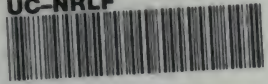


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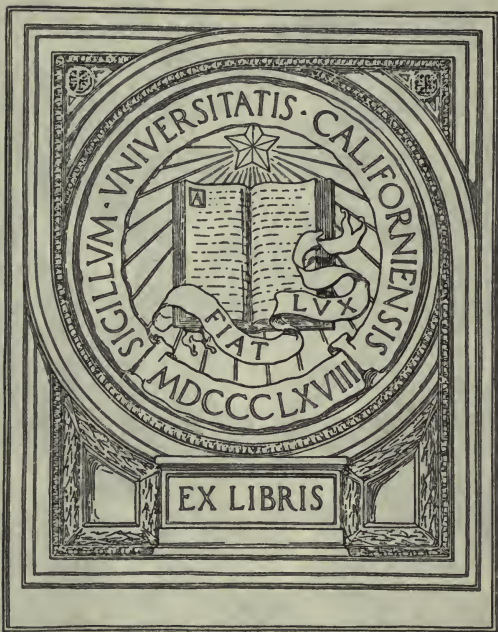
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The PLAYS AND BOOKS
of
THE LITTLE THEATRE

Edited by
FRANK SHAY

With a Preface by
PIERRE LOVING



New York
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P R E F A C E

CONCERNING the state of the little theatre today, two mutually exclusive but arresting viewpoints prevail in the critical diocese. One holds that having abundantly leavened the barren loaf of the legitimate stage, it has by that same token outlived its pristine fruitfulness. The other contends that the little theatre will, and must, continue to flourish cheek by jowl with the professional playhouse, thus completing the function of both laboratory and supply base.

Of late the latter commissary role of the little theatre has been most provocative of justified optimism, as well as highly prolific of actual results, more or less commendable and far-reaching. For quite a long interval, owing to huge moneyed syndicates, grimly entrenched, the legitimate theatres remained unmalleable to the repeated assaults of the new theatrecraft engineered, for the most part, by small outlawed groups. Despite this fact, perhaps because of it, these groups continue to multiply, springing up unforced in remodeled barns, canvas-roofed backyards or in transfigured garages. While Mr. Sam Shipman, for example, is at present doling out piecework in his Play Sweatshop on Broadway, such clear-eyed enthusiasts as The Provincetown Players and The Wisconsin Players are conducting brave little try-out theatres tending to encourage the beginning playwright and the scene-designer with a new idea. The enormous irony of the situation is apparent when one considers the strabismic boycott once launched on Broadway.

To cite the classic example: Mr. Belasco, during the first season of the Washington Square Players, deigned to honor the Bandbox with his Rhadamanthine presence. But he went away the more firmly rooted in an inexorable determination to pursue his wonted course of nice, denatured realism—a realism that obtrudes constantly on the wonder and attention of the audience—but which somehow fails to “realize.” On the other side, a handful of legitimate producers, by attending the little theatre performances with open mind, were eventually won over to the cult of the new stagecraft. Foremost among the latter should be mentioned Mr. Winthrop Ames and, particularly, Mr. Arthur Hopkins, whose productions of the Clair Kummer comedies and “Redemption” and “The Jest,” notwithstanding their faults, testify to the foreshadowed *risorgimento* of the commercial theatre.

Supersubtle pronouncements of critics to the contrary, the art theatre, as we understand it, is no mere esthetic flutter of a waterfowl in a mirage supposed to be shimmering over the present Sahara in commercial theatredom. The point which these nodding solons miss is precisely that the art theatre, with all needful pomp and circumstances, has arrived; that it has, squatter-like, settled on the land and that it is destined far to outstay the latest detective flim-flam or ostermoor spasm on Broadway.

How absurd, futile and trifling, for instance, is the cavil we hear now and again that the little theatre lacks definite purpose; that it is drifting aimlessly in accordance with the whims of its devotees. Is it not indeed this vicissitudinous drift which has instilled vitality into the experiments of the little playhouse? Is it not just this inspired lack of formal purpose which has permitted the directors and authors to dabble in star-space and stake out the hills of the gods? In the case of the little theatre, mastery over the event would have spelled irretrievable ruin and the new dawn—or the milkman—would have overtaken it bowling along the wagon-rut of colorless mediocrity.

