

THE UNIVERSITY OF
TEXAS

PUBLICATION

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A BASIC
LIST OF PLAYS

For Use in the
One-Act Play Contests

The University Interscholastic League, 1958-1959



Price 25 Cents

BUREAU OF PUBLIC SCHOOL SERVICE

DIVISION OF EXTENSION

THE UNIVERSITY OF TEXAS : AUSTIN

The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

SAM HOUSTON

Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.

MIRABEAU B. LAMAR

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IMPORTANT

The following list of plays is the one mentioned in the *Constitution and Rules*. You are cautioned:

1. That some plays listed may need cutting to come within the forty-minute time limit.
2. That some plays may need cutting to avoid offense to good taste.
3. That under no circumstances may a real gun of any type be used, whether it is plugged or not. Explosives of any type are expressly forbidden.
4. That any production of any play in the list must conform to the rules contained in the *Constitution and Rules*.
5. That any play calling for elaborate scenery, staging, and costumes must be adjusted according to the rules.
6. The inclusion in this list does not automatically make the play completely eligible under the rules. Read the *Constitution and Rules* carefully.

INTERSCHOLASTIC LEAGUE DRAMA SERVICE

The League has copies of all the plays listed and may be obtained through the Interscholastic League Drama Service. Any ten (10) plays at a time will be sent to you for a period of two weeks, for examination purposes, for 10c. No more than one (1) copy of each play will be sent at any one time. Production copies of any play must be purchased from the publisher, and if there are royalty payments due, they must be made to the publisher—not to the Drama Service. Please remember that it is illegal as well as dishonest to copy parts of any play or evade payment of royalty.

CONTEST DATES AND OTHER INFORMATION

Consult the League calendar for all dates which concern one-act play. If you fail to participate in the district meet after indicating your intent to do so, this will be grounds for suspension in the one-act play contest for the following year. The title of your play must be sent before your district meet. This means that the League Office must have your title well in advance of your contest. Upon receipt of your title an official acknowledgement will be made to you which must be shown to your district director as evidence that your records are complete in the State Office.

Directors needing instructions on how to prepare students for the one-act play contest and for other speech events may order from the League the bulletin, "The Speech Teacher and Competition," for 25c per copy.

ROYALTY INFORMATION

Any request for reduction in royalty payments on any play that you plan to use should be directed to the publishers. You will find a list of these publishers at the back of this bulletin. Please remember that the State Office has no jurisdiction in the question of royalty payments. Give the publishers the dates of the proposed production, the size and seating capacity of your theatre, the circumstances under which you are producing, whether admission charges will be made, and your reasons for wishing a reduction in royalty.

PLAYS NOT ON LIST

If you decide to produce a play which is not on the list, send this title to the State Office for approval. Please remember that approval of a play by the League does not mean that play is completely eligible. As has been said before, any play used must conform to the rules so as not to offend good taste and morals in any manner. When approval is given, it is with this understanding.

A play which is not approved may be one which:

1. Has a morbid or sordid theme.
2. Depicts violent deaths on stage.
3. Has other than a simple set.
4. Requires drinking, profanity, smoking, or has suggestive lines or situations.
5. Is silly, badly written, and offers no educational challenge.

If your selection calls for more than ten (10) actors in the cast, you may, under the rules, double cast parts. You may cut out a character and give his lines to another, if, by doing so, you do not destroy the continuity and structure of the play.

Some directors prefer to cut selections from longer plays and use these as their selections. If they conform to League Rules, the State Office encourages schools to use these cuttings since they are more often than not better written than the majority of one-act plays. If you choose to cut a long play, be sure to send your cutting to the State Office for approval well in advance of your contest. *Be sure to get permission for production and a quotation of royalty from the publisher.*

Let us hear from you if we can assist you in any matters pertaining to drama and speech. We welcome your criticisms and suggestions.

JERRY ROLLINS POWELL

Director of Speech and Drama

Interscholastic League, Austin, Texas

RULES OF CONTEST

1. *Representation.*—Each high school that is a member of the League is entitled to enter a cast in its district meet in its appropriate Conference.

If no more than two schools are represented in a district, each school may double its representation in the district play contest with the approval of the district committee.

2. *Eligibility.*—Each member of a One-Act Play cast shall be eligible under Article VIII of the *Constitution*, including musicians off stage, members of mobs, or other individuals making off-stage contributions to the play. This does not include faculty members, janitors, and such assistants who operate switchboards, shift scenery, apply make-up, run phonographs, etc. Only five individuals will be eligible to receive rebate at the State Tournament. However, all cast members are eligible for free lodging.

Records may be used for mob scenes, background music, etc. Eligibility refers only to actual participating students.

3. *Eligible Plays.*—The district committee, regardless of the judges' decision, shall declare ineligible the following plays: (In case of doubt the matter may be referred immediately to the State Office for ruling.)

- a. Plays requiring more than forty minutes in presentation.
- b. Plays using sets or lights that require more than ten minutes to set up. Simple cloth cycloramas, and the simplest of exterior scenes are the basic background for all plays. This rule is not intended to penalize the clever set designer or lighting technician. The rule is, however, specifically aimed at discouraging bulky and elaborate sets. The participating school may make arrangements with the host school to bring necessary furniture, and should do so if they can. Spots and other simple lighting devices may be used.
- c. Plays that require more than ten (10) individuals in the cast. Double casting is permissible.
- d. Plays with more than three (3) student assistants in addition to the regular cast. The student assistants may act as alternates. (Host institutions may appoint special stage crews to assist with all the plays in a contest.)
- e. Plays in which an actual gun, pistol, or any firearm is used in any way regardless of whether firing pin is removed or not. A toy or a wooden model painted to represent a real gun is permitted. Discharge of a gun off stage or on is not permitted, nor is the use of any explosive to represent the discharge of a gun or explosive allowed.
- f. Plays that require more than 30 seconds to make a scene change. Either blackout or curtain may be used to indicate lapse of time, change of scene,

or for a flashback. Such interim time shall be counted in the forty-minute limit.

