

NOTES

INTRODUCTION

1. Ali Baba, "Mirror Interview: XXI—Martha Morton," *Dramatic Mirror*, November 7, 1891, p. 8.
2. Helen Ten Broeck, "Rida Young—Dramatist and Garden Expert," *Theatre* (April 1917): 202.
3. See Progressive Era at <http://www.wikipedia.com>.
4. Rachel Crothers (1878–1958), considered America's first modern feminist playwright for her social comedies and woman-centered themes, is the only woman usually included within the "canon" of playwrights during the Progressive Era. Her production in 1906 of *The Three of Us* marked the beginning of a thirty-year career as a professional playwright and director in American theater. Her plays were well-constructed and dealt with pertinent issues of the time, such as the unfairness of the double standard and women's conflicts between career and motherhood; her plays are still revived today. Unlike the other women in this study who are essentially "unknown," Crothers has been extensively written about in dissertations and journals and, therefore, is not included in this study. For a recent article on Crothers, see Brenda Murphy, "Feminism and the Marketplace: The Career of Rachel Crothers," in *The Cambridge Companion to American Women Playwrights*, ed. Brenda Murphy (New York: Cambridge University Press, 1999), 82–97.
5. About fifty-one women dramatists achieved two or more productions in New York between 1890 and 1920. Portions of this chapter are from Sherry Engle, "An 'Irruption of Women Dramatists': The Rise of America's Woman Playwright, 1890–1920," *New England Theatre Journal* 12 (2001): 27–50.
6. A prime example is Morton's *The Movers* (1907), which despite being a box office failure, was defended by several prominent critics.
7. Rosemary Gipson, "Martha Morton: America's First Professional Woman Playwright," *Theatre Survey* 23 (November 1982): 213–22, is the only in-depth article on Morton to appear since Morton's death in 1925. See also Sherry Engle, "New Women Dramatists in America, 1890–1920: Martha Morton and Madeleine Lucette Ryley" (PhD diss., University of Texas,

- 1996), chapter 4. Louisa Medina (1813–38) is often cited as America's *first* professional woman playwright. As house playwright for the Bowery Theatre, she wrote several popular melodramas but did not live long enough to establish a lengthy career.
8. Of thirty-seven known titles for Morton, about twelve are not extant, but the titles themselves reflect the volume of her work, particularly during early years.
 9. The honorary title for Morton, "Dean of Women Dramatists," may have originated with Ada Patterson's article, "A Chat with the Dean of America's Women Playwrights," *Theatre* (October 1909): 127–30. Bronson Howard, who founded the American Dramatists' Club, is still referred to as the Dean of American Playwrights; since "American Playwrights" originally referred to men only, Morton's honorary title acknowledged her valuable leadership among the women dramatists.
 10. Engle, "New Women Dramatists," chapter 5.
 11. See the interview with Ryley from *The Vote*, March 26, 1910, pp. 256–57, included at the end of this chapter.
 12. Gerald Bordman, *American Theatre: A Chronicle of Comedy and Drama, 1869–1914* (New York: Oxford University Press, 1994), 601.
 13. ASCAP (American Society of Composers, Authors and Publishers) lists sixty-three songs by Rida Johnson Young (<http://www.ascap.com>). Numerous biographical entries on Young are published in musical theatre and theatre anthologies, but the only recent examinations of Young's life and career are Yvonne Shafer's chapter in *American Women Playwrights, 1900–1950* (New York: Peter Lang, 1995), 203–15, and a chapter in Candice Marie Coleman, *Gender Issues as Reflected in the Lives and Plays of Three Women Playwrights, 1900–1930* (PhD diss., Kent State University, 1993).
 14. Of the five dramatists in this study, Young was produced most by the Shuberts, in part because of their preference for musicals. See Gerald Bordman, *Oxford Companion to American Theatre*, 2nd ed. (New York: Oxford University Press, 1992), 623.
 15. In recent years in feminist literary history, two generations of the "New Woman" have been delineated: The first living and writing in the 1880s and 1890s, the second in the 1920s and 1930s. See Sally Ledger, *The New Woman* (Manchester: Manchester University Press, 1997), 1–2. The term is applied to the five subjects in this book because they entered a "male profession" and gained financial independence.
 16. The only exception is possibly Sutherland who may have inherited some wealth from her merchant father who died when she was three.
 17. Lucy France Pierce, "Women Who Write Plays," *World Today* (July 1908): 725–31.
 18. Karen J. Blair, *The Torchbearers* (Bloomington: Indiana University Press, 1994), 31.
 19. *New York Federation of Women's Clubs Handbook*, 1913, New York Historical Society.

