

1993

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DOI: <https://doi.org/10.31979/etd.kq74-x8wa>
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1/2/3/4 for the Show: A guide to small-cast one-act plays

Heniford, Lewis Williams, M.L.S.

San Jose State University, 1993

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1/2/3/4 FOR THE SHOW: A GUIDE
TO SMALL-CAST ONE-ACT PLAYS

A THESIS

PRESENTED TO THE FACULTY OF
THE SCHOOL OF LIBRARY AND INFORMATION SCIENCE
SAN JOSE STATE UNIVERSITY

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF LIBRARY SCIENCE

by

Lewis Williams Heniford

May, 1993

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APPROVED FOR THE UNIVERSITY

Serena W. Stanford

Serena W. Stanford

To Beth Woody,
who, in 1947, knocked on my door
and invited me into the world of theatre.

ABSTRACT

1/2/3/4 FOR THE SHOW

by Lewis W. Heniford

1/2/3/4 for the Show, a guide to one-act plays, focuses on casts of four or fewer actors. The dramaturg, drama student, or reference librarian seeking a script for a specific cast size or gender can go directly to citations, classic and modern, in many genres. The first four chapters offer eighty single-page play analyses, arranged by cast size and gender. The concluding fifth chapter advises the reader on obtaining scripts for small-cast productions.

The annotated reference list of non-playscript items cites sources used. Supplementary non-playscript items follow without annotations.

Four appendices variously access data about plays: a title index, an author index, a theme index, and an expanded play index. Then, a source index lists legitimate contacts for all entries; and, to expedite further research, an online-search printout cites over a hundred books found through keywords *one-act* and *play(s)*.

PREFACE

The *raison d'etre* for this guide is clear: it is a needed bibliographical resource. As a unique reference guide to scripts, it does not duplicate and it does expand bibliographical resources for patrons interested in theatre.

This annotated guide represents more than forty-five years of theatre experience and study by this writer. The beginning incident for that focus occurred in 1947. Students under my guidance acted in a two-character production during a drama festival sponsored by the University of North Carolina Playmakers, in Chapel Hill. That production, begun as an extracurricular lark, earned surprising recognition and initiated not only the actors but also their director into serious theatre. I discovered then the educational potential in producing one-act plays.

This personal-memory snapshot fits neatly into the grand album of theatre's evolution as a mirror held to nature, as Hamlet says, and to human experience. Short performed narratives--one might call them one-act

¹See Introduction, p. 1, footnote 1, below for justification.

plays--hark back to the origins of theatre and possess a noble history. At first they, in effect, were the literature of theatre: all plays were short. The professional stage in the twentieth century infrequently has used one-act plays. Cinema in the 1930s tried short narrative movies as fillers before showing feature attractions but failed to establish a surviving short form. In due time, by the 1940s, television thrived on scripts suited to its nearly-half-hour or nearly-hour time segmentation. Moreover, television consumed scripts almost faster than the supply allowed; program managers had to forage far and wide to fill the maw. In what some broadcast media historians deem television's Golden Age, the 1950s, the new medium established the under-one-hour-long teleplay and even gave much of it literary value. Although professional theatre in the past century or so has fumbled with one-acts as curtain raisers, entr'actes, and even as artistic experiments, it has not quite known what to do with the form. Yet for a variety of reasons, established playwrights and novices persist in writing short plays. Presentation festivals do occur here and there, on the off, off-off, and off-off-off fringes of professional theatre districts and in regional theatre. In educational theatre, however, one-acts have found a home.

This present survey of short plays chiefly addresses educational theatre dramaturgs and librarians who seek to help them. *Dramaturg*, so obviously of Germanic origin and drive, occurs in English both as *dramaturge* and *dramaturg*. Here it means the individual responsible for locating scripts for theatre-group study and/or production. The dramaturg often advises the producer during rehearsals. His or her work continues as long as the theatre group stays vital and often involves intense library research to locate scripts for consideration. This guide offers the dramaturg thousands of play possibilities. Correspondingly, it offers the assisting librarians, who seldom have specialized knowledge of dramatic literature, another but unique bibliographical resource.

Guides to dramatic literature frequently do not satisfactorily serve the searcher, unfortunately. The dramaturg may not even know guides exist; equally often, the librarian does not know how the contents of the guides can best help the dramaturg. L. A. Hitchcock describes this dilemma in "The Play's the Thing . . . If You Can Find It! An Assessment of Play Indexes."²

²L. A. Hitchcock, "The Play's the Thing . . . If You Can Find It! An Assessment of Play Indexes," *RQ* 29(Winter 1989): 248. This intensive analysis of various play indexes argues that ready reference is an uncertain venture; the

Another problem is that playscripts, particularly one-acts, can go out of print fairly fast. Only a smattering survive, these chiefly in anthology. The few publishers of theatrical scripts rarely subsidize titles beyond initial demand. Some lesser companies with small libraries do keep scripts in print for a long time, but these scripts normally lack literary quality. Often, the dramaturg or librarian must cast a wide net to locate a worthwhile play. Because obtaining scripts can be so very difficult, the present guide carefully supplies sources.³

Selection of the eighty scripts analyzed in Chapters I-IV took years. Grete Flores, from 1964 to 1987 the librarian of North Salinas High School, Salinas, California, and I, as drama director, collaborated to build a specialized theatre collection within the general holdings. Succeeding her in 1985 as librarian, I have increased the theatre section. This special collection, exceeding three thousand items in 1993, contains copies of the eighty scripts analyzed here as well as copies of numerous additional scripts suggested for consideration.

existing guides have such gaps they require caution by the researcher.

³In some instances, the contact cited will prove to be but a lead to the ultimate source. Persistence and sufficient time for research are necessary.

I have taught drama and directed plays in North Carolina, Montana, and California; in high schools, community colleges, universities, and community theatres; in the United States, Germany, and Mexico. I accumulated a personal collection of several hundred small-cast one-act scripts for student actors to use. This singular resource now belongs to the North Salinas High School library, available to all who request access.

Also, throughout the 1980s, to help directors needing small-cast one-act plays for production, I developed a filecard index of over two thousand citations. Colleagues, delighted to learn about this index, used it to locate scripts. Chapters I-IV of this guide use this handy filecard index arrangement.

The reader should dwell on the appended sections of this guide. Appendices A, B, C and especially D, distill pertinent information from that filecard database. These appendices exist here in print format. They exist elsewhere in software format, which increases access through keyword-searching capability and allows continual updating of data.

Renewed investigation for this paper, begun in February, 1992, lasted into 1993. It was simultaneous with

the actual writing. Field testing⁴ of Appendix D⁵ involving theatre directors, dramaturgs and librarians occurred in March, 1993, at twenty high schools, colleges, and public libraries in California.

⁴On March 3, 1993, the author had sent drafts to two community colleges and one community theatre. Joyce Lower, Dramaturg, Hartnell College, Salinas, California, responded affirmatively and asked for a published copy. Peter DeBono, Chairman, Drama Department, Monterey Peninsula College, Monterey, California, telephoned his interest and approval; he called again the following day with helpful suggestions. Dan Gotch, Dramaturg, Grovemont Theatre, Monterey, California, telephoned his enthusiastic endorsement of Appendix D.

Public librarians near the Monterey Bay as well as school librarians belong to SLIMB (School Librarians in the Monterey Bay Area). In regular meeting, March 11, 1993, at King Middle School, Seaside, California, sixteen members of SLIMB expressed consensus approval of this guide in general and Appendix D in particular. The author requested the attending school librarians to have drama directors at their schools review Appendix D. Later in March, Sharlya Gold, Librarian, Watsonville High School, Watsonville, California, telephoned twice to give support to the project. Mary Gale, Librarian, Salinas High School, sent a written endorsement.

Two suggested enhancements for Appendix D were plot synopses and advice about script appropriateness for various age levels of actors. Already, Chapters I-IV of this guide, unavailable then to these specialists, did include analyses of eighty scripts with advice about production. Inclusion of synopses for the hundreds of scripts indexed in Appendix D unfortunately is beyond the scope of the present work. One can look to catalogues of the leading play publishers, which typically give brief synopses and sometimes target ages for performers and/or audiences; seldom except in the category of children's theatre do the editors advise about propriety for age levels of actors.

⁵The data exists in electronic format available through Wordsss (see Appendix E, p. 211, for the address).

Staff members of three California libraries assisted research for this paper: at Clark Library, San Jose State University; at Harrison Memorial Library, Carmel-by-the-Sea; and at North Salinas High School Library, Salinas, particularly Joyce Gay, my library assistant.

Three full-time faculty members in the School of Library and Information Science guided the paper: Dr. Stephanie Jones, chair; Dr. Ruth Hafter; and Dr. Linda Main. With their approval, it fulfilled a requirement for the Master of Library Science degree at San Jose State University.

Certain other individuals merit special gratitude: Rosella Collins, Rory Coster, Grete Flores, Emmy Holtzclaw, Marsha Miller, and Paul Seagal assisted distinctively. My wife, Kay,⁶ shared the whole project. Tina Louise, my pit bulldog companion, watched me write, took me on walks, and gave me love and support until April 3, 1993. I thank them and the many others who helped.

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⁶Nee Kathleen Moira O'Neill Dwyer, London, England.

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All work and no play makes Jack a dull boy.

--Ray, 1670

INTRODUCTION

INTRODUCTION

Choice of Scripts

One may have too little time to match precisely a cast with the best script, but such an important choice should be made with care. Artistic commitments resemble marriage inasmuch as choice, thoughtful or unthoughtful, commits time and energies. This guide should help the reader find an appropriate script for a felicitous artistic commitment.

Scope and Purpose

Anyone open to suggestions about small-cast playscripts can browse this bibliography with profit. No other drama index or bibliography focuses so sharply on casts of four or fewer actors.¹ The first use of this compilation

¹*Drama Index*, the most complete guide, requires pursuing cross-references and frequently does not give a source for production rights. Its citations of one-act plays do not approach the scope of Appendix D; see p. 127 below. On-line searches in *Dialog of Books in Print* and *Dissertation Abstracts* on April 1, 1993, revealed no works with the present focus.

reveals its timeliness and value. The dramaturg or theatre student needing a script of specific cast size or gender can choose from an eclectic assortment of classic and modern texts in a variety of genres. The Contents guides the reader to eighty script descriptions and to data on hundreds of others.

Definitions

A few definitions may help the reader.

Throughout this guide, the terms *one-act*, *play*, *playscript*, and *script* are synonyms, to alleviate repetition. For clarification of *dramaturg* (the individual who is responsible for selecting and confirming the troupe repertoire), one should consult the Preface.²

Abbreviations for cast size and gender join into one term, such as *1m* (one male), *1f* (one female), *1m3f* (one male and three females), and so on.

A useful glossary at the end of Appendix D, the expanded play index, defines play genres common to the theatrical profession.

Annotations in Appendix E, the source index, frequently define objective data by adding subjective advice.

²See p. vii.

Organizational Approach

The first four chapters do a dramaturg's homework: eighty scripts receive single-page analyses. The upper right corner of each page identifies cast size, gender, and genre. The top center of each page gives the title and author. The cast list clarifies gender and age when available. Place(s) and time(s) of the action follow; authors sometimes obfuscate place and time, leaving specificity to the director. A source for the script and/or production rights ensues.

Chapters I-IV provide space by the *dramatis personae* for casting notes.³ Each play has a plot synopsis and evaluation. The plot synopsis captures the step-by-step forward motion of the story. Addressing the dramaturg's specialized needs, the appended comment considers some or all the Aristotelian elements of **plot** (plausibility and effectiveness), **character** (credibility and progression), **thought** (themes), **diction** (language), **music** (aural poetry), or **spectacle** (visual esthetics).⁴ In addition, it considers production challenges.

³Any of the eighty pages may be photocopied for convenience. These photocopies with casting notations could accumulate into a valuable file of casting possibilities, as a director should have capable actors in mind for all roles.

⁴Aristotle, *On the Art of Poetry* (Oxford, England: Oxford University Press, 1931).

Chapter I suggests **scripts for solo performance**: (a) ten scripts for one male and ten scripts for (b) one female.

Chapter II suggests **scripts for duo performance**: (a) eight scripts for one male and one female, (b) six scripts for two males, and (c) six scripts for two females.

Chapter III suggests **scripts for trio performance**: (a) six scripts for one male and two females, (b) six scripts for two males and one female, (c) four scripts for three males, and (d) four scripts for three females.

Chapter IV suggests **scripts for quartet performance**: (a) four scripts for one male and three females, (b) six scripts for two males and two females, (c) four scripts for three males and one female, (d) three scripts for four males, and (e) three scripts for four females.

Chapter V educes from the preceding four chapters guidelines for small-cast presentations, offers insights gained from the present research, and probes the future.

The project's **Bibliography** has (a) *primary citations*, which are non-playscript annotated sources directly used in Chapters I-IV; and (b) *secondary citations*, which are non-playscript unannotated sources recommended for related research but not central to this paper.

Appendix A, without annotations, is a **title list** of the eighty playscripts cited in Chapters I-IV; it adds author, cast size/gender, and keyed source(s).

Appendix B, without annotations, is an **author list** of the same playscripts; it adds title, cast size/gender, and keyed source(s).

Appendix C is a **theme index** for Chapters I-IV.

Appendix D is an **expanded play index** naming hundreds of plays, arranged by cast size/gender; it adds author, genre, and keyed source(s). It flags scripts held in North Salinas High School's special drama collection. A **glossary** explains cited genres.

Appendix E is a **source list** for all plays cited as well as for plays not cited in this guide.

Appendix F is a **printout of an on-line search** in Dialog's *File 470, Books in Print*, for keywords *one-act* and *play(s)*.

CHAPTER I
TWENTY ANALYSES OF ONE-ACT SCRIPTS
FOR ONE ACTOR

Box Office

by Elinor Jones

Dramatis Persona

Tentative Cast

Jerry Jennings, 32 [m], _____

Place: Box office of a small off-Broadway theatre which looks onto the street.

Time: The Present.

Available from Samuel French, Inc.

Plot

Jerry answers in somewhat robotic fashion queries about performances and seats for the current show *Jellybeans*. He avoids any personal interaction with callers. His patience somewhat thin, he calls Cathy, a friend, to share his troubles. Yesterday was his birthday, he has been seven years in this box of an office, and a passing dog has wet his geraniums out front. When he objected about the dog, its owner called him a fag. Even Miss Fairchild and her Girl Scouts who sell cookies and win tickets to the show are irritating him. He describes to Cathy the wall between him and his parents, their unaccountable blind eye to his being gay. He tells her he left Philip last night and fears receiving a phone call from him. Even newspaper headlines are conspiring against him, loading him with too much about which to feel guilty. Cathy suggests he quit the job. He tells her of a Japanese coming-of-age ritual about gazing into a basin of water for an omen of a happy future, that is, seeing the moon reflected clearly. He goes into his need to leave Philip. Anyhow, Philip was appalled at Jerry's pretending to Lauren Bacall that he was a publisher and promising to leave her a copy of a book. Business calls about tickets interrupt his personal chat with Cathy, and he grows increasingly terse with callers, even lying to them. Philip telephones; Jerry pleads business and says he will call him later. Having gathered his thoughts, Jerry dials Philip. He says he needs time and space on his own and impulsively declares he is going to Japan and quickly says goodbye. His commitment is now real. He tends to the geraniums, quits his job, promises Cathy that he will tell her everything at supper.

Comment

First produced in a one-act festival at Circle Repertory Theatre in New York City, May, 1980, the script is clever, current, character driven, a delightful turn for a good actor. The balance is to keep Jerry sympathetic despite his anger and rudeness. Production problems are few, but a telephone is vital, and city sounds would help.

Themes: homosexuality and friendship

The Drummer

by Athol Fugard

Dramatis Persona

Tentative Casting

The Man [m], _____

Place: A city pavement.

Time: Morning. [First produced February 27, 1980.]

Available from Samuel French, Inc.

Plot

The Man, a bum, still sleepy, encounters a pile of rubbish, waiting to be cleared away. He seeks whatever helps the day's survival. A discarded chair makes his search more comfortable. He finds a drumstick, discards it. When he finds a second drumstick, he retrieves the first, for a set. After savoring the sounds of an ambulance siren and then of a fire engine, he taps idly on the lid of a trash-can with a drumstick. Intrigued, he starts a little tattoo on the lid. He empties the trash-can and upends it to find a better sound. City noises increase, so does his drumming. He finds a cape amid the trash. Dressed and armed with his sticks, he "sets off to take on the city." "It is full of drums, "and he has got drumsticks."

Comment

Commissioned and first produced by Actors Theatre of Louisville for instructional and performance use by its Apprentice Company, this sketch affirms how little discoveries can resurrect and reorient the human spirit. For staging, trash should be easy to come by, and city sounds are available from recorded sound effects or recorded from life. Because of the distinction of this South African author, the content takes on special meaning: it is part of his dialog with the world about race in South Africa and humanity in general. It could serve as an attention catcher for any convocation addressing race.

Themes: poverty and hope

The Harmfulness of Tobacco

by Anton Chekhov

Dramatis Persona

Tentative Cast

Marcellus Nyuehin, a hen-pecked husband [m], _____

Place: The platform in the hall of a provincial club.
Time: 1889.

Available from Samuel French, Inc.

Plot

Nyuehin, the speaker for the evening, enters majestically, bows, adjusts his waistcoat and begins to lecture. Present at his wife's behest to speak for charity and admittedly not a professor with university degrees, he explains that nonetheless he has worked for thirty years on academic problems, most recently having submitted for publication a large article, "The Ill Effects of Coffee-itis and Tea-mania on the Organism." His topic today: the harm of smoking and taking snuff. He advises those present who may be scared by the idea of a "dry, strictly scientific speech" to go. Asking doctors in the audience to pay particular attention, he identifies tobacco not only as harmful but also useful as a medicine: indeed, his wife used it as an enema some eighteen years ago. An attack of asthma interrupts his volley of details identifying tobacco. This leads to digressions about his family. He refocuses on the topic by seeking the cause of the choking fit. A pancake menu earlier in the day seems significant. He recounts his duties at his wife's boarding school to bolster the point. Anyway, the students ate pancakes, while he ate a veal roast to keep it from spoiling. Then he had to eat five pancakes denied the students for disciplinary reasons; this, too, required a preliminary glass of vodka. A look at his watch brings him back to the lecture subject. Before he can cite a chemical formula, though, he feels compelled to advertise the school. He returns to the formula while taking snuff; he suspects the girls have substituted face powder or whatever. Blame rests on the audience for such behavior. He resumes the diatribe against nicotine only to detect smiles in the audience. This brings to mind his nine daughters and the problem of doweries. He weeps at the goodness of his wife and his own weakness. He recommends marriage to young men and confides that his daughters are "on view on high days and holidays in their Aunt Natalya's house," where snacks are served. Another look at his watch brings him to cut short the lecture. Straightening his waistcoat, he departs majestically.

Comment

Scripting this sort of brief vaudeville turn helped Chekhov earn his way through medical school and gave him practice in comedy that later would prove so valuable. Ample stage directions aid the performer in phrasing and visualization. Lighting requires only that necessary for public speaking. There are no sound effects. The set is simply a platform before the audience. End-of-the-century (1889) costuming and personal props would be an asset.

Themes: family relationships and lecturing

Last Days of Mankind (Act V, Scene 54)

by Karl Kraus, translated from the original German by Max Spalter

Dramatis Persona

Tentative Cast

The Carper [m], _____

Place: A desk in an office.

Time: Five o'clock.

Available from Kosel-Verlag.

Plot

At his desk, the Carper reads about a time-motion study of turning a tree into a newspaper. He sees himself writing a tragedy on the demise of mankind. He calls out for individuality. He wonders why mankind obeys blindly its duplicitous leadership. He addresses a young artistic self, one who was led into four years of filth and wetness. The recollection of danger and discomfort flows forth as a deluge: old Serbs killed because they were Serbs, technology used in hysteria for greater killing, the role of the press with its enabling propaganda, the similarity of generals to whores, murdered ones lingering to incite revenge, horrible details not remembered in peacetime. The Carper has archived enough wartime reality to remind the world afterwards. His is a manifesto for mankind to hear, if not mankind, then God. " . . . even if He has renounced for all time any connection with the human ear. May He receive the keynote of this time, the echo of my bloody madness, whereby I, too, share in the guilt for these noises. May He let it count as a redemption!" From outside comes the far-distant call of a newspaper vendor.

Comment

This biting indictment of war signals the angst in the German soul about its role in European history during the twentieth century. Of course, one should read the source play for external evidence of The Carper's mental state, but this excerpt stands well alone. In the vast theatre literature of antiwar calls, this compares well with the more famous works of Euripides, Ernst Toller, Irvin Shaw, and others. Staging problems are simple. Good lighting and sound would help. Costuming is not difficult. The producer should find a proper showcase for this, as it is too brief on its own.

Themes: war and redemption

The Old Jew

by Murray Schisgal

Dramatis Persona

Tentative Cast

The Old Jew [m], _____

Place: A poorly-furnished room in a tenement building, New York City.
Time: Afternoon.

Available from Dramatists Play Service.

Plot

The Old Jew studies his own physical appearance, adds touches. He telephones the Operator for assistance on completing a telephone call. When he rambles, the Operator cuts him off. He incompetently sings a Hebrew prayer or song and draws protests from neighbors. He goes to the door and admits three imaginary neighbors, a delegation asking him to leave the premises. His one-sided conversation reveals his relationships with them. He tries to be a good host. His concern about being a good Jew emerges, as he has not gone to the Synagogue in two decades yet he must pray. He wants them to understand his dilemma. He reminisces about the young lady friend to whom he was once engaged. Days when he had a chance of a happy life are past, too many chances missed. He now counts the members of the delegation as his only friends. He tries to dissuade them from leaving, but they do. Answering the telephone, the Old Jew transforms into a thirty-year-old actor. Off comes the wig, the makeup. He explains to his caller, Jerry, that he wants to move in with him for a couple of weeks until he gets an acting job. He alludes to his girlfriend who want him to give up acting for a normal lifestyle and hints that he may break up with her (echoing the wrecked romance of the Old Jew). He recommits himself to his acting career regardless of what other people want of him. Having handled the immediate career crisis, he ends the telephone call and meditates.

Comment

Any aspiring actor must face the costs of choosing that profession. To that actor, the pressure sometimes is great. This tour de force, first performed at the Berkshire Theatre Festival, in Stockbridge, Massachusetts, on August 16, 1966, with Dustin Hoffman as the Old Jew, offers a strong actor a rewarding interpretive challenge as well as opportunity for introspection about a stage career. The undemanding set, costume, and props make it easy to stage, and the burden is on the actor. Some research into Judaic ritual is necessary.

Themes: acting and religion

Passport

by James Elward

Dramatis Persona

Tentative Cast

Charlie Meseger, 41 [m], _____

Place: The living room of Charlie's apartment, in the West 80s, New York City.

Time: Midnight. The present. [Note: premiered February 8, 1965.]

Available from Dramatists Play Service, Inc.

Plot

Charlie, a little drunk from celebrating the start of the weekend, returns home to find mail inside his door. He sorts through and reads some of the mail, satirizing its impersonality. Somewhat maudlin, he considers telephoning Emily, his ex-wife, whose lawyer cleaned him. What about his father, who would only compare him adversely to his brother Len? Charlie mulls over some sort of temporary visa from life. What about telephoning the "Redhead in the Village," the poet? She is missing from his address book. What about his psychiatrist, Dr. Cerdek? Or Fatso, really John M. Treshler, advertising editor and his boss? Charlie recognizes that he will call nobody, nor will he use the passport. He thinks about working on "After This, Our Exile," his unfinished novel; he fantasizes about success. Dissatisfied after reading a few passages, he browses his college yearbook. Then a rumpled wedding picture calls to mind his failed marriage. Self-loathing grows. Returning his attention to the telephone, he fumbles onto a recorded voice giving the time. He cries out in frustration his fears to the voice. He takes a bottle of pills from his pocket, counts out an overdose. However, drunkenness lulls him into unconsciousness, and "the pills dribble down from his relaxed hand on to the floor."

Comment

Charlie is a drunk, a failure with family, friends, and employer. Nonetheless, audience sympathy for the character is imperative, so the performer should be capable of winsome humor. Charlie, in struggling against the odds, shows dignity; that striving redeems him to the audience. By accident, he survives; perhaps tomorrow he will win his struggle.

The role can be played by either gender; race and ethnicity are irrelevant. For example, an African-American actress could give interesting dimensions to the character. Technical problems are slight.

Themes: self-esteem and suicide

Ping

by Samuel Beckett

Dramatis Persona

Tentative Cast

Ping [m], _____

Place: The mind.

Time: The present. [Note: premiered _____]

Available from Dramatists Play Service, Inc.

Plot

No plot, only free associations, stream of consciousness, interior monolog.

Comment

The author poses a *tour de force* for a male or female actor. The monolog voices mental chaos struggling for self-understanding through unity, coherence, and emphasis. Beckett, inclined here as elsewhere to distill language to its essence and ultimately to silence, weaves mind fragments into a tapestry of sound. A close study of his most experimental play *Breath* would illumine this piece.

One feasible interpretation is that the entire monolog can be an answer to a devised question. To explain the puzzle Beckett offers, one can variously weight repetitions and ideas. For example, close study shows patterns uniting sensory elements, such as colors trying to escape whiteness. Body parts strive for color, identity, purpose, and success. Poetic devices, like alliteration and assonance, give conflicting crosswinds to the sails of Beckett's thoughts. Words familiar and invented (such as *unover* and *haught*) follow one another predictably and unpredictably (such as in the phrase "the same same time"). *Ping* interrupts, disjoins, allowing the mind to digress. In closing, Beckett says, "Head haught eyes white fixed front old ping last murmur one second perhas not alone eye unlustrous black and white half closed long lashes imploring ping silence ping over."

This a script for the adverturous, for the lover of language and silence, for male or female actor. In the total absence of written directions, even to the identification of the speaker, the director can stage the production any way his imagination leads, as long as he is true to the cause of Beckett. Lighting and sound could be used to great effect, even becoming participants in the poetry. Scenery and properties give similar possibilities. One production ran about seven minutes.

Themes: meaning of life and self-understanding

Spared

by Israel Horovitz

Dramatis Persona

Tentative Cast

Man, ancient [m], _____
Voices _____

Place: Outdoors; near Lake Quannapowitt; Wakefield, Massachusetts.

Time: The present. [Note: premiered March, 1974].

Available from Dramatists Play Service, Inc.

Plot

The Man, having failed in over sixty suicide attempts, chronologically recounts his life. Remembered aspects, presented as separate selves of the Man, laugh, scream, and comment, "Poor child." The Man explains life focusing on ages five, fifteen, nineteen, twenty-two, thirty-two, thirty-three, thirty-four, thirty-six, forty, forty-three, fifty-six, sixty-one, sixty-two, sixty-four, and now sixty-eight. His other selves comment antiphonally; they "work as warring contraries." Unable to recall securely his own life's events, he does know that he asked his mother to kiss him and hold him gently. Her smiling response, "Poor child," has characterized his whole life and suicidal adventures. Still, the Man must live because he has always been spared.

Comment

This challenging script evolved from performances during 1973-1976 in several locales. An appended note details the author's desires regarding vocal interpretation, lighting, sound, and set. Four distinct voices, spoken and recorded, must be achieved by the actor. Lighting requires only two spotlights. Sound requires six loudspeakers, used alone or together. The set requires a chair on a high platform, with escape stairs at rear. The author specifies that the play be performed without intermission.

Themes: meaning of life and guilt

Tongues

by Sam Shepard and Joseph Chaikin

Dramatis Persona

Tentative Cast

Speaker [m], _____
Percussionist [non-speaking m], _____

Place: A bare stage.

Time: Real time.

Available from Samuel French, Inc.

Plot

The performer describes someone of varied human dimensions, a person who is part of other people and of nature. Tonight, the person hears a new voice. It tells him he is isolated. He mourns his state, dies, and leaves his body. He considers the mundane aspects of his human existence, and varied voices speak through him of their lives. Voices come singly then in a duolog about hunger. Hunger grows into an amorphous foe. Voices cry the preciousness of now. But the moment speeds past. The person wonders about his state of death. To music from the Glenn Miller era, the person sings about "from this moment on." Then he turns to correspondence, studying complimentary closes of letters. In other voices, he tries to communicate. In a concluding litany, he explains "when you die." This shifts into an upbeat extolling of nature and people. The person can hear, feel, and learn: "Tonight I'm learning its language."

Comment

The plot description focuses on the speaker. Of equal importance is the percussionist. The playwright says, "Actors wishing to perform this piece would necessarily have to develop their own means and experiment according to their given situation. The various voices are not so much intended to be caricatures as they are attitudes or impulses . . ." He adds, "The choices of instrumentation can be very open, but I feel they should stay within the realm of percussion." The production company must find the right audience for this piece; it is not for everyone. Still, the challenges are intriguing. Dauntless artists can delight in this piece.

Theme: voices and perception

Volver a decir el mar/I Speak Again of the Sea*por/by* Sergio Peregrina*Dramatis Persona*

Tentative Cast

Muchacho/Youth, como de 16 o 17 años

/about 17 or 17 years old [m], _____

*Escenario/Place: Una pequena capilla/a small chapel.**Epoca/Time: A las nueve de la noche/9:00 p.m.*

[First performed in March, 1974.]

Available from Organizacion Editorial Novaro, S.A.

Plot

Organ music, slow and low, fills a small chapel that has a Virgin, flowers, and an occupied confessional, near which sits the Muchacho. He speaks as if to Juanita, his beloved. He berates her for her grief and guilt. He cries, as he knows she is crying; but he tries to stop his and her tears. Times past were better, he remembers. Neither he nor she is to blame for the present. He considers how their friends react to their problem. Perhaps with his thirty pesos, they can survive. Above all, he seeks calm. A beach would give him that. He focuses on the Virgin for a time then says they must leave on their journey.

Comentario/Comment

The actor undertaking this role must play a range of emotions, as the essence of the piece is quick crosscurrents of emotions. He verges on heartbreak, seeing the contrast of his and Juanita's unspecified dilemma with the honeymoon-like situation he recalls. The mood is quintessentially Mexican: "*Volver a decir lo que no puedo cantar sin el corazon partir/I speak again of what I am unable to sing without the heart breaking.*" The ambiance must reveal that.

Themes: meaning of life and programmed guilt

Amelia Lives

Laura Annawyn Shamas

Dramatis Personae

Tentative Cast

Amelia Earhart, daring aviatrix, mid-thirties; a striking woman, clad in flying togs; intelligent; with a dry sense of humor; angelic but ghostly; at home in the sky [f], _____

Place: An airplane in flight over the Pacific Ocean.

Time: July, 1937.

Plot

Amelia, sitting in the plane, tries after three hours of no contact to reach Cutter Itasca. Almost out of fuel, she reminisces about her first free flight, at age six, off her Granny's barn roof, to impress her friend Frankie. Shifting to another memory, she and her little sister Pidge plot to free an abused horse; their action leads to the horse's death. Next memory: she tries to reason her father out of his alcoholism. Memory: she tries to petition for a better English teacher, but no one responds. More remembered scenes tumble into her mind. Pidge in Toronto studies to become a teacher; Amelia studies First Aid and works in a military hospital, where she meets aviators. She sees her first air show and decides to fly, but pneumonia delays her start. She recovers, moves to Los Angeles, gets job as a telephone operator to finance flight lessons. Sam becomes her first boyfriend; unfortunately, he guides her family into bad investments. Amelia solos. Her parents divorce. She breaks up with Sam. Family events form a background to her real love, flying. Inspired by Lindberg's famous flight, she becomes at twenty-seven the first woman passenger to cross the Atlantic. This brings her a celebrity and a husband who manages her career. She flies the Atlantic alone. She wins honors, meets famous world leaders, becomes a role model for women, sets flying records. She suffers the death of her father and pays his debts. With Lindbergh capturing so many firsts, Amelia aspires to achieve the first air circumnavigation close to the equator. On this fateful flight, she is trying radio contact to Cutter Itasca. She struggles against the final descent of her plane.

Comment

This highly-challenging script won the Edinburgh Fringe First Award for Outstanding New Drama. The one-act script cites a playing time of seventy-five minutes. Exacting technical demands raise many problems that are integral to a successful production. The show should not be attempted without serious commitment by the company. Its literary merit is ragged, its insights few; but enthusiastic audience enjoyment of a skilled production would be likely in many venues.

Theme: feminism, aviation, and celebrity

American Ancestor Worship

by Cornelia Otis Skinner

Dramatis Persona

Tentative Casting

The Western Descendant, A California Socialite;

and The Western Ancestress, A Spanish Prostitute [f], _____

Place: At a dressing table in a bedroom and at the upstairs window of a bedroom.

Time: 1984 and 1834.

Available from The Dramatic Publishing Company.

Plot

(1984) The California Socialite happily prepares her grand-daughter for a fancy dress ball in the finery of her own great grand-mother. This is the social event of the year, with the very best people from Pasadena, Santa Barbara, and Pebble Beach and with pointed exclusion of the Hollywood set. She finishes by adding the great grand-mother's high comb and shawl. She wants the girl to know how special it is to have valid ancestry, pure Castilian blood from Dona Consuelo Rosario de los Juntos y Perez Jesus Maria y Smith. The husband Smith seems to have been a seafaring gentleman. How nice it would have been to have a portrait of the ancestress in her comb and mantilla, such a grande dame!

(1834) The Spanish Prostitute calls from her window down to the newly-arrived sailor, whose name is Smith like every other Norte Americano. An earlier Smith had given her a comb and a mantilla and a baby. From this Smith, she accepts silver reales and throws down the key. He must not wake the baby, Consuelo Rosario de los Juntos y Perez Jesus Maria y Smith.

Comment

This "one-sided dialogue" is from a collection, *One Woman Show: Monologues as Originally Written and Performed by Cornelia Otis Skinner*. The Preface directs how to stage any of the collection. With more than two dozen sketches from which to choose, an actress can easily find one appropriate to occasion. They are short, trenchant, and always astute.

Themes: heritage and women

Animal

by Oliver Hailey

Dramatis Personae

Tentative Cast

The Woman [f], _____

Place: At the foot of a tree, near a vacation place.

Time: Summer.

Available from Dramatists Play Service.

Plot

The Woman, dressed in summer black, calls up into imaginary trees on the rented summer place. She spots Claire Marie hiding in one. She cannot understand how a twelve-year-old would risk soiling her matching dress, slip, and panties. Above all, The Woman does not want Claire Marie to sulk the way the girl's father did; he died in the top of a cottonwood sulking. The father had had a heart condition brought on by climbing trees. He had taught the little girl to climb, probably to elude her mother as he was doing. The Woman spots "that damn doll," which she had tried to leave behind. She knows this is a result of the father's insane teaching-- a doll called "Mother" in lieu of recognizing the real mother. The Woman hears the guest children arriving for the party that has been planned to introduce Claire Marie to people her own age. She threatens to have the children come out there and tease Claire Marie. She again demands the doll. It comes hurling down against her face. The Woman says the first game for the children will be to find Claire Marie and the prize will be the doll. She goes to get the guests to start the game. After a brief pause, piece by piece, Claire Marie's clothing falls to the ground.

Comment

This playlet has much surface comedy, but the subtext reveals a biting condemnation of misguided parenting. Almost all of the burden for the show falls on the actress, who can use it as a handy, brief showcase for her talent; it is a good audition piece. Aside from arranging to have the clothes descend, technical problems are few and simple.

Themes: parenting and grief

Before Breakfast

by Eugene O'Neill

Dramatis Persona

Tentative Casting

Mrs. Rowland [f], _____

Place: A small kitchen-dining room in a flat on Christopher Street,
New York City.

Time: Eight-thirty in the morning, early fall.

Available from Dramatists Play Service.

Plot

Before breakfast on a sunshiny day in early fall, Mrs. Rowland comes from the bedroom, still pulling herself together in a slovenly fashion. In her early twenties but appearing older, she wearily prepares coffee. Suddenly remembering something, she calls Alfred, her husband. Covertly taking a large drink of gin, she hides the bottle and calls again. She searches his clothes, finding a letter that she reads and replaces. She commences a litany of nagging. He is at fault for pawning his watch; now they do not know the time. He is at fault for the place being a mess. She goes out to sew for money. Now the rent is due and he is jobless, absorbed in his silly poetry. Irritated at his delay and silence, she checks to see that he is up. He is, so she resumes nagging. He came in drunk last night. She has only stale bread and butter to serve with the coffee. Peering out at him, she considers his appearance like a tramp, disgusting. He reaches a trembling hand into the room for hot water. As she sweeps viciously, she hears the sound of his razor stropping. She ridicules his once-wealthy parents, his Harvard education, even that he married her because she was pregnant; the child was born dead. She challenges him about Helen, whom she sees as one of many women fawning on him. His cry of pain lets her know he has cut himself shaving. She looks out at him with a shudder, unable to take his staring at her. Urging him to hurry, she eats and sips coffee. The tirade continues, about Helen whoever-she-is, and swears he will never get a divorce. Another groan of pain from him satisfies her. But she detects dripping water. Yelling at him and getting no answer, she looks through the doorway then "shrieks wildly and runs to the other door, unlocks it and frenziedly pulls it open, and runs shrieking madly into the outer hallway."

Comment

A challenge for an aspiring actress, this short play by the foremost American dramatist is nearly the kind of melodrama O'Neill hated and rebelled against, but the layers of character give it integrity. Some of his vicious but complex later women, such as the grand Electra, flow from this tiny fountainhead. Production demands are few. The situation is timeless, so period staging is less important.

Themes: suicide and marriage

Chicks

by Grace McKeaney

Dramatis Persona

Tentative Cast

Miss Phallon, kindergarten teacher, 38 or 45 [f], _____

Place: A kindergarten classroom in a Midwestern public school.

Time: Four school days. [Note: copyright 19__.]

Available from Samuel French, Inc.

Plot

[Public Life, Day One] Speaking to her twenty-five imaginary kindergarten children (*i. e.*, the audience), Miss Phallon calls for order. Today wraps up the first week of kindergarten here. She is ready for the musical portion of the afternoon. "Life is short," she says, "Let's get it right!" While the children sing, she rests her head on the desk. [American History, Day Two] In a colonial wig and hat to celebrate Thanksgiving, she retrieves a gun from a child. Changing to a cheap Indian headdress and donning war paint, she acts out a unique version of Indians spotting the first white men. She weaves her causes into the history lesson. Despite a headache and after a little lie-down on her desk, she recoups enough to tickle some students. [Biology Etc., Day Three] Class starts with a display of sex education dolls, Bill and Jill. Miss Phallon cuts short a revealing private story, remembering the savage note from the principal about the last such episode. Nevertheless, she rambles on about wombs and lack of love. [Freedom, Day Four] Just before Christmas break, she explains Lincoln's freeing the slaves, relating it to her freedom after her dependent father goes to the nursing home. She announces a replacement teacher will take her place with them in January. She says farewell. "Anything you owed has been paid in full because your skin is soft, and your eyes are clear and your smiles are ready. None of you owe anything. You're a gift all by yourselves. Goodbye, Chicks."

Comment

The author suggests brief blackouts, to gain continuous action. The actress should be adept at the piano, "able to pick-out snatches of songs when needed for emphasis or fun." With utmost intensity and zest, the character yearns for perfection in an imperfect world. Blackout changes of costume and set pieces are a challenge. The language is raunchy, integral to the author's intent and appropriate to college/university or adult production companies and audiences.

Themes: kindergarten and teaching

Laughs, Etc.

by James L. Herlihy

Dramatis Persona

Tentative Cast

Gloria, in her thirties [f], _____

Place: A bare stage.

Time: Happy hour.

Available from Dramatists Play Service.

Plot

Gloria sits in a modernistic easy chair, by a small table with cigarettes, ashtray and her highball. She disregards her husband's objections to tell Ceil and Harry about Friday night. Three Boys from the apartment upstairs (one wants to bed her) accepted her invitation for drinks. They brought Jo-Anne, "a dreadful little stump of a thing," who became the evening's star, the "unappetizing little bitch!" Gloria then invited the entire cast of an integrated revue. The Africans attracted Tom, so Gloria telephoned more friends to come for "laughs, etc., at Gloria's. And Tom's." One of the Boys back Gloria into the bedroom--to ask her for money to save the sick Jo-Anne, her sickness being drugs. The party went all night. At dawn, one guest, an Italian, sang on the balcony and a distant voice sang back, "Follow, follow, follow," bringing everyone to tears. Prompted by Harry to get to the punch line of the story about Jo-Anne, Gloria adds, "Forgive me then, I *thought I said*: the poor little thing did indeed die." It made her and Tom feel wretched, of course. Gloria learned about the death from the bedroom Boy, whom she still adores.

Comment

With a prop list of five items, no set, and an easily-obtainable costume, this show poses no staging problems. It is almost entirely up to the actress, who must comprehend irony, the tide upon which this show sails. Some of the material calls for an adult company and audience. It would be a good entree to a program about drugs or dysfunctional marriage.

Themes: introspection and marriage

Longing for Worldly Pleasures

by Ssu Fan

Dramatis Persona

Tentative Cast

Chao Se K'ung, a young Buddhist nun [f or m], _____

Place: Sacred Peach Nunnery, China.

Time: Probably Ming Dynasty (A.D. 1368-1644).

Available from University of Wisconsin Press.

Plot

Se K'ung sings plaintively of a monk who left his monastery to retrieve his mother from the gates of Hell. She describes her own circumstances as a devotee in the Sacred Peach Nunnery from early youth. She detests her shaved head and looks at young men sporting by the temple gate. She longs for love. Her family had placed her here; she had not chosen to come. The rituals do not assuage her longing although she reads diligently and attends to duties. Even the statues around her disturb her thoughts. At every turn, she cries, "My heart burns as though on fire." With the abbess and other nuns away, she renounces her commitment to Buddha and escapes down the mountain. On her final words, "I only want to have a child. I shall die of happiness," she "takes three steps towards the entry corner, claps her hands three times with a smile for the audience, and makes her exit."

Comment

The script does not attempt historical accuracy, being primarily a theatrical entertainment. The demanding role keeps the performer onstage throughout in a progression of moods: indignation, mental conflict, renunciation of her way of living, return to worldly pleasures. Script notes say the role requires "a mastery of that utter precision and form that only the mature Chinese artist can bring to a part." But other performers might aspire to learn enough precision and form to carry the role--with the help of a culturally-knowledgeable choreographer. The bulk of the script is stage directions, in such detail as to enable the aspiring performer. Musical accompaniment is "a seven-holed bamboo flute (*ti-tzu*), the principal instrument; a small gong (*hsiao-lo*); the small single-skin drum (*tan-p'i ku*); and wooden clappers, or time beaters (*pan*)." Elaborate costuming and exotic props are vital. The stage is carpeted and curtained, with a small wooden table and two chairs.

Themes: social protest and Chinese theatre

Movie Mother

by Colin Clements and Florence Ryerson

Dramatis Personae

Tentative Cast

Mother [f], _____

Place: Casting office of a motion picture studio, Southern California.

Time: Morning. [Copyright 1937.]

Available from Samuel French.

Published in *One-Act Plays for Today*,
edited by Francis J. Griffith and Joseph Mersand (New York: Globe, 1945).

Plot

Gwendolyn's mother enters. Armed with a bag, a determined hat, and her small daughter, she readies for the casting fray. She addresses the imaginary receptionist. When the little girl protests that her name is Gwendolyn Smith, not Gwendolyn Dawn, the mother suppresses the objection. Gwendolyn's resume is brief--no experience in pictures. Her skills in toe, tap, and acrobatics will be enough to carry her to the top. The mother cautions the little dear against saying horrid things to competitors also waiting for interviews. Gwendolyn must not even stick out her tongue at them. It would be better, too, if Gwendolyn sat still and kept her hands in proper places. She should not play with the Venetian blinds, nor the typewriter, and stop pulling out the typewriter ribbon. When they gain access to Mr. Harris, the casting director, the mother continues to rein in Gwendolyn, who has a clear penchant for saying the wrong thing. Considerable tension comes from Mr. Harris' unfortunately having a boil on his nose, on which Gwendolyn focuses. Gwendolyn recites awkwardly and manages to break the director's glasses. To pay for his glasses, Gwendolyn gets a part--in a scene with a "hundred and fifty other hoodlums." The mother reckons every great artist must start somewhere and accepts the job.

Comment

This comedic monologue, called here a monodrama, typifies solo comedy character routines. The effect is spoiled if anyone but the mother is visible. The stock type of pushy stage mother persists, and the piece can be updated; however, playing it in 1937 costume gains a nice effect. The mother does not have to be eccentric, just a sufferer of tunnel vision about her daughter. Even beginning actresses can handle this monologue.

Themes: cinema, motherhood

Rosary

by Jean-Claude Van Itallie

Dramatis Persona

Tentative Cast

A Young Nun [f] _____

Place: A seat on a subway train, New York City.

Time: After the morning. [Note: copyright 1973].

Available from Dramatists Play Service, Inc.

Plot

A Young Nun sits on the subway, returning to her convent after an event at a home where she had gone to solicit alms. Subway vibrations shake her hands and body. She is alone on the stage. Behind her, in a film projection, her nude image is "playing beautifully and freely amidst patterns of light on the debris of a destroyed building or old lot." The Young Nun vacillates between fervent prayer and obsessive stream-of-consciousness recall. She greatly needs help after "an encounter with a woman." She had gone to the woman's house for alms, accepted the invitation to enter, sat "on the edge of velvet," and felt the caress on her arm. She had heard taffeta rustle, seen the gold bracelet, smelled perfume of temptation and forgetfulness, felt the hand on her arm. Amid patterns of falling light, amid sounds through closed French doors of street children shouting and playing, she had felt the woman's hand, soft like roses, insinuate itself. Her habit had fallen like black blood onto the velvet. The Young Nun recalls kissing a skirt's hem; she confuses the woman and Mother Mary, interchanging their attributes. She cries, "What is love? Oh, Mary? What is love? I no longer know anything." She begs both Mary's protection and punishment for having sinned. Confusing the ambiance of the woman's parlor with that of the church, the Young Nun pleads, ". . . My redeemer cometh, he will lead me into forgetfulness."

Comment

This extremely-brief script fits agitational theatre in that it can easily offend religious sensibilities in many audiences. The subject matter and multimedia production techniques are old hat, yet the terse, tense writing provides a considerable artistic challenge to the director and actress. They need familiarity with lifestyle and psychology of this American Catholic nun. Van Itallie wrote this script to complement Phill Niblock's film using actress Marcia Jean Kurtz on Welfare Island, New York. However, stage-directions state, "The piece may be spoken with other available visual material projected on the background, as the director sees fit."

Themes: homosexuality and religious guilt

Thursday Is My Day for Cleaning

by Jordan Crittenden

Dramatis Persona

Tentative Cast

Mrs. Louise McFadden, 33 [f] _____

Place: An empty living room, 6181 Glen Hollow Drive.

Time: Thursday morning.

Available from Samuel French, Inc.

Plot

Following the sound of a gunshot, Louise enters the living room carrying a pistol. She controls herself enough to telephone the police. The desk clerk insists on a long list of personal details in establishing her identification. A knock at the door and a note through the brass mail slot draws her from the telephone. She tries to return to the telephone conversation, but more knocking interrupts. She drifts into an exchange of notes through the slot until an origami-swan note comes through. The correspondent cannot speak, but she regales him with details of her childhood through the slot. She goes into her adult relationships (particularly Douglas) and their drawbacks. Then she married John but never told him of Douglas. Another note hurts her feelings, and she tries to return the swan. It goes out, it goes in, through the slot several times until she points the gun through the slot and fires. With no trace of the distraught state just moments ago, she recounts to "hon" on the other end of the line the troublesome vacuum cleaner's being given to nightmares. Even as she is talking, the telephone rings, again and again. She rips the receiver cord from the base of the telephone to stop the ringing and continues her conversation into the mouthpiece, looking forlorn and defeated.

Comment

Production problems are few. The door and slot are critical. The origami swan must be reproduced for each performance, as the violent shoving destroys it. Audiences react variously to gunshots, so a notice in the program or an announcement before the show would be a wise gesture. A sound track elaborating Louise's mental state might be highly contributive. This show easily wins audience interest and approval. It could serve production groups as early as junior high school. There is no pretense to literary quality, but it is a great romp for an actress.

Themes: communication and surrealism

CHAPTER II
TWENTY ANALYSES OF ONE-ACT SCRIPTS
FOR TWO ACTORS

After the Fact

by Jeffrey Sweet

Dramatis Personae

Tentative Cast

Mrs. Lorraine Spaulding, 24 actually [f] _____

Mr. Ernest Justin Herbert, 63 possibly [m] _____

Place: A newspaper office in Taylor Ridge, an American town.

Time: The present. [Note: Copyright 1981.]

Available from Samuel French, Inc. [#22; ISBN 0-573-62028-8]

Plot

Herbert enters Lorraine's office at the town newspaper and presents her obituary on his friend. Amid realistic conversational digressions on both sides that thwart their communication, he persists and specifies errors in the newspaper item. They disagree on the significance of the errors. He regards her as insensitive; she regards him as unfair. Each lands telling blows. He drives her to pleading for her job. She rebuts by handing him his own obituary file to edit. Herbert, here only on an impulse while he happened to be in the neighborhood, unexpectedly has to confront his own mortality. Lorraine, an aspiring journalist, has to confront her inability to communicate.

Comment

Two neatly-balanced characterizations as well as staging with "a minimum of fuss" [p. 20] make this play an appealing production possibility. The protagonist is Herbert. The play studies societal values of longtime resident versus newcomer as well as generational biases.

Started in the "New Play Readings" series at the Long Wharf Theatre, formally premiered at the Victory Gardens Theatre, Chicago, this play can share a double bill with "Porch," also by Jeffrey Sweet. The script originally appeared in *Dramatics Magazine*.

Themes: xenophobia and ageism

Chekhov

by Keith Miles

Dramatis Personae

Tentative Cast

Anton Pavlovich Chekhov, 41 [m], _____

Olga Leonardovna Knipper, __ [f], _____

Place: Garden, Chekhov's house, Yalta.

Time: April, 1901.

Available from Samuel French, Inc. [#20091; ISBN 0-573-60049-X]

Plot

Olga plans to corner Anton into a proposal of marriage. He arrives, late, distracted by domestic sanitation problems. They argue about his awkward compliments on her clothing and acting. She broaches the subject of her departure from his house. When he does not object, she calls him "evasive." He does digress at every chance and disparages himself. Even when she declares her love, he diverts the conversation and teases her. They reminisce about productions of his plays. She volunteers, "You are all that I want in a man," and he talks of champagne and Tolstoy, medicine and religion. He enacts to her delight his abridgement of his *Ivanov*.

Then he finally responds to her overtures by declaring his love. Immediately, again he digresses and comes back to the issue only when she insists. He describes lengthily his unreadiness for marriage. But, little by little, he edges into an oblique proposal.

She accepts.

Comment

This script involves two historical personalities, about whom much reference material is available to support authenticity. Any production company would benefit substantially from knowledge gained about Chekhov's and Knipper's connection to the Moscow Art Theatre, which informed twentieth century drama and acting. Costumes suggesting Russia in 1901 are necessary. Setting and props do not present much of a challenge. The real challenge is to the actors and director.

Themes: feminism, Moscow Art Theatre, playwriting

An Empty Space

by Ron Villane

Dramatis Personae

Tentative Cast

Rich, 35 [f], _____

Judy, 35 [m], _____

Place: An empty space

Time: The present. [Note: Copyright 1980.]

Available from Samuel French, Inc. [#5; ISBN 0-573-60044-9]

Plot

Rich, divorced for four years, is packing to move to less expensive quarters when his ex-wife enters their former home. Judy has come to collect possessions and memorabilia he has set aside for her. They reminisce over photographic slides while he prepares tea. She disturbs him by discarding much he has saved for her. She does accept her grandmother's radio. They talk about relationships since their divorce. She has a date and must hurry away. He compliments her appearance and laments her having become a stranger. When Judy warms enough to laugh with him, he asks her to break the date and have dinner with him. She refuses: "We would both regret it." Rich explains that he is just trying to save their six years together from fading, from becoming an empty space. She kisses him on the cheek and explains that she loved him, but that love does not guarantee compatibility. They kiss gently; it does not cause her to stay. After an exchange of compliments, she leaves. Starting to discard what Judy deemed as garbage, he retrieves the slides and studies them.

Comment

Neither role is particularly challenging, but each rings of truth and deserves honest acting. The protagonist, Rich, has found divorce not the solution in his life; he cannot resolve his failed six-year marriage and move on, even four years later. Judy more realistically remembers the past and seeks a better future. Their conflict exemplifies a problem rampant in American society. Space staging makes the production extremely simple. As a brief prologue, three women in black symbolically place three boxes on stage; the bit could be cut at the director's discretion. This play was performed at Double Image Theatre under the aegis of Iona College.

Themes: divorce, family, and loneliness

Here We Are

by Dorothy Parker

Dramatis Personae

Tentative Casting

He [m], _____

She [f], _____

Place: A Pullman compartment on a train to New York City.

Time: Slightly past 6:30 p.m., in the late 1930s.

Available from *The Collected Stories of Dorothy Parker*
(New York: Random House, 1942).*Plot*

The groom settles the luggage in the train compartment and undertakes awkward conversation with his new bride. They have been married about two hours and twenty-six minutes and are en route to their honeymoon destination. They can think of nothing other than the forthcoming embarrassing consummation, but they are too embarrassed to talk of it and dwell on anything else. They discuss the wedding, everyone's dress and demeanor there. She rattles on about the bridesmaids. He responds a bit too approvingly on one of them, which makes his bride jealous. He tries to explain that the bridesmaids will be no part of his life, which makes his bride upset that he does not care for her friends. She worries, too, that he will not get along with her family. They mend that misunderstanding only to fall into another about his appreciation of her hat. They drift into accusations about former personal relationships with other people. The jealousy calms down. They discuss trivial ways to spend the evening in the hotel. She has letters to write. She objects to his objections about this activity. They agree not to quarrel about letters and slip into the old quarrel over her hat. Agreeing not to differ on the hat, they concentrate again on not talking about the obvious focus of their thinking.

Comment

The format is short story, but the dialog provides a viable playscript. Also, the short story has many descriptions tantamount to stage directions. The gentle comedy depends on the couple's naivete; therefore, evocation of the late 1930s is important. Actors must convincingly portray embarrassment about sex. The play's Pullman compartment need only be suggested. Costuming and props should reflect the late 1930s; otherwise, the show is extremely simple to stage.

Theme: marriage and young love

The Jewish Wife

by Bertoldt Brecht

Dramatis Personae

Tentative Casting

The Wife [f], _____

The Husband [m], _____

Place: An apartment home in Frankfurt, Nazi Germany.

Time: Evening, 1935.

Plot

The Wife is packing, choosing items to take or leave. Tiring for the moment, she uses the telephone to contact friends. She calls bridge and movie-going partners, a Herr Doktor and his Frau Thekla, to say she is going away for a time. Looking after her husband Fritz, she calls another friend, Lotte Shoeck, to arrange continuation of a regular bridge session next Tuesday. She calls Gertrude, asking her to handle chores for Fritz. She calls Anna, wanting her to be good to Fritz a little at first, insisting that Anna not come to see her off at the station. She burns her book of personal telephone numbers. She rehearses a little speech to her husband. In little ways, he has accommodated to Nazi political correctness. She, herself, has even slipped into ranking the value of people. Her departure is her gesture to help him keep his position as chief surgeon at the clinic, where he has already taken cuts and slurs for his connection to her. Her ire grows at his complicity, so her tirade admits that she plans to find another man elsewhere, one who will be allowed to keep her. She pictures Fritz letting her leave, with faint protest. At that moment, The Husband comes home. He acts exactly as she has foreseen.

Comment

Brecht's short play has appeared as part of various versions of the full-length play chiefly known as *The Private Life of the Master Race*. It bitterly indicts the "good German" who passively enabled Hitler to embark on his "final solution" to the Jewish presence in Nazi Germany. Production needs are simple although elements suggesting time and place would help greatly. A German accent is optional but contributive.

Themes: Holocaust, Jewishness, marriage, feminism

Open Admissions

by Shirley Lauro

Dramatis Personae

Tentative Cast

Alice Stockwell [f], _____

Calvin Jefferson [m], _____

Place: A cubicle Speech Office at a city college in New York.

Time: The present. Late fall. 6:00 p.m. [Note: Original copyright 1979.]

Available from Samuel French, Inc. [#5; ISBN 0-573-60044-9].ft D

Plot

Alice telephones her daughter that she has kept a class late and has to attend a meeting, so she will not be home for dinner. Calvin, trying to contain his rage and frustration, looms in the doorway and frightens her. He insists on discussing his grades now, despite her rush. Seeing his intensity, she grants him a few minutes. Why does he always get a B grade on each project, he asks. She reminds him of his substandard-urban-speech problem and defensively coaches him on "ass-king" versus "ax-ing." He demands being taught how to organize his ideas instead of just getting B's. What does a B stand for! Alice describes her overload after twelve years here on an academic treadmill. He rejects her bid for sympathy, backs her over a desk, screams, "You gotta give me my education!" and tears up the textbook. In anguish and despair, he cries. When his sibs subside, Alice admits wanting to help him. But he has been passed through the educational system for social reasons, not for academic achievement; in spite of his intelligence, his educational level now is too low for a speech teacher in sixteen weeks to help him as he wants. He says, "Then I'm finished, man." Alice asks for his trust, that she will teach him what she can. She coaches him on "asking." He progresses from his pronunciation to hers as the lights fade.

Comment

Both roles provide excellent challenges. "The play begins on a very high level of tension and intensity and builds from there," the author says. The roles are so evenly balanced that the play almost could be staged with either as the protagonist, but it is Alice who finally moves to solve the dramatic impasse and brings them both toward hope. Depiction of shortcomings in the opens admissions policy arouses thought about an important socio-educational problem. The role of Calvin can be adjusted from deprived black to that of another ethnic underclass.

Production demands are slight.

First performed at the Double Image Theatre, this script later became a full-length play as well as a feature-length teleplay.

Themes: education and race

Senior Prom

by Robert Mearns

Dramatis Personae

Tentative Casting

Steven [m], _____
 Sherri [f], _____

Place: A secluded park in a small town on the coast of North Carolina.

Time: The present [1984], late May, a Saturday close to midnight.

Available from Samuel French, Inc.

Plot

Sherri tries to reassure Steven that the bruise near his left eye and the torn sleeve of his shirt are not so bad. When Steven learns that Sherri knew her regular boyfriend had threatened to attack him, he grows angry, worried about his looks for an audition two days from now. He starts to leave, but she refuses to go. She has looked forward too long to this night and wants a romantic interlude. Angrily he kisses her, and she slaps him, hitting his wound. He tries to dispell her awe of his being a sometime professional actor. He, too, had wanted the night to fulfill a dream and apologizes for what has happened. She has thought his seven letters and a small gift were great, but his considering her closer to his image of Juliet than any girl he had ever met matters most. He recalls that she had responded to his acting as standing for "all the beauty in the world." In this moment of confession, she asks him to kiss her. He does then remember that he is over seven years her senior. She says she is ready for her first affair, with him. He talks her out of taking that step now, but they both admit love for the other.