- g. Plays not having an Eligibility Blank from the State Office stating that the title of the play is duly registered in the State Office as that school's entry. This blank is the official indication that the State Office has approved production of the play. Plays approved must be changed, altered, or revised by the directors so as not to offend good taste or moral standards in any way.

A bulletin containing the titles of basic plays for contest will be sent to each school when the school enrolls in the Play Contest. Additional copies of the list may be secured for 15c each by writing the Director of Speech and Drama Activities, University Interscholastic League, Austin, Texas.

4. *Timekeeper*.—The Director shall appoint an official timekeeper and in case any play requires more than forty minutes in presentation, the timekeeper shall so notify the Director of the contest, who shall disqualify the play.

In no case shall the Director of the contest or the judge serve as a timekeeper.

The length of the play shall be determined by the time elapsed from the opening curtain to the closing curtain, or from the time music starts or action in front of the curtain starts, which is considered a part of the production.

If for any reason it is necessary to draw the curtain before the end of a production, judges are instructed to evaluate the production on the basis of the part presented. Decision of the judges is final.

5. *Faculty Director*.—No director shall be allowed backstage during a contest performance of his play. Director should train his crew members so that his presence will not be necessary.

If a director of a One-Act Play in any school is not a regular faculty member, the cast is not eligible to participate unless the director is formally designated for the work by recommendation of the superintendent and approved by the school board.

6. *Qualification*.—District winners qualifying to the Conference B regional meets may be assigned to area meets in crowded regions so as to reduce the number of schools at the regional meet. Winners of area meets qualify for regional meets. Winners of Conferences A and AA district meets qualify for regional meets. Regional winners of all Conferences qualify for their respective Conference contests in the State Meet.

7. *Entry and Selection of Play.*—Schools desiring to enter this contest must fill out an entry form countersigned by an administrator and return to the State Office. Failure to participate in the district meet after indicating intention of entering shall be grounds for suspension in One-Act Play for the following year. Acknowledgment of entry is mailed immediately by the State Office. Title must be sent before district contest.

8. *Important Dates.*—Consult League Calendar for all dates pertaining to one-act play meets. One-act play contests in district, area, and region may be held at a separate time to other spring meet contests. The State Executive Committee may merge or rearrange districts for the improvement of the contest.

9. *List of Properties.*—Each school entering the contest shall provide the District Director of the contest with a complete list of heavy properties as soon as possible (preferably ten days before the date of the contest). Winners in district and in regional contests shall provide the director of the next higher contest with a list of heavy properties immediately following the contest in which they are respectively declared to be the winners.

10. *A Basic List of Plays.*—A list of plays is sent to member-schools. Plays from this list are permissible for production with proper changes where required. Any director wishing to produce a play not on the list of suggested plays, may send that play to the Interscholastic League Director of Speech and Drama. If such a play is officially approved, a statement to that effect will be sent to the director requesting the approval. (See also Rule 3, item f.)

Copies of all plays on this list may be secured for examination from the Interscholastic League Drama Service. No more than ten plays and no more than one copy of any one play will be sent to one person at a time. They may be kept fourteen days. Plays will not be sent to students. The plays lent by this library are for reading and examination purposes only. No part of any play or book lent by the Drama Service may be copied. Production copies must be purchased from the publishing companies. Address request to the Director of Speech and Drama, Box 8028, University Station, Austin, Texas.

11. *Royalty.*—The League assumes no responsibility for payment of royalty. A school which presents a royalty play without having paid royalty or received permission from royalty-holder shall be suspended

from further participation in this competition for the remainder of the current school year.

12. *Drawing.*—After the closing date for entries, the Director of One-Act Play is authorized to “draw” places for appearance of the casts on the program, and shall notify all competing schools of their places immediately after the drawing.

13. *No Prompting.*—There shall be no prompting during a performance by anyone who is off stage or out of the acting area.

14. *Program Copy.*—The director of the winning cast shall mail immediately to the Director of the One-Act Play in the next higher meet his cast of characters in program form and list of heavy properties needed.

15. *Judging.*—It is recommended that a critic judge or critic panel consisting of any number be secured to judge all One-Act Play contests. In case one good critic judge cannot be secured, a larger odd number of competent judges may be used, preferably three judges. The selection of the judges for the district contests shall be made by the District Executive Committee, subject to the approval of a majority of the schools concerned. The area and regional directors of one-act play shall select competent and unbiased judges for judging the area and regional contests, respectively. For the final contest at the University, the judges shall be chosen by the State Executive Committee. If three, five, or more judges are used, the judges should sit apart during the contest in order to hear the play from different parts of the auditorium. The critic panel may confer after the contest and before the decision is rendered. The first place play shall advance to the next higher meet.

The director of the contest should be certain that the judge, or judges, read and understand all rules and standards and agree to use only the League standards of judging, before the contest begins. The decision of the judge, or judges is final, unless some portion of Rule 3 is violated.

See Rule 4, last paragraph, for ruling on judging an incomplete production.

16. *Planning Meeting.*—All play directors in a district are authorized to hold a planning meeting well in advance of the organizing date for district spring meets (last date, February 1, 1958).