20. "Dramatist Scores 'Movies,'" *Brooklyn Eagle*, December 24, 1913, clipping, Billy Rose Collection, New York Public Library, Lincoln Center.
21. Dorothy and Carl J. Schneider, *American Women in the Progressive Era, 1900–1920* (New York: Doubleday, 1993), 49.
22. Lower salaries offered to women teachers were justified by three assumptions: "women, unlike men, did not have to support a family; women were only working temporarily until they married; and the free workings of the economic marketplace determined cheaper salaries for women." Kathryn Kish Sklar, "Catharine Beecher: Transforming the Teaching Profession," in *Women's America: Refocusing the Past*, ed. Linda K. Kerber and Jane DeHart-Mathews, 2nd ed. (New York: Oxford University Press, 1987), 164–65.
23. Frances Elizabeth Willard, *Occupations for Women: A Book of Practical Suggestions for the Material Advancement, the Mental and Physical Development, and the Moral and Spiritual Uplift of Women* (Cooper Union, NY: Success Company, 1897), 305–9; University of Wisconsin History Collection, <http://digital.library.wisc.edu/1711.dl/History>.
24. David Belasco, "The Great Opportunity of the Woman Dramatist," *Good Housekeeping* 53 (1911): 632.
25. "Mrs. Shakespeares," *Every Week*, February 26, 1917, p. 11.
26. Helen Christine Bennett, "Mother Machree," *American Magazine*, December 1920, p. 34.
27. "Big Earnings of Big Plays," *Theatre* 18 (1913): 153.
28. See Engle, "An 'Irruption' of Women Dramatists," 31–24.
29. Shirley Burns, "Women Dramatists," *Green Book Album*, September 1910, p. 634.
30. Rida Johnson Young, "Mother Machree," *Munsey's Magazine*, February 19, 1924; *The Story of Mother Machree*, New York: Grossett & Dunlap, 1924. Internet Movie Database, <http://us.imdb.com>. An earlier film called *Mother Machree* was released in 1922, but Young is not listed as the source.
31. Garff B. Wilson, *Three Hundred Years of American Drama and Theatre*, 2nd ed. (Englewood Cliffs, NJ: Prentice-Hall, 1982), 182.
32. *Boston Journal*, February 12, 1908, n.p.
33. "Living on \$100 a Month," *New York Times*, November 17, 1912, sec. 7, p. 11.
34. According to Garff B. Wilson, "more than five hundred theatrical companies were on the road" in 1900 (p. 160).
35. *Chicago Tribune*, October 2, 1898, sec. 5, p. 42.
36. Burns Mantle and Garrison P. Sherwood, eds., *The Best Plays of 1899–1909* (New York: Dodd, 1947), 346–67; Burns Mantle, ed., *The Best Plays of 1919–1920* (Boston: Small, 1920), 335–37.
37. Arthur Hobson Quinn, *A History of the American Drama from the Civil War to the Present Day* (New York: Appleton-Century-Crofts, 1936), 50.
38. Oscar G. Brockett, *History of the Theatre*, 6th ed. (Boston: Allyn, 1991), 425.

39. Howard Taubman, *The Making of the American Theatre* (New York: McCann), 965, 118.
40. Virginia Frame, "Women Who Have Written Successful Plays," *Theatre* 6, no. 68 (1906): 265.
41. "Talk with a Woman Playwright," *Dramatic Mirror*, April 4, 1896, n.p.
42. *Ibid.*
43. "Mrs. DeMille Demands Book of 'Double Life,'" *New York Times*, December 28, 1906, p. 9.
44. Bennett, "Mother Machree," 185.
45. Frame, "Women Who Have Written Successful Plays," 265–66.
46. Walter Prichard Eaton, "Women as Theatre-Goers," *Woman's Home Companion*, October 1910, p. 13.
47. Bennett, "Mother Machree," 178.
48. "Women Playwrights," *Fort Wayne News* (Indiana), June 14, 1900, p. 8; "Famous Women Playwrights as the Camera Catches Them," *Mansfield News* (OH), April 18, 1903, n.p.

CHAPTER 1

1. Ali Baba, "Martha Morton," *Dramatic Mirror*, November 7, 1891, p. 8.
2. "An American Woman Who Writes Plays," *Dramatic Mirror*, May 30, 1896, p. 2.
3. "Playwrights Dine By the Sea," *New York Times*, August 10, 1892, p. 5.
4. "A New Society of American Dramatic Authors," *Theatre* 8 (March 1907): 84. Ironically, the one male member of the newly formed Society of Dramatic Authors was Charles Klein, the guest of honor at that evening's event.
5. "A Triumph of Pluck and Patience," *Illustrated American*, June 27, 1891, p. 281.
6. Lucy France Pierce, "Women Who Write Plays," *The World Today* 15 (July 1908): 725.
7. Shirley Burns, "Women Dramatists," *Green Book Album* (September 1910): 633.
8. From the 1880 New York census, information at Mt. Hope Cemetery (Hastings-on-Hudson, NY) and other sources, the birth and death dates of the Morton family ascertained are Joseph, 1819–95; Amelia, ca. 1829–99; Joseph Halfield, ca. 1850–?; Esther, ca. 1851–1907; Phoebe, ca. 1853–1919; Amelia, ca. 1855–?; Michael, 1864–1931 (died in England; Martha, 1865–1925; Henry, ca. 1867–1919; and Victoria (Morton Favary) 1870–1935.
9. Ada Patterson, "A Chat with the Dean of America's Women Playwrights," *Theatre* 10 (October 1909): 130.
10. John Maddison Morton, obituary, *New York Times*, December 22, 1891, p. 2. According to Phyllis Hartnoll, ed., *The Concise Oxford Companion to the Theatre* (London: Oxford University Press, 1972), 366, Thomas Morton is

