber); tr. by Henry H. Hart. 1936 (An English Translation).
6. Hsi-hsiang-chi (L'amour oriole, jeune fille.); tr. by Charles Georges Soulié. c. 1928 (A French Translation)
7. Hsi-hsiang-chi (Das West-zimmer); tr. by Vincenz Hundhausen. 1926. (A German translation)

III. "KING OF THE ACTORS" IN CHINA

Mei Lan-fang

Mr. Mei Lan-fang, the supreme favorite of the Chinese stage, was born in 1893 and owes a part of his greatness to heredity. His grand-father was a renowned impersonator of female roles during the Hsien-fêng period (1851-61), and his paternal uncle was considered the greatest master of the hu-ch'in-- a stringed instrument commonly used for the accompaniment of Chinese vocal artists.

At the age of seven, young Lan-fang has mastered music and song; in 1905, when he was only twelve years old, he made his professional debut as a tan, or impersonator of female roles. Since 1912, his fame has spread over the entire Orient. He is the only actor in China whose appearance on any stage in any part of the country at any season of the year is hailed invariably by a capacity audience.

To exhibit the art of China's stage, Mr. Mei visited Japan in 1918, Hong Kong in 1921, the United State in 1930, and Soviet Russian and other parts of Europe in 1935. Wherever he went, he received a rousing welcome by all classes.

In private life, Mr. Mei is noted as a painter of considerable ability. His collection of ancient manuscripts and old treatises on drama is probably the most extensive one in China. His reputation for creative art extends also to playwriting. He has acted in over four hundred plays of which one third are his own productions.

In 1923, he was summoned by Hsüan-tung, the ex-Emperor, to appear in the Palace of the Forbidden City; and since 1949, he has remained as a member of the People's Political Consultative Conference, the highest honor to which one in his profession could attain from the Communist Government.

Having lived under three political regimes and being sixty two years of age now, Mr. Mei still looks young, still makes stage appearances, and still remains at the peak of his popularity in present-day China.

1. Wu t'ai shêng huo ssü shih nien (Forty years' life on stage - Mei Lan-fang's autobiography) 1953-54 2v.
2. Mei Lan-fang yen ch'u chu pên hsüan chi (Selected Plays acted by Mei Lan-fang); by Chinese Dramatists Association. 1954. 2v.
3. Mei Lan-fang ko chü pu (Selections from the repertoire of operatic songs and terpsichorean melodies of Mei Lan-fang); by Lio T'ien-hua. 1933. 2v.
4. Repertoire for the American Tour of Mei Lan-fang; by George Kin Leung. 1929.
5. Mei Lan-fang in the dressing room - 12 illustrations
6. A photograph of Mei Lan-fang; taken in 1923.
7. Pictures of Mei Lan-fang as published in Western books:
 - a). Chinese Theaters Handbook; by B. S. Allen. n.d.
 - b). Studies in the Chinese Drama; by Kate Buss. 1922.
 - c). The Chinese Theater; by A. E. Zucker, 1925.
 - d). The Chinese Drama; by L. C. Arlington, 1930.
 - e). Famous Chinese Plays; tr. & ed. by L. C. Arlington. 1937.
 - f). Folk Arts of New China. 1954.

8. Mang p'ao (Python ceremonial robe), a name dating from the T'ang dynasty (618-907 A. D.). It is made of satin embroidered in ten colors, the principle ones are red, yellow, green, black and white. The secondary colors are pink, light yellow, purple, blue and pale blue. This ceremonial robe is worn by actors impersonating emperors, prime ministers and commanders-in-chief. This robe was made in 1819.

9. Ch'i-p'ao Ordinary outer dress worn by tan (principal lady) personating Manchu ladies. A book illustration.

10. Nu-ao-tzu Worn by hua-tan (fast young lady) representing maid-servants. A book illustration.

IV. CHINESE PUPPETS

The Chinese puppets exhibited are only a few examples selected from the "Chinese Shadow Play Collection" of the Gest Oriental Library. This collection, consisting of more than twenty-five hundred pieces for assorted characters and scenes, is considered as the largest one in North America. The puppets are made of donkey skin, coloured, then oiled to give them transparency. As they are intended to be seen against the light, they necessarily lose part of their effect as shown here.

* * *

ABOUT THE SHADOW ACTORS

"We are shadow actors. We are not gloomy shades as our name suggests, but the gay, colorful, and animated parchment actors of the Chinese shadow stage.

"We come from China. We are created by master craftsmen, who have inherited their art and skill from preceding generations, who in their turn, as a livelihood or pastime, carved shadow actors.

"We, too, are descended from a long and honorable line of ancestors. Our friends honor us greatly, for they claim for us two thousand years of life. It was during the reign of that noble Han Dynasty monarch Wu-ti, in the year 121 B. C., they say, that our span of life began.

"The Emperor had placed his affections on the beautiful lady Li Fu-jen. When she departed

this life and entered the Spirit World he was inconsolable. Among the charlatans and monte-banks who flocked to his court at that time, there was a young magician-priest, Shao Wang by name, who knew the Emperor's sorrow and claimed he could bring back the departed Favorite. He set his stage, seating the ruler behind a series of transparent curtains. Then slowly, there appeared before the eyes of the credulous monarch, in the dim light of the lamps and torches, the vision of the beloved Li Fu-jen. He drew near to her, but on account of the curtains, he could not touch her. The apparition so satisfied him, however, that he bestowed upon the clever magician the title of "Master of Learned Perfection".

"This is as much as history tells, while our friends claim the apparition of Li Fu-jen was the first shadow figure. Be that as you choose. We know that we can claim one thousand years of life. Is that not enough?

"It is among the gay crowds of the market place that historians first describe our advent. We were only paper actors then, speechless and motionless, a device of story tellers to illustrate the romantic tales of the Three Kingdom, China's Age of Chivalry.

"As the child grows and stretches out his limbs with the warm pulse of life, so it was with us. We began to move, to talk; and as we grew, our sinews became of stronger, firmer stuff, for parchment replaced paper. Our admirers gave us shelter by building theaters where they could see us act. No festival was quite complete without our presence. Our human animators were known as the "Society of Skin Drawings."

"Thus we have survived these ten centuries, living and re-living the tales of China's past, the lives of her heroes, and going still further to portray the imaginary heroes of the Fairy World. We have travelled to more distant lands: Java, Persia, Egypt, Turkey, and France, where our descendants are still known as "Ombres Chinoises."

"Today, you find us in widely scattered parts of China, to the west and to the north. In some places we appear only at festival times, in others we may be engaged to play in moonlit gardens, and in still others we have our own theaters where we present daily performances.

"Visitors from abroad are most apt to find us in Peking. Here are the troupes of older men who entertained the aristocracy of the late Manchu Dynasty with their plays and casts of shadow actors. To the north and east, toward the Great Wall and the sea, younger men and boys entertain the farming populace. In the Fall of the year, after the crops are harvested, the farmers may be seen in the village market places, resting from their labors while they enjoy their favorite shadow plays. Through the winter months, old and young alike pass the long and dreary hours carving and creating their own shadow actors.

"Many people may tell you that our art is dying out, but they have not seen how firmly we are entrenched in the hearts of the country folk."

--From "The Red Gate Players," 1940.