The purpose of this meeting is to assist the District Executive Committee in planning the One-Act Play Meet. Directors are to make recommendations concerning judges, fees, rehearsal time, properties, dates,

and other matters pertaining to the meet. These recommendations are to be given to the District Executive Committee for action. It is also permissible to make recommendations regarding the other speech activities as well, in case the directors are involved in these activities.

17. *Printed Programs.*—All programs printed or mimeographed for any one-act play contest shall contain the names of all schools represented, the title and author of the play, and the name of the director. The program shall contain the names of the students and the character they are portraying.

INSTRUCTIONS TO THE JUDGES

These standards were adopted as the official standards for judging Interscholastic League One-Act Plays and each judge shall judge the plays accordingly. This is not a point or percentage plan. The approximate percentages indicated are merely guides, and not to be used to give plays exact percentage rankings. The standards were devised to assist the judge as he evaluates the plays. They are of value to directors as they prepare their plays for competition.

Judging Standards

- I. Acting. Value: about 55%.
 - A. Voice.—Could you hear the actors distinctly? Was the rate too fast or too slow? Was there a variety of rate and inflection? Was pronunciation and articulation properly done for each character? If dialect was used, was it done correctly and naturally?
 - B. Characterization.—Was there a complete bodily and mental recreation of the character by the actor? Did we “believe” the actor’s characterization all the time he was on stage? (This point, Characterization, is a very important one.)
 - C. Movement.—Were the movements of the actor in keeping with the character? Was there a great deal of random movement? Was the pantomime accurate and convincing? Did the actor seem to have a well-controlled, poised body?
 - D. Contrast.—Were there clearly contrasting moods in speeches? Were emotional transitions natural and effective? Did the play seem to have a sameness or seem to be monotonous to watch?
 - E. Ensemble.—Did you feel a smoothness of action which indicates teamwork among the actors? Was it a closely knit, rhythmically correct show?
 - F. Timing.—Did the actors pick up cues rapidly? Did the movements of the actors slow down the tempo of the show? Were there “dead spots” in the production because of the lack of a sense of pace on the part of the actors? (This point, Timing, is a very important one. The timing of the individual actor combined with the general pace of the show as determined by the director is a phase of production which is frequently done poorly by amateurs.)
 - G. Motivation.—Was there a clearly discernible reason for all business and movement by the actor? There must be a definite reason for each movement made on the stage. (This point, Motivation, is a very important one.)

II. Directing and Stage Mechanics. Value: about 35%.

- A. Set.—Was the stage dressed to make an effective picture? Was the furniture used in a way which assisted, and did not hinder the action? (Since only the simplest sets using cloth cycs, the simplest lighting and the simplest of exterior settings are permitted, the judge must disregard any other feature except these two points.) Plays using any but simple sets are disqualified. (See Rule 3, Section b.)
- B. Lighting.—Effective use of available equipment, if within the control of the director. Did the lighting effects blend harmoniously and unobtrusively into the action of the play? Were there effects which were so obvious that they called attention to themselves and took your attention away from the action of the play? (The use of elaborate lighting effects must be disregarded by the judge.)
- C. Business.—Were exits and entrances properly timed? Did the actors frequently cover or block each other? Were the actors properly grouped to give necessary emphasis to the right characters at the right time? Was the business adequate to bring out the idea of the play? (This point, Business, is a very important one.)
- D. Make-up.—Was the make-up in keeping with the character? Was it realistic and natural?
- E. Costume.—Were the costumes correct as to color combinations, period and character? (The use of elaborate costumes should be absolutely disregarded by the judge as he makes his final decision.)
- F. Tempo.—Did the play as a whole drag? Was it too fast to follow intelligently? Was the pace of the play in keeping with the general idea of the play? Was the tempo fast enough for farce? Did it tend to become slower for tragedy? Were the sub-climaxes and the climax well built up? (This point, Tempo, is a very important one.)

III. The Play. Value: about 10%.

Was it a suitable play for the members of this particular cast? Did the play challenge the abilities of the actors? Did it have a definite effect on the audience? (This point is not to be considered unless it is a neutral audience.) Was the main idea or the theme of the play brought out clearly? (The judge should realize that he may expect high-school students frequently to do some excellent work. He must know that high school actors have possibilities as well as limitations.)

The judge is instructed to pay little attention to the type of play selected. This is a contest in acting and directing, not play selection. The cast is not to be penalized in the final ranking because the play may not have, in the opinion of the judge, sufficient literary merit.

A BASIC LIST OF SHORT PLAYS

For a description of these plays, consult the appropriate publisher's catalogue. A list of these publishers appears at the end of the list.

To select a title: the plays are listed alphabetically. The title of the play is followed by the author's name, publisher, the type of play, the royalty fee, and the number in the cast. The latter information is in the right-hand column for your convenience.