- best remembered for creating Mrs. Grundy, symbol for conventional British propriety; Mrs. Grundy was a character who is discussed but who never appears in the comedy, *Speed the Plough* (1800). His best-known work was most likely *The School of Reform* (1805).
11. Patterson, "A Chat with the Dean," 130. Morton also mentioned that Alfred Sutro, dramatist and translator, was a member of her family, although she did not tell exactly how he was related.
 12. "Mr. Michael Morton," *London Times*, January 13, 1931, p. 14.
 13. Frances E. Willard and Mary A. Livermore, eds., *A Woman of the Century* (New York: 1893), 525.
 14. Patterson, "A Chat with the Dean," 130.
 15. "An American Woman Who Writes Plays."
 16. *Ibid.*
 17. "Mr. Michael Morton," p. 14.
 18. The charity was for the Monteviore Home for Chronic Invalids. See: "The Travesty on 'May Blossom,'" *New York Times*, May 2, 1885, p. 8. "Burlesquing 'May Blossom,'" *New York Times*, May 4, 1885, p. 5. George C. D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1949), 13:496. The Academy of Music was located on 14th Street, two blocks east of Union Square. Mary C. Henderson notes in *The City and the Theatre* (New York: Back Stage Books, 2004), 100: "Until the late 1860s, the Academy marked the northern end of the theatrical zone."
 19. "The Theatre's Prize Play Competition," *Theatre Advertiser*, January 1904, n.p.
 20. *New York Times*, May 1, 1888, p. 4.
 21. *New York Tribune*, May 1, 1888, p. 4.
 22. *New York Times*, October 30, 1889, p. 4.
 23. "Big Earnings of Big Plays," *Theatre* 18 (November 1913): 153. The first showing of *Hélène* was at Daly's 5th Avenue Theatre, located "uptown" on 30th Street and Broadway; Union Square Theatre, where it ran a year later, was considered "the most prestigious legitimate theatre" on Union Square and was located near the junction of Broadway and 4th Avenue—Henderson, *The City and the Theatre*, 123.
 24. Martha Morton, *Hélène Buderoff; or, A Strange Duel* (New York: John W. Lovell, 1889); *A Strange Duel; or, Hélène Buderoff* (New York: Lovell, Coryell & Company, 1895).
 25. Mary Penfield, "Women Play-Makers of To-Day" (1895), 961, Billy Rose Theatre Collection, New York Public Library clipping. (Hereafter cited as BR.) A theatrical note in the *New York Times*, November 10, 1890, p. 8, gives November 24 as the opening date of *The Refugee's Daughter* in Newark, New Jersey, starting Tanner's tour.
 26. "An American Woman Who Writes Plays."
 27. "A Triumph."
 28. "Miss Martha Morton," *Critic* (January 30, 1897): 80.
 29. Penfield, "Women Play-Makers of To-Day," 961.

30. Ibid., 961–62.
31. “Martha Morton,” *Dramatic Mirror* 7, November 1891, clipping, BR.
32. Odell, *Annals of the New York Stage*, 14:273–74.
33. Ibid., 274.
34. “An American Woman Who Writes Plays.”
35. *The Merchant* must have been one of the last plays produced under management of Albert M. Palmer, whose tenure at the Madison Square Theatre ended that year; this theater, located on Broadway at 28th Street, became renowned both here and abroad in the late 1870s when Steel MacKaye took it over and completely renovated with new inventions, including a “primitive but effective means of air conditioning.” See Henderson, *The City and the Theatre*, 128–29.
36. *New York Times*, May 5, 1891, p. 5.
37. *New York Times*, May 10, 1891, p. 13.
38. *New York Tribune*, May 5, 1891, p. 7.
39. *New York Times*, May 10, 1891, p. 13.
40. “Theatrical Gossip,” *New York Times*, June 1, 1891, p. 8.
41. “A Triumph.”
42. Ali Baba.
43. “Pleased with Her Trip,” *Dramatic Mirror*, October 31, 1891, clipping, BR.
44. *New York Times*, April 1, 1892, p. 4.
45. “A Triumph.”
46. “Pleased with Her Trip.”
47. Ali Baba.
48. Odell mentions *Miss Prue* in 15:239. Penfield cites *The Little Blacksmith*, 961, as does Shirley Burns, “Women Dramatists,” *Green Book Album* (September 1910): 633. Very little can be found on *Prue* and *The Little Blacksmith*, which were toured by Lizzie Evans. A review in *The Republican*, Hamilton (OH), September 9, 1892, n.p., may be an indication as to why one of them did not make it to New York:

The Little Blacksmith is an interesting and instructive drama. It contains sufficient comedy to keep an audience in a good humor, and the plot, if such it may be called, keeps the spectator at all times looking eagerly ahead for developments. The only weak point in the play may be said to be the lack of any remarkable dramatic situations, but with this single exception, the drama far excels a number of the road shows of today.