Thank, then, the spirit of Andre Antoine! For he it was who, while still a groping pioneer, undertook to set no pretentious purpose, but voiced only that larger purposiveness of creating beauty effortlessly, with heart's joy and heart's ease. Thus the little theatre idea developed, growing out of the poignant vision of lowly men and women, devoid of trammeling memory complexes, which so often spell the death of art, devoid of the faintest trace of sophistry. Antoine's little coterie was informed by a perfervid love of the theatre. And it was this that kept alive the intense prefiguration of the newly conceived art. Its burning hope, rather than purpose, was, broadly speaking, to free the theatre from artificial fetters and stultifying tradition. Convincing evidence abounds that the art theatre is here to stay. In America, as yet, it is groping its way; in Europe there is, for one, the example of M. Stanislavsky, whose receipts at the Moscow Art Theatre are said to be over fifty thousand dollars annually.

In another sense, the art theatre must always be groping along unknown and often forbidden paths. The chip in the

flywheel of the legitimate producer's cosmos is that, unconsciously, he views life as finished, static; whereas life is always empirical and in a state of becoming. The very least the art of the theatre can do is not to torture the verisimilitude of life. The best it can do is to portray it faithfully, and imaginatively. The dialogue of the majority of the plays on Broadway is lifted without qualm or quibble, from the comic weeklies. Every manager has his paste-pot and scissors staff. Of course, there is a remedy for this condition and that is the widespread publication of plays. In fact, all plays should be written for the reading public. That trenchant observation of Dumas *fils* in his introduction to *Un Pere Prodigue* holds with no less truth today. Writing about the technic of playwriting, he said: "A play should be written as if it were never intended to be anything but read. The production is nothing but a reading by many people who do not care or know how to read."

The history of the little theatre properly goes back to 1877, when Andre Antoine, in association with a mad young coterie of amateurs, put a roof over a tameless idea at 37 Elysee des Beaux Arts. Thalasso has eloquently recorded the trials and setbacks of the groups for him who runs to read. Antoine was a clerk in the employ of the Gas Company. His companions in valor were of the same stamp; for the most part, humble young men and women, chaotic with glorious vision, and out of this chaos sprang their dancing star. Antoine's passion for the theatre was, in reality, a *grande passion* of the French variety. It began, no doubt, as a flirtation, but unlike our American brand, it had as its object a serious consequence. Antoine was far-seeing because he was at bottom eminently practical. He himself laid aside his weekly salary so that a wine-cellar might be rented where, among fat butts and odorous casks, the company held its first rehearsals. At night he and his associates would make a house-to-house canvass, distributing handbills. Antoine was possessed of a fine business acumen, like the ancient Greeks, who managed to sell their line of beauty to successive ages.

Artistic empiricism was the *raison d'etre* of the Theatre Libre. If Aristotle, instead of Thalasso, were its chronicler, he would, perhaps, have called it the *nous* of the movement.

At all events, its purpose was the same as avowing no purpose. To experiment in art implies drifting with the stars. And it is comparatively safe to say that the stars have not heard of Scribe, Sardou or even William Archer. The outstanding fact is that the *Theatre Libre* did give the momentous early push to such writers as George Ancey, Pierre Wolf, Eugene Brieux and many others. Besides the work of these, it succeeded in breaking a furrow for the productions of dramatized versions of Dostoievsky's novels and the amorphous, intensely gripping, non-theatre plays of the Russians, notably Tolstoi.

From the outset Antoine's theatre was supported by voluntary subscriptions. By avoiding the besetting temptation of profiteering, whether of the toady or the financial sort, Antoine was able to assist at a new birth of histrionism, with himself as *accoucheur*. Through the dense underbrush of superficiality and sterile form he hacked a way for what has come to be known as Naturalism, which, be it said, is not necessarily Zolaism. Naturalism is only the trick of capturing and re-creating life from a naïf examination of its dynamic electrons. Naturalism is the native poetry of the demiurge, who relegates such lesser metaphysical matters as the problem of the cosmos to Man. What sublimer study can God have than the intricate cross-currents of human personality and social relationships? Take, for instance, the subject of marriages, which are unmade in Heaven. . . .

In short, then, Antoine discovered a plastic and eminently satisfying instrument for the genius of Ibsen, Strindberg, Hauptmann, Wedekind, Schnitzler, Brieux, Tolstoi and numerous other writers whose outlook on life was once held to be too microcosmic, too morbid and soul-searching for rendering on the stage. Lugné Poe followed with the first workshop theatre, and in 1890 Stanislavsky built the Moscow Art Theatre. Like that of the *Theatre Libre*, Stanislavsky's company was enlisted from unspoiled raw material, from amateurs who were fired only with a consuming ambition to pay their new-minted obol to the bankrupt theatre. It was here that Tchekov's "The Sea-Gull" was first given a hearing, as well as Gorki's "Submerged." It was here, too, that Gordon Craig was ceded unhindered rein in matters of *mise en scene* and the artistic

embodiment of his theory of the theatre in general. The result was, as is well known, the memorable production of Hamlet with black curtains.