THE THEATER THROUGH THE AGES

An Exhibition of

Prints, Illustrated Books,
and Art Objects

arranged by Gillett G. Griffin

Graphic Arts Room

THE THEATER THROUGH THE AGES

1. Figurine of a Dionysiac Satyr, 7th century B. C.
[Lent by G. G. Griffin]
2. Black figured cup decorated with Dionysiac scenes - Haimon Painter, 490 B. C. [Lent by G. G. Griffin]
3. Photograph of the theater of Dionysos, Athens.
[Lent by Robert McCabe '56]
4. Photograph of the theater at Epidauros in daytime.
[Lent by Robert McCabe '56]
5. Photograph of the theater at Epidauros during a performance of Euripides' HIPPOLYTUS, at dusk.
[Lent by Robert McCabe '56]
6. Figurine of an actor as calf-bearer, 4th century B. C. [Lent by the Art Museum (48-50)]
7. Maiuri, Amedeo. ROMAN PAINTING, Skira, Geneva, 1953. Pages 92-93. [Lent by G. G. Griffin]
8. Bronze incense burner, a comic actor - 2nd and 3rd century B. C. [Lent by the Art Museum, (48-68)].
9. Three Roman glass ornaments with actor masks.
[Lent by the Art Museum (52-50; 52-51; 52-52)]
10. Terentius, COMODETIAE, Strassburg, Grüninger, 1496. Frontispiece. [Kane Collection]
11. Schopper, Hartmann, PANOPLIA (Jost Amman-trades). Frankfort, 1568. Picture of a jester. [G. A]
12. Rothschild, Le Baron. CATALOGUE DES LIVRES, Vol. 4, (p. 366). Valenciennes Passion Play. [DRB 0513. 788.7]
13. Pair of pottery figurines (German?), ca. 1780.
[Lent by the Art Museum (29-306; 29-317)]

14. Platzer, Josef. Sketch for scenery of Act III of THE MARRIAGE OF FIGARO. [Lent by Prof. A. M. Friend, Jr.]
15. Ledoux, C. N., L'ARCHITECTURE. Paris, 1804. Vol. 1, [NA1053.L4A3e (SA)]
16. Donnet, Alexis. ARCHITECTONOGRAPHIE DES THEATRES, Paris, 1837. [NA6800.D71q (SA)]
17. Diderot, ENCYCLOPÉDIE, DICTIONNAIRE, Paris, 1772, Plates, Vol. 10. [Ex 0984.325 plates, vol.10]
18. Sketch of Dionysiac "actor" from 5th century B. C. Kylix.
19. Brueghel the Elder, (Peter,). "Temperance," an engraving, ca. 1560. [G.A.]
20. Rowlandson, Thomas. "Covent Garden Theater," 1794.
21. Comenius, J. A., ORBIS PICTUS, Nuremberg, 1679.
22. Callot, Jacques. Etchings of actors and stages, 1630. [Lent by the Art Museum (34-117, 34-118)]
23. Callot, Jacques. Balli or Comédie Italienne, 1622. [Lent by the Art Museum (34-140R-W)]
24. Callot, Jacques. Sets for Act III & IV of SOLIMAN, 1630. [Lent by the Art Museum (34-131C, 34-131E)]
25. Shakespeare, William. Sculpture, 19th century. ca. 1840. [Lent by the Art Museum (29-324)].
26. Callot, Jacques. Series of Balli or actors, 1622. [Lent by the Art Museum (34-140L-Q)]
27. Ackerman. MICROCOSM OF LONDON, 1808. London. [R1808.2q; Vol. 1-3]
 - Vol. 1 Drury Lane Theater
 - Vol. 2 Sadler Wells Theater
 - Vol. 3 The Opera House (engraved by Pugin & Rowlandson)

28. Punch and Judy, 1828. Original sketches.
[Rowlandson] 1828.32]
29. Punch and Judy, 1937. Reproduction (for members
of Limited Editions Club).
30. Egan, Pierce. REAL LIFE OF LONDON. Drury Lane
Theater, 1821. [Lent by Michael Kuser '57]
31. Tyler, Royall. THE CONTRAST, A COMEDY. Phila-
delphia, 1790. [Ex 3969.51.326.11]
32. Playbills [Theater Collection].
33. ARRAH-NA-POGUE
 SCHOOL!
33. Japanese print. Rehearsal of Kabuki, by Kionaga,
ca. 1830. [Lent by G. G. Griffin]
34. Sketch of 19th century Kabuki audience, by Hiro-
shige, ca. 1830. [Lent by G. G. Griffin].
35. Sketch of 19th century Kabuki audience, by Hiro-
shige, ca. 1830. [Lent by G. G. Griffin].
36. Japanese print. Behind the scenes of Kabuki at
noble's house. [Lent by G. G. Griffin].
37. Model of Fortune Theater, England, ca. 1600.
Executed by Miss Fine's School girls, 1928, under
Miss M. Miller. [Lent by the English Department,
Princeton University].
38. THE WORKES OF BENJAMIN JONSON, London, 1616.

The engraved title-page is the work
of the English engraver, William Hole. It
is possible that Ben Jonson himself may
have had a hand in laying out the details
of the design, especially in its classical
allusions.

The large figures represent Tragedy
(left), and Comedy (right), with Tragi-
Comedy (in the middle at the top) dressed
in a half-and-half mixture of the style of
the other two. The other two large figures
represent Satyrical (left) and Pastoral
(right) drama.

**Above the title panel is a Jacobean

(perhaps Jonson's?) idea of a Roman theater. At the foot of the page are two little panels representing what was then known of the Greek theater: on the right an amphitheater with a Chorus around the altar; on the left Thespis on his cart, to which is tethered the goat (Tragos) from which Tragedy derived its name.

39. Rowlandson, Thomas. "The Prospect before Us." Print, 1791. [Rowlandson Collection].
40. Rowlandson, Thomas; "English Audiences" (2). 1807. [Rowlandson Collection]
41. Print. "The Laughing Audience."

Release Upon Receipt
(Mailed: October 19, 1955)

From: Department of Public Information
Princeton University
(Telephone: Princeton 1-2300
Extensions 234, 564)

A searching examination of what has been accomplished in the American theatre during the first half of the 20th century is being undertaken by Princeton University with a series of public lectures by distinguished "men of the theatre," complementary exhibitions in the University Library and special "dramatic events" in the Princeton Community.

The six-months long program, conceived by Alan S. Downer, Associate Professor of English and a leading authority in the field of the modern American drama, was launched this week as the University Library opened a major exhibition devoted to documenting the "revolution that has enabled the American drama to take its place among the theatres of the world."

Next Thursday afternoon, October 27th, at 5:00 the first lecture in the "Modern American Theatre Series" will be given in 46 McCosh Hall by Walter F. Kerr, Drama Critic of the New York Herald Tribune, producer and author. In considering the American theatre in 1955, Mr. Kerr, formerly a member of the faculty at the Catholic University of America, will speak on "The Theatre Takes a Breath."

The lecture series, that will include lectures by such men as stage designer Jo Mielziner, critic Francis Fergusson and director Harold Clurman and a concluding panel discussion next spring of the "Prospects for the American Theatre," is being presented under the Spencer Trask Lecture Fund in cooperation with the Department of English and the Council of the Humanities.

2 - "50 Years of American Drama" - Princeton

Pointing out that 1955 "is the 40th anniversary of the founding of the Provincetown Players, which in a number of ways marked the beginning of the maturing of the American theatre," Professor Downer explained today that "the academic year 1955-56 is a good time to determine what contributions have been made to the theatre in the past 40 years by the professional and non-professional stage."

"The idea of the lecture series," he said, "is to invite speakers who were actively connected with the theatre during this period, to look back, and having looked back to come to some conclusion or evaluation of what has been accomplished. Then, having heard from individual specialists, to assemble a group of critics and other professional workers in the theatre to assess their statements and look ahead to the future."

Mr. Kerr will make his second appearance in the series as moderator of next March's panel discussion. The other members of the panel will be Dean F. Curtis Canfield, Dean of Yale University's School of the Drama, Henry Hewes, Drama Critic of The Saturday Review of Literature, and C. Norris Houghton, Princeton 1930, co-director of the Phoenix Theatre, New York City.