Comment

This sentimental story of dreams about first love should have wide appeal. A bare or nearly-bare stage suffices. Costumes pose few problems: prom outfits are called for. Music and lighting are vital production elements. Aside from a few expletives, the script suits most high school guidelines. The content suits college level, also, because the male is in his mid-twenties.

Themes: love, young; and acting

Suburban Tragedy

by Jerome Kass

Dramatis Personae

Tentative Casting

Mr. Stein [m], _____

Mrs. Goldman [f], _____

Place: A college classroom outside New York City.

Time: Evening, the present [1966].

Available from Dramatists Play Service.

Plot

Mr. Stein, a young teacher, reminds Mrs. Goldman, an attractive middle-aged lady, that time allotted for the exam is over. She is counting, to be sure she has written the five hundred words assigned for the essay. He explains the word count was merely a guideline and tells her that having had her as a student has been a pleasure. When she asks, he confirms he is leaving to teach at another college. She recounts how having him as a teacher has eased her attempting classes at this point in her life. He reassures her that she contributed well to his class and should continue to do well. She brings up Jewishness as a shared experience. They both miss New York City. She describes the marriageable qualities of her twenty-four-year-old daughter and shows a photograph. He reveals that he married at nineteen. She is taken aback when he reveals that he married at nineteen and more so when he mentions an older wife and three children. She pries into his life, wondering if he is happily married. He admits having rushed into marriage to appease his dying mother and starts to leave. She stops him with an invitation to her house for an hour. She really wants him to accept her proposition, has even dreamed about him. She is planning to leave her husband after marrying off her daughter and to return to New York City. He gently rejects her offer. "Oh, that's too bad. That's too bad," she says, shakes her head, and leaves sadly.

Comment

The situation of two disparate, frustrated people finding brief common ground resonates fairly universally. In a beautiful interlude, the housewife who wants more out of life reaches out in desperation to an improbable lover and has to accept his gentle rejection. Estelle Parsons originated the role at Stage 73, in New York City, March 5, 1966; John Karlen played the teacher. This show has simple requirements for set, props, lights, sound.

Themes: infidelity, Jewishness, loneliness, and May-December romance

The Call

by William Inge

Dramatis Personae

Tentative Cast

Terry, middle-aged [m], _____
 Joe, forty-some [m], _____

Place: Terry's apartment on a high floor, on New York's East Side.

Time: The present. [Note: Copyright 1968.]

Available from Dramatists Play Service, Inc.

Plot

Joe, in an silk-and-brocade Oriental uniform, tardily arrives at his brother-in-law's apartment, having climbed the twenty-two flights of stairs because he does not like elevators. He criticizes the decor of the apartment, particularly the paintings. While his sister Thelma is out at a rehearsal, Terry attempts to help him settle in as a guest. Joe pointedly retains his suitcases of "private things" and disparages the view, opting for a hotel. He recounts that his plane trip was made awful by wild teenagers. Refusing any refreshment except a glass of water, he explains that he is to represent his lodge back in Billings and lead a parade at a convention. Terry wants Joe to see Thelma's opening night replacing Mary Martin in a Broadway hit. Joe accepts only if he can stand at the back of the theatre, all alone. He recounts caring for his mother in her decline; whereas, his four siblings "got away" to lead successful lives. Terry offers to find a hotel for him; Joe prefers to wander and find a place on his own. He details his other sister's unhappy marriage and his estrangement with her. Also, he does not like "those people" in magazines and in Thelma's life. When Terry goes to dress, Joe frantically tries to telephone a number the operator says does not exist. He blames the operator for not completing the connection, for cutting him off from everything he has ever believed in. He recovers from his tears just as Terry returns, ready to walk with him to find a hotel. Joe firmly rejects help in carrying the heavy suitcase and proudly groans under the weight of his keepsakes as he follows Terry out the door.

Comment

Joe, isolated except when leading the convention's parade, filled with despair and hate, conditions his visit to foster guilt in his hosts. The suitcase metaphor, nearly too blatant, says one chooses and cherishes one's burdens. Terry, caring, open, kind, self-aware, refuses to be drawn into Joe's value system and becomes largely reactive. The author avoids an almost-obligatory confrontation, focusing like Chekhov on character over plot.

In production, decor and properties must suggest wealth and taste. Joe's colorful uniform is essential.

Themes: guilt, self-sacrifice, provincialism, and family

Conversation at Night with a Despised Character
(a curriculum for our times)

by Friedrich Durrenmatt, translated by Robert David Macdonald

Dramatis Personae

Tentative Cast

A Man [m], _____
Other [m], _____

Place: A room.

Time: Night, sometime in the future. [Note: Copyright 1957.]

Available from The Dramatic Publishing Company.

Plot

An intruder breaks into the waiting Man's darkened study. The Man turns on the light and welcomes him. The Other apologizes about breaking a valuable amphora then determines no one else is in the flat to impede his killing the Man. He is fulfilling his fifty-year role of the country's public executioner. He defers an offered drink until after the job. The Man, at odds with the country's totalitarian power structure, wants, at least, to have his avid murderer understand his political resistance. The Man despises being killed by a mere civil servant although he likes the murderer's expertise. Granted respite to smoke, the Man hears about the Other's life as a prisoner let out from time to time to kill simple criminals and enemies of the state. The Other explains his view on the Art of Dying: whereas public trials and executions achieved a dignity, hidden trials and assassinations bring "a wretched death." Asked for advice on dying, the Other responds, "With humility, sir." The Man counters with a promise to fight and calls at the window for help. He sees that no help is coming, resists a bit more, then accepts defeat. The Other discourses on the incomprehensibility of killing humble innocents; their revenge is that they remain unforgettable. He has learned that he can kill men but not ideas, that "this world must break in fragments" that God's Kingdom may come. The Man deprecates such platitudes, but he comfortably and confidently accepts death as an humble innocent in God's plan, saying, "The fight will be taken up again and again, somewhere, sometime, by somebody, and at any moment."

Comment

The Man's existential dramatic want is to control his own death: he has lost everything, and anything he does--even manipulating his own death--can only bring improvement. The role requires complex characterization: there is much subtext in the lines. The role of the Other matches it. Directions specify, "Some may see this play as being very realistic; others may want to do it completely differently. Therefore stage directions for the play are left to the discretion of the director, as are stage design and the use of properties. A cover illustration from the BBC production starring Sir John Gielgud and Sir Alec Guinness shows realism in design and properties.

Themes: artistic freedom, bravery, murder, police brutality, and totalitarianism

The Dance and the Railroad

by David Henry Hwang

Dramatis Persona

Tentative Casting

Lone, 20, ChinaMan railroad worker [m], _____
 Ma, 18, ChinaMan railroad worker [m], _____

Place: A mountaintop near the transcontinental railroad.
 Time: June, 1867.

Available from Dramatists Play Service.

Plot

[*Afternoon.*] Lone, practicing opera steps on a mountaintop, suffers an interruption by Ma, who introduces himself and advises Lone that the striking railroad laborers in the camp below despise him for his aloofness. He dismisses the advice and Ma, as well. [*Afternoon, a day later.*] Ma again interrupts Lone's practice, this time asking to be taught opera, so he can return to China and perform and possess wealth and women. Lone mocks his credulity. They roll dice; Lone always wins. When Lone throws the dice into the bushes, Ma finds them and receives them as a gift. Lone offers to teach Ma opera if he will say the other laborers are "dead men," whose muscles only work for the white man. Although Ma cannot say that, Lone accepts him as a student while the strike lasts. [*Late afternoon, four days later.*] Lone and Ma do physical exercise. Ma wants to play the role of Gwan Gung, the god of fighters and adventurers. Lone responds that Ma can perhaps be the Second Clown and recounts his own long apprenticeship. Lone induces Ma to enact a duck, deserts him, returns as a tiger, then becomes a locust; they fight in character. When Ma falters, Lone dares him to be a locust till morning and goes. [*Late that night.*] Alone and suffering, Ma stays in locust character and recalls Second Uncle, who tortured grasshoppers. His pride in his endurance grows. [*Just before the following dawn.*] Lone approaches Ma, singing. Lone has not slept, either, his mind on the strikers. He will let Ma play Gwan Gung and has brought him rice and duck to celebrate. The ChinaMen have won their strike. Ma wants to do an opera about himself and induces Lone into an enactment and dance. In their battle with sticks, Ma is injured slightly. Lone attends the wound and consoles Ma's fears of not returning home. He admits his own error about the strikers' having no chance to win. Ma abandons his study of acting study, enjoys his new friendship, and goes. Lone dances for no reason at all. The sun begins to rise.

Comment

The New Federal Theatre, under a grant from the U.S. Department of Education, commissioned this play. First at the Henry Street Settlement's New Federal Theatre, March 25, 1981, then at the Anspacher Theatre of the New York Shakespeare Festival Public Theatre, July 16, 1981, the play had an auspicious start. Prerequisites to the roles are Chinese cultural awareness and technical acting skills. Historical accuracy in costuming requires research. Scenery is outdoors. The tapestry of the play is complex; to the themes listed below in the margin, one could add several others: dance, railroads, Old West, Chinese opera, slave-like labor, and strikes.

Themes: Chinese-Americans and friendship

The Dock Brief

by John Mortimer

Dramatis Personae

Morgenhall, an unsuccessful barrister [m], _____ Tentative Cast
 Fowle, an unsuccessful criminal [m], _____

Place: A prison cell.
 Time: The present.

Available from Samuel French, Inc.

Plot

At rise, Morgenhall rescues Fowle from an apparent suicide attempt, but Fowle only has been trying to see from the barred window the end of a race at nearby Epping Forest. Morgenhall, introducing himself as the assigned barrister and savoring his first Dock Brief, banter with his client Fowle to establish rapport. The barrister cites his qualifications for the assignment and refuses to accept Fowle's confession of spousal murder. Fowle admits to having picked Morgenhall by just shutting his eyes and pointing to the group of available barristers. Morgenhall rises above the slight and starts the interview. Fowle's wife had been a compulsive prankster, driving him to distraction. He began to hope that she would run off with Bateson, the lodger, a partner in many practical jokes. Fowle would not leave his wife; he asks, "Who'd have fed the birds?" Morgenhall sees that the jury would regard Fowle as an unsympathetic figure. He pictures bringing in a surprise witness. They enact the scene then realize it was a false hope, as there is no such witness. They try a scene interrogating the lodger, but Fowle notes a vital flaw: the lodger was in jail when the murder occurred. They try a scene interrogating a doctor, but it does not work. Morgenhall practices his rousing summation to the jury and puts both of them in good spirits. They are called to court. Later, Morgenhall comes to the cell to console Fowle for their defeat. However, Fowle consoles him, even congratulates him on tactics. The barrister is ready to appeal the case, but Fowle says no. Morgenhall describes the bond between them, which Fowle admits, but he still does not want the case appealed, as he has been freed. The judge has dismissed the case because the defense was so inept, and Fowle appreciates the shrewd "dumb tactics." He promises to contact Morgenhall if he ever crosses the law again. They depart whistling together. Morgenhall even executes "a small, delighted dance" on the way out.

Comment

The playwright, best known in the United States for authoring the BBC's Rumpole of the Bailey series, has expressed amazement at the worldwide popularity of this one-act. The secret might well be the complex, off-beat characterizations, which obscure the seriousness of the admitted murder and build sympathy for both criminal and barrister. The murder seems past, almost irrelevant, remembered humorously in a style favored by the British. Catching the Britishness of this play is the paramount challenge to producing it. Technical problems are slight.

Themes: judicial system and friendship

Lip Service

by Howard Korder

Dramatis Personae

Tentative Cast

Len Burdette, a man in his early thirties [m], _____
 Gilbert Hutchinson, a man in his sixties [m], _____

Place: A morning talk show, Roberson City, New England

Time: Over the course of several months, 1985

Available from Samuel French, Inc. [#14166]

Plot

Nineteen short scenes show Len, an ambitious young television talent, climb to local stardom. (1) He panders to Gil, veteran host of a show Len has joined. (2) Len wangles an opening monolog, (3) discloses a lust for fame, (4) abandons his marriage. (5) Students at a high school assembly about career broadcasting see Gil as Len's on-air partner. (6) Len, shallow, piqued, seeks reassurance about technique from Gil. (7) Len, playing the clown, foils Gil's on-air seriousness. (8) Seeking Gil's sympathy, Len reveals infidelity to his third wife. (9) Len ridicules Gil on the air then glibly apologizes. (10) He practices personae to a mirror. (11) Len reveals eagerness to reshape the show and misses Gil's resentment. (12) Len attempts to seduce and ridicule a woman in a bar. (13) Len downplays having assumed Gil's lead on the show. (14) Len slathers cliches on a guest. (15) In the Green Room, Gil and Len cannot talk to each other. (16) Gil learns that he is off the show. (17) Len announces on-air Gil's departure to the Caribbean. (18) Len, meeting Gil in a bar, tries a hail-fellow routine that Gil does not buy. Len miscomprehends, dismisses Gil's denunciation, and suggests Gil write about famous people or something. (19) Gil, a new author, appears on Len's show. Len, ever the same, fails to grasp Gil's growth and self-satisfaction.

Comment

This trenchant commentary on venal ambition features choice characterizations. A production note suggests selective realism, "a simple matter of a few well-placed chairs, with perhaps the set for the talk show having some elaboration as a point of focus. A few carry-on props and minimal costume changes suffice. Three offstage or recorded voices help a crisp pace. Language adjustments are necessary for high school production.

Themes: ambition and broadcasting

Spittin' Image

by Stephen Metcalfe

Dramatis Personae

Tentative Cast

Bucky, a youth of college age [m], _____
 Megs, about ten years older [m], _____

Place: A university dormitory room.

Time: November of 1974.

Available from Samuel French, Inc.

Plot

Bucky awakens at his desk to Megs' loud knocking on the door. He has been cramming for exams, and Megs poses a decided interruption. Bucky tries to end the visit quickly, but Megs will have none of that. With his truck Bertha parked outside, Megs wants to stretch a bit and catch up on his buddy's life. Bucky briefly gives in to the onslaught, then he insists that he needs to study. Megs offers him a pill to stay awake. In pleading for conversation, Megs accidentally calls Bucky *Bobby*, shocking him. He crumples pages on Bucky's desk then apologizes. Bucky cannot get his unwanted guest to leave, and the guest starts acting more and more erratic. Bucky discloses that he is failing, needs to study, still Megs lingers, once nearly falling asleep. Megs ignores the increasingly-strong demand that he leave. He notes the clear likeness of Bucky to the youth's older brother Bobby. But Bucky relates how hard it is to live up to expectations that he be another Bobby. Bobby wrote a letter to his younger brother from Viet Nam and let Megs copy it. Megs talks Bucky into reading it aloud. Bucky asks if Megs has any friends, and Megs sidesteps the question by recounting his flashbacks to the war. Bucky agrees that he and Megs will do "buddy things" sometime, that he will try to take over some of Bobby's role in Megs' life. Bobby finally gets Megs to leave but relents, asks Megs to stay, drops his effort to study, and asks Megs to take him for a ride in Bertha.

Comment

The audience for this heartwrenching study must accept barracks language. The foul language merges so totally with Megs' character that euphemisms cannot be substituted without loss of dramatic impact. Both roles challenge. Even in the 1990s, the agony of Viet Nam comes through. The tightly-written script poses few other production problems.

Themes: war and friendship

Comanche Cafe

by William Hauptman

Dramatis Personae

Tentative Cast

Ronnie, 25 [f], _____

Mattie, 45 [f], _____

Place: Behind the Comanche Cafe, in Southern Oklahoma.

Time: Sunday, the late 1930s.

Available from Samuel French, Inc. [ISBN 0-573-62131-4]

Plot

Ronnie dislikes much about the first day on her job as waitress at the Comanche Cafe: having to work on Sundays, the fresh tourists, the smallness of the town, . Mattie, overweight, a fourteen-year veteran here, describes how she likes serving truck drivers, salesmen, farmers. Ronnie claims premonitions from ghosts. As everybody else seems to be leaving Oklahoma, she want to go, too, maybe to California and break into movies. She has seen postcards of California. She is on the lookout for the right man so she can stop work. Mattie recalls running away with a man. Ronnie, inexperienced, wants Mattie to describe making love. Mattie recounts the beauty of the night with that man, her being photographed standing in front of his car next morning, and her decision to return here to work. Ronnie urges Mattie not to give up. Mattie knows that postcards and photographs do not show real life; she needs only her work--and "a bed, and a sink, and a chair, and a window." Ronnie wants never to be that way. She plans as soon as possible to see the big cities up North or California. She might even go South, to Florida or Georgia. She builds to a cry of need and determination, "Wonderful things all over America! And I'm going to see them all. Just let me go anyplace but here--in Oklahoma."

Comment

This very short play depicts a generational gap about approaching life. The characterizations are beautiful. Ronnie becomes the central character because she has a problem to solve and the drive to attempt solving it. Mattie, a kind of Chorus, knows life within the confines of her world and gives her wisdom to Ronnie on how to accept and adjust. Selective realism presents the stage as nearly empty. Many small for-sale plaster statues help set the tone. Specified costumes are waitress uniforms. The sound of wind pervades throughout. This show was first produced professionally at the American Place Theatre in November, 1976.

Themes: ambition and 1930s Great Depression

Hello, Ma!

by Trude Stone

Dramatis Personae

Tentative Cast

Ma, early 50s [f], _____
 Dee, daughter, about 27 [f], _____

Place: Ma's and Dee's apartments.

Time: Morning. [First produced February 27, 1980.]

Available from Samuel French, Inc.

Plot

Ma prepares party favors for oldsters. To Mrs. Dawson's on the telephone, she reviews her list for the Friday party. Then Dee calls with news that Andy has proposed. Ma recalls Harry as a recent interest. Dee thinks Andy a better catch, but wants Ma's advice. Ma gives none, and Dee calls her reluctance cowardly. When Ma predicts Dee's subsequent dissatisfaction with either suitor, Dee hangs up in a fury. Ma gets a call from Sol, who makes a date for lunch and cheesecake tomorrow noon. Dee calls Sandy with news that she has married Andy and is calling Ma to tell her. Ma receives Dee's call, notes that she has not heard from her in two weeks. Dee hastily apologizes, says she off on a two-week honeymoon, and asks Ma to post her wedding check right away. Ma calls Sol to have some company for dinner. Dee, back from a broken marriage after one week, telephones Sandy with the news. Then she calls Ma, who reassures her that the wedding money does not have to be repaid. Dee telephones again, to say she and Harry have made up. Ma calls Sol for consolation. Dee calls Sandy to make a just-us-girls date. She calls Ma about her break up with Harry, rejects well-meant advice, and hang up angrily. Ma calls Sol to make a date. Dee, to Sandy, explains getting furniture deposit money back; she will tell her more at lunch tomorrow. Ma, to Dee, notes the passage of weeks since they spoke. As Dee is in a hurry, Ma quickly mentions her own getting married and going away for two weeks, then hangs up. De, to Ma, furiously wants to know about the wedding and why she was not told. Ma mentions that Dee never has time to listen. Dee worries about Ma's losing the money Dee stands to inherit. Ma tells her not to worry, that she and Sol will give leftover money to a nursing home to keep their offspring from fighting over it. In haste, Ma mentions Sol's "unmarried son, about thirty-seven," and wonders what might come of his and Dee's meeting someday. Dee, to the abandoned telephone, asks, "Ma? Hello, Ma?"

Comment

All of the twentysome items on the property list are easily available. All of the set pieces are common. Necessarily-quick clothing changes need ample rehearsal. The lighting cues are critical, as are the sound cues for the telephones. The mother-daughter relationship is stereotypical, trite, but it remains an audience favorite. Ma has many clever lines.

Themes: parenting and dominance

Save Me a Place at Forest Lawn

by Lorees Yerby

Dramatis Persona

Tentative Cast

Clara, octogenarian [f], _____

Gertrude, her contemporary [f], _____

Place: The interior of a cafeteria.

Time: Lunch hour, the present. [Premiered May 8, 1963.]

Available from Dramatists Play Service.

Plot

Clara and Gertrude shuffle into the cafeteria's seating area, each with a tray loaded with food. They quibble about choosing the best table. Gertrude excuses herself, and Clara promises to hold her seat. Alone, she switches desserts. They worry about disposing of the trays properly, wipe the silverware with a napkin, and begin to eat. Gertrude notices her gravy running right into her string beans, but she refuses to challenge the restaurant after the last time. She is so upset, that Clara reminds her others might be watching and think them senile. At an impasse, they try a few moments of silence, which causes Clara to refer to permanent silence. That, too, upsets Gertrude. She fears outliving everyone she knows. She even has religious doubts now. She sees life as a race she has lost, her features crumble. Gertrude admits to being unready for death. They talk of death as best being a surprise present. Clara announces having arranged for a place at Forest Lawn. They differ excitedly about cremation. Gertrude demands Clara's opinion on whether Gertrude is wishy-washy. Clara invites Gertrude along today at the arrangement for a crypt in her own mausoleum. When Gertrude grows feisty, Clara scowls and urges to her friend to eat so they can leave. They get onto name preferences and into song; nostalgia brings them to tears. Again, Clara fears making a spectacle, having people judge them.

Clara wonders about the gender of people in heaven. They spot Albert Hoagbarth in line; he has given them both attention. Clara rages when Gertrude resorts to a magnifying glass to see better. Gertrude sulks. She brings up her husband's spiritual infidelity with Clara and says she did not leave Harry because it would have meant an end to her friendship with Clara. Clara wants to atone somehow. Gertrude says, "Take me with you," meaning she wants to be buried with Clara. Gertrude must excuse herself again as they prepare to leave for the funereal appointment. She leans down to Clara and exclaims, "Oh, Clara . . . it means so much . . . to have a friend waiting.

Comment

First produced at the Pocket Theatre, New York City, on May 8, 1963, this script offers two splendid roles, especially regarding age portrayal. The setting needs but four or five tables with chairs. Extras at these tables are optional. Sound effects could contribute greatly. The structure of the plot is tight, with excellent segments and plausible transitions. The script beautifully delineates preoccupations, personal values and friendship in old age.

Themes: friendship and optimism

Something Unspoken

by Tennessee Williams

Dramatis Personae

Tentative Cast

Miss Cornelia Scott, 60, imperious [f], _____
 Miss Grace Lancaster, 40-45, dependent [f], _____

Place: Miss Scott's breakfast area in her ornate home, Meridian, Mississippi.
 Time: Morning, November sixth.

Available from Dramatists Play Service.

Plot

Cornelia is on the phone, pretending to be her own secretary, trying to contact Esmeralda Hawkins at the annual election meeting of the Confederate Daughters. Grace, having overslept, enters in her dressing gown. A "mysterious tension, an atmosphere of something unspoken" marks their relationship. Cornelia, having already opened the mail, one of Grace's tasks, and having already checked items to order from the Gramophone Shoppe in Atlanta, usually a shared activity, focuses on telephoning Esmeralda, her contact at the meeting where Cornelia, though absent, wants to be chosen Regent of the Confederate Daughters by acclamation. Cornelia directs Esmeralda's political maneuvers and asks for regular progress reports. Between calls, she celebrates the fifteenth anniversary of Grace's arrival. After Grace's husband had died, Cornelia invited her to move in as secretary-companion. After all this time, Cornelia wants to remove the persistent, impenetrable wall that separates them. Grace eludes her directness and maintains the wall between them, the separation by something unspoken. Cornelia learns by telephone that the best offer Esmeralda can arrange is the vice-Regency. Cornelia adamantly rejects that inferior office, explaining that she has other commitments for her time and must resign from the local chapter of the Confederate Daughters. She directs Grace to start the letter of resignation. Grace displays a momentary "slight, equivocal smile," one that is "not quite malicious but not really sympathetic," then she exclaims over a gift from Cornelia, "What lovely roses! One for every year!"

Comment

Williams, throughout his career, used one-act plays to sketch prototypes of subsequently-famous characters in his full-lengths. Adumbrations of Blanche (*A Streetcar Named Desire*) and Sebastian's mother (*Suddenly Last Summer*) are evident here. He treats homosexuality here to the extent that time and place allowed; the tentative approach has been outdistanced by him and other playwrights, but the play presents a tension pitting sexual forthrightness against indirection that is yet viable. Productions needs are extremely simple except for the few suggestions of era. The script adapts to television easily and offers a good choice for actors and crew to try television production.

Theme: homosexuality and dominance

The Stronger

by August Strindberg

Dramatis Personae

Tentative Cast

Miss Y. [Amelia/Millie], an actress, married [f] _____
 Mrs. X., an actress, unmarried [f] _____

Place: A corner of a ladies' restaurant, Sweden.

Time: Christmas Eve, 1889.

Available from Samuel French, Inc. [#14166]

Plot

Miss Y. sits at her table with a partly emptied bottle of beer and reads illustrated weeklies. Mrs. X. arrives in hat and winter coat with a Japanese basket. She targets with Miss Y. with monolog. She feels sorry for anyone reading in a restaurant on Christmas Eve. She has been shopping and shows a doll for her Lisa and a cork pistol for her Carl. Her shooting the pistol at Miss Y. occasions mention of their rivalry at the Royal Theatre, which Miss Y. had to leave. Mrs. X. displays tulip-embroidered slippers for her husband, Bob. She is confused when Miss Y. laughs at her bragging about having such a fine, faithful husband, although, she says, ". . . All women seem to be crazy after my husband." Mrs. X. even toys with jealousy against Miss Y. but, instead, invites her to spend the evening with her and Bob, to end the unpleasantness among the three, particularly end the unfriendliness between the other two. Then she realizes the unfriendliness has been masking intimacy between Miss Y. and Bob. Mrs. X. moves in disgust to an adjoining table but cannot resist continuing the attack. She reveals what a dominance Miss Y. has had in her marriage and declares her hatred of her. She regards Miss Y. as a failed actress and person. She brags, "Perhaps, after all, I am the stronger now," and cites the silence of Miss Y. as evidence. She thanks Miss Y. for having taught her how to dominate and leaves for home--and her husband.

Comment

The paradox of this famous playlet is that Miss Y., the silent woman, is the titular character: the stronger. A theatre axiom is that one can determine the quality of the acting by watching an actor silently reacting; this one-act is a wonderful test for a performer. The Waitress rarely receives mention in *dramatis personae* for this play, so Strindberg must have disregarded the role as psychologically non-functionary. Staging needs, except for period costumes and props, are few.

Themes: Christmas and dominance

That's All

by Harold Pinter

Dramatis Personae

Tentative Cast

Mrs. A. [f], _____

Mrs. B. [f], _____

Place: A conversational site.

Time: A conversational moment. [Note: copyright 19__.]

Available from Samuel French, Inc. [#14166]

Plot

Mrs. A. entertains Mrs. B. She explains that she always puts the kettle on at a certain time. Then, regularly on Thursdays, a mutual acquaintance comes around. The tea used to be on Wednesdays, but the acquaintance, after she moved away from around the corner, changed the meeting time to Thursdays: she could not find a butcher in her new neighborhood. The acquaintance had decided to stick to her own butcher and come down on Thursdays. On one of those trips, Mrs. A. met her at the butcher's. Mrs. A., who always shops at the butcher's on Fridays, had just happened in there for a bit of meat, just by chance, on that Thursday. At that time, Mrs. A. learned of the acquaintances weekly returns to the neighborhood. The acquaintance had explained that she came in that day to get meat for the weekend; it would last her until Monday, then she could serve fish Monday through Thursday; she could always serve cold meat if a change were needed. So, there and then, Mrs. A. invited her to come in after the visit to the butcher. The acquaintance had done just that. Mrs. A. thinks the Thursday visits a bit odd, because it changed the Wednesday tradition of their tea-time. The acquaintance still comes in from time to time. She does not come in so much. That's all.

Comment

This brief sketch reflects Pinter's fascination with conversational language. He specifies no time or place. He specifies fifteen pauses and one long pause--no other stage directions. The challenge in Pinter's plays is finding the subtext, so actors not interested in character analysis for subtext should not attempt this sketch. The staggers have free rein; less is more might be a useful guideline.

Themes: ritual and communication

CHAPTER III
TWENTY ANALYSES OF ONE-ACT SCRIPTS
FOR THREE ACTORS

The Birthday Present

by Peter Brook

Dramatis Personae

Tentative Cast

Celia, a young woman [f], _____

Older Woman [f], _____

Michael, a year or two older than Celia [m], _____

Place: [A small room without much furniture,] London.

Time: The present. [Note: Copyright 1969.]

Available from The Dramatic Publishing Company.

Plot

The Older Woman relaxes Celia until the doorbell rings then goes into another room as Celia admits Michael. Celia serves drinks for them both, obviously a divorced couple. He notes that her decorations are familiarly placed in her new flat. They strain for civil conversation. She has surprised him with a birthday present after seven years. They reminisce about their erstwhile happiness in Venice and other bonds. He reveals that he has remarried, unhappily, and wants to know her motive for luring him here. He senses in her a lingering love. He gives her a kiss. She asks for another. The Older Woman enters to interrupt their fervent kissing. She sends Celia unsatisfied to another room, then reveals that Celia, her patient, merely is undergoing unorthodox treatment. The Older Woman dismisses Michael's protests with "It will not be necessary for you to see her again." She intimidates him into leaving unsatisfied.

Comment

A flaw is the melodramatic protagonist: the Older Woman, least onstage and psychologically two-dimensional, shows no growth. The sufficiently-universal situation eases altering the British locale, if expedient. Production needs are undemanding.

Themes: psychiatry and marriage

Estoy enamorado de tu hermana/ I Am in Love with Your Sister

by Jesus Assaf

Dramatis Personae

Tentative Cast

Martha, *un año menor que Aurora*/

a year younger than Aurora [f], _____

Gilberto, *joven trabajador y estudioso*/

young worker and student [m], _____

Aurora, *hermana mayor*/

older sister [f], _____

Lugar/Place: San Andres Tuxtla, Veracruz

Epoca/Time: Actual/The present.

Available from Organizacion Editorial Novaro, S.A.,
Calle 5, No. 12, Naucalpan de Juarez, Mexico, D.F.

Plot

The actors introduce the play and its characters. Gilberto and Martha encounter each other on her way from the market. He walks her home and asks to see Aurora. With irritation and some hesitation, Martha fetches her older sister. When it is apparent the others need privacy, Martha disgustedly leaves. Gilberto wants Aurora to have her mother permit them to walk together tomorrow. They settle on ten minutes before eleven o'clock. Gilberto leaves and Aurora tells her sister how happy she is. Each girl says that Gilberto loves the other. At the appointed time, Gilberto and Aurora walk. He says he has loved her since childhood. When Aurora tells him how much Martha cares for him, he says he cares for Martha as a friend, no more. Gilberto tells the audience in an aside how, during his courtship of Aurora, Martha avoided him. He rushes off to school. In an aside, Gilberto tells how Aurora presses him to spend more time with her, away from his school and work. When they next meet, she does demand that he choose between her and all these other commitments. He does not meet her terms, so she breaks their engagement. He loses himself in his work and studies. Sometime later, he encounters Martha. He drifts into a relationship with her. She senses that he still loves Aurora and leaves him. When he and Aurora happen to meet, immediately they know they still love each other. Aurora explains how she broke from him because Martha planted seeds of doubt about his love. Martha, knowing she has lost Gilberto, leaves home. Aurora and Gilberto hope that she will find the happiness they have found.

Comment

This script by a youthful playwright about a love triangle was chosen by the anthologist, a leading Mexican dramatist, as representative of new theatre in Mexico. It is not a polished work, but it captures the intensity of sibling rivalry and some of the personal choices young students and workers face. It moves well onstage.

Themes: courtship and sibling rivalry

The Necklace

adapted by Jules Tasca from Guy de Maupassant

Dramatis Persona

Tentative Casting

Henri Loisel, in his 30s [m], _____

Mathilde Loisel, in her 30s [f], _____

Place: A small impoverished apartment in a run-down section of Paris.

Time: Before 1900.

Available from Samuel French, Inc.

Plot

As Henri arrives at his humble home, his wife Mathilde says a visitor is expected, Jeanne Forestier, Mathilde's closest friend long ago. Mathilde wants Jeanne to know of the 36,000 francs repaid through ten years of deprivation. The money had bought a replacement for a necklace she had borrowed from Jeanne and lost. Jeanne arrives, confused about the long separation and her friend's present low estate; and when reminded of a party ten years ago, she recalls details only slowly at first, then more completely. Mathilde had been a sensation in an elegant gown set off by the borrowed necklace. A week later, she had returned the necklace, and then Mathilde and Henri gave up their apartment and disappeared. Jeanne had tried to find her friend. Mathilde discloses losing the necklace while running for a cab after the party. Then she and Henri had slaved ten years to repay the cost of the replacement. After all this, only pride is left to her. Jeanne, horrified, responds that the necklace was a fake, worth 500 francs at most; the real one her husband would not let her lend, even to a best friend. Jeanne cries, "Oh my God! Oh, my Lord! Mathilde, why couldn't you come to me? Why?"

Comment

Guy de Maupassant, one of the major nineteenth century short story writers, speaks to modern concerns about human dilemmas and foibles. The source of this play is one of his most famous stories. The brief adaptation by Jules Tasca has a tight plot, focusing on the short story's obligatory scene of the prideful woman facing a horrible irony. Staging requires period costuming, scenery, and props. All three roles are multilayered. This show fits many schools' curricula.

Themes: poverty and Paris

Not Enough Rope

by Elaine May

Dramatis Personae

Tentative Cast

Miss Edith Friedlander, 30 [f], _____
 Claude, 30 [m], _____
 Mrs. Pierce, 80 [f], _____

Place: One floor of a rooming house.

Time: The present. [Note: Copyright 1964.]

Available from Samuel French, Inc.

Plot

Edith, lonely, fusses around her room in a boarding house. Claude arrives with cartons and a suitcase at his room opposite. No sooner does he start to settle than Edith comes over to borrow rope to hang herself. He has only twine, around his cartons. While coaxing it from him, she describes some of her idiosyncrasies to his great disinterest. Claude takes twine from his cartons to lend to her. Back in her locked room, Edith, to the accompaniment of a recording by Judy Garland of "I'm Biding My Time," climbs a chair, nails the twine into the wall, and kicks the chair out. Falling to the floor, she restrings the twine across a ceiling pipe and around her neck, leaving no slack. Coincidentally, the song ends, so she calls Claude to restart it. Wanting only to practice his drums, he reluctantly agrees to help but lacks a key to her room. His does not fit, so he awaits her suggestions. Still balanced precariously, she considers options. Suddenly, Edith apprehends the difference between twine and rope--and that her sign to commit suicide specifically involved rope. She begs Claude to save her. Irritated, he returns to his room to practice. Mrs. Pierce from a room down the hall, furious at the noise, wheels her chair to Claude's door. The three boarders quarrel loudly. Mrs. Pierce returns to her room. Claude repacks his gear to leave but needs the borrowed twine. He breaks into Edith's room to retrieve it. Grateful for having been saved, she wants to go with him. He rejects the offer. She then struggles to reclaim the twine. He punches her to liberate his twine and himself, then he departs. Again lonely, Edith goes down the hall and climbs into bed beside an unresponsive Mrs. Pierce.

Comment

The three quirky characters are absurd and farcical. Strictly two-dimensional, showing no growth, they illustrate hilarious self-absorbed interaction. A design style of selective realism could allow using three free-standing doors and invisible walls. Suspending the twine on wall and pipe is the only technical problem.

Themes: self-absorption and loneliness

A Phoenix Too Frequent

by Christopher Fry

Dramatis Personae

Tentative Cast

Dynamene, a young widow [f], _____

Doto, servant to Dynamene [f], _____

Tegeus-Chromis, a guard [f], _____

Place: The underground tomb of Virilius, near Ephesus.

Time: Two in the morning.

Available from Dramatists Play Service and Hansen Drama Shop.

Plot

Doto watches over her mistress Dynamene, who sleeps beside the body of her recently-buried husband Virilius. An owl's cry wakens the mistress, who resumes her mourning; she is in her second day of vigil here. She praises her husband and allows the slave to mourn him, too. Tegeus, posted to guard six hanged bodies through the night, arrives to check the light he has detected. As Dynamene is either preoccupied with mourning or is asleep, Doto welcomes the company of the soldier. He opens his packet of food and wine, and she joins him, quickly refreshing her spirits. She even suggests a kiss "to go moistly to Hades." The mistress awakens and wants to know who the soldier is. Her beauty immediately conquers him, and he happily shares his wine with her, too. Doto is now quite drunk. The wine begins to affect Dynamene and Tegeus. Their conversation ripens into infatuation as Doto sleeps. The intimacy deepens when they discover having shared a childhood vacation area without having met then. She tries to remind herself of her present duty to mourn, but his ardor draws her toward him. Suddenly, he recalls his duty and leaves to check on the six hanging corpses. While he is gone, Dynamene tries to convince Doto to abandon the tomb and go away. When the servant realizes that her mistress wants privacy with Tegeus, she agrees to leave, passing on the steps the returning soldier. He is ready to die: he might as well kill himself because one of the bodies is missing. The idea comes to Dynamene to substitute Virilius for the missing body. Before getting into action, the new lovers turn again to the bottle and toast Virilius. Doto, eavesdropping on the steps, toasts both masters.

Comment

Despite the tomb setting, this script is comedy of manners. As in all of Fry's plays, the language is stellar. Here, the comedy and characterizations also are superb. High school companies would find with this script a chance to stretch, and adult companies with a degree of sophistication would do well to consider it. Any group liking the script might consider Fry's full-length *The Lady's Not for Burning*. Proper costuming, props, and lighting are essential.

Themes: death, love and duty

Suppressed Desires

by Susan Glaspell

Dramatis Personae

Tentative Casting

Henrietta Brewster [f], _____

Stephen Brewster [m], _____

Mabel [f], _____

Place: An upstairs studio apartment, Washington Square South,
with a view of Washington Arch.

Time: The present. [copyright 1951.]

Available from Baker's Plays.

Plot

Stephen reacts poorly to the coffee Henrietta has served him. She asserts that his dejection has a deeper cause than coffee: he will not accept psychoanalysis. She figures he is suffering from suppressed desire. Mabel, happy and normal, beginning a stay with them, joins the table. Henrietta frets over her sister's not eating breakfast. Then Henrietta insists on interpreting a Mabel's dream about being a hen, declaring it as a call for Mabel to get a divorce. Mabel, resisting the idea, arguing against it, accidentally breaks a plate and confuses names. Henrietta urgently wants to take her sister to a famous psychiatrist. Stephen slips out to see that doctor without telling his wife. Henrietta leaves a recommended book on psychoanalysis for Mabel to read. When Mabel carelessly drops the book, she begins to wonder if all of her acts do suggest an underlying unhappiness. Two weeks later, Henrietta reports to Stephen her delight about having Mabel in the care of the famous doctor. Stephen reveals his own visit to the psychiatrist, who has proclaimed that Stephen must get free of marriage to find real happiness. When Mabel reports that the psychiatrist has exposed Mabel's suppressed desire for Stephen, Henrietta deserts her own blind faith in the famous doctor as well as in psychiatry and insists that her sister and husband do the same.

Comment

This play lampoons the growing influence of psychiatry in America in the early 1920s. In two scenes, it runs rather long, but the tightness of the plot keeps the comedic aspects afloat. The apartment requires a breakfast area for Scene 1 and an office area with drafting equipment for Scene 2. Period costume would easily establish era. However, placing the show in the present still works in the 1990s, as the comedy holds up well.

Themes: psychiatry and marriage

Box and Cox

by John Maddison Morton
revised for use by American players by Margaret Mayorga

Dramatis Personae

Tentative Cast

John Box, a printer [m], _____
James Cox, a hatter [m], _____
Mrs. Bouncer, the landlady [f], _____

Place: A room in a lodging house in a congested district.
Time: The present. [Note: first produced November, 1847.]

Available from Baker's Plays and Sameul French, Inc.

Plot

Cox ponders his haircut when Mrs. Bouncer, his landlady, arrives to tidy his room. He complains about the depletion or disappearance of his candles, wood, sugar, and matches. Also, there is the lingering smell of smoke. She supposes that the lodger in the attic may be a smoker. Cox has passed a man on the stairs as he goes and returns home. Promising to return at nine o'clock, he leaves. The landlady soliloquizes about her scheme: she has let the one room to both Mr. Cox and Mr. Box because the work hours of one complement those of the other. Mr. Box arrives, ready for rest but curious about the man he always passes on the stairs. Mrs. Bouncer mentions the gentleman in the attic. She asks Box to cease smoking as a favor to him, but Box refuses. When she goes, he sets to preparing his meal of bacon. While Box rests on the bed with curtains drawn, Cox returns, having just been given a holiday by his employer. He suspects that the landlady is using his fire and his pan to cook bacon. He removes it and puts his chop on the gridiron. When he goes out for a moment, slamming the door, the noise alerts Box, who suspects the landlady is using his cookware because of the chop. He removes the chop, throws it out the window and puts on his bacon. Cox returns, finding the bacon instead of his chop and encountering Box. They have just confirmed that both are being rented the same quarters, when Mrs. Bouncer returns. She admits her scheme and suggests that one of the men move to the attic. With her gone to prepare the attic room, they quarrel. They discover both are involved with the same Penelope Ann Wiggins, and both want to get out of the entanglement. They consider dueling but settle for throwing dice. This fails as each has loaded dice, set to come up sixes. Tossing coins fails, too, as each has a coin with two heads. A letter arrives with news that their rich widow has met a fatal accident, bequeathing her wealth to her intended husband. Now they quarrel over the inheritance. Just as they agree to share fifty-fifty, a letter arrives with news that the rich widow survived her accident. They are arguing over who must marry the widow, when word comes that she has eloped with a Mr. Knox. Delighted, Box and Cox declare themselves brothers and agree to continue Mrs. Bouncer's arrangement of their sharing quarters.

Comment

One of the most famous short plays from the mid-1800s, the comedy holds up a century and a half later. It is pure farce using stock characters. Originally produced and set in London, the play is easily Americanized. Bed curtains, slammable doors, a practical (workable) griddle and such offer some production problems. Costumes and props, essential to the milieu, might cause problems, too. Director and actors could have a romp with this show.

Themes: mistaken identity and greed

Me Too, Then

by Tom Dudzick and Steven Smith

Dramatis Personae

Tentative Cast

Vera [f], _____
 Slats [m], _____
 Leonard [m], _____

Place: The living room of Vera's apartment
 on West 72nd street, New York City.

Time: The present. [Note: first produced March 4, 1980.]

Available from Samuel French, Inc.

Plot

Vera rushes into her apartment to answer the telephone. It is her mother. Vera explains that she and Leonard were at a pharmaceutical movie. Harpo, her parrot keeps interrupting, and Vera tries to teach it Leonard's name. The bird combines the name with "I'm gonna puke!" and will not stop repeating it. While feeding the bird, she tells it of again seeing Slats the clown perform at a local theatre. She would love to meet him. Leonard calls, and she reassures him that she has typed his speech for the pharmaceutical conclave tonight. Slats arrives in costume. He has tracked her down between performances to thank her for her regular attendance at his shows and to ask a favor. A booking agent will be at his show tonight, and Slats thinks Vera's laughter in the audience would bring him luck. She has forty-five minutes to think it over. He hides in the kitchen as Leonard arrives. Leonard's happiness about the potential of his speech tonight fades when Slats enters and draws Vera into comic routines. The men are oil and water. Vera must choose whose evening performance she will attend. Peering out the window, Slats describes a robbery in progress at Leonard's pharmacy across the street. Leonard reports it to the police and goes to check matters. Slats admits to Vera the story was a hoax to let him plead his case. Leonard returns and furiously berates the clown. Leonard says he will pick up Vera for the taping of his speech and leaves. Slats repeats his request that she be at his show, suddenly kisses her and leaves. Leonard returns for Vera and has compromised enough to offer to take her to a Woody Allen movie after the taping. Vera, however, is off to laugh at Slats' performance for the agent. Promising to meet Leonard for the movie, she rushes out, leaving him with the bird.

Comment

This farce has wonderful pace, many extremely-funny gags--both visual and spoken. The Slats role requires clowning expertise. All roles need sharp timing. The props, set, lighting and sound are not difficult. The subject and script have wide appeal.

Themes: clowning and offbeat romance

Rapes

by Mario Fratte

Dramatis Personae

Tentative Casting

Debora, 19, naive vulnerable, sensitive, attractive [f], _____

Tony, 30, tall, blond, handsome and intelligent [m], _____

Vic, short and dark [m], _____

Place: A kitchen in a village apartment, in New York City.

Time: 2:00 a.m.

Available from Samuel French, Inc.

Plot

Deborah enters the apartment, followed by Tony. He challenges her wisdom about coming to his apartment while knowing so little about him. She calmly makes tea for them. She seeks conversation. The talk settles on rape. She tells him about having been raped by a cop and about a teenage consensual experience. But she wants to talk about him. He says her attitude invites rape, "She who gets raped wants to get raped." She defies his analysis even while telling him of being raped ten times. He calls her sick; she says she seeks communication, human warmth, love. He calls to another room, "I did my best," and tells Deborah the man entering is his brother Vic, the policeman who assaulted her. Vic has suffered nightmares, remorse; he wanted to marry Deborah. But what he has overheard makes Vic regard her as a slut. He offers her to Tony, telling him to kick her out when he's through with her. Deborah smiles and offers herself to Tony. They smile at each other with understanding.

Comment

The author is a ranking Italian dramatist now living in New York City, who says, "My fundamental concern is human distress, . . . the grotesque of human behavior in contemporary society." The characterizations are valid, complex and haunting. The subject matter is challenging but not universally appealing. Production problems are slight.

Themes: abuse, sexual; and grotesquerie

How He Lied to Her Husband

by George Bernard Shaw

Dramatis Personae

Tentative Casting

He [m], _____

She [f], _____

Her Husband [m], _____

Place: Her flat in Cromwell Road, London.

Time: Eight o' clock in the evening.

Available from Samuel French, Inc.

Plot

He arrives in evening dress with flowers for her. Alone for a moment, he relishes every hint of her and prepares for her entrance. She enters resplendent in dress and diamonds, ready for the theatre. She announces that she has lost his poems and fears her husband will find them and know they are about her. He promises to write her better poems, missing her point. Moreover, Her Husband's female relatives will have a field day with the poems; indeed, one sister may have them in her hands now. He proposes they two leave this house together for a life together, continuing to do all they do now. He is ready to tell her husband of their love, borrow his carriage, and leave to see *Lohengrin*, either that or *Candida*. She cannot abide *Candida*, which has caused so much mischief. She curtly critiques that play's flaws. He stands willing to challenge her husband to fisticuffs. In his ardor, he breaks her fan, a particular favorite. She has not had time to read all of the poems and asks him to recall names in them. She wants him to say her name in the poems is a literary allusion, not a specification of her. Her Husband comes in with a message his sister wants him to call upon her. She announces a change of plans: no theatre this evening. Her Husband displays the poems. He attempts the planned lie, but Her Husband sees through it. Her Husband resents the suggestion that his wife is not suitable for these poems. He, ready to fight, falls backward over a stool, earning a bump on his head and chagrin. She demands that Her Husband, who is a prizefighter, not fight now. When He angrily admits the poems were for the wife, Her Husband delightedly apologizes and asks to have the poems printed, to allow showing them around a bit. He suggests a title: *How He Lied to Her Husband*.

Comment

First produced at Berkeley Lycium Theatre, New York City, September 26, 1904, then at Royal Court Theatre, London, February 28, 1905, Shaw's playlet is arguably American rather than Irish or British, having opened on Broadway and survived in American vaudeville. The Shavian anti-romanticism found in so many of his long scripts works to good effect here, echoing *Candida* in particular. Actors can enjoy the badinage and comedy-of-manners ironies. The acting style must be early twentieth century. The period staging requires considerable effort.

Themes: deception and word play

The Man with the Flower in His Mouth

by Luigi Pirandello

Dramatis Personae

Tentative Casting

The Man with the Flower in His Mouth [m], _____

An Easygoing Commuter [m], _____

A Woman in Black [f], _____

Place: The sidewalk in front of an all-night cafe in some large city.

Time: A few minutes past midnight.

Available from Samuel French, Inc.

Plot

The Man sits at a table, watching the Commuter at the one next to him, who sips a mint frappe through a straw. The Man surmises the Commuter has missed his train. The Commuter blames the near miss on being loaded with packages for his wife and daughters. Women must buy fripperies! he maintains. He even imitates their mannerisms. He is now in the situation of waiting for the next train three hours hence and has left his wrapped packages in the checkroom. The Man extols how exquisitely clerks wrap sold goods. He has taken to observing the details of life now. The details spark his imagination and keep his mind busy. When the Commuter says how much fun such speculation could be, the Man irritatedly challenges him about visits to doctors. The Man berates the furnishings and anthropomorphizes the chairs on which people sit and wait for medical verdicts. Building a sullen rage, the Man rails at the thirst for life. He spots a Woman in black wearing an old hat with drooping feathers. He identifies her as one who tracks him. He leads the Commuter to a street lamp and discloses a violet nodule under his mustache, an epithelioma, which will bring his death in an unspecified time, maybe eight or ten months. Regardless of the Woman's wanting him to stay at home, he must roam, finding stimuli to occupy his mind and keep his thoughts off of death. His mood shifts. He jauntily asks the Commuter to find a tuft of grass at his country home and count the blades. "As many blades as you can count, that's the number of days I still have to live. . . . Be sure you pick me a nice fat one." He laughs. "Good night, my dear sir." The Man strolls off, but then remembering his wife is probably lurking around the corner, quickly he turns and scurries in the opposite direction.

Comment

Pirandello is famous for his questioning reality and plumbing levels of perception. His body of work won the Nobel Prize for Literature in 1934. Here, in small, is an exquisite presentation of his preoccupations. Characterizations offer interesting challenges. The elaborate set requested could be simplified, but the ambiance is vital to the play. The street lighting, the sound of a mandolin, the cafe and night noises must receive attention in the production. Sophisticated companies would do well to revive this short play.

Themes: cancer; death; madness; strangers, addressing

12:21 P.M.

by F.J. Hartland

Dramatis Personae

Tentative Cast

Kevin, Joel's best friend [m], _____
 Joel, the bridegroom [m], _____
 Janet, Joel's sister [f], _____

Place: Kevin's very sloppy studio apartment.

Time: Early afternoon. [May, 1985]

Available from Samuel French, Inc.

Plot

Kevin, in jeans and a grubby sweat shirt, sleeps at the kitchen table, surrounded by empty liquor bottles. Joel arrives at 12:21 to collect his best man for a 12:30 wedding. While Joel gathers the right clothing, Kevin sneaks drinks. As Joel attempts to dress him, Kevin wants to reminisce about how they met and became best friends. Janet, sister of the bridegroom, comes by to hurry everything; two hundred and thirty-three guest are waiting at St. Agnes Cathedral. Janet raves about Kevin's irresponsibility and incompetency, claiming to have given fair warning, to which no one listened. Joel negotiates twenty minutes from her, and she leaves to wait outside. Kevin suffers remorse and has a crying jag. He again reminisces, about a week's vacation at the shore. He brings out a photograph of them both he wants to share. Kevin fears that their relationship will be different after the wedding. He brings up the company softball tournament they won--through Kevin's incompetence and Joel's skill. Joel gets sucked into a reenactment of the winning run. When Joel again focuses on getting his best man ready, going to bring some coffee, Kevin removes all his clothes for the wedding and resumes drinking. He cries and attempts an apology, overcome at losing his best friend. Janet's return interrupts their uncomfortable embrace. Joel stalls for time and makes a last effort to persuade Kevin to come along, despite Janet's haranguing. When Janet says she is leaving and taking Joel's transportation to the wedding, Joel demands the rings from Kevin, saying he can never forgive this disappointment. Joel storms out, followed by his sister. Kevin, looks in the mirror, tries to drink and cannot. He collapses into tears, crying, "I'm sorry, Joel. I'm really sorry."

Comment

This show opened at the Quagh Theatre and later appeared in the tenth Annual Off-Off-Broadway Original Short Play Festival, sponsored by Double Image Theatre, New York City, in May, 1985. It has drive, energy, currency, with elements of farce, character comedy, and serious drama. Audience appeal is strong. Production requirements are fairly simple. School and community theatre groups would do well to consider it.

Themes: alcoholism, friendship, and marriage

Answers

by Tom Topor

Dramatis Personae

Tentative Cast

Ed [m], _____

Frank [m], _____

Suspect [m], _____

Place: Interrogation room, Homicide South, Manhattan.

Time: The present. [Note: Copyright 1973.]

Available from Dramatists Play Service, Inc.

Plot

Ed and Frank assail the Suspect in an interrogation room. These detectives impose an identity on him that he rejects and would correct if his wallet had not been lifted. They say he murdered a woman. He claims to have been asleep in his room at the time. They tempt him to a drink of whiskey then knock it from his hand, blaming him for making a mess. In a staccato barrage of accusative details and questions, the detectives abuse the Suspect. He lengthily claims innocence and demands to see their notes on the interrogation. They tease him with the notebook but ultimately allow him to read their conclusion: "Suspect wrong man." He responds with weary hope and accepts whiskey-laced coffee. They follow their brief kindnesses with another fast, long inquisition and tape record his disjointed answers as incriminating misstatements. They claim he has assaulted them and the law. Reduced to babbling incoherence and left by himself with a confession to sign, the Suspect picks up the pen.

Comment

In this strong indictment of police, both detectives, unrelenting antiheroes, personify evil. Only the Suspect suffers emotional change, being driven to submission. The street language and allusion to prison rape pose problems for some theatre companies. Production needs are undemanding.

Themes: police brutality and suspect's rights

Los Dos Caras del Patroncito/*The Two Faces of the Boss*

by Luis Valdez

Dramatis Personae

Tentative Cast

Esquirol/Farmworker [m], _____

Patroncito [m], _____

Charlie: Armed Guard [m], _____

Place: The grape fields of Delano, California.

Time: September, 1965.

Available in _____.

Plot

The Farmworker greets the audience and explains how he has been brought from Mexico to scab in the grape fields. His Patroncito, wearing a yellow pig mask, drives up in an imaginary limousine. Patroncito wants the Farmworker to work harder and shows him how. Patroncito describes his love for his Mexican workers, and the Farmworker keeps trying to shine his boss' shoes. Charlie (*la jura* or "rent-a-fuzz"), apeline, starts to attack the Farmworker, but Patroncito sends him back to the road to watch or union organizers. The Farmworker agrees to everything said against the strikers and to the treatment he is receiving. The Patroncito laments his own riches as a burden, revealing that sometimes he would like to be a Mexican, without worries. As a game, he exchanges roles with the Farmworker, who rapidly assumes the dominant position. Charlie returns, unaware of the game that has become serious, and drags the Patroncito off to whip him. Taking off the pig mask, the Farmworker addresses the audience. He will give back the house, land, car to the boss, but he will keep the cigar.

Comment

The Preface to the play explains the social context in which El Teatro Campesino improvised the play now in written form. It reveals anger and hope. The strike which provoked this playlet sparked the Chicano rise to political strength in the American Southwest. The stereotypical characters suit broad farce. The humor and slapstick work even for an audience unaware of the initial social lampoon. Probably, this script should not stand alone, though; it should be part of a larger statement. Production needs amount to little more than masks, placards, and simple hand props.

Themes: social injustice and Chicano heritage

Ledge, Ledger, and the Legend

by Paul Elliott

Dramatis Personae

Tentative Cast

Pete, 25 [m], _____
 J.M. [m], _____
 P.J. [m], _____

Place: Outside ledge of a tall building.
 Time: The present. [Note: Copyright 1972.]

Available from Dramatic Publishing Company.

Plot

Pete edges his way along a ledge of an old tall building. J.M. interrupts Pete's suicide preparation by joining him on the ledge, presenting a business card as a suicide guide, taunting Pete about being an amateur, and reducing him to tears. Pete puts himself under J.M.'s guidance to achieve a stylish end. They bargain over the rates. J.M. starts his coaching by analyzing environment. Following the first point, "getting attention," Pete impetuously drops a shoe, but it lands on a fire escape. Chastized that there are right ways and wrong ways, he then follows explicit directions about dropping the other shoe. It hits a windshield below and draws a crowd. Pete, ready to proceed, is slowed by J.M.'s warning to wait for better coverage--police, firemen, TV. J.M. prompts him to yell and build the crowd's interest. Pete's efforts cause disgust in J.M., who threatens to resign the coaching job. Pete bribes him with watch and wallet to stay on the job. J.M. is encouraged by Pete's renewed efforts and explains how to embellish the leap with body language. The two agree that the moment is right. Pete starts to jump. P.J., another suicide guide, interrupts by joining them. The two guides argue over turf, and P.J. disparages J.M. as a failure and a fraud. Pete, however, decides to honor his commitment to J.M. and dismisses P.J., only to find J.M., feeling disgraced, ready to jump. Pete talks J.M. out of jumping. The two, now exhilarated and revitalized, leave to enjoy a steak together and get on with living.

Comment

Clever and well-paced, this script offers an acting romp with broad characterizations. Gender is irrelevant in casting. The show plays well with any or all of the roles counteracted to gender. Production needs are undemanding for props and costumes. Environmental sound effects would be helpful. The set is extremely simple. "The ledge makes a corner about half way across the stage and disappears from view," according to stage directions. Moreover, placing the action on the apron edge is easy, practical option.

Themes: self-esteem and suicide

Sing to Me Through Open Windows

by Arthur Kopit

Dramatis Personae

Tentative Case

Andrew, The Boy [m], _____
 Ottoman, The Man [m], _____
 The Clown [M], _____

Place: A bare stage, surrounded by drapes.
 Time: Morning or afternoon, spring or winter.

Available from Samuel French, Inc.

Plot

Andrew, The Boy, recalls five years ago, when he met The Man and The Clown. The Man, Ottoman, was arising from bed, and The Clown, Loveless, was arranging the room. They differ over having the windows open. The Clown announces that Andrew has arrived. The Man at first does not register the name but when he does he reacts with alarm and confusion. The Man asks The Clown to find some other costume for tomorrow and narcissistically studies himself in the mirror. The The Boy arrives. Andrew and Ottoman talk casually about weather, The Boy's growth, then they remark on five years ago, when Andrew first arrived, lost and frightened. Andrew, ready for high school, attempts to tell Ottoman something, calling him Mr. Jud, but their ritual of magic sidetracks him. Ottoman stages a show, with a dead rabbit. The Clown, returning uninvited, joins the show for Andrew, who ignores the sometime-brutal tension between the adults in their performance. Andrew waylays the memory, talks of his younger self in third person. He knows that these men meant something special to him long ago when his parents were a disappointment to him. Now he is ready to part, saying "I love you, Mr. Jud, I love you." Andrew leaves. The men argue over whether Andrew has left forever. Ottoman, saying all is over for him, slumps, his eyes closing. The Clown places the body in the magic trunk. The Boy steps from the shadows, watches this event and its fading. He leaves unhurriedly.

Comment

Kopit's plays, dramatic and musical, have appeared on Broadway. A characteristic is mystery: some matters are unclear, some clear matters are not what they seem. Here is a memory play, from Andrew's perspective. The five-year anniversary alluded to may be a key, as it brought Andrew into the lives of the other men and their relationship to each other shifted at that time. The tension and mutual need between the men must be inferred from character analysis; the script has many obscure directions touching this. Companies must have considerable talent and production capacity to stage this show.