Albuquerque Ten Minutes, Florence Ryerson, French	Comedy	\$5	2M-3W
All-Americans, Kenneth Pollard, French	Drama	\$5	5M-2W
American Family, An, Fred Eastman, French	Drama	\$5	4M-4W
Anastasia (Recognition Scene), Marcelle Maurette, French	Drama	Apply	2W
And Silently Steal Away, Patterson and Mitchell French	Comedy	\$5	2M-2W
Andante, Wesley Couatts, Row-Peterson	Drama	\$5	3M-2W
Angels Don't Marry, Ryerson and Clements, French	Comedy	\$5	1M-2W
Antic Spring, Robert Nail, French	Comedy	\$5	3M-3W
Aria Da Capo, Edna St. Vincent Millay, Baker	Fantasy	\$15	4M-1W
At Night All Cats Are Gray, Robert Garland, French	Comedy	\$5	3M-1W
Balcony Scene, Donald Elser, Row-Peterson	Drama	\$5	4M-4W
Bathroom Door, The, Gertrude Jennings, French	Comedy	\$5	3M-3W
Bauble for Baby, A, E. P. Conkle, French	Comedy	\$5	1M-3W
Beauty and the Jacobin, Booth Tarkington, French	Drama	\$5	3M-2W
Because It's June, Babette Hughes, Baker	Comedy	\$5	2M-1W
Best There Is, The, Marion Wefer, Row-Peterson	Drama	\$5	3M-4W
Bishop's Candlesticks, The, Norman McKinnel, French	Drama	\$5	3M-2W
Blue Beads, Anne C. Martens, Row-Peterson	Drama	Non-R	1M-3W
Blue Teapot, The, Jean Lee Latham, Dram. Pub. Co.	Comedy	\$10-\$5	2M-2W
Boor, The, Anton Chekhov, French	Comedy	Non-R	2M-1W
Boss for a Day, Vivian McCullough, French	Comedy	Non-R	3M-1W
Boundless as the Sea, Katharine Kester, French	Comedy	\$5	2M-1W
Box and Cox, John Morton, French	Comedy	\$10	2M-1W
Boy Comes Home, The, A. A. Milne, French	Comedy	\$10	2M-3W
Bride Wore Red Pyjamas, The, Harold Kennedy, Row-Peterson	Comedy	Non-R	3M-2W
Brilliant Performance, Marjorie Allen, French	Comedy	\$5	4W
Bumbo the Clown, Lawrence Gibson, French	Fantasy	\$5	3M-1W
Burglar, The, Margaret Cameron, French	Comedy	Non-R	5W
Cabbages, Edward Staadt, French	Comedy	\$5	3M-4W
Call Me Mac, Theodore St. John Cox, Baker	Drama	\$5	4M-2W

Caramels, Gladys Funk, French	Comedy	Non-R	2M-3W
Catesby, Percival Wilde, Baker	Idyll	\$10	1M-1W
China-Handled Knife, A. E. P. Conkle, French	Comedy	\$5	6M-4W
Cinderella Kitchen, A. Laura Meredith, French	Comedy	Non-R	5W
Circumstances Alter Cases, Ruth Giorloff, French	Comedy	\$5	2M-3W
Command Performance, The, Jack Knapp, Baker	Drama	\$5	6M-4W
Constant Lover, The, Jack Knapp, Baker	Drama	\$5	1M-1W
Cook's Detour, Monte Kleban, French	Comedy	\$5	5W
Cracked Ice, Guernsey Le Pelley, Row-Peterson	Fantasy	\$5	3M-2W
Cup of Kindness, A. W. Gordon Mauermann, Row-Peterson	Comedy	\$5	3M-3W
Curtain, Colin Clements, French	Comedy	\$5	1M-2W
Daisy Won't Tell, Babette Hughes, Baker	Comedy	\$5	3M-3W
Darkest Hour, The, Charles George, French	Drama	\$5	3M-2W
Dawn Will Come, David Weinstock, French	Drama	\$5	5M
Dear Departed, The, Stanley Houghton, French	Comedy	\$5	3M-3W
Death of the Hired Man, The, Jay Reid Gould, Pub. Co.	Drama	\$10-\$5	2M-2W
Decision, The, Monty Pitner, Dennison	Drama	\$5	2M-5W
Devil on Stilts, Ryerson and Clements, French	Comedy	\$5	3W
Doctor Decides, The, Fred Eastman, French	Drama	\$5	3M-3W
Dollar, A, David Pinsky, French	Comedy	\$5	5M-3W
Double Date, Florence Ryerson, French	Comedy	\$5	3M-4W
Dust of the Road, Kenneth Goodman, Baker	Drama	\$5-\$10	3M-1W
Early Fros, Douglass Parkhirst, French	Drama	\$5	5W
Early Victorian, Babette Hughes, Baker	Comedy	\$5	2M-1W
Enchanted Night, Glenn Hughes, Dram. Play Serv.	Fantasy	\$5	5M-3W
Enter the Hero, Theresa Helburn, French	Comedy	\$10	1M-3W
Examination, The, Fred Eastman, Baker	Drama	\$5	4M-3W
Farce of the Worthy Master Pierre Patelin, The, Moritz Jagendorf, Baker	Comedy	\$5	4M-1Wx
Fifth Soldier, The, John Thorne, French	Comedy	\$5	2M-1W
Finders-Keepers, George Kelly, French	Drama	\$10	1M-2W
Finger of God, The, Percival Wilde, Baker	Drama	\$10	2M-1W
First Class Matter, Rachel Field, French	Comedy	\$5	2M-3W
First Dress Suit, The, Russell Medcraft, French	Comedy	\$10	2M-2W
First Mrs. Paris, The, Luella E. McMahon, Northwestern	Farce	\$5	4M-4W
Five in Judgment, Douglas Taylor, Dram. Play Serv.	Drama	\$10	7M-1W
Fixin's, Paul and Erma Green, French	Drama	\$5	2M-1W
Flattering Word, The, George Kelly, French	Comedy	\$10	2M-3W
Flight of the Herons, The, Marietta C. Kennard, Bloom	Drama	\$10	3M-2W
Florist Shop, The, Winifred Hawkrigde, Baker	Comedy	\$10	3M-2W
Footfalls, Brainerd Duffield, Dram. Pub. Co.	Drama	\$10-\$5	7M-4Wx