In such manner, if the figure be permissible, was a narrow gauge railway constructed to the frontiers of the future, intent on reinvigorating an art run to seed. Suffice it to mention here, among many others, Wyspianski's theatre at Cracow, the Convex Theatre at Petrograd and J. T. Grein's Independent Theatre in London, not forgetting the Stage Society which introduced Shaw's plays to the playgoing public. Then Max Reinhardt built the *Deutsches Theater* in Berlin as well as his adjoining *kammerspielhaus*. The art theatre likewise rose in Munich, and Strindberg erected his experimental theatre at Holte.

Between 1911-12 the little theatre idea began to possess the United States. To what splendid proportions the movement has grown is, perhaps, best indicated by the complete list of little theatres to be found in the appendix to this bibliography.

It is no exaggeration to declare that the new art of the modern stage, including lighting, color, stylization and synchronization has not only been made possible but fervently and consistently encouraged by the little theatre groups. And not only would such men as Gordon Craig, Reinhardt, Fuchs, Bakst, Stanislavsky, Urban, Jones, not have been provided with an egress for their marked talents, but the whole body of dramatic literature would have been enormously beggared by the non-emergence in this field of such front-rank writers as Strindberg, Schnitzler, Dunsany, Brighouse and Susan Glaspell.

The typical little theatre piece in the past has been at times a thing apart, delicate and poetic, tending to the suffusion of a rarified mood; at others, it has been a slice of life, and at still others, less commendable perhaps, it has been a work merely of the theatre like the long play we have been accustomed to see on Broadway. But the little theatre at its best appeals to a peculiarly responsive and intelligent audience. By virtue of its air of intimacy it seeks to bring the actor and auditor into rapport. It is especially true of the little theatre that the audience meets the actors halfway. Jointly they are able to sustain such delicate moods as are demanded by Maeterlinck's "Intruder" or "The Blind," or Dowsen's

"Pierrot of the Minute." Together they form a nexus of intelligence suitable to the presentation of the play of biting satire or the play of ideas, such as the "Man of Destiny" or "How He Lied to Her Husband." The question arises, then, what sort of play shall the little theatre of today and tomorrow specialize in, if at all. There is, of course, the precious piece, the typically art thing, so beloved of many small theatres; there is the play of searching realism and there is also the typical commercial mechanistic play. Undoubtedly, the little theatre that is not entirely subsidized and has to pay its own bills, will steer something of a middle course at first. Not a few adventurers in this field insist on the utter impracticability of the highest standards.

But if the little theatres are to be honestly experimental they must cherish and hold inviolable the archetype of their vision. They may compromise only insofar as they are inescapably circumscribed by the limitations of their own instrument. No further. In this, without going deeper afield, lies their valuable contribution to the modern theatre. Let them essay the bizarre, if they will, the precious, the naturalistic, the so-called "inspired realistic play" as well as the poetic, the mystic and whimsical children's play. Of such, indeed, is the stuff of experimentation.

At the Arts and Crafts Theatre in Detroit, Mr. Sam Hume sandwiched "advanced" plays between other matter of a more recognizably obvious appeal. Other small playhouses have adhered to a somewhat similar course, being urged mainly by expediency and a desire gradually to ransom their audiences to the true art-theatre pitch. Forcible feeding would indeed have proved disastrous. On the whole, the productions of the little theatres give proof of the clear staking of an outpost in theatredom beyond the lingerie and ostermoors recently characteristic of Broadway. If you like, they are what literature is to—patent medicine advertising copy. Of the little theatres that have maintained an unusually high standard, both in manner of setting and the choice of plays, the Chicago Art Theatre, the Provincetown Players and the Neighborhood Playhouse of New York deserve honorable mention. Curiously enough, the little art playhouses have discovered as well as created their own vehicles. Even exteriorly, in many in-

stances, they have decked themselves with staid beauty and befitting simplicity. But their "wild surmises," their hits in experimentation, stand out in high relief against a monotonous background, blazoning forth their right to continued existence.

The introduction of Dunsany to the public is but one significant example. Dunsany and the little theatre are impossible to conceive apart. And, besides Dunsany's poetic plays, the little theatre has been responsible for the staging of the one-acters of such excellent writers as Schnitzler, Strindberg, Harkin, Wilfrid Gibson, Brighouse and Eugene O'Neil. The function of virtuoso and patron of dramaturgic art the little theatre has irresistibly arrogated to itself. In this connection, note the type of little theatre, certainly a dynamic force today, which has assumed the office of encouraging the embryonic playmaker and placing at his disposal a stage for laboratory purposes. The Wisconsin Players and the Provincetown Players of New York are foremost among the latter.