Themes: coming of age, magic, dominance

The Other Player

by Owen G. Arno

Dramatis Personae

Tentative Cast

Dr. Becker, headmistress, 48 [f], _____
 Mrs. Corlin, a parent, 49 [f], _____
 Petra Cross, a student, 15 [f], _____

Place: A dormitory room, Grey-Matthews School for Girls, New England.
 Time: 11:20 a.m. in late June. [Note: Copyright 1964].

Available from Dramatists Play Service, Inc.

Plot

Corlin, wealthy and successful in business but now burdened with grief, has come to her daughter Jennifer's exclusive school to gather the girl's belongings Jennifer has drowned in a pool accident. The mother wants to understand more of the girl she perhaps has neglected emotionally. Dr. Becker, the headmistress, tries to ease the situation, then leaves the distraught mother alone, promising to be available in the front office. Petra, a quite-shy student, enters; after awkwardly extending condolences, she asks to search for her tennis racquet. Petra's aggressive rummaging impacts brutally on Corlin. When the racquet is found, the woman presses for proof of ownership. The girl, driven to assert herself, claims that the racquet, once her father's and the only one with which she can properly play, was stolen to disadvantage her in the tournament Jennifer won. Corlin threatens to go to Dr. Becker with this story unless Petra details the whole incident. Once Petra does talk, she recounts Jennifer's deeds of bullying, blackmail, assault. The shocked mother, in tears, makes Petra accept the racquet. The girl leaves. Corlin sits, confused and devastated. However, Petra reenters, extends the racquet, and says enigmatically, "I'm sorry. I made it all up, ma'm. I just wanted Jennifer's tennis racquet."

Comment

Advertised as a script for three males or three females, this play offers three strong roles. Indeed, the cast need not be exclusively male or female; each gender combination supplies subtle differences in the overall impact. To solve name problems, Peter could be Petra, and the remembered Jeffrey could be Jennifer. As the central character, the mother drives the action. The O. Henry-like ending is a shock. Stage directions specify a realistic setting with numerous props that contribute greatly to the ambience and storyline.

Themes: parenting, grief, death, and deceit

The Purple Door Knob

by Walter Prichard Eaton

Dramatis Personae

Tentative Cast

Mrs. Bartholomew, an old lady [f], _____
 Mrs. Amanda Dunbar, her servant [f], _____
 Viola Cole, a preeminent young actress [f], _____

Place: The bedroom of Mrs. Bartholomew, a second story chamber
 in a little Massachusetts village.

Time: _____.

Available from Samuel French, Inc.

Plot

Mrs. Bartholomew, invalid and bedridden and bored, asks her nurse-companion, Mrs. Dunbar for entertainment but rejects every suggestion. She yearns for "something new, somebody new." Into this doldrum arrives Viola Cole, who wants to buy the front doorknob. The hostess and visitor vie for conversational dominance, the old lady playing on being an invalid, the actress on being deeply concerned. When Mrs. Bartholomew challenges Viola's knowing about and wanting the doorknob, the actress identifies herself and her fame. It happens that the old lady used to love the theatre; she asks about and praises long-departed famous actors. She offers the doorknob in exchange for a well-acted scene. Viola agrees--if Mrs. Bartholomew will portray a queen for the duologue. The actress supplies improvised crown and sceptre, and the old lady transforms into a queen with Cleopatra qualities. Viola prepares herself, becomes a suppliant, and begs for the rescue of a kidnapped sister, for which the ransom is "the great jewel of Egypt--it is the royal amethyst!!" Viola's intensity and acting skill win the old lady's admiration and the doorknob. They summon Mrs. Dunbar to have Viola's chauffeur remove the doorknob. The actress seeks Mrs. Bartholomew's friendship and with a kiss promises to return. After she leaves, the nurse-companion agrees to call a handyman to secure the front door then settles the happy old lady into a satisfied rest.

Comment

The author, a well-known American theatre scholar in the 1930s and 1940s, here gives a good example of sentimental comedy. From an earlier era, this script merits current presentation. Of slight literary quality and somewhat self-indulgent for theatre folk (because of its focus on their concerns), still it offers valid entertainment for the general public.

Themes: acting and friendship

Scent of Honeysuckle

by Jean Lenox Toddie

Dramatis Personae

Tentative Cast

Jessie, 77 [f], _____

Susan, her mother (as remembered) [f], _____

Kate, her daughter, 45 [f], _____

Available from Samuel French, Inc. [ISBN 0-573-6059-7]

Plot

Kate, on a cold December day, has come to move her mother from the family home to Kate's home twenty-five miles away. Jessie has packed a suitcase but now announces that she is not moving. Kate tries to placate the old lady with a cup of tea before they leave and reminisces with her. Susan, the mother Jessie remembers, materializes and talks to Jessie. Kate, never seeing Susan and only hearing Jessie, repeatedly misunderstands, taking this as more evidence to support the move. Jessie knows that in old age "memories have texture and take up space." She recalls how through Susan's prompting she met and married Kate's father. Kate rejects Jessie's reliving the past as hallucinations, and they argue over the family doctor's diagnoses and advice. Susan intervenes by humming and dancing, focusing Jessie's attention on the scent of honeysuckle outside. Kate reminds Jessie that this is not the season for honeysuckle. Jessie fails in an attempt to rise and tells Kate, "I'll go quietly. . . . I'll be in safe hands." Kate goes to get gas for the car and to give her mother a few minutes to say goodbyes to the house. Susan gently assists Jessie's transit from life.

Comment

This sentimental drama calls attention to a growing social problem--caring for the aged. Its three strong roles illuminate how different members of the same family can be. Jessie in consulting her past and following her premonition to resolve this crisis of old age centers the story. Kate, through slight adjustments in the script, could be a male role. Stage directions specify space staging and minimal props.

Themes: family and old age

Vanities, Scene 1

by Jack Heifner

Dramatis Personae

Tentative Cast

Joanne [f], _____
 Kathy [f], _____
 Mary [f], _____

Place: A high school gymnasium.

Time: Fall, 1963.

Available from Samuel French, Inc.

Plot

Three cheerleaders are practicing their yells. The argue over their failure in a particular routine. Perhaps, the band is to blame, they think. The crowd, too, is at fault for not supporting them. They consider banning anyone who doesn't cheer properly. Arguing over getting someone to do the invocation, they drift back into blaming the crowd and the band, particularly its girl members and majorettes. One of the majorettes, Sarah, has an especially dubious reputation. They consider how to react when a boyfriend's hands wander. When Mary discloses that Kathy's Gary has been dating Sarah, Kathy has to confess she (not Sarah!) and Gary were the couple showing so much passion at the drive-in. They refocus on another job, deciding the theme for the football dance. When they decide and assign themselves the best tasks, they plot how to get one of the three elected Football Queen by the team. They vow to go to college together and protect each other socially. They may even become cheerleaders there; they agree on that even if they cannot decide on their subject majors. On this Friday, November twenty-second, their rally preparations are interrupted by the intercom's announcement that the president has been shot. The dismissal of classes for the rest of the day will spoil the pep rally; however, the three rejoice that the football game will take place as planned in the evening.

Comment

This first scene of *Vanities* works well as a one-act play, which justifies its inclusion here; perhaps, too, the cast will be inspired to go ahead and stage the full three scenes. Only the first scene, though, suits most high school theatre groups; the other two are adult in subject matter. However, there is enough satire in this scene to impart a sharp message. The first scene needs only a bare stage, cheerleading costumes from 1963, few props.

Themes: assassination and popularity

CHAPTER IV
TWENTY ANALYSES OF ONE-ACT SCRIPTS
FOR FOUR ACTORS

Fumed Oak

by Noel Coward

Dramatis Personae

Tentative Cast

Elsie Gow, daughter of Doris and Henry [f], _____
 Doris Gow, wife of Henry [f], _____
 Mrs. Rockett, mother of Doris [f], _____
 Henry Gow, husband, father, son-in-law [m], _____

Place: The Gows' sitting-room.

Time: Eight-thirty on a spring morning and seven-thirty that evening.

Available from Baker's Plays and Samuel French, Inc.

Plot

At breakfast, Henry eats silently while the three females in his life quarrel and carp. His daughter Elsie argues with his wife Doris about the girl's putting her hair up. Doris and Henry' mother-in-law Mrs. Rockett argue about how to treat physical complaints of Elsie and Mrs. Rockett. Doris even suggests that her mother move in with another relative. The argument shifts back to views about raising Elsie. The girl leaves for school with money from her grandmother given despite her mother's objections. When his wife takes his cup and saucer from his hand, Henry quietly leaves the room. The two women interrupt their attacks on each other to focus on him. Upon his return, they are galvanized for an attack. He comes in, dressed for departure. Their attack becomes sidetracked, and he leaves the two of them quarreling. At seven-thirty that evening, Elsie, Doris, and Mrs. Rockett are preparing to leave for the cinema when Henry arrives. Doris, in her parting shots at him, discovers something amiss: Henry is different. He has been celebrating the sixteenth anniversary of their initial intimacy, which put Doris in the family way and produced Elsie, oddly enough, over three years later. Doris tries to regain control, but Henry cannot be stopped. He demands that they sit while he has his say. In turn, he clarifies just how awful each of the three is. When he threatens to strike Mrs. Rockett, she obediently sits. He recounts to Doris how he has been putting aside money for this break. She will have a roof and enough money on which to survive without him. He is off to unannounced lands. He give parting advice to his spoiled daughter, who can go to work in a year or so. He takes his last look at the three generations, wishing them well. Their wails sound as he jauntily departs, slamming the door behind him.

Comment

Coward deftly uses his stock characters--harridan wife, harpy mother-in-law, hateful daughter, turning-worm husband, making each an actor's dream. This extremely funny show is nearly actor-proof, even without proper dialect; it is an excellent piece for beginners although rather long, about forty minutes. Coward's self-defined "small talent to amuse" is belied by the really full measure of comedy in this play. The more of the "fumed oak" atmosphere, the English middle-class monotony, that can be captured, the better. Technical support, therefore, is critical.

Themes: family, dysfunctional; and mid-life crisis

Queens of France

by Thornton Wilder

Dramatis Persona

Tentative Cast

Marie-Sidonie Cressaux, an attractive young woman [f], _____

M'su Cahusac, a lawyer [m], _____

Madame Pugeot, a plump little bourgeoisie [f], _____

Mamselle Pontevin, a spinster [f], _____

Boy, an extra, [m], _____

Old Woman, an extra [f], _____

Place: A lawyer's office in New Orleans.
Time: 1869.

Available from Samuel French, Inc.

Plot

M'su Cahusac, having summoned Marie-Sidonie Cressaux to his office for a strictly-confidential interview, warns she is in danger. He has found her to be the true and long-lost heir to the throne of France. Overawed by the prospect of such rank, she suspects a mistake and moves to go. He tells of how the New Orleans *Times-Picayune* will publish her name, the bishop and the mayor will call upon her, and more. When he offers her money, she declines, but she seems more convinced and will return Thursday morning. Her exit coincides with the entrance of Madame Pugeot. The lawyer explains to his new arrival that the previous lady wants to purchase a house and garden. Madame Pugeot snipes at the woman's reputation then accepts solicitations about her own royal family. She dotes on them all but her husband, who scoffs at her regal claim, so she willingly hides these matter from him. M'su Cahusac explains that the Historical Society, in France, needs money to research proofs of her claim. She promises that tomorrow at three she will bring papers for the sale of her house. The bell rings and Mamselle Pointevin starts to enter; the lawyer asks her to wait in the park a few minutes. Madame Pugeot, hearing from him that the woman wants to make a will, dismisses her as a poor school-teacher. She, herself, off to the Cathedral, wonders where she as Queen of France will eventually rest. He explains that her tomb will be in the church of St. Denis. She goes. M'su Cahusac immediately welcomes Mamselle Pointevin, who haughtily objects to having been kept waiting. She finds her role as schoolmistress humiliating and the wait for recognition as Queen of France annoying. The lawyer reads a letter from the Historical Society citing need of a final verifying document. He insists that her home, perhaps even the burial clothing of her father, must hold this last bit of needed evidence. She faces a lengthy search. To allay misgivings about her claim, he gives her the letter and promises never to mention this whole affair to anyone. She goes. A bell announces a female centenarian, her wheelchair pushed in by a boy. M'su Cahusac kisses her extended hand, murmuring, "Your Royal Highness."

Comment

Wilder, Pulitzer-Prize-winning novelist and dramatist, emphasizes plot and character here. Indeed, both require much analysis. The ending is ambiguous; M'su Cahusac may be villain or patriot. The Louisiana dialect helps to establish place. Set and dress are not easy challenges. This is a show for sophisticates.

Themes: greed and self-delusion

Riders to the Sea

by John Millington Synge

Dramatis Personae

Tentative Cast

Nora, a young girl [f], _____

Cathleen, about twenty [f], _____

Maurya, their mother [f], _____

Bartley, their brother [f], _____

Place: Cottage kitchen, on an island off the west of Ireland.
Time: 1904.

Available from Baker's Plays and Samuel French, Inc.

Plot

Nora and Cathleen have settled their mother to rest for a time. Out of her presence, they must check a shirt and stocking of a man drowned off Donegal to see if they belong to their brother Michael. They worry about their brother Bartley, now maybe the last of the line, who wants to travel to Connemara. If anything happen to him, their mother will have lost a husband, a father-in-law and six sons to the sea. Maurya, though, interrupts them; she cannot rest and comes in to sit by the fire. Bartley comes in, needing rope to fashion a halter for the mare he his taking to the fair for horses. Maurya keeps referring to burying Michael and does not want to risk Bartley on this journey he is planning. He promises that he will be gone at most four days and leaves. Maurya mourns at his departure, as if he will never return. Discovering that Bartley has not taken food, the sisters send their mother out with bread to give him. They retrieve the shirt and stocking from hiding and determine that they are Michael's. Hearing their mother, they put the clothing into a hole in the chimney corner. Maurya enters still holding the bread. She saw Bartley riding the red mare but also saw Michael on the gray pony. Maurya tells of seeing mourners arriving. Just then, mourners do arrive. Cathleen hands her mother the clothes that belonged to Michael. Men bring in the body of Bartley on a plank with a bit of sail over it and lay it on the table. One of the women says that the gray pony knocked him into the sea. Maurya speaks of being free of fear of the sea, which can take no more from her. Cathleen gives the men who will make the coffin the bread intended for Bartley. Released from her nine days of crying and keening, Maurya transcends grief and summarizes her loss, saying that people must be satisfied with proper burials and expect no more.

Comment

Many critics hold this play to be the best one-act ever written. Its depiction of fate and then Maury's insight and transcendence suit high tragedy. The tension of waiting for tragic news marks Synge's highest artistry in any of his six plays. This is almost drama without plot, that is, stasis after earlier catastrophe, an unwinding of the inevitable. Serious production companies would do well sooner or later to undertake this play. A necessary production prelude is a study of Irish drama.

Themes: fate and grief

A Trap Is a Small Place

by Marjean Perry

Dramatis Personae

Tentative Cast

Stella, about 30 [f], _____
 Mrs. Asher, about 25 [f], _____
 Jessica, about 29 [f], _____
 Andrew Middleton, 36 [m], _____

Place: A small apartment in New York City.

Time: About two o'clock on a rainy day in November.

Available from Margaret Mayorga Play.

Plot

In a fastidiously-neat, cramped living room and dinette apartment, Stella prepares a festive dining table then hides it behind a screen. A young housewife neighbor, nosy and obtuse, comes to recruit a babysitter. Stella says that Jess cannot oblige as they are having an tenth anniversary celebration of meeting--a surprise for Jess. Jess arrives home and urges Mrs. Asher to stay and chat. Stella urges her departure. Jess is tired, and Stella pampers her. At Stella's prompting, they reminisce about their first meeting. Stella wants more of Jess' time and attention, resenting Andrew, Jess' beau. Stella presents roses, wine, and cake, forging ahead with the celebration, trying to break through Jess' lassitude. Jess, having recently received her third annual proposal from Andrew, bemoans her pointless existence and wishes he would give her the attention he gives his mother. Stella wants them to declare a new mutual commitment by leaving now to shop for a better place to live outside of the city. As they are getting ready to go, Stella's pressure causes Jess to rebel, to assert her independence. Just then, Andy arrives and Jess tries to get him to take her out. However, he has news to tell her that will not wait. Although his boss has finally given him the needed promotion that would allow him to marry, it entails a move to another state. He and his mother are moving, and he says he will write Jess. She presents him with a now-or-never choice for their relationship. He explains that he has promised this as a special trip to his mother, that Jess would be out of place. He evades Jess' ultimatum, promises to write, and leaves. Jess retreats to the bathroom. Stella dons a dressing gown, refills the glasses with wine. When Jess returns, Stella resumes their party by offering a glass. Jess, still dumbstruck, takes the glass.

Comment

Despite the exposition's being uninspired, the supporting characters' being strictly two-dimensional, and the themes' being almost cliché, the playwright manages to imbue the conflict with shading, subtlety, and laudable verisimilitude. Stella, an interesting anti-heroine, adroitly manipulates Jessica, who easily gains audience sympathy. The well-knit script skillfully uses adumbration, irony, symbolism, and understatement. The roles of Stella and Jess are challenges worth meeting.

Themes: homosexuality, personal disorientation

The Death of the Hired Man

by Jay Reid Gould from Robert Frost

Dramatis Personae

Tentative Cast

Warren [m], _____
 Mary [f], _____
 Edna [f], _____
 Silas [m], _____

Place: On or near the porch of a New England farmhouse.

Time: Evening gloaming, early 1900s.

Available from The Dramatic Publishing Company.

Plot

Warren, repairing a bridle, calls Mary. She and Edna come from the house. He teases them about gossiping and Edna's readiness to remarry. They broach the subject of Silas, the hired man; he has returned to the area and will be coming here. Warren recounts Silas' faults as a farm worker. Right after Warren leaves on an errand, Silas arrives. Mary gets tea for the old man. He reminisces about working the farm with a college lad, particularly on the hayrack. He rejects Mary's suggestion that he contact his well-to-do brother. When he claims this as his home, she welcomes him to stay and takes him inside to warm by the stove. Warren returns. Mary says, "Silas is back. . . . Be kind to him." She almost overcomes her husband's reservations about the old man's return. Warren goes into the kitchen to discuss the matter with Silas. She watches the moon and a passing cloud. Warren returns to tell her the old man has died.

Comment

Despite a few moot extrapolations, the famous poem by Robert Frost receives in this script a nearly-literal translation to the stage, with much of the phrasing intact. The invocation of both naturalism and poetry poses for the director an interesting challenge. Subtle lighting changes enhance the naturalistic/romantic milieu. An evening of poetry could use this short play as a separate segment on the bill.

Themes: family and death

The Frog Prince

by David Mamet

Dramatis Personae

Tentative Cast

The Prince [m], _____
 A Servingman [m], _____
 The Witch [f], _____
 A Milkmaid [f], _____

Place: A Wood.
 Time: Once upon a.

Available from Samuel French, Inc.

Plot

[*Summer*] The Prince has his Servingman gather flowers in the Wood. The Prince tries to comprehend Nature's plan about flowers. He notices An Old Peasant Woman walking nearby but expiates on the bouquet in his hand, for his sweet Patricia. So caught up, he even participates in the flower gathering, once the daffodils have been identified to him. The Servingman reassures him that the *People* love The Fair Patricia, too. The Old Peasant Woman draws nearer. She ignores the Prince's conversational niceties and demands he give her the gathered flowers. She disdains proffered bribery and the rightness of his picking flowers here for his Betrothed, The Fair Patricia. She changes the Prince into a frog, in which state he must remain "until a pure and honest woman of her own free will shall plant a selfless kiss upon your lips." The catch is that he must not tell of his former state. [*Fall.*] The Prince has taken up with a Milkmaid. When he suggests a kiss, she is distracted by distant death knells for a bridegroom, actually the Prince who has been missing for two months. Protocol demands he be mourned today, so The Fair Patricia can wed his cousin tomorrow. The Prince again suggests a kiss. When she demurs, saying she could only kiss her betrothed, he offers marriage. She reveals loves another, but they lack twenty-five Gold Coins to buy her fiance out of his apprenticeship. She goes, and he tells the Servingman to go to the palace and get some money hidden in a Big Blue Book. Tonight, when he gives the Milkmaid the money, he thinks she will kiss him. [*Winter*] The Prince and the Servingman huddle by a campfire. In the newspaper, the Prince reads of hard times. Also, the locks on the palace have been changed and The Fair Patricia has issued a warrant for anyone even looking like the former ruler. The Milkmaid enters, unhappy, as the Bailiff, hearing a remark against The Fair Patricia, has taken away her fiance, his farm, and her cow. The Servingman produces a golden sword; he leaves to take it to town in order to gain money to buy the Milkmaid food and a cow. [*Spring*] The Prince is writing a poem until the Milkmaid breaks his concentration. She has been preparing a farm for planting. The Prince has been low, but he feels better now. He has been picking flowers for the Servingman's grave. The Milkmaid has brought him her shawl before her departure South to join her fiance. She invites the Prince to come along. He declines, wishes her well. She kisses him farewell and leaves. He changes from Frog to Prince. The Old Peasant Woman appears. He tells her of his spiritual growth. She asks him for the flower he has been gathering. After thinking about the situation, he hands them to her. She thanks him. He puts the Milkmaid's shawl over his uniform and starts out of the Wood.

Comment

The playwright is among the most important of the 1980s in the United States. About this short play, he states, "*Generally*, the production should look as if it had come out of an eighty-year storage." Less specifically, he says, "The transition of the Prince into a Frog and, later, back again, is left to the discretion and theatrical imagination of the interested parties." From grade school through university, this script has appeal.

Themes: dysfunctional family and survivability

Impromptu

by Tad Mosel

Dramatis Personae

Tentative Cast

Winifred [f], _____
 Tony [m], _____
 Ernest [m], _____
 Lora [f], _____

Place: A nondescript room surrounded by blackness.

Time: The present. [Note: 1961 copyright.]

Available from Dramatists Play Service.

Plot

Two actors and two actresses, called just an hour earlier to the theatre, have been told by the stage manager to go directly onto a dark stage, to face an audience, and to improvise a play. They argue about trusting the stage manager and fumble their way forward to meet the challenge. The lights come on. Tony brags about his professional credits while trying to explain the situation to the audience. When Winifred ridicules Tony, Ernest takes over. Lora lends encouragement; but Winifred taunts him, too, causing him to yield. Winifred, hating the theatre and her own cloudy career, characterizes herself as always playing "the leading lady's best friend." Lora, following her, suffers doubts about being an actress. Ernest lists the three conditions of their situation: (1) the play will not end until the stage manager likes the performance, (2) no one is permitted to leave the stage until the play has ended, and (3) the play must imitate life. Tony disagrees, saying instead, "It's supposed to be life. Winifred defends Tony against Ernest, surprising herself. Lora and Ernest, in shadow and speaking as from a great distance, play Greek chorus, coming back into the scene when Winifred and Tony confuse reality and acting. Tony wants Winifred to leave with him. She has unfinished business--she wants to make Ernest face himself as living only for applause. Lora hesitates to resume the play, not wanting to be disappointed again. Winifred and Ernest join cajole her to continue with them. As they enthusiastically weigh plot twists, the lights begin to dim, marking the end of the play. They are in darkness as they were at the beginning, literally and figuratively. Ernest worries about the audience. Winifred advises that actors should not worry about the audience: actors learn to improvise in the theatre, audiences learn to improvise in life.

Comment

Tad Mosel, a product of Amherst College, Yale Drama School, and Columbia University, wrote this play at Yale before his successful scripting career in television. Inspired by Pirandello, Mosel asks here: "How much truth and how much illusion does a person need to live a balanced life?" The set, with slight alterations, can be bare stage. Props are few. The characters are varied and grow somewhat. To an audience unaware of Pirandello, this is a facile introduction to probing levels of reality on stage.

Themes: reality, levels of; and acting

The Olives/*Las Acetunas*

by Lope de Rueda, translated from the original Spanish by Angel Flores

Dramtatis Personae

Tentative Casting

Toribio, an old man [m], _____
 Menciguela, his daughter [f], _____
 Agueda de Toruegano, his wife [f], _____
 Aloja, a neighbor [m], _____

Place: A peasant hut in Spain.

Time: A stormy afternoon, around 1535.

Available in *Spanish Drama*, edited by Angel Flores (New York: Bantam, 1962).

Plot

Toribio rushes into his poor house, seeking haven from the storm, finds only his daughter Menciguela. He seeks his wife, but she has gone to help at a house nearby. Agueda returns just then and the two quarrel about supper. He unloads his cargo of wet firewood. Drenched and hungry, he is in no moods for his wife's sharp remarks. Agueda sends the daughter out to make the father's bed and questions Toribio about planting their olive-shoot. Wife and husband commence dreaming of good fortune from the olive trees. She insists that he charge at least two Castilian reals for a half peck, but he fears that is too much. The daughter, now back, finds herself caught between their demands that she agree with a given price: Toribio threatens to beat her, and Agueda strikes her for disobedience. Aloja, a neighbor, enters and protects the daughter. Aloja asks Agueda to leave for a moment while he straightens matters. He asks to see the olives over which they are quarreling. Upon learning that Toribio has just planted one shoot, Aloja berates the family. As they happily prepare for supper, still dreaming of riches, the neighbor leaves in disgust.

Comment

This play is quite brief, making it a good curtain raiser. Several English translations exist; however, Spanish-language production is not too challenging. The stock characters in this *paso* derive from Spanish folklore and the *commedia dell'arte*. They are the stuff of farce and great fun to portray, posing no problems of subtlety. Period costuming and scenery would help greatly.

Themes: family relationships, greed, and Spain

**Shrew You; or, Who Hath Need of Men? As Goode Accounte
As Anye Knowne Describing How Sweet Shagsper
Shuffles Off His Mortal Coil**

by Lewis W. Heniford

Dramatis Personae

Tentative Cast

Madame Mnemosyne, a lively female, 2500-plus years old,
mother of nine muses [f], _____

Wm(in) Shagsper, 52 years old, a near-female dead author [m or f], _____

Petruchio, 21 and 45 years old, a suitor then a husband [m], _____

Katharine, 17 and 41 years old, a shrew then a wife [f], _____

Place: An anteroom to afterlife.

Time: April 23, 1616 A. D.

Available from Wordsss.

Plot

Newly dead, Shagsper arrives at the wrong processing room. He learns from Madame Mnemosyne, the attendant, that in this experimental afterlife Zeus has all beings remain or become female. Shagsper abhors losing his manhood, even in death. The attendant refers him to Zeus but warns that he must have a good case for any request. To frame a solid case, Shagsper calls up his lovers from *The Taming of the Shrew*. Petruchio embodies manhood, and certainly Katharine needs him, as the play goes. The two, though somewhat older now, reenact their famous meeting scene. Madame Mnemosyne records it with a crystal ball, and Shagsper is armed with evidence that men are necessary. He thanks the audience for its attention and departs to plead his case.

Comment

This script, using the style of James M. Barrie's stage directions, talks as much to the actors as to the audience; much of the fun is in the stage directions. Shakespeariana, especially apocryphal tales of his death, and Greek ideas of afterlife must be seen from a comic perspective. The scenery is minimal, suggestive of both an ancient scriptorium suitable for a personnel processing room and a room in Baptista's house, Padua, 1592, from Act II, Scene i, *The Taming of the Shrew*, by W. Shakespeare. Many props are vital to the comedy. Mnemosyne must have minimal tapdancing skills. Actors must feel comfortable with iambic pentameter.

Themes: afterlife, Greek; and Shakespeare

The Twelve-Pound Look

by James M. Barrie

Dramatis Personae

Tentative Cast

Sir Harry, on the verge of knighthood [m], _____
 Lady Sims, his wife [f], _____
 Butler [m], _____
 Kate, a typist [f], _____

Place: A drawing room in London.

Time: Late morning. [Note production date, ____.]

Available from Baker's Plays and Samuel French, Inc.

Plot

Harry Sims has enlisted his wife to practice his being knighted, which is scheduled to occur come Thursday. She timidly strives to accommodate his vanity. Into this satisfying scene comes the butler to announce the arrival of Kate, a typist, who will handle the flood of forthcoming congratulations with tactful notes of appreciation. The women get along well. Sir Harry, though, reacts strongly to the typist and dismisses his wife. Left to themselves, Sir Harry and Kate allude to their past as man and wife and their surprise at this first meeting since she deserted him. He wants her to envy his present wife and two sons as symbols of all she forfeited. Kate's self-confidence increases his discomfort. They agree to trade confidences, however. He will recount finding her farewell letter, and she will disclose the name of the man who enticed her away. He tells of the humiliating moment he and his friends found her letter; he even lets her retrieve as a keepsake her letter. Hesitant, she keeps her bargain: she reveals that there was no other man. She had implied another man only to salve his injury. She recalls the emptiness of their life together. She determined to find a way to support herself and break free. She bought a typewriter, taught herself to use it, and started earning money with it. When she had earned a sum equivalent to the cost of the typewriter, twelve pounds, she had the confidence to go. Having had her say, she urges him to be kind to his present wife, to watch out for any twelve-pound look in her eyes. Just then, his wife brings his sword to give him a chance to show it off. Again the women get along well, to his displeasure. Kate leaves with a possibly-impertinent curtsy. Lady Sims speaks of her almost with envy and asks if typewriters are very expensive.

Comment

The twelve-pound look symbolizes emancipation of women. Barrie's famous short play espouses a feminism ahead of its time. The stage directions reflect his style as a novelist and supply some of the script's chief delights, reflecting a penchant for and skill with insightful, clever details. Plentiful character nuances allow actors to build really three-dimensional portrayals. The stage directions greatly entertain the production company, but, alas, the audience lacks access to them and remains unaware of their existence. For proper effect, the productions style needs period acting, costumes, properties, and set.

Themes: feminism; and family, dysfunctional

Archy and Mehitabel

by Joe Darion and Mel Brooks
Music by George Kleinsinger, Lyrics by Joe Darion

Dramatis Personae

Tentative Cast

Mehitabel, a cat [f], _____
 Archy, a cockroach [m], _____
 Narrator, a newspaper reporter [m], _____
 Big Bill [m], _____
 The Cronies [trio and chorus, m and f], _____

Available from Music Theatre International.

Plot

The Narrator, a newspaper reporter, tells how Archie, a poetic cockroach came to be a reporter. Every morning the Narrator rushes eagerly to his office typewriter where Archy has jumped from key to key through the night, writing about the inhabitants of Shinbone Alley, particularly about the vicissitudes in the life of the joyous cat Mehitabel. Archy sings about her. Mehitabel has a soul too gay and a conscious too frail, he thinks. She and her cronies sing and yowl and dance in the moonlight, until the cops come. She grudgingly allows Archy to give unsought--and ignored--blue-nosed advice: he tries to get her to accept a job as a house cat. She sings about his maddening interference and her fondness for him, nevertheless. Archy sings of his philosophy, about politics, ethics, nature study. He cannot get his mind off of Mehitabel. He is dismayed when she introduces him to her latest romance, Big Bill, "the biggest, ugliest, meanest Tom cat in the whole wide world." Bill routs Archy and romances Mehitabel in song and dance. Having found her true romance, she runs off with Bill. Archy, trying to concentrate on other characters in Shinbone Alley, sings of Broadway, "The Lightning Bug." The Narrator knows this is false cheer. Then suddenly, Archy sings of Mehitabel's return. She has been deserted by Bill but has three kittens to remember him by. She and a trio of the cronies sing of her ambivalence toward motherhood. Mehitabel sees them as hampering her lifestyle, but when a rainstorm comes, Archy get her to rescue the little dears. She thanks him by scolding him. However, Mehitabel does take his advice to accept a job as a house cat. As weeks pass, Archy misses and sings of the old Mehitabel he used to know. He regrets having robbed her of her joyous lifestyle. At that darkest moment, though, he hears her approaching, singing, dancing, celebrating her abandonment of being a house cat. She and the cronies sing and dance together, as of old. Archy has learned that he must accept her for what she is--"just plain wonderful." He proudly calls her his friend.

Comment

The full-length version was produced on Broadway as *Shinbone Alley*, and the music was recorded on the Columbia Masterworks album, featuring Carol Channing, Eddie Bracken, David Wayne, Percival Dove, and The Heathertones. The one-act version runs twenty-plus minutes. Singing and dancing demands are light, but good talent would enhance any production. The mood is upbeat. The script offers an excellent chance to try musical comedy without mounting a full-blown, full-length production. Royalties are higher than for a non-musical, of course.

Themes: friendship and choice of lifestyle

A Nightingale

by Horton Foote

Dramatis Personae

Tentative Cast

Vonnie Hayhurst, 40 [f], _____

Mabel Votaugh, 42 [f], _____

Annie Gayle Long, a young woman [f], _____

Mr. Long, 35 [m], _____

Place : The kitchen of Mabel and Jack Votaugh, Houston, Texas.

Time: Around 7:00 a.m., early April, 1924.

Available from Dramatists Play Service, Inc.

Plot

Vonnie, just back from a trip, has come over to visit Mabel, who is expecting a young woman. Mabel recounts at length the tragic background of the young woman, Annie. As a girl, Annie has seen her banker father shot to death by a farmer on whom he had foreclosed. Annie and her mother went away, but in time Annie married and now lives within streetcar distance. She has taken to visiting Vonnie, a habit of which Vonnie's husband Jack disapproves. Annie arrives. Her behavior is unbalanced, and her speech rambles, even into memories of the shooting. She fails to follow Vonnie's explanations of local events and confuses the names of her own children. Annie asks to be taught how to pray then does not pay attention. The older women discuss local church intrigues despite Annie's interruptions. Mr. Long arrives to retrieve his wandering young wife. She voices fears of being killed like her father. To return to work, the husband must put Annie on one streetcar home while he takes another. They leave. After Mabel and Vonnie gossip for a time, Annie returns, alone, looking for the children she remembers having brought with her this morning. Mabel sends her off to the streetcar again, this time with a prayer on a piece of paper to focus her mind. Annie leaves, but she returns almost immediately to announce she has decided to go to a matinee at the picture show. She then sings for the ladies.

Comment

This play can stand alone or serve as the first of three acts in *The Roads to Home*. (The second act is "The Dearest of Friends," with two males and two females, and the third act is "Spring Dance," with three males and one female; the three acts are, of course, interrelated.) The pace is definitely Southern, in the style of this author's many other noteworthy scripts. Except for capturing era and ambiance, the production problems are simple.

Themes: religion, marriage, and insanity

Purgatory

by William Butler Yeats

Dramatis Personae

Tentative Cast

A Boy [m], _____
 An Old Man [m], _____
 Man in the Window [non-speaking m], _____
 Woman in the Window [non-speaking f], _____

Place: A ruined house and a bare tree in the background.

Time: Night. [Note: premiered 1938]

Available from Samuel French, Inc.

Plot

An Old Man, who is a pedlar, and his son arrive at a ruined house in the country, once the home of the Old Man's mother. He wants his bastard son to study the house and tree. The boy, unconcerned that nobody is present at the house, hears from the Old Man that souls come from Purgatory come to places such as this. The Old Man insists that the lad know what happened here. In this house, the Old Man's newly-married parents had come, unblessed by their families. His father had dissipated the family funds, had ignored his wife and son, and, when the son was sixteen, drunkenly had burned the family home. At that time, the son had stabbed his drunken father and had thrown the body into the flames; then he had fled and become a pedlar on the roads. Now, on this anniversary of his parents' orgiastic wedding night, the returning pedlar hears hoof-beats of his drunken father's arrival home. He knows his own begetting is occurring in the sexual revelry behind the window above. The light in the window fades. The pedlar accuses his son of trying to steal from him, and the Boy threatens patricide. The two struggle over the money, spilling it. The pedlar again and again stabs, killing his son with the knife that had killed his own father a generation earlier. He cleans the knife and picks up the scattered money. But ending the misbegotten family line has not ended the dilemma. The pedlar's drunken father rides again to the recurring debased union. The Old Man pleads to God to release his mother's soul from the Purgatory in which she eternally repeats her sin.

Comment

Here is a grand chance for the production company to stretch its abilities. The strong conflicts in this short play and the soaring poetry let the actors veer from naturalism toward operatic heights. Devices and themes are reminiscent of Sophocles' *Oedipus Rex* and Strindberg's *The Ghost Sonata*. Lighting and music are crucial to the desired poetic effect.

Themes: idealism, materialism, family murder, sin, and guilt

Soul Gone Home

by Langston Hughes

Dramatis Personae

Tentative Cast

The Mother, middle-aged [f], _____

The Son, Ronnie Bailey, 16 [m], _____

First Man in White Coat [m], _____

Second Man in White Coat [m], _____

Place: [A tenement room, third floor, apartment five.

Time: Night.

Available from Harold Ober Associates.

Plot

In the middle of a bare, ugly, dirty tenement room lies the body of a Negro youth, hands folded across his chest, pennies on his eyes--"a soul gone home." His mother kneels beside the cot weeping and loudly simulating grief. He speaks, casts the coins across the room, sits up in bed, and challenges her. He says that she has been a bad mother. He lacked proper food, grew up in the street, and had to sell newspapers as soon as he could walk. She claims that she often lacked money for food, that he was sickly, unable to earn his way. She says his unwanted birth and burdensome childhood have been a big worry; now that he has grown to an age to be of some use to her, he has died, and not properly died, either. She persuades him to die again, this time properly. As two men in the white coats of city health employees come to claim the body, the mother weeps hysterically. After they take her son, the mother dresses for a night of whoring, promising to buy some flowers for her no-good son.

Comment

Langston Hughes, a major American black poet, offers an aching-funny brief satirical allegory. Aspiring directors have a wide range of possible interpretations. Helpful stage directions give many hints of the author's intent.

Themes: family, dysfunctional; and survivability

The Bespoke Overcoat

by Wolf Mankowitz

Dramatis Personae

Tentative Cast

Morry, a tailor [m] _____
 Fender, a warehouse clerk [m] _____
 Ranting, his employer [m] _____
 A Clerk, also a weight-lifter [m] _____

Places: [A] Ranting's warehouse, [B] limbo, [C] Morry's room.
 Time: That in the heart of a drunken tailor. [Note: Copyright 1956.]

Available from Samuel French, Inc.

Plot

Sixteen scenes in three areas tell the story. [Scene 1, Area B] Morry explains how Fender, before he recently died, wanted him to repair a twenty-year-old coat. [2, C] Fender's ghost has come to Morry for a favor. [3, A] Ranting, refusing to help his employee Fender finance a new coat, suggests he go to Morry to mend the old one. [4, C, B] Fender arranges with Morry a bespoke (commissioned) overcoat. [5, C] Morry, taking a sewing break to eat black bread and herring, brags about the coat's quality. [6, B] Ranting forking chopped liver to his mouth considers automation but settles for having a good clerk. [7, A] Fender, dining on a bagel, enjoys rehearsing a story he will share with Morry. Ranting admonishes him for leaving crumbs that might draw mice. [8, C] Fender checks on progress with the coat and pays forty shillings down. Morry promises himself a brandy that night. [9, B] On the subway, Ranting shows off his new American coat and advises knocking off the booze to be able afford such quality. [10, C] Morry arrives home drunkenly to find Fender, who has lost his job. Morry promises to finish the coat anyway although Fender cannot pay for it. [11, B] Fender, near death, wishes he had told Ranting off; instead, his pride has made him play down his dire straits. [12, A] Morry arrives at Ranting's warehouse to deliver the coat. A new clerk performs Fender's accounting. Ranting gives uncertain directions about finding Fender. [13, C] Fender has been given leave from the afterlife Jewish hotel to which he has been assigned. His ghost assuages Morry's guilt about not having finished the coat sooner. Fender tactfully declines the coat, saying that Ranting owes him a sheepskin coat for forty-three-years' service. Morry suggests they go to the warehouse and take the coat. [14, A] The Clerk, having deciphered Fender's accounting system, describes his off-hours preoccupation with bodybuilding to become Mr. Universe. [15, B] Morry cautions Fender about drinking so much. Fender is unable to walk through the wall but fortunately still has the key. [16, A] Inside the warehouse, Fender selects the coat he wants, bids Morry good-bye with "A long life to you Morry. Pray for me." Fender fades. Morry, putting on his hat, renders the Hebrew Prayer for the dead until barrel-organ music takes over.

Comment

Director and actors must research Yiddish consciousness. Morry, the protagonist, twice solves problems for his friend Fender, first, how to live, and second, how to die. The "Author's Note" explains Mankowitz' indebtedness to Alec Clunes, whose original production avoided having Fender be a ghost and, instead, be the center of a "sustained typically over-long Jewish joke--than which there is no sadder and no funnier story." Simultaneous staging keeps production needs simple and the pacing easy.

Themes: Jewishness and survivability

**The Play Called the Foure PP: A Newe and a Very Mery Enterlude
of a Palmer, a Pardoner, a Potycary, and a Pedler**

by John Heywood

Dramatis Personae

Casting

Tentative

A Palmer [m], _____
 A Pardoner [m], _____
 A Potycary [m], _____
 A Pedler [m], _____

Place: A crossroad rest stop, England.
 Time: Midday, in good weather, 1521-25.

Available in *Chief Pre-Shakespearean Dramas*, edited by Joseph Quincy Adams
 (New York: Houghton Mifflin Company, 1924).

Plot

The Palmer introduces himself and tells of his travels to holy places. While he speaks, the Pardoner enters with his packet of pardons and relics. First disparaging the Palmer's travels then denying any disparagement, the Pardoner disputes with the Palmer over who can better save souls. During this, the Potycary enters with his packet of medicines. He claims to have sent more souls to heaven than either of the other two, as, indeed, no one goes there until death. The Pedler with his pack on his back enters and seeks an activity to pass the time of resting. After a short truce in which the Palmer, Pardoner, Potycary, and Pedler sing an unspecified song, they lapse into accusing one another of fraud, of lying. All agree to pass the time with a lying contest, the Pedler being judge. They start by kissing a relic of the Pardoner, which chokes them. They also reject other relics and tokens the Pardoner offers, but they accept his flask. The Potycary offers various of his wares, which they also reject. Then he goes first in the contest. He recounts treating a woman with a potion and an anal bung; the gases built to such a force that the explosion sent the bung against a castle and knocked it down. The woman is now in good health. Next the Pardoner recounts the situation of a woman who died. To save her, he went first to Purgatory and then to Hell; there, he found the woman ruining the food in the kitchen and the devils glad to be rid of her. The woman is now at home, alive and well. The Palmer briefly explains that, despite what the other two have said against women, he has never seen one out of patience. Not only the Pedler but also the Pardoner and Potycary agree that this is the biggest lie possible and award the Palmer the prize. The penalty is that the losers must bow to the winner. The Palmer address an epilogue to the audience, commending it to God and asking approval of the playwright's pastime just presented here.

Comment

This script is rather long and presents transliteration problems. On the other hand, it offers rich satire about pretenders. Each of the four roles is strong and individual. The costuming from the early 1500s should be easy to achieve, and the props are simple. Some research for the song would allow the staging not to fall back on "Greensleeves," although that would serve; a round is appropriate, too. The simplest of scenery would fit.

Themes: contest, Medieval society, and Catholicism

The Rising of the Moon

by Lady Isabella Augusta Gregory

Dramatis Personae

Sergeant, oldest of the policemen [m], _____ Policeman X [m], _____ Policeman B [m], _____ A Ragged Man [m], _____	Tentative Cast
---	----------------

Place: Side of a quay in a seaport town, Ireland.
 Time: A moonlit night.

Available from Samuel French, Inc.

Plot

A Sergeant and two policemen are pasting placards. At this dock, they post a notice of one hundred pounds reward for a wanted man who has escaped from gaol (jail). The Sergeant elects to mind this place where a refuge might meet a boat while the others continue elsewhere with the brushes, paste, placards, and lantern. The wanted criminal is popular with the public, making apprehension more difficult. A ragged Man tries in the dim moonlight to slip past the Sergeant. When challenged, the Man identifies himself as Jimmy Walsh, a poor ballad-singer and ballad-peddler. The Sergeant refuses to let him pass, so the Man lingers on the chance that some passing sailor will buy his wares. The Sergeant at first orders the Man to return to town but relents when the Man claims to know the criminal's appearance and lets the Man join the watch. They talk of the hard times. Now and again, the Man sings--for courage, he says. The two upon discovering they both know a certain tune begin to share philosophical outlooks. They ponder the odd idea that, had life chanced differently, the Sergeant and the criminal might each have had the other's fate. A boat arrives in the darkness, and the Man sings loudly to signal to it. The Sergeant sees the Man is the sought criminal, a person fighting for Irish freedom. Just then, the other policemen return. The Man hides and the Sergeant protects him by lying to the other two. The Sergeant sends the other policemen away. The Man emerges from hiding, promising to do as much for the Sergeant "when the small rise up and the big fall down . . . when we all change places at the Rising of the Moon." The Sergeant wonders about being a great fool from having lost the reward.

Comment

Lady Gregory (1852-1932) looms as a giantess in the late-nineteenth-century Irish literary renaissance. As director of the Abbey Theatre and playwright, she supplied nearly forty plays. Although her fervent patriotism permeates this significant short play, the content rises above propaganda into universal truths. Producers must study political and physical details of the historical environment to capture the full Irish spirit. Here, though, the particular situation posits the general condition of political underdogs, so this play can serve as agit-prop (agitational propaganda) or as an observation of hope.

Themes: Ireland, police, and war

The Daughters of Edward D. Boit

by Don Nigro

Dramatis Personae

Tentative Cast

Mary Louisa (in red) [f], _____
 Julia (on the floor with her doll Ppaul) [f], _____
 Florence (against the urn) [f], _____
 Jane (lookout out from the darkness) [f], _____

Place: Exactly as depicted in the painting by John Singer Sargent.

Time: Sargent painted the girls in 1882.

Available from Samuel French, Inc.

Plot

Mary Louisa and Julia converse about each other and their sisters, Florence and Jane. They talk about an ocean voyage, when Julia had gotten sick all over the waiter. Mary Louisa philosophizes that the four girls are concepts trapped in the art of John Singer Sargent, their real selves already dead. Florence, more unto herself, recognizes no other existence than the painting. Julia, driven always by a need to go to the bathroom, considers her sisters weird. Mary Louisa brings Jany into the discussion by trying to draw a secret from her. Jane discloses a liaison with the ship's Italian steward. Mary Louisa discounts the truth of the episode. Florence wants details of it, and Julia accuses her of being interested in the steward. Mary Louisa ventures that the century of being frozen in the painting has given Julia time to fantasize. The sisters discuss what sex is like, alluding to what did or did not happen to the Florence and Jane regarding the steward. Jane claims a stronger bond with the lover because she teased him whereas Florence gave in. Mary Louisa extolls to Florence the supreme advantage of their all being art, not people: "You are loved in another, more wonderful way than any flesh and blood experience could grant you It only takes the possibility of a mere audience of one to justify our existence." Florence claims a sexual adventure with Henry James, but she declines to tell the details, "not in a million, million years." Julia responds, "That's okay. We can wait," as the scene fades.

Comment

The daughters, posed to match the painting by Sargent, can move hands, exchange looks, relate to one another with body language. The differences in age allow subtle differences in angles of perception. Using less-is-more physical techniques, actresses can focus on vocal characterizations. The sophistication of concepts does not cancel any of the ample comedic moments. Requisite study of Singer's painting offers interdisciplinary opportunities, giving school productions a chance to involve both the art and drama departments

Themes: time; and reality versus art

Overtones

by Alice Gerstenberg

Dramatis Personae

Tentative Casting

Harriett [f], _____

Hetty [f], _____

Margaret [f], _____

Maggie [f], _____

Place: Harriet's fashionable living room.

Time: Mid-afternoon. Note: Published in 192_.)

Available from Baker's Plays and Samuel French, Inc.

Plot

Harriett, in a light, "jealous" green gown, and Hetty, her other self in a similar but darker gown, argue over who better controls Harriet's wealthy husband, Charles. Hetty hates Charles Goodrich, but Harriet covers up that hatred. They await the arrival of a guest, the wife of John Caldwell, an artist Hetty once loved and Harriett had rejected as too poor. Hetty wants to make the guest jealous. Harriett and Hetty quarrel so severely that Harriett regains her supremacy only with difficulty. She welcomes Margaret, in a lavender chiffon gown, and fails to see Maggie, the other self in a similar but purple gown; Hetty and Maggie do see each other. As the surface selves politely discourse, the inner selves snipe at each other, speaking the hidden truth of the relationship. The tea ritual allows each Harriett and Margaret to compliment one another. Margaret seeks a commission for her husband to paint Harriett (they need the money. Harriet says she will ask her husband about the commission (she needs to see the artist again). A cymbal crashes, lights go out. When the lights come up, only Harriett and Margaret are visible, exchanging fond good-byes.

Comment

This warhorse script serves all-female-cast needs well. Theatre companies composed entirely or primarily of females are always looking for such scripts. Obviously, the costumes are paramount in staging this show, as the author so carefully describes them and their symbolism. A judicious use of sound, aside from the cymbal crash, could fit well here. The four characterizations are clearly written. The plot is simple. An interesting directing approach would be to rehearse only Harriet and Margaret's lines as a scene. Their civility established, the addition of Hetty and Maggie as clashing alter egos then would make clear the dramatic counterpoint intended by the playwright.

Themes: envy and Freudian psychology

To Burn a Witch

by James L. Bray

Dramatis Personae

Tentative Cast

Ruth Hanna Smith, a pretty, zestful young girl [f], _____
 Mary Abigail Gentry, an attractive, serene young girl [f], _____
 Dame Stanley, older woman [f], _____
 Widow Jones, older woman [f], _____

Place: A cell-like room, Salem, Massachusetts.

Time: May 14, 1683.

Available from The Dramatic Publishing Company.

Plot

Mary has been confined for nine days, Ruth one week, to make them confess to witchcraft. As Ruth nears the breaking point, Mary remains steadfast to her claim of innocence and her faith in God's protection. Mary tries to comfort her longtime friend. Ruth lacks such faith and rejects counsel that life is but a preparation for afterlife. At this moment, Dame Stanley, accompanied by Widow Jones, comes to read a proclamation from the community. It charges the two with Satanic events. A fire is being readied for them unless they confess and repent. Ruth accedes to the demand; Mary cannot confess. Dame Stanley challenges Ruth to prove repentance by persuading Mary to confess. The older women leave to give Ruth time. Her pleadings to Mary fail, so Ruth resorts threats. She will pretend a seizure and convince the women that Mary alone is a witch. Mary resists, placing no blame. Ruth calls the women and tells them Satanic events have occurred that prove Mary to be a witch. When they hesitate to believe her, Ruth feigns a seizure and convinces them, saving herself and condemning Mary to the fire. Mary, not even allowed time to pray, will yet pray as they walk forth. Dame Stanley says, "You see, witch, today you lose everything." Mary answers, "No, Dame Stanley, today I gain everything."

Comment

A sensitive psychological portrayal of the falsely-accused, this play sounds cries from early American history that have echoed in modern times, specifically in the early 1950s. Many high schools study "The Crucible," by Arthur Miller; this popular short script presents in brief some of the conflict in Miller's famous full-length play. Staging is simple, with emphasis on costumes and lighting.

Themes: witchcraft and martyrdom

CHAPTER V
CONCLUSION

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CONCLUSION

A look at the past started this investigation. A look at circumstances in the early 1990s and a glance to the future are in order.

The one-act playscript persists, despite the ignorance of many and the biases of others. Those who do not know the scope and quality of its vast literature can hardly be blamed for overlooking its present usefulness and its potential.

The process of compiling this guide has stimulated insights now worth mention. So, first follow disjointed thoughts marked by bullets, then follow a few coherent considerations.

Discoveries

- One wonders about the relative percentages of play readers, playgoers, or play producers. Present research has encountered no such statistics. Logically, each constituency has its own priorities, still they collectively have common ground: finding the right script at the right time for the right need. If only more of them knew of one-act guides!

- Appendix D of this guide has the distinction of being the most complete listing of one-act scripts encountered in this research.

- Typographical errors in the best catalogues are few. Considering the vast compilation of data in these catalogues, the rarity of errors argues that the proofreaders deserve considerable credit. The present writer has taken extreme precautions to present correct data, too.¹

- One may have difficulty finding the current agent for a play, especially for those not offered by the best-known play-publishing houses. A decided inconvenience is that not all books containing published scripts carry sources of performance rights.

- One may also have trouble obtaining a script. The sad truth that scripts often go out-of-print quickly can pose access problems. Even scripts labeled with a publishing house may have gone out-of-print there; nonetheless, inquiries directed to that publishing house may lead the inquirer to the current copyright holder or to a clarification that the script is in public domain.²

- Sometimes, multiple publishers simultaneously offer a script. Most noteworthy is Baker's Plays' use of Samuel French, Inc., as its Western and Canadian representative.

¹That is no small feat, faced with the multitude of details, and the writer asks forbearance for any oversight.

²Producers delight in finding public-domain scripts that can be staged legally without any royalties due.

Smaller houses sometimes follow the same practice. Of course, if the script is in public domain, any publisher may offer it.

- The most useful play publishers are Baker's Plays (BP), Dramatists Publishing Company (DPC), Dramatists Play Service (DPS), and Samuel French, Inc. (SF). They have the largest catalogues and offer convenient terms. In effect, they control the market.

- Available play indexes are of highly-variable worth for locating and evaluating short, small-cast shows. The seeker would do well to consult several guides to accumulate sufficient information on which to base a choice.

- Authors or their agents contract rights to publishers and vendors. These rights can move from one or more companies to one or more other companies whenever a given contract expires or whenever the companies mutually consent. At any time, checking a current catalog or telephoning the source office might be necessary to obtain a copy of the script. Pertinent here is that this guide might be relaying the actual publisher/vendor from data on the hard copy in hand, without clarifying any change of controlling agency.

- Vendors rarely send playscripts on approval or allow exchanges. To the client in a rush, they do offer overnight delivery--at premium rates.

- Agencies holding production rights jealously guard their control of scripts. Moreover, they can withdraw any title at any time, especially from amateurs. Any producer scheduling in a geographic area can enjoin through the agency other presentations of that title in that area during or close to the run. Standard practice is that professional rights immediately void amateur rights. Significantly, that voiding could close an amateur company's successful run of a show.

- Not enough dramaturgs, drama teachers, directors, students, or librarians know the quantity, quality, and variety of one-act plays. One problem is their attitudes toward the form. Another problem is their access to scripts, which guides like this can help to alleviate. By the thousands, scripts exist, awaiting study and/or production.

Possibilities

The future is bright, assuredly. Electronic access will solve most of the problems Hitchcock found about print access.³ Accuracy of existing guides probably is at the norm for other reference books. Limitations of the guides, though, include scope, depth of item coverage, identification of genre, currency, language provincialism,⁴

³See Preface, page vii.

⁴Other languages than English have difficulty reaching

as well as information about sources for scripts and production rights (especially international sources).

The motion picture and television industries have belatedly established foundations to preserve significant parts of their history, such as scripts. Scattered theatre librarians have established valuable collections, but their attention to the one-act form is incidental. A foundation dedicated to that form would be a pioneering venture.

This investigation focuses on scripts in print. One must look, also, to other media than print. The advent of inexpensive high-quality videotaping has created an overlooked library of one-act productions. Probably, few people have given much thought to secondary school and college or university drama departments all across America routinely recording their shows. What local use is made of these tapes thereafter is problematical, and wide distribution is rare. Somehow, this resource should be cataloged in a guide. Then, for whatever purposes, everyone interested could consider these one-act productions, scattered though they probably will remain, tantamount to a special library. Furthermore, technology for on-line access to recorded images already exists. A guide to taped productions of one-acts could spur interest in placing on a network these resources.

the English-speaking world.

Paralleling the publishing industry's trend toward giantism, that is, larger companies getting larger and smaller companies struggling to hold on, the field of one-act publishing has its few large houses dominating, even getting better, and sundry outland small presses somehow managing. Desktop publishing has the potential to reshape this niche of the publishing industry if distribution and publicity problems can be surmounted.

One-act guides can educate the public that wants relatively-short plays about how to access them. As the *Readers Guide to Periodical Literature* and similar publications have led their users to access information in periodicals, so can guides in the one-act play field lead their users to discover the vast international existence of scripts and lead them to access the scripts they want.

Also, as companies offer the guides to periodical literature on-line and on CD-ROM and find the new formats serviceable and lucrative, so can companies offer guides to one-act plays add electronic access formats.

Meanwhile, one hopes the user can profit from of this guide's eighty descriptions of scripts and from the five indices to find the right script at the right time for the right need.

REFERENCE LIST OF NON-DRAMATIC SOURCES

REFERENCE LIST OF NON-DRAMATIC SOURCES

This bibliography has *primary citations*, which are non-playscript annotated sources; and *secondary citations*, which are non-playscript unannotated sources not central to this paper but recommended for related research.

Primary Sources

Aristotle, *On the Art of Poetry*. Oxford, England: Oxford University Press, 1931.

A revised text with Critical Introduction, Translation, and Commentary by Ingram Bywater, Oxford, 1909. An analytical Commentary and Notes on the Preceding, by A. S. Owen, Oxford, 1931.

Art Craft Publishing Company, ed. *1992-93 Catalog of Select Plays and Musicals*. Cedar Rapids, Iowa: Art Craft Publishing Company, 1992.

A catalog of nearly 150 scripts by journeymen authors; four of the scripts use casts of four or fewer actors. "The Half Hour," a drama by Don Helland, 1m2f (also available from HPC); "Just Us Girls," a comedy by Gordon Mauermann, 4f (also available from HPC); "Sidetracked," a drama by Carl Albert, 2m2f (also available from HPC). "Cradle Camp," a drama by Craig Sodaro, 1m3f, dropped this year from the catalog. This company duplicates some full pages from the Heuer catalog, and it shares with Heuer the telephone number (319) 364-6311.

Baker's Plays, 1992/93. Boston: Walter H. Baker, 1992.

Established approximately 149 years as of 1993, BP shares some of its annual catalog with Samuel French, Inc. BP enjoys recognition as a preeminent source for

scripts. The catalog features a theatre resource directory, including not only sources for production supplies but also practical theatre books, many of which would help production companies staging small-cast plays.

Cited in Hunter's drama bibliography, listed below.

Catalog. Woodstock, Illinois: The Dramatic Publishing Company, 1992.

The complete catalog through 1992. Founded in 1885, DPC has an excellent stable of authors.

Complete Catalog of Plays 1992:1993. New York: Dramatists Play Service, Inc., 1992.

Script offerings through 1993. Founded in 1936 by prominent playwrights and theatre agents, DPS has become a major play licensing agency. The catalogue includes most of the major American plays of the past five decades. In 1983, the house expanded beyond only handling nonprofessional leasing rights to include professional leasing rights. It offers twenty-nine scripts that won the Pulitzer Prize. Its Obie Award for commitment to the publication of new work signals a laudable bias.

DIALOG Database Catalog. Palo Alto, California: Dialog Information Services, Inc., 1991.