Game of Chess, The, Kenneth Goodman, Henry Holt	Drama	\$5	4M
Glamor in the Poconos, John Kirkpatrick, French	Comedy	\$5	3M-4W
Going! Going! Gone!, Florence Ryerson, French	Comedy	\$5	3M-2W
Good Medicine, Arnold and Burke, Longmans	Comedy	\$5	1M-2W
Good Old Grandma, J. T. Elias, French	Comedy	\$5	2M-4W
Grand Cham's Diamond, Allan Monkhouse, Baker	Comedy	\$5	3M-2W
Gratitude, George Savage, Row-Peterson	Comedy	Non-R	5W
Gray Bread, Jean Lee Latham, Row-Peterson	Drama	\$5	4W
Grenachika, Merle Young, Row-Peterson	Comedy	\$5	2M-1W
Happy Journey, The, Thornton Wilder, French	Comedy	\$10	3M-3W
Heads He Burns, Donald H. James, Row-Peterson	Drama	Non-R	4M
Her First Party Dress, Hilda Manning, French	Comedy	\$5	3M-4W
Heritage of Wimpole Street, The, Robert Knipe, Baker	Drama	\$5	2M-3W
Hero-Worship, Frances Hargis, French	Comedy	\$10	2M-2W
Hope Is the Thing with Feathers, Richard Harrity, Dram. Pub. Co.	Comedy	\$5	9M
Hospital Romance, Eugenia White, Baker	Comedy	Non-R	4M-4W
Hour of Honor, Ralph Paul Joy, Row-Peterson	Drama	\$5	2M-3W
'He, Eugene O'Neill, Dram. Play Serv.	Drama	\$5	5M-1W
I'm a Fool, Christopher Sergel, Dram. Pub. Co.	Comedy	\$10-\$5	4M-4W
Importance of Being Earnest, The, Oscar Wilde, (Condensation by Harold Sliker), Row-Peterson	Comedy	Non-R	5M-4W
Informer, The, John McGreevey, Dram. Pub. Co.	Drama	\$10-\$5	5M-3W
Jar of Marmalade, A, Allan Rieser, French	Comedy	\$5	3M-1W
Jealousy Plays a Part, Charles George, French	Comedy	Non-R	2M-5W
Jinxed, George Mosel, French	Fantasy	\$5	4M-1W
John Doe, Bernard V. Dryer, Baker	Drama	\$5	6M-1W
Joint Owners in Spain, Alice Brown, Baker	Comedy	\$5	4W
Judge Lynch, J. W. Rogers, French	Drama	\$10	2M-2W
Ladies Alone, Ryerson and Clements, French	Comedy	\$5	3W
Last Curtain, The, Neal Posey, Row-Peterson	Drama	Non-R	3M-3W
Last Flight Over, Allean Lemmon, Row-Peterson	Drama	\$5	3M-2W
Lawyer of Springfield, The, Ronald Gow, Baker	Comedy	\$5	7M-1W
Leader of the People, The, Luella E. McMahon, Dram. Pub. Co.	Drama	\$10-\$5	3M-2W
Leprechaun, The, Ruth Purkey, Row-Peterson	Fantasy	\$5	9M-1W
Little Red Geranium, The, Eugene Pillot, French	Drama	Non-R	2M-1W
Lonesome-Like, Harold Brighthouse, French	Comedy	\$5	1M-3W
Long Christmas Dinner, The, Thornton Wilder, French	Fantasy	\$10	5M-7W
Lost Silk Hat, The, Lord Dunsany, French	Comedy	\$5	5M
Lost Victory, Norris Baker, French	Drama	\$5	5W

A Basic List of Plays

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Maid of France, The, Harold Brighouse, French	Fantasy	\$5	3M-2W
Major Milliron Reports, C. H. Keeney, Row-Peterson	Drama	\$5	5M
Maker of Dreams, The Oliphant Down, French	Fantasy	\$8	2M-1W
Man in the Bowler Hat, The, A. A. Milne, French	Comedy	\$10	4M-2W
Marriage Proposal, The, Anton Chekhov, French	Comedy	Non-R	2M-1W
Married at Sunrise, John Kirkpatrick, French	Comedy	\$5	2M-4W
Mary's Lamb, Hubert Osborne, Baker	Comedy	\$5	5M-3W
Master Pierre Patelin, Merrit Stone, French	Comedy	Non-R	4M-1W
Minnie Field, E. P. Conkle, French	Comedy	\$5	5M
Minuet, A, Louis Parker, French	Drama	\$10	2M-1W
Miss Marlow at Play, A. A. Milne, French	Comedy	\$10	2M-2W
Mooncalf Mugford, Duffield and Leary, Dram. Pub. Co.	Drama	\$5	2M-3W
Moonshine, Arthur Hopkins, French	Comedy	\$5	2M
More Perfect Union, Harold Weiss, Dram. Pub. Co.	Comedy	\$5	9W
Mr. F., Percival Wilde, French	Comedy	\$10	3M-1W
Mrs. Harper's Bazaar, Babette Hughes, Dram. Play Serv.	Comedy	\$5	8W
Murders of Miriam, The, Walter Kerr, Row-Peterson	Comedy	Non-R	3M-4W
Naked Angel, Smith and Finch, French	Comedy	\$5	3M-1W
New School of Wives, John Kirkpatrick, French	Comedy	\$5	2M-6W
Night Falls on Spain, Hazel Sholley, Baker	Drama	Non-R	3M-2W
Nine Lives of Emily, The, John Kirkpatrick, French	Comedy	\$5	3M-4W
'Nitiated, The, E. P. Conkle, French	Comedy	\$5	6M
No 'Count Boy, The, Paul Green, French	Comedy	\$5	2M-2W
Noble Lord, The, Percival Wilde, Baker	Comedy	\$10	2M-1W
Nobody Sleeps, Guernsey Le Pelley, Row-Peterson	Comedy	\$5	1M-4W
Not a Cloud in the Sky, Sophie Kerr, French	Comedy	\$5	2M-1W
Now that April's Here, James Reach, French	Comedy	\$5	2M-4W
Old Lady Shows Her Medals, The, J. M. Barrie, French	Comedy	\$10	2M-4W
Old Love Letters, Bronson Howard, French	Comedy	\$5	1M-2W
Old Mrs. Brown, Marian Gould, French	Comedy	\$5	9W
On the Sentimental Side, John Kirkpatrick, French	Comedy	\$5	3M-4W
On Vengeance Height, Allen Davis, French	Drama	\$5	2M-2W
Orphans, The, Nancy Camche, French	Drama	\$5	3M-3W
Our Dumb Friend, Alexander Kirkland, French	Comedy	\$5	2M-2W
Over the Teacups, Percival Wilde, Baker	Comedy	\$10	4W
Overtones, Alice Gerstenberg, Longmans	Comedy	\$5-\$10	4W
Part-Time Job, Laura Hornickel, French	Comedy	\$5	1M-4W
Patchwork Quilt, The, Rachel Field, French	Fantasy	\$5	2M-5W
Patterns, Anne Coulter Martens, Dram. Pub. Co.	Drama	\$10-\$5	2M-2W
Pearls, Dan Totheroh, French	Comedy	\$5	2M-2W
Period House, W. P. Eaton, French	Comedy	\$5	3M-5W