49. *New York Times*, March 21, 1893, p. 4.
50. Gerald Bordman, *The Oxford Companion to American Theatre*, 2nd ed. (New York: Oxford University Press, 1992), 173.
51. Odell, *Annals of the New York Stage*, 15:302.
52. *New York Times*, March 12, 1893, p.13. Originally Wallack’s Theatre, then 13th Street Theatre, the Star Theatre on Bowery and 13th Street, became

- “a combination” house, leased out for particular productions. See Henderson, 101.
53. *New York Tribune*, March 21, 1893, p. 7.
 54. Martha Morton, *Brother John*, typescript, hereinafter cited as ts, BR, Act I, p. 11.
 55. *Ibid.*, Act II, p. 4.
 56. *New York Times*, February 25, 1894, p. 15.
 57. Morton, *His Wife's Father*, ts, BR, I:8.
 58. *New York Times*, February 26, 1895, p. 3.
 59. *New York Times*, March 3, 1895, p. 14.
 60. *New York Times*, February 26, 1895, p. 3.
 61. *New York Times*, March 3, 1895, p. 14.
 62. *Boston Evening Traveler*, August 9, 1898, n.p.
 63. “Women as Playwrights,” *New York Tribune*, December 13, 1896, sect. III, p. 3.
 64. *Ibid.*
 65. *Ibid.*
 66. *Critic*, December 5, 1896, p. 370.
 67. *Ibid.*
 68. *New York Times*, December 2, 1896, p. 5.
 69. *Ibid.*
 70. *Critic*, December 5, 1896, p. 371.
 71. Martha Morton, *A Fool of Fortune*, ts., BR, Act III, p. 19.
 72. *Ibid.*, Act III, p. 19–26.
 73. *New York Times*, December 6, 1896, sect. IV, p. 8.
 74. Arthur Hoeber, “A Fool of Fortune,” *Illustrated American*, December 19, 1896, p. 828.
 75. “Crane in ‘Fool of Fortune,’” *New York Times*, January 13, 1912, p. 7.
 76. “Crane Back from Europe,” *New York Times*, September 22, 1912, p. 17.
 77. Martha Morton, *The Senator Keeps House*, 1911, ts, BR, Act I, p. 2.
 78. *Ibid.*, Act III, p. 19.
 79. *Everybody's* 26 (February 1912): 242.
 80. *Bookman* 34 (February 1912): 650–51.
 81. John Chapman and Garrison P. Sherwood, *The Best Plays of 1894–1899* (New York: Dodd, 1955), 34.
 82. “An American Woman Who Writes Plays.”
 83. Morton's address by this time was very likely 53 E. 83rd Street, New York City, located on the Upper Eastside, within two blocks of the Metropolitan Museum of Art and Central Park. Noted in Joseph Morton's obituary, *New York Times*, August 27, 1895, p. 5.
 84. “An American Woman Who Writes Plays.”
 85. *Ibid.*
 86. “Women as Playwrights.”
 87. “Grace Sherwood Wins her Suit,” *New York Times*, February 21, 1894, p. 9.

88. "An American Woman Who Writes Plays."
89. Burns, "Women Dramatists," 633.
90. "Women as Playwrights."
91. Joseph Morton's obituary states that he was survived by his wife and six children. Shirley Burns in "Women Dramatists," 633, also says: "some idea of her [Martha's] responsibility may be had from the fact that for many years, in the early part of her career, she supported her mother and seven younger brothers and sisters."
92. Morton's will, March 1, 1908. Morton outlived Phoebe. When her husband died two years later, his estate continued her bequest by providing an annual income of \$2,400 for Victoria who lived until 1935. Herman Conheim's will, July 8, 1927.
93. "An American Woman Who Writes Plays."
94. Baily Millard, "The Merriwold Dramatists," *Bookman* (August 1909): 619.
95. For example, a photo accompanying the Pierce article, "Women Who Write Real Successes," p.1061, shows Morton at her summer place, sitting on a low stone wall.
96. Morton-Conheim Marriage Certificate, Surrogate Court, City of New York; *New York Times*, August 26, 1897, p. 5; *New York Tribune*, August 26, 1897, p. 6.
97. "Hermann Conheim, Zionist, Dead at 69," *New York Times*, May 3, 1927, p. 27.
98. Burns, "Women Dramatists," 633. The photograph is one of several Morton photos in the Byron Collection at the Museum of the City of New York.
99. *Ibid.* Upon the death of Hermann Conheim, most of the library was sent to the Hebrew University in Palestine, "among them complete editions of classic writers in belletristic and history" such as Voltaire's works (43 vols.), a collection of famous classics (60 vols.), Hegel's works (20 vols.), Ruskin (27 vols.), Macaulay (20 vols.), Victor Hugo (47 vols.), Scribe (76 vols.), Balzac (22 vols.), Daudet (20 vols.), and Hawthorne (22 vols.). Letter from Rafael Weiser, Director, Department of Manuscripts & Archives, The Jewish National & University Library, Jerusalem, June 16, 1994.
100. Patterson, "A Chat," 127. Photos from the Byron Collection.
101. "Hermann Conheim, Zionist, Dead at 69," p. 27. According to Rafael Weiser, the scholarship no longer exists.
102. *Ibid.*
103. *New York Tribune*, August 26, 1897, p. 6.
104. Sol Smith Russell obituary, *New York Times*, April 29, 1902, p. 9. Russell apparently did quite well with performing, investing his earnings in real estate in Minneapolis; by the time he died, the comedian had a total value of more than \$2 million.
105. Martha Morton, *A Bachelor's Romance* (New York: Samuel French, 1912), 6.
106. *New York Times*, September 21, 1897, p. 6.