The DIALOG Information Retrieval Service from Dialog Information Services, Inc., has been active since 1972. Its over 380 databases, broad in scope, includes resources relevant to theatre research. Even without any focus on theatre and drama, DIALOG offers references beyond those normally-accessible in print. Many other online services are available. Significantly, online searches can find items much more quickly than manual searches. Electronic information retrieval is the wave of the future and use of it is often worth the effort.

Heuer Publishing Company. *Plays and Musicals.* Cedar Rapids, Iowa: Heuer Publishing Company, 1992.

See Art Craft above.

Hitchcock, L. A. "The Play's the Thing . . . If You Can Find it! An Assessment of Play Indexes." *RQ* (Winter 1989):248.

This intensive analysis of various play indexes supports the need for the present guide. None of the cited indexes offers the scope and focus here. The thrust of his statement is that ready reference is an uncertain venture; existing guides have such gaps they require caution by the researcher.

Logasa, Hannah, and Wilfred Ver Nooy, compilers. *An Index to One-Act Plays*. Boston: F. W. Faxon, 1924.

Bibliography of one-act plays written in English or translated into English, published since 1900. The information regarding any entry is sparse. In Clark Library, San Jose State University, reference center, call #Z5781.L83. The 2nd (1932-1940), 4th (1948-1957), and 5th (1956-1964) Supplements are also in Clark Library.

Cited in Hunter's drama bibliography, listed below.

Losey, Jessie Louise. *A Selected, Annotated List of One-Act Plays for Festival Use*. Emporia, Graduate Division, Kansas State Teachers College, 1955.

Originated as a master's thesis at K.S.T.C., Emporia, 1955. In Clark Library, San Jose State University, reference center, call #Z5781.L85. Item information is sparse.

National Council of Teachers of English. Committee on Playlist. *Guide to Play Selection*, 2nd ed., New York: Appleton-Century-Crofts, 1958.

The information regarding any entry is sparse. First edition by Milton Myers Smith, 1934. In Clark Library, San Jose State University, reference center, call #Z578.N265 1958.

1991 *Catalog of Plays*. Schulenburg, Texas: I. E. Clark, Inc. , 1991.

An offering of around fifty-six short plays, including a few by well-known authors. In addition for children's theatre, there are twenty-seven other one-act plays. Founded in 1956, I. E. Clark, Inc., is a family operation that describes itself as happy where it is.

Pioneer Drama Service, Inc., ed. *Plays & Musicals: Spring 1993*. Denver, Colorado: Pioneer Drama Service, Inc., 1993.

The spring 1993 catalog of nearly 150 scripts includes only twenty-four one-act plays; four call for four or fewer actors. Information in entries is not really helpful, as overselling is characteristic.

Plays and Musicals. Cedar Rapids, Iowa: Heuer Publishing Company, 1992.

The 1992-93 catalog is an offering of around forty one-act plays, five of which call for four or fewer actors: "Golden Slippers," a drama by Jean Mizer, 1m3f; "The Half Hour," a drama by Don Helland, 1m2f (also available from ACP); "Just Us Girls," a comedy by Gordon Mauermann, 4f; and "Sidetracked," a drama by Carl Albert, 2m2f (also available from ACP). The information regarding any entry is sparse. This company shares a telephone number, (319) 364-6311, with Art Craft Publishing Company.

Samuel French, Inc., ed. *The 1993 Supplement to the Basic Catalog of Plays*. Hollywood, California: Samuel French, Inc., 1993.

This supplement catalog lists recently-acquired as well as other selected titles. The reader seeking more must refer to the basic catalog published July, 1991, or to the latest annual or supplement. See next item.

Samuel French's Basic Catalogue of Plays. Hollywood, California: Samuel French, Inc., 1991.

This complete catalog lists all titles published and controlled by Samuel French, Inc., up to and including July, 1991. This is the major source for acting versions of scripts. Founded in 1830, the oldest and largest of drama specialty houses has seven

central offices--New York, Hollywood, Toronto, London, Manchester, Nairobi and Sydney. Of note to playwrights is that this company considers any play submitted for publication. See *Supplement* in item above.

Cited in Hunter's drama bibliography, listed below.

Scott, Adolphe C., translator. *Traditional Chinese Plays*, Volume 2. Madison, Wisconsin: The University of Wisconsin Press, 1969. ISBN 0-299-05370-9/0-299-05374-1.

Source for Ssu Fan's "Longing for Worldly Pleasures," a traditional K'unshan one-act play," which derives from the Ming Dynasty, 1368-1644, following the expulsion of the Mongols. For three centuries, theatre flourished; some six hundred plays survive. Productions call for highly-stylized acting, costumes, and scenery, for which there are guidebooks. A male traditionally played the female role; today, male or female can play the role.

In *Books in Print 1990-91*.

Yaakov, Juliette, and John Greenfieldt, ed. *Play Index, 1983-1987; An Index to 3,964 Plays*. New York: H. W. Wilson, 1988.

Extremely useful series. Prior volumes cover 1949-1952, 1953-1960, 1961-1967, 1968-1972, 1973-1977, 1978-1982. The section on other sources for playscripts in the present guide expands upon the Play Index' directory of publishers and distributors. Cites anthologies and individual plays in written in or translated into English. Its directory of publishers and distributors was a source for supplementary addresses in Appendix D.

Young, Glenn, ed. *Applause Theatre Book Review and Catalog*. New York: Applause Theatre Book Publishers, 1989.

Founded in 1980 as a drama book purveyor, ATB now publishes theatrical literature, too. The attitude is "theatre biz, albeit theatre with a spine." Titles are distributed by Grove Press. Notably, it publishes Beckett, Mamet, Pinter, Rabe, and Stoppard.

Other Sources for Ensuing Research

Time precluded the present writer's consulting all of the following sources, but they appear so potentially useful that they are added here. Ensuing researchers should consider these leads to find additional small-cast one-act plays.

American Library Association, ed. *Subject Index to Children's Plays*. Chicago: American Library Association, 1940.

If the theme index (see Appendix C) prove inadequate to one's needs, this is a logical second, though limited, source for plays on given themes. Worth remembering is that it is a half-century older than the theme index herein.

Cited in Hunter's drama bibliography, listed below.

Benson, E. "The Brock Bibliography of Published Canadian Plays in English, 1766-1978; Wagner, A. *Modern Drama* 24: 116-19, No. 1, 1981, and *WLWE-World Literature Written in English*' 21: 127-29, No. 1, 1982.

Unavailable to present research, the bibliography reviewed *Modern Drama* 24: 116-19, No. 1, 1981, and *WLWE-World Literature Written in English* 21: 127-29, No. 1, 1982. Opens an unfamiliar door for theatre groups in the United States. From over two hundred years of dramatic achievement in Canada come numerous short, small-cast plays. Production companies should pursue this lead.

Dialog online citation 00236955 in File 439, Genuine Article #NQ445: Arts & Humanities Search. Corporate Source: University of Guelph, Guelph N1G 2W1, Ontario, Canada.

Berquist, G. William. *Three Centuries of English and American Plays: A Check List*. New York: Hafner, 1963.

Because of the scope, the information regarding any entry is sparse. It is chiefly useful here to verify the canon of a playwright.

Cited in Hunter's drama bibliography, listed below.

The Best Plays, 1894 to date. New York: Dodd, Mead, 1920 to date.

The series, of course, has changed editors and titles over the past century. The merit of each annual in this series varies according to the wisdom of its editor. Volumes are not anthologies, as the current title might suggest, nor are they compilations of synopses. The series features play abridgements, allowing the reader to catch much of the essence of a play. Supplementary sections of each volume document then-current theatre. Emphasis is on popular, commercial theatre; hence, coverage of one-act plays is peripheral, not central. Nevertheless, close study of one-act bills can prove useful to theatres seeking scripts for small casts. Not all of the cited titles reach publication, but knowledge of where they were produced can help one to search for scripts and staging rights. Cited in Hunter's drama bibliography, listed below.

Carpenter, C. A. *10 Modern Irish Playwrights--A Comprehensive Annotated Bibliography*; King, K. *Modern Drama* 24: 116-19, No. 1, 1981.

Unavailable to present research, the book reviewed in this issue of *Modern Drama* shows great promise of containing most helpful annotations. There is a strong legacy of meritorious small-cast plays in Irish theatre, many of which audiences in the United States have found accessible.

Dialog online citation 00113287 in File 439, Genuine Article #LK208: Arts & Humanities Search. Corporate Source: State University of New York, Binghamton, New York, 13901.

. *20 Modern British Playwrights--A Bibliography, 1956 to 1976*; King, K. *Modern Drama* 24: 116-19, No. 1, 1981.

Unavailable to present research, this bibliography reviewed in *Modern Drama* shows great promise of containing most helpful annotations and probable inclusion of one-act British plays.

Dialog online citation 00113286 in File 439: Arts & Humanities Search 1980-199111W1. Corporate Source: State University of New York, Binghamton, New York, 13901. Corrigan, Beatrice.

Catalogue of Italian Plays, 1500-1700, in the Library of the University of Toronto. Toronto: University of Toronto Press, 1961.

The two dominant Italian styles of the sixteenth and seventeenth centuries, *commedia erudita* and *commedia dell'arte*, emphasized plot over complexity of character and of motive and emotion. *Commedia dell'arte* companies often had few actors and staged shows of four-or-fewer roles. The number plays is great. A major modern production difficulty is finding acting scripts, which makes this catalogue worth investigating. Giovanni Rucellai (1475-1525), Pietro Aretino (1492-1556) Giambattista Giraldi (1504-73), and Giacinto Andrea Cicognini (1606-60) are playwrights to note in that outpouring of Italian drama. Much of the product from that time does not achieve literary status, but revivals have historic value and can often find an appreciative modern audience, particularly for farce.

Cited in Hunter's drama bibliography, listed below.

Davies, R. *The Brock Bibliography of Published Canadian Plays in English, 1766-1978*; Wagner, A. *Canadian Theatre Review* 31: 144-45, Summer, 1981.

Unavailable to present research, the bibliography reviewed in this issue of *Canadian Theatre Review* opens an unfamiliar door for theatre groups in the United States. From over two hundred years of dramatic achievement in Canada come numerous short, small-cast plays. Production companies should pursue this lead.

Dialog online citation 00324170 in File 439: Arts & Humanities Search. Genuine Article#: QF885. Corporate Source: Queens University, Kingston K7L 3N6, Ontario, Canada.

Erdmenger, M.; Priessnitz, H.; and Rowlands, D. *Additions to Bibliography of English Radio Plays.* *Anglia-Zeitschrift fur Englische Philologie* 101: 117-40, Nos. 1-2, 1983.

This Italian-language book review and bibliography focuses on English scripts for radio. As imaginative stage direction can easily and economically transfer radio plays to the theatre, this listing of one hundred and ninety-two such scripts is a potential gold mine for a production company. Four-or-fewer actors certainly can handle multiple roles in production.

Dialog online citation 00338050 in File 439: Arts & Humanities Search. Genuine Article#: QL585.

Firkins, Ina Ten Eyck, compiler. *Index to Plays 1800-1926*. New York: H. W. Wilson, 1935.

Unavailable to present research, this index spanning one hundred and twenty-six years of plays might include one-acts. One should note the 1935 publication date as a major limitation for suiting the needs of most production companies for more-current scripts.

Cited in Hunter's drama bibliography, listed below.

Foster, D. W. *A Bibliography of Contemporary Hispano-American Plays--Spanish*; Neglia, E., Ordas, L. *Chasqui-Revista de Literatura Latinoamericana* 10: 92, No. 1, 1980.

This English-language review in the Spanish-language journal *Chasqui-Revista de Literatura Latinoamericana* describes a bibliography directly touching the distinct need for contemporary Hispano-American one-act scripts. With the growing Hispanic/Latino demographics in the United States, such sources as this are increasingly useful.

Dialog online citation 00220966 in File 439: Arts & Humanities Search. Genuine Article#: NE744.

Gosher, Sydney Paul. *A Historical and Critical Survey of the South African One-Act Play Written in English*. Pretoria: University of South Africa, 1988.

Unavailable to present research and not available from University Microfilms International. This dissertation's abstract follows as a lead for dramas treating ethnic issues in a strife-torn society, with resonances for American audiences. A paucity of such plays might be supplemented by citations in Gosher's

work. There is no clue about cast size/gender, but chances are favorable that some short plays for four or fewer characters can be found through this lead.

The aim of this thesis is to trace the history of the South African one-act play in English and detail its progress to the present day. In order to do this, it was first necessary in Chapter One to chart the somewhat nebulous history of the one-acter in Western Europe, from its earliest beginnings in classical Greece to its use as an after-piece and finally as a curtain-raiser. Chapter One also deals with the history of the one-act play in the twentieth century, and concludes with a discussion of its characteristics and criteria.

Chapter Two surveys the early history of the South African one-acter (up to 1930). The contribution of Boniface, who wrote the first recorded South African one-act play in English, is assessed and plays by Black and Goudvis are deemed to have considerable literary merit.

The first part of Chapter Three (1931-1949) deals with the contribution, among others, of H. I. E. Dhlomo, Baneshik, Masson, and Sowden, while the second part presents an account of the establishment of FATSSA and the substantial influence it exerted on the growth of the one-act play.

Chapters Four and Five, which contain the main body of the thesis, attempt to locate plays within socio-historic contexts and focus upon fundamental political changes affecting the framework of South African society.

The effect of censorship is scrutinized in Chapter Four, and important dramatists of the 1950s and 1960s--Laite, Fugard, Krige and Rive--are examined.

In the fifth chapter, five issues are investigated: one-act plays are assessed not only as literary texts but also as they appear in performance; the problem of the evaluation of the protest play receives attention; the operation of dominant political and social themes is demonstrated; the contribution of the amateur stage to the development of the one-act play is considered; and, finally, the conclusion is drawn that the state of the one-act play is sound and its strength shown by the social and cultural heterogeneity of theme displayed.

Appendices giving details of playwrights and play collections, a bibliography, and an index are included at the end of the thesis."

Promoter: E. Pereira. Source: *Dissertation Abstracts International*, Vol. 50/09-A, p. 2707. Item (0596).

Hart, C. *The Brock Bibliography of Published Canadian Plays in English, 1766-1978*; Wagner, A. *Theatre Research International* 6: 228, No. 3, 1981.

Unavailable to present research, the bibliography reviewed in this issue of *Theatre Research International* opens an unfamiliar door for theatre groups in the United States. From over two hundred years of dramatic achievement in Canada come numerous short, small-cast plays. Production companies should pursue this lead. English-language book review.

Dialog online citation 00171164 in File 439: Arts & Humanities Search. Genuine Article#: MK979.

Hecht, L. *Polish Plays in Translation--An Annotated Bibliography*; Gerould, D., Taborski, B., Hart, S., Kobialka, M. *Slavic and East European Journal* 29: 99-100, No. 1, 1985.

English-language book review. Dialog online citation 00595204 in File 439: Arts & Humanities Search. Genuine Article#: ALF95.

_____. *Soviet Plays in Translation--An Annotated Bibliography*; Law, A. H., Goslett, P. *Slavic and East European Journal* 29: 99-100, No. 1, 1985.

English-language book review. Dialog online citation 00595203 in File 439: Arts & Humanities Search. Genuine Article#: ALF95. Corporate Source: George Mason University, Fairfax, Virginia 22030.

Hill, Frank Pierce, compiler. *American Plays Printed, 1714-1830; A Bibliographical Record*. Stanford: Stanford University, 1934.

This listing of American plays of early eras, pre-Revolutionary and post-Revolutionary half-centuries, might be a valuable lode for mining by production companies. Plays from the era deserve more attention than they have gotten. American theatre by 1714 had active

theatre as far-flung as Charles-Town, South Carolina, Williamsburg, Virginia, and New York. By 1750, more towns had become cities and enjoyed theatre. In the sixty years after the Revolution, splendid theatre buildings arose tohouse burgeoning attendance, and playwriting kept pace in varied genres. One-act scripts for small casts are there for the finding.

Cited in Hunter's drama bibliography, listed next.

Hunter, Frederick J., compiler. *Drama Bibliography: A Short-Title Guide to Extended Reading in Dramatic Art for the English-Speaking Audience and Students of Theatre*. Boston: G. K. Hall & Company, 1971.

Although two decades older than the present bibliography, Hunter's guide has many promising leads. It is the source for several items listed here to aid ensuing research. The lack of annotations limits its helpfulness.

Katrak, K. H. *Soyinka, Wole--Bibliography, Biography, Playography*; Page, M. *Research in African Literatures* 12: 553-63, No. 4, 1981. Book review in English.

Dialog online citation 00186385 in File 439: Arts & Humanities Search. Genuine Article#: MT885. Corporate Source: Columbia University, Barnard College, New York, New York 10027.

Litto, Frederic M. *American Dissertations on the Drama and the Theatre: A Bibliography*. Kent, Ohio: Kent State University Press, 1969.

This dissertation illustrates the major gap in scholarship addressing the one-act play form. *American One-Act Plays* or a synonym is missing as a search term in the key-word-in-context index. The search term *monologue-drama* shows only a single work, one by Cornelia Otis Skinner.

Macmillan, Dougald, compiler. *Catalogue of the Larpent Plays in the Huntington Library*. San Marino, California: The Huntington Library, 1919.

Recommended for the adventurous. As the Huntington Library is a treasure trove of obscure scripts, there

is an outside possibility this catalogue reveals short scripts for small casts.

Cited in Hunter's drama bibliography, listed above.

Marino, J. A. G. *An Annotated Bibliography of Play and Literature. Canadian Review of Comparative Literature/Revue Canadienne de Litterature Comparee.* 12: 306-58, No. 2, 1985.

English-language book review. Dialog online citation 00693232 in File 439: Arts & Humanities Search.

Nicoll, Allardyce. *History of English Drama.* 6 Vols. London: Cambridge University Press, 1962.

Nicoll, as the preeminent theatre scholar of his generation, alludes to many significant short plays, giving their dramaturgical and historical context.

Cited in Hunter's drama bibliography, which is listed above.

Ottemiller, John Henry. *Index to Plays in Collections; An Author and Title Index to Plays Appearing in Collections Published Between 1900-1962.* 4th ed. New York: Scarecrow Press, 1964.

The first six decades of the twentieth century provided a vast number of short plays. Having appeared in collections, these plays more often than not were not separately published or issued by play houses in their catalogs. Therefore, research in such collections should serendipitously disclose useable scripts for small casts.

Cited in Hunter's drama bibliography, listed above.

Peacock, G. *The Brock Bibliography of Published Canadian Plays in English 1766 to 1978;* Wagner, A. *Theatre History in Canada/Histoire du Theatre au Canada.* 5: 96-97, No. 1, 1984.

Unavailable to present research, the bibliography reviewed in this issue of *Theatre History in Canada/Histoire du Theatre au Canada* opens an unfamiliar door for theatre groups in the United States. From over two hundred years of dramatic achievement in Canada come numerous short, small-cast plays. Production companies should pursue this lead.

Dialog online citation 00489275 in File 439: Arts & Humanities Search. Corporate Source: University of Alberta, Edmonton T6G 2E1, Alberta, Canada.

Pence, James H. *The Magazine and the Drama; An Index*. New York: The Dunlap Society, 1896.

This index could offer obscure scripts, because short plays frequently reach print in magazines rather than through publication houses. Consequently, these scripts regularly are missed by bibliographers.

Cited in Hunter's drama bibliography, which is listed above.

Pfanner, H. F. *Expressionism in Switzerland; Volume 1, Narrative Prose, Mixed Genres, Poetry; Volume 2, Plays, Essays--Editorial Report, Bio-Bibliography; Epilogue--German*; Stern, M. *Literature Music Fine Arts*, 17: 48-49, No. 1, 1984.

This English-language book review in *Literature Music Fine Arts* cites Swiss expressionistic plays. Playwrights of short plays frequently employed that genre, so the possibility of finding such scripts is good.

Dialog online citation 00461647 in File 439: Arts & Humanities Search. Genuine Article#: SS450.

The Player's Library. *The Catalogue of the Library of the British Drama League with Supplements*. London: Faber & Faber, 1950-1953.

The British Drama League speaks for playwrights in the United Kingdom and controls rights to many of their long and short plays.

Cited in Hunter's drama bibliography, listed above.

Polish Plays in Translation--An Annotated Bibliography; Gerould, D. ; Taborski, B. ; Hart, S. ; Kobialka, M. *Theatre en Pologne/Theatre in Poland* 26: 24, No. 5, 1984.

Unavailable to present research, the English-language book review in *Theatre en Pologne/Theatre in Poland* describes a bibliography that offers intriguing potential in the search for short, small-cast scripts.

Jerzy Grotowsky and other Polish directors have forged exciting theatre before and since liberation in 1990. They have been on the cutting edge of theatre. Much of their work has been in one-act format.

Dialog online citation 00508150 in File 439:
Arts & Humanities Search. Genuine Article#: TM270.

Roden, Robert F. *Later American Plays, 1831-1900; Being a Compilation of the Titles of Plays by American Authors Published and Performed in America Since 1831*. New York: The Dunlap Society, 1900.

Seventy years of nineteenth-century American plays must contain a substantial number of short plays, some at least with small casts. This is a good bet for ensuing research.

Cited in Hunter's drama bibliography, listed above.

Vincent, T. *Fugard, Athol--Bibliography, Biography, Playography*; Vanderbroucke, R. *Research in African Literatures* 15: 458-61, No. 3, 1984.

Unavailable to the present writer, the playography in this English-language book review of Fugard's work has possibilities for further research regarding short scripts. His recurring theme of apartheid continues to resonate with audiences. His curious play "The Drummer" is analyzed in Chapter I, p. 8, of this guide.

Dialog online citation 00491039 in File 439:
Arts & Humanities Search. Genuine Article#: TD177.
Corporate Source: University of Lagos, Department of English, Lagos, Nigeria.

Wertheim, A. *10 Modern American Playwrights, an Annotated Bibliography*; King, K. *Literary Research Newsletter* 8: 21-22, No. 1, 1983.

This English-language book review in *Literary Research Newsletter* covers modern American playwrights who characteristically have experimented with the short format. Often, their later famous works not only stand well alone but also echo probings in their one-acts and contribute to understanding their full-length works. William Inge (see p. 36 above), Tennessee Williams (see p. 45 above), and Arthur Miller (whose "Clara" was almost included for analysis) all have

voiced high regard for short plays. Hence, this source has good potential for ensuing research, particularly with the help of the annotations.

Dialog online citation 00398961 in File 439:
Arts & Humanities Search. Genuine Article#: RP304.
Corporate Source: Indiana University, Bloomington,
Indiana 47401.

Wynkoop, Francis Keese. *Drury's Guide to Best Plays*, 2nd ed., edited by James M. Salem. Netuchen, N. J.: Scarecrow Press, 1969.

Unavailable to this writer, the title appears a potentially-valuable source, perhaps with references to one-act plays. It should aid ensuing research.

Cited in Hunter's drama bibliography, listed above.

APPENDIX A:

TITLE INDEX OF EIGHTY PLAYS CITED IN CHAPTERS I-IV,
ARRANGED ALPHABETICALLY, WITH AUTHOR, CAST
SIZE/GENDER, AND KEYED SOURCE(S)

This concise presentation lists the eighty plays analyzed in Chapters I-IV. The Contents¹ classifies them by cast size/gender, and Appendix D² incorporates them into an index of hundreds of other plays. Only here do they appear concisely and alphabetically by title as a convenience for the reader.

Index by Title

"After the Fact," by Jeffrey Sweet, 1m1f, SF	28
"Amelia Lives," by Laura Annawyn Shamas, 1f, DPC	17
"American Ancestor Worship," by Cornelia Otis Skinner, 1f, DPC	18
"Animal," by Oliver Hailey, 1f, DPS	19
"Answers," by Tom Topor, 3m, DPS	61
"Archy and Mehitabel," by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion	80
"Before Breakfast," by Eugene O'Neill, 1f, DPS	20
"The Bespoke Overcoat," by Wolf Mankowitz, 4m, SF	84
"The Birthday Present," by Peter Brook, 1m2f, DPC	49
"Box and Cox," by John Maddison Morton, 2m1f, BP, SF	55
"Box Office," by Elinor Jones, 1m, SF	7

¹See pp. xii-xvi.

²See pp. 133-197.

"The Call," by William Inge, 2m, DPS	36
"Chekhov," by Keith Miles, 1mlf, SF	29
"Chicks," by Grace McKearney, 1f, SF	21
"Comanche Cafe," by William Hauptman, 2f, SF	42
"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
"The Dance and the Railroad," by David Henry Hwang, 2m, DPS	38
"The Daughters of Edward D. Boit," by Don Nigro, 4f, DPS	87
"The Death of the Hired Man," by Jay Reid Gould from Robert Frost, 2m2f, DPC	74
"The Dock Brief," by John Mortimer, 2m, SF	39
"The Drummer," by Athol Frugard, 1m, SF	8
"An Empty Space," by Ron Villane, 1mlf, SF	30
" <i>Estoy enamorado de tu hermana</i> ," by Jesus Assaf, 1m2f, OEN	50
"The Play Called the Four P's," by John Heywood, 4m, ATB	85
"The Frog Prince," by David Mamet, 2m2f, SF	75
"Fumed Oak," by Noel Coward, 1m3f, BP, SF	70
"Harmfulness of Tobacco, The," by Anton Chekhov, 1m, SF	9
"Here We Are," by Dorothy Parker, 1mlf	31
"Hello, Ma!" by Trude Stone, 2f, SF	43
"How He Lied to Her Husband," by George Bernard Shaw, 2mlf, SF	58
"Impromptu," by Tad Mosel, 2m2f, DPS	76
"The Jewish Wife," by Bertolt Brecht, 1mlf, BP, SF	32
<i>Last Days of Mankind</i> (Act V, Scene 54), by Karl Kraus, KV	10
"Laughs, Etc.," by James L. Herlihy, 1f, DPS	22
"Ledge, Ledger, and the Legend," by Paul Elliott, 3m, DPC	63
"Lip Service," by Howard Korder, 2m, SF	40
"Longing for Worldly Pleasures," a traditional K'unshan play by Ssu Fan, 1f, UWP	23
" <i>Los Dos Caras del Patroncito</i> ," by Luis Valdez, 3m, APP	62
"The Man with the Flower in His Mouth," by Luigi Pirandello, 2mlf, SF	59
"Me Too, Then!" by Tom Dudzick and Steven Smith, 2mlf, SF	56
"Movie Mother," by C. Clements and F. Ryerson, 1f, SF	24
"The Necklace," adapted by Jules Tasca from Guy de Maupassant, SF	51

"A Nightingale," by Horton Foote, 3mlf, DPS	81
"Not Enough Rope," by Elaine May, 1m2f, BP, SF	52
"The Old Jew," by Murray Schisgal, 1m, DPS	11
"The Olives/Las Acetunas," by Fernando de Rojas, 2m2f, CML	77
"Open Admissions," by Shirley Lauro, 1mlf, SF	33
"The Other Player," by Owen G. Arno, 3m/3f, DPS	65
"Overtones," by Alice Gerstenberg, 4f, BP, SF	88
"Passport," by James Elward, 1m, DPS	12
"A Phoenix Too Frequent," by Christopher Fry, 1m2f, DPS	53
"Ping," by Samuel Beckett, 1m, DPS	13
"The Play Called the Foure PP: A Newe and a Very Mery Enterlude of a Palmer, a Pardoner, a Potycary, and a Pedler," by John Heywood, 4m, ATB	85
"Purgatory," by William Butler Yeats, 3mlf, SF	82
"The Purple Door Knob," by Walter Prichard Eaton, 3f, SF	66
"Queens of France," by Thornton Wilder, 1m3f, SF	71
"Rapes," by Mario Fratti, 2mlf, SF	57
"Riders to the Sea," by John Millington Synge, 1m3f Gregory, 4m, SF	86
"Rosary," by Jean-Claude Van Itallie, 1f, DPS	25
"Save Me a Place at Forest Lawn," by Lorees Yerby, 2f, DPS	44
"Scent of Honeysuckle," by Jean Lenox Toddie, 3f, SF	67
"Senior Prom," by Robert Mearns, 1mlf, SF	34
"Shrew You," by Lewis W. Heniford, 2m2f, WO	78
"Sing to Me Through Open Windows," by Arthur Kopit, 3m, SF	64
"Something Unspoken," by Tennessee Williams, 2f, DPS	45
"Soul Gone Home," by Langston Hughes, 3mlf, HOA	83
"Spared," by Israel Horovitz, 1m, DPS	14
"Spittin' Image," by Stephen Metcalfe, 2m, SF	41
"The Stronger," by August Strindberg, 2f, DPS	46
"Suburban Tragedy," by Jerome Kass, 1mlf, DPS	35
"Suppressed Desires," by Susan Glaspell, 1m2f, BP	54
"That's All," by Harold Pinter, 2f, SF	47
"Thursday Is My Day for Cleaning," by Jordan Crittenden, 1f, SF	26
"To Burn a Witch," by James L. Bray, 4f, DPC	89
"Tongues," by Sam Shepard and Joseph Chaikin, 1m, SF	15
"A Trap Is a Small Place," by Marjean Perry, 1m3f, MMP	73

"The Twelve Pound Look," by James M. Barrie, 2m2f, BP, SF	79
"12:21 P.M.," by F. J. Hartland, 2m1f, SF	60
Vanities (Scene 1), by Jack Heifner, 3f, SF	68
"Volver a decir el mar," by Sergio Peregrina, 1m, OEN	16

APPENDIX B

AUTHOR INDEX OF EIGHTY PLAYS CITED IN CHAPTERS I-IV,
 ARRANGED ALPHABETICALLY, WITH TITLE, CAST
 SIZE/GENDER, AND KEYED SOURCE(S)

This alphabetical list cites the eighty authors whose plays are analyzed in Chapters I-IV so the reader might find a particular writer more rapidly.

Index by Author

	Page
Arno, Owen G., "The Other Player," 3m/3f, DPS	65
Assaf, Jesus, "Estoy enamorado de tu hermana," 1m2f, OEN	50
Barrie, James M., "The Twelve Pound Look," 2m2f, BP, SF	79
Beckett, Samuel, "Ping," 1m, DPS	13
Bray, James L., "To Burn a Witch," 4f, DPC	89
Brecht, Bertolt, "The Jewish Wife," 1m1f, BP, SF . . .	32
Brook, Peter, "The Birthday Present," 1m2f, DPC . . .	49
Chekhov, Anton, "Harmfulness of Tobacco, The," 1m, SF	9
Clements, C. and F. Ryerson, "Movie Mother," 1f, SF	24
Coward, Noel, "Fumed Oak," 1m3f, BP, SF	70

¹The inclusion of authors is intentionally eclectic. The only common denominator is the one-act form. Appendix D might include other works by any of these playwrights. The print version of Appendix D uses title access; the author has a software version allowing keyword searches; see Wordsss in Appendix E, p. 211.

Crittenden, Jordan, "Thursday Is My Day for Cleaning," 1f, SF	26
Darion, Joe and Mel Brooks, "Archy and Mehitabel," by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion	80
de Rojas, Fernando, "The Olives/Las Acetunas," 2m2f, CML	77
Dudzick, Tom and Steven Smith, "Me Too, Then!" 2mlf, SF	56
Durrenmatt, Friedrich, "Conversation at Night with a Despised Character," 2m, DPC	37
Eaton, Walter Prichard, "The Purple Door Knob," 3f, SF	66
Elliott, Paul, "Ledge, Ledger, and the Legend," 3m, DPC	63
Elward, James, "Passport," 1m, DPS	12
Fratti, Mario, "Rapes," 2mlf, SF	57
Frugard, Athol, "The Drummer," 1m, SF	8
Fry, Christopher, "A Phoenix Too Frequent," 1m2f, DPS	53
Gerstenberg, Alice, "Overtones," 4f, BP, SF	88
Glaspell, Susan, "Suppressed Desires," 1m2f, BP	54
Gould, Jay Reid, from Robert Frost, "The Death of the Hired Man," 2m2f, DPC	74
Gregory, Lady Isabella Augusta, "The Rising of the Moon," 4m, SF	86
Hailey, Oliver "Animal," 1f, DPS	19
Hartland, F. J., "12:21 P.M.," 2mlf, SF	60
Hauptman, William, "Comanche Cafe," 2f, SF	42
Heifner, Jack, Vanities (Scene 1), by 3f, SF	68
Heniford, Lewis W., "Shrew You," 2m2f, WO	78
Herlihy, James L., "Laughs, Etc.," 1f, DPS	22
Heywood, John, "The Playe Called the Foure PP: A Newe and a Very Mery Enterlude of a Palmer, a Pardoner, a Potycary, and a Pedler," by John Heywood, 4m, ATB	85
Horovitz, Israel, "Spared," 1m, DPS	14
Hughes, Langston, "Soul Gone Home," 3mlf, HOA	83
Hwang, David Henry, "The Dance and the Railroad," 2m, DPS	38
Inge, William, "The Call," 2m, DPS	36
Jones, Elinor, "Box Office," 1m, SF	7
Kass, Jerome, "Suburban Tragedy," 1mlf, DPS	35
Kopit, Arthur, "Sing to Me Through Open Windows," 3m, SF	64
Korder, Howard, "Lip Service," 2m, SF	40

Kraus, Karl, <i>Last Days of Mankind</i> (Act V, Scene 54), 1m, KV	10
Lauro, Shirley, "Open Admissions," 1mlf, SF	33
Mamet, David, "The Frog Prince," 2m2f, SF	75
Mankowitz, Wolf, "The Bespoke Overcoat," 4m, SF	84
May, Elaine, "Not Enough Rope," 1m2f, BP, SF	52
McKearney, Grace, "Chicks," 1f, SF	21
Mearns, Robert, "Senior Prom, 1mlf, SF	34
Metcalf, Stephen, "Spittin' Image," 2m, SF	41
Miles, Keith, "Chekhov," 1mlf, SF	29
Mortimer, John, "The Dock Brief," 2m, SF	39
Morton, John Maddison, "Box and Cox," 2mlf, BP, SF	55
Mosel, Tad, "Impromptu," 2m2f, DPS	76
Nigro, Don, "The Daughters of Edward D. Boit," 4f, DPS	87
O'Neill, Eugene, "Before Breakfast," 1f, DPS	20
Parker, Dorothy, "Here We Are," 1mlf	31
Peregrina, Sergio, "Volver a decir el mar," 1m, OEN	16
Perry, Marjean, "A Trap Is a Small Place," 1m3f, MMP	73
Pinter, Harold, "That's All," 2f, SF	47
Pirandello, Luigi, "The Man with the Flower in His Mouth," 2mlf, SF	59
Schisgal, Murray, "The Old Jew," 1m, DPS	11
Shamas, Laura Annawyn, "Amelia Lives," 1f, DPC	17
Shaw, George Bernard, "How He Lied to Her Husband," 2mlf, SF	58
Shepard, Sam and Joseph Chaikin, "Tongues," 1m, SF	15
Skinner, Cornelia Otis, "American Ancestor Worship," 1f, DPC	18
Stone, Trude, "Hello, Ma!" 2f, SF	43
Strindberg, August, "The Stronger," 2f, DPS	46
Sweet, Jeffrey, "After the Fact," 1mlf, SF	28
Ssu Fan, "Longing for Worldly Pleasures," 1f, UWP	23
Foote, Horton, "A Nightingale," 3mlf, DPS	81
Synge, John Millington, "Riders to the Sea," 1m3f	72
Tasca, Jules, from Guy de Maupassant, "The Neck- lace," 1m2f, SF	51
Toddie, Jean Lenox, "Scent of Honeysuckle," 3f, SF	67
Topor, Tom "Answers," 3m, DPS	61
Valdez, Luis, "Los Dos Caras del Patroncito," 3m, APP	62
Van Itallie, Jean-Claude, "Rosary," 1f, DPS	25
Villane, Ron, "An Empty Space," 1mlf, SF	30
Wilder, Thornton, "Queens of France," 1m3f, SF	71
Williams, Tennessee, "Something Unspoken," 2f, DPS	45

Yeats, William Butler, "Purgatory," 3mlf, SF	82
Yerby, Lorees, "Save Me a Place at Forest Lawn," 2f, DPS	44

APPENDIX C

THEME INDEX OF EIGHTY PLAYS CITED IN CHAPTERS I-IV,
 ARRANGED ALPHABETICALLY, WITH TITLE, AUTHOR,
 CAST SIZE/GENDER, AND KEYED SOURCE(S)

This alphabetical list identifies themes in the eighty plays analyzed in Chapters I-IV, so the reader find a script relating to a particular idea more efficiently.

<u>Theme</u>	<i>Index by Theme</i>	<u>Page</u>
abuse, sexual		
"Rapes," by Mario Fratti, 2m1f, SF		57
acting		
"Impromptu," by Tad Mosel, 2m2f, DPS		76
"The Old Jew," by Murray Schisgal, 1m, DPS		11
"The Purple Door Knob," by Walter Prichard Eaton, 3f, SF		66
"Senior Prom," by Robert Mearns, 1m1f, SF		34
afterlife, Greek		
"Shrew You," by Lewis W. Heniford, 2m2f, WO		78
ageism		
"After the Fact," by Jeffrey Sweet, 1m1f, SF		28
alcoholism		
"12:21 P.M.," by F. J. Hartland, 2m1f, SF		60

¹The inclusion of wide-ranging themes is intentional. Any particular play, of course, could have additional themes to those listed here.

ambition		
	"Comanche Cafe," by William Hauptman, 2f, SF . . .	42
	"Lip Service," by Howard Korder, 2m, SF	40
artistic freedom		
	"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
bravery		
	"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
assassination		
	<i>Vanities</i> (Scene 1), by Jack Heifner, 3f, SF . . .	68
aviation		
	"Amelia Lives," by Laura Annawyn Shamas, 1f, DPC	17
broadcasting		
	"Lip Service," by Howard Korder, 2m, SF	40
brutality, police		
	"Answers," by Tom Topor, 3m, DPS	61
	"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
cancer		
	"The Man with the Flower in His Mouth," by Luigi Pirandello, 2mlf, SF	59
Catholicism		
	"The Playe Called the Foure PP: A Newe and a Very Mery Enterlude of a Palmer, a Pardoner, a Potycary, and a Pedler," by John Heywood, 4m, ATB	85
celebrity		
	"Amelia Lives," by Laura Annawyn Shamas, 1f, DPC	17
Chicano heritage		
	" <i>Los Dos Caras del Patroncito</i> ," by Luis Valdez, 3m, APP	62
Chinese theatre		
	"Longing for Worldly Pleasures," a traditional K'unshan play by Ssu Fan, 1f, UWP	23
Chinese-Americans		
	"The Dance and the Railroad," by David Henry Hwang, 2m, DPS	38
choice of lifestyle		
	"Archy and Mehitabel," by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion	80
Christmas		
	"That's All," by Harold Pinter, 2f, SF	47
	"The Stronger," by August Strindberg, 2f, DPS . .	46

cinema		
"Movie Mother," by C. Clements and F. Ryerson,	1f, SF	24
clowning		
"Me Too, Then!" by Tom Dudzick and Steven Smith,	2mlf, SF	56
coming of age		
"Sing to Me Through Open Windows," by Arthur	Kopit, 3m, SF	64
communication		
"Thursday Is My Day for Cleaning," by Jordan	Crittenden, 1f, SF	26
"That's All," by Harold Pinter, 2f, SF		47
contest		
"The Playe Called the Foure PP: A Newe and a Very	Mery Enterlude of a Palmer, a Pardoner, a	
Potycary, and a Pedler," by John Heywood, 4m,	ATB	85
courtship		
" <i>Estoy enamorado de tu hermana</i> ," by Jesus Assaf,	1m2f, OEN	50
death		
"A Phoenix Too Frequent," by Christopher Fry,	1m2f, DPS	53
"The Death of the Hired Man," by Jay Reid Gould	from Robert Frost, 2m2f, DPC	74
"The Man with the Flower in His Mouth," by Luigi	Pirandello, 2mlf, SF	59
"The Other Player," by Owen G. Arno, 3m/3f, DPS		65
deceit		
"The Other Player," by Owen G. Arno, 3m/3f, DPS		65
deception		
"How He Lied to Her Husband," by George Bernard	Shaw, 2mlf, SF	58
divorce		
"An Empty Space," by Ron Villane, 1mlf, SF		30
"Passport," by James Elward, 1m, DPS		12
dominance		
"Hello, Ma!" by Trude Stone, 2f, SF		43
"Sing to Me Through Open Windows," by Arthur	Kopit, 3m, SF	64
"Something Unspoken," by Tennessee Williams, 2f,	DPS	45
"The Stronger," by August Strindberg, 2f, DPS		46
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"A Phoenix Too Frequent," by Christopher Fry,	1m2f, DPS	53

dysfunctional, family	
"Fumed Oak," by Noel Coward, 1m3f, BP, SF	70
"Soul Gone Home," by Langston Hughes, 3mlf, HOA	83
"The Twelve Pound Look," by James M. Barrie, 2m2f, BP, SF	79
education	
"Open Admissions," by Shirley Lauro, 1mlf, SF	33
envy	
"Overtones," by Alice Gerstenberg, 4f, BP, SF	88
family	
"The Call," by William Inge, 2m, DPS	36
"The Death of the Hired Man," by Jay Reid Gould from Robert Frost, 2m2f, DPC	74
"An Empty Space," by Ron Villane, 1mlf, SF	30
"Scent of Honeysuckle," by Jean Lenox Toddie, 3f, SF	67
family, dysfunctional	
"Fumed Oak," by Noel Coward, 1m3f, BP, SF	70
"Soul Gone Home," by Langston Hughes, 3mlf, HOA	83
"The Twelve Pound Look," by James M. Barrie, 2m2f, BP, SF	79
family murder	
"Purgatory," by William Butler Yeats, 3mlf, SF	82
family relationships	
"Harmfulness of Tobacco, The," by Anton Chekhov, 1m, SF	9
"The Olives/Las Acetunas," by Fernando de Rojas, 2m2f, CML	77
fate	
Riders to the Sea," by John Millington Synge, 1m3f	72
feminism	
"Amelia Lives," by Laura Annawyn Shamas, 1f, DPC	17
"Chekhov," by Keith Miles, 1mlf, SF	29
"The Jewish Wife," by Bertolt Brecht, 1mlf, BP	32
"That's All," by Harold Pinter, 2f, SF	47
"The Twelve Pound Look," by James M. Barrie, 2m2f, BP, SF	79
fidelity	
"Suburban Tragedy," by Jerome Kass, 1mlf, DPS	35
Freudian psychology	
"Overtones," by Alice Gerstenberg, 4f, BP, SF	88
friendship	
"Archy and Mehitabel," by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion	80
"Box Office," by Elinor Jones, 1m, SF	7

friendship, continued	
"The Dance and the Railroad," by David Henry Hwang, 2m, DPS	38
"The Purple Door Knob," by Walter Prichard Eaton, 3f, SF	66
"Save Me a Place at Forest Lawn," by Lorees Yerby, 2f, DPS	44
"Spittin' Image," by Stephen Metcalfe, 2m, SF	41
"12:21 P.M.," by F. J. Hartland, 2mlf, SF	60
"The Dock Brief," by John Mortimer, 2m, SF	39
"12:21 P.M.," by F. J. Hartland, 2mlf, SF	60
greed	
"Box and Cox," by John Maddison Morton, 2mlf, BP, SF	55
"Queens of France," by Thornton Wilder, 1m3f, SF	71
"The Olives/Las Acetunas," by Fernando de Rojas, 2m2f, CML	77
grief	
"The Other Player," by Owen G. Arno, 3m/3f, DPS	65
"Riders to the Sea," by John Millington Synge, 1m3f	72
grotesquerie	
"Rapes," by Mario Fratti, 2mlf, SF	57
guilt	
"The Call," by William Inge, 2m, DPS	36
"Purgatory," by William Butler Yeats, 3mlf, SF	82
"Spared," by Israel Horovitz, 1m, DPS	14
guilt, programmed	
"Volver a decir el mar," by Sergio Peregrina, 1m, OEN	16
guilt, religious	
"Rosary," by Jean-Claude Van Itallie, 1f, DPS	25
heritage	
"American Ancestor Worship," by Cornelia Otis Skinner, 1f, DPC	18
heritage, Chicano	
"Los Dos Caras del Patroncito," by Luis Valdez, 3m, APP	62
Holocaust	
"The Jewish Wife," by Bertolt Brecht, 1mlf, BP	32
homosexuality	
"A Trap Is a Small Place," by Marjean Perry, 1m3f, MMP	73
"Box Office," by Elinor Jones, 1m, SF	7
"Rosary," by Jean-Claude Van Itallie, 1f, DPS	25
"Something Unspoken," by Tennessee Williams, 2f, DPS	45
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"The Drummer," by Athol Frugard, 1m, SF	8

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"Purgatory," by William Butler Yeats, 3mlf, SF . . .	82
insanity	
"A Nightingale," by Horton Foote, 3mlf, DPS . . .	81
introspection	
"Laughs, Etc.," by James L. Herlihy, 1f, DPS . . .	22
Ireland	
"The Rising of the Moon," by Lady Isabella Augusta Gregory, 4m, SF	86
Jewishness	
"The Bespoke Overcoat," by Wolf Mankowitz, 4m, SF	84
"The Jewish Wife," by Bertolt Brecht, 1mlf, BP, SF	32
"Suburban Tragedy," by Jerome Kass, 1mlf, DP . . .	35
judicial system	
"The Dock Brief," by John Mortimer, 2m, SF	39
kindergarten	
"Chicks," by Grace McKearney, 1f, SF	21
lecturing	
"Harmfulness of Tobacco, The," by Anton Chekhov, 1m, SF	9
lifestyle, choice of	
"Archy and Mehitabel," by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion	80
loneliness	
"An Empty Space," by Ron Villane, 1mlf, SF	30
"Not Enough Rope," by Elaine May, 1m2f, BP, SF . . .	52
"Suburban Tragedy," by Jerome Kass, 1mlf, DP . . .	35
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"A Phoenix Too Frequent," by Christopher Fry, 1m2f, DPS	53
love, young	
"Here We Are," by Dorothy Parker, 1mlf	31
"Senior Prom," by Robert Mearns, 1mlf, SF	34
madness	
"The Man with the Flower in His Mouth," by Luigi Pirandello, 2mlf, SF	59
magic	
"Sing to Me Through Open Windows," by Arthur Kopit, 3m, SF	64
marriage	
"Animal," by Oliver Hailey, 1f, DPS	19
"Before Breakfast," by Eugene O'Neill, 1f, DPS . . .	20
"The Birthday Present," by Peter Brook, 1m2f, DPC	49
"Here We Are," by Dorothy Parker, 1mlf	31
"The Jewish Wife," by Bertolt Brecht, 1mlf, BP . . .	32
"Laughs, Etc.," by James L. Herlihy, 1f, DPS . . .	22
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"A Nightingale," by Horton Foote, 3mlf, DPS . . .	81
"Suppressed Desires," by Susan Glaspell, 1m2f, . .	54
"12:21 P.M.," by F. J. Hartland, 2mlf, SF . . .	60
martyrdom	
"To Burn a Witch," by James L. Bray, 4f, DPC . . .	89
materialism	
"Purgatory," by William Butler Yeats, 3mlf, SF . .	82
May-December romance	
"Suburban Tragedy," by Jerome Kass 1mlf, DPS . . .	35
meaning of life	
"Ping," by Samuel Beckett, 1m, DPS	13
"Spared," by Israel Horovitz, 1m, DPS	14
"Volver a decir el mar," by Sergio Peregrina, 1m, OEN	16
Medieval society	
"The Playe Called the Foure PP: A Newe and a Very Mery Enterlude of a Palmer, a Pardoner, a Potycary, and a Pedler," by John Heywood, 4m, ATB	85
mid-life crisis	
"Fumed Oak," by Noel Coward, 1m3f, BP, SF	70
mistaken identity	
"Box and Cox," by John Maddison Morton, 2mlf, BP, SF	55
Moscow Art Theatre	
"Chekhov," by Keith Miles, 1mlf, SF	29
motherhood	
"Movie Mother," by C. Clements and F. Ryerson, 1f, SF	24
murder	
"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
murder, family	
"Purgatory," by William Butler Yeats, 3mlf, SF . .	82
1930s Great Depression	
"Comanche Cafe," by William Hauptman, 2f, SF . . .	42
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"Me Too, Then!" by Tom Dudzick and Steven Smith, 2mlf, SF	56
old age	
"Scent of Honeysuckle," by Jean Lenox Toddie, 3f, SF	67
optimism	
"Save Me a Place at Forest Lawn," by Lorees Yerby, 2f, DPS	44
parenting	

"Hello, Ma!" by Trude Stone, 2f, SF	43
"The Other Player," by Owen G. Arno, 3m/3f, DPS	65
Paris	
"The Necklace," adapted by Jules Tasca from Guy de Maupassant, SF	51
perception	
"Tongues," by Sam Shepard and Joseph Chaikin, 1m, SF	15
personal disorientation	
"A Trap Is a Small Place," by Marjean Perry, 1m3f, MMP	73
playwriting	
"Chekhov," by Keith Miles, 1m1f, SF	29
police	
"The Rising of the Moon," by Lady Isabella Augusta Gregory, 4m, SF	86
police brutality	
"Answers," by Tom Topor, 3m, DPS	61
"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
pomposity	
"The Frog Prince," by David Mamet, 2m2f, SF	75
popularity	
Vainities (Scene 1), by Jack Heifner, 3f, SF	68
poverty	
"The Drummer," by Athol Frugard, 1m, SF	8
"The Necklace," adapted by Jules Tasca from Guy de Maupassant, SF	51
programmed guilt	
"Volver a decir el mar," by Sergio Peregrina, 1m, OEN	16
provincialism	
"The Call," by William Inge, 2m, DPS	36
psychiatry	
"The Birthday Present," by Peter Brook, 1m2f, DPC	49
"Suppressed Desires," by Susan Glaspell, 1m2f, BP	54
race	
"Open Admissions," by Shirley Lauro, 1m1f, SF	33
reality versus art	
"The Daughters of Edward D. Boit," by Don Nigro, 4f, DPS	87
reality, levels of	
"Impromptu," by Tad Mosel, 2m2f, DPS	76
redemption	
<i>Last Days of Mankind</i> (Act V, Scene 54), by Karl Kraus, KV	10
relationships, family	

"Harmfulness of Tobacco, The," by Anton Chekhov, 1m, SF	9
"The Olives/Las Acetunas," by Fernando de Rojas, 2m2f, CML	77
religion	
"A Nightingale," by Horton Foote, 3mlf, DPS	81
"The Old Jew," by Murray Schisgal, 1m, DPS	11
religious guilt	
"Rosary," by Jean-Claude Van Itallie, 1f, DPS	25
ritual	
"That's All," by Harold Pinter, 2f, SF	47
rivalry, sibling	
"Estoy enamorado de tu hermana," by Jesus Assaf, 1m2f, OEN	50
romance, May-December	
"Suburban Tragedy," by Jerome Kass 1mlf, DPS	35
romance, offbeat	
"Me Too, Then!" by Tom Dudzick and Steven Smith, 2mlf, SF	56
self-absorption	
"Not Enough Rope," by Elaine May, 1m2f, BP, SF	52
self-delusion	
"Queens of France," by Thornton Wilder, 1m3f, SF	71
self-esteem	
"Ledge, Ledger, and the Legend," by Paul Elliott, 3m, DPC, HDS	63
"Passport," by James Elward, 1m, DPS	12
self-sacrifice	
"The Call," by William Inge, 2m, DPS	36
self-understanding	
"Ping," by Samuel Beckett, 1m, DPS	13
Shakespeare	
"How He Lied to Her Husband," by George Bernard Shaw, 2mlf, SF	58
"Shrew You," by Lewis W. Heniford, 2m2f, WO	78
sibling rivalry	
"Estoy enamorado de tu hermana," by Jesus Assaf, 1m2f, OEN	50
sin	
"Purgatory," by William Butler Yeats, 3mlf, SF	82
social injustice	
"Los Dos Caras del Patroncito," by Luis Valdez, 3m, APP	62
social protest	
"Longing for Worldly Pleasures," by Ssu Fan, 1f, UWP	23
Spain	

"The Olives/Las Acetunas," by Fernando de Rojas, 2m2f, CML	77
strangers, addressing	
"The Man with the Flower in His Mouth," by Luigi Pirandello, 2mlf, SF	59
suicide	
"Animal," by Oliver Hailey, 1f, DPS	19
"Before Breakfast," by Eugene O'Neill, 1f, DPS	20
"Ledge, Ledger, and the Legend," by Paul Elliott, 3m, DPC	63
"Passport," by James Elward, 1m, DPS	12
surrealism	
"Thursday Is My Day for Cleaning," by Jordan Crittenden, 1f, SF	26
survivability	
"The Bespoke Overcoat," by Wolf Mankowitz, 4m, SF	84
"Soul Gone Home," by Langston Hughes, 3mlf, HOA	83
suspect's rights	
"Answers," by Tom Topor, 3m, DPS	61
teaching	
"Chicks," by Grace McKearney, 1f, SF	21
time	
"The Daughters of Edward D. Boit," by Don Nigro, 4f, DPS	87
totalitarianism	
"Conversation at Night with a Despised Character," by Friedrich Durrenmatt, 2m, DPC	37
voices	
"Tongues," by Sam Shepard and Joseph Chaikin, 1m, SF	15
war	
"Spittin' Image," by Stephen Metcalfe, 2m, SF	41
"The Rising of the Moon," by Lady Isabella Augusta Gregory, 4m, SF	86
<i>Last Days of Mankind</i> (Act V, Scene 54), by Karl Kraus, KV	10
witchcraft	
"The Frog Prince," by David Mamet, 2m2f, SF	75
"To Burn a Witch," by James L. Bray, 4f, DPC	89
women	
"American Ancestor Worship," by Cornelia Otis Skinner, 1f, DPC	18
word play	
"How He Lied to Her Husband," by George Bernard 3m, DPC	63
xenophobia	
"After the Fact," by Jeffrey Sweet, 1mlf, SF	28
young love	

"Here We Are," by Dorothy Parker, 1m1f	31
"Senior Prom," by Robert Mearns, 1m1f, SF	34

APPENDIX D
ONE-ACT PLAY INDEX, ARRANGED BY TITLE, WITH
AUTHOR, CAST SIZE AND GENDER, KEYED
SOURCE(S), AND GENRE GLOSSARY

Appendix D might well prove the most useful part of this guide to seekers of one-act scripts. The hundreds of citations arranged by cast size/gender include the title, genre, author, and keyed source(s); moreover, a useful glossary of genres at the end of the appendix¹ explains theatrical jargon and literary terms perhaps unclear to the reader.

Source Key for Plays Cited in This Guide

ACP	=	Art Craft Publishing Company
AFA	=	Ashley-Famous Agency, Inc.
APP	=	Arte Publico Press
AR	=	At Rise
ATB	=	Applause Theatre Book Publishers
BMC	=	Bobbs-Merrill Company, Inc.
BNA	=	Bohan-Newwald Agency, Inc.
BP	=	Baker's Plays
CBC	=	Chilton Book Company
CC	=	The Century Company
CSS	=	Charles Scribner's Sons
DAC	=	D. Appleton-Century Company
DC	=	Doubleday & Company, Inc.
DP	=	Dover Publications Inc.

¹See p. 52.