The current Library exhibition, "Fifty Years of American Drama," which will remain on public display in the main gallery of the Firestone Library through December 1st, reviews aspects of American dramatic achievement in the past half-century and takes as its theme, "the serious drama," meaning the art and craft of playwriting as practiced by American writers.

As its starting-point the exhibition recalls characteristic examples of the "theatricalism" of the early 1900's - plays by Clyde Fitch, David Belasco, William Gillette and others. The period before World War I is also represented by such writers as William Vaughn Moody, Eugene Walter, Langdon Mitchell and Percy MacKaye whose works foreshadowed the developments of the next three decades.

3 - "50 Years of American Drama" - Princeton

After this "backward glance," the exhibition, assembled under the direction of Howard C. Rice Jr., Chief of the Library's Department of Rare Books and Special Collections, concerns itself with the "flowering" of the drama in the Twenties, Thirties and Forties, when playwrights started using the various theatrical components - setting, actors, dialogue, situation and symbol - to elucidate a theme.

In a section called "From Romance to Reality" writers like Laurence Stallings, Sidney Howard, George Kelly, Philip Barry, Clifford Odets and Arthur Miller take their place. Eugene O'Neill occupies an important place here as he does in the next section of the exhibition concerning the increasing use of "expressionism" and symbol in the presentation of dramatic narrative by such men as Elmer Rice, John Howard Lawson, Thornton Wilder and Tennessee Williams.

The use of American "folk material" in serious plays is represented in the exhibition by the work of Hatcher Hughes, Lulu Vollmer, Paul Green, Lynn Riggs and others, and the distinctive "American comedy," as distinguished from the traditional European "comedy of manners" is indicated in a series of plays connected with the names of George S. Kaufman, Edna Ferber, Moss Hart, Morrie Ryskind, Marc Connelly and George Abbott.

The exhibition tells its story largely through printed texts, photographs and such theatrical material as programs, promptbooks and playbills. However, in evoking 50 years of American drama, it also makes every effort to include original manuscript source material.

Noteworthy are the manuscripts of plays by Eugene O'Neill, presented by him to the University in 1943; selections from the correspondence of the stage director William Seymour, whose collection, presented by his five children in 1936, forms the cornerstone of Princeton's theatre resources; and items from the papers of the producer George Tyler, acquired in 1941.

4 - "50 Years of American Drama" - Princeton

Mr. Rice emphasizes that "sources for theatrical history are not limited to collections specifically labeled as such. With this fact in mind, other manuscripts bearing on the theatre have been assembled from such quarries as the papers of Booth Tarkington, Ridgely Torrence and F. Scott Fitzgerald, all of which are preserved in the Princeton Library."

In addition to coinciding with the "Modern American Theatre Series," the exhibition also coincides with the plans of the several Princeton theatre groups to revive such important American plays of the past 50 years as Lynn Riggs' "Roadside" that will be presented by the Princeton Community Players in late November.

As a further contribution to the lecture-series the Library has also arranged four other simultaneous theatre exhibitions. In the Princetoniana Room, adjoining the main gallery, a summary of recent activity of a dozen amateur theatre groups in Princeton is on view.

Evidence of dramatic activity and taste throughout the country is provided by the display of 1955 American summer theatre materials in the Theatre Collection. Materials from the celebrated Gest Oriental Library make possible a vivid "Introduction to the Chinese Drama," while prints from several countries and centuries constitute an international theatre exhibition in the Graphic Arts Room.

PRINCETON UNIVERSITY

Faculty Committee on Public Lectures

MODERN AMERICAN THEATRE SERIES

in cooperation with the Department of English and Council of Humanities of Princeton University

Spencer Trask Fund

October 27, 1955 through March 7, 1956

- | | | |
|----------------------|--------|---|
| Thurs. October 27, | 5 p.m. | I. The American Theatre Today
WALTER F. KERR, N.Y. Herald Tribune
"The Theatre Takes a Breath" |
| Tues. November 15, | 8 p.m. | II. The Theatre Apart from Broadway
FRANCIS FERGUSSON, Rutgers University
"The Tributary Theatre" |
| Date to be announced | | III. The Stage Arts
JOE MIELZINER, Stage Designer |
| Tues. January 10, | 8 p.m. | IV. The Actor's Art
HAROLD CLURMAN, Director
"A Little on Acting" |
| Date to be announced | | V. The Playwright
Speaker to be announced |
| Wed. March 7, | 5 p.m. | VI. Panel: Prospects for the American Theatre
Walter F. Kerr, N.Y. Herald Tribune <u>Moderator</u>
F. Curtis Canfield, Yale Drama School
Henry Hewes, Saturday Review of Literature
C. Norris Houghton, Phoenix Theatre |

Open to the Public without Charge

American Drama Series

Notices of Future Events

TONIGHT. All members of the audience are invited to meet, after the lecture, for discussion and sociability in the Exhibition Hall of the Firestone Library. Howard Rice, the library's curator of Special Collections, under whose direction the Exhibition entitled "Fifty Years of American Drama" was assembled, is the host and there will be an opportunity to meet tonight's speaker and other guests. Refreshments will be served.

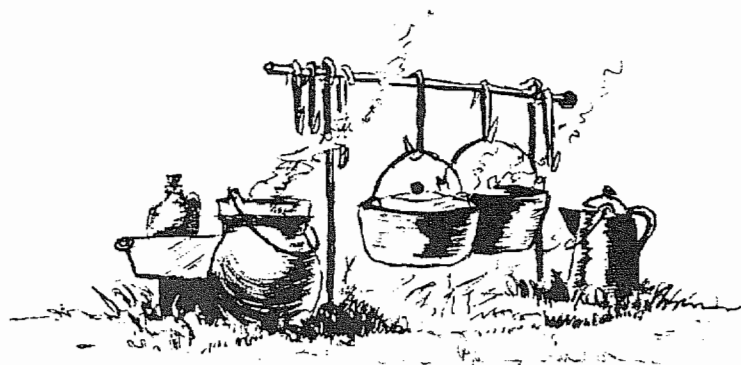
Nov. 28 - Dec. 3 Murray Theater. Princeton Community Players' performance of Roadside, an American folk comedy by Lynn Riggs (best known as the author of Oklahoma). Nightly at 8:30. This is the first of several plays to be produced in connection with the lecture series.

Nov. 29. McCosh 10. Eugene O'Neill's The Long Voyage Home. The famous movie version of O'Neill's short plays of the sea, directed by John Ford, with Barry Fitzgerald and John Wayne. Presented by the Princeton Film Forum as its contribution to the Drama program. Two showings, 7 and 9 p.m. All members of the University and the Princeton community are cordially invited. Admission free.

PRINCETON COMMUNITY PLAYERS
LYNN RIGGS'

ROADSIDE

ALAN S. DOWNER
-DIRECTOR-



MURRAY THEATER

NOV. 28 - DEC. 3

CAST

(in order of their appearance)

Pap Rader	E. Nicholas Muller, J
Buzzey Hale	Henry Sieg
Hannie Rader	Marylou Kel
Black Ike	Edward Anse
Red Ike	James Hopki
Texas	William Lau
Town Marshal	Al Goodma
Neb	Edmund Keele
Judge Snodgrass	Samuel Frant
Mrs. Foster	Lee Glassof

Act I--By the side of the road through the woods in Indian Territory. Sunset of a June day in 1905.

Act II--Scene 1. The same. Dawn, the next morning.

Scene 2. A courtroom in Verdigrée Switch.
Two hours later.

Act III--The roadside again. An hour or so later.

Produced by special arrangement with
Samuel French Company, Ltd.