The Washington Square Players, in addition to making the American public familiar with foreign plays of unusual merit, were successful in bringing forward a great many young American writers. For this service to the stage, the Washington Square Players deserve to be securely niched in our hearts. During the first year of its existence, this organization produced thirty-two one-act and larger plays, twenty of which were American. This proportion it managed to uphold to the end of its interesting career. Moreover, three of the its native playwrights have achieved or are about to achieve Broadway production and it may be supposed that, like Joseph Urban and Robert Edmond Jones, original stage artists, they will mingle a salutary influence with the general current of commercial plays.

A bibliography of the little theatre possesses a twofold value at this time. It cannot help but clarify the atmosphere of apparent abeyance hovering over the experimental playhouse. The little theatre audiences are asking of the little theatre: "Quo vadis?" Perhaps we have come upon the parting of the ways. At any rate, the present inflated state of the commercial playhouse and the prospect of a big season, perhaps the biggest in the history of the theatre, will leave its inevitable mark upon the small playhouses throughout the country. The evil

influence will be felt less in the provinces than in New York.

A perusal of the present bibliography will reveal how potent a force the little theatre has been in our jejune art life; and in what manner it has shaped for itself a broader and more fruitful course of pioneering.

Regarding books about the little theatre, books by critics and even directors, it may be well to say at once that many empty and utterly absurd things have been uttered which have subsequently passed as irreproachable currency. For one thing, the little theatre has fairly begotten critics of one sort or another. If at the outset, it was poor in them, it finally managed to conscript them from its own personnel, secessionist and otherwise. And so a great many pale prophecies and patternings of governing principles have been voiced and designed. Take, for instance, the following statement by Mr. Sheldon Cheney, who on most occasions is illuminating:

"Unless we carry the little theatre beyond the ideals most of them stand for, unless we professionalize them while preserving their amateur spirit, unless we organize them efficiently for art production, we shall be little better off than before they came."

Arbitrarily to compel the little theatre to gosestep to some preconceived rhythmic idea is, on the face of it, highly ridiculous. Does not the authentic value and contribution of the small playhouse lie in the concept of insurgency with which it is intrinsically informed? Does it not consist largely in its ringing note of individuality? Not individuality *a l'outrance*, like the proposed Imagist Theatre, but certainly a salient individuality definitely marking a point of departure.

Mr. Cheney says elsewhere: "It is not impossible that even Shaw might be brought more completely into the theatre, although as yet the realistic drama leans too far toward life to claim undisputed place in the art-theatre production." Undoubtedly Mr. Cheney, like Shaw, thinks the Shavian prefaces far more dramatic than the plays; whereas the truth of the matter is that the plays are infinitely more dramatic than the prefaces. As to the utterly transhuman play, the comic drama of Dunsany, for example, even Edward Hale Bierstadt, Dunsany's special pleader, finds it lacking in emotional warmth, nearer Pegana than the dust and sweat and poignancy of the

all-too-earthly, which is, in fact, the raw stuff of the theatre, as of literature.

It is of course inevitable that amid the warp and woof of much excellent criticism which the art theatre has stimulated, such arrant *a priori* twaddle should rear its hydrahead now and again. On the contrary, it is not because the professional theatre leans too far toward life that insurgency is wholesomely welcome; but it is to be devoutly wooed because the shekel-down drama of Broadway has no fresh contact or remote relation with life and its deeper motivations; because, in essence and in fact, it is actuated by sordid purposes and a false, illiterate conception of the art of the theatre which is directly responsible for the monstrous birth of unwarrantable simianism in the portrayal of reality. For this reason must the little theatre break through into the open. Its aim is the depiction of life unveneered and of real psychological motives, as well as the attainment of pure beauty flowering from the achieved synthetic ideal, the perfect production.

The primary object of the little theatre is always wrapped up in that of the art theatre. In the past that object has been the attainment, as nearly as possible, of a synthesis growing out of the perfect co-ordination of staging, scene-designing, lighting and acting for the purpose of inducing a desired mood. This ideal has been best voiced by Gordon Craig who, with Adolph Appia, represents not so much anointed fulfiller of the event, as forerunner and interpreter; not so much the Christ as his prophet, John. Craig says, in analyzing his method:

"I let my scene grow out of not merely the play, but from the broad sweeps of thought which the play has conjured up in me. We are concerned with the heart of this thing, and with the loving and understanding it. Therefore approach it from all sides, surround it, and do not let yourself be attracted away by the idea of scene as an end in itself, of costume as an end in itself, out of stage management of any of these things, and never lose hold on your determination to win through to the secret—the secret which lies in the creation of another beauty and then all will be well."