Petticoats, Marion Holbrook, Longmans	Comedy	\$5	6W
Phipps, Stanley Houghton, French	Comedy	\$10	2M-1W
Pink and Patches, Margaret Bland, French	Comedy	\$10	1M-3W
Pioneers, Mabel B. Gilmer, Baker	Drama	\$5	3M-2W
Pipe of Peace, Margaret Cameron, French	Comedy	Non-R	1M-2W
Portrait of Nelson Holiday, Jr., Robert Nail, French	Comedy	\$10	5M-5W
Pot Boiler, The, Alice Gerstenberg, Longmans	Comedy	\$10	5M-2W
Princess Marries the Page, The, Edna St. Vincent Millay, Baker	Fantasy	\$10	6M-1W
Psalm of Thanksgiving, A, Katharine Kester, French	Drama	\$5	2M-2W
Purple Doorknob, The, Walter Eaton, French	Comedy	\$5	3W
Queen's Nose, The, Russell Medcraft, French	Comedy	\$5	1M-3W
Quiet Please, Howard Buermann, Dram. Play Serv.	Comedy	\$5	3M-4W
Rector, The, Rachel Crothers, French	Comedy	Non-R	1M-6W
Rehearsal, Christopher Morley, Longmans	Comedy	\$10-\$5	6W
Riders to the Sea, John Millington Synge, French	Drama	\$10	1M-3W
Rising of the Moon, The, Lady Gregory, French	Comedy	\$5	4M
Rock Dust, Mark R. Sumner, Row-Peterson	Drama	\$5	5M-2W
Roman Kid, The, Christopher Sergel, Dram. Pub. Co.	Comedy	\$10	4M-2W
Romance, Inc., Glenn Hughes, Dram. Play Serv.	Comedy	\$5	5W
Romancers, The, Edmund Rostand, French	Comedy	Non-R	4M-1W
Saben Revisited, Tom Jones, French	Drama	\$5	3M-5Wx
Sandalwood Box, The, Essex Dane, Baker	Drama	\$5	7W
Seeds of Suspicion, John McGreevey, Dram. Pub. Co.	Drama	\$10	4M-4W
Senor Freedom, Jean Lee Latham, Row-Peterson	Drama	\$5	2M-3W
Shadow of a Dream, Roland Fernand, Dram. Pub. Co.	Drama	\$5	2M-3W
Sham, Frank G. Tompkins, Baker	Comedy	\$5	3M-1W
She Stoops to Conquer, Oliver Goldsmith (Condensa- tion by Harold Sliker), Row-Peterson	Comedy	Non-R	6M-3W
Sheriff, The, James W. Arnold, French	Drama	\$5	6M-1W
Shooting Star, Jack Lewis, French	Drama	\$5	3M-2W
Shot that Missed Lincoln, The, Channing Pollock, Baker	Drama	\$10-\$5	4M
Sisters McIntosh, The, Richard Corson, French	Comedy	\$5	1M-2W
Slave with Two Faces, The, Mary C. Davies, French	Fantasy	\$5	1M-2W
Small-Town Girl, Glenn Hughes, Baker	Comedy	\$5	3M-3W
So Wonderful (in White), Richard Nussbaum, French	Drama	\$5	9W
Sorry, Wrong Number, Lucille Fletcher, Dram. Play Serv.	Drama	\$10	3M-4W
Southern Cross, The, Paul Green, French	Drama	\$5	4M-1W
Sparkin', E. P. Conkle, French	Comedy	\$5	1M-3W
Special Guest, Donald Elser, Row-Peterson	Drama	\$5	3M-2W
Spreading the News, Lady Gregory, French	Comedy	\$5	7M-3W
Spring Scene, Babette Hughes, Baker	Comedy	\$5	2M-2W