PRINCETON COMMUNITY PLAYERS

President--John Drury
First Vice-President--Mrs. Herbert McAneny
Second Vice-President--Richard V. Lindabury
Secretary--Sarah J. Sillcocks
Treasurer--Alice R. Braveman
Membership Chairman--Mrs. Robert W. Wood, Jr.

PRODUCTION STAFF

Production Chairman	Phebe Gulick
Stage Manager	Alfred Downs
Assistant Stage Manager	Barbara Wand
Set Design	Judy Rose, James Hopkins
Scenery	Byron Keene, Braxton Ellerbe Fran Keene, Stephen Snow, Joan Cramp
Lighting	Peter Van Zandt Jerry Lynch, Margaret Haseltine, Judy Rose David Lai, Irving Van Zandt
Properties	Sandra Jefferson Ruth Downs, Nancy Campbell, Betty Ladd Kitty Gullicksen, Marbie Brault
Costumes	Peggy Schmertz
Make-up	Ruth Dorf
House Manager	Elizabeth Rider
Posters and Programs	James Hopkins
Publicity	Louise Smith Pat Duryee, Ruth Gage, Robert Matthews, Phebe Gulick Margaret Drury, Alice Lindabury, Nancy Shannon
Box Office	Alexander Clark
Music	John Carter

ACKNOWLEDGMENTS

Gioconda Bernstein for the special prop used in Act I.

The Princeton University Library for its community theaters display and publicity.

Thomas Potter, in memoriam, in grateful appreciation of the contributions he made to Community Players over the years and for the initial planning of this play, the last on which he worked.

ABOUT THE PLAYERS

E. N. Muller, Jr. (Pap) is making his first appearance with the Players. He played Shakespearean roles in high school.

Henry Siegle (Buszey) directed "The Doctor in Spite of Himself," appeared in "Madwoman of Chaillot," "The Lady's Not for Burning." With Bucks County Playhouse this season, he was voted best supporting actor.

Marylou Kelly (Hannie) had the leading role in "The Crucible" at New Jersey State Teachers College, Trenton; played in "Taming of the Shrew," and "The Doctor in Spite of Himself."

James Hopkins (Red Ike) had roles in "The Little Foxes," "Summer and Smoke," "Madwoman of Chaillot," "Taming of the Shrew;" played two years with University Player

Edward Ansell (Black Ike) is making his first appearance with the Players. He played in "Skin of Our Teeth" with ANTA-Salute to France Company and in "Detective Story" with George Washington University Players.

William Lane (Texas), a graduate student at the University is making his bow with the Players. He played in "A Winter's Tale," "The Apple Cart," "Three Sisters," "Antigone," with the Playmakers and Playlikers of the University of North Carolina.

Al Goodman (Marshal) is making his first appearance as an actor with Players, but he was a member of the lighting crew for "The Doctor in Spite of Himself."

Edmund Keeley (Neb), a member of the English faculty at the University, is also making his bow with the Players. While attending Oxford, he played in "Cymbeline" and "The Long Good-by," and wrote, produced, and acted in "Transit." He also played in "Arsenic and Old Lace" with the Salenika Community Players in Greece.

Samuel Frantz (Judge) played in "Dream Boat" and "The Doll's House" and directed "The Pot Boiler."

Lee Glassoff (Mrs. Foster) has appeared in community drama in Roosevelt and had the lead in Trenton Group Players' production of "Dangerous Corner." This is her first role with the Community Players.

Local Stage Groups' Exhibits A Part Of Fifty-Year Collection At Firestone

Intention Is Not To Offer Review Of Public Taste

From now through Dec. 1 an unusual exhibit in the Rare Books and Special Collections Department of Firestone Library should attract Princeton's patently theater minded public. The exhibition is called "Fifty Years of American Drama," a title borrowed from a recent book by Professor Alan Downer of Princeton University. Through the media of handsomely mounted programs, promptbooks, playbills, stage models design sketches and photographs, the collection attempts to review some aspects of American dramatic achievement in the first half of the 20th Century.

Howard C. Rice, Jr. head of the Department, has made it clear that the exhibit is not intended as a survey of the stage in the United States and infers that many people may find their favorite examples of American playwrighting missing.

This is not he says "a review

of public taste," nor will there be found the significant productions of plays by European authors.

Possibly among the most arresting sections of the exhibit are the original manuscripts of Eugene O'Neill, presented by him to the Library in 1945. Other manuscripts bearing on the theater are papers of Booth Tarkington, Ridgely Torrence, and F. Scott Fitzgerald.

As adjuncts to this display of source materials and memorabilia of "the serious drama," the Library has arranged other exhibits. In the Theater Collection on the Second floor the 1955 activity in the American summer theater movement is documented. A Chinese theater display can be seen adjacent to the Gest Oriental Library also on the Second floor and the Graphic Arts Room presents prints from several centuries and countries with the theater as theme.

The American Drama exhibit is open Monday through Saturday from 9 A. M. to 6 P. M. and Sunday from 2 to 5 P. M.

Dramatic Critic To Start Series With Talk Here

Two events arranged to coincide with the current 'Fifty Years of American Drama' exhibition in the gallery on the Main Floor of Firestone Library will be of particular interest to the many active participants in amateur dramatic projects in the Princeton community.

The University Lecture Series has announced that Walter Kerr, dramatic critic of the New York Herald Tribune, will begin the annual series on Oct. 27 at 5 P. M. in McCosh Hall on the campus. His talk will be devoted to American drama and theater since 1916. The lecture is open to the public.

In The Princetonia Room in Firestone Library members of some twelve amateur play producing groups will find a record of their recent activities. Through production photographs, programs and summaries of their work the theatrical fare of the community during the last year is proved to be of wide variety.

In age groups the survey covers the local field from the Junior Community Players beginning at age 5, to adult groups. The Westminster Choir College display includes material of the three shows of their Drama Course. The St. Joseph College Players. Merkin Theater is explained as a special group concerned with the "possibilities of religious drama."

Photographs of 5 productions of the Princeton Community Players are on display including the two shows of their first experimental summer venture, "The Doctor In Spite of Himself," and "Taming of the Shrew."

Miss Fine's School and the Princeton High School are represented by a senior class play

(Continued on page 7)

Stage Exhibits

(Continued from page 3)

and an annual operetta. And there is an exhibit honoring Buskins and Socks, a recently formed group of high school age players who presented three summer productions at Murray Theater.

Dramatic work at the secondary school level is exhibited by the Upper School of Princeton Country Day School in their last year's production of the "Ghost Train."

The exhibition will be completed with the work of the three University groups: Theatre Intime with their last year's plays, "Love for Love" and "Knight of the Burning Pestle," "Tunis Anyone," the 1954-55 Triangle show, and two productions of the University Players 1954 summer season at Murray Theater, "She Loves Me Not" and "Twelfth Night."

PRINCETON VIEWS AMERICAN DRAMA

Evolution of Modern Plays
Being Covered in Lectures,
Exhibit and Seminar

Special to The New York Times.

PRINCETON, N. J., Oct. 22—The development of American drama from the sensational melodramas of the early Nineteen Hundreds to the realistic and expressionistic plays of 1955 is being studied at Princeton University.

A six-month program of lectures, exhibitions and a seminar began this week with the opening of a comprehensive display on "Fifty Years of American Drama—1900 to 1950" in the university library. The program was conceived by Alan S. Downer, Associate Professor of English and an authority on modern American drama.

The first lecture in a "Modern American Theatre Series" will be given next Thursday by Walter F. Kerr, drama critic of The New York Herald Tribune, producer and author. He will discuss the American theatre in 1955 in a lecture entitled "The Theatre Takes a Breath."

Other speakers in the series will include Jo Mielziner, the stage designer whose work has been seen recently on Broadway in "The King and I" and "Picnic"; Francis Fergusson, Professor of Comparative Literature at Rutgers University, and Harold Clurman, who staged "Tiger at the Gates" now playing in New York.