107. Morton, *A Bachelor's Romance*, 4.
108. *Ibid.*, 9–10.
109. *Ibid.*, 65–68.
110. *Athenaeum*, September 19, 1896, p. 396.
111. *New York Times*, December 29, 1896, p. 5.
112. *Chicago Tribune*, January 10, 1897, p. 34.
113. *New York Times*, September 21, 1897, p. 6.
114. *Ibid.* This is clearly demonstrated in William H. Crane's openings nights.
115. Metcalfe, "Score One for Clean Art," *Life*, September 30, 1897, p. 272.
116. "Martha Morton Accused," *New York Times*, November 16, 1897, p. 2.
117. The Duchess (Mrs. Hungerford), *A Little Rebel* (Montreal: John Lovell & Son, 1891). Project Gutenberg e-book, <http://www.gutenberg.org>.
118. According to a report in the *Steubenville Herald* (OH), November 27, 1897, n.p., the publishers of *A Little Rebel*, George W. Munro's Sons, had "intimated that the matter would be taken up in the courts." Apparently, however, nothing came of it.
119. "The Novel and the Play," *New York Tribune*, November 16, 1897, p. 7.
120. Metcalfe, "Score One for Clean Art."
121. Edward A. Dithmar, *New York Times*, September 26, 1897, sect. III, p. 4.
122. J. T. Grein, "Mr. John Hare in 'A Bachelor's Romance'" (January 9, 1898), in *Dramatic Criticism* (London: John Long, 1899), 26; *Athenaeum*, January 15, 1898, p. 96.
123. Bernard Shaw, "The Comedy of Calf-Love," *Saturday Review*, January 15, 1898, p. 75.
124. Einar Lauritzen and Gunnar Lundquist, eds., *American Film-Index 1908–1915* (Stockholm: University of Stockholm, 1976), 31.
125. *Dramatist* (January 1915): 596.
126. *Boston Transcript*, October 25, 1898, p. 5.
127. *New York Times*, April 30, 1901, p. 5.
128. Martha Morton, *Her Lord and Master* (New York: Samuel French, 1912), 33.
129. *Ibid.*, 42.
130. *Ibid.*, 8.
131. *Ibid.*, 15.
132. *Ibid.*, 28–30.
133. *New York Times*, February 25, 1902, p. 6.
134. *New York Tribune*, February 25, 1902, p. 6.
135. *Theatre 2* (April 1902): 7.
136. *Current Literature* (December 1907): 559; includes commentary with segments of the script.
137. *New York Times*, September 4, 1907, p. 7.
138. Martha Morton, *The Movers*, 1907, ts sides, BR, Chudley, Act I, p. 4.
139. *Current Literature* (December 1907): 559. Quite likely Morton's theme in *The Movers* theme came, in part, from her own experience with the "ups and downs" of her father's china trade.

140. Morton, *The Movers*, Marion, Act I, p. 9.
141. *Current Literature* (December 1907): 660.
142. *Ibid.*
143. *Ibid.*, 663.
144. *Ibid.*, 604.
145. *New York Times*, September 4, 1907, p. 7.
146. Walter P. Eaton, "Martha Morton on Women," *Sun*, September 4, 1907, p. 5.
147. Walter P. Eaton, "Weighty Words on Women," *Sun*, September 8, 1907, p. 5.
148. *Theatre* 7 (October 1907): xi.
149. Eaton, "Weighty Words," 5.
150. *Theatre* 7 (October 1907): xi.
151. *New York Times*, September 4, 1907, p. 7.
152. Patterson, "A Chat," 129. Patterson mentions that *The Movers* received some sort of revival in 1909.
153. "Martha Morton Criticises [sic] the Critics," 1902, clipping, BR.
154. *Theatre* 2 (April 1902): 8.
155. Bordman, *The Oxford Companion to American Theatre*, 156.
156. *New York Times*, March 21, 1902, p. 6.
157. *Ibid.*
158. "Martha Morton Criticises [sic] the Critics."
159. *Theatre* 3 (March 1903): 55.
160. "The Theatre's Play Competition," *Theatre* 3 (December 1903): 316.
161. *New York Times*, February 9, 1904, p. 7.
162. *Ibid.*
163. Patterson, "A Chat," 130.
164. "Unlucky 'Four Leaf Clover,'" February 8, 1903, n.p., clipping, BR; *New York Times*, August 23, 1903, p. 9.
165. *New York Times*, October 4, 1905, p. 9.
166. "Martha Morton's 'Truth-tellers,'" 1903, clipping, BR.
167. *New York Times*, September 26, 1905, p. 6.
168. "Martha Morton's 'Truth-tellers.'"
169. *New York Times*, September 26, 1905, p. 6.
170. Gerald Bordman, *American Theatre: A Chronicle of Comedy and Drama, 1869–1914* (New York: Oxford University Press, 1994), 562–63.
171. *Theatre* 6 (December 1906): 340. Includes a photo of Maude Fealey and her leading man, Jack Webster, from *The Illusion of Beatrice*.
172. *New York Times*, October 5, 1909, p. 9.
173. Clayton Hamilton, "Imitation and Suggestion in the Drama," *Forum* 42 (November 1909): 440.
174. *New York Tribune*, October 5, 1909, sect. VII, p. 1. Dixie Hines and Harry Prescott Hanaford, eds., *Who's Who in Music and Drama* (New York: Hanaford, 1914), 259.
175. Patterson, "A Chat," 128.
176. *New York Times*, October 10, 1909, p. SM14.