DPC = The Dramatic Publishing Company
 DPS = Dramatists Play Service
 FCE = Fondo de Cultura Economica
 FDG = The Foundation of the Dramatists Guild, Inc.
 FSG = Farrar, Straus and Giroux
 GAU = George Allen & Unwin, Ltd.
 GB = Georges Borchardt
 GBC = Globe Book Company
 GCB = Garden City Books
 GP = Grove Press
 GPC = Greenberg Publishing Company
 HDB = Hillgers Deutsche Bucherei
 HDS = Hansen Drama Shop
 HMC = Harold Matson Co., Inc.
 HOA = Harold Ober Associates
 HPC = Heuer Publishing Company
 HW = Hill and Wang
 IEC = I. E. Clark, Inc.
 IPC = International Play Co., Inc.
 JAT = Judith Anderson Theatre
 KV = Kosel-Verlag
 LD = League of Dramatists
 LLA = Lantz-Donadio Literary Agency
 MAC = Macmillan Publishing Co., Inc.
 MMP = Margaret Mayorga Play
 MR = Margaret Ramsay, Ltd.
 MVH = Mitteldeutscher Verlag Halle
 NAL = New American Library
 NDP = New Directions Paperback
 NSHS = North Salinas High School
 NTK = Ninon Tallon Karlweis
 OEN = Organizacion Editorial Novaro, S.A.
 PPC = Performance Publishing Company
 PDS = Pioneer Drama Service, Inc.
 PIR = Pace International Research
 PPC = Performance Publishing Company
 SF = Samuel French, Inc.
 SFC = Scott, Foresman, and Company, Glenview,
 Illinois 60025.
 SKC = Stewart Kidd Company
 SLA = Sterling Lord Agency
 TPH = The Play House
 TSD = T. S. Denison & Company, Inc.
 UM = University of Minnesota Press
 UWP = University of Wisconsin Press
 WO = Wordsss

One-Male Plays (1m)

- "Act without Words (1)," a mime by Samuel Beckett, 1m, SF
 "American Welcome," a ten-minute play by Brian Friel, 1m, SF
 "Animal Salvation," a monologue by Don Nigro, 1m, SF
 "Autumn Leaves," a monologue by Don Nigro, 1m, SF
 "Barbie Night Club, The," a comedy by Jeffrey Essmann, 1m, DPS
 "Big Black Box, The," a comedy by Cleve Haubold, 1m, SF
 "Boneyard," a monologue by Don Nigro, 1m, SF
 "Border Minstrelsy," a monologue by Don Nigro, 1m, SF
 "Box Office," a comedy by Elinor Jones, 1m, SF
 "Breath," a short audio and visual piece for the stage by Samuel Beckett, 1 voice, SF
 "Cemetery Man," a dramatic monologue by Ken Jenkins, 1m, DPS
 "Chip in the Sugar, A," a half-hour monologue by Alan Bennett, 1m, SF
 "Chucky's Hunch," a comedy-drama by Rochelle Owens, 1m, SF
 "Chug," a comedic monologue by Ken Jenkins, 1m, DPS
 "Clive, Lord Thatch-Hewitt," a comedy by Jeffrey Essmann, 1m, DPS
 "Dark, The," a monologue by Don Nigro, 1m, SF
 "Dark Glasses," a monodrama by Tom Powers, 1m, SF, NSHS 6066
 "Days Ahead," by Lanford Wilson, 1m, DPS, NSHS 29301
 "Devil and Billy Markham, The," a comedy by Shel Silverstein, 1m, SF
 "Diogenes the Dog," a monologue by Don Nigro, 1m, SF
 "Doctor Galley, a drama by Conrad Bromberg, 1m, DPS
 "Drug Peddler, The," by O T'ae-sok, 1m, PIR
 "Drummer, The," a ten-minute play by Athol Fugard, 1m, SF
 "Duet," a drama-comedy by David Scott Milton, 1m, SF
 "Epilogue," a sketch by David Mamet, 1m, DPS
 "From a Madman's Diary," a drama by Eric Bentley from Nikolai Gogol, 1m, SF
 "George L. Smith," a comedy by Cliff Harville, 1m, SF
 "Gold and Silver Waltz," a comedy by Romulus Linney, 1m, DPS
 "Golgotha," a monologue by Don Nigro, 1m, SF
 "Harmfulness of Tobacco, The," a farce monologue by Anton Chekhov, 1m, SF
 "Help, I Am," a monologue (drama) by Robert Patrick, 1m, SF
 "Highway," a drama by Len Jenkin, 1m, DPS
 "Horse Farce," a monologue by Don Nigro, 1m, SF
 "Hotel," a drama by Len Jenkin, 1m, DPS
 "Intermezzo," a comedy by Len Jenkin, 1m, DPS

- "Jean-Louis Debris," a comedy by Jeffrey Essmann, 1m, DPS
- "Killer's Head," a drama by Sam Shepard, 1m, SF
- "Kaspar," a drama by Peter Handke, 1m
- "Krapp's Last Tape," a comedy by Samuel Beckett, 1m, BP
- "Last Days of Mankind," an excerpt (Act V, Scene 54), a drama by Karl Kraus, translated by Max Spalter from the original German, 1m, KV, NSHS 29408
- "Litko: A Dramatic Monologue," a sketch by David Mamet, 1m, DPS
- "Mink Ties," a monologue by Don Nigro, 1m, SF
- "Mr. Happiness," a curtain-raiser comedy by David Mamet, 1m, SF
- "Nightmare with Clocks," a dramatic monologue by Don Nigro, 1m, SF
- "Old Jew, The," a drama by Murray Schisgal, 1m, DPS, NSHS pb6057
- "One Person," a mono-drama by Robert Patrick, 1m, SF
- "Passion of Patsy, The," a comedy by Jeffrey Essman, 1m, DPS
- "Passport," a drama by James Elward, 1m, DPS, NSHS 29204
- "Picasso," a monologue by Don Nigro, 1m, SF
- "Piece of Monologue, A," a drama by Samuel Beckett, 1m, SF
- "Ping," an abstraction by Samuel Beckett, 1m or 1f, DPS
- "Poster of the Cosmos, A," a drama by Lanford Wilson, 1m, DPS
- "Prologue," a sketch by David Mamet, 1m, DPS
- "Savage/Love," a bill of theatre poems by Sam Shepard and Joseph Chaikin, 1m, SF
- "Scott Thornton," a comedy by Jeffrey Essmann, 1m, DPS
- "Sermon," a drama by Ellen Violett from James Purdy, 1m, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Sermon, A," a sketch by David Mamet, 1m, DPS
- "Sister Bernice," a comedy by Jeffrey Essmann, 1m, DPS
- "Spared," a drama by Israel Horovitz, 1m (recorded voices) DPS, NSHS pb6068
- "Stan M.," a comedy by Jeffrey Essmann, 1m, DPS
- "Tongues," a piece for voice and percussion by Sam Shepard and Joseph Chaikin, 1m, SF, NSHS 28227
- "Tradition 1A," a dramatic monologue by Howard Rice, 1m, SF
- "Travellin' Show," a drama by Jane Martin, 1m or 1f, SF
- "21 A," a comedy by Kevin Kling, 1m, SF
- "Uncle Zepp," a drama by Joseph Pintauro, 1m, DPS
- "Volver a decir el mar," a drama by Sergio Peregrina, 1m, OEN,
- "Wet Paint," a comedy by Frank X. Hogan, 1m, AR

"You Reach for Your Hat," a drama by Ellen Violetta from
James Purdy, 1m, cited in *The Best Plays of 1963-1964*,
edited by Henry Hewes

One-Female Plays (1f)

- "Amelia Lives," a drama by Laura Annawyn Shamas, 1f, DPC,
NSHS pb141
- "Animal," a comedy by Oliver Hailey, 1f, DPS
- "Axis Sally," a comedic monologue by Don Nigro, 1f, SF
- "Bag Lady," a drama by Jean-Claude Van Itallie, 1f, DPS
- "Bed Among the Lentils," a half-hour monologue by Alan
Bennett, 1f, SF
- "Before Breakfast," a drama by Eugene O'Neill, 1f, DPS
- "Black Woman Speaks, A," a drama by Beah Richards, 1f, NAL
- "Bindle Stiff," a comedy by Amlin Gray, 1f, DPS
- "Box," an abstraction by Edward Albee, 1f, DPS
- "Breath," a short audio and visual piece for the stage by
Samuel Beckett, 1 voice, SF
- "Captain Cook," a dramatic monologue by Don Nigro, 1f, SF
- "Chicks," a comedy by Grace McKeane, 1f, SF
- "Cincinnati," a dramatic monologue by Don Nigro, 1f, SF
- "Cream Cracker Under the Settee, A," a half-hour monologue
by Alan Bennett, 1f, SF
- "Cul-de-Sac," a drama by Jane Martin, 1f, SF
- "Dead Men's Fingers," a comedic monologue by Don Nigro, 1f,
SF
- "Educated Lady, An," a dramatic monologue by Ken Jenkins,
DPS
- "El ultimo instante," a drama (in Spanish) by Franklin
Dominguez (of Dominican Republic), 1f, FCE
- "Frankenstein," a monologue by Don Nigro, 1f, SF
- "Full Fathom Five," a comedic monologue by Don Nigro, 1f,
SF
- "Genesis," a monologue by Don Nigro, 1f, SF
- "Haunted," a monologue by Don Nigro, 1f, SF
- "Her Big Chance," a half-hour monologue by Alan Bennett,
1f, SF
- "How Many Children Had Lady Macbeth?" a comedic monologue
by Don Nigro, 1f, SF
- "King of the Cats, The," a monologue by Don Nigro, SF
- "Lady of Letters, A," a half-hour monologue by Alan
Bennett, 1f, SF
- "Laughs, Etc.," a comedy by James Leo Herlihy, 1f, DPS
- "Longing for Worldly Pleasures," a traditional K'unshan
play by Ssu Fan, 1f, UWP
- "Madeline Nude in the Rain Perhaps," a monologue by Don
Nigro, 1f, SF
- "Madrigals," a monologue by Don Nigro, 1f, SF
- "Moonshot Tape, The," a drama by Lanford Wilson, 1f, DPS
- "Movie Mother," a comedy by Colin Clements and Florence
Ryerson, 1f, SF, NSHS 6066

- "Notes from the Moated Grange," a comedic monologue by Don Nigro, 1f, SF
- "Only a Countess May Dance When She's Crazy," a comedy by H. M. Koutoukas, 1f, SF
- "Opening Night," a comedy by Roland Fernand from Cornelia Otis Skinner, 1f, DPC
- "Ping," an abstraction by Samuel Beckett, 1f or 1m, DPS,
- "Rockaby," a drama by Samuel Beckett, 1f, SF
- "Rosary," a comedy by Jean-Claude Van Itallie, 1f, DPS, NSHS pb65
- "Rupert's Birthday," a dramatic monologue by Ken Jenkins, 1f, DPS
- "Sara Hubbard," a comedy by Cliff Harville, 1f, SF
- "Shasta Rue," a drama by Jane Martin, 1f, SF
- "She Does Her Christmas Shopping Early," a comic monologue by M. A. Chaffee, 1f, BP
- "Soldiering On," a half-hour monologue by Alan Bennett, 1f, SF
- "Sudden Acceleration," a monologue by Don Nigro, 1f, SF
- "Sunset Freeway," a comedy by Jean-Claude Van Itallie, 1f, DPS
- "Travellin' Show," a drama by Jane Martin, 1m or 1f, SF
- "Thursday Is My Day for Cleaning," a comedy by Jordan Crittenden, 1f, SF, NSHS facsimile
- "Winchelsea Dround," a monologue by Don Nigro, 1f, SF

One-Male-One-Female Plays (1m1f)

- "Abortive," a drama by Caryl Churchill, 1m1f, SF
- "Acrobats," a comedy by Israel Horovitz, 1m1f, DPS
- "Adjustment, The," a farce by Albert Bermel, 1m1f, SF
- "Admit One," a comedy by Elyse Nass, 1m1f, SF
- "Afraid to Fight," a comedy by Courteline translated by Albert Bermel, 1m1f, SF
- "After a Thousand Victories," a farce by Arnold Powell, 1m1f, AR
- "After the Fact," a comedy-drama by Jeffrey Sweet, 1m1f, SF, NSHS 27521
- "After You," a ten-minute play by Steven Dietz, 1m1f, SF
- "Agreement, The," a drama by Douglas Taylor, 1m1f, DPS
- "All My Pretty Little Ones," a play by John Donovan 1m1f, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "American Modern," a drama by Joanna M. Glass, 1m1f, DPS
- "Angel on the Train," a comedy by Jules Tasca, 1m1f, SF
- "Applicant," a revue sketch by Harold Pinter, 1m1f, SF, NSHS 27487
- "Asleep on the Wind," a comedy by Ellen Byron, 1m1f, DPS
- "At a Beetle's Pace," a drama by Louis E. Catron, 1m1f, HDS
- "At Home," a comedy by Conrad Bromberg, 1m1f, DPS, NSHS pb104, NSHS pb116, NSHS 117
- "At Home," a comedy by Michael Weller, 1m1f, SF
- "At the Sign of the Cleft Heart," a fantasy by Theodosia Garrison, 1m1f, NSHS 19988
- "Autumn Drive," a short drama by Roger Cornish, 1m1f, SF, NSHS pb6043
- "Babies, The," a drama by Anna Lippman, 1m1f, DPC, NSHS pb179, NSHS pb6076, NSHS pb6088
- "Baggage, The," a comedy by Bertha Moore, BP, NSHS 19988
- "Bank Street Breakfast," a drama by Robert Patrick, 1m1f, SF
- "Bar and Ger," a drama by Geraldine Aron, 1m1f, SF, HDS
- "Battling Birkmires, The," a comedy by Daniel Meltzer, 1m1f, SF
- "Betrothal, A," a comedy by Lanford Wilson, 1m1f, DPS
- "Birdbath," a drama by Leonard Melfi, 1m1f, SF, NSHS 29331, NSHS 16674
- "Birth of Jesus, The," a craft cycle drama from "N. towne Plays," 1m1f, HMC, NSHS 29216
- "Black and Silver," a comic sketch by Michael Frayn, 1m1f, SF
- "Blonds," a ten-minute play by Victor Jory, 1m1f, DPC, NSHS pb149

- "Bondage," a drama by David Henry Hwang, 1mlf, DPS
- "Bottled-Up Man, The," a drama by John O'Brien, 1mlf, SF, NSHS 29205
- "Boy Who Ate the Moon, The," a drama by Jane Martin, 1mlf, SF
- "Brief Period of Time, A," a comedy by Don Rifkin, 1mlf, DPS
- "Budding Lovers," a comedy by Georges Feydeau, translated by Barnett Shaw, 1mlf, SF,
- "Camera Obscura," a science-fiction play by Robert Patrick, 1mlf, SF
- "Chekhov," a drama by Keith Miles, 1mlf, SF, NSHS p2511
- "Children of the Southern Pacific," a drama by Eller Martin, 1mlf, DPC, NSHS pb169
- "Chinamen," a farce by Michael Frayn, 1mlf, SF
- "Civilization and Its Malcontents," a comedy by Stanley Taikeff, 1mlf, SF
- "Clair de Lune," a comedy by Romulus Linney, 1mlf, DPS
- "Cleaning House," a drama by Robert Patrick, 1mlf, SF
- "Close-Down Set-Up of Emma, The," a drama by John Orlock, 1mlf, SF, pNSHS b6043
- "Colette in Love," a playlet by Lavonne Mueller, 1mlf, SF
- "Come Next Tuesday," a drama by Frank D. Gilroy, 1mlf, SF, NSHS pb5486, pb6048, pb6050,
- "Comings and Goings," a nonliteral exercise by Megan Terry, 1mlf, SF
- "Companions of the Fire," a comedy by Ali Wadud, 1mlf, DPS
- "Confessions," a comedy by A. Conan Doyle, 1mlf, BP, NSHS 19988
- "Consequences of Goosing, The," a comedy by Murray Schisgal, 1mlf, DPS
- "Cornered," a comedy by Robert Patrick, 1mlf, SF
- "Counting the Ways," a vaudeville by Edward Albee, 1mlf, DPS
- "Courtship of Morning Star, The," a drama by Robert Schenkkan from *The Kentucky Cycle*, 1mlf, DPS
- "Daddy's Home," a drama by Ivan Menchell, 1mlf, SF, NSHS pb7494, 27508
- "Damn You, Scarlett O'Hara," a comedy by John Donovan 1mlf, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Damned, Odious Lie, A," a drama by Lewis W. Heniford, 1mlf, WO
- "Dark, The," a drama by Jules Tasca, 1mlf, SF
- "Dark Corners," a drama by Stanley Koven, 1mlf, DPS, cited in *The Best Play of 1963-1964*, edited by Henry Hewes
- "Dark Pony," a drama by David Mamet, 1mlf, SF
- "Data Entry," a comedy by Jules Tasca, 1mlf, SF

- "David and Nancy," a comedy by Renee Taylor and Joseph Bologna, 1mlf, SF
- "Day for Surprises, A," a comedy by John Guare, 1mlf, DPS
- "Day in the Night of Rose Arden, A," a drama by Jules Tasca, 1mlf, SF
- "Death of Von Horvath, The," a drama by Don Nigro, 1mlf, SF
- "Diary," a suspense drama by Marcia Ann Shenk, 1mlf, BP, SF, NSHS 29142
- "Diaries of Adam and Eve, The," a royalty-free readers theatre comedy adapted from Mark Twain by Leslie Irene Coger, 1mlf, SFC, NSHS 16373
- "Diary of Adam and Eve, The," a comedy by Marc Bucci from Mark Twain, 1mlf (+ extras), HDS, DPC
- "Disneyland on Parade," a comedy by Roy London, 1mlf, DPS
- "Do Over," a comedy, by Frederick Stroppel, 1mlf, SF
- "Doctor," a sketch by David Mamet, 1mlf, DPS
- "Don't Call Me by My Right Name," a drama by Ellen Violett from James Purdy, 1mlf, cited in The Best Plays of 1963-1964, edited by Henry Hewes
- "Dostoevsky," a drama by Keith Miles, 1mlf, SF, NSHS p2511
- "Doubblers, The," a comedy by Betzie Parker White, 1mlf, SF
- "Dutch Treat," a comedy by Peg Lynch 1mlf, SF
- "Dutchman," a drama by LeRoi Jones, 1mlf, SLA, NSHS 15366, NSHS 16374, NSHS 16370
- "Eat Cake," a drama by Jean-Claude Van Itallie, 1mlf, DPS, PB65
- "Elegy for a Lady," a drama by Arthur Miller, 1mlf, DPS
- "Empty Space, An," a drama by Ron Villane, 1mlf, SF, NSHS 27533
- "Enchanted Mesa, The," a comic drama by George Maguire, 1mlf, SF, NSHS pb27532
- "Encounter," a drama by Ruth Jacobson, 1mlf, DPC, NSHS pb187
- "End of the Picnic, The," a drama by David Campton, 1mlf, DPC, NSHS pb6082
- "Epiphany," a drama by Lewis John Carlino, 1mlf, DPS
- "Essentials," a comedy by Pat Rahmann, 1mlf, BP, SF
- "Exeunt O'Brien and Krasnov," a comedy by Hindi Brooks, 1mlf, IEC
- "Father and Son," a drama by Jules Tasca from Guy de Maupassant, 1mlf, SF, NSHS 27500
- "Ferryboat," a drama by Anne Marie Barlow, 1mlf, DPS
- "Ferryboat," a drama by Leonard Melfi, 1mlf, SF, NSHS 29331
- "Few Last Words, A," a revue sketch by David Lloyd Crowder, 1mlf, SF, NSHS pb6051
- "Fire," a drama by Mario Fratti, 1mlf, SF
- "Fishing Hat," a comedy by Peg Lynch, 1mlf, SF
- "Flywheel and Anna," a drama by Joseph Pintauro, 1mlf, DPS

- "For Anne," a comedy by Peter Gruen, 1mlf, SF
"Forbidden Fruit," a comedy by Jules Tasca from Guy de Maupassant, 1mlf, SF, NSHS 27500
"Fortress," a drama by Michael Scanlan, 1mlf, BP
"From Okra to Greens: A Different Kinda Love Story," a choreopoem by, Ntozake Shange, 1mlf (+ dancers), SF, NSHS 27531
"Frustrations," a comedy by John Patrick, 1mlf, SF
"Galway Girl, A," a drama by Geraldine Aron, 1mlf, SF
"Gettin' It Together," a comedy-drama by Richard Wesley, 1mlf, DPS
"Gift of the Magi, The," a Christmas musical by Peter Ekstrom from O. Henry, 1mlf (pianist), SF
"Gigolo of Jerome Avenue, The," a drama by Richard Morton, 1mlf, DPC, NSHS pb154
"Giles in Love," a comedy by Potocki, translated by Daniel Gerould, 1mlf, SF
"Girl and the Soldier, The," a drama by Jean-Claude Van Itallie, DPS, NSHS pb65
"Girl Who Loved the Beatles, The," a comedy by D. B. Gilles, 1mlf, DPS
"Goldberg Street," a drama by David Mamet, 1mlf, SF
"Golden Fleece, The," a comedy by A.R. Gurney, Jr., 1mlf, SF, NSHS pb4241
"Good Time, A," a comedy by Ernest Thompson, 1mlf, DPS
"Good Time for a Change, A," a comedy by Daniel Meltzer, 1mlf, SF
"Grave Encounter, A," a comedy by Gene Ruffini, 1mlf, SF
"Guernica," a drama by Fernando Arrabal, 1mlf, SF
"Halloween," a drama by Leonard Melfi, 1mlf, SF, NSHS 29331
"Happy Birthday, Girl," a comedy by Molly Ann Mullin, 1mlf, BP, SF
"Harold," a drama by Jean-Claude Van Itallie, 1mlf, DPS, NSHS pb65
"Her Voice," a drama by Mario Fratti, 1mlf, SF,
"Here We Are," a comedy by Dorothy Parker, 1mlf, RH, SF, NSHS pb4019, NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776
"Hero, The," a comedy by Arthur Kopit, 1mlf, SF
"High Hopes," a comedy by Susan C. Hunter, 1mlf, AR
"Home Free," a drama by Lanford Wilson, 1mlf, DPS
"Hopscotch," a drama by Israel Horovitz, 1mlf, DPS
"How We Reached an Impasse on Nuclear Energy," a comedy by Murray Schisgal, 1mlf, DPS
"I Bring You Flowers," a drama by William Lang, 1mlf, BP, NSHS 29144
"I Can't Imagine Tomorrow," a drama by Tennessee Williams, 1mlf, DPS

- "I Can't Remember Anything," a drama by Arthur Miller,
1mlf, DPS
- "I'm Herbert," a comedy by Robert Anderson, 1mlf, DPS, NSHS
29201, NSHS 28438, NSHS 16671
- "If You Were My Wife I'd Shot Myself," a comedy by Elinor
Jones, 1mlf, DPS
- "Ikke, Ikke, Nye, Nye, Nye," a farce by Lanford Wilson,
1mlf, DPS
- "Implausible Clause, An," a comedy by Nikki Harmon, 1mlf,
DPC
- "In Old Vermont," a sketch by David Mamet, 1mlf, DPS
- "Interrogation, The," a ten-minute play by Murphy Guyer,
1mlf, SF
- "Interview with the Sphinx, An," a drama by Jack Matthews,
1mlf, DPC
- "It's a Sin to Tell a Lie," a comedy by Jason Miller, 1mlf,
DPS
- "It's a Small World," a comedy by Roy London, 1mlf, DPS
- "It Sometimes Happens," a comedy by an anonymous author,
1mlf, BP, NSHS 19988
- "Jennifer's First Christmas," a comedy-drama by Ev Miller,
1mlf, IEC
- "Jewish Wife, The," a drama by Bertolt Brecht, 1mlf, BP,
SF, NSHS 29533,
- "Labor Pains," a comedy by Michele Palermo, 1mlf, SF
- "Lady of Fadima, The," a drama by Edward Allan Baker, 1mlf,
DPS
- "Landscape," a comedy by Harold Pinter, 1mlf, SF, NSHS
27487
- "Landscape with Waitress," a comedy by Robert Pine, 1mlf,
SF
- "Last Laugh, The," a drama by Beverly Mills, 1mlf, IEC,
NSHS pb96
- "Last Word, The," a comedy by James Broughton, 1mlf, BP,
SF, NSHS pb5484
- "Lemonade Stand, The," a drama by Brian Harnetiaux, 1mlf,
DPC, NSHS pb153
- "Lena and Louie," a drama by Leonard Malfi, 1mlf, SF
- "Let Us Go Out Into the Starry Night," a drama by John
Patrick Shanley, 1mlf, DPS
- "Little Something for the Ducks, A," a comedy-drama by Jean
Lenox Toddie, 1mlf, SF, NSHS 27492
- "Long Walk to Forever," a drama by Bryan P. Harnetiaux from
Kurt Vonnegut, Jr., 1mlf, DPC
- "Lost and Found," a comedy by Peter Maloney, 1mlf, SF
- "Love and Peace, Mary Jo," a ten-minute play by James
Nicholson, 1mlf, SF
- "Lunchtime," a drama by Leonard Melfi, 1mlf, SF, NSHS 29331

- "Lurker," a drama by Don Nigro, 1mlf, SF
- "Madame President," a comedy by Wallace Acton, 1mlf, SF
- "Make-Up Artist, The," a drama by David Henry Wilson, 1mlf (+voice), DPC, NSHS pb135
- "Man in Blue, The," a comedy by Jules Tasca, 1mlf, SF
- "Man on the Ledge," a comic skit by Randy Galvin, 1mlf, IEC
- "Man Who Wouldn't Dance, The," a ten-minute play by Jason Katims, 1mlf, SF
- "Many Happy Returns," a comedy by Willie Reale, 1mlf, DPS
- "Mary Agnes Is Thirty-five," a drama by James Elward, DPS, NSHS 29204
- "Masks," a fantasy by Perry Boyer Corneau, 1mlf, CC, NSHS 28572
- "May Day," a drama by Carrie Luft, 1mlf, BP
- "MD 20/20," a comedy by Matt Williams, 1mlf, SF, NSHS 27530
- "Meals on Wheels," a short comedy by Roger Cornish, 1mlf, SF, NSHS pb6043
- "Meet Me in Disneyland," a comedy by Roy London, 1mlf, DPS
- "Memorial Day," a drama by Murray Schisgal, 1mlf, DPS, NSHS pb6057
- "Mental Reservations, a ten-minute play by Roger Cormish, 1mlf, SF
- "Middle Kingdom, The," a comic drama by Howard Korder, 1mlf, SF, NSHS 27513
- "Minstrel Boy, The," a drama by Philip Hayes Dean, 1mlf, DPS
- "Mirage," a drama by Robert Patrick, 1mlf, SF
- "Modest Proposal, A," a comedy by Selma Thompson, 1mlf, SF
- "Mojo," a drama by Alice Childress, 1mlf, DPS
- "Molly [Bloom] and James [Joyce]," a drama by Sheila Walsh, 1mlf, SF, NSHS 27488
- "Moments: A Love Story," a drama by Howard W. Miller, 1mlf (+ optional ensemble/non-speaking extras), BP
- "Mongolian Idiot," a comedy by Fredric Sirasky, 1mlf, SF
- "Moony's Kid Don't Cry," a drama by Tennessee Williams, 1mlf (+ baby), DPS, NSHS pb6064
- "Mr. Foot," a comic sketch by Michael Frayn, 1mlf, SF
- "Mr. Lewis and Mrs. Wexel," a comedy by Renee Taylor and Joseph Bologna, 1mlf, SF
- "Mrs. Cage," a drama by Nancy Barr, 1mlf, DPS
- "Mrs. Lazer's Caller," a short comedy by Roger Cornish, 1mlf, SF, NSHS pb6043
- "Need for Brussels Sprouts, A," a comedy by Murray Schisgal, 1mlf, SF
- "Need for Less Expertise, A," a comedy by Murray Schisgal, 1mlf, SF
- "New Quixote, The," a romantic comedy by Michael Frayn, 1mlf, SF

- "New York Minute, A," a comic drama by Michele Palermo,
1mlf, SF
- "Next Tuesday," a comedy by Jason Milligan, 1mlf, SF
- "Nicky and the Theatre for a New World," a comic drama by
Ernest Joselovitz, 1mlf, SF
- "Night," a brief sketch by Harold Pinter, 1mlf, SF, NSHS
27487
- "North of Providence," a drama by Edward Allan Baker, 1mlf,
DPS
- "Not I," a drama by Samuel Beckett, 1mlf, SF, DPS
- "Of Poems, Youth, and Spring," a comedy by John Logan, 1mlf
(+ 3 voices, chorus), BP
- "Omega's Ninth," a drama by Ramon Delgado, 1mlf, IEC, NSHS
pb109
- "On the Way Home," a comedy by Esther E. Olson, 1mlf, BP,
NSHS 19988
- "Once Upon a Summertime," a comedy by Mary W. Schaller,
1mlf, DPC
- "One Naked Woman and a Fully-Clothed Man," a comedy by
Diana Amsterdam, 1mlf, SF
- "Open Admissions," a drama by Shirley Lauro, 1mlf, SF, NSHS
27533
- "Open Couple, The," a farce by Dario Fo and Franca Rama
translated by Stuart Hood, Ron Jenkins, and Joan
Jolden, 1mlf, SF
- "Orison," a drama by Fernando Arrabal, 1mlf, SF
- "Out the Window," a ten-minute play by Neal Bell, 1mlf, SF
- "Outwitted," a comedy by Harry L. Newton, 1mlf, BP, NSHS
19988
- "Painting Distant Men," a drama by Richard Greene, 1mlf,
SF,
- "Pair of Lunatics, A," a sketch by W. R. Walkes, 1mlf, BP,
DPC, HDS, SF, NSHS pb6090, NSHS pb6084
- "Parade, The," a comedy by Warren Giarraputo 1mlf, SF
- "Passing Fancy," a comedy by Claris Nelson, 1mlf, SF, NSHS
27530
- "Passion Comedy," a drama by Jules Tascas, 1mlf, SF
- "Pastoral," a comedy by Peter Maloney, 1mlf, SF
- "Penguin Blues," a comedy by Ethan Phillips, 1mlf, SF
- "Pepper and Sand," a duologue by Emlyn Williams, 1mlf, BP
- "Perfect Match, A," a comedy by Joan Forster, 1mlf, SF
- "Photographs: Mary and Howard," a drama by Jean-Claude Van
Itallie, 1mlf, DPS, NSHS pb65
- "Piece for an Audition," a monologue by Steven Tenney,
1mlf, SF, NSHS 27532
- "Please Call Me Sol," a comedy by Rena and Stanley Waxman,
1mlf, SF, NSHS pb6046

- "Plumber's Apprentice, The," a comedy drama by Mark Stein,
1mlf, DPS
- "Pokey, The," a drama by Stephen Black, 1mlf, DPS
- "Popcorn," a comedy by John O'Brien, 1mlf, DPC
- "Poppa Dio!," a drama by Reinaldo Povod, 1mlf, SF
- "Portfolio," a comedy by Tom Donaghy, 1mlf (1 voice), SF
- "Postcards," a comedy by James Prideaux, 1mlf, DPS, NSHS
pb106, NSHS pb111
- "Present-Day Courtship," a wordy duologue comedy by Roland
Bottomley, 1mlf, SF,
- "Present Tense," a drama by Frank D. Gilroy 1mlf, SF, NSHS
pb5486, pb6048, pb6050,
- "Prettiest Girl in Lafayette County, The," a comedy by
Jason Milligan, 1mlf, SF
- "Problem, The," a comedy by A. R. Gurney, Jr., 1mlf, SF
- "Quadrangle, The," a ten-minute play by Victor Jory, 1mlf,
DPC, NSHS pb149
- "Radio I," a play by Samuel Beckett, 1mlf, SF
- "Ragnarok," a drama by Don Nigro, 1mlf, SF
- "Rain of Terror, The," a drama by Frank Manley, 1mlf, SF
- "Rape of Emma Bunche, The," a comedy by Jules Tasca, 1mlf,
SF
- "Real Life," a revue sketch by David Lloyd Crowder, 1mlf,
SF, NSHS pb6051
- "Recensio," a light and dark show, a drama by Eddie de
Santis, 1mlf, SF, NSHS pb7494, 27508
- "Red Coat, The," a drama by John Patrick Shanley, 1mlf, DPS
- "Refusal, The," a drama by Mario Fratti, 1mlf, SF
- "Reservations for Two," a comedy by Lori Goodman, 1mlf, SF
- "Reticence of Lady Anne, The," a dark comedy by Jules Tasca
from Saki (H. H. Munro), 1mlf, SF
- "Reunion," a drama by David Mamet, 1mlf, SF
- "Ringrose the Pirate," a dark comedy by Don Nigro, 1mlf, SF
- "Running Away from Home," a short drama by Roger Cornish,
1mlf, SF, NSHS pb6043
- "Rusty and Rico," a drama by Leonard Malfi, 1mlf, SF
- "Sailing," a drama by Michael Shurleff, 1mlf, SF
- "Sanctity of Marriage, The," a drama by David Mamet, 1mlf,
SF
- "Sanibel and Captiva," a radio play (drama) by Megan Terry,
1mlf, SF
- "Sarah and the Sax," a drama by Lewis John Carlino, 1mlf,
DPS
- "Sea Waves Inn," a comedy-drama by Joseph Lizardi, 1mlf, SF
- "Seduction Duet," a comedy by H. Appleman, 1mlf, SF
- "Senior Prom," a comedy by Robert Mearns, 1mlf, SF, NSHS
27488

- "Self-Accusation," a Sprechstuck' by Peter Handke, 1mlf, LLA,
- "75th, The," a sentimental comedy by Israel Horovitz, 1mlf, DPS
- "Silent Catastrophe, A," a comedy by Cliff Harville, 1mlf, SF
- "Slam the Door Softly," a drama by Clare Booth Luce from Ibsen, 1mlf, DPS
- "Slick Harry (The Welfare Pimp), a drama by Sy Richardson, 1mlf, AR, NSHS pb5723
- "Slivovitz," a drama by Roderick B. Nash, 1mlf, SF
- "Slot, The," an adult comedy by Tom Gillespie, 1mlf, AR, NSHS pb5720
- "Smoking Pistols," a tragicomedy by Donald Kwares, 1mlf, NSHS pb83,
- "Snocky," a comedy by Jules Tasca, 1mlf, SF
- "Snowangel," a drama by Lewis John Carlino, 1mlf, DPS
- "Some Kind of a Love Story," a drama by Arthur Miller, 1mlf, DPS
- "Something Else," a drama by Robert Patrick, 1mlf, SF
- "Something in the Basement," a comedy-drama by Don Nigro, 1mlf, SF
- "Something to Eat," a comedy by Norman L. Rhodes, 1mlf, SF, NSHS 27532
- "Sound of a Voice, The," a drama by David Henry Hwang, 1mlf, DPS
- "Specter, a dark comedy by Don Nigro, 1mlf, SF
- "Square Root of Love, The," a comedy by Daniel Meltzer, 1mlf, SF
- "Steinway Grand," a drama by Ferenc Karinthy, 1mlf, SF
- "Still-Love," a romance by Robert Patrick, 1mlf, SF
- "Stonewater Rapture, The," a drama by Doug Wright, 1mlf, DPS
- "Suburban Tragedy," a drama by Jerome Kass, 1mlf, DPS
- "Sugar-Mouth Sam Don't Dance No More," a drama by Don Evans, 1mlf, DPS
- "Sure Thing," a comedy by David Ives, 1mlf, DPS
- "Swiss Miss," a comedy by Jules Tasca, 1mlf, SF
- "Table for Two," a comedy by Rena and Stanley Waxman, 1mlf (+2 optional extras), SF, NSHS pb6046
- "Tantalizing, A," a drama by William Mastrosimone, 1mlf, SF, NSHS 27520
- "Tape Recorder, The," a drama by Pat Flower, 1mlf (male is recorded voice), CBC, NSHS pb4241
- "Ten Worst Things About a Man, The," a readers theatre comedy adapted by Leslie Irene Coger from Jean Kerr, 1mlf, DC, NSHS 16373
- "Then . . . ," a drama by David Campton, 1mlf, DPS

- "'There Is No John Garfield,'" a comic drama by Ernest A. Joselovitz, 1mlf, SF
- "Thoughts on the Instant of Greeting a Friend on the Street," a drama by Jean-Claude Van Itallie, 1mlf, DPS, NSHS pb65
- "Tira Tells Everything There Is to Know About Herself," a black comedy, by Michael Weller, 1mlf, DPS
- "Toneclusters," a drama by Joyce Carol Oates, 1mlf, SF
- "Touch the Bluebird's Song," a drama by Louis E. Catron, 1mlf, BP, HDS, SF, NSHS 29206
- "Traveler's Rest," a drama by William Wise, 1mlf, IEC
- "Twin Mendaccios, The," a farce by Jules Tasca, 1mlf, SF
- "Twist of the Script," a drama by Richard Burwell, AR, NSHS pb6842
- "Twister," a comedy by Jack Heifner, 1mlf, DPS
- "Two and Twenty," a comic-drama by Paul Parente, 1mlf, SF
- "Two Doubles or the Surprising Surprise, The," a comedy by Gueullette, translated by Daniel Gerould, 1mlf, SF
- "Two Part Harmony," a drama by Katharine Long, 1mlf, SF
- "Unbeatable Harold," a comedy by Randy Noojin, 1mlf, DPC, NSHS pb171
- "Uncle Lumpy Comes to Visit," a comedy by Laurence Klavan, 1mlf, DPS
- "Undefeated Rhumba Champ, The," a comedy by Charles Leipart, 1mlf, DPS
- "Unexpurgated Memoirs of Bernard Mergendeiler, The," a sketch by Jules Feiffer, DPS,
- "Unpublished Letters," a comic drama by Jonathan C. Levine, 1mlf, SF
- "Uranium," a comedy by Pamela Hunt, 1mlf, SF
- "Valentines and Killer Chili," a one-act drama by Kent R. Brown, 1mlf, DPC, NSHS pb128
- "Village Wooing," a comedy by George Bernard Shaw, 1mlf, SF
- "Violets, Gladiolas and Arthur's Breakfast," a drama by Jack Morse, 1mlf, DPC, NSHS pb6085
- "Visit, The," a ten-minute play by Lyudmila Petrushevskaya translated by Steve Jones, 1mlf, SF
- "Waiting for to Go," a comedy by Daniel Meltzer, 1mlf, SF
- "Walter," a comedy by Murray Schisgal, 1mlf, DPS
- "Warm and Tender Love," a comedy by Ralph Pape, 1mlf, DPS
- "Wealth and Wisdom," a comedy by Oliphant Down, 1mlf, SF
- "Welcome Home," a comedy by Rena and Stanley Waxman, 1mlf, SF, NSHS pb6046
- "What Did You Say *What* For?" an absurd comedy by James Paul Dey, 1mlf, BP, SF, NSHS pb5443
- "What Is Making Gilda So Gray," a comedy by Tom Eyen, 1mlf (voices), SF, NSHS 29246

- "What She Found There," a ten-minute play by John Glore,
1m, SF
- "When the Cat Goes Away," a drama by Erica Christ, 1mlf,
DPC, NSHS pb130
- "Whence," a drama by Leo Smith, 1mlf, SF
- "Where Are You Going, Hollis Jay?" a comedy by Benjamin
Bradford, 1mlf, SF
- "Where Have All the Lightning Bugs Gone?" a drama by Louis
E. Catron, 1mlf, BP, HDS, SF,
- "Wisp in the Wind," a drama by Jack Cunningham, 1mlf, SF,
NSHS pb6053, NSHS pb6053,
- "Whole Truth and the Honest Man, The," a comedy by Cleve
Haubold, 2m or 2f or 1mlf, SF, NSHS pb5440
- "Wooden Pear, The," a drama by Gillian Plowman, 1mlf, DPC
- "Wooded and Viewed," a comedy by Georges Feydeau, 1mlf, SF
- "Workout, The," a farce by Albert Bermel, 1mlf, SF
- "You Can't Trust the Male," a comedy by Randy Noojin, 1mlf,
DPC

Two-Male Plays (2m)

- "Absolutely Free," a revue sketch by David Lloyd Crowder, 1m (+2 voices), SF, NSHS pb6051
- "Act without Words (2)," a mime by Samuel Beckett, 2m, SF
- "A.I.D.S.," a drama by Mario Fratti, 2m (1f optional), SF
- "All Saint's Day," a drama by Marian Winters, 2m, DPS, NSHS 29200
- "Angela," a revue sketch by David Lloyd Crowder, 2m (+voice), SF, NSHS pb6051
- "Backbone of America," a comedy by Mark D. Kaufmann, 2m, JAT, DPC
- "Beggar or the Dead Dog, The," an allegory by Bertolt Brecht, 2m, SF
- "Bench at the Edge, A," a comedy by Luigi Jannuzzi, 2m, SF
- "Boaz," a drama by Randy Noojin, 2m, DPC, NSHS pb184
- "Breakdown," a comedy-drama by Bill Bozzone, 2m, SF
- "Breaking of Bread, The," a drama by William Watson, 2m, BP
- "Businessmen," a sketch by David Mamet, 2m, DPS
- "Call, The," a drama by William Inge, 2m, DPS, NSHS pb86
- "Change from Routine, A," a drama by Ross M. Levine, 2m, SF
- "Charlie and Vito," a drama by Joseph Pintauro, 2m, DPS
- "Chateau Rene," a drama by Sam Ingraffia, 2m, SF
- "Closet Madness," a comedy by Murray Schisgal, 2m, SF, NSHS 27490
- "Cold," a sketch by David Mamet, 2m, DPS
- "Constituent, The," a comedy by Ernest Thompson, 2m, DPS
- "Conversation at Night with a Despised Character: A Curriculum for Our Times," a drama by Friedrich Durrenmatt translated by Robert David Macdonald from the original German, 2m, DPC, NSHS pb177
- "Dance and the Railroad, The," a drama by David Henry Hwang, 2m, DPS
- "Dansen," an allegory by Bertolt Brecht, translated from the German by Rose and Martin Kastner, 2m, SF
- "Death Knocks," a comedy by Woody Allen, 2m, SF
- "Dicks, The," a comedy by Jules Feiler, 2m, SF, NSHS 27532
- "Disappearance of the Jews, The," a drama by David Mamet, 2m, SF
- "Do," a drama by Gary Apple, 2m, SF
- "Do Not Pass Go," a drama by Charles M. Nolte, 2m, UM
- "Dock Brief, The," a comedy by John Mortimer, 2m, SF
- "Dreams of Flight," a tragicomedy by Brian Richard Mori, 2m, DPS
- "Duck Variations, The," a comedy by David Mamet, 2m, BP, SF
- "Enemies," a drama by Arkady Leokum, 2m, SF
- "Eukiah," a ten-minute play by Lanford Wilson, 2m, SF

- "Everything Under the Sun," a drama by Ellen Violett from James Purdy, 2m, cited in The Best Plays of 1963-1964, edited by Henry Hewes
- "Exhibition, The; Scenes from the Life of John Merrick," a drama by Thomas Gibbons, 2m, DPS
- "Final Orders," a satire by Jean-Claude van Itallie, 2m, DPS
- "Field, The," a ten-minute play by Robert Spera, 2m, SF
- "Flatulist, The," a black comedy by Murray Schisgal, 2m, DPS
- "Foghorn," a drama by Ray Bradbury, 2m, HMC, NSHS 21382
- "Former One-on-One Basketball Champion, The," a drama by Israel Horovitz, 2m, DPS
- "Girls We Have Known," a comedy by Ralph Pape, 2m, DPS
- "Groves of Academe, The," a comedy drama by Mark Stein, 2m, DPS
- "Habitual Acceptance of the Near Enough," a comedy-drama by Kent Broadhurst, 2m, DPS
- "Hardstuff," a drama by Jules Tasca, 2m, SF
- "Hot Air," a drama by Ferenc Karinthy, translated by Jo Ann Burbank, 2m, SF
- "Hughie," a drama by Eugene O'Neill, 2m, DPS, NSHS 28438, NSHS 11910
- "In a Music Shop," a comedy by Joseph Buloff and Luba Kadison from a story by Chekhov, 2m, SF
- "In the Way," a drama by Stephen Gutwillig, 2m, FDG
- "Inflatable You," a comic drama by Jules Tasca, 2m, SF
- "Instincts," a drama by Jason Milligan, 2m, SF
- "Interview," a revue sketch by Harold Pinter, 2m, SF, NSHS 27487,
- "Interview, The," a drama by Peter Swet, 2m, DPS
- "It Should Happen to a Dog," a comedy by Wolf Mankowitz, 2m, SF (out of print)
- "Last Act Is a Solo, The," a drama by Robert Anderson, 2m, SF
- "Last Straw, The," a comedy by Charles Dizenzo, 2m, DPS, NSHS 29202
- "Last Yankee, The," a drama by Arthur Miller, 2m, DPS
- "Last to Go," a revue sketch by Harold Pinter, 2m, DPS
- "Leavin' Cheyenne," a comedy by Percy Granger, 2m, SF
- "Lip Service," a drama by Howard Korder, 2m, SF, NSHS 27513
- "Lonely Impulse of Delight, A," a comedy by John Patrick Shanley, 2m, DPS
- "Looking Good," a ten-minute play by John W. Williams, 2m, SF
- "Luftmensch, The," a drama by David Mamet, 2m, SF
- "Manny and Jake," a drama by Harvey Fierstein, 2m, SF
- "Moonshine," a drama by Arthur Hopkins, 2m, SF,

- "Movie of the Month," a comedy by Daniel Meltzer, 2m, SF
- "Murder, A," a black comedy by William Inge, 2m, DPS, NSHS pb86
- "Nightpiece," an absurdity by Wolfgang Hildesheimer translated by the author from the German, 2m, GB
- "Nights in Hohokus," a comedy by Jason Milligan, 2m, SF
- "Nijinsky Choked His Chicken," a drama by Reinaldo Povod, 2m, SF
- "Now Departing," a comedy by Robert Mearns, 2m, SF, NSHS 27532
- "Ohio Impromptu," an abstraction by Samuel Beckett, 2m or 2f, SF
- "Passage," a drama by David S. Raine, 2m, DPC, NSHS pb172
- "Past Is the Past, The," by Richard Wesley, 2m, DPS
- "Pedestrian, The," a melodrama by Ray Bradbury, 2m, SF
- "Penance," a drama by Jules Tasca, 2m, SF
- "Pillow Talk," a comedy by Peter Tolan, 2m, DPS
- "Play for Germs," a black comedy by Israel Horovitz, 2m, DPS, NSHS pb93
- "Preggin and Liss," a tragicomedy by Robert Patrick, 2m, SF
- "Rabbi and the Toyota Dealer, The," a comedy by Murray Schisgal, 2m, SF, NSHS 27490
- "'Righting,'" a drama by Ernest A. Joselovitz, 2m, SF, DPS
- "Safe Sex," a comic drama by Harvey Fierstein, 2m, SF
- "'Sammi,'" a drama by Ernest A. Joselovitz, 2m, SF, DPS
- "Scooter Thomas Makes It to the Top of the World," a drama by Peter Parnell, 2m, HDS, DPS
- "74 Georgia Avenue," a drama by Murray Schisgal, 2m, DPS
- "Shiny Red Ball, The," a comedy by Cleve Haubold, 2m, SF
- "Spittin' Image," a drama by Stephen Metcalfe, 2m, SF
- "Sturm & Drang Songbook, a Review of Revues with Robert Alan Roberts and Marti Shaw, Accompanist: Billie Bobb, The," a mock revue by Jeffrey Essmann, 2m, DPS
- "Striptease," a drama by Slawomir Mrozek, 2m, SF, NSHS 29300
- "Tattoo," a comedy by Cleve Haubold, 2m, SF
- "Terminal," a comedy by Corinne Jacker, 2m, DPS, NSHS pb49, pb50
- "That's Your Trouble," a revue sketch by Harold Pinter, 2m, SF, NSHS 27487
- "Theatre I," a play by Samuel Beckett, 2m, SF
- "Trouble in the Works," a revue sketch by Harold Pinter, 2m, DPS,
- "Two Beers and a Hook Shot," a drama by Kent R. Brown, 2m, DPC, NSHS pb133
- "Victoria Station," a comedy by Harold Pinter, 2m, DPS
- "Who's on First?" a comedy by Harry Gilles, 2m or 2f, BP
- "Whole Truth and the Honest Man, The," a comedy by Cleve Haubold, 2m or 2f or 1m1f, SF, NSHS pb5440
- "Women and Shoes," a sketch Nina Shengold, 2m, JAT
- "Zoo Story, The," a drama by Edward Albee, 2m, DPS, HDS, NSHS 29313, NSHS 16382

Two-Female Plays (2f)

- "At Liberty," a drama by Tennessee Williams, 2f, GCB, NSHS 5345
- "Avenue of Dream," a drama by Elyse Nass, 2f, DPS
- "Batbrains," a comedy by Barbara Daniel, 2f, SF, NSHS 27534
- "Binnorie," a drama by Don Nigro, 2f, SF
- "Black and White, The," a revue sketch by Harold Pinter, 2f, DPS,
- "This Bird of Dawning Singeth All Night Long," a drama by Philip Hayes Dean, 2f, DPS
- "Cat Connection, The," a comedy by Elyse Nass, 2f, SF
- "Chocolate Cake," a comedy by Mary Gallagher and Ara Watson, 2f, DPS
- "Comanche Cafe," a drama by William Hauptman, 2f, SF, NSHS pb91
- "Dolores," a drama by Edward Allan Baker, 2f, DPS
- "Dormant Heritage, The," a comedy by Reby Edmond, 2f, BP, NSHS 29326
- "Duel," a drama by Carol Holtzman, 2f, AR, NSHS pb5723
- "Enterprising Oswald," a Christmas play by Reby Edmond, 2f, BP, NSHS 29326
- "Fantasy Bond, The," a drama by Jules Tasca, 1m1f, SF
- "Final Placement," a drama by Mary Gallagher and Ara Watson, 2f, DPS
- "Fine Line," a comedy by Janice Van Horne, 2f, SF
- "Freeze Tag," a comedy by Jacquelyn Reingold, 2f, SF
- "Girls Will Be Girls," a comedy by Edna Zola Wayne, 2f, BP, NSHS 29326
- "Graceland," a comedy-drama by Ellen Byron, 2f, DPS
- "Grandma Fought the Indians," a comedy by Marion Holbrook, 2f, BP, NSHS 29326
- "Great Nebula in Orion, The," a drama by Lanford Wilson, 2f, DPS
- "Hat, The," a sketch by David Mamet, 2f, DPS
- "Hello, Ma!" a comedy by Trude Stone, 2f, SF, NSHS 27534
- "Ladie Man," a comedy by Georges Feydeau, translated from the French by Norman R. Shapiro, 2f, SF
- "Lamentable Affair of the Vicar's Wife," a comedy by Guida M. Jackson, 2f, IEC
- "Little Miss Fresno," a comedy by Mary Gallagher and Ara Watson, 2f, DPS
- "Lookin' for a Better Berry Bush," a comic drama by Jean Lenox Toddie, 2f, SF
- "Ludlow Fair," a drama by Lanford Wilson, 2f, DPS "Lullaby," a drama by Jason Milligan, 2f, SF
- "Make-Up," a comedy by George Savage, 2f, BP, NSHS 29326
- "My Cup Ranneth Over," a comedy by Robert Patrick, 2f, DPS

- "New Girl, The," a comedy by Vaughn McBride, 2f, SF, NSHS 27502
- "Next Tuesday," a comedy by Jason Milligan, 2f, SF
- "Night Thoughts," an absurd comedy by Corinne Jacker, 2f, DPS, NSHS pb49, pb50
- "Nothing Immediate," a drama by Shirley Mezvinsky Lauro, 2f, SF, NSHS 27533
- "Ohio Impromptu," an abstraction by Samuel Beckett, 2f or 2m, SF
- "Opening Night," a play by John Cromwell, 1m2f, cited in The Best Plays of 1963-1964, edited by Henry Hewes
- "Papa Never Done Nothing . . . Much," a comedy by E. P. Conkle, 2f, SF,
- "Paris Sets the Styles," a farce by William Ellis Jones, 2f, BP, NSHS 29326
- "Patio," a drama by Jack Heifner, 2f, DPS
- "Perfect Match, A," a comedy by Joan Forster, 2f, SF
- "Pioneer, The," a drama by Megan Terry, 2f or 2m, IEC
- "Pledge, The," a drama by Victoria Norman, 2f, SF
- "Porch," a comedy-drama by Jack Heifner, 2f, DPS
- "Procedure," a ten-minute play by Joyce Carol Oates, 2f, SF
- "Purpose of the Moon," a drama by Carrie Luft, 2f, BP
- "Recluse, The," a drama by Paul Foster, 2f, SF
- "Recognition Scene from Anastasia, The," a drama by Guy Bolton from Marcelle Maurette, 2f, BP, SF
- "Request Stop," a revue sketch by Harold Pinter, 2f, DPS
- "Roommates," a comedy by Mary Orr, 2f, DPS
- "Rosemary--That's for Remembrance," a comedy by Majorie Seligman, 2f, BP, NSHS 29326
- "Save Me a Place at Forest Lawn," a comedy-drama by Lorees Yerby, 2f, DPS, HDS
- "Second Chance," a comedy by Elyse Nass, 2f, SF,
- "Serving-Girl and the Lady: or Just Us and the Medium, The," a drama by Myrna Lamb, 2f, SF
- "Snow Leopards [Act One]," a comedy-drama by Martin Jones, 2f, SF
- "Something Unspoken," a drama by Tennessee Williams, 2f, DPS
- "Square Pegs," a rhymed fantasy by Clifford Bax, 2f, BP, NSHS 19988
- "Stronger, The," a drama by August Strindberg, 2f (+extra), DPS, NSHS 29262
- "Tell Me Another Story, Sing Me Another Song," a drama by Jean Lenox Toddie, 2f, SF, NSHS 27504
- "That's All," a revue sketch by Harold Pinter, 2f, SF, NSHS 27487,
- "Third and Oak: The Laundromat," a comedy by Marsha Norman, 2f, DPS

- "Thistle Blossoms," a drama by Roseanna Beth Whitlow, 2f,
PDS
- "Tiger, The," a comedy by Jules Tasca from Saki (H. H.
Munro), 2f, SF
- "Tropical Depression," a comedy by Jack Heifner, 2f, DPS
- "Truant Husbands," a skit by Wilmer Baffle, 2f, BP, NSHS
29326
- "Umbrella Duologue, The," a sketch by E. Dora Battiscombe,
2f, BP, NSHS 19988
- "Watermelon Boats," a ten-minute play by Wendy MacLaughlin,
2f, SF
- "White Whore and the Bit Player, The," a tragicomedy by Tom
Eyen, 2f, SF, NSHS 29246
- "Who's on First?" a comedy by Harry Gilles, 2f or 2m, BP
- "Whole Truth and the Honest Man, The," a comedy by Cleve
Haubold, 2f or 2m or 1mlf, SF, NSHS pb5440

One-Male-Two-Female Plays (1m2f)

- "Agnes," a chamber opera by Michael John LaChiusa, 1m2f, DPS
- "Alan, Betty and Riva," a comedy by Renee Taylor and Joseph Bologna 1m2f, SF
- "American Sunset, An," a comedy by James Prideaux, 1m2f, DPS
- "Angels Don't Marry," a play by Florence Ryerson, Colin Clements, 1m2f, SF
- "Arizona," a ten-minute play by John Bishop, 1m2f, SF
- "Betrothed, The," a drama by Jerome McDonough, 1m2f, SF, NSHS 7510
- "Between the Lines," a comedy by Jules Tasca, 1m2f, SF
- "Bible," a comedy by Don Nigro, 1m2f, SF
- "Birthday Present, The," a drama by Peter Brook, 1m2f, DPC, NSHS pb6070
- "Bite the Hand," a comedy by Ara Watson, 1m2f, DPS
- "Blind Date with Mary, A," a comedy by Sura Shachnovitz, 1m2f, SF
- "Breakfast, Lunch, and Dinner," a drama by Corinne Jacker, 1m2m, DPS
- "Brontosaurus," a comedy-drama by Lanford Wilson, 1m2f, DPS
- "Cameo, The," a drama by Ray Fry, 1m2f, DPS
- "Catherine Parr, or Alexander's Horse," a comedy by Maurice Baring, 2m1f, BP, NSHS 19988
- "Chinese Restaurant Syndrome, The," a comedy by Corinne Jacker, 1m2f, DPS
- "Coleman, S. D.," a drama by Anne Pierson Wiese, 1m2f, FDG
- "Come and Gone," a drama by James Edward Luczak, 1m2f, DPC
- "Conspiracy of Angels, A," a comedy by Charles Ferruza, 1m2f, NSHS 29210
- "Contribution," a comedy by Ted Shine, 1m2f, DPS
- "Crossings," a drama by Barbara Schneider, 1m2f, DPS
- "Crosspatch," a comedy by Larry Randolph from Anton Chekhov, 1m2f, HDS, DPC
- "Crossing the Bar," a comedy by Don Nigro, 1m2f, SF, NSHS 27501
- "Dark Room, The," a drama by Tennessee Williams, DPS, NSHS pb6064
- "Daughter of A Traveling Lady," a comedy-drama Peter Dee, 1m2f, SF
- "Dearie, Ye're a Dreamer," a comedy by Francis Michael Casey, 1m2f, SF
- "Deceivers," a comedy by William C. De Mille, 1m2f, SF
- "Devil, The," a comedy by Don Nigro, 1m2f, SF
- "Does This Woman Have a Name?" a comedy by Theresa Rebeck, 1m2f, SF

- "Doubting Saint, The," a drama by 1m2f or 2m1f, SF
- "Eddie Lee, Eddie Lee," a comedy by Joe Sears, 1m2f, SF
- "Election Year," a comedy by Ellen Byron, 1m2f, DPS
- "Erasure," a drama by Carrie Luft, 1m2f, BP
- "Errand of Mercy," a drama by Frank Manley, 1m2f, SF
- "Estoy enamorado de tu hermana," a farsa' by Jesus Assaf, 1m2f, OEN,
- "Fan and Two Candlesticks, A," a verse comedy by Mary MacMillan, 1m2f, SKC, NSHS 27002
- "Fifteenth Candle, The," a tragedy by Rachel Field, 1m2f, SF, NSHS 8266
- "Finders-Keepers," a play by George Kelly, 1m2f, SF
- "Flight Lines," a drama by Barbara Schneider, 1m2f, DPS
- "Fragile Unions," a drama by Nancy Pahl Gilsenan, 1m2f, DPC
- "Frau Wahrheit will niemand beherbergen/Mrs. Truth Will Not Take in Anybody Overnight," a fastnachtsspiel by Hans Sachs, 1m2f, HDB
- "Free the Frogs," a drama by Carrie Luft, 1m2f, BP
- "Freshman Orientation," a ten-minute play by Victor Jory, 1m2f, DPC, NSHS pb149
- "God's Spies," a comedy by Don Nigro, 1m2f, SF, NSHS 27501
- "Goblins Plot to Murder God, The," a ten-minute play by Mark O'Donnel, 1m2f or 3f or 3m or 2m1f or 4m or 4f or 1m3f or 2m2f or 3m1f, SF
- "Gretna Green," a verse drama by by Constance D'Arcy Mackay, 1m2f, BP, NSHS 19990
- "Guest for Breakfast," a comedy by C. B. Gilford, 1m2f, TPH, NSHS 29199, NSHS pb5456,
- "Half Hour, The," a drama by Don Helland, 1m2f, ACP, HPC
- "Hitting Town," a play by Stephen Poliakoff, 1m2f, SF
- "I'll Be Home for Christmas," a comedy by Robert Anderson, 1m2f, DPS, NSHS 29201, NSHS 28438, NSHS 16671
- "In the Suds," a medieval French farce translated into English verse by Barnard and Rose Hewitt, 1m2f, BP, SF, NSHS pb5458
- "In Place," a comedy by Corinne Jacker, 1m2f, DPS
- "Judgment Morning," a drama by Robert Brome, 1m2f, DPC
- "Just One Day," a drama by Eddie Kennedy, 1m2f, DPC, NSHS pb173
- "Kentucky Marriage Proposal, The," a comedy by Alice H. Houstle from Anton Chekhov, 1m2f, DPS
- "Kind of Alaska, A," a drama by Harold Pinter, 1m2f, DPS
- "Lesson, The," a comedy by Eugene Ionesco translated by Donald M. Allen, 1m2f, BP, SF
- "Lingerie," a comedy by Diana Amsterdam, 1m2f, SF
- "Listening," a chamber play by Edward Albee, 1m2f, DPS
- "Long Stay Cut Short, The; or, The Unsatisfactory Supper," a drama by Tennessee Williams, 1m2f, NSHS pb6064

- "Lou Gehrig Did Not Die of Cancer," a comedy by Jason Miller, 1m2f, DPS
- "Lunch Hour," a drama by John Mortimer, 1m2f, SF
- "Matter of Gender, A," a comedy by Sloane Drayson-Knigge, 1m2f, BP
- "A Matter of Like Life and Death," a comedy by John Cromwell, 1m2f, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Mickey's Teeth," a fantasy by Amlin Gray, 1m2f, DPS
- "Miss Julie," a drama by August Strindberg, translated by Elizabeth Sprigge, also translated by E. M. Sprinchorn, 1m2f (+extras), WKW, CPC, NSHS 29262, NSHS 19878, NSHS 19883, NSHS 29323, NSHS 29252, NSHS 5211, NSHS 27003, NSHS 16361, NSHS 20545
- "Motel," a masque for three dolls from *America Hurrah*, by Jean-Claude Van Itallie, 1m2f, AFA, NSHS 16361, NSHS 26428
- "Necklace, The," a drama by Jules Tasca from Guy de Maupassant, 1m2f, SF, DPC, NSHS 27500
- "No Problem," a comedy by Catherine Butterfield, 1m2f, SF
- "Not Enough Rope," a farce by Elaine May, 1m2f, BP, SF, NSHS pb5466
- "Ofay Watcher, The," a drama in three scenes by Frank Cucci, 2m1f, DPS
- "Omega's Ninth," a comedy by Ramon Delgado, 1m2f, IEC, NSHS pb109
- "Optimism," a comedy by John Patrick, 1m2f, SF
- "Ordinary Day, An," a comedy by Dario Fo and Franca Rame translated by Joe Farrell, 1m2f (voices), SF
- "Other One, The," a play by Mario Fratti, 1m2f, SF
- "Owl Killer, The," a drama by Philip Hayes Dean, 1m2f, DPS
- "Party, The," a comedy by Robert J. Flaherty, 1m2f, SF
- "Perfect," a ten-minute play by Mary Gallagher, 1m2f, SF
- "Person I Once Was, The," a drama by Cindy Lou Johnson, 1m2f, DPS
- "Phoenix Too Frequent, A," a comedy by Christopher Fry, 1m2f, DPS, HDS
- "Play," a drama by Samuel Beckett, 1m2f, SF
- "Please Hang Up," a comedy by Arthur S. Rosenblatt, 1m2f, DPC,
- "Portrait of Portia, A," a drama by S. V. Gersovitz, 1m2f, IEC
- "Postponing the Heat Death of the Universe," a comedy by Stephen Gregg, 1m2f, DPC
- "Primrose Path, The," a comedy by Gillian Plowman, 1m2f, DPC
- "Prince of Court Painters," a verse drama by Constance D'Arcy Mackay, 1m2f, BP, NSHS 19990