Objective of the Series

The program will end next spring with a panel discussion on "Prospects for the American Theatre," which will be moderated by Mr. Kerr. Other participants will be F. Curtis Canfield, dean of Yale University's School of Drama; Henry Hewes, drama critic of the Saturday Review of Literature, and C. Norris Houghton, co-director of New York's Phoenix Theatre and a member of the Princeton class of 1930.

Professor Downer said that "the idea of the lecture series is to invite speakers who were actively connected with the theatre during this period to look back and then come to some conclusion or evaluation of what has been accomplished."

After the talks by individual specialists, he added, the seminar composed of critics and other professional workers in the theatre will "assess their statements and look ahead to the future."

The library exhibition on display until Dec. 1, reviews "the serious drama" in the first half of the twentieth century. The awakening of American drama is depicted through original manuscripts, printed texts, programs, promptbooks and playbills.

THE NEW YORK TIMES, SUNDAY, OCTOBER 23, 1955.

Ingredients of Exhibition

The exhibition begins with examples of "theatricalism" in plays by Clyde Fitch, David Belasco, William Gillette and others. The period before World War I is also represented by such playwrights as William Vaughn Moody, Eugene Walter, Langdon Mitchell and Percy MacKaye, whose plays foreshadowed the developments of the next three decades.

In a section entitled "From Romance to Reality" the rebirth of American drama is recalled through the works of Philip Barry, Clifford Odets and Arthur Miller, whose "A View from the Bridge" is now being acted on Broadway.

The late Eugene O'Neill, who won the Pulitzer Prize for drama three times and the Nobel award, is featured in this section. He also occupies an important place in the display on the increasing use of "expressionism" by Thornton Wilder and Tennessee Williams.

Use of American folk material is represented by the work of Hatcher Hughes, Lulu Vollmer, Paul Green, Lynn Riggs and others. The development of American comedy is indicated by material connected with plays by George S. Kaufman, Edna Ferber, Moss Hart, Morrie Ryskind, Marc Connelly and George Abbott.

Princeton's exhibition and lecture series coincide with the plans of theatre groups for revivals. Lynn Riggs' "Roadside" will be presented by the Princeton Community Players next month.

BROADSIDE

THEATRE LIBRARY ASSOCIATION

VOLUME SIXTEEN

WINTER 1955

NUMBER THREE

Theatre Exhibits Attract Public

SATISFYING AS IT IS TO THE Curator of any theatre collection to run his eye down the day's register of visitors, and see half-a-page-full of signatures as evidence that the files have been used, it is even more heart-warming to him to find his collection reaching a wider audience.

The audience he loves to attract is the discriminating amateur, the intelligent non-professional, the passerby who might go right on passing if it were not that the words "stage" or "plays" or "drama" or "actors" caught him. The scholar and researcher, the writer, the costume designer—these people will always come to explore a theatre archive, for they know what it can give them. But the lay member of the public who has no help to seek and who is hardly aware a theatre collection exists, until he reads a sign or a newspaper story, is the visitor who gives a curator extra satisfaction.

This visitor has been offered a goodly number of exhibitions during the 1955-1956 season.

* * *

One exhibition which will have opened in December about the time that members of Theatre Library Association receive the *Broadside* is at the Museum of the City of New York. Here, for the enjoyment of the public is a special exhibition devoted to "The Age and Stage of Harrigan and Hart."

The programs and pictures and memorabilia of the famous comedy team—Edward (Ned) Harrigan 1845-1914, and Tony Hart (An-

thony Cannon, 1857-1891, renamed by Harrigan)—who created the Mulligan Guards, have been displayed under the direction of TLA's capable May Davenport Seymour, Curator of the Museum's theatre collection. The Harrigan and Hart show continues through the early months of 1956.

* * *

Closing at the Princeton University Library is an exhibit called "Fifty Years of American Drama, 1900-1950," the title and theme being borrowed from a recent book by a member of the English faculty, Prof. Alan S. Downer.

Beginning with the "theatricalism" of Clyde Fitch, David Belasco, and William Gillette, and progressing toward realism in settings and subject, the exhibit has offered its viewers a survey of how American playwrights have come along from William Vaughan Moody to Arthur Miller and Tennessee Williams.

Original manuscripts by Eugene O'Neill, letters to and from the stage director William Seymour (whose theatre library and papers formed the nucleus of the fine Princeton theatre collection) and stage models loaned by Donald Oenslager, as well as printed play texts and photographs, comprised the American drama exhibit.

Simultaneously, there was an exhibit concerning local amateur theatrical activity, in the Princetonian Room; a spread of 1955 American summer theatre material, in the Theatre Collection; a Chinese theatre display in the Gest Oriental Library; and a showing of interna-

tional theatre prints in the Graphic Arts Room.

A series of lectures on theatre topics, which began in October with New York drama critic, Walter Kerr, followed in November by Prof. Francis Ferguson, will continue throughout the academic year.

This splendid program, so well coordinated, can and should be matched by the working together of drama faculty and theatre archives in other parts of the country. For the informative folder about "Fifty Years of American Drama," which the Library printed in red ink on yellow paper, send a request to Mrs. Marguerite McAneny, Curator, Seymour Theatre Collection, Princeton University, Princeton, New Jersey.

* * *

The Metropolitan Museum of Art, honoring the Comédie Française on their first New York appearance held an exhibition from October 24th to November 13th, called "The Comédie Française and the Theatre in France." Most of the paintings, prints and souvenirs of the French troupe's three-hundred-year-old career were brought over from the Comédie's own collection in Paris.

Among these treasured properties were the night-cap which Moliere wore in the *Malade Imaginaire* a few hours before his death, jewelry and slippers worn by Rachel, engravings of stage sets, and works by Watteau, Daumier, Manet, Toulouse-Lautrec and other artists.



Town Topics

WE NOMINATE

Marguerite Loud McAneny, general manager of 26-year old McCarter Theater, long-time officer of the Princeton Community Players and curator of the growing Theater Collection in the University Library, who near the close of a quarter-century as a Princetonian merits recognition as this community's "first lady of the theater." In the winter of 1956, when Town and Gown together are examining what has been accomplished in the American Theater during the first half of the 20th century through a series of public lectures, exhibitions and other special events, Mrs. McAneny is doing everything within her power to help McCarter play an increasingly important role in Princeton's dramatic and musical life.

It was in 1931 that Mrs. McAneny, the wife of a member of the faculty at the Princeton Country Day School, made Princeton her home and began her associations with the 1,077-seat theater which was to be transferred in 1953 from Triangle Club to University control. For the past two years, collaborating with the theater's managing directors, Isadora Bennett and Richard Pleasant, she has been completely responsible for the "Princeton end of things." Her worries, whether the attraction be "Bus Stop" or the Kabuki Dancers, begin with the distribution and sale of tickets and then range from the demands of temperament to the inevitable post-performance "count-up" that deals with such realities as "hard wood," "total dead" and "full tickets."

A founding officer of the Community Players, whose initial offering in the spring of 1933 was postponed by the tragic death of the University's 14th president,

John Grier Hibben, Mrs. McAneny has twice served as the Players' president. She first headed the organization early in World War II and a decade ago was presiding officer at the time the Players acquired Henry van Dyke's "Avalon" on Bayard Lane (see Topics of the Town). In 1937, shortly after the University had acquired the thousands of plays, volumes, prompt-books, play-bills and related items constituting the William Seymour Theatre Collection, Mrs. McAneny was appointed to the curatorship of the University Library's Division of Rare Books and Special Collections.