177. Patterson, "A Chat," 128.
178. Martha Morton, *The Model*, 1910, ts, BR, Act I, scene 9.
179. Bordman, *The Oxford Companion to American Theatre*, 566.
180. *Theatre* 22 (July 1915): 6.
181. *New York Tribune*, June 4, 1915, p. 9.
182. *Dramatic Mirror*, June 9, 1915, p. 8.
183. "Martha Morton, Playwright, Dies," *New York Times*, February 20, 1925, p. 17.
184. Patterson, "A Chat," 128.
185. *Ibid.*
186. Burns, "Woman's Dramatist," 633.
187. *Ibid.*
188. Ada Patterson, "The Story of a Successful Woman Playwright," *Theatre* 7 (November 1907): 302.

CHAPTER 2

1. Ryley quoted by Curtis Brown, "What Mrs. Ryley Thinks the Audiences Think of Dramatists," Spring 1902, clipping, Billy Rose Collection, New York Public Library (hereafter cited as "BR").
2. Max Beerbohm, *Saturday Review* 93 (February 15, 1902), 204.
3. News clippings state that Madeleine Lucette Ryley was 75 when she died in February 1934. Although the 1871 London census form gives "age in 1871," her age is listed as twelve, but she would have been thirteen in December, putting her birth year officially at 1858. Ages listed for members of the Bradley family in the 1871 census include: Alfred, thirty-three, Madeline, thirty-one, Madeline, twelve, Anna, ten, Alfred, six, Francis, four, and Alice, one. Another sister, Kate, was born the following year. Alice Bradley was a New York dramatist, while Kate Bradley lived in Santa Barbara and Anna Bradley Roberts resided in Newark, New Jersey; gleaned from various clippings.
4. "Mrs. Ryley Scores Several Successes," October 8, 1902, clipping, BR.
5. The spelling of Ryley's first name changed from Madeline to Madeleine when she became a dramatist.
6. *Who Was Who in the Theatre: 1912–1976*, vol. 4 (Detroit: Gale Research, 1978), 2100; John Briscoe, *The Actors' Birthday Book* (New York: Moffat, 1907), 284; "As They Looked a Quarter Century Ago," *New York World*, February 29, 1912; December 25, 1900, clipping BR. Kurt Ganzl, *Encyclopedia of the Musical Theatre*, vol. 3 (New York: Shirmer Books, 2001), 1774. See also "The D'Oyly Carte Opera Company Website," for information on Ryley's early career, <http://diamond.boisestate.edu/gas/whowaswho/L/LucetteMadeleine.htm>.
7. *New York Times*, February 20, 1881, p. 6.
8. *New York Times*, October 18, 1882, p. 5.

9. Frederic Archer, "The Sorcerer," *Music and Drama*, October 21, 1882, p. 7.
10. *Spirit of the Times*, October 21, 1882, clipping, BR.
11. "As They Looked a Quarter Century Ago."
12. Unmarked clipping, December 23, 1882, BR.
13. "Music and Drama," January 27, 1883, clipping, BR.
14. *New York Times*, May 1883, p. 8.
15. "Theatrical World," November 17, 1883, clipping, BR; despite scathing remarks on Ryley's singing ability, her picture accompanies the review of *Amorita* with the caption, "Pretty Madeline Lucette."
16. *New York Times*, May 8, 1888, p. 5.
17. "Mrs. Ryley Scores Several Successes," states that she was "starred by Arthur Rehan in a number of Augustin Daly's comedy successes"—most likely in a touring company.
18. Gerald Bordman, *American Theatre: A Chronicle of Comedy and Drama, 1869–1914* (New York: Oxford University Press, 1994), 310.
19. D'Oyly Carte Opera Company Web site.
20. J. H. Ryley died on July 28, 1922, at the age of eighty-one, placing his birth year in 1841; J. P. Wearing, ed., *American and British Theatrical Biography* (Metuchen, NJ: Scarecrow, 1979); George B. Bryan, comp., *Stage Deaths*, vol. 2 (Westport, CT: Greenwood, 1991), 1095.
21. According to Ganzl, J. H. Ryley had at least two daughters, Wallace and Rosina Harriette, and a son, Samuel, who died at seven months. E-mail letter, February 17, 2005.
22. J. H. Ryley quoted in "Mrs. Ryley Alleges Collusion," *New York Times*, June 11, 1892, p. 6.
23. Curtis Brown, "Mrs. Ryley Explains How She Writes Plays," April 19, 1903, clipping, BR.
24. George C. D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1945), 15:32–33. *New York Times*, October 7, 1893, p. 3; December 2, 1895, p. 7.
25. Beaumont Fletcher, "Christopher, Jr.," *Godey's Magazine* (January 1896): 18.
26. December 25, 1900, clipping, BR. "In Another New Field," *The Washington*, May 5, 1895, p. 11.
27. Fletcher, "Christopher, Jr.," 18.
28. December 25, 1900, clipping, BR.
29. Esther Singleton, "American Women Playwrights," *Ev'ry Month*, July 1898. Ryley also copyrighted a play entitled *Junior Partner* in 1890. Bordman, *American Theatre: A Chronicle of Comedy and Drama, 1869–1914*, 320, relates that Daniel Frohman commissioned a play called *Junior Partner*—an adaptation from the French of Alexandre Bisson and Albert Carre; the author's name is not given, but it seems unlikely that the work is Ryley's because she is quoted in "Talk With a Woman Playwright," *Dramatic Mirror* (April 4, 1896), as saying that she read "French but little" and had been "too busy to study the drama of that language."