- "Prisonbreak," a drama by Louis Lippa, 1m2f, DPC, NSHS
pb155
- "Proposin'," a comedy western by Richard Slocum from Anton
Chekhov's "The Marriage Proposal," 1m2f, BP
- "Quo Vadis, Tinker Bell?," a comedy by Cleve Haubold, 1m2f,
SF
- "Rape of Bunny Stuntz, The," a comedy by A.R. Gurney, Jr.,
1m2f, SF
- "Red Cross," a drama by Sam Shepard, 1m2f, SF
- "Red Key, The," a drama by Charles Emery, 1m2f, SF, HDS
- "Resounding Tinkle, A," a comedy by N.F. Simpson, 1m2f, SF,
NSHS pb5477
- "Return to Dust," a radio drama by George Bamber, 2m1f,
CSS, NSHS 20719
- "Revival, The," a comedy by Edward Murch, 1m2f, BP
- "Roman Fever," a drama by Hugh Leonard, 1m2f, SF
- "Scarecrow," a drama by Don Nigro, 1m2f, SF
- "Seagulls," a drama by Caryl Churchill, 1m2f, SF
- "Sex Lives of Superheroes," a comedy by Stephen Gregg, DPC
- "She Was Lost, and Is Found," a drama by Richard Hensley,
1m2f, SF
- "Short Walk After Dinner, A," a drama by Cleve Haubold,
1m2f, SF, NSHS pb5472
- "Sisters McIntosh, The," a comedy by Richard Corson, 1m2f,
SF
- "Sittin'," a comedy by Cris Ceraso, 1m2f, SF
- "Soap Opera," a comedy by Ralph Pape, 1m2f, DPS
- "Softly, and Consider the Nearness," a play by Rosalyn
Drexler, 1m2f, cited in The Best Plays of 1963-1964, edited
by Henry Hewes
- "Solemn Communion, The," a drama by Fernando Arrabal, 1m2f,
SF
- "Stage Directions," a comedy-drama by Israel Horovitz,
1m2f, DPS, NSHS pb6068
- "Stomach-Ache," a musical for children translated and
adapted by Anita Page and Lisa Tate from Ninnie
Olsson, 1m2f, BP
- "Stop at the Palace, The," a drama by Jules Tasca, 1m2f, SF
- "Strife Faces Jan," a revue sketch by David Lloyd Crowder,
1m2f, SF, NSHS pb6051
- "Stud," a comedy by Alex Gottlieb, 1m2f, CBC, NSHS pb4241
- "Suicide, The," a drama by Mario Fratti, 1m2f, SF, NSHS
16646
- "Summer Morning Visitor," a comedy-drama by Bernard Sabath
about Mark Twain, 1m2f, DPS
- "Suppressed Desires," a comedy in two episodes by Susan
Glaspell, 1m2f, BP, HDS, NSHS pb5483, NSHS 19878, NSHS
19883

- "Then Again, Maybe I Will," a comedy by Greg Loselle, 1m2f, DPC
- "Thymus Vulgaris," a comedy drama by Lanford Wilson, 1m1f, DPS
- "Ties That Bind, The," a drama by Matthew Witten, 1m2f, SF, NSHS 27508, NSHS pb749
- "Tomato on Tuesday," a comedy by Larry Randolph, 1m2f, DPC, NSHS pb6100
- "Toussant," a drama by Lorraine Hansberry, 1m2f, SF
- "Two Eggs Scrambled Soft," a comedy by Don Rifkin, 1m2f, DPS
- "Under Control," a comedy by Elinor Jones, 1m2f, DPS
- "Wall Hanging, The," a drama by Barbara Milne, DPC
- "Wanted... Dead or Alive," a comedy by Mark R. Edwards, 1m2f, SF
- "Wax Museum, The," a drama by John Hawkes, 1m2f, HOA, NSHS 29328
- "Weak Spot, The," a comedy by George Kelly, 1m2f, SF
- "What's a Girl to Do?!", a comedy by Jim Hansen, 1m2f, SF,
- "Yes Dear," a comedy by Warren C. Graves, 1m2f, SF

Two-Male-One-Female Plays (2mlf)

- "A-Killin'," a drama by Patricia Ramsey, 2mlf, DPC
- "Abstraction," a 14th or 15th century Japanese comedy of anonymous origin, 2mlf, DP, NSHS 16631
- "Actors," a comedy-drama by Conrad Bromberg, 2mlf, DPS, NSHS pb104, NSHS pb116, NSHS pb117
- "Ah, Erydice!" a lyrical fantasy by Stanley Taikeff, 2mlf, DPS
- "All Men Are Whores: An Inquiry," a sketch by David Mamet, 2mlf, DPS
- "Ambiguity," a comedy by John Patrick, 2mlf, SF
- "American Century, The," a comedy by Murphy Guyer, 2mlf, DPS
- "American Roulette," a drama by Tom McCormack, 2mlf, DPS
- "And Jack Fell Down, a drama by Richard Weaver, 2mlf, IEC
- "Answers from the Center of the Universe About Things Unknown," a drama by Kent R. Brown, 2mlf, DPC
- "Aptitude," a comedy by John Patrick, 2mlf, SF
- "Augustus Does His Bit," a farce by George Bernard Shaw, 2mlf, SF
- "Author's Voice, The," a comedy by Richard Greenberg, 2mlf, DPS
- "Auto-Erotic Misadventure," a drama by F. J. Hartland, 2mlf, SF
- "Barbarian in Love, A," a comedy by Bernard Sabath about Mark Twain, 2mlf, DPS
- "Basement, The," a drama by Murray Schisgal, 2mlf, DPS, NSHS pb6057
- "Basement, The," a drama by Harold Pinter, 2mlf, DPS
- "Beast of a Different Burden," a comedy by Faith Whithill, 2mlf, SF
- "Beau of Bath, The," a verse drama by Constance D'Arcy Mackay, 2mlf, BP, NSHS 19990
- "Best Souvenirs, The," a comedy by Jules Tasca, 2mlf, SF
- "Bleeders," a drama by Bryan Patrick Harnetiaux, 2mlf, DPC, NSHS pb152
- "Boor, The," a farce by Anton Chekhov, 2mlf (+ extras), BP, SF, HDS, GCB, NSHS 19878, NSHS 19883, NSHS 8266, NSHS 5345
- "Boredom," a comedy by John Patrick, 2mlf, SF
- "Box and Cox," a English farce by John Maddison Morton, 2mlf, BP, SF, HDS, GCB, NSHS 5345
- "Break," a chamber opera by Michael John LaChiusa, 2mlf, DPS
- "Brute, The," a comedy by Eric Bentley, 2mlf, SF
- "Brute, The," a comedy by Anton Chekhov, 2mlf, BP
- "But Not for Me," a comedy by Tom Topor, 2mlf, SF

- "But What Have You Done for Me Lately?" a drama by Myrna Lamb, 2mlf, SF
- "Chairs, The," a tragic farce by Eugene Ionesco, 2mlf (+ extras), BP, SF, NSHS 2212, NSHS 16382, NSHS 16612
- "Chance Meeting, A," a comedy for Frederick Stoppel, 2mlf, SF
- "Chee Chee," a drama by Luigi Pirandello, 2mlf, SF
- "Christmas Spirit," a comedy by John Patrick, 2mlf, SF
- "Christmas: 1933," a Christmas play by Larry King, 2mlf, SF, HDS
- "Clean," a drama by Michael Bigelow Dixon and Valerie Smith, 2mlf, IEC
- "Co-Incidence," a comedy by John Patrick, 2mlf, SF
- "Cold Water," a ten-minute play by Lee Blessing, 2mlf, SF
- "Compulsion," a comedy by John Patrick, 2mlf, DPS
- "Confession," a comedy by John Patrick, 2mlf, DPS
- "Confession," a ten-minute play by Conrad Bishop and Elizabeth Fuller, 2mlf, SF
- "Confluence," a drama by John Bishop, 2mlf, DPS
- "Conquest of Everest, The," a comedy by Arthur Kopit, 2mlf, SF
- "Counsel Retained," a verse comedy by Constance D'Arcy Mackay, 1m2f, BP, NSHS 19990
- "Courting of Kevin and Roxanne, The," a drama by Claude McNeal, 2mlf, SF
- "Criminal Minds," a comic drama by Robin Swicord, 2mlf, SF, NSHS pb7512
- "Curtains," a comedy by Gloria Gonzalez, 2mlf, DPS, NSHS pb101
- "*Das Kalberbruten/The Frying of the Calf*," a fastnachtspiel by Hans Sachs, 2mlf, HDB,
- "Decisions," a comedy by John Patrick, 2mlf, SF
- "*Der fahrende Schuler im Paradies*," a fastnachtspiel by Hans Sachs, 2mlf, HDB,
- "*Der ins Paradies fahrende Schuler*," a farce by Hans Sachs, HDB, 2mlf, —
- "Desperadoes," a drama by Keith Reddin, 2mlf, DPS
- "Dialog for Three," a revue sketch by Harold Pinter, 2mlf, SF, NSHS 27487
- "Dirty Old Man, The," a drama by Lewis John Carlino, 2mlf, DPS,
- "Dispatches from Hell," a drama by Melvin I. Cooperman, 2mlf, SF, NSHS 27488
- "Divorce, The," a comedy by John Patrick, 2mlf, SF
- "Doing a Good One for the Red Man," a farce by Mark Medoff, 2mlf, DPS, NSHS 26932
- "Dolly's Little Bills," a comedy by Henry Arthur Jones, 2mlf, SF,

- "Doubting Saint, The," a drama by 2mlf or 1m2f , SF
- "Down and Out," a drama by John Patrick Shanley, 2mlf, DPS
- "Downtown," a ten-minute play by Jeffrey Hatcher, 2mlf, SF
- "Duck Pond, The," a ten-minute play by Ara Watsosn, 2mlf, SF
- "Dumping Ground," a comedy drama by Elizabeth Diggs, 2mlf, DPS
- "El hacha," a farsa' by Jose Luna, 2mlf, OEN,
- "Electric Roses," a ten-minute play by David Howard, 2mlf, SF
- "Empathy," a comedy by John Patrick, 2mlf, DPS
- "Encore," a drama by Ellen Violett from James Purdy, 2mlf, cited in The Best Plays of 1963-1964, edited by Henry Hewes
- "End of the Beginning, The," a comedy by Sean O'Casey, 2mlf, LD, NSHS 28268
- "End of the Trail, The," a drama by Ernest Howard Culbertson, 2mlf, IPC, NSHS 6066
- "End of I, The," a drama by Diana Amsterdam, 2mlf, SF
- "Extracurriculars," a comedy by Joseph Fedorko, 2mlf, BP
- "Eye to Eye," a ten-minute play by Chris Graybill, 2mlf, SF
- "Family Voices," a drama by Harold Pinter, 2mlf, DPS
- "Fast Women," a comedy by Willie Reale, 2mlf, DPS
- "Fettucine," a comedy by John Patrick, 2mlf, SF
- "Finding the Love of Your Life," a drama by Jules Tasca, 2mlf, SF
- "Finger of God, The," a drama by Percival Wilde, 2mlf, BP, NSHS pb5489, NSHS 27108
- "Florentine Tragedy, A," a drama by Oscar Wilde, _____, NSHS pb4019 NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776
- "Fog," a drama by Eugene O'Neill, 2mlf, SF
- "Fortunata Writes a Letter," a drama by Theodore Apstein, MMP, NSHS 2401
- "Freedom for Clemens," a dark comedy by Tankred Dorst, translated by George E. Wellwarth from the German, 2mlf, GB,
- "From Here to the Library," a drama by Jimmie Chinn, 2mlf, SF, NSHS 27523
- "Ghost Story, A," a drama by John Pielmeier, 2mlf, DPS
- "Gift, The," a comedy by John Patrick, 2mlf, SF
- "Goblins Plot to Murder God, The," a ten-minute play by Mark O'Donnel, 3m or 3f or 1m2f
- "Golden Accord, The," a ten-minute play by Wole Soyinka, 2mlf, SF
- "Goodbye, The," a drama by Paul Green, 2mlf, SF, NSHS 16609
- "Gothic Tale, A," a drama by John Pielmeier, 2mlf, DPS
- "Habit," a comedy by John Patrick, 2mlf, DPS

- "Half Fare," a drama by Shoshana Marchand, 2mlf, FDG
- "Hand Me My Afghan," a comedy by Cliff Harville, 2mlf, SF
- "Heat Lighting," a comedy by Robert F. Carroll, 2mlf, SF,
HDS
- "Here to Stay," a comedy by Tom Topor, 2mlf, SF
- "How He Lied to Her Husband" a farce George Bernard Shaw,
2mlf, SF
- "Hurricane of the Eye," a drama by Emanuel Peluso, 2mlf,
DPS
- "I Saw Your Picture in the Paper and I Had to Call," a
drama by Roger Cornish, 2mlf, AR, NSHS pb6124
- "I'm Dreaming, but Am I?" a drama by Luigi Pirandello,
2mlf, SF
- "In the Beginning Was Eve," a comedy by Warren Kliewer,
2mlf, SF
- "Integrity," a comedy by John Patrick, 2mlf, DPS
- "Interview--Job, The," a comedy by Jerry DiCairano, 2mlf,
PBC, NSHS pb97
- "Jealousy," a comedy by Murray Schisgal, 2mlf, DPS
- "Just One Day," a drama by Eddie Kennedy, 2mlf, DPC
- "Just a Little Something for Christmas," a Christmas comedy
by Charles Emery, 2mlf, SF
- "Keyhole Lover," a drama by Keith Reddin, 2mlf, DPS
- "La tercera ley de Newton," a farsa by Leticia Tellez,
OEN
- "Last Act Is a Solo," a drama by Robert Anderson, 2mlf, SF
- "Last Day of Camp," a ten-minute play by Jeffrey Sweet, SF
- "Let's Eat Hair!" an absurdity by Carl Laszlo, 2mlf, GB
- "Life Is Only Seven Points," a drama by David Rush, 2mlf,
DPC, NSHS pb158
- "Little Johnny," a drama by Murray Schisgal, 2mlf, DPS
- "Loneliest Wayfarer, The," a comedy by Bernard Sabath about
Mark Twain, 2mlf, DPS
- "Lovely Afternoon," a comedy by Howard Delman, 2mlf, BP,
HDS, SF
- "Lover, The," a comedy by Harold Pinter, 2mlf, HDS
- "Loyalty," a comedy by John Patrick, 2mlf, DPS
- "Lynette at 3:00 A. M.," a ten-minute play by Jane
Anderson, 2mlf, SF
- "Madness of Lady Bright, The," a drama by Lanford Wilson,
2mlf, DPS, NSHS 29301
- "Maggie and the Bird Go Fishing," a comedy by Dudley W.
Sanders, 2mlf, BP
- "Maid to Marry," a farce by Eugene Lonesco, 2mlf, SF

- "Maker of Dreams, The," a fantasy by Oliphant Down, 2mlf, SF, NSHS pb5421, NSHS 5471, NSHS 27039, NSHS pb4019, NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776
- "Man Who Died at Twelve o'clock, The," a farce by Paul Green, 2mlf, SF, NSHS 16609
- "Man with the Flower in His Mouth, The," a drama by Luigi Pirandello, 2mlf, SF
- "Marriage Proposal, A," a farce by Anton Chekhov, 2mlf, BP, NSHS pb4019, NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776, NSHS 16020, NSHS 21405
- "Marriage Proposal, The," a farce by Anton Chekhov, adapted by Hilmar Baukhage and Barrett H. Clark, 2mlf, SF, NSHS 27039
- "Me Too, Then!" a comedy by Tom Dudzick and Steven Smith, 2mlf, SF, NSHS 27534
- "Minuet, A," a drama by Louis N. Parker, 2mlf, SF, NSHS pb5469
- "Mooncastle," a comedy by Ara Watson, 2mlf, DPS
- "Motor Show, The," a farce by Eugene Lonesco, 2mlf, SF
- "Mrs. McWilliams and the Lighting," a comedy by Jules Tasca from Mark Twain, 2mlf, SF
- "Music-Cure, The," a comedy by George Bernard Shaw, 2mlf, SF
- "Nanny," a comedy by Henri Duvernois, adapted by Percival Wilde from the original French, 2mlf, BP, NSHS 19987
- "Next Contestant, The," a drama by Frank D. Gilroy 2mlf, SF
- "Nick and Wendy," a comedy by Renne Taylor and Joseph Bologna, 2mlf, SF
- "No Snakes in the Grass," a drama by James Magnuson, 2mlf, SF
- "Noble Lord, The," a comedy by Percival Wilde, 2mlf, BP, NSHS pb5468
- "Not Not Not Not Not Enough Oxygen," a drama by Caryl Churchill, 2mlf, SF
- "Old One-Two, The," a drama by A.R. Gurney, Jr., 2mlf, SF
- "Ole George Comes to Tea," a comedy by St. John G. Ervine, 2mlf, NSHS pb5465
- "Omega's Ninth," a comedy by Ramon Delgado, 2mlf, IEC, NSHS pb109
- "One-Egg," a farce by Babette Hughes, 2mlf, SF
- "Open Meeting, The," a comedy by A. R. Gurney, Jr., 2mlf, SF
- "Opening Act," a comedy by Jules Tasca, 2mlf, SF
- "Overlaid," a comedy by Robertson Davies, 2mlf, SF
- "Owl," a comedy by Cleve Haubold, 2mlf, SF
- "Path of the Ancient Chinaman, The," a drama by William Severson, 2mlf, AR

- "People in the Glass Paperweight, The," a tragicomedy by Gene McKinney, 2mlf, BP, SF, NSHS pb5461
- "Period," a farce by Richard McBrien, 2mlf, SF
- "Phantom's Dance," a drama by Edward Kinchley Evans, 2mlf, AR, NSHS pb7522
- "Phipps," a comedy by Stanley Houghton, 2mlf, SF
- "Piggy Bank, The," a comedy by Mario Fratti, 2mlf, SF
- "Private Ear, The," a comedy by Peter Shaffer, 2mlf, BP, HDS, SF, NSHS pb5485, NSHS 29198
- "Progress," a drama by St. John G. Ervine, 1m2f, GAU, NSHS pb5473 GAU
- "Progressions," a comedy by John Patrick, 2mlf, SF
- "Public Eye, The," a comedy by Peter Shaffer, 2mlf, BP, SF, NSHS pb5474
- "Puppet Master, The," a fantasy by Dennis Noble, 2mlf, BP
- "Pushcart Peddlers, The," a comedy by Murray Schisgal, 2mlf, DPS
- "Raconteur," a comedy by John Patrick, 2mlf, SF
- "Rapes," a drama by Mario Fratti, 2mlf, SF
- "Recovery, The," a farce by Albert Bermel, 2mlf, SF
- "Red Carnations," a comedy by Glenn Hughes, 2mlf, BP, SF, HDS
- "Redemption," a comedy by John Patrick, 2mlf, SF
- "Rock Garden, The," a drama by Sam Shepard, 2mlf, SF
- "Romance in a Flat," a comedy by Georges Feydeau, 2mlf, SF
- "Romance," a drama by Ernest Joselovitz, 2mlf, SF
- "Rooming House, The," a drama by Conrad Bromberg, 2mlf, DPS
- "Ruffian on the Stair, The," a drama by Joe Orton, 2mlf, SF
- "Snakes," a drama by Edwin R. Gilwelt, 2mlf, DPC
- "Scrimmages," a comedy by Joseph Fedorko, 2mlf, BP
- "Second Vows," a comedy by Jules Tasca, 2mlf, SF
- "Secret Sin," a comedy by Jules Tasca from Saki (H. H. Munro), 2mlf, SF
- "Seniority," a comedy by John Patrick, 2mlf, SF
- "Shadow of a Sovereign," a drama by Gloria Gonzalez, 2mlf, PPC
- "Shawl, The," a drama by David Mamet, 2mlf, SF
- "Shirkers, The," a thriller by C. M. S. McLellan, 2mlf, SF
- "Shirt, The," a drama by Leonard Melfi, 2mlf, SF
- "Shoemaker's Wife, The," a farce by David Thompson from Hans Sach's "Der Todte Mann," 2mlf, BP, NSHS 19998
- "Shooting Gallery," a comedy by Israel Horovitz, 2mlf, DPS, NSHS pb93
- "Side Trip to Dachau, A," a drama by Jules Tasca, 2mlf, SF
- "Silence," a comedy by Harold Pinter, 2mlf, SF, NSHS 27487
- "Silver Lining, The," a verse comedy by Constance D'Arcy Mackay, 2mlf, BP, NSHS 19990
- "Silver Linings," a revue sketch by Ted Tally, 2mlf, DPS

- "Mery Play betwene Johan Johan the Busbande, Tyb his Wyfe, and Syr Johan the Preest," a medieval farce probably by John Heywood, 2mlf, HMC, NSHS 29216
- "Sire deMaletroit's Door, The," a drama by Jules Tasca from Robert Louis Stevenson, 2mlf, DPC, NSHS pb161
- "Skirmishers, The," a comedy drama by John Bishop, 2mlf, DPS
- "Pas de Deux" (Act I from *Slow Dance on the Killing Ground*), a drama by William Hanley, 2mlf, DPS, NSHS 28438
- "Smell of Burning, A," a comedy by David Campton, 2mlf (voice), DPS,
- "So Please Be Kind," a drama by Frank D. Gilroy, 2mlf, SF, NSHS pb5486, pb6048, pb6050,
- "Sometime Thing, A," a drama by James Lineberger, 2mlf, SF
- "Son Who Hunted Tigers in Jakarta, The," a drama by Ronald Ribman, 2mlf, DPS
- "Sponge Room, The," a play by Keith Waterhouse, 2mlf, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Squat Betty," a play by Keith Waterhouse, 2mlf, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Squirrels," a comedy by David Mamet, 2mlf, SF
- "Strategy," a comedy by John Patrick, 2mlf, SF
- "Stray Cats," a comedy by John Rustan and Frank Semerano, 2mlf, AR, NSHS pb6842
- "Strawberry Envy," a comedy by Kitty Johnson, 2mlf, 'SF
- "Stuffings," a comedy by James Prideaux, 2mlf, DPS
- "Such a Nice Little Kitty," a comedy by Pat Cook, 2mlf, DPC, NSHS pb196
- "Take a Deep Breath," by Jean-Claude Van Itallie, 2mlf, DPS, NSHS pb65
- "Tenacity," a comedy by John Patrick, 2mlf, SF
- "Terrible Meek, The," an Easter drama by Charles Rann Kennedy, 2mlf, SF, GCB, NSHS 5345
- "There Are No Sacher Tortes in Our Society," a comedy by Murray Schisgal, 2mlf, DPS
- "Third and Oak: The Pool Hall," a comedy-drama by Marsha Norman, 2mlf, DPS
- "Thirst," a drama by Eugene O'Neill, 2mlf, SF
- "This Isn't Scarsdale, Gus," a comedy by Richard Urdahl, 2mlf, BP
- "This Night Shall Pass," a religious drama by Dorothy Clarke Wilson, 2mlf, BP, NSHS pb5442
- "To Open, Pry Cover," a comedy by Peg Lynch, 2mlf, SF
- "Today a Little Extra," a comedy by Michael Kassin, 2mlf, BP
- "Triumph of the Egg," a comedy by Sherwood Anderson, 2mlf (+ extras), MMP, GCB, NSHS 5345

- "Try! Try!" a verse comedy by Frank O'Hara, 2mlf, GP, NSHS 16607
- "12:21 P.M.," a comedy by F. J. Hartland, 2mlf, SF, NSHS 27488
- "27 Wagons Full of Cotton," a drama by Tennessee Williams, DPS, NSHS pb4019 NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776, NSHS 2401
- "Twinkle, Twinkle," a comedy by Ernest Thompson, 2mlf, DPS
- "Ultimate Grammar of Life," a black comedy by Mark Medoff, 2mlf, DPS, NSHS 26932
- "Uncertain Samaritan, The," a comedy by Jack Morse, 2mlf, DPC, NSHS pb192
- "Unrest Cure, The," a comedy by Jules Tasca, 2mlf, SF
- "Variations on the Death of Trotsky," a comedy by David Ives, 2mlf, DPS
- "View from the Obelisk, A," a play by Hugh Leonard, 2mlf, SF
- "Visiting Dan," a ten-minute play by Judith Fein, 2mlf, SF
- "Vivien," a comedy-drama by Percy Granger, 2mlf, SF
- "Wandering," a turn by Lanford Wilson, 2mlf, DPS, NSHS 29301,
- "Web, The," a drama by Eugene O'Neill, 2mlf, SF
- "What Would Jeanne Moreau Do?," a comedy by Elinor Jones, 2mlf, SF
- "What's That Tune," a comedy by Peg Lynch, 2mlf, SF
- "When God Comes for Breakfast, You Don't Burn the Toast," a comedy by Gary Apple, 2mlf, BP, NSHS 27514
- "White Liars," a comedy by Peter Shaffer, 2mlf, BP, HDS, SF, NSHS 16674
- "Wife for A Life, A," a drama by Eugene O'Neill 2mlf, SF
- "Witch's Brew, A," a drama by John Pielmeier, 2mlf, DPS
- "Words, Words, Words," a comedy by David Ives, 2mlf, DPS
- "Workhouse Ward, The," a farce by Lady Gregory, 2mlf, SF, NSHS pb82, NSHS pb5449, NSHS pb5444, NSHS 2212
- "Yancey," a drama by Romulus Linney, 2mlf, DPS
- "Yankee Doodle," a comedy by Romulus Linney, 2mlf, DPS

Three-Male Plays (3m)

- "Answers," a drama by Tom Topor, 3m, DPS, NSHS 29209
 "Badin the Bold," a comedy by Courteline, 3m, SF
 "Barbarians are Coming, The," a comedy by Luigi Jannuzzi,
 3m, SF
 "Beauty's Duty," a comedy by George Bernard Shaw, 3m, SF
 "Best Warm Beer in Brooklyn, The," a comedy by Jason
 Milligan, 3m, SF
 "Blind One-Armed Deaf-Mute, The," a comedy by Gueullette,
 3m, SF
 "Blind Spot," a comedy by Jules Tasca from Saki (H. H.
 Munro), 3m, SF,
 "Box for One," a drama by Peter Brook, 3m (+ optional
 extras), DPC, NSHS 6072, pb6089
 "Bridge, The," a play by Mario Fratti, 3m, SF
 "Chastening, The," a drama by Richard Weaver, 3m, IEC
 "Curve, The," a drama by Tankred Dorst, tr. James L.
 Rosenberg, 3m, NTK, 16622
 "Dawn Will Come," a morality play by David Weinstock, 3m,
 SF
 "Deserter, The," a drama by Norman Beim, 3m, SF
 "Device Out of Time, A," a drama by Ray Bradbury, 3m, DPC,
 NSHS pb170
 "Dog Eat Dog," a drama by Tim Kelly, 3m, SF
 "Dusk," a comedy by Jules Tasca from Saki (H. H. Munro),
 3m, SF,
 "Dwarfs, The," a drama by Harold Pinter, 3m, DPS
 "End of the Shifty, The," a drama by Jonathan C. Levine,
 3m, SF
 "Eye of the Beholder, The," a comedy by Kent Broadhurst, 3m
 or 3f, DPS
 "Final Performance [or, The Curtain Falls]," a drama by
 Charles George, 3m, DPS
 "Final Play," a drama by William Lang, 3m, DPC, HDS, NSHS
 pb140
 "Flying Machine, The," a drama by Ray Bradbury, 3m or 3f,
 DPC, NSHS pb188
 "Four Men and a Monster," a drama by Maryat Lee, 3m, SF
 "4-H Club, The," a drama by Sam Shepard, 3m, SF
 "Friends," a comedy by Arkady Leokum, 3m, SF
 "Girl, The," a drama by Edward Peple, 3m, SF,
 "Goblins Plot to Murder God, The," a ten-minute play by
 Mark O'Donnel, 3m or 3f or 1m2f or 2mlf or 4m or 4f or
 1m3f or 2m2f or 3mlf, SF
 "Hills Send Off Echoes, The," a drama by Ernest C. Ferlita,
 3m, TPH

- "Indian Wants the Bronx, The," a drama by Israel Horowitz, 3m, HDS, NSHS pb4241
- "Interview with God," a comedy by Madolin Shorey Cervantes, 3m, SF
- "Keep, The," a drama by Michael Firth, 3m or 3f, IEC
- "Keep Tightly Closed in a Cool Dry Place," a play by Megan Terry, 3m, SF
- "Killing of Abel, The," a craft cycle drama from *N. towne Plays*, 3m, HMC, NSHS 29216
- "Lantern in the Wind," a drama by Tim Kelly, 3w, IEC
- "Ledge, Ledger, and the Legend," a comedy by Paul Elliott, 3m or 3f, DPC, HDS, NSHS pb142, NSHS pb142
- "Lone Star," a comedy by James McLure, 3m, DPS
- "Los Dos Caras del Patroncito," an agit prop by Luis Valdez, 3m, APP
- "Medal of Honor Ray," a drama by Tom Cole, 3m, SF
- "Men Without Dates," a comedy by Jane Willis, 3m, DPS
- "Meeting, The," a drama by Jeff Stetson, 3m, DPS
- "Mere Mortals," a comedy by David Ives, 3m, DPS
- "Monica," a drama by Pauline Macaulay, 3m, SF, NSHS 16674
- "Napoleon's Dinner," a comedy by Samuel Shem, 3m, SF
- "Narrenschnneiden, The: or, The Fool-Ectomy," a *fastnachtsspiel* by Hans Sachs, translated by I. E. Clark, 3m or 3f, IEC, NSHS pb94
- "Near Thing, A," a comedy by Joe Corrie, 3m, BP, NSHS 19987
- "New World Order, The," a sketch by Harold Pinter, 3m, DPS
- "No 'Count Boy, The," a drama by Paul Green, 2m2f, SF, NSHS 16609
- "Noodle Doodle Box," a comedy for children by Paul Maar translated from the German by Anita and Alex Page, 3m or 3f, BP
- "Old Grad, The," a comedy by Robert Finch, 3m, TSD, NSHS 10922
- "Other Player, The," a drama by Owen G. Arno, 3m or 3f, DPS, NSHS pb7344
- "Pvt. Wars," a comedy by James McLure, 3m, DPS
- "Questioning of Nick, The," a drama by Arthur Kopit, 3m, SF
- "Schreiber's Nervous Illness," a drama by Caryl Churchill, 3m, SF
- "Shoes," a drama by Jason Milligan, 3m, SF
- "Sing to Me Through Open Windows," a drama by Arthur Kopit, 3m, SF
- "Spades," a ten-minute play by Jim Beaver, 3m, SF
- "Sorrows and Sons," a drama by Stephen Metcalfe, 3m, SF
- "South of Tomorrow," a drama by Reinaldo Povod, 3m, SF
- "Support Your Local Police," a satire by Jules Tasca from Mark Twain, 3m, SF
- "That Time," a drama by Samuel Beckett, 3m, SF

- "Theatre II," a drama by Samuel Beckett, 3m, SF
- "Transfers," a drama by Conrad Bromberg, 3m, DPS
- "Traveler, The," a comedy by Marc Connelly, 3m, DPS, NSHS
27039, NSHS pb4019 NSHS 14824, NSHS 20483, NSHS 21389,
NSHS 21514, NSHS 21776
- "Tridget of Greva, The," a comedy by Ring Lardner, SF, NSHS
27039, NSHS pb4019 NSHS 14824, NSHS 20483, NSHS 21389,
NSHS 21514, NSHS 21776
- "Unseen Friends," a comedy by Katharine Long, 3m, SF
- "Villainous Company," an abridgement/adaptation by Amlin
Gray of Shakespeare's *Henry IV, Parts I and II*, 3m,
DPS
- "Waiting Room, The," a drama by Robert R. Lehan, 3m or 3f
or any combination, PDS
- "Window, The," a drama by Frank Marcus, 3m, MR, NSHS 16674

Three-Female Plays

- "Admissions," a drama by Colleen Neuman, 3f, PDS
- "a.k.a. Marleen," a comedy by Carol K. Mack, 3f, SF, NSHS
facsimile; in *Postcards and Other Short Plays*
- "Approaching Lavendar," a comic drama by Julie Beckett
Crutcher, 3f, SF
- "Blind Date," a comedy by Ruth Putnam Kimball, 3f, BP, NSHS
29211
- "Calm Down Mother," a drama by Megan Terry, 3f, SF
- "Camping," a ten-minute play by Victor Jory, 3f, DPC, NSHS
pb149
- "Can't Buy Me Love," a comedy by Jason Milligan 3f, SF
- "Cecily," a drama by Gillian Plowman, 3f, DPC
- "Chimera," a drama by Alec Baron, 3f, SF
- "Eating Out," a ten-minute play by Marcia Dixcy, 3f, SF
- "Ex-Miss Copper Queen on a Set of Pills," a drama by Megan
Terry 3f, SF
- "Eye of the Beholder, The," a comedy by Kent Broadhurst, 3f
or 3m, DPS
- "Flying Machine, The," a drama by Ray Bradbury, 3f or 3m,
DPC, NSHS pb188
- "Ghost Stories," a drama by Annie Evans, 3f, SF, NSHS
pb7494, 27508
- "Goblins Plot to Murder God, The," a ten-minute play by
Mark O'Donnell, 3f or 3m or 1m2f or 2mlf or 4m or 4f or
1m3f or 2m2f or 3mlf, SF
- "Going to the Catacombs," a drama by Jules Tasca, 3f, SF
- "Haiku," a drama by Katherine Snodgrass, 3f, SF
- "Heads," a ten-minute play by Victor Jory, 3f, DPC, NSHS
pb149
- "I Don't Know Where You're Coming from At All," a drama by
Shirley Lauro, 3f, SF
- "John's Ring," a comedy by Jason Milligan, 3f, SF
- "Juvie," a drama by Jerome McDonough, 3m or 4m, HDS
- "Keep, The," a drama by Michael Firth, 3f or 3m, IEC
- "Ladies Alone," a comedy by Florence Ryerson and Colin
Clements, 3f, SF
- "Last Chance Texaco," a drama by Peter Maloney, 3f, SF
- "Laundry and Bourbon," a comedy by James McLure, 3f, DPS
- "Ledge, Ledger, and the Legend," a comedy by Paul Elliott,
3f or 3m, DPC, HDS, NSHS pb142, NSHS pb142
- "Martha's Mourning," a drama by Phoebe Hoffman, 3f, in
Drama Magazine, 1918,
- "Medusa of Forty-Seventh Street," a drama by Nancy
Henderson, 3f, SF
- "Mirror, Mirror," a drama by Kitty Johnson, 3f, SF

- "Narrenschnneiden, The," a *fastnachtsspiel* by Hans Sachs, 3f or 3m, IEC
- "Noodle Doodle Box," a comedy for children by Paul Maar translated from the German by Anita and Alex Page, 3f or 3m, BP
- "Not My Cup of Tea," a comedy by Albert Groff, 3f, PDS
- "Other Player, The," a drama by Owen G. Arno, 3f or 3m, DPS
- "Out of Our Father's House," a play with music by Paula Wagner, Jack Hofsiss and Eve Merriam, 3f, SF, BP
- "Postcards," a comedy by Carol K. Mack, 3f, SF
- "Purple Door Knob, The," a comedy by Walter Prichard Eaton, 3f, SF
- "Rats," a drama by James Edward Luczak, 3f, DPC
- "Return, The," a drama by Robert Finch, 3f, GCB, NSHS 5345
- "Room for One Woman," a drama by Samuel Shem, 3f, SF
- "Scent of Honeysuckle, A," a comedy-drama by Jean Lenox Toddie, 3f, SF, NSHS 27492
- "Stoop," a turn by Lanford Wilson, 3f, DPS, NSHS 29301
- "Temp, The," a comedy by Roy Friedman, 3f, SF
- "Tired Feet and Dancing Shoes," a drama by Susan Hunter, 3f, AR, NSHS pb6124
- "Triplet," a comedy by Kitty Johnson, 3f, SF
- Vanities, Act I, a comedy by Jack Heifner, 3f, SF, NSHS pb92
- "Waiting Room, The," a drama by Robert R. Lehan, 3f or 3m or any combination, PDS
- "Welfare Lady, The," a drama by Louis Lippa, 3f, DPC, NSHS pb162
- "Womantalk," a comedy-drama by Sloane Drayson-Knigge, 3f, BP
- "Wrong Numbers," a comedy by Essex Dane, 3f, BP, NSHS 19988

One-Male-Three-Female Plays (1m3f)

- "At Her Age," a drama by Eve Merriam, 1m3f, SF
- "Bag of Green Apples, A," a drama by Jean Lennox Toddie, 1m3f, SF
- "Bauble for Baby, A," a comedy by E.P. Conkle, 1m3f, SF
- "Can Can," a drama by Romulus Linney, 1m3f, DPS
- "Christmas Stranger, The," a Christmas play by Charles Emery, 1m3f, SF
- "Collection, The," a drama by Harold Pinter, 1m3f, DPS
- "Coming of Mr. Pine, The," a comedy by Grace McKeane, 1m3f, SF
- "Cradle Camp," a drama by Craig Sodaro, 1m3f, ACP
- "Date," a comedy by Sam Smiley, 1m3f, SF
- "Don't Blame It on the Boots," a comedy by N.J. Warburton, 1m3f, SF
- "Drunken Sisters, The," a comedy by Thornton Wilder, 1m3f, SF
- "Eclipse, The," a drama by Joyce Carol Oates, 1m3f, SF
- "F.M.," a comedy by Romulus Linney, 1m3f, DPS
- "Flower of Yeddo, A," a comedy by Victor Mapes, SF
- "Fumed Oak," a comedy by Noel Coward, 1m3f, BP, SF, HDS, NSHS 19878, NSHS 19883
- "Going Nowhere Apace," a ten-minute play by Glen Merzer, 1m3f, SF
- "Golden Slippers," a drama by Jean Mizer, 1m3f, HPC
- "Good Help is Hard to Find," a comedy by Arthur Kopit, 1m3f, SF, NSHS 27498
- "Grandma and Mistletoe, a Christmas comedy by Marguerite Kreger Phillips, TSD, NSHS 10922
- "Hanging and Wiving," a comedy by J. Hartley Manners, SF
- "Hey Neighbor!" a comedy by Peter Walker, 1m3f, BP
- "Interior Designs," a comedy by Jimmie Chinn, 1m3f, SF
- "Linda Her," an absurd comedy by Harry Kondoleon, 1m3f, DPS
- "Lord Byron's Love Letter," a drama by Tennessee Williams, DPS, NSHS 16020, NSHS 21405
- "Love Talker, The," a drama by Deborah Pryor, 1m3f, DPS
- "A Nightingale," a drama by Horton Foote, 1m3f, DPS
- "Open Window, The," a comedy by James Fuller from H. H. (Saki) Munro, 1m3f (+ extras), DPC, HDS
- "Party, The," a comedy by Robert J. Flaherty, 1m3f, SF
- "Pink and Patches," a comedy by Margaret Bland, 1m3f, SF
- "Poor Aubery," a comedy by George Kelly, 1m3f, BP, SF
- "Queens of France," a satiric comedy by Thornton Wilder, 1m3f, SF
- "Quem-Quaeritis Trope, The," a trope belonging to the Introit of the Mass at Easter from the St. Gall MS. 484, of the ninth century, 1m3f, HMC, NSHS 29216

- "Reduced for Quick Sale," a comedy by Kent R. Brown, 1m3f, DPC,
- "Richest Girl in the World Find Happiness, The," a farce by Robert Patrick, 1m3f, SF
- "Riders to the Sea," a drama by John Millington Synge, 1m3f (+ extras), BP, HDS, SF, NSHS 19878, NSHS 19883, NSHS 7095, NSHS 2212, NSHS 16020, NSHS 21405, NSHS 26428, NSHS 16370, NSHS 16374
- "Rough Draft," a comedy by Cliff Harville, Jr., 1m3f, SF
- "Silk Shirt, The," a drama by Tim Kelly, 1m3f, SF
- "Slow Memories," a drama by Barry Litvack, 1m3f, DPS
- "So When You Get Married," a comedy by Ellen Byron, 1m3f, DPS
- "Someone from Assisi," a symbolical play by Thornton Wilder, 1m3f, SF
- "Sparkin'," a comedy by E. P. Conkle, 1m3f, BP, SF, NSHS 8266
- "Strange Road," a drama by John M. Houston, 1m3f, BP, SF
- "Summer Romance," a comedy by Murray Schisgal, 1m3f, SF, NSHS 27490
- "Tiny Closet, The," a play by William Inge, 1m3f, DPS, NSHS pb6069
- "Trap Is a Small Place, A," a drama by Marjean Perry, 1m3f, MMP, NSHS 2401
- "Two Fools Who Gained a Measure of Wisdom," a comedy by Tim Kelly from Anton Chekhov, 1m3f, DPS
- "Waterworks," a comic-drama by E. J. Safirstein, 1m3f, SF
- "Will Someone Please Tell Me What's Going on Here?," a comedy by Jim Lee, 1m3f, SF
- "Woodman and the Goblins, The," a comedy by Don Nigro, 1m3f, SF

Two-Male-Two-Female Plays (2m2f)

- "Action," a drama by Sam Shepard, 2m2f, SF
- "Adventure of the Clouded Crystal, The," a comedy-drama by Tim Kelly, 2m2f, SF
- "Adventure Faces," a play for children by Brian Way, 2m2f, BP
- "Adventures of Captain Neato-Man, The," a farce by Timothy Harris, 2m2f, SF
- "Alfred the Great," a drama by Israel Horovitz, 2m2f, DPS
- "Anyone for Tennis?," a farce by Gwyn Clark, 2m2f, SF
- "Apres Opera," a ten-minute play by Michael Bigelow Dixon and Valerie Smith, 2m2f, SF
- "Balloon Faces," a play for children by Brian Way, 2m2f, BP
- "Banker's Dilemma, The," a farce melodrama by Cleve Haubold, 2m2f, SF, BP
- "Bartok As a Dog," a drama by Patrick Tovatt, 2m2f, DPS
- "Bell, The," a play for children by Brian Way, 2m2f, BP
- "Bermondsey," a drama by John Mortimer, 2m2f, SF
- "Blake's Design," a drama by Kenneth H. Brown, 2m2f, BNA, NSHS pb4241
- "Blind Alleys," a ten-minute drama by Michael Bigelow Dixon and Valerie Smith, 2m2f, IEC
- "Blind Date," a comedy by Horton Foote, 2m2f, DPS
- "Bloodline," a sing-along musical mellerdrammer by Richard S. Dunlop, 2m2f, SF
- "Bon Bons and Other Passions," a comedy by Nancy Gilsenan, 2m2f, DPC, NSHS 159
- "Boor Hug, The," a farce by Georges Feydeau, 2m2f, SF
- "Boy Upstairs, The," a comedy by Lucile Vaughan Payne, 2m2f, SF
- "Bread," a ten-minute play by Andy Backer, 2m2f, SF
- "Brotherhood," a black comedy by Douglas Turner Ward, 2m2f, DPS
- "But Listen!" a comedy by Susan C. Cottrell, 2m2f, DPC, NSHS pb156
- "Canadian Gothic," a drama by Joanna M. Glass, 2m2f, DPS
- "Case of the Crushed Petunias, The," a lyrical fantasy by Tennessee Williams, 2m2f, DPS, NSHS pb6064
- "Chance of a Lifetime, The," a comedy by H. Michael Krawitz, 2m2f, IEC
- "Clown, The," a play for children by Brian Way, 2m2f, BP
- "Cracks," a drama by James Purdy, 2m2f, cited in *The Best Plays of 1963-1964*, edited by Henry Hewes
- "Come in to the Garden Maud," a comedy by Noel Coward, 2m2f, SF, NSHS 16674
- "Dark Lady of the Sonnets, The," a comedy by George Bernard Shaw, 2m2f, SF

- "Dearest of Friends, The," a drama by Horton Foote, 2m2f, DPS
- "Death of King Philip, The," a drama by Romulus Linney, 2m2f, DPS
- "Death of the Hired Man, The," a drama by Jay Reid Gould from Robert Frost, 2m2f, DPC, HDS, NSHS 6071
- "Decision, The," a play for children by Brian Way, 2m2f, BP
- "Devil, The," a farce by Jules Tasca from Guy de Maupasant, 2m2f, SF, NSHS 27500
- "Doing Poetry with Helen, Veronica, Sonny, and Poor Dead Charlie," a drama by Peter Dee, 2m2f, BP
- "Domino Courts," a drama by William Hauptman, 2m2f, SF, NSHS pb91
- "Don't Wake Henry," a drama by Phyllis Vernick, 2m2f, PPC
- "Dr. Fish," a comedy by Murray Schisgal, 2m2f, DPS
- "Dreams of Glory," a comedy by Frank D. Gilroy, 2m2f, SF
- "Dreamwalk," a drama by Eddie Kennedy, 2m2f, DPC, NSHS pb174
- "Dropout, The," a drama by Jerry Twedt, 2m2f (+voice), PPC
- "Echo," a drama by Robert Kasper, 2m2f, DPC, NSHS pb132
- "Emil's Leap," a comedy by Thomas Terefenko, 2m2f, PPC, NSHS pb54
- "Escape," a comedy by Jules Tasca, 2m2f, SF
- "Eulogy for Mr. Hamm," a chamber opera by Michael John LaChiusa, 2m2f, DPS
- "Faith, Hope, and Cyanide," a comedy by D. Roome, 2m2f (+voice), DPC, NSHS pb134
- "Family-Go-Round," a comedy by Marie Hansen Lewis, 2m2f, PPC, NSHS pb55
- "Fascinating Foundling, The," a comedy by George Bernard Shaw, 2m2f, SF
- "First Date," a comedy by J. T. Elias, 2m2f, BP, SF
- "First Dress Suit, The," a comedy by Russell Medcraft, 2m2f, SF
- "Fits and Starts," a comedy by Grace McKeaney, 2m2f, SF
- "Footsteps of Doves, The," a comedy by Robert Anderson, 2m2f, DPS, NSHS 29201, NSHS 28438, NSHS 16671
- "Form, The," a comedy by N. F. Simpson, 2m2f, SF
- "Fragments," a drama by Murray Schisgal, 2m2f, DPS, NSHS pb6057
- "Friend Like Artie, A," a drama by Wil Denson, 2m2f, IEC
- "Froegle Dictum, The," an absurdist comedy by Mark Medoff, 2m2f, DPS, NSHS 26932
- "Frog Prince, The," a comic fantasy by David Mamet, 2m2f, SF, NSHS 27529
- "Gloucester Road," a drama by John Mortimer, 2m2f, SF
- "Gooseberry Mandarin, The," a fantasy by Grace Dorcas Ruthenberg, 2m2f, GBC, NSHS 6066

- "Gorgo's Mother," a comedy by Laurence Klavan, 2m2f, DPS
 "Great-Granddaddy's Skull," a drama by Scott Davis, 2m2f, BP
 "Hat, The," a play for children by Brian Way, 2m2f, BP
 "Haunted Auditorium, The," a mystery by Rosemary Owens,
 2m2f, DPC
 "Heartbreak Tour, The," a comedy by Peter Morris, 2m2f, SF
 "Hen, The," a comedy by Jules Tasca from Saki (H. H.
 Munro), 2m2f, SF,
 "Horse Latitudes, The," a drama by Stephen Black, 2m2f,
 DPS,
 "Humphrey Pumphrey Had a Great Fall," a comedy by Alfred
 Greenaway, 2m2f, SF
 "Husbandry," a drama by Patrick Tovatt, 2m2f, SF, NSHS
 pb7509
 "I Never Saw Another Butterfly," a one-act cutting by
 Celeste Raspanti, 2m2f, DPC
 "If It Don't Hurt It Ain't Love," a drama by John R.
 Carrol, 2m2f, BP
 "Impromptu," a drama by Tad Mosel, 2m2f, DPS, HDS
 "In the Desert of My Soul," a drama by John Glines, 2m2f,
 DPS,
 "Informer, The," a drama by Bertolt Brecht, translated by
 Eric Russell Bentley, 2m2f, SF, NSHS 29533
 "Inner Circle, The," one-act version of a drama by Patricia
 Loughrey, 2m2f, BP
 "Joggers," a play by Geraldine Aron, 2m2f, SF
 "Judge Lynch," a drama by J. W. Rigers, Jr., 2m2f, SF
 "Juliet," a drama by drama by Romulus Linney, 2m2f, DPS
 "Just What They Wanted," a comedy by Mary Cunningham, 2m2f,
 HDS
 "Key, The," a play for children by Brian Way, 2m2f, BP
 "Kissing Sweet," a comedy by John Guare, 2m2f, DPS, NSHS
 "Ladder, The," a play for children by Brian Way, 2m2f, BP
 "Lantern, The," a play for children by Brian Way, 2m2f, BP
 "Last Call for Breakfast," a sketch by Michael Greene and
 others, 2m2f, SF
 "Last Leaf, The," a drama by Thomas Hischak from O. Henry,
 2m2f, PDS
 "Leather Belt, The," a drama by Ev Miller, 2m2f, DPC, NSHS
 pb163
 "Lefgook," a drama by Wade Barnes, 2m2f, IEC
 "Lights, Camera, Action," a comedy by Robert Patrick, 2m2f,
 SF
 "Little Fears," a drama by Emanuel Peluso, 2m2f, DPS
 "Living Doll," a drama by Laura Annawyn Shamas, 2m2f, DPC
 "Lonesome-Like," a comedy by Harold Brighthouse, 2m2f, SF

- "Look Who's Playing God," a comedy by Albert Johnson, 2m2f, BP
- "Love and How to Cure It," a comedy by Thornton Wilder, 2m2f, SF
- "Love Course, The," a comedy by A. R. Gurney, Jr., 2m2f, BP, SF, NSHS 27489
- "Love's Light Wings," a drama by Lewis W. Heniford, 2m2f, WO, NHH manuscript
- "Loyalties," a ten-minute play by Murphy Guyer, 2m2f, SF
- "Lucky Nurse," a chamber opera by Michael John LaChiusa, 2m2f, DPS
- "Magical Faces," a play for children by Brian Way, 2m2f, BP
- "Man at the Door, The," a comedy by Laura Cunningham, 2m2f, SF
- "Marred Bliss," a ten-minute play by Mark O'Donnell, 2m2f, SF
- "Mask, The," a drama by Dorothy R. Murphree, 2m2f, DPC, HDS, NSHS pb180,
- "Matter of Wife and Death, A," a farce Eugene Labiche, 2m2f, SF
- "Mayor and the Manicure, The," a comedy by George Ade, 2m2f, SF
- "Mice Have Been Drinking Again, The," a comedy by Cleve Haubold, 2m2f, BP, SF, NSHS 27528
- "Mill Hill," a comedy by John Mortimer, 2m2f, SF
- "Mirrorman, The," a play for children by Brian Way, 2m2f, BP
- "Mr. Grump and the Clown," a play for children by Brian Way, 2m2f, BP
- "Mr. Tucker's Taxi," a play by Leonard Melfi, 2m2f, SF
- "Murder Play," a thriller by Brian J. Burton, 2m2f, SF
- "My Next Husband will be a Beauty," a comedy by Tom Eyen, 2m2f, SF, NSHS 29246
- "My Son's the One in the Flowered Apron," a comedy by Richard Urdahl, 2m2f, BP
- "Neighbors," a drama by Arkady Leokum, 2m, SF, DPS
- "New Sunrise, A," a comedy by Herman Coble, 2m2f, BP
- "Night Errant," a comedy by Georges Feydeau, translated by Michael Pilch, 2m2f, SF
- "Nightingale and Not the Lark, The?" a drama by Jennifer Johnston, 2m2f, SF
- "No 'Count Boy, The," a comedy by Paul Green, 2m2f, SF, NSHS 6066
- "O'Flaherty V.C.," a comedy by George Bernard Shaw, 2m2f, SF
- "Of All the Wide Torsos in all the Wild Glen," a comedy by Paul Peditto, 2m2f, DPC
- "Off the Hook," a drama by Peter Hardy, 2m2f, AR

- "Old Oak Encounter, The," a comedy by Jerome McDonough,
2m2f, IEC, NSHS pb108
- "Olives, The/Las acetunas," a *paso* by Lope de Rueda, 2m2f,
CML
- "On Tiny Endings," a drama by Harvey Fierstein, 2m2f, SF
- "On Trial," a play for children by Brian Way, 2m2f, BP
- "Other Half, The," a comedy by Elda Cadogan, 2m2f, BP
- "Overruled," a comedy by George Bernard Shaw, 2m2f, SF
- "Painting, The," a farce by Eugene Ionesco, 2m2f, SF
- "Pals," a drama by David Perkins, 2m2f, BP
- "Pastiche," a romantic farce by Nick Hall, 2m2f, SF
- "Philip Glass Buys a Loaf of Bread," a comedy by David
Ives, 2m2f, DPS
- "Phone Callers, The," a revue sketch by David Lloyd
Crowder, 2m2f, SF, NSHS pb6051
- "Pick-Up, The," a comedy by Michael Bigelow Dixon and
Valerie Smith, 2m2f, IEC
- "Pillow Talk," a ten-minute play by John Pielmeier, 2m2f,
SF
- "Pink Lemonade for Tomorrow," a drama by Ruth Angell
Purkey, 2m2f (+optional chorus), BP
- "Potholes," a comedy by Gus Kaikkonen, 2m2f, DPS
- "Private Prop. of Roscoe Pointer, The," a drama by Louis
Damelio, 2m2f, SF,
- "Quotations from Chairman Mao Tse-Tung," a drama by Edward
Albee, 2m2f (+voice), DPS
- "Rats, The," a mystery melodrama by Agatha Christie, 2m2f,
BP, SF
- "Recklessness," a drama by Eugene O'Neill, 2m2f, SF
- "Return, The," a mystery-drama of Mario Fratti, 2m2f, SF
- "Rise and Shine," a comedy by Elda Cadogan, 2m2f, BP
- "Save My Child! or Trapped By the Bottle," a melodrama by
Brian J. Burton, 2m2f, SF
- "Shadows of the Evening," a comedy by Noel Coward, 2m2f, SF
- "Seeing Someone," a comedy by Laurence Klavan, 2m2f, DPS
- "She Walks in Beauty," a television sketch appropriate for
stage by James Truex, NSHS 8266
- "Shrew You," a comedy by Lewis W. Heniford, 2m2f, WO, NSHS
manuscript
- "Sidetracked," a drama by Carl Albert, 2m2f, ACP, HPC
- "Sociability," a comedy of manners by Charles Dizenzo, DPS,
NSHS 29202
- "Sod," a drama by Stuart McK. Hunter, TSD, NSHS 10922
- "Still Stands the House," a drama by Gwen Pharis Ringwood,
2m2f, SF
- "Sunny Morning, A," a comedy by Serafin and Joaquin Alvarez
Quintero translated from the Spanish by Lucretia

- Xavier Floyd, 2m2f, SF, BP, NSHS 19878, NSHS 19883, NSHS 2189
- "T V Special," a revue sketch by David Lloyd Crowder, 2m2f, SF, NSHS pb6051
- "Teaser's Taxi, The," Leonard Melfi, 2m2f, SF
- "This Way to Heaven," a fantasy-comedy by Douglas Parkhirst, 2m2f, SF, HDS
- "Three More Sleepless Nights," a drama by Caryl Churchill, 2m2f, SF
- "Three on a Bench," a whimsical comedy by Doris Estrada, 2m2f, BP, HDS, SF, NSHS 19998
- "Toddy's Taxi," a play by Leonard Melfi, 2m2f, SF
- "Tooth or Shave," a comedy by Josephine Niggli, 2m2f, SF
- "Totally Cool," a drama by Jan Buttram, 2m2f (to play 6m2f), SF
- "Tripper's Taxi," a play by Leonard Melfi, 2m2f, SF
- "'Twas Brillig," a drama by Frank D. Gilroy, 2m2f, SF, NSHS pb6048, pb5486, pb6050,
- "Twelve Pound Look, The," a comedy by J.M. Barrie, 2m2f, BP, SF, NSHS 19878, NSHS 19883
- "Two Bottles of Relish," a mystery by Edward Darby from Lord Dunsany, 2m2f, HDS, DPC, NSHS pb139
- "Vacant Possession," a drama by Don West, 2m2f, SF
- "Valley of Echoes, The," a play for children by Brian Way, 2m2f, BP
- "Vicky," a comedy by Phyllis Vernick from Saki (H. H. Munro), 2m2f, DPC
- "Vise, The," a drama by Luigi Pirandello, 2m2f, SF
- "Vital Statistics," a comedy by Bryan P. Harnetiaux, 2m2f, BP
- "Waiting for the Bus," an allegory by Ramon Delgado, 2m2f, BP
- "We Brents Pay Our Debts," a drama by Helen Mannix, 2m2f, TSD, NSHS 10922
- "Werewolf," a comedy by William Gleason, 2m2f, DPC
- "What Shall We Tell Caroline?," a comedy by John Mortimer, 2m2f, SF
- "Wheat Fire," a drama by Hermine Duthie, TSD, NSHS 10922
- "Wheel, The," a play for children by Brian Way, 2m2f, BP
- "White Cat," a play by Mario Fratti, 2m2f, SF
- "White Tablecloths," a drama by Winifred Bell Fletcher, 2m2f, NSHS 10922
- "Wild Boor, A," a farce by Joseph Wallace from Anton Chekhov, 2m2f, BP
- "Will," a drama by Jules Tasca from Robert Louis Stevenson, 2m2f, BP
- "Will You Join Me for Dinner?" a comedy by Ira N. Nottonson, 2m2f, BP

"Winter Sunset," a drama by Robert Brome, 2m2f, TSD, NSHS
10922

"Would You Like a Cup of Tea?" a comedy by Warren Graves,
2m2f, SF

Three-Male-One-Female Plays (3mlf)