PIERRE LOVING.

FOREWORD

What is wanting in this volume the reader will only too soon discover for himself. I do not, however, wish to offer a faltering apology for the incompleteness of the book. In truth, it needs none. Nevertheless, a brief word of explanation may not be amiss.

The duties of the bibliographer are more or less mechanical. He merely collects his data from the most available sources or from arcana known only to a few, arranges his material alphabetically and sends his copy to the printer.

The present volume is an exception to the general practice. It will be noted that the bibliographer has broken his traces, forsaken his accustomed field and intruded, in some measure, upon the province of the critic. From the great mass of plays accessible in English I have sought to select only those which I hold best adapted to the little theatre as it is today constituted. On the whole, they are plays which have encountered a certain measure of success or that I feel to be worthy of production. Rigid care has been taken to exclude such dramatic pieces which are fittingly described as "side-splitting farces." The latter contribute nothing to the art theatre. Box and Cox, I doubt not, may be excruciatingly funny, but few would care to hear that Sam Hume, for instance, was about to produce it. Not that genuine laughter hasn't its place in the modern theatre; but we cannot laugh today at the archaic drolleries of yesterday. We cannot abandon ourselves to papier-maché characterization in the theatre. And this is what the art theatre has accomplished in its brief stay with us.

The plays that have met with success in recognized little theatres are marked with an asterisk. Titles and authors mean so little that I have used this method for the guidance of the questing reader and director.

F. S.

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THE PLAY OF TODAY

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IRWIN, Beatrice

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Union, 1915 1.50

IZUMO, Takeda. Translated by M. C. Marcus

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With an Introductory Causerie on the Japanese Theatre.

- JONES, Henry Arthur
 RENASCENCE OF THE ENGLISH DRAMA
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 FOUNDATIONS OF A NATIONAL DRAMA
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 THE THEATRE OF IDEAS
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- MACCLINTOCK, Lander
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- MACKAY, Constance D'Arcy
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- THE LITTLE THEATRE IN THE UNITED STATES
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- ✓ MACKAY, F. F.
 THE ART OF ACTING
Author, 1913 5.00
- MACKAYE, Percy
 COMMUNITY DRAMA
Houghton Mifflin, 191750
 THE CIVIC THEATRE
Kennerley, 1909 1.25
 THE PLAYHOUSE AND THE PLAY
Macmilan, 1909 1.25
 PATRIOTIC DRAMA IN YOUR TOWN
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- MACKINNON, Alan
 THE OXFORD AMATEURS
London, Chapman, 1910
- MANTZIUS, Karl
 HISTORY OF THEATRICAL ART IN ANCIENT AND MODERN
 TIMES. Five volumes
Lippincott 3.50 per vol.
- MCCLEOD, Addison
 PLAYS AND PLAYERS IN MODERN ITALY
Sergel, 1912 2.75
- MCEWEN, E. J.
 FREYTAG'S TECHNIQUE OF THE DRAMA
Scott Foresman 1.50
- ✓ MATTHEWS, Brander
 ON ACTING
Scribner, 191475
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 AN ESSAY ON COMEDY
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POLTI, George. Translated by Lucille Ray	
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L'ART THEATRAL MODERNE	
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SACHS, Edward O.	
STAGE CONSTRUCTION	
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THE RUSSIAN THEATRE UNDER THE REVOLUTION	
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- SEPET, Marius
 ORIGINES CATHOLIQUES DE THEATRE MODERNE
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- SHAW, George Bernard
 DRAMATIC OPINIONS AND ESSAYS. Two vols.
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- SIMONS, Sarah E., and ORR, Clem I.
 DRAMATIZATION: Selections from English Classics in
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- STURGIS, Granville Forbes
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 PRACTICAL STAGE DIRECTING FOR AMATEURS
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- WITKOWSKI, Georg. Translated by L. E. Horning
 THE GERMAN DRAMA OF THE NINETEENTH CENTURY
Holt, 1910 1.00
- WOODBIDGE, Elizabeth
 THE DRAMA. Its Law and Technique
Allyn & Bacon, 189880

PART TWO

The PLAYS of THE LITTLE THEATRE

ABBREVIATIONS:

a = Allegory

c = Comedy

d = Drama

m = Masque

p = Play

s = Satire

m = Men, or Male parts

w = Women, or Female parts

j = Juveniles

i = Parts played by either sex

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