30. "Talk with a Woman Playwright."
31. Odell, *Annals of the New York Stage*, 15:331.
32. Spelling is not certain. "In Another New Field."
33. Madeleine Lucette Ryley, *The Merchant of Pongee*, typescript, Shubert Archives, New York, hereinafter cited as SA.
34. *Ibid.*, Act I, p.13.
35. *Ibid.*, Act II, p. 2–3.
36. Some critics (see *Critic* October 12, 1895) assumed the play had been written specifically for John Drew, but Singleton's article discounts this.
37. Madeleine Lucette Ryley, *Christopher Junior* (New York: Samuel French, 1917), Act I, p. 15–16.
38. Ryley published a short story with this same theme: "The Double-Bedded Room," in *Frank Leslie's Popular Monthly* 37 (November 1894): 542–43. A young woman, in a crowded hotel takes a room with two beds and falls asleep; in the night, a weary young man, mistaking the room numbers, enters and gets into the other bed, assuming his roommate to be a man. When she awakens, the young woman sees the man asleep in the other bed but does not wake him; she quietly dresses and leaves. The next time she sees the young man, she is introduced to him as a friend of her brother-in-law's, thus beginning their courtship, but she keeps her secret for now.
39. Ryley, *Christopher, Junior*, Act I, p. 8.
40. *Ibid.*, Act I, p. 31.
41. *New York Times*, September 9, 1894, p. 10.
42. *Ibid.*, Act I, p. 12.
43. *Ibid.*, Act I, p. 6.
44. *New York Times*, September 4, 1894, p. 5. The reference is to E. H. Sothorn, popular lead actor of the Lyceum Theatre.
45. *New York Tribune*, October 8, 1895, p. 7.
46. *New York Times*, October 8, 1895, p. 5.
47. *Critic* (October, 12 1895): 237.
48. Singleton, "American Women Playwrights."
49. *London Times*, February 15, 1896, p. 12.
50. *Athenaeum* (February 22, 1896): 259.
51. "Talk with a Woman Playwright."
52. J. T. Grein, "Shaftesbury Theatre: Revival of 'Jedbury Junior,'" (June 22, 1902); *Dramatic Criticism*, vol. 4 (London: Nash, 1904), 126.
53. George Bernard Shaw, *Saturday Review* (February 22, 1896): 198.
54. Interesting to note is that at Terry's Theatre, Frederick Kerr elected to present the play in "condensed form," which proved highly successful. When he staged it the second time at the Globe, it was "substantially as originally written" and appeared to give the play yet another "lease of life." *London Times*, December 22, 1896, p. 4.
55. *Critic* (May 15, 1897): 340.
56. *New York Times*, April 20, 1897, p. 9.
57. Edward A. Dithmar, *New York Times*, April 25, 1897, sec. III, p. 8.

58. Metcalfe, *Life* (May 6, 1897): 380.
59. *Critic* (April 24, 1897): 293
60. Arthur Hoeber, *Illustrated American* (May 29, 1897): 719.
61. *London Times*, May 30, 1900, p. 8.
62. *New York Times*, September 14, 1897, p. 6.
63. Albert White Vorse, *Illustrated American* (September 25, 1897): 402.
64. Edward A. Dithmar, *New York Times*, September 19, 1897, sec. III, p. 1.
65. Metcalfe, *Life* (September 23, 1897): 252.
66. *New York Tribune*, September 14, 1897, p. 6.
67. Vorse, *Illustrated American* (September 25, 1897): 402.
68. "Mrs. Ryley's New Play Proves Very Damp and Lachrymose," December 17, 1900, clipping, BR.
69. *New York Times*, January 9, 1901, p. 8.
70. Ryley's obituary in the *London Times*, February 20, 1934, p. 16, states: "Three of her plays, *The Mysterious Mr. Bugle*, *A Coat of Many Colors*, and *An American Citizen*, were running simultaneously in New York in 1897, a record for a woman dramatist."
71. "Talk with a Woman Playwright."
72. *New York Times*, January 5, 1897, p. 7; *Chicago Tribune*, January 10, 1897, p. 34.
73. *New York Tribune*, October 20, 1897, p. 6.
74. Albert White Vorse, *Illustrated American* (November 6, 1897): 607.
75. Madeleine Lucette Ryley, *An American Citizen* (New York: Samuel French, 1906), 63.
76. Vorse, *Illustrated American*, 605–6.
77. Edward A. Dithmar, *New York Times*, October 24, 1897, sec. IV, p. 4. Although Dithmar had no real objection to it, Goodwin's "most persistent fault . . . is his habit of glancing directly at the spectators every now and then and deliberately taking them into his confidence. This glance is irresistible."
78. *London Times*, June 20, 1899, p. 10.
79. Max Beerbohm, *Saturday Review* (June 24, 1899): 781.
80. The film was released by Famous Players Film Company York on January 10, 1914. Patricia R. King Hanson, ed., *American Film Institute Catalogue of Motion Pictures Produced in the United States*, vol. F1 (Berkeley: University of California Press, 1988), 21. A writer in *Motography* declares John Barrymore as "the most 'tangible' person seen on the screen to date . . . Mr. Barrymore has made so marked a success in his first picture appearance, that it is hoped and believed he will not let it be his last."
81. Bordman, *American Theatre*, 500.
82. *New York Times*, October 7, 1902, p. 9.
83. *New York Times*, October 21, 1902, p. 9.
84. Madeline Lucette Ryley, *An American Invasion*, ts, MU, Act I, p. 12.
85. Interesting to note in the typescript are two lines that have been marked out. Sophie, complaining about Lucy's exhibition with the motor bike incident, quips about the American to her husband: "He is about five feet