A Basic List of Plays

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Steps from Beyond, Jay Reid Gould, Row-Peterson	Drama	\$5	2M-2Wx
Stop for a Love Scene, John Kirkpatrick, French	Comedy	\$5	3M-3W
Storm is Breaking, A, Jim Damico, French	Drama	\$5	2M-1W
Strange Road, John Houston, Row-Peterson	Drama	\$5	1M-3W
Submerged, Cottman and Shaw, Row-Peterson	Drama	\$5--10	6M
Such a Charming Young Man, Zoe Akins, French	Comedy	\$10	6M-3W
Summons of Sariel, The, Magdalene Kessie, Dram. Pub. Co.	Fantasy	\$5	9W
Sunday Costs Five Pesos, Josephina Niggli, French	Comedy	\$5	1M-4W
Sunny Morning, A, Serafin and Joaquin Alvarez Quintero, French	Comedy	\$10	2M-2W
Suppressed Desires, Susan Glaspell, Baker	Comedy	\$10	1M-2W
Sweetmeat Game, The, Ruth Mitchell, French	Drama	\$10	3M-1W
Tangled Web, The, Charles Stevens, Longmans	Comedy	\$10--\$5	2M-2W
Teapot on the Rocks, John Kirkpatrick, French	Comedy	\$5	3M-3W
Teeth of the Gift Horse, The, Margaret Cameron, French	Comedy	Non-R	2M-4W
They're None of them Perfect, Sophie Kerr, French	Comedy	\$5	6W
This Daring Generation, Marjorie Carleton, Baker	Comedy	\$5	4W
This Night Shall Pass, Dorothy C. Wilson, Baker	Drama	\$2.50	2M-1W
This Way to Heaven, Douglass Parkhurst, French	Fantasy	\$5	2M-2W
Thompsons, The, Joseph Hayes, French	Comedy	\$5	3M-4W
Thor, with Angels, Christopher Fry, Dram. Play Serv.	Drama	Apply	8M-2W
Three Pills in a Bottle, Rachel Field, French	Fantasy	\$5	4M-4W
Through a Glass Darkly, Ruth Bell, French	Drama	\$5	6M-4W
Thursday Evening, Christopher Morley, Longmans	Comedy	\$10--\$5	1M-3W
Tiger Lily, Charles Emery, French	Drama	\$5	3M-2W
To Kill a Man, Percival Wilde, Baker	Comedy	\$10	3M
Trifles, Susan Glaspell, Baker	Drama	\$10	3M-2W
Trysting Place, The, Booth Tarkington, Baker	Comedy	\$10	4M-3W
Twelve Pound Look, The, J. M. Barrie, French	Drama	\$10	2M-2W
Two Crooks and a Lady, Eugene Pillot, French	Drama	\$10	3M-3W
Valiant, The, Hall and Middlemass, Longmans	Drama	\$10	5M-1W
Vision at the Inn, Susan Buchan, French	Drama	\$5	1M-4W
Wedding Present, The, William Carson, Baker	Comedy	Non-R	2M-1W
What Grandmothers Know, John Brumm, French	Comedy	Non-R	1M-4W
What Never Dies, Percival Wilde, Baker	Drama	\$10	1M-3W
When Altars Burn, Kay Arthur, French	Drama	\$5	4W
When the Fire Dies, Ramona Maher, French	Drama	\$5	1M-4W
When the Whirlwind Blows, Essex Dane, Baker	Drama	\$5	3W
Where but in America, Oscar Wolff, Baker	Comedy	\$5	1M-2W
White Lawn, The, Roger Busfield, Eldridge	Drama	\$5	2M-2W
Wild Hobby-Horses, John Kirkpatrick, French	Comedy	\$5	3M-4W
Will-o'-the-Wisp, Doris Hallman, Baker	Fantasy	\$5	4W

Woman's Privilege, A, Marijane and Joseph Hayes, French	Comedy	\$5	2M-2W
Wonder Hat, The, Hecht and Goodman, D. App. Century	Fantasy	\$10	3M-2W
Workhouse Ward, The, Lady Gregory, French	Comedy	\$5	2M-1W
Write Me a Love Scene, Ryerson and Clements, French	Comedy	\$5	2M-2W
Yes Means No, Howard E. Rogers, Dram. Play Serv.	Comedy	\$5	3M-2W
Young Man's Fancy, A, Hilda Manning, French	Comedy	\$5	3M-3W

LONG PLAYS

With proper adjustments, these plays may be produced. Any cutting, act, or scene which the director desires to produce must be approved by the publisher involved.

Agamemnon	Jane Eyre
All My Sons	January Thaw
Angel Street	Joan of Lorraine
As You Like It	
	Lark, The
Barretts of Wimpole Street, The	Liliom
Beyond the Horizon	Little Foxes, The
Billy Budd	Little Minister, The
Blithe Spirit	Little Women
Caine Mutiny Court Martial, The	Macbeth
Children of the Moon	Mary of Scotland
Claudia	Missouri Legend
Date with Judy, A	Night Must Fall
Dead End	
Death of a Salesman	Of Mice and Men
Dino	Ondine
Double Door	Our Hearts Were Young and Gay
	Our Miss Brooks
Elizabeth the Queen	Our Town
Enemy, The	Outward Bound
Eve of St. Mark, The	
	Rainmaker, The
Family Portrait	Romeo and Juliet
Fool, The	Roomful of Roses, A
George and Margaret	St. Joan
Gigi	Saturday's Children
Glass Menagerie, The	Shining Hour, The
Green Grow the Lilacs	Silver Cord, The
	Skin of Our Teeth, The
Harvey	State Fair
Hasty Heart, The	Sun-Up
Heiress, The	
Home of the Brave	Taming of the Shrew
	Teahouse of the August Moon, The
I Remember Mama	Time Out for Ginger
Inherit the Wind	Torchbearers, The
Innocents, The	Tomorrow the World
Ivory Door, The	
	Winterset