Mrs. McAneny, a 54-year old native of Pittsburgh, Pa., and the first member of her family ever to evince any interest in "the theatre," was graduated from New York City's Barnard College in 1923 with Phi Beta Kappa honors. Following graduate study at the Sorbonne, she landed a position as a play-reader with producer Gilbert Miller and subsequently combined this work with teaching in the dramatic workshop in Columbia University's Department of English. Last fall Mrs. McAneny, the mother of three children, including a Princeton-educated naval lieutenant in the Pacific, a 1954 graduate of Smith College and a sophomore at Western Reserve University, was one of the volunteer captains singled out for distinguished service awards by the Air Force's Ground Observer Corps.

For her deep interest in strengthening the Princeton Community's overall program in the dramatic arts; for her deserved successes in the difficult field of "boxoffice relations;" for her very real contributions to Princeton's enjoyment of Princeton; she is Town Topics' nominee for

PRINCETON'S WOMAN OF THE WEEK

JANUARY 22-28, 1956

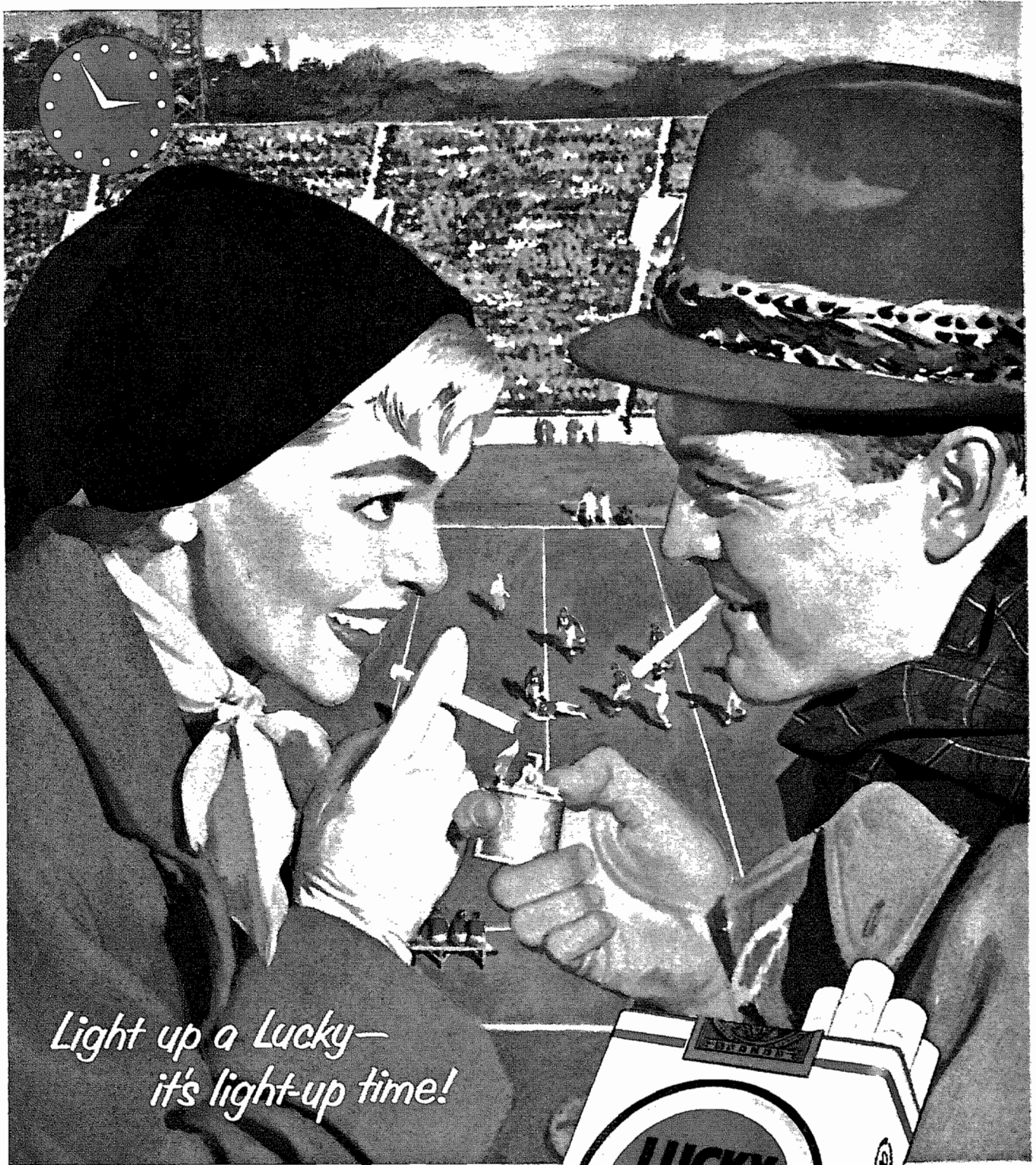
PRINCETON

ATHLETIC NEWS



FAIR GAME

Ramus



*Light up a Lucky—
it's light-up time!*

LUCKIES
TASTE BETTER
Cleaner, Fresher, Smoother!



*"IT'S
TOASTED"
to taste
better!*

A Moving Chapter in the Coming-of-Age of the American Drama

THE revolution and coming-of-age of the American drama during the past half-century is the theme of the current exhibition in the Princeton University Library. The Library display, which evokes "Fifty Years of American Drama" by means of printed texts, original manuscripts, programs, promptbooks, photographs and stage designs, is part of a University-wide project to take stock of the American drama 40 years after the founding of The Provincetown Players and coincides with the Modern American Theater Series that will bring to the Princeton lecture-platform in the course of the year such critics and active men of the theater as Walter Kerr, Francis Fergusson, Jo Mielziner, Harold Clurman, Dean F. Curtis Canfield (Yale Drama School), Henry Hewes and C. Norris Houghton (Princeton 1931).

The twentieth-century revolution in American drama is graphically summarized in a section of the Library show devoted to a famous father-and-son team, James
(Continued on page 14)

Grand Opera House.

EIGHTH AVENUE, 33rd and 34th STREETS.

The handsomest, safest and most comfortable Theatre in New York.

Week commencing Monday, November 20th, 1893.

EVERY EVENING.

WEDNESDAY—MATINEES—SATURDAY.

THE EMINENT, ROMANTIC ACTOR,

JAMES O'NEILL,

IN HIS MASTERPIECE,

"MONTE CRISTO."

Under the Management of Wm. F. Connor.

CAST OF CHARACTERS.

EDMOND DANTES	Mr. JAMES O'NEILL
COUNT OF MONTE CRISTO
Norrier	Geo. A. D. Johnson
Albert De Morcerf	Wm. H. Pascoe
Villefort	Edward J. Morgan
Caderousse	J. W. Shannon
Fernande (later Count de Morcerf)	J. Frank Sherry
Morrel	Beverly W. Turner
Danglars	Franklin Halbert
Fris	Charles Fisher
Old Dantes	George Williams
Panuelon	Frank Martin
Governor of Prison	Edward Howard
Commissary	M. Richards
Germain	Joseph Flood
Brigadier	James B. Curran
First Jailer	James Travers
Second Jailer	Fred Carroll
First Police Agent	Edward Rankin
Second Police Agent	Charles Jones
Sentinel	John Robbins
Servant	Frank Dean
Fisherman	Edw. Lane
Mercedes (later Countess De Morcerf)	Miss Marie D. Shotwell
Caronte	Miss Kate Fletcher
Mlle Danglars	Miss Emma H. Curran
Fisherwoman	Miss Marie Floyd
Catalans, Fishermen- Ship's Crew, Gendarmes, Guests, Waiters, etc.	

SYNOPSIS

ACT I.—Scene 1.—The Catalans' Village, overlooking the Harbor and City of Marseilles. Arrival of the ship, Pharon and Edmond Dantes. The Conspiracy. Norrier and Edmond exchange the password. Scene 2.—Office of the Procureur de Roi. The anonymous letter. Interview with Dantes. Scene 3.—Reserve Inn. Arrival of Edmond and Mercedes. Preparations for the marriage. The arrest. "Whither am I to be taken?" To the Chateau d'If.