- nothing in his boots.” To which her husband replies: “So was Napoleon, and several other beastly energetic chaps.” This description, along with Brainard’s ample supply of comedic lines, and the difference in age between him and Lucy, suggest that Ryley had Nat C. Goodwin (who was shorter and older than his wife) and Maxine Elliott in mind when she wrote the play.
86. Ryley, *An American Invasion*, Act I, p. 23.
 87. *Ibid.*, Act II, p. 39.
 88. *Ibid.*, Act III, p. 77.
 89. Max Beerbohm, *Saturday Review* 95 (April 4, 1903): 421.
 90. “Mrs. Ryley, Dramatist, at Home,” 1903, 336–37, clipping BR.
 91. Madeleine Lucette Ryley, *The Altar of Friendship*, ts, MU, Act I, p.13.
 92. *New York Tribune*, December 2, 1902, p. 9.
 93. *Ibid.*
 94. *Theatre* 3 (January 1903): 6.
 95. Diana Forbes-Robertson, *My Aunt Maxine: The Story of Maxine Elliott* (New York: Viking, 1964), 295. Maxine Elliott went on to become a star performer, and eventually opened her own theatre in New York.
 96. Curtis Brown, “Mrs. Ryley,” BR.
 97. *Athenaeum* (March 28, 1903): 412.
 98. Grein (24 March 1903), vol. 4 (1971), 52–54.
 99. Beerbohm, “The Altar of Friendship.”
 100. *Chicago Tribune*, October 11, 1898, p. 8.
 101. *Ibid.*
 102. *Who Was Who in the Theatre: 1912–1976*, 2101; “Madeleine Ryley, Playwright, Dead,” *New York Times*, February 22, 1934, p. 24.
 103. *New York Times*, October 18, 1898, p. 6.
 104. Madeleine Lucette Ryley, *Realism*, ts, p. 8; Lord Chamberlain’s Collection, British Library.
 105. William Archer, *The World*, October 10, 1900, p. 23. *Era*, October 6, 1900, p. 13, includes a synopsis of the play.
 106. Louise Closser Hale, “Historic Englishmen on the American Stage,” *Bookman* (August 1901): 535–44.
 107. “Talk with a Woman Playwright.”
 108. *New York Times*, February 5, 1901, p. 9.
 109. *New York Times*, January 2, 1901, p. 7.
 110. *New York Times*, February 5, 1901, p. 9.
 111. *New York Times*, February 8, 1901, p. 5.
 112. Edward A. Dithmar, *New York Times*, February 10, 1901, sect. II, p. 20.
 113. William Winter, *New York Tribune*, February 5, 1901, p. 7.
 114. Forbes-Robertson, *My Aunt Maxine*, 139.
 115. Gertrude Elliott, letter to Melville Stone, November 26, 1899, reprinted by Forbes-Robertson, *My Aunt Maxine*, 142.
 116. Sir Johnston Forbes-Robertson, *A Player under Three Reigns* (Boston: Little, 1925), 220. Neither Gertrude’s sister, Maxine, nor Nat C. Goodwin

- attended the wedding. According to Diana Forbes-Robertson, Maxine “absolutely forbade the marriage.” She said that at forty-seven, Forbes-Robertson was far too old, that Gertrude at twenty-three was far too young, and “that to marry an actor promised an unstable life” (153–54). But by the time the Goodwins returned to England six months later, Maxine had accepted Forbes-Robertson and “set about making the very best of it” (158).
117. Curtis Brown, “Mrs. Ryley Explains How She Writes Plays.” Brown states that Ryley “for the last two years had been making her home in London”; her London address given in *Green Room Book* in 1906 and 1907 is 38, Maida Vale, W.
 118. J. Forbes-Robertson, *A Player under Three Reigns*, 222.
 119. *London Times*, January 28, 1902, p. 8.
 120. Burns quotation is included in the Programme, reprinted in *The Play-Pictorial* 1 (April 1902): n.p.
 121. Madeleine Lucette Ryley, *Mice and Men* (New York: S. French, 1909), Act I, p. 5.
 122. *Ibid.*, Act I, p. 6.
 123. *Ibid.