- "Acting Lesson, The," a drama by Willard Simms, 3mlf, DPS
- "Afterwards," a drama by Geraldine McGaughan, 3mlf, SF
- "Alternation of Perchings, An," a drama by Bill Anawalt, 3mlf, AR, NSHS pb5724
- "Americansaint," a ten-minute play by Adam LeFevre, 3mlf, SF
- "Archy and Mehitabel," a musical comedy by Joe Darion and Mel Brooks, music by George Kleinsinger, lyrics by Joe Darion, 3mlf, MTI
- "Andrea's Got Two Boyfriends," a comedy-drama by David Willinger, 3mlf, DPS
- "Arnold Bliss Show, The," a farce by Robert Patrick, 3mlf, SF
- "'Asshole Murder Case, The'" a ten-minute play by Stuart Hample, 3mlf, SF
- "Background, The," a comedy by Jules Tasca from Saki (H. H. Munro), 3mlf, SF
- "Bobby Gould in Hell," a comedy by David Mamet, 3mlf, SF
- "Bodybuilders, The," a comedy by Michael Weller, 3mlf, DPS
- "Brothers," a drama by Jules Tasca, 3mlf, SF
- "Brothers in Arms," a comedy drama by Merrill Denison, 3mlf, SF
- "Buck Fever," a comedy by Bill Bozzone, 3mlf, SF
- "Burial of Esposito, The," a drama by Ronald Ribman, 3mlf, DPS
- "By the Waters of Babylon," a drama by Brainerd Duffield from Stephen Vincent Benet, 3mlf (variable chorus), DPC, HDS, NSHS pb175
- "Cabin 12," a drama by John Bishop, 3mlf, HDS, DPS
- "Cassander, Man of Letters," a comedy by Potocki, translated by Daniel Gerould, 3mlf, SF
- "Cassander Supports the Revolution," a comedy by Potocki, translated by Daniel Gerould, 3mlf, SF
- "Cassander's Trip to the Indies," a comedy by Potocki, translated by Daniel Gerould, 3mlf, SF
- "Clara," a drama by Arthur Miller, 3mlf, DPS
- "Clown, The," a play for children by C. Robert Jones, 3mlf (extras), BP
- "Daft Danny," a comedy by Luke Stewart, 3mlf, SF
- "Day It Rained Forever, The," a comedy by Ray Bradbury, 3mlf, DPC
- "Day of Atonement," a melodrama by Margaret Wood, 3mlf, SF
- "Der Teufel im Haus (Der fahrende Schuler mit dem Teufelsbannen)/The Devil in the House," a

- fastnachtsspiel*, by Hans Sachs, adapted by Horst Ulrich Wendler, 3mlf, MVH, NSHS pb95
- "Dust of the Road," a Christmas drama by Kenneth Sawyer Goodman, 3mlf, SF
- "Filiation," a drama by Jerome McDonough, 3mlf, IEC
- "Fool for Love," a drama by Sam Shepard, 3mlf, HDS
- "4 A.M.," a ten-minute play by Bob Krakower, 3mlf, SF
- "Go Back to Your Precious Wife and Son," a comedy by Vaughn McBride from Kurt Vonnegut, Jr., 3mlf, DPC
- "Good Honest Food," a comedy by Bill Bozzone, 3mlf, SF
- "Harry and Sylvia," a comedy-drama by Richard Strand, 3mlf, AR, NSHS pb5723
- "He's Dead All Right," a play by John Gainfort, 3mlf, SF
- "Holy Ghostly, The," a drama by Sam Shepard, 3mlf, SF
- "Imbecile, The," a comedy by Luigi Pirandello, 3mlf, SF
- "In the Shadow of the Glen," a comedy by John Millington Synge, 3mlf, SF, NSHS, 27039, NSHS pb4019, NSHS 14824, NSHS 20483, NSHS 21389, NSHS 21514, NSHS 21776
- "Leprechaun, The," a fantasy by Ruth Angell Purkey, 3mlf, BP, NSHS 19998
- "Letty," a drama by Omar Paxson, 3mlf, AR, NSHS pb5724
- "Lie, The," a drama by Vaughn McBride from Kurt Vonnegut, Jr., 3mlf, DPC
- "Mayhem at the Mill, or Fortune's Fate," a melodrama by Brian J. Burton, SF
- "Memory," a drama by John O'Brien, 3mlf, DPC
- "Minor Incident, A," a comedy by Hindi Brooks, 3mlf, IEC
- "Miss Farnsworth," a comedy-drama by Willard Simms, 3mlf, DPS
- "Moonlight," a comedy by Mary Hays Weik, 3mlf, MAC, NSHS 15088.
- "New Tenant, The," a farce by Eugene Ionesco, 3mlf, SF
- "Nightingale, A," a drama by Horton Foote, 3mlf, DPS
- "Now [or, Soft Discs Don't Drive Hard Enough]," a comedy by Willard Simms, 3mlf, DPS
- "Once Around the Block," a comedy by William Saroyan, 3mlf, SF
- "One for the Road," a drama by Harold Pinter, 3mlf, DPS
- "Orrin," a drama by Don Evans, 3mlf, DPS
- "Outlanders," a drama by Amlin Gray from August Strindberg, 3mlf, DPS
- "Passing of an Actor, The," a comedy-drama by Willard Simms, 3mlf, DPS
- "Peace Manoeuvres," a drama by Richard Harding Davis, SF
- "Purgatory," a melodrama by William Butler Yeats, 3mlf, SF, NSHS 16369
- "Pound on Demand, A," a brief sketch by Sean O'Casey, 3mlf, LD, NSHS 28268

- "Quare Medicine," a comedy by Paul Green, SF, NSHS 16609
- "Road to Run, The," a comedy by Richard Dresser, 3mlf, SF
- "Radio II," a play by Samuel Beckett, 3mlf, SF
- "Rebuttals," a comedy by Joseph Fedorko, 3mlf, BP
- "Road to Ruin, The," a ten-minute play by Richard Dresser,
3mlf, SF
- "Romancers, The," a comedy by Aurand Harris from Edmond
Rostand, 3mlf, BP
- "Sham," a satire by Frank G. Tompkins, 3mlf, BP
- "Shaved Splits," a drama by Sam Shepard, 3mlf, SF
- "Shock of Recognition, The," by a comedy by Robert
Anderson, 3mlf, DPS, NSHS 29201, NSHS 28438, NSHS
16671
- "Shut Up, Martha!," a comedy by Cleve Haubold, 3mlf, SF
- "Singer in the White Pajamas, The," a drama by Louis
Phillips, 3mlf, DPC
- "Snakes," a drama by Edwin R. Gilweit, 3mlf, DPC, NSHS
pb164
- "Some Live, Some Die," a drama by Michael Firth, IEC, NSHS
pb110
- "Soul Gone Home," a comedy by Langston Hughes, 3mlf, HOA,
- "Spring Dance," a drama by Horton Foote, 3mlf, DPS
- "Stallion, The," a drama by William I. Oliver, 3mlf
(+ extras), MMP, NSHS 2401
- "Stawberry Preserves," a comedy-drama by Le Wilhelm, 3mlf,
SF
- "Sun-Stroke," a fantasy by Ronald Ribman, 3mlf, DPS
- "Then [or, I Love Lucy Who?]," a comedy by Willard Simms,
3mlf, DPS
- "Treadmill to the Goodtime Star," a drama by Stanley
Disney, 3mlf (+voice), AR, NSHS pb5722
- "Trouble Begins at 8, The," a comedy-drama by Bernard
Sabath about Mark Twain, 1m2f, DPS
- "Where She Went, What She Did," a comedy by Laura
Cunningham, 3mlf, SF
- "Why the Chimes Rang," a Christmas drama by E. A. McFadden,
3mlf, BP
- "Wormwood," a drama by Amlin Gray from August Strindberg,
3mlf, DPS

Four-Male Plays (4m)

- "Arthur and the Acetone," a comedy by G. B. Shaw, 4m, SF
- "Automatic Santa," a comedy by Randy Galvin, 4m or 4f, IEC
- "Baker's Neighbor, The," a comedy by Jules Tasca, 4m or 4f, BP
- "Bespoke Overcoat, The," a tragedy by Wolf Mankowitz, 4m, SF, NSHS 19991
- "Best Half Foot Forward," a comedy by Peter Tolan, 4m, DPS
- "Charity Case," a drama by Ford Ainsworth, 4m or 4f, IEC
- "Cowboys #2," a drama by Sam Shepard, 4m, SF
- "Deathwatch," a drama by Jean Genet, 4m, BP, SF
- "Der Rossdieb zu Funsing/The Horsethief at Funsing," a *fastnachtsspiel* by Hans Sachs, adapted by Horst Ulrich Wendler, 4m, MVH, NSHS pb95
- "Der Rossdieb zu Funsing mit den tollen diebischen Bauern/The Horsethief at Funsing with the Fantastic Thief-like Farmers," a *fastnachtsspiel* by Hans Sachs, 4m, HDB
- "El tigre," a drama (*en español/in Spanish*) by Demetrio Aguilera Malta (of Ecuador), FCE,
- "Elephant Calf, The," a drama by Bertolt Brecht, 4m, SF
- "Eris; or, The Night People," a drama by Lee Falk, 4m, DPS
- "Fall of Lucifer, The," a craft cycle drama from *N. towne Plays*, 4m, HMC, NSHS 29216
- "From Paradise to Butte," a comedy by Robert Finch, 4m, GCB
- "Game, A," a drama by Dennis Noble, 4m or 4f, SF, IEC
- "Glimpse of Reality, The," a tragedietta by George Bernard Shaw, 4m, SF
- "Goblins Plot to Murder God, The," a ten-minute play by Mark O'Donnel, 4m or 3m or 3f or 1m2f or 2mlf or 4f or 1m3f or 2m2f or 3mlf, SF
- "Hunting of the Snark, The," a musical comedy by R. Eugene Jackson, 4m or 4f, IEC
- "If Men Played Cards As Women Do," a satire by George S. Kaufman, 4m, BP, HDS, SF, NSHS 19878, NSHS 19883
- "Jest of Hahalaba, The," a drama by Edward John Moreton Drax Plunkett, Lord Dunsany, 4m, SF, NSHS 27039
- "Juicio final," a drama (*en español/in Spanish*) by Jose de Jesus Martinez (of Panama), 4m, FCE,
- "Juvie," a drama by Jerome McDonough, 4m or 3m, HDS
- "Laziest Man in the World, The," a comedy by Carl Webster Pierce, 4m, SF, HDS
- "Manana Bandits: A Legend of the Rio Grande," a drama by Betty Smith and Chase Webb, 4m, GCB, NSHS 5345
- "Personal Thing, A," a comedy by Paul G. Wildman, 4m, SF

- "Playe Called the Foure PP, The," a comedy by John Heywood, 4m, ATB, HMC, NSHS 29216
- "Quem Quaeritis Trope, The," an Introit of the Mass at Easter, from MS 484 at St.Gall, Switzerland, ninth century, 4m, HMC, NSHS 29216
- "Rising of the Moon, The," a comedy by Lady Isabella Augusta Gregory, 4m, SF, NSHS 19878, NSHS 19883, NSHS 16020, NSHS 21405, NSHS 26581, NSHS 20718
- "Sacrifice of Isaac, The," a non-craft-cycle drama, 4m (+ extras), HMC, NSHS 29216
- "*Sankt Peter vergnugt sich mit seinen Freunden unten auf Erden*," a *fastnachtsspiel* by Hans Sachs, translated from the original German into modern German by Heinrich Detjen, 4m, HDB, NSHS pb63
- "Shell Shock," a drama by Eugene O'Neill, 4m, SF
- "Sleep of Prisoners, A," a drama by Christopher Fry, 4m, DPS
- "Stopwatch," a ten-minute play by Victor Jory, 4m, DPC, NSHS pb149
- "Thinking Heart, The," Act II, an excerpt from a drama by George M. Faulkner, 4m, CSS, NSHS 26581, NSHS 20718
- "When You're By Yourself, You're Alone," a comedy by Gene McKinney, 4m, SF

Four-Female Plays (4f)

- "Apple Pie, a drama by Margaret Kressman, 4f, SF
 "Automatic Santa," a comedy by Randy Galvin, 4f or 4m, IEC
 "Bad Penny, The," a drama by Rachel Field, 4f, SF
 "Baker's Neighbor, The," a comedy by Jules Tasca, 4f or 4m, BP
 "Candle on the Table, A," a comedy-drama by Patricia Clapp, 4f, BP, SF,
 "Cards, Cups and Crystal Ball," a mystery by David Campton, 4f, DPC
 "Charity Case," a drama by Ford Ainsworth, 4f or 4m, IEC
 "Coal Diamond, The," a comedy by Shirley Lauro, 4f, DPS
 "Daughters of Edward D. Boit, The," a dark comedy by Don Nigro, 4f, SF,
 "Game, A," a drama by Dennis Noble, 4m or 4f, SF, IEC
 "Goblins Plot to Murder God, The," a ten-minute play by Mark O'Donnel, 4f or 3m or 3f or 1m2f or 2m1f or 4f or 1m3f or 2m2f or 3m1f, SF
 "Hunting of the Snark, The," a musical comedy by R. Eugene Jackson, 4f or 4m, IEC
 "If Women Played Cards As Men Do," a comedy by Ellen Goodfellow, 4f, BP, SF
 "If Women Worked As Men Do," a comedy by Ellen Goodfellow, 4f, HDS, BP
 "Infinite Deal of Nothing, An," a comedy by Mary Fourjier Bill, 4f, BP, SF
 "Joint Owners in Spain," a comedy by Alice Brown, 4f, HDS, BP
 "Just Us Girls," a comedy by Gordon Mauermann, 4f, ACP, HPC
 "Ladies of the Mop," a comedy in rhyme and rhythm by Aurand Harris, 4f, BP, HDS, SF,
 "Lady Fingers," a comedy by Glenn Hughes, 4f, SF (out of print),
 "Mother's Day," a drama by Kate Aspengren, 4f, SF
 "Night Is Far Spent, The," a drama by Cecil Davies, 4f, BP
 "Night Voice," a suspense drama by Laurie Woodward, 4f, BP
 "Overtones," a drama by Alice Gerstenberg, 4f, BP, SF, NSHS 19878, NSHS 19883
 "She Writes a Roof," a comedy by Noel Houston, 4f, GCB, NSHS 5345
 "6:15 on the 104," a comedy by Elinor Jones, 4f, DPS
 "Strawberry Jam," a comedy by Bruce Fisk, 4f, BP
 "Street of Good Friends, The," a comedy by Owen G. Arno, 4f, DPS, NSHS pb7344
 "Sunday Go to Meetin'," a ten-minute play by Shirley Lauro, 4f, SF
 "To Burn a Witch," a drama by James L. Bray, 4f, DPC, HDS, NSHS pb160
 "Weird Is the Night," a comedy by Fred Rogerson, 4f, DPC
 "When Altars Burn," a drama by Kay Arthur, 4f, SF

Glossary of Genres

- abstraction*: a play that is wholly or partly not representational. Example: "Ohio Impromptu," an abstraction by Samuel Beckett, 2m or 2f, SF.
- absurd comedy*: a play that is clearly untrue or unreasonable, therefore laughable. Example: "What Did You Say What For?" an absurd comedy by James Paul Dey, 1mlf, BP, SF, NSHS pb5443.
- absurdist comedy*: a play that is clearly untrue or unreasonable, therefore laughable. Example: "Froegle Dictum, The," an absurdist comedy by Mark Medoff, 2m2f, DPS, NSHS 26932.
- absurdity*: a theatre-of-the-absurd play, often using comedic elements in a nihilistic vein, that is, denying the existence of any basis for knowledge or truth. Example: "Let's Eat Hair!" an absurdity by Carl Laszlo translated from the German by George E. Wellwarth, 2mlf, GB.
- abridgement/adaptation*: a shortening/rearrangement of another work. Example: "Villainous Company," an abridgement/adaptation by Amlin Gray of Shakespeare's *Henry IV, Parts I and II*, 3m, DPS.
- adult comedy*: a humorous treatment of the battle of the sexes, sometimes risqué. Example: "The Slot," an adult comedy by Tom Gillespie, 1mlf, AR, NSHS pb5720.
- allegory*: a play in which people, things, and happenings have another meaning. Example: "Dansen," an allegory by Bertolt Brecht, translated by Rose and Martin Kastner, 2m, SF.
- black comedy*: a play essentially a comedy but emphasizing outrageous, serious elements. Example: "Play for Germs," a black comedy by Israel Horovitz, 2m, DPS, NSHS pb93.
- brief sketch*: a skit, a short, light, informal play. Example: "Night," a brief sketch by Harold Pinter, 1mlf, SF.

- chamber opera*: an opera for intimate theatre. Example: "Agnes," a chamber opera by Michael John LaChiusa, 1m2f, DPS.
- chamber play*: a theatrical work for intimate staging. Example: "Listening," a chamber play by Edward Albee, 1m2f, DPS.
- choreopoem*: a play in dance-accompanied verse form. Example: "From Okra to Greens: A Different Kind of Love Story," a choreopoem by Ntozake Shange, 1mlf (+ dancers), SF.
- comedic monologue*: a solo playlet with more or less humorous treatment of characters and situation, with a nontragic ending. Example: "Axis Sally," a comedic monologue by Don Nigro, 1f, SF.
- comedy*: the genre of dramatic literature treating trivial material superficially or amusingly or showing serious and profound material in a light, familiar, or satirical manner. Example: "The Devil and Billy Marshall," a comedy by Shel Silverstein, 1m, SF.
- comedy in rhyme and rhythm*: a funny play in music and doggerel. Example: "Ladies of the Mop," a comedy in rhyme and rhythm by Aurand Harris, 4f, SF.
- comedy drama*: a play blending light and serious elements. Example: "Brothers in Arms," a comedy drama by Merrill Denison, 3mlf, SF.
- comedy western*: a play blending humorous elements in an Old-West context. Example: "Proposin'," a comedy western by Richard Slocum from Anton Chekhov, 1m2f, BP
- comedy-drama*: a play blending light and serious elements. Example: "After the Fact," a comedy-drama by Jeffrey Sweet, 1mlf, SF.
- comedy-satire*: a play in which abuses, follies, stupidities, vices are ridiculed. Example: "Suppressed Desires," a comedy-satire by Susan Glaspell, 1m2f, BP, HDS, NSHS 19878, NSHS 19883
- comic drama*: a play blending light and serious elements. Example: "The Middle Kingdom," a comic drama by Howard

Korder, 1mlf, SF; or "Inflatable You," a comic drama by Jules Tasca, 2m, SF.

comic sketch: a skit, or short, light, informal play focusing on incongruities. Example: "Mr. Foot," a comic sketch by Michael Frayn, 1mlf, SF.

comic skit: a sketch, or short, light, informal play. Example: "Man on the Ledge," a comic skit by Randy Galvin, 1mlf, IEC.

comic-drama: a play blending light and serious elements. Example: "Two and Twenty," a comic-drama by Paul Parente, 1mlf, SF.

craft cycle drama: a medieval Bible-history play produced by the Trade Guilds of England and Scotland. Example: "Fall of Lucifer, The," a craft cycle drama from *N. towne Plays*, 4m, HMC, NSHS 29216.

curtain-raiser comedy: a play designed to precede on the program a more significant presentation. Example: "Mr. Happiness," a curtain-raiser comedy by David Mamet, 1m, SF.

dark comedy: a play essentially a comedy but emphasizing profound elements. Example: "The Reticence of Lady Anne," a dark comedy by Jules Tasca, 1mlf, SF.

drama: a serious play. Example: "Kaspar," a drama by Peter Handke, 1m.

drama-comedy: a hybridized play employing both drama and comedy; a play essentially a drama but with suddenly-incongruous elements. Example: "Chucky's Hunch," a drama-comedy by Rochelle Owens, 1m, SF.

dramatic monologue: a serious solo piece, usually but not necessarily short. Example: "Nightmare with Clocks," a dramatic monologue by Don Nigro, 1m, SF.

duologue: a play for two actors. Example: "Pepper and Sand," a duologue by Emlyn Williams, 1mlf, BP.

fantasy-comedy: a play characterized by comic elements amid unrestrained fancy, extravagance, caprice, eccen-

tricity. Example: "This Way to Heaven," a fantasy-comedy by Douglas Parkhirst, 2m2f, SF, HDS.

farce: a funny play in which plot and broad action dominate. Example: "The Adjustment," a farce by Albert Bermel, 1mlf, SF.

farce melodrama: a funny play in which plot and broad action dominate, with extravagant theatricality, superficial characterization, and predominance of plot and physical action. Example: "The Banker's Dilemma," a farce melodrama by Cleve Haubold, 2m2f, SF, BP.

fastnachtsspiel: a carnival or Shrovetide secular play from fifteenth-century Germany, usually a broad farce and abbreviated morality play. Example: "Narrenschneiden, The," a *fastnachtsspiel* by Hans Sachs, 3m or 3f, IEC.

half-hour monologue: a solo performance of approximately thirty-minutes' duration. Example: "A Chip in the Sugar," a half-hour monologue by Alan Bennett, 1m, SF.

light and dark show: a play blending comedic and tragic elements. Example: "Recensio," a light and dark show, a drama by Eddie de Santis, 1mlf, SF.

melodrama: a play with extravagant theatricality, superficial characterization, and predominance of plot and physical action. Example: "The Pedestrian," a melodrama by Ray Bradbury, 2m, SF.

mime: a play without words. Example: "Act without Words (1)," a mime by Samuel Beckett, 1m, SF.

mono-drama: a play for one actor. Example: "One Person," a mono-drama by Robert Patrick, 1m, SF.

monologue: a play for one actor; sometimes, a portion of a play. Example: "Help, I Am," a monologue (drama) by Robert Patrick, 1m, SF.

morality play: a play employing allegorical characters, that is, personifications of abstractions, popular in the fifteenth and sixteenth centuries but sometimes useful in modern communication from playwright to

audience. Example: "Dawn Will Come," a morality play by David Weinstock, 3m, SF.

musical comedy: a funny play with integrated music. Example: "The Hunting of the Snark," a musical comedy by R. Eugene Jackson, 4m or 4f, IEC.

mystery: used in two different ways in dramatic literature, it can be a medieval play about any of the fifteen events in the lives of Jesus and Mary; or, it can be a play focusing on the unexplained, secret, unknown, usually with a revelation in the final resolution. Modern example of second definition: "Two Bottles of Relish," a mystery by Lord Dunsany, 2m2f, HDS.

mystery melodrama: a play focusing on the unexplained, secret, unknown, usually with a revelation in the final resolution; it uses extravagant theatricality, superficial characterization, and a predominance of plot and physical action. Example: "The Rats," a mystery melodrama by Agatha Christie, 2m2f, BP, SF.

mystery play: a drama from the European Middle Ages portraying an event in the life of Jesus.

nonliteral exercise: a practice of acting virtuosity and technique. Example: "Comings and Goings," a nonliteral exercise by Megan Terry, 1mlf, SF.

piece for voice and percussion: a theatrical program relying only on the spoken voice and sharp striking sounds. Example: "Tongues," a piece for voice and percussion by Sam Shepard and Joseph Chaikin, 1m, SF, NSHS 28227.

play: a script of unidentified genre by the author, catalog, or agent. Sometimes this is intentional; sometimes it is carelessness. Example: "Mr. Tucker's Taxi," a play by Leonard Melfi, 2m2f, SF.

play with music: a play thoroughly integrated with music. Example: "Out of Our Father's House," a feminist drama with music by Paula Wagner, Jack Hofsiss and Eve Merriam, 3f, SF, BP.

playlet: a short play. Example: "Colette in Love," a playlet by Lavonne Mueller, 1mlf, SF.

- radio play*: a script for the mind's eye via radio (and sometimes stage). Example: "Sanibel and Captiva," a radio play (drama) by Megan Terry, 1m1f, SF.
- revue sketch*: a short dramatic/comedic situation presented as a separate unit in a program; sometimes called a blackout. Example: "Applicant," a revue sketch by Harold Pinter, 1m1f, SF, NSHS 27487.
- romantic farce*: a broad comedy blending incongruous situations with lightly-treated love. Example: "Pastiche," a romantic farce by Nick Hall, 2m2f, SF.
- romance*: a play in which the emphasis is on love and/or adventure. Example: "Still-Love," a romance by Robert Patrick, 1m1f, SF.
- romantic comedy*: a comedy centering on love between the sexes. Example: "The New Quixote," a romantic comedy by Michael Frayn, 1m1f, SF.
- satire*: a play in which abuses, follies, stupidities, vices are ridiculed. Example: "If Men Played Cards As Women Do," a satire by George S. Kaufman, 4m, BP, HDS, SF, NSHS 19878, NSHS 19883.
- satiric comedy*: a play in which abuses, follies, stupidities, vices are ridiculed. Example: "Queens of France," a satiric comedy by Thornton Wilder, 1m3f, SF.
- science-fiction play*: a play extrapolating man's use of science between the currently possible and the ultimately possible. Example: "Camera Obscura," a science-fiction play by Robert Patrick, 1m1f, SF.
- sentimental comedy*: a humorous, emotional play. Example: "75th, The," a sentimental comedy by Israel Horovitz, 1m1f, DPS.
- short audio and visual piece for the stage*: here, an experiment in minimalism. Example: "Breath," a short audio and visual piece for the stage by Samuel Beckett, 1 voice, SF.
- sing-along musical mellerdrammer*: a parody of a melodrama welcoming audience participation through singing.

Example: "Bloodline," a sing-along musical mellerdrammer by Richard S. Dunlop, 2m2f, SF.

Sprechstuck: a speaking, an autonomous prologue to an old play, not to revolutionize but to sensitize. A Germanic form. Example: "Self-Accusation," a *Sprechstuck* by Peter Handke, 1mlf, FSG.

suspense drama: a play focusing on the unexplained, secret, unknown, usually with a revelation in the final resolution. "Diary," a suspense drama by Marcia Ann Shenk, 1mlf, BP, SF.

symbolical play: a play emphasizing allusions and allegory. Example: "Someone from Assisi," a symbolical play by Thornton Wilder, 1m3f, SF.

ten-minute drama: a serious play under ten minutes in playing time. Jon Jory has exploited and published this format and even has established an annual festival for it in Actors Theatre of Louisville. Jory writes, commissions, and solicits plays in this format. Example: "Blind Alleys," a ten-minute drama by Michael Bigelow Dixon and Valerie Smith, 2m2f, IEC.

theatre poem: separate poetic selections woven into a program. Example: "Savage/Love," a bill of theatre poems by Sam Shepard and Joseph Chaikin, 1m, SF.

thriller: a play hugely dependent on plot surprises and twists. Example: "The Shirkers," a thriller by C. M. S. McLellan, 2mlf, SF.

traditional K'unshan play: a highly-stylized one-act play from the Ming Dynasty, 1368-1644. Example: "Longing for Worldly Pleasures," a traditional *K'unshan* play by Ssu Fan, 1f, UWP.

tragedietta: a little tragedy. A Shavian term born of Shaw's beginnings as a musical critic. Example: "The Glimpse of Reality," a tragedietta by George Bernard Shaw, 4m, SF.

tragicomedy: a play combining elements of tragedy and comedy. Example: "The White Whore and the Bit Player," a tragicomedy by Tom Eyen, 2f, SF, NSHS 29246.

turn: a short play with an odd twist or a starring focus.
Example: "Wandering," a turn by Lanford Wilson, 2m1f,
DPS, NSHS 29301.

whimsical comedy: a humorous play with oddly abnormal
elements. Example: "Three on a Bench," a whimsical
comedy by Doris Estrada, 2m2f, BP, HDS, SF.

white version: a play originally written for white actors
portraying negroes here given in a version for white
actors portraying whites. Example: "The No 'Count
Boy," a white version by Paul Green, 2m2f, SF.

APPENDIX E:

SOURCE INDEX FOR ONE-ACT PLAYS

Appendix E clarifies the source keys used throughout this guide to identify publishers as well as other agencies from which scripts and production rights might be obtained.

Most sources cited can lead the reader to scripts and/or production rights. The publishing industry is in constant flux, and some catalogs are ephemeral. This source index cannot always name the agency holding current production rights for a given work. However, it attempts to furnish a substantive lead in the search.

Appendix E presents information two ways: first, in an abbreviated source key for plays cited in this guide; and second, in a list of those keys amplified with addresses and annotations.

Source Key for Plays Cited in This Guide

ACP	=	Art Craft Publishing Company
AFA	=	Ashley-Famous Agency, Inc.
APP	=	Arte Publico Press
AR	=	At Rise
ATB	=	Applause Theatre Book Publishers
BMC	=	Bobbs-Merrill Company, Inc.
BNA	=	Bohan-Newwald Agency, Inc.

BP = Baker's Plays
 CBC = Chilton Book Company
 CC = The Century Company
 CSS = Charles Scribner's Sons
 DAC = D. Appleton-Century Company
 DC = Doubleday & Company, Inc.
 DP = Dover Publications Inc.
 DPC = The Dramatic Publishing Company
 DPS = Dramatists Play Service
 FCE = Fondo de Cultura Economica
 FDG = The Foundation of the Dramatists Guild, Inc.
 FSG = Farrar, Straus and Giroux
 GAU = George Allen & Unwin, Ltd.
 GB = Georges Borchardt
 GBC = Globe Book Company
 GCB = Garden City Books
 GP = Grove Press
 GPC = Greenberg Publishing Company
 HDB = Hillgers Deutsche Bucherei
 HDS = Hansen Drama Shop
 HMC = Harold Matson Co., Inc.
 HOA = Harold Ober Associates
 HPC = Heuer Publishing Company
 HW = Hill and Wang
 IEC = I. E. Clark, Inc.
 IPC = International Play Co., Inc.
 JAT = Judith Anderson Theatre
 KV = Kosel-Verlag
 LD = League of Dramatists
 LLA = Lantz-Donadio Literary Agency
 MAC = Macmillan Publishing Co., Inc.
 MMP = Margaret Mayorga Play
 MR = Margaret Ramsay, Ltd.
 MVH = Mitteldeutscher Verlag Halle
 NAL = New American Library
 NDP = New Directions Paperback
 NSHS = North Salinas High School
 NTK = Ninon Tallon Karlweis
 OEN = Organizacion Editorial Novaro, S.A.
 PPC = Performance Publishing Company
 PDS = Pioneer Drama Service, Inc.
 PIR = Pace International Research
 PPC = Performance Publishing Company
 SF = Samuel French, Inc.
 SFC = Scott, Foresman, and Company, Glenview,
 Illinois 60025.
 SKC = Stewart Kidd Company
 SLA = Sterling Lord Agency

TPH = The Play House
 TSD = T. S. Denison & Company, Inc.
 UM = University of Minnesota Press
 UWP = University of Wisconsin Press
 WO = Wordsss

Keys Amplified with Addresses and Annotations

[ACP] Art Craft Publishing Company, Box 1058, Cedar Rapids, IA 52406; (319) 364-6311.

A catalog of nearly 150 scripts, four of which use casts of four or fewer actors: "The Half Hour," a drama by Don Helland (1m2f) (also available from HPC); "Cradle Camp," a drama by Craig Sodaro (1m3f); "Side-tracked," a drama by Carl Albert, (2m2f) (also available from HPC); "Just Us Girls," a comedy by Gordon Mauermann (4f).

[AFA] Ashley-Famous Agency, Inc., New York City, New York
 _____.

Jean-Claude Van Itallie's "Motel," a masque for three dolls, (1m2f + voice), from *America Hurrah*, is in *World Drama: Ancient Greece, Rome, India, China, Japan; Medieval Europe, and England*, edited by Barrett H. Clark (New York: Dover, 1960), pp. 259-65. NSHS 16631.

[APP] Arte Publico Press, University of Houston, 4800 Calhoun, Houston, Texas; (713) 749-4768.

Louis Valdez's "*Los Dos Caras del Patroncito*" (3m) and "*The Militants*" (3m) are in *Louis Valdez--Early Works: Actos, Bernabe and Pensamiento Serpentino* (Houston: Arte Publico Press, 1971).

[AR] At Rise [: *A Magazine in Four Acts*], 9838 Jersey Avenue, Santa Fe Springs, CA 90670.

No telephone listed. Quarterly publication containing scripts available for production. Offers "After a Thousand Victories," a drama by Arnold Powell, (1m1f) AR.

[ATB] Applause Theatre Book Publishers, 211 West 71 Street, New York, NY 10023; telephone (212) 595-4735; fax (212) 721-2856.

John Heywood's "The Play Called the Four PP" (4m) is in *Medieval and Tudor Drama: Twenty-four Plays*, edited by John Gassner, 1987, ISBN 0-936839-84-8.

[BMC] Bobbs-Merrill Company, Inc., now part of Macmillan Publishing Co., Inc., 866 Third Avenue, New York City, New York 10022; 212-702-2000, 800-257-5755.

Ed Bullins' "A Son, Come Home," (2m2f) is in *Contemporary Drama: Thirteen Plays*, 2nd edition (New York: Charles Scribner's Sons, 1970), pp. 495-502. NSHS 16361.

[BNA] Bohan-Neuwald Agency, Inc., 27 West 96th Street, New York, New York 10025.

Kenneth H. Brown's "Blake's Design" (2m2f) is in Stanley Richards' (ed.) *The Best Plays of 1969* (New York: Avon Books, 1979), p. 237. Bohan-Neuwald Agency, Inc., controls rights.

[BP] Baker's Plays, 100 Chauncy Street, Boston, MA 02111; (617) 482-1280; fax (617) 482-7613; Western Representative Samuel French, Inc.

A major source for scripts, its business focus is the East Coast of the United States. Its catalog duplicates many items with Samuel French, Inc.

[CBC] Chilton Book Company, 401 Walnut Street, Philadelphia, Pennsylvania 19106.

Pat Flower's "The Tape Recorder," (1m1f) and Alex Gottlieb's "Stud," (1m2f) are in Stanley Richards' (ed.) *The Best Plays of 1969* (New York: Avon Books, 1979), pp. 343, 365. Contact Chilton Book Company for amateur rights. For rights to Kenneth H. Brown's "Blake's Design" (2m2f), p. 237, contact Bohan-Neuwald Agency, Inc., 27 West 96th Street, New York, New York 10025.

[CC] The Century Company is not listed in *Books in Print 1990-91: Publishers*.

Perry Boyer Cornear's "Masks," a fantasy, 1mlf, is in *Modern Plays Short and Long*, by Frederick Houk Law (New York: The Century Company, 1924), pp. 171-82. Available in North Salinas High School library drama collection, NSHS 28572. One may presume the script to be in public domain.

[CSS] Charles Scribner's Sons, under Macmillan Publishing Co., Inc., 866 Third Avenue, New York City, New York 10022; 212-702-2000, 800-257-5755.

George Bamber's "Return to Dust" (2mlf) is in *On the Air: A Collection of Radio and TV Plays*, edited by Sylvia Z. Brodtkin and Elizabeth J. Pearson (New York: Charles Scribner's Sons, 1977), pp. 7-21. The North Salinas High School library drama collection has a copy, NSHS 20719.

[DAC] D. Appleton-Century Company, now under Prentice Hall, a Division of Simon & Schuster, Inc., 15 Columbus Circle, New York City, New York 10023; telephone (212) 373-8500.

Lope de Rueda's "Olives, The/*Las aceitunas*," a *paso* (2m2f), in Spanish is in *Classical Spanish Readings for Elementary Classes*, edited with introduction, notes, and vocabulary by Agnes Marie Brady and Laurel Herbert Turk, 1938. Brady and Turk entitle the script *Paso septimo: de las aceitunas*. Their book from the Century Modern Language Series (Kenneth McKenzie, series editor) gives an annotated version in Spanish.

[DC] Doubleday & Company, Inc., 277 Park Avenue, New York 10017.

Leslie Irene Coger's "The Ten Worst Things About a Man," a readers theatre comedy adapted from Jean Kerr, 1mlf, is in Leslie Irene Coger and Melvin R. White's *Readers Theatre Handbook* (Glenview, Illinois: Scott, Foresman and Company, 1967), pp. 175-81. NSHS 16373.

[DP] Dover Publications Inc., 180 Varick Street, New York, New York 10014.

"Abstraction," a 14th or 15th century Japanese comedy of anonymous origin, translated by R. H. Chamberlin (2mlf), is in *World Drama: Ancient Greece, Rome, India, China, Japan; Medieval Europe, and England*, edited by Barrett H. Clark (New York: Dover, 1960), pp. 259-65. NSHS 16631.

[DPS] Dramatists Play Service, 440 Park Avenue, S., New York, NY 10016; (212) 683-8960; fax (212) 213-1539.

A major source for scripts.

[DPC] The Dramatic Publishing Company, 311 Washington Street, P. O. Box 129, Woodstock, IL 60098; (815) 338-7170; fax (815) 338-8981.

A major source for scripts, with an excellent catalog.

[FCE] Fondo de Cultura Economica, Avenida de la Universidad, 975, Mexico 12, D. F., Mexico.

Publisher of *El teatro hispanoamericano contemporaneo* series, the second volume of which includes Demetrio Aguilera Malta's "El tigre," a drama (from Ecuador in Spanish) (4m); Franklin Dominguez' "El ultimo instante," a drama (from Dominican Republic in Spanish) (1f); Jose de Jesus Martinez' "Juicio final," a drama (from Panama in Spanish) (4m).

[FDG] The Foundation of the Dramatists Guild, Inc., 234 West 44th Street, New York, New York 10036.

Publisher of *Young Playwrights Festival* (New York: Avon Books, 1983, ISBN 0-380-83642-4, which includes: "Coleman, S. D.," a drama by Anne Pierson Wiese (1m2f), FDG; and "Half Fare," a drama by Shoshana Marchand (2mlf), FDG; and "In the Way," a drama by Stephen Gutwillig (2m), FDG. *Young Playwrights Festival* contains scripts by playwrights between the ages of eight and eighteen. Any interested producer should query the playwright in care of The Foundation of the Dramatists Guild, Inc.

[GB] Georges Borchardt, 12 West 55th Street, New York, NY.

American representative for (a) "Nightpiece," originally *Nachtstuck* in 1962, an absurdity by Wolfgang Hildesheimer translated from the German by the author (2m);(b) "Freedom for Clemens," originally *Freiheit fur Clemens* in 1961, a dark comedy by Tankred Dorst, translated from the German by George E. Wellwarth (2mlf);(c) "Let's Eat Hair!" originally *Essen Wir Haare* in 1956, an absurdity by Carl Laszlo, translated from the German by George E. Wellwarth, 2mlf. American publisher of these plays is E.P. Dutton & Company, Inc. (New York, 1968).

[GCB] Garden City Books, 201 East 57th Street, New York, New York.

Betty Smith and Chase Webb's "Manana Bandits: A Legend of the Rio Grande" (4m) is in *A Treasury of Non-Royalty One-Act Plays*, edited by Betty Smith, William Dozlenko, Margaret Mayorga, and M. Jagendorf (Garden City, New York: Garden City Books, 1945), pp. 198-211. Available in North Salinas High School library drama collection, NSHS 5345.

[GP] Grove Press, New York, is not listed in *Books in Print 1990-91: Publishers*.

Frank O'Hara's "Try! Try!" a verse comedy (2mlf), is in *Artists' Theatre: Four Plays*, edited by Herbert Machiz. Available in North Salinas High School library drama collection, NSHS 16607.

[HDB] Hillgers Deutsche Bucherei, Berlin-Grunewald and Leipzig, Germany.

Hans Sachs' "*Sankt Peter vergnugt sich mit seinen Freunden unten auf Erden*," is in *Drei Fastnachtsspiele von Hans Sachs*, translated into modern German by Heinrich Detjen. This book is #548 in the catalog of Hillgers Deutsche Bucherei. Truncation of the title page apparently removes evidence of publication during the Third Reich. The copy in the North Salinas High School library holdings may be the only one available in the United States.

[HDS] Hansen Drama Shop, 718 East 3900 South, Salt Lake City, UT 84107; (801) 268-8753.

This broker reports orders to the publisher, from whom the information comes. Royalty fee should be remitted directly to the publisher.

[HMC] Harold Matson Co., Inc., 22 East 40th Street, New York, New York 10019.

Ray Bradbury's "Foghorn," (2m) is in *Pillar of Fire and Other Plays*, by Ray Bradbury (New York: Bantam, 1975), pp. 95-113. Available in North Salinas High School library drama collection, NSHS 21382.

[IPC] International Play Co., Inc., 489 Fifth Avenue, New York City, New York.

International Play Co., Inc., is not listed in *Books in Print 1990-91: Publishers*. Ernest Howard Culbertson's "The End of the Trail," (2mlf) is in *One-Act Plays for Today*, edited by Francis J. Griffith and Joseph Mersand (New York: Globe Book Company, 1945), pp. 275-305. This book is not listed in *Books in Print 1990-91*. North Salinas High School library drama collection has a copy, NSHS 6066.

[LLA] Lantz-Donadio Literary Agency, 111 West 57th Street, New York, NY 10019.

American representative for Peter Handke's "Self-Accusation" (1mlf). "Self-Accusation" is in *Kaspar and Other Plays*, by Peter Handke, translated by Michael Roloff (New York: Farrar, Straus and Giroux, 1969; and London: Eyre Methuen, 1972). ISBN 374-5-0824-0.

[GAU] George Allen & Unwin, Ltd., 40 Museum Street, London W.C.1, England.

St. John G. Ervine's "Progress," (1m2f) is in this catalog.

[GBC] Globe Book Company, New York City, New York, is not listed in *Books in Print 1990-91*.

Grace Dorcas Ruthenberg's "The Gooseberry Mandarin," (2m2f) is in *One-Act Plays for Today*, edited by Francis J. Griffith and Joseph Mersand (New York:

Globe Book Company, 1945). Available at North Salinas High School library, NSHS 6066.

[GPC] Greenberg Publishing Company, New York City, New York.

No telephone number listed in Manhattan.

Hans Sachs' *"Der ins Paradies fahrende Schuler"* (2m1f) is in compiler Margaret Mayorga's *20 Non-Royalty One-Act Popular Classics* (New York: Greenberg, 1946). Not cited in *Books in Print 1990-91*. Available in Clark Library, San Jose State University, stacks, Call #PN6112.M45.

[HOA] Harold Ober Associates, 40 East 49th Street, New York City 17, New York.

"Soul Gone Home" (3m1f) is listed in Langston Hughes' *Five Plays by Langston Hughes* (Bloomington: Indiana: Indiana University Press, 1963), with Harold Ober Associates as agent. New representation may control the script now. Also in Lowell Swortzell's *All the World's a Stage: Modern Plays for Young People* (New York: Delacorte Press, 1972). Available in Clark Library, San Jose State University, juvenile section, #822.08 S979a.

[HPC] Heuer Publishing Company, Drawer 248, Cedar Rapids, Iowa 52406; (319) 364-6311, (800) 950-7529; fax (319) 364-1771.

The 1991-92 catalog lists three scripts using casts of four or fewer actors: "The Half Hour," a drama by Don Helland (1m2f); "Golden Slippers," a drama by Jean Mizer (1m3f), also available from ACP, q.v. above; "Sidetracked," a drama by Carl Albert (2m2f), ACP.

[HW] Hill and Wang, 19 Union Square, W., New York City, NY 10003; (212) 741-6900.

W. M. Hoffman's "Thank You, Miss Victoria" (1m) is in this catalog.

[JAT] Judith Anderson Theatre, 422 West 42nd Street, New York City, NY.

Steve Kaplan and Mitch McGuire, Producing Directors of Manhattan Punch Line Theater's Festival of One-Act Comedies, Evening A, at the Judith Anderson Theatre, staged in January, 1993; the bill included "Women and Shoes" (2m) and "Backbone of America," (2m).

[IEC] I. E. Clark, Inc. Saint John's Road, Schulenburg, Texas 78956-0246; (409) 743-3232.

"Exeunt O'Brien and Krasnov," a comedy by Hindi Brooks (1m1f) is in this catalog.

[KV] Kosel-Verlag, Kaiser-Ludwigs-Platz 5, Munchen 15, Germany.

Karl Kraus' *Last Days of Mankind*, Act V, Scene 54, (1m) translated by Max Spalter from the original German, is in *Drama Between the Wars: An Anthology of Plays*, edited by George E. Wellwarth (New York: E. P. Dutton & Co., Inc., 1974), pp. 356-66. Inquiries regarding use of *The Last Days of Mankind*, Act V, Scene 54, should be addressed to Kosel-Verlag.

[LD] League of Dramatists, 84, Drayton Gardens, London, S.W.10, England.

Sean O'Casey's "The End of the Beginning," (2m1f) is in this print catalog. However, Dramatists Play Service controls several of his other plays in the United States and may have rights to this one.

[MAC] Macmillan Publishing Co., Inc., 866 Third Avenue, New York, New York 10022; telephone 212-702-2000.

Mary Hays Weik's "Moonlight," 3m1f, is in *The Scarlet Thread: A Group of one-Act Plays for Young People* (New York: Atheneum, 1968), pp. 5-22. Available in North Salinas High School library drama collection, NSHS 15088.

[MMP] Margaret Mayorga Play, attention Eric Howlett, 16 Berwick Street, Newton Centre, Massachusetts 02159.

Controls William I. Oliver's "The Stallion," a drama (3m1f + extras) MMP, NSHS 2401.

[MR] Margaret Ramsay, Ltd., 14a Goodwin's Court, St. Martin's Lane, London, W.C.2., England.

Frank Marcus' "The Window," (3m) is in *Best Short Plays of the World Thatre 1958-1967*, edited by Stanley Richards (New York: Crown Publishers, Inc., 1968). Available in North Salinas High School library drama collection, NSHS 16674.

[MVH] Mitteldeutscher Verlag Halle (Saale). Druck: VEB Peter-Press, Leipzig, Germany.

Hans Sachs' "Der Rossdieb zu Funsing/The Horsethief at Funsing" (4m) and "Der Teufel im Haus (Der fahrende Schuler mit dem Teufelsbannen)/The Devil in the House" (3m1f), adapted by Horst Ulrich Wendler, are in *Drei Fastnachtspiele*. German version available in North Salinas High School library drama collection, NSHS pb95.

[NAL] New American Library, 1633 Broadway, New York City, NY 10019; (212) 392-8000.

Beah Richards' "A Black Woman Speaks" (1f) is in *9 Plays by Black Women*, ed. by M. B. Wilkerson, 1986. ISBN 0-451-62820-9. Available in Clark Library, San Jose State University, #PS628.N4 A13 1986. Not cited in *Books in Print 1990-91*.

[NPD] New Directions Paperback, 333 Sixth Avenue, New York City, NY 10014.

"The Wax Museum" (1m2f) is in *Plays for a New Theatre*, edited by New Directions Publishing Company, 1966. Available in Library Drama Collection, North Salinas High School (see NSHS below) 93906.

{NSHS} North Salinas High School, 55 Kip Drive, Salinas, California 93906. This public secondary school's library has the largest drama holdings in Monterey County, featuring a special collection of small-cast scripts, including many out-of-print items.

[NTK] Ninon Tallon Karlweis, 250 East 65th Street, New York City, New York 10021.

Tankred Dorst's "The Curve," a drama, translated by James L. Rosenberg, (3m) is in *The New Theatre of Europe* edited by Robert W. Corrigan (New York: Dell Publishing Co., Inc., 1968), pp. 211-42. NSHS 16622.

[OEN] Organizacion Editorial Novaro, S.A., Calle 5, No. 12, Naucalpan de Juarez, Mexico, D.F.

Anyone wanting to stage plays published by OEN should address Dr. Luis Guillermo Piazza at this address. [Las autorizaciones pueden solicitarse pro medio este Editorial, a/c Dr. Luis Guillermo Piazza.] The fifteen scripts in *Teatro joven de Mexico*, compiled and introduced by Emilio Carballido, include: "Volver a decir el mar," a drama by Sergio Peregrina (1m); "Estoy enamorado de tu hermana," a farsa by Jesus Assaf (1m2f); "El hacha," a farsa by Jose Luna (2m1f); "La tercera ley de Newton," a farsa by Leticia Tellez.

[PDS] Pioneer Drama Service, Inc., P. O. Box 22555, Denver, Colorado 80222-0555; (303) 759-4297.

Albert Groff's "Not My Cup of Tea" (3f) is in the spring 1992 catalog of nearly 150 scripts; only this one of the nine one-act plays offered calls for four or fewer actors.

[PIR] Pace International Research, P. O. Box 51 Arch Cape, Oregon 97102.

O T'ae-sok's "The Drug Peddler" (1m) is in O Yong-jin et al's *Wedding Day, and Other Korean Plays*, edited by The Korean National Commission for UNESCO. Translated by G. Slattland et al from Korean. 0-89209-013-8. Cited in *Books in Print* 1990-91.

[PPC] Performance Publishing Company, Elgin, Illinois 60120.

Gerry DiCairano's "The Interview--Job" (1m2fc) is in this catalog.

[SF] Samuel French, Inc., 7623 Sunset Boulevard, Hollywood, CA 90046-2795; (213) 876-0570; fax 1(213)876-6822 Hollywood, 1 (212) 206-1429 New York, 1(416) 363-1108 Canada.

[SFC] Scott, Foresman, and Company, Glenview, Illinois 60025.

Now a subsidiary of Time, Inc. Mark Twain's "The Diaries of Adam and Eve," a royalty-free readers theatre comedy adapted by Leslie Irene Coger, 1m1f, is in Leslie Irene Coger and Melvin R. White's *Readers Theatre Handbook* (Glenview, Illinois: Scott, Foresman and Company, 1967), pp. 175-81. NSHS 16373.

[SKC] Stewart Kidd Company, Cincinnati, Ohio.

Mary MacMillan's verse comedy, "A Fan and Two Candlesticks" (1m2f) is available through Stewart Kidd Company. NSHS 27002.

[SLA] Sterling Lord Agency, address undetermined.

Controls "Dutchman," a drama by LeRoi Jones, (1m1f), NSHS 15366, 16370, 16374.

[TPH] The Play House, 525 East 54th, Kansas City, Missouri, 64110.

Ernest C. Ferlita's "The Hills Send Off Echoes" (3m) and C. B. Gilford's "Guest for Breakfast" (1m2f) are available through this catalog.

[TSD] T. S. Denison & Company, Inc., 9601 Newton Avenue, S., Minneapolis, Minnesota.

Robert Finch's "The Old Grad," (3m) is in *One-Act Dramas and Contest Plays* compiled and edited by Lawrence M. Brings (Minneapolis, Minnesota: T. S. Denison & Co., Inc., 1962), pp. 43-58. Available in North Salinas High School library drama collection, NSHS 10922.

[UM] University of Minnesota Press, 2037 University Avenue, SE, Minneapolis, Minnesota 55414.

Charles M. Nolte's "Do Not Pass Go" is available in *Minnesota Showcase: Four Plays* (Minneapolis: The University of Minnesota Press, 1975), Minnesota Drama Editions, No. 9, edited by Michael Langham.

[WO] Wordsss, P. O. Box 299, Carmel-by-the-Sea, CA 93921;
(408) 624-6960/624-1164.

Lewis W. Heniford's "Love's Light Wings" (2m2f),
"An Odious Damned Lie" (1mlf), and "Shrew You" (2m2f)
are available through Wordsss.

APPENDIX F:

PRINTOUT OF ONLINE SEARCH IN DIALOG FILE 470,

BOOKS IN PRINT, FOR KEYWORDS

ONE-ACT AND PLAY [OR PLAYS]

This unedited printout of an online search in Dialog File 470 includes one-act scripts without determination of cast size or gender.

It should be useful for anyone seeking particularized small-cast short plays, among which might be plays for four or fewer actors.

File 470:BOOKS IN PRINT THRU 1992/APR
(COPR R. R. BOWKER 1992)

**File 470: Price changes are effective May 1, 1992.
Please type: ?RATES 470 for new prices.

Set	Items	Description
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? s	one(w)act and	play?
	51896	ONE
	2715	ACT
	144	ONE(W)ACT
	14022	PLAY?
S1	117	ONE(W)ACT AND PLAY?

? t s1/2/all

1/2/1
04318364 2390598XX STATUS: Active entry
TITLE: Cigarette Waltz: A Marathon of Seventeen
One-Act Plays

AUTHOR: Galas, Philip-Dimitri; Nocito,
James-Illustrator

PUBLISHER: Dimitri Pubns PUBLICATION DATE: 07/1992
(920701)

EDITION: Orig. Ed. NO. OF PAGES: 192p.

LCCN: N/A

BINDING: pap. - \$11.95

ISBN: 0-9632454-0-6

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (92-04)

NOTE(S): Illustrated

SUBFILE: PB (Paperbound Books in Print)

1/2/2

03855912 2387919XX STATUS: Active entry

TITLE: Two in a Trap: A One-Act Play

AUTHOR: Hale, Allean L.

PUBLISHER: Bks Demand UMI

EDITION: Repr. of 1966 ed. NO. OF PAGES: 32p.

LCCN: N/A

BINDING: pap. - \$25.00

ISBN: 0-7837-1958-2

VOLUME(S): N/A

ORDER NO.: 2042175

IMPRINT: N/A

STATUS IN FILE: New (92-03)

SUBFILE: PB (Paperbound Books in Print)

1/2/3

02416083 2372697XX STATUS: Active entry

TITLE: Tough Acts to Follow: One-Act Plays on the
Gay-Lesbian Experience

AUTHOR: Barnes, Noreen C.-Editor; Deutsch,
Nicholas-Editor

PUBLISHER: Alamo Sq Pr PUBLICATION DATE: 05/1992
(920501)

EDITION: Orig. Ed. NO. OF PAGES: 160p.

LCCN: N/A

BINDING: pap. - \$9.95

ISBN: 0-9624751-6-5

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (92-02)

SUBFILE: PB (Paperbound Books in Print)

1/2/4

02395473 2364971XX STATUS: Active entry

TITLE: Pyramid: Four One-Act Plays for Three
Virtuosos

AUTHOR: Smith, Artemis

PUBLISHER: Savant Garde PUBLICATION DATE: 09/1992
(920901)

LCCN: N/A

BINDING: Trade - \$150.00 boxed kit incl. performance
permission

ISBN: 1-878998-04-8

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (92-01)

1/2/5

01496279 2274807XX STATUS: Active entry

See Format 9 for Book Review(s)

TITLE: On Stage: A Chrestomathy of His Plays

AUTHOR: Bradbury, Ray

PUBLISHER: D I Fine PUBLICATION DATE: 11/1991
(911101)

NO. OF PAGES: 384p.

LCCN: 91-055178

BINDING: pap. - \$12.95

ISBN: 1-55611-305-6

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: Pub. by Primus

STATUS IN FILE: New (91-07)

SUBFILE: PB (Paperbound Books in Print)

1/2/6

01495927 2275173XX STATUS: Active entry

TITLE: Plays in One Act

AUTHOR: Halpern, Daniel

PUBLISHER: Ecco Pr PUBLICATION DATE: 09/1991
(910901)

LCCN: N/A

BINDING: pap. - \$14.95

ISBN: 0-88001-305-2

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (91-07)

SUBFILE: PB (Paperbound Books in Print)

1/2/7

01480252 2262576XX STATUS: Active entry

TITLE: Center Stage: One-Act Plays for Teenage
Readers & Actors

AUTHOR: Gallo, Donald R.-Editor

SERIES: Trophy Keypoint Bk.
 PUBLISHER: HarpC Child Bks PUBLICATION DATE: 08/1991
 (910801)

NO. OF PAGES: 384p.
 LCCN: 90-004050
 BINDING: pap. - \$4.95
 ISBN: 0-06-447078-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Trophy
 STATUS IN FILE: New (91-06)
 INTELLECTUAL LEVEL: Young Adult GRADE LEVEL: gr. 7

up

SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

1/2/8

01453021 2232032XX STATUS: Active entry
 TITLE: Three One-Act Plays
 AUTHOR: Myers, Macky L.
 PUBLISHER: Carlton PUBLICATION DATE: 1991 (910101)
 LCCN: N/A
 BINDING: Trade - \$7.95
 ISBN: 0-8062-4165-9
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (91-04)

1/2/9

01438442 2210001XX STATUS: Active entry
 TITLE: Introduction to Modern One-Act Plays
 AUTHOR: Cassady, Marshall
 PUBLISHER: NTC Pub Grp PUBLICATION DATE: 03/1991
 (910301)

EDITION: Orig. Ed. NO. OF PAGES: 352p.
 LCCN: 90-061971
 BINDING: pap. text ed. - \$19.95
 ISBN: 0-8442-5113-5
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Natl Textbk
 STATUS IN FILE: New (91-02)
 NOTE(S): Illustrated
 SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-OUTLINES, SYLLABI, ETC. (
 00622382)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

1/2/10

01418751 2180071XX STATUS: Active entry
 TITLE: Antaeus, No. 66: Plays in One Act
 AUTHOR: Halpern, Daniel-Editor
 PUBLISHER: Ecco Pr PUBLICATION DATE: 04/1991

(910401)

EDITION: Orig. Ed. NO. OF PAGES: 240p.

LCCN: N/A

BINDING: pap. - \$10.00

ISBN: 0-88001-268-4

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (90-12)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN

(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA

(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/11

01418216 2180700XX STATUS: Active entry
 TITLE: Alice: A One-Act Play
 AUTHOR: McDonough, Jerome-Editor-Adapted by
 PUBLISHER: I E Clark PUBLICATION DATE: 09/1990

(900901)

EDITION: Orig. Ed. NO. OF PAGES: 36p.