(An elapse of eighteen years between Acts I and II.)

ACT II.—Scene 1.—Apartments in the house of Count de Morcerf. Scene 2.—Tombs of the Chateau d'If. Faria bequeaths the will to Edmond. Death of Faria. Scene 3.—Exterior of Chateau d'If. The burial. The body plunged into the sea. The escape. "The World is Mine."

ACT III.—Inn of Point du Gard. The Abbe Busoni. Meeting with Albert. Dantes Avenges. "ONE"

ACT IV.—Hotel de Morcerf. Arrival of the Count of Monte Cristo. The recognition. The insult. "He is your son."

ACT V.—The Forest of Fontainebleau. The apology. Death of Fernande. "TWO." Duel with Danglars. The last one. "THREE."

Princeton University Library

On November 20, 1893, two days after Princeton had walloped Army, 36-4, James O'Neill launched his eleventh year in "his masterpiece," Monte Cristo.

The Silver Bullet

The EMPEROR JONES.

Characters

Bretton Jones, Emperor.

Harry Smithers, a Cockney trader.

Leen, the usurper.

A native negro woman, servant in the palace. The ghost of the large Witch Koston

Native negro, adherent of Leen.

The little woman from

The ghost of Joff

The ghost of the Prison Guard, negro prisoner.

The ghost of the Auctioneer, the Auctioneer, the Auctioneer

The ghost of the Lawyer

The ghost of the large Witch Koston

The ghost of the Crossed God.

The locality of the play is an island in the West Indies as yet unself-determined by the U.S. Marines. The form of native government is at present an empire.

Scene One — The audience chamber in the palace of the Emperor — a spacious, high-ceilinged

Princeton University Library

The title-page of Eugene O'Neill's first draft of his Emperor Jones, which he first called "The Silver Bullet." This is one of the manuscripts presented to the University in 1943 by the distinguished playwright who entered Princeton with the Class of 1910 but did not complete his course.

The PROVINCETOWN PLAYERS

Under the Direction of George Cram Cook and James Light

MATINATA

A Comedy by Lawrence Langner

Columbine

Norma Milloy

Pierrot

James Light

Harlequin

Sidney Powell

Directed by Lawrence Langner

Scene: A small room in a large city

THE EMPEROR JONES

A play in Eight Scenes by Eugene G. O'Neill

Brutus Jones, Emperor

Charles S. Gilpin

Harry Smithers, a cockney trader

Jasper Deeter

An Old Native Woman

Christine Ell

Lem, a Native Chief

Charles Ellis

Soldiers, Adherents of Lem

*S. I. Thompson
Lawrence Vail
Leo Richman
James Martin
Owen White*

Princeton University Library

The program for the first performance of Eugene O'Neill's The Emperor Jones, which was presented by The Provincetown Players, New York, 35 years ago this month as part of the first bill of their seventh season.

A Moving Chapter in the Coming-of-Age of the American Drama

(Continued from page 13)

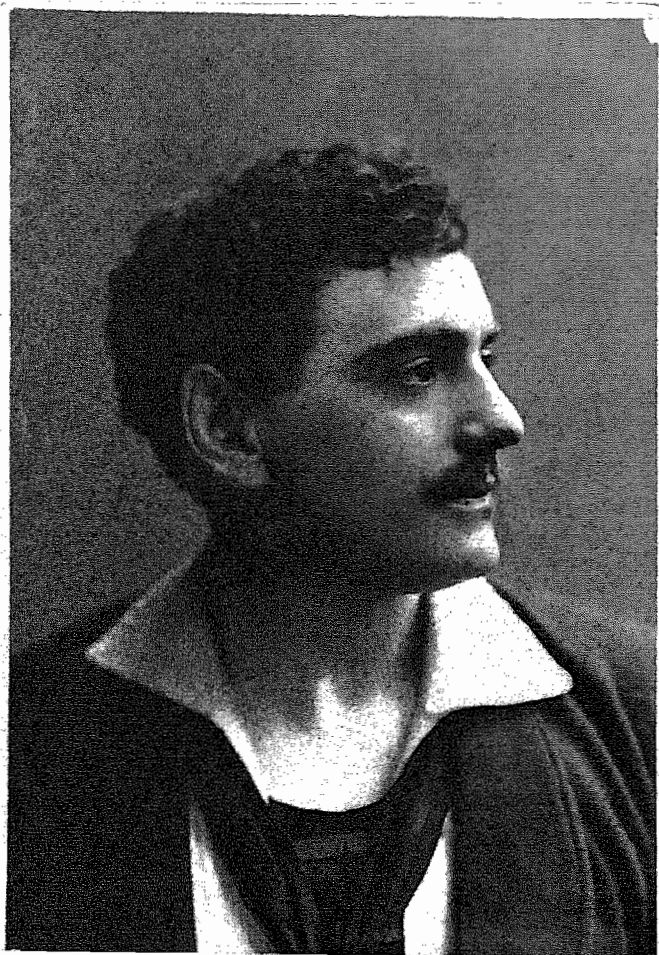
O'Neill (1849-1920), "America's great romantic actor," and his son Eugene O'Neill (1888-1953), the only American playwright to win a Nobel Prize. Eugene O'Neill's plays appear characteristically modern and American. The phenomenally successful play *Monte Cristo*, which James O'Neill adapted and played for decades, is not in the least "modern" and only in a very limited sense American.

James O'Neill first appeared in *Monte Cristo* at Booth's Theater, New York, on February 12, 1883, using a dramatic adaptation of Alexandre Dumas' novel prepared in the 1860's in England by Charles Fechter. So successful was O'Neill in the role of Dantès that the public refused to support him in any other production: his line "The world is mine!" became nationally famous.

During the last years of his life James O'Neill confided to his son that *Monte Cristo* had wrecked his life and prevented him from becoming the artist he had hoped to be. Shortly after the old actor's death in 1920 the producer George Tyler suggested to Eugene O'Neill, then beginning to make his mark as a playwright, that he might prepare a new stage version of *Monte Cristo*, the play that had made the elder O'Neill famous.

Eugene O'Neill's reaction to Tyler's "*Monte Cristo* idea" is set forth in a letter, a unique and moving document preserved among the Tyler papers in the Princeton Library and featured in the current exhibition. Recalling his father's embitterment and his admonition to remain true to the best that was in him "though the heavens fall," Eugene O'Neill told Tyler

(Continued on page 44)



Princeton University Library

One of the most famous father-and-son teams in the history of the American theater—actor James O'Neill (1849-1920) and his son (1888-1953), the only American playwright ever to receive a Nobel Prize. The father's picture (left) was taken in 1888, approximately a month after his son's birth. The portrait at the right shows Eugene O'Neill in 1921 at age 34.

A Moving Chapter in the Coming-of-Age of the American Drama

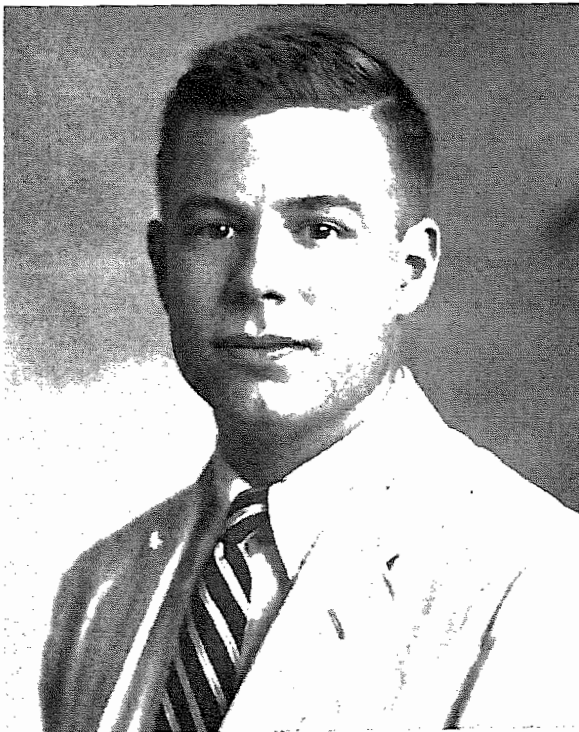
(Continued from page 14)

that not all the gold in the world could make him interested in the idea unless he could make an original thing out of the Monte Cristo plot and make it truly his own.