PUBLISHERS

Art Craft Play Co., Drawer 1830, Cedar Rapids, Iowa
Walter H. Baker Co., 569 Boylston Street, Boston 16, Mass.
Banner Play Bureau, Inc., 619 Post Street, San Francisco 9, Calif.
T. S. Denison & Co., 321 Fifth Avenue South, Minneapolis, Minn.
Dramatic Publishing Co., 179 North Michigan Ave., Chicago 1, Ill.
Dramatists Play Service, 14 East 38th Street, New York 16, N.Y.
Eldridge Publishing Co., Franklin, Ohio
Samuel French, Inc., 25 West 45th Street, New York 36, N.Y.
Heuer Publishing Co., Cedar Rapids, Iowa
Ivan Bloom Hardin Co., 109 14th Street N.W., Mason City, Iowa
Longmans, Green and Co., 55 Fifth Avenue, New York 3, N.Y.
Plays, Inc., 8 Arlington Street, Boston 16, Mass.
Row, Peterson & Co., 1911 Ridge Avenue, Evanston, Ill.

WINNING ONE-ACT PLAYS, 1927–1957

Year:	School:	Play:
1927	Mexia,	<i>Riders to the Sea</i>
1928	Plainview,	<i>The Valiant</i>
1929	Central (Fort Worth),	<i>The Sponge</i>
1930	Abilene,	<i>The High Heart</i>
1931	Austin (Austin),	<i>Casualties</i>
1932	Brackenridge (San Antonio),	<i>The Hour Glass</i>
1933	Crowell,	<i>The Severed Cord</i>
1934	Pampa,	<i>Smokescreen</i>
1935	Mission,	<i>Sparkin'</i>
1936	El Paso (El Paso),	<i>The Last Flight Over</i>
1937	Pampa,	<i>Cabbages</i>
1938	El Paso (El Paso),	<i>Pyramus and Thesbe Scene</i>
1939	Wichita Falls,	<i>The Happy Journey</i>
1940	San Marcos,	<i>Sparkin'</i>
1941	Waco,	<i>Beauty and the Jacobin</i>
1942	Waco,	<i>The Happy Journey</i>
1943	Abilene,	<i>John Doe</i>
1944	Sunset (Dallas),	<i>Road into the Sun</i>
1945	Fort Davis,	<i>On Vengeance Height</i>
1946	Abilene,	<i>Our Town (Act II)</i>
1947	Sunset (Dallas),	<i>Balcony Scene</i>
1948	Denton—Conference AA,	<i>Mooncalf Mugford</i>
1948	West Columbia—Conference A,	<i>Mr. Lincoln's Whiskers</i>
1948	Schulenburg—Conference B,	<i>High Window</i>
1948	Lamar (Houston)—City Conference,	<i>The High Heart</i>
1949	Abilene—Conference AA,	<i>The Skin of Our Teeth (Act I)</i>
1949	Cuero—Conference A,	<i>The Undercurrent</i>
1949	White Deer—Conference B,	<i>The Wasp</i>
1949	Milby (Houston)—City Conference,	<i>The Pot Boiler</i>
1950	Abilene—Conference AA,	<i>The Long Christmas Dinner</i>
1950	Cuero—Conference A,	<i>The Enemy (Act III)</i>
1950	Schulenburg—Conference B,	<i>Mooncalf Mugford</i>
1950	Jeff Davis (Houston)—City Conference,	<i>Last Flight Over</i>
1951	Jeff Davis (Houston)—Conference AA,	<i>Minnie Field</i>
1951	Cuero—Conference A,	<i>All My Sons (Act III)</i>
1951	Schulenburg—Conference B,	<i>Six Who Pass While the Lentils Boil</i>
1952	Port Arthur—Conference AA,	<i>The Glass Menagerie (Act III)</i>
1952	Jacksonville—Conference A,	<i>The Undercurrent</i>
1952	Pine Tree (Greggton)—Conference B,	<i>Fog on the Valley</i>
1953	Thos. Jefferson (Port Arthur)—Conference AA,	<i>The Old Lady Shows Her Medals</i>
1953	Cuero—Conference A,	<i>The Little Foxes (Cutting)</i>
1953	Spring Branch (Houston)—Conference B,	<i>Minor Miracle</i>

- 1954 Reagan (Houston)—Conference AA, *The Lottery*
1954 White Deer—Conference A, *Aria da Capo*
1954 McCamey—Conference B, *Home of the Brave* (Cutting)
1955 Lamar (Houston)—Conference AA, *Our Town* (Act II)
1955 Georgetown—Conference A, *A Sunny Morning*
1955 Cypress-Fairbanks (Cypress)—Conference B, *Minnie Field*
1956 Lamar (Houston)—Conference AA, *I Remember Mama* (Cutting)
1956 Jacksonville—Conference A, *The No 'Count Boy*
1956 White Deer—Conference B, *The Maker of Dreams*
1957 Lamar (Houston)—Conference AA, *Years Ago* (Scenes)
1957 A. & M. Consolidated (College Station)—Conference A, *The Proposal*
1957 Carrizo Springs—Conference B, *The Barretts of Wimpole Street* (Scenes)
1958 Lamar (Houston)—Conference AA, *A Roomful of Roses* (Cutting)
1958 Georgetown—Conference A, *The Wonder Hat*
1958 Alpine—Conference B, *Dino* (Cutting)