LCCN: N/A

BINDING: pap. - \$2.75

ISBN: 0-88680-336-5

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (90-12)

NOTE(S): Illustrated

INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 4-12

SUBFILE: PB (Paperbound Books in Print); CB

(Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S

PLAYS (00085297)

PAPERBOUND BOOK SUBJECT HEADINGS: JUVENILES-FICTION

(00001661)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/12

01418213 2180703XX STATUS: Active entry
 TITLE: Blues: An Ensemble Play in One Act

AUTHOR: McDonough, Jerome
 PUBLISHER: I E Clark PUBLICATION DATE: 09/1990
 (900901)

EDITION: Orig. Ed. NO. OF PAGES: 28p.
 LCCN: N/A
 BINDING: pap. - \$3.00
 ISBN: 0-88680-323-3
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (90-12)
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)
 FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/13

01418211 2180705XX STATUS: Active entry
 TITLE: Commercials: A One-Act Play
 AUTHOR: Davidson, Conrad E.
 PUBLISHER: I E Clark PUBLICATION DATE: 09/1990
 (900901)

EDITION: Orig. Ed. NO. OF PAGES: 24p.
 LCCN: N/A
 BINDING: pap. - \$2.75
 ISBN: 0-88680-322-5
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (90-12)
 NOTE(S): Illustrated
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)
 FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/14

01418209 2180707XX STATUS: Active entry
 TITLE: The Jewel in Papa's Crown: A Play in One Act
 AUTHOR: Conkle, E. P.
 PUBLISHER: I E Clark PUBLICATION DATE: 09/1990
 (900901)

EDITION: Orig. Ed. NO. OF PAGES: 16p.
 LCCN: N/A
 BINDING: pap. - \$2.50

ISBN: 0-88680-337-3
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (90-12)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)
FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE
AUTHOR) (40000011)

1/2/15
01418204 2180712XX STATUS: Active entry
TITLE: Once upon a Broomstick: A Halloween Happening
in One Act
AUTHOR: Ashby, Sylvia
SERIES: Stage Magic Plays for Children's Theatre Ser.
PUBLISHER: I E Clark PUBLICATION DATE: 09/1990
(900901)
EDITION: Orig. Ed. NO. OF PAGES: 28p.
LCCN: N/A
BINDING: pap. - \$2.25
ISBN: 0-88680-329-2
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (90-12)
NOTE(S): Illustrated
INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 1-8
SUBFILE: PB (Paperbound Books in Print); CB
(Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
PLAYS (00085297)
PAPERBOUND BOOK SUBJECT HEADINGS: JUVENILES-FICTION
(00001661)
CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/16
01418203 2180713XX STATUS: Active entry
TITLE: Six Christian One-Act Plays for Young Adults
AUTHOR: Wise, Arthur; Wise, Sarah
PUBLISHER: I E Clark
EDITION: Repr. of 1978 ed. NO. OF PAGES: 52p.
LCCN: N/A
BINDING: pap. - \$5.00
ISBN: 0-88680-178-8
VOLUME(S): N/A
ORDER NO.: N/A

IMPRINT: N/A
 STATUS IN FILE: New (90-12)
 INTELLECTUAL LEVEL: Young Adult GRADE LEVEL: gr.
 7-12

SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 PAPERBOUND BOOK SUBJECT HEADINGS: JUVENILES-FICTION
 (00001661)
 CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/17
 01390381 2161243XX STATUS: Active entry
 TITLE: Introduction to Modern One-Act Plays
 AUTHOR: Cassady, Marshall
 PUBLISHER: NTC Pub Grp PUBLICATION DATE: 09/1990
 (900901)
 EDITION: Orig. Ed. NO. OF PAGES: 160p.
 LCCN: 90-061971
 BINDING: pap. text ed. - write for info.
 ISBN: 0-8442-5114-3
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Natl Textbk
 STATUS IN FILE: New (90-10)
 NOTE(S): Illustrated
 SUBFILE: PB (Paperbound Books in Print)

1/2/18
 01380621 2122955XX STATUS: Active entry
 See Format 9 for Book Review(s)
 TITLE: Center Stage: One-Act Plays for Teenage
 Readers & Actors
 AUTHOR: Gallo, Donald R.-Editor
 PUBLISHER: HarpC Child Bks PUBLICATION DATE: 10/1990
 (901001)
 NO. OF PAGES: 384p.
 LCCN: 90-004050; N/A
 BINDING: Trade - \$16.95; PLB \$16.89
 ISBN: 0-06-022170-4; 0-06-022171-2
 VOLUME(S): N/A; N/A
 ORDER NO.: N/A; N/A
 IMPRINT: N/A; N/A
 STATUS IN FILE: New (90-08)
 INTELLECTUAL LEVEL: Young Adult GRADE LEVEL: gr. 7
 up
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
PLAYS (00085297)
CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/19

01367925 2109462XX STATUS: Out of stock (04-92)
See Format 9 for Book Review(s)
TITLE: Single Spies & Talking Heads
AUTHOR: Bennet, Alan
PUBLISHER: Summit Bks PUBLICATION DATE: 06/1990
(900601)

NO. OF PAGES: 157p.
LCCN: N/A; N/A
BINDING: Trade - \$17.95; pap. - \$7.95
ISBN: 0-671-72877-6; 0-671-69249-6
VOLUME(S): N/A; N/A
ORDER NO.: N/A; N/A
IMPRINT: N/A; N/A
STATUS IN FILE: New (90-07)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-BRITISH AND
IRISH (00000437)

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
IRISH DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (40000096)

1/2/20

01297851 0017477XX STATUS: Out of print (12-82)
TITLE: Meeting: A One-Act Play
AUTHOR: Orsborn, Peggy A.
PUBLISHER: Afro Am PUBLICATION DATE: 1968 (680101)
LCCN: 67-031721
BINDING: Trade - \$12.95 tchr's ed & 20 readers
ISBN: 0-910030-06-5
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (82-02)
NOTE(S): Illustrated
GRADE LEVEL: gr. 6-12

LIBRARY OF CONGRESS SUBJECT HEADINGS: DRAMA
(00521954)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401); GOVERNMENT
AND POLITICAL SCIENCE-MINORITY GROUP STUDIES
(00004625)

1/2/21

01287602 0028700XX STATUS: Out of stock (01-85)

TITLE: A Planet Probable: A One-Act Poetic Play
AUTHOR: Hollis, J.
PUBLISHER: Am Poetry & Lit PUBLICATION DATE: 01/1981
(810101)

EDITION: Orig. Ed.
LCCN: N/A
BINDING: pap. - \$2.95
ISBN: 0-933486-20-0
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (81-01)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)
FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE
AUTHOR) (40000011)

1/2/22
01256496 0062897XX STATUS: Active entry
TITLE: One-Act Play Today
AUTHOR: Kozlenko, William-Editor
SERIES: Essay Index Reprint Ser.
PUBLISHER: Ayer Co Pubs PUBLICATION DATE: 1938
(380101)

LCCN: 70-105022
BINDING: Trade - \$19.00
ISBN: 0-8369-1473-2
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (80-05)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
(00650456)

1/2/23
01246947 0073289XX STATUS: Out of print (01-91)
TITLE: Scarlet Thread
AUTHOR: Weik, Mary H.; Remington, Barbara-Illustrator
PUBLISHER: Macmillan PUBLICATION DATE: 08/1968
(680801)

LCCN: 68-018462; N/A
BINDING: Trade - \$4.50; PLB \$4.13
ISBN: 0-689-20463-9; 0-689-20464-7
VOLUME(S): N/A; N/A
ORDER NO.: N/A; N/A
IMPRINT: Atheneum; N/A
STATUS IN FILE: New (71-07)

NOTE(S): Illustrated; 112p
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 6 up
 SUBFILE: CB (Children's Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS:
 JUVENILES-NONFICTION (00001673); DRAMA-
 HISTORY (00000516)

CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631)

FORTHCOMING BOOK SUBJECT HEADINGS: CHILDREN'S FICTION
 (40000138)

1/2/24

01242330 0079081XX STATUS: Out of print (09-90)

Act TITLE: The Long Christmas Dinner & Other Plays in One

AUTHOR: Wilder, Thornton

PUBLISHER: Avon PUBLICATION DATE: 06/1980 (800601)

LCCN: N/A

BINDING: pap. - \$2.50

ISBN: 0-380-50245-3

VOLUME(S): N/A

ORDER NO.: 50245-3

IMPRINT: Bard

STATUS IN FILE: New (80-12)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/25

01224488 0099208XX STATUS: Out of print (07-84)

TITLE: Me Either, & Other One-Act Plays

AUTHOR: O'Malley, Jerry-Editor

PUBLISHER: CBP PUBLICATION DATE: 10/1976 (761001)

LCCN: N/A

BINDING: pap. - \$0.60

ISBN: 0-8272-2311-0

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (80-12)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/26

01216790 0109617XX STATUS: Out of print (06-85)
 TITLE: Five One-Act Plays
 AUTHOR: Lavedan, Henri
 PUBLISHER: Branden Pub Co
 LCCN: N/A
 BINDING: Trade - \$3.00
 ISBN: 0-686-66383-7
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)

1/2/27

01216633 0109764XX STATUS: Out of print (11-88)
 TITLE: Nine One Act Plays from the Yiddish
 AUTHOR: White, Bessie F.-Translator
 PUBLISHER: Branden Pub Co
 LCCN: N/A
 BINDING: Trade - \$25.00
 ISBN: 0-8283-1421-7
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)

LIBRARY OF CONGRESS SUBJECT HEADINGS: THEATER-JEWS
 (00465902)

1/2/28

01214386 0114561XX STATUS: Out of print (12-87)
 TITLE: Quintet: Five One-Act Plays
 AUTHOR: Miller, Sarah W.
 PUBLISHER: Broadman PUBLICATION DATE: 05/1981
 (810501)
 LCCN: 80-069242
 BINDING: pap. - \$4.25
 ISBN: 0-8054-7520-6
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-02)
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (
 40000217)

1/2/29
 01205082 0124564XX STATUS: Active entry
 TITLE: Chekhov & the Vaudeville: A Study of Chekhov's
 One-Act Plays
 AUTHOR: Gottlieb, Vera
 PUBLISHER: Cambridge U Pr PUBLICATION DATE: 08/1982
 (820801)

NO. OF PAGES: 280p.
 LCCN: 81-018142
 BINDING: Trade - \$49.50
 ISBN: 0-521-24170-7
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-02)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHEKHOV, ANTON
 PAVLOVICH, 1860-1904
 (00081334)

1/2/30
 01195599 0136517XX STATUS: Out of print (06-81)
 TITLE: Who's Afraid of Big Bad W-H-H-A-A-T?
 AUTHOR: Boiko, Claire; Novick, Sandra; Tallarico,
 Tony
 SERIES: Play Bks.
 PUBLISHER: Childrens PUBLICATION DATE: 03/1977
 (770301)
 LCCN: 76-040266
 BINDING: PLB \$7.35
 ISBN: 0-516-08753-3
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Golden Gate
 STATUS IN FILE: New (81-06)
 NOTE(S): Illustrated
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. k-3
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631)

1/2/31
 01183687 0151625XX STATUS: Active entry
 TITLE: Bits of Background in One-Act Plays
 AUTHOR: Brunner, Emma B.
 SERIES: One-Act Plays in Reprint Ser.

PUBLISHER: Roth Pub Inc PUBLICATION DATE: 04/1978
(780401)

EDITION: Repr. of 1919 ed.
LCCN: 77-094334
BINDING: Trade - \$17.50x
ISBN: 0-8486-2034-8
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (80-07)

FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (
40000217)

1/2/32

01183677 0151637XX STATUS: Active entry

TITLE: Dawn, with the Noble Lord, the Traitor, a
House of Cards, Playing
with Fire, the Finger of God: One-Act Plays of
Today

AUTHOR: Wilde, Percival
SERIES: One-Act Plays in Reprint Ser.
PUBLISHER: Roth Pub Inc PUBLICATION DATE: 02/1980
(800201)

EDITION: Repr. of 1915 ed.
LCCN: 79-050035
BINDING: Trade - \$19.50x
ISBN: 0-8486-2059-3
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (80-07)

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
IRISH DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (40000096)

1/2/33

01183673 0151641XX STATUS: Active entry
TITLE: Dolores of the Sierra & Other One Act Plays
AUTHOR: Haslett, Harriet Holmes
SERIES: One-Act Plays in Reprint Ser.
PUBLISHER: Roth Pub Inc PUBLICATION DATE: 04/1977
(770401)

EDITION: Repr. of 1917 ed.
LCCN: 77-070357
BINDING: Trade - \$15.00x
ISBN: 0-8486-2018-6
VOLUME(S): N/A
ORDER NO.: N/A

IMPRINT: N/A
 STATUS IN FILE: New (81-06)

FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (
 40000217)

1/2/34

01183666 0151649XX STATUS: Active entry

TITLE: Eight One-Act Plays

AUTHOR: Calderon, George

SERIES: One-Act Plays in Reprint Ser.

PUBLISHER: Roth Pub Inc PUBLICATION DATE: 02/1980
 (800201)

EDITION: Repr. of 1922 ed.

LCCN: 79-050020

BINDING: Trade - \$19.50x

ISBN: 0-8486-2044-5

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (81-06)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/35

01183660 0151655XX STATUS: Active entry

TITLE: Embers & Other One-Act Plays: With the
 Failures, the Gargoyle, in

His House, Madonna, the Man Masterful

AUTHOR: Middleton, George

SERIES: One-Act Plays in Reprint Ser.

PUBLISHER: Roth Pub Inc PUBLICATION DATE: 04/1977
 (770401)

EDITION: Repr. of 1911 ed.

LCCN: 77-070359

BINDING: Trade - \$15.00x

ISBN: 0-8486-2020-8

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (80-07)

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
 IRISH DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000096)

1/2/36

01183633 0151688XX STATUS: Out of print (06-91)

TITLE: Imagination & Four Other One-Act Plays for
 Boys & Girls
 AUTHOR: Beck, Warren
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc
 EDITION: Repr. of 1925 ed.
 LCCN: 77-089720
 BINDING: Trade - \$17.00x
 ISBN: 0-8486-2026-7
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 3-10
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/37

01183610 0151716XX STATUS: Active entry
 TITLE: Numbers & Other One-Act Plays
 AUTHOR: Theis, Grover
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc PUBLICATION DATE: 02/1980
 (800201)
 EDITION: Repr. of 1919 ed.
 LCCN: 79-050032
 BINDING: Trade - \$17.50x
 ISBN: 0-8486-2056-9
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-07)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/38

01183607 0151719XX STATUS: Out of print (06-87)
 TITLE: One-Act Plays for Young Folks
 AUTHOR: Jagendorf, M. A.
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc PUBLICATION DATE: 1977
 (770101)
 EDITION: Repr.
 LCCN: 77-089723
 BINDING: Trade - \$22.50x
 ISBN: 0-8486-2028-3

VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 NOTE(S): Illustrated
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 7-12
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/39

01183606 0151720XX STATUS: Out of print (04-89)
 TITLE: One-Act Plays of Today: Second Series
 AUTHOR: Marriott, James W.-Editor
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc PUBLICATION DATE: 02/1980
 (800201)
 EDITION: Repr. of 1925 ed.
 LCCN: 79-050028
 BINDING: Trade - \$24.75x
 ISBN: 0-8486-2051-8
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-07)

LIBRARY OF CONGRESS SUBJECT HEADINGS: IRISH DRAMA
 (ENGLISH) (00243371)

1/2/40

01183605 0151721XX STATUS: Out of print (11-87)
 TITLE: One-Act Plays of Today: First Series
 AUTHOR: Marriott, James W.-Editor
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc PUBLICATION DATE: 04/1978
 (780401)
 EDITION: Repr. of 1924 ed.
 LCCN: 77-094346
 BINDING: Trade - \$24.50x
 ISBN: 0-8486-2039-9
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-07)

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
 IRISH DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000096)

1/2/41

01183586 0151743XX STATUS: Active entry
 TITLE: The Provincetown Plays: Second Series
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc PUBLICATION DATE: 12/1976

(761201)

EDITION: Repr. of 1916 ed.
 LCCN: 76-040392
 BINDING: Trade - \$15.00x
 ISBN: 0-8486-2007-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-07)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
 (00650456); AMERICAN
 DRAMA (COLLECTIONS)-20TH CENTURY (00013808)

1/2/42

01183579 0151750XX STATUS: Active entry
 TITLE: Roses: Four One-Act Plays
 AUTHOR: Sudermann, Hermann; Frank, Grace-Translator
 SERIES: One-Act Plays in Reprint Ser.
 PUBLISHER: Roth Pub Inc
 EDITION: Repr. of 1909 ed.
 LCCN: 79-050031
 BINDING: Trade - \$17.75x
 ISBN: 0-8486-2055-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-07)
 LANGUAGES: GER

FORTHCOMING BOOK SUBJECT HEADINGS: CONTINENTAL
 EUROPEAN DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000163)

1/2/43

01176233 0160473XX STATUS: Out of print (01-87)
 TITLE: Let George Do It...George Did It: Two One-Act

Plays

AUTHOR: Hennessey, Dorothy
 PUBLISHER: CSS of Ohio PUBLICATION DATE: 1980

(800101)

LCCN: N/A
 BINDING: Trade - \$3.25
 ISBN: 0-89536-387-9
 VOLUME(S): N/A
 ORDER NO.: 1260

IMPRINT: N/A
 STATUS IN FILE: New (81-06)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/44

01159035 0179903XX STATUS: Out of print (07-82)
 TITLE: Stage Eight
 AUTHOR: Bradley, Virginia
 PUBLISHER: Dodd PUBLICATION DATE: 09/1977 (770901)
 LCCN: 77-006485
 BINDING: Trade - \$5.95
 ISBN: 0-396-07477-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-02)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 7 up
 SUBFILE: CB (Children's Books in Print)

CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631)
 FORTHCOMING BOOK SUBJECT HEADINGS: CHILDREN'S FICTION
 (40000138)

1/2/45

01152897 0186230XX STATUS: Active entry
 TITLE: Twenty-Four Favorite One-Act Plays
 AUTHOR: Cartmell, Van H.-Editor; Cerf, Bennett-Editor
 PUBLISHER: Doubleday PUBLICATION DATE: 05/1963
 (630501)
 LCCN: 58-013274
 BINDING: pap. - \$12.00
 ISBN: 0-385-06617-1
 VOLUME(S): N/A
 ORDER NO.: C423
 IMPRINT: Dolp
 STATUS IN FILE: New (82-02)
 SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
 (00650456); ENGLISH
 DRAMA (COLLECTIONS)-20TH CENTURY (00151518)
 PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
 (00000425)

1/2/46

01152896 0186231XX STATUS: Out of print (01-86)

TITLE: Twenty One-Act Plays: An Anthology for Amateur
Performing Groups

AUTHOR: Richards, Stanley-Editor

PUBLISHER: Doubleday PUBLICATION DATE: 09/1978

(780901)

LCCN: 77-012873

BINDING: Trade - \$9.95

ISBN: 0-385-12865-7

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: Dolp

STATUS IN FILE: New (82-02)

LIBRARY OF CONGRESS SUBJECT HEADINGS:

DRAMA-COLLECTIONS (00134983)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/47

01149544 0189810XX STATUS: Active entry

TITLE: Cabin Twelve: A One Act Play

AUTHOR: Bishop, John

PUBLISHER: Dramatists Play PUBLICATION DATE: 1978

(780101)

LCCN: N/A

BINDING: pap. - \$1.95x

ISBN: 0-685-60700-3

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (81-06)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN

(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA

(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/48

01149542 0189812XX STATUS: Active entry

TITLE: The Cave: A Play in One Act

AUTHOR: Kelly, Tim

PUBLISHER: Dramatists Play PUBLICATION DATE: 1977

(770101)

LCCN: N/A

BINDING: pap. - \$1.95x

ISBN: 0-685-80717-7

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (81-06)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

1/2/49

01136664 0203929XX STATUS: Out of print (08-88)

TITLE: Play, Plays, Play: Seven One-Act Plays for
Stage & Screen

AUTHOR: Baxter, Robert T.

PUBLISHER: Exposition-Phoenix PUBLICATION DATE:
02/1977 (770201)

LCCN: 76-044160

BINDING: Trade - \$6.50

ISBN: 0-682-48712-0

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (80-05)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/50

01135554 0205199XX STATUS: Out of print (07-82)

TITLE: Grant's Movie & Tira: One-Act Plays

AUTHOR: Weller, Michael

PUBLISHER: Faber & Faber PUBLICATION DATE: 1972
(720101)

NO. OF PAGES: 64p.

LCCN: N/A; N/A

BINDING: Trade - \$5.95 o.p.; pap. - \$4.95

ISBN: 0-571-09808-8; 0-571-09809-6

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (82-02)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (
40000217)

1/2/51

01131862 0209199XX STATUS: Active entry

TITLE: Index to One-Act Plays for Stage, Radio, &
Television, Suppl. 4,

1948-57

AUTHOR: Logasa, Hannah

SERIES: The Useful Reference Ser. of Library Bks,;

Vol. 87

PUBLISHER: Faxon PUBLICATION DATE: 1958 (580101)

LCCN: N/A

BINDING: Lib. Bdg - \$12.00x

ISBN: 0-87305-087-8

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (79-05)

NOTE(S): 245p

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT
PLAYS-BIBLIOGRAPHY (
00688447)

1/2/52

01131861 0209200XX STATUS: Active entry

TITLE: Index to One-Act Plays for Stage, Radio, &
Television, Suppl. 5,

1956-64

AUTHOR: Logasa, Hannah

SERIES: The Useful Reference Ser. of Library Bks,;

Vol. 94

PUBLISHER: Faxon PUBLICATION DATE: 1966 (660101)

LCCN: 24-021477

BINDING: Lib. Bdg - \$11.00x

ISBN: 0-87305-094-0

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (79-05)

NOTE(S): 260p

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT
PLAYS-BIBLIOGRAPHY (
00688447)

1/2/53

01131860 0209201XX STATUS: Active entry

TITLE: Index to One-Act Plays, Suppl. 1, 1924-31

AUTHOR: Logasa, Hannah; Ver Nooy, Winifred

SERIES: The Useful Reference Ser. of Library Bks,;

Vol. 46

PUBLISHER: Faxon PUBLICATION DATE: 1932 (320101)

LCCN: N/A

BINDING: Lib. Bdg - \$11.00x

ISBN: 0-87305-046-0

VOLUME(S): N/A

ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (79-05)
 NOTE(S): 432p

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-BIBLIOGRAPHY (0013496X)

1/2/54
 01131859 0209202XX STATUS: Out of print (01-84)
 TITLE: Index to One-Act Plays, 1900-24
 AUTHOR: Logasa, Hannah; Ver Nooy, Winifred
 SERIES: The Useful Reference Ser. of Library Bks,;
 Vol. 30
 PUBLISHER: Faxon PUBLICATION DATE: 1924 (240101)
 LCCN: N/A
 BINDING: Lib. Bdg - \$11.00x
 ISBN: 0-87305-030-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (79-05)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT
 PLAYS-BIBLIOGRAPHY (
 00688447)

1/2/55
 01084234 026256604 STATUS: Active entry
 TITLE: Three One Act Plays for Radio
 STATUS IN FILE: New (80-04)

1/2/56
 01084101 026265500 STATUS: Active entry
 TITLE: One Act: Eleven Short Plays of the Modern
 Theater
 AUTHOR: Moon, Samuel-Editor
 PUBLISHER: Grove Weidenfeld PUBLICATION DATE: 1987
 (870101)
 NO. OF PAGES: 370p.
 LCCN: N/A
 BINDING: pap. - \$10.95
 ISBN: 0-8021-3053-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (78-06)
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

1/2/57

01068377 0278669XX STATUS: Out of print (06-91)

TITLE: One-Act Plays by Modern Authors

AUTHOR: Cohen, Helen L.-Editor

PUBLISHER: HarBraceJ PUBLICATION DATE: 08/1934

(340801)

LCCN: 34-008319

BINDING: Trade - \$8.95

ISBN: 0-15-169347-1

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (74-09)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
(00650456)

1/2/58

01057583 0290080XX STATUS: Out of print (06-81)

TITLE: Five Scottish One-Act Plays

AUTHOR: Low, J. T.-Editor; Millar, Robert-Editor

PUBLISHER: Heinemann Ed PUBLICATION DATE: 1972

(720101)

LCCN: N/A

BINDING: pap. text ed. - \$3.95x

ISBN: 0-435-23620-2

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (81-06)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-BRITISH AND
IRISH (00000437)FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
IRISH DRAMA (DRAMATIC

WORKS BY ONE AUTHOR) (40000096)

1/2/59

01057075 0290556XX STATUS: Out of print (12-80)

TITLE: The Ninth Windmill Book of One-Act Plays

AUTHOR: Wood, Margaret

PUBLISHER: Heinemann Ed PUBLICATION DATE: 1977

(770101)

LCCN: N/A

BINDING: pap. text ed. - \$3.25x

ISBN: 0-435-23959-7

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (80-12)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
DRAMA-COLLECTIONS (00134983);
ONE-ACT PLAYS (00650456)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/60

01056626 0290998XX STATUS: Out of print (12-91)

TITLE: Ten One-Act Plays

AUTHOR: Pieterse, Cosmo-Editor

SERIES: African Writers Ser.

PUBLISHER: Heinemann Ed PUBLICATION DATE: 1968

(680101)

LCCN: N/A

BINDING: pap. - \$8.95

ISBN: 0-435-90034-X

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (81-06)

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: AFRICAN
DRAMA (COLLECTIONS) (
00092046)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/61

01043449 0307070XX STATUS: Out of print (07-83)

TITLE: Die Einakter und Einakterzyklen Arthur
Schnitzlers

AUTHOR: Selling, Gunter

SERIES: Amsterdame Publikationen Zur Sprache und
Literatur,; No. 21

PUBLISHER: Humanities PUBLICATION DATE: 04/1976

(760401)

NO. OF PAGES: 254p.

LCCN: N/A

BINDING: pap. text ed. - \$20.00x

ISBN: 90-6203-358-X

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (76-06)

LANGUAGES: German

NOTE(S): Import

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: SCHNITZLER,
ARTHUR, 1862-1931 (
00416356); ONE-ACT PLAYS (00650456)
PAPERBOUND BOOK SUBJECT HEADINGS: LITERATURE-
HISTORY, CRITICISM AND
SURVEYS (00002240)

1/2/62

01002236 0358174XX STATUS: Active entry
TITLE: Seven One-Act Plays
AUTHOR: Holberg, L.
PUBLISHER: Kraus Repr
EDITION: Repr. of 1950 ed.
LCCN: 50-009258
BINDING: Trade - \$23.00
ISBN: 0-527-41820-X
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (81-06)

1/2/63

00993068 0370351XX STATUS: Active entry
TITLE: The World of O. Henry - Five One Act Plays
AUTHOR: Knight, Jesse F.
SERIES: Lion Theatrical Ser.,; No. 1
PUBLISHER: Lion Ent PUBLICATION DATE: 07/1980
(800701)
LCCN: 77-015687
BINDING: pap. - \$3.50
ISBN: 0-930962-03-6
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (81-01)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)
FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE
AUTHOR) (40000011)

1/2/64

00975313 0389598XX STATUS: Out of print (10-86)
TITLE: Themes in the One-Act Play
AUTHOR: Cox, R. D.-Editor
SERIES: Patterns in Literary Art Ser.
PUBLISHER: McGraw PUBLICATION DATE: 1971 (710101)
LCCN: N/A

BINDING: Trade - .00
 ISBN: 0-07-013295-X
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-05)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-STORIES, PLOTS, ETC. (
 00135082)

PAPERBOUND BOOK SUBJECT HEADINGS: LITERATURE-
 HISTORY, CRITICISM AND
 SURVEYS (00002240)

1/2/65

00974398 0390614XX STATUS: Out of print (02-87)
 TITLE: Ten One-Act Plays
 AUTHOR: Gerstenberg, Alice
 PUBLISHER: McKay PUBLICATION DATE: 1921 (210101)
 LCCN: N/A
 BINDING: Trade - \$4.25
 ISBN: 0-679-39082-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-05)

1/2/66

00962102 0410217XX STATUS: Active entry
 TITLE: Thirty Famous One-Act Plays
 AUTHOR: Cerf, Bennett-Editor; Cartmell, Van H.-Editor
 PUBLISHER: Random PUBLICATION DATE: 11/1979 (791101)
 LCCN: 49-009032
 BINDING: Trade - \$10.95
 ISBN: 0-394-60473-3
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Modern Lib
 STATUS IN FILE: New (82-02)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ENGLISH
 DRAMA (COLLECTIONS) (
 00151452); ONE-ACT PLAYS (00650456)

1/2/67

00930451 0446490XX STATUS: Active entry
 TITLE: Plays As Experience: One-Act Plays for the
 Secondary Schools
 AUTHOR: Zachar, Irwin J.-Editor
 PUBLISHER: Odyssey Pr PUBLICATION DATE: 1962
 (620101)

EDITION: rev. ed.
 LCCN: 62-013411
 BINDING: pap. - \$10.83 scp
 ISBN: 0-672-73228-9
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-12)
 SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-COLLECTIONS (00134983)
 PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

1/2/68
 00902547 0479645XX STATUS: Out of print (04-92)
 TITLE: Selected One-Act Plays
 AUTHOR: Shaw, George Bernard
 SERIES: Penguin Plays
 PUBLISHER: Viking Penguin PUBLICATION DATE: 08/1976
 (760801)
 LCCN: N/A
 BINDING: pap. - \$4.95
 ISBN: 0-14-048123-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Penguin Bks
 STATUS IN FILE: New (76-08)
 NOTE(S): Reissue
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-BRITISH AND
 IRISH (00000437)
 FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
 IRISH DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000096)

1/2/69
 00894573 0487638XX STATUS: Active entry
 TITLE: One Act: Eleven Short Plays of the Modern
 Theatre
 AUTHOR: Moon, Samuel-Editor
 PUBLISHER: Peter Smith
 LCCN: N/A
 BINDING: Trade - \$21.00
 ISBN: 0-8446-2603-1
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-COLLECTIONS-20TH CENTURY (
 00134995)

1/2/70

00890151 0494564XX STATUS: Out of print (05-80)
 TITLE: Comedies & Mysteries for Young Actors
 AUTHOR: Murray, John; Blondell, Joan-Frwd. by
 PUBLISHER: Plays PUBLICATION DATE: 11/16/1972
 (721101)

LCCN: N/A
 BINDING: Trade - \$9.95
 ISBN: 0-8238-0133-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (80-05)
 GRADE LEVEL: gr. 7-12

LIBRARY OF CONGRESS SUBJECT HEADINGS: AMATEUR
 THEATRICALS (00013134);

ONE-ACT PLAYS (00650456)
 PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

1/2/71

00890107 0494608XX STATUS: Out of print (12-84)
 TITLE: Favorite Plays for Classroom Reading
 AUTHOR: Durrell, Donald D.; Crossley, B. Alice
 PUBLISHER: Plays PUBLICATION DATE: 1971 (710101)
 EDITION: rev. ed.

LCCN: N/A
 BINDING: Trade - \$10.95
 ISBN: 0-8238-0130-6
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 GRADE LEVEL: gr. 5-8
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297);

READERS (00392868)
 PAPERBOUND BOOK SUBJECT HEADINGS: PERFORMING
 ARTS-STAGECRAFT AND PLAY
 PRODUCTION (00000553); LANGUAGE
 ARTS-ENGLISH-READING SKILLS (00001934)
 CHILDRENS BOOK SUBJECT HEADINGS: PLAYS
 (00917771); ONE-ACT PLAYS (

00969631)

1/2/72

00890106 0494609XX STATUS: Out of print (07-86)
 TITLE: Fifteen Plays for Today's Teen-Agers
 AUTHOR: Murray, John
 PUBLISHER: Plays PUBLICATION DATE: 01/1979 (790101)
 EDITION: 1982 ed.
 LCCN: N/A
 BINDING: pap. - \$8.95
 ISBN: 0-8238-0258-2
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 7-12
 SUBFILE: CB (Children's Books in Print)

CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/73

00890103 0494612XX STATUS: Out of print (05-85)
 TITLE: First Plays for Children
 AUTHOR: Miller, Helen L.
 PUBLISHER: Plays PUBLICATION DATE: 1971 (710101)
 LCCN: N/A
 BINDING: Trade - \$12.00
 ISBN: 0-8238-0122-5
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 1-6
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)

PAPERBOUND BOOK SUBJECT HEADINGS: PERFORMING
 ARTS-STAGECRAFT AND PLAY

PRODUCTION (00000553)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS
 (00917771); ONE-ACT PLAYS (
 00969631)

1/2/74

00890044 0494673XX STATUS: Out of print (05-85)
 TITLE: One-Act Plays for Teen-Agers

AUTHOR: Dias, Earl J.
 PUBLISHER: Plays PUBLICATION DATE: 1961 (610101)
 LCCN: N/A
 BINDING: Trade - \$10.95
 ISBN: 0-8238-0129-2
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (81-06)
 INTELLECTUAL LEVEL: Young Adult GRADE LEVEL: gr. 7

up

SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: AMATEUR
 THEATRICALS (00013134)
 PAPERBOUND BOOK SUBJECT HEADINGS: PERFORMING
 ARTS-STAGECRAFT AND PLAY
 PRODUCTION (00000553)

1/2/75

00889992 0494727XX STATUS: Out of print (02-82)
 TITLE: United Nations Plays & Programs
 AUTHOR: Fisher, Aileen; Rabe, Olive
 PUBLISHER: Plays PUBLICATION DATE: 1961 (610101)
 EDITION: rev. ed.
 LCCN: N/A
 BINDING: Trade - \$8.95
 ISBN: 0-8238-0021-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-02)
 GRADE LEVEL: gr. 3-12
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297); UNITED
 NATIONS-JUVENILE LITERATURE (00481397)
 PAPERBOUND BOOK SUBJECT HEADINGS: PERFORMING
 ARTS-STAGECRAFT AND PLAY
 PRODUCTION (00000553)
 CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631); UNITED NATIONS
 -DRAMA (00957744)

1/2/76

00863390 0530047XX STATUS: Out of print (03-83)
 TITLE: A Century of Plays by American Women
 AUTHOR: France, Rachel-Editor
 SERIES: Theatre Student Ser.

PUBLISHER: Rosen Group PUBLICATION DATE: 03/1979
(790301)

LCCN: N/A
 BINDING: PLB \$12.50
 ISBN: 0-8239-0472-5
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-02)
 INTELLECTUAL LEVEL: Young Adult
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: AMERICAN
 DRAMA (COLLECTIONS)-20TH
 CENTURY (00013808); ONE-ACT PLAYS (00650456)

1/2/77

00854418 0540889XX STATUS: Active entry

TITLE: Negotiating Teens from Drugs to Life: A
 One-Act Play

AUTHOR: Eglash, Albert; Hurst, Michael-Translator

SERIES: Beyond Assertion Training Ser.,; No. 8

PUBLISHER: San Luis Quest PUBLICATION DATE: 12/1981
(811201)

EDITION: Orig. Ed.; bilingual ed. NO. OF PAGES:
 50p.

LCCN: N/A

BINDING: pap. - \$10.00

ISBN: 0-935320-07-5

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (82-01)

LANGUAGES: SPA; ENG

NOTE(S): Illustrated

SUBFILE: PB (Paperbound Books in Print); MB
 (Medical and Health Care
 Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: DRUG ABUSE
(00622473)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401); MEDICAL

SCIENCES-MEDICINE-GENERAL (00002689)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/78

00824566 0575892XX STATUS: Out of print (02-92)

TITLE: Five One-Act Plays: The End of the
Beginning, A Pound on Demand,
Hall of Healing, Bedtime Story, & Time to Go
AUTHOR: O'Casey, Sean
PUBLISHER: St Martin PUBLICATION DATE: 10/1969
(691001)

NO. OF PAGES: 160p.
LCCN: N/A
BINDING: pap. - \$2.25
ISBN: 0-312-29505-7
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: Papermac
STATUS IN FILE: New (81-06)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
DRAMA-COLLECTIONS (00134983);
ENGLISH DRAMA (COLLECTIONS) (00151452)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-BRITISH AND
IRISH (00000437)

1/2/79
00808075 0599550XX STATUS: Active entry
TITLE: Egyptian One-Act Plays
AUTHOR: Johnson-Davies, Denys-Translator
SERIES: Arab Writers Ser.
PUBLISHER: Three Continents PUBLICATION DATE:
10/1981 (811001)
EDITION: Orig. Ed. NO. OF PAGES: 220p.
LCCN: 81-051660; N/A
BINDING: Trade - write for info; pap. - \$6.00
ISBN: N/A; 0-89410-237-0
VOLUME(S): N/A; N/A
ORDER NO.: N/A; N/A
IMPRINT: N/A; N/A
STATUS IN FILE: New (82-02)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: EGYPTIAN DRAMA
(00596036)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-OTHER WORLD
(00004200)

1/2/80
00786005 0622490XX STATUS: Active entry
TITLE: Selected Latin American One-Act Plays
AUTHOR: Colecchia, Francesca-Translator; Matas,
Julio-Translator
SERIES: Pitt Latin American Ser.

PUBLISHER: U of Pittsburgh Pr PUBLICATION DATE:
02/11/1974 (740201)

NO. OF PAGES: 224p.
LCCN: 72-092696
BINDING: pap. - \$12.95x
ISBN: 0-8229-5241-6
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (80-12)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: LATIN-AMERICAN
DRAMA (COLLECTIONS)
(00266346)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-OTHER WORLD
(00004200)

1/2/81

00785062 0623426XX STATUS: Out of print (06-85)

TITLE: Six One-Act Plays

AUTHOR: Hanger, Eunice-Editor

SERIES: Contemporary Australian Plays Ser.,; No. 4

PUBLISHER: U of Queensland Pr PUBLICATION DATE: 1970
(700101)

LCCN: N/A

BINDING: pap. - \$8.95x

ISBN: 0-7022-0577-X

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (82-02)

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: AUSTRALIAN
DRAMA (COLLECTIONS) (
00524578)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-OTHER WORLD
(00004200)

1/2/82

00775574 0632895XX STATUS: Out of print (06-85)

TITLE: The Orgy: Modern One Act Plays from Latin
America

AUTHOR: Luzuriaga, Gerardo-Editor; Rudder, Robert
S.-Editor; Luzuriaga,

Gerardo-Translator; Rudder, Robert S.-Translator

SERIES: Latin American Studies Ser.,; Vol. 25

PUBLISHER: UCLA Lat Am Ctr PUBLICATION DATE: 12/1974
(741201)

EDITION: new ed. NO. OF PAGES: 194p.

LCCN: 74-620140
BINDING: pap. text ed. - \$7.50
ISBN: 0-87903-025-9
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (81-06)
NOTE(S): Illustrated
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: LATIN-AMERICAN
DRAMA (COLLECTIONS)
(00266346)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/83
00738259 0682797XX STATUS: Out of print (07-86)
TITLE: Fifteen International One-Act Plays
AUTHOR: Gassner, John-Editor; Gassner,
Mollie-Editor; Sweetkind, M.-
Intro. by
PUBLISHER: WSP PUBLICATION DATE: 05/1969 (690501)
EDITION: Orig. Ed.
LCCN: N/A
BINDING: pap. - \$2.50
ISBN: 0-671-49110-5
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (81-06)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
(00650456)
PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/84
00738107 068296300 STATUS: Out of stock (09-85)
TITLE: Strindberg's One-Act Plays
AUTHOR: Strindberg, August; Paulson, Arvid-Translator
PUBLISHER: WSP
LCCN: N/A
BINDING: pap. - \$0.90
ISBN: 0-671-47490-1
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: N/A
STATUS IN FILE: New (80-05)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-CONTINENTAL
EUROPEAN (00000450)

1/2/85

00721152 0708092XX STATUS: Active entry
TITLE: Fifteen American One-Act Plays
AUTHOR: Kozelka, Paul
PUBLISHER: PB PUBLICATION DATE: 08/1984 (840801)
NO. OF PAGES: 308p.
LCCN: N/A
BINDING: pap. - \$4.95
ISBN: 0-671-54313-X
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: WSP
STATUS IN FILE: New (82-06)
SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

1/2/86

00710994 0723678XX STATUS: Out of stock (01-91)
TITLE: Contemporary Spanish Theatre: Seven One-Act
Plays
AUTHOR: O'Connor, Patricia W.-Editor; Pasquariello,
Anthony M.-Editor
PUBLISHER: Macmillan PUBLICATION DATE: 03/1980
(800301)
LCCN: 79-026859
BINDING: pap. text ed. - \$9.95
ISBN: 0-684-16500-7
VOLUME(S): N/A
ORDER NO.: N/A
IMPRINT: Scribner
STATUS IN FILE: New (82-07)
SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: SPANISH
DRAMA (COLLECTIONS) (
00441570)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-CONTINENTAL
EUROPEAN (00000450)

1/2/87

00685644 0762186XX STATUS: Active entry
TITLE: Thymus Vulgaris: A One-Act Play
AUTHOR: Wilson, Lanford
PUBLISHER: Dramatists Play PUBLICATION DATE: 08/1982
(820801)

LCCN: N/A
 BINDING: Trade - \$1.95x
 ISBN: 0-686-83804-1
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (82-12)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/88
 00649457 0924720XX STATUS: Active entry
 TITLE: Massive Retaliation: A One-Act Play, with
 Postscript
 AUTHOR: Steyskal, Neil
 PUBLISHER: Personal Resp PUBLICATION DATE: 04/1983
 (830401)
 EDITION: Orig. Ed.
 LCCN: N/A
 BINDING: pap. - \$3.00
 ISBN: 0-9610488-0-8
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (83-06)
 SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)
 FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (
 40000217)

1/2/89
 00636116 0943530XX STATUS: Active entry
 TITLE: A Magic Christmas: A Play for Children in One
 Act
 AUTHOR: Julian, Faye
 PUBLISHER: I E Clark PUBLICATION DATE: 09/1983
 (830901)
 EDITION: First U.S. Ed. NO. OF PAGES: 28p.
 LCCN: N/A
 BINDING: pap. - \$1.50
 ISBN: 0-88680-121-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (83-08)
 NOTE(S): Illustrated

INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. k-12
 SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 PAPERBOUND BOOK SUBJECT HEADINGS: JUVENILES-FICTION
 (00001661)
 CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/90
 00556332 1093821XX STATUS: Out of print (06-86)
 TITLE: The Nuclear Bomb Patch: A Children's Play in
 One Act
 AUTHOR: Collett, Walter
 SERIES: Political & Social Affairs Ser.,; No. 3
 PUBLISHER: Inst Human Soc PUBLICATION DATE: 06/1984
 (840601)
 EDITION: Orig. Ed.
 LCCN: N/A
 BINDING: Trade - \$4.00 spiral bdg.
 ISBN: 0-916843-00-9
 VOLUME(S): N/A
 ORDER NO.: 101
 IMPRINT: Pub. by People's Pr
 STATUS IN FILE: New (84-08)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. k-12
 SUBFILE: CB (Children's Books in Print)

CHILDRENS BOOK SUBJECT HEADINGS: NUCLEAR WARFARE
 (00907054); ATOMIC BOMB
 (00906918)
 FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (
 40000217)

1/2/91
 00550499 1106024XX STATUS: Out of print (08-87)
 TITLE: Marriage for Sale: Three One-Act Plays
 AUTHOR: Girdharry, Arnold R.
 PUBLISHER: Carlton PUBLICATION DATE: 01/1985
 (850101)
 LCCN: N/A
 BINDING: Trade - \$6.95
 ISBN: 0-8062-2324-3
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (84-09)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/92

00539709 1120375XX STATUS: Active entry

TITLE: Best One-Act Plays from Los Angeles: Actors'
 Theatre-Los Angeles
 Theatre Centre

AUTHOR: Goeghan, Jim; Manus, Willard; Johnson, Kitty;
 Kierland, Joseph S.

-Editor

PUBLISHER: Panjandrum PUBLICATION DATE: 05/1985
 (850501)

EDITION: Orig. Ed. NO. OF PAGES: 144p.

LCCN: N/A; N/A

BINDING: Trade - \$16.95; pap. - \$7.95

ISBN: 0-915572-79-6; 0-915572-78-8

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (84-11)

NOTE(S): Illustrated

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: AMERICAN
 DRAMA (COLLECTIONS)-20TH
 CENTURY (00013808)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
 (00000425)

1/2/93

00510316 1162068XX STATUS: Active entry

TITLE: Two Plays - Sodom & Gomorrah & Comedy: A
 Tragedy in One Act

AUTHOR: Kazantzakis, Nikos; Stavrou, Theofanis
 G.-Editor; Friar, Kimon-

Translator; Kerenyi, Karl-Intro. by; Bien,
 Peter-Translator

SERIES: Modern Greek History & Culture Ser.

PUBLISHER: Nostos Bks PUBLICATION DATE: 1982
 (820101)

NO. OF PAGES: 120p.

LCCN: N/A

BINDING: Trade - \$20.00

ISBN: 0-935476-12-1

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (85-04)

FORTHCOMING BOOK SUBJECT HEADINGS: CONTINENTAL
EUROPEAN DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (40000163)

1/2/94

00499211 1176594XX STATUS: Active entry

Act TITLE: The Not So Goody Gum Drop Shop: A Play in One

AUTHOR: Farnagle, A. E.

(840101) PUBLISHER: Whitehall Pr PUBLICATION DATE: 1984

EDITION: Orig. Ed. NO. OF PAGES: 32p.

LCCN: N/A

BINDING: pap. - \$3.50

ISBN: 0-916565-06-8

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (85-05)

INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 3-8

SUBFILE: PB (Paperbound Books in Print); CB
(Children's Books in Print)LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
PLAYS (00085297)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/95

00484885 1195135XX STATUS: Active entry

TITLE: Fifty More Non-Royalty One-Act Plays

AUTHOR: Kozlenko, William

PUBLISHER: Amereon Ltd

LCCN: N/A

BINDING: Trade - \$22.95

ISBN: 0-88411-898-3

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: Pub. by Aeonian Pr

STATUS IN FILE: New (85-07)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
DRAMA-COLLECTIONS (00134983)

1/2/96

00484877 1195145XX STATUS: Active entry

TITLE: Fifty Non-Royalty One-Act Plays

AUTHOR: Kozlenko, William

PUBLISHER: Amereon Ltd

LCCN: N/A

BINDING: Trade - \$22.95

ISBN: 0-88411-924-6

VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Pub. by Aeonian Pr
 STATUS IN FILE: New (85-07)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-COLLECTIONS (00134983)

1/2/97

00483578 1196646XX STATUS: Active entry
 TITLE: Twenty Four Favorite One Act Plays
 AUTHOR: Cerf, Bennett-Editor; Cartmell, Van H.-Editor
 PUBLISHER: Amereon Ltd
 LCCN: N/A
 BINDING: Trade - \$24.95
 ISBN: 0-88411-264-0
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Pub. by Aeonian Pr
 STATUS IN FILE: New (85-07)

LIBRARY OF CONGRESS SUBJECT HEADINGS:
 DRAMA-COLLECTIONS (00134983)

1/2/98

00477362 1205232XX STATUS: Active entry
 TITLE: Land of the Animal Spirits: A One Act Play
 AUTHOR: Jones, Michael P.; Willis, Kathy-Frwd. by;
 Boldt, Jeanine-Pref.
 by
 PUBLISHER: Crumb Elbow Pub PUBLICATION DATE: 04/1985
 (850401)
 EDITION: Orig. Ed. NO. OF PAGES: 132p.
 LCCN: N/A; N/A
 BINDING: Text ed. - \$15.00; pap. text ed. - \$9.99
 ISBN: 0-89904-113-2; 0-89904-114-0
 VOLUME(S): N/A; N/A
 ORDER NO.: N/A; N/A
 IMPRINT: N/A; N/A
 STATUS IN FILE: New (85-07)
 NOTE(S): Illustrated
 INTELLECTUAL LEVEL: Juvenile
 SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
 (00000401)

CHILDRENS BOOK SUBJECT HEADINGS: ONE-ACT PLAYS
 (00969631)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/99

00473365 1213780XX STATUS: Out of stock (01-91)
 TITLE: Contemporary Spanish Theater: Seven One-Act
 Plays

AUTHOR: O'Conner, Patricia W.-Editor; Pasquariello,
 Anthony M.-Editor

PUBLISHER: Macmillan PUBLICATION DATE: 03/1980
 (800301)

NO. OF PAGES: 205p.

LCCN: 79-026859

BINDING: pap. text ed. - \$14.25

ISBN: 0-02-388860-1

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: Scribner

STATUS IN FILE: New (85-08)

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: SPANISH
 DRAMA (COLLECTIONS) (
 00441570)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
 (00000425)

1/2/100

00439935 1371148XX STATUS: Active entry

TITLE: Two One Act Plays by Gabriel Marcel:
 Dot the I & the Double
 Expertise

AUTHOR: Hanley, Katharine R.-Translator;
 Jean-Marie-Intro. by; Marcel,
 Ann-Intro. by

PUBLISHER: U Pr of Amer PUBLICATION DATE: 03/1986
 (860301)

EDITION: Orig. Ed. NO. OF PAGES: 80p.

LCCN: N/A; N/A

BINDING: Lib. Bdg - \$12.50; pap. text ed. - \$12.50

ISBN: 0-8191-5076-2; 0-8191-5077-0

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (85-12)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-CONTINENTAL
 EUROPEAN (00000450)

FORTHCOMING BOOK SUBJECT HEADINGS: CONTINENTAL
 EUROPEAN DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000163)

1/2/101

00433275 1383068XX STATUS: Active entry

See Format 9 for Book Review(s)

TITLE: Orchards

AUTHOR: Chekhov, Anton; Fornes, Maria I.; Gray,
Spalding; Guare, John;Mamet, David; Wasserstein, Wendy; Weller, Michael;
Williams, Samm-Art

PUBLISHER: Knopf PUBLICATION DATE: 10/1986 (861001)

LCCN: 85-045954; N/A

BINDING: Trade - \$18.95 o.s.i.; pap. - \$9.95 o.p.

ISBN: 0-394-55391-8; 0-394-74535-3

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (86-01)

NOTE(S): a

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHEKHOV, ANTON
PAVLOVICH, 1860-1904(00081334); AMERICAN DRAMA (COLLECTIONS)-20TH
CENTURY (00013808)

1/2/102

00432760 1383731XX STATUS: Active entry

TITLE: Our Family & Toys Two One-Act Plays

AUTHOR: Fratti, Mario

PUBLISHER: Bagehot Council PUBLICATION DATE: 02/1986
(860201)

LCCN: N/A

BINDING: pap. - \$6.95

ISBN: 0-918680-31-X

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (86-01)

SUBFILE: PB (Paperbound Books in Print)

1/2/103

00432750 1383741XX STATUS: Active entry

TITLE: CIPANGO! A One Act Play in Three Scenes about
Christopher Columbus

AUTHOR: Paolucci, Anne

PUBLISHER: Bagehot Council PUBLICATION DATE: 09/1985
(850901)

LCCN: 85-014731; N/A

BINDING: Trade - \$11.50; pap. - \$5.95

ISBN: 0-918680-29-8; 0-685-12154-2

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A
 IMPRINT: N/A; N/A
 STATUS IN FILE: New (86-01)
 SUBFILE: PB (Paperbound Books in Print)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/104

00423093 1396934XX STATUS: Active entry
 See Format 9 for Book Review(s)
 TITLE: Everyday Plays for Boys & Girls
 AUTHOR: Miller, Helen L.
 PUBLISHER: Plays PUBLICATION DATE: 09/1986 (860901)
 EDITION: Orig. Ed.
 LCCN: 86-008884
 BINDING: pap. - \$12.00
 ISBN: 0-8238-0274-4
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (86-02)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 1-6
 SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-GENERAL
 (00000498)

CHILDRENS BOOK SUBJECT HEADINGS: DRAMA-COLLECTIONS
 (00926553)

1/2/105

00406429 1508125XX STATUS: Active entry
 See Format 9 for Book Review(s)
 TITLE: Special Plays for Holidays
 AUTHOR: Miller, Helen L.
 PUBLISHER: Plays PUBLICATION DATE: 09/1986 (860901)
 EDITION: Orig. Ed.
 LCCN: 86-009332
 BINDING: pap. - \$12.00
 ISBN: 0-8238-0275-2
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (86-03)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 1-6
 SUBFILE: CB (Children's Books in Print); PB
 (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
PLAYS (00085297)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/106

00353202 1575437XX STATUS: Active entry

TITLE: The Actor in Search of His Mask: A One-Act

Play

AUTHOR: Paolucci, Anne

PUBLISHER: Bagehot Council PUBLICATION DATE: 02/1987

(870201)

LCCN: N/A; N/A

BINDING: Trade - \$11.50; pap. - \$8.95

ISBN: 0-685-17466-2; 0-918680-26-3

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (86-11)

FORTHCOMING BOOK SUBJECT HEADINGS: DRAMA (DRAMATIC
WORKS BY ONE AUTHOR) (

40000217)

1/2/107

00338034 1595753XX STATUS: Active entry

TITLE: Outrageous One Act Plays

AUTHOR: Pinero, Miguel

PUBLISHER: Arte Publico PUBLICATION DATE: 12/1986

(861201)

EDITION: Orig. Ed. NO. OF PAGES: 160p.

LCCN: N/A

BINDING: pap. - \$8.50

ISBN: 0-934770-68-9

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (87-02)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/108

00320068 1618256XX STATUS: Active entry

See Format 9 for Book Review(s)

TITLE: Plays of Black Americans

AUTHOR: Kamerman, Sylvia E.-Editor

PUBLISHER: Plays PUBLICATION DATE: 09/1987 (870901)
 EDITION: Orig. Ed.
 LCCN: 87-012207
 BINDING: pap. - \$12.00
 ISBN: 0-8238-0279-5
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: N/A
 STATUS IN FILE: New (87-03)
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. 2-9
 SUBFILE: PB (Paperbound Books in Print); CB
 (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
 PLAYS (00085297)
 PAPERBOUND BOOK SUBJECT HEADINGS:
 JUVENILES-NONFICTION (00001673); DRAMA-
 ANTHOLOGIES (00000425)
 CHILDRENS BOOK SUBJECT HEADINGS: DRAMA-COLLECTIONS
 (00926553)

1/2/109
 00319602 1618770XX STATUS: Out of print (05-90)
 TITLE: Taylor Made a Trilogy of One Act Plays
 AUTHOR: Taylor, George
 PUBLISHER: State Mutual Bk PUBLICATION DATE: 08/1982
 (820801)
 LCCN: N/A
 BINDING: Trade - \$15.00x
 ISBN: 0-903653-31-1
 VOLUME(S): N/A
 ORDER NO.: N/A
 IMPRINT: Pub. by New Playwrights Network
 STATUS IN FILE: New (87-03)
 NOTE(S): Import

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
 IRISH DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000096)

1/2/110
 00319579 1618794XX STATUS: Out of print (05-90)
 TITLE: Three Faces: An Excellent Trilogy of One Act
 Plays
 AUTHOR: West, Donald
 PUBLISHER: State Mutual Bk PUBLICATION DATE: 08/1982
 (820801)
 LCCN: N/A
 BINDING: Trade - \$15.00x
 ISBN: 0-903653-06-0
 VOLUME(S): N/A

ORDER NO.: N/A
 IMPRINT: Pub. by New Playwrights Network
 STATUS IN FILE: New (87-03)
 NOTE(S): Import

FORTHCOMING BOOK SUBJECT HEADINGS: BRITISH AND
 IRISH DRAMA (DRAMATIC
 WORKS BY ONE AUTHOR) (40000096)

1/2/111

00314753 1624871XX STATUS: Active entry

See Format 9 for Book Review(s)

TITLE: Safe Sex

AUTHOR: Fierstein, Harvey

PUBLISHER: Macmillan PUBLICATION DATE: 10/1988

(881001)

NO. OF PAGES: 96p.

LCCN: 87-011507; N/A

BINDING: Trade - \$15.95 o.s.i.; pap. - \$8.95

ISBN: 0-689-11953-4; 0-689-70802-5

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: Atheneum; Atheneum

STATUS IN FILE: New (87-05)

SUBFILE: PB (Paperbound Books in Print)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/112

00286572 1660185XX STATUS: Active entry

TITLE: One-Act Plays for Acting Students: An
 Anthology of Short One-Act

Plays for One, Two or Three Actors

AUTHOR: Bert, Norman A.; Zapel, Arthur
 L.-Editor; Kircher, Anne-

Illustrator

PUBLISHER: Meriwether Pub PUBLICATION DATE: 10/1987
 (871001)

EDITION: Orig. Ed. NO. OF PAGES: 288p.

LCCN: 87-042871

BINDING: pap. - \$14.95

ISBN: 0-916260-47-X

VOLUME(S): N/A

ORDER NO.: B-159

IMPRINT: N/A

STATUS IN FILE: New (87-08)

SUBFILE: PB (Paperbound Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: ONE-ACT PLAYS
(00650456)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-ANTHOLOGIES
(00000425)

1/2/113

00239237 1717737XX STATUS: Active entry

TITLE: Two-Character Plays for Student Actors: A
Collection of 15 One-Act
Plays

AUTHOR: Mauro, Robert; Zapel, Arthur L.-Editor;
Burghoff, Gary-Intro. by

PUBLISHER: Meriwether Pub PUBLICATION DATE: 04/1988
(880401)

NO. OF PAGES: 192p.

LCCN: 88-060078

BINDING: pap. text ed. - \$9.95

ISBN: 0-916260-53-4

VOLUME(S): N/A

ORDER NO.: B-174

IMPRINT: N/A

STATUS IN FILE: New (88-03)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
(DRAMATIC WORKS BY ONE

AUTHOR) (40000011)

1/2/114

00232609 1726949XX STATUS: Active entry

See Format 9 for Book Review(s)

TITLE: Selected One-Act Plays of Horton Foote

AUTHOR: Foote, Horton; Wood, Gerald C.-Editor; Wood,
Gerald C.-Intro. by

PUBLISHER: SMU Press PUBLICATION DATE: 04/1989
(890401)

NO. OF PAGES: 538p.

LCCN: 88-042635; N/A

BINDING: Trade - \$29.95; pap. - \$14.95

ISBN: 0-87074-274-4; 0-87074-275-2

VOLUME(S): N/A; N/A

ORDER NO.: N/A; N/A

IMPRINT: N/A; N/A

STATUS IN FILE: New (88-03)

SUBFILE: PB (Paperbound Books in Print)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

FORTHCOMING BOOK SUBJECT HEADINGS: AMERICAN DRAMA
 (DRAMATIC WORKS BY ONE
 AUTHOR) (40000011)

1/2/115

00231914 1727755XX STATUS: Active entry
 See Format 9 for Book Review(s)
 TITLE: Starring Francine & Dave: Three One-Act Plays
 AUTHOR: Young, Ruth
 PUBLISHER: Orchard Bks Watts PUBLICATION DATE: 1988
 (880101)
 NO. OF PAGES: 32p.
 LCCN: 88-060093; N/A
 BINDING: Trade - \$13.95; PLB \$13.99
 ISBN: 0-531-05781-X; 0-531-08381-0
 VOLUME(S): N/A; N/A
 ORDER NO.: N/A; N/A
 IMPRINT: N/A; N/A
 STATUS IN FILE: New (88-03)
 NOTE(S): Illustrated
 INTELLECTUAL LEVEL: Juvenile GRADE LEVEL: gr. ps-2
 SUBFILE: CB (Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: DRAMA
 (00521954)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

1/2/116

00198539 1775624XX STATUS: Active entry
 See Format 9 for Book Review(s)
 TITLE: The Inner Room: Poems
 AUTHOR: Merrill, James
 PUBLISHER: Knopf PUBLICATION DATE: 10/1988 (881001)
 NO. OF PAGES: 112p.
 LCCN: 88-045265; N/A
 BINDING: Trade - \$16.95; pap. - \$8.95
 ISBN: 0-394-57248-3; 0-679-72049-9
 VOLUME(S): N/A; N/A
 ORDER NO.: N/A; N/A
 IMPRINT: N/A; N/A
 STATUS IN FILE: New (88-07)
 SUBFILE: PB (Paperbound Books in Print)

FORTHCOMING BOOK SUBJECT HEADINGS: POETRY (POETIC
 WORKS BY ONE AUTHOR) (
 40000539)

1/2/117

00099535 1905476XX STATUS: Active entry
 TITLE: Boomerang: A One-Act Play for Grades 7-9

AUTHOR: Schuyler, Royce; Kester, Ellen
S.-Editor; Omoto, Larry-
Illustrator

PUBLISHER: Pickwick Pubs PUBLICATION DATE: Date not
set (Date Not Set)

EDITION: Orig. Ed. NO. OF PAGES: 50p.

LCCN: N/A

BINDING: pap. text ed. - \$6.95

ISBN: 0-685-26284-7

VOLUME(S): N/A

ORDER NO.: N/A

IMPRINT: N/A

STATUS IN FILE: New (89-06)

NOTE(S): Illustrated

INTELLECTUAL LEVEL: Young Adult

SUBFILE: PB (Paperbound Books in Print); CB
(Children's Books in Print)

LIBRARY OF CONGRESS SUBJECT HEADINGS: CHILDREN'S
PLAYS (00085297)

PAPERBOUND BOOK SUBJECT HEADINGS: DRAMA-AMERICAN
(00000401)

CHILDRENS BOOK SUBJECT HEADINGS: PLAYS (00917771)

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\$1.74 0.116 Hrs File470

\$0.00 2 Type(s) in Format 1

\$0.00 119 Type(s) in Format 2

\$0.00 121 Types

\$1.74 Estimated cost File470

\$1.74 Estimated cost this search

\$1.83 Estimated total session cost 0.122 Hrs.

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