"I can only imagine one way in which the project could call forth any genuine creative interest on my part," he wrote. "If I could say to myself: Throw everything overboard—all precedent, all existing dogmas of what is practicable and what is not in the theatre of today, all well-regulated ideas of what a play is or isn't, etc. Create your own form just as you did in 'The Emperor Jones.' Rely on and demand, as you did in that play, a new ingenuity and creative collaboration on the part of the producer—a new system of staging of extreme simplicity and flexibility which, combined with art in the lighting, will permit of many scenes and instantaneous changes, a combination of the scope of the movies with all that is best of the spoken drama. . . ."

When Eugene O'Neill wrote these lines to Tyler he had just completed *The Emperor Jones*. *Beyond The Horizon* was on the stage. *Anna Christie* and *The Hairy Ape* were soon to follow. The years to come would see *Desire Under The Elms*, *Strange Interlude*, and *Mourning Becomes Electra*. By remaining faithful to the artistic credo so eloquently expressed in the 1920 letter Eugene O'Neill became an American playwright of worldwide significance and achieved some of the ideals that his disillusioned father had bequeathed him.

PRINCETON'S MANAGER

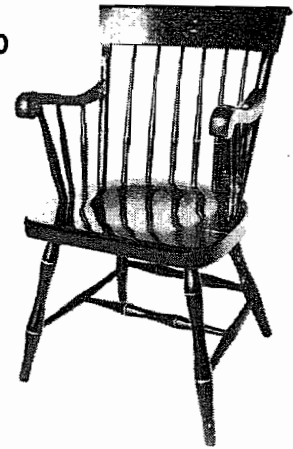


BRUCE W. ROSBOROUGH '57
Jacksonville, Fla.

COLONIAL PRINCETON

in Your Home

\$29.50



This beautiful chair, finished in gleaming black with maple arms, is fashioned of rugged birch. With a gold university shield that's distinctively Princeton and a style that's completely colonial, you'll have a practical and comfortable item of furniture to be cherished for years to come. Shipped express collect.

THE PRINCETON UNIVERSITY STORE

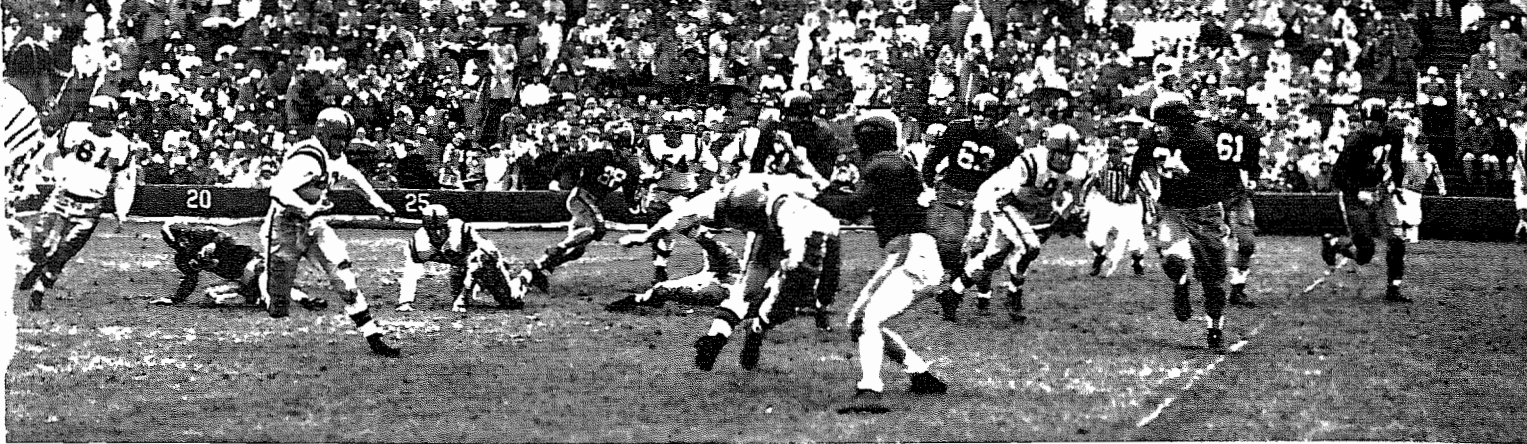
Princeton, N.J.

For gracious dining.....

visit the CONTINENTAL
ROOM for cocktails and
a superior dinner. You'll
find this restaurant an un-
usual

Howard Johnson's

*On Route 22, just north of Somerville
22 miles from Princeton*



HARVARD 7, PRINCETON 6—As the Newark News noted in reporting the Crimson's first conquest of Princeton in Cambridge since 1942, "the 21,000 spectators, garbed like so many duck hunters, were repaid for their chilblains by a hard-fought, exciting contest." In the upper picture, with 19 of the 22 players on the field clearly visible, tailback Sid Pinch drives for a short gain in the Tiger-dominated first quarter. In the lower picture Harvard's third-period touchdown hangs in the balance, with the ball bouncing on Dexter Lewis' finger-tips.

PRINCETON'S INDIVIDUAL FOOTBALL RECORDS

(°—denotes Ivy League Record)

Record	One Game	One Season
Yards Rushing	°273, Smith vs. Harvard '52	861, Kazmaier '51
Total Offense	360, Kazmaier vs. Cornell '51 (124 rushing, 236 passing)	°1,827, Kazmaier '51 (861 rushing, 966 passing)
Passes Attempted	36, Allerdice vs. Penn '40	144, Allerdice '40
Completions	°24, Allerdice vs. Penn '40	77, Kazmaier '51
Completion Pct.	°.882 (17-15), Kazmaier vs. Cornell '51	°.626 (123-77), Kazmaier '51
Yards Passing	351, Allerdice vs. Penn '40	1,230, Allerdice '40
TD Passes Thrown	3 by Allerdice in three games, and by Kazmaier in eight games	15, Kazmaier '50
Passes Caught	°14, Peters vs. Penn '40	27, Stevens '51
TD Passes Caught	3, Stanley vs. Navy '39	6, Stanley '39
Touchdowns Scored	4: Waller vs. N.Y.U. '12, Streit vs. Fordham '13, Wittmer vs. Lehigh '27, Kaufman vs. Amherst '34, Davison vs. Harvard '49, Smith vs. Harvard '52	13, Pendleton '12
Points Scored	28, Streit vs. Fordham '13	92, Baker '14

Career Records

Yards Rushing	1,950, Kazmaier '49-'51	TD Passes	°35, Kazmaier '49-'51
Total Offense	°4,354, Kazmaier '49-'51	TD Passes Caught	8, Sella '47-'49, and McPhee '50-'52
Pass Completions	172, Kazmaier '49-'51	Touchdowns Scored	21, Wittmer, '27-'29
Completion Pct.	°.595 (289-172), Kazmaier '49-'51	Points Scored	180, Baker '11-'13
Yards Passing	2,393, Kazmaier '49-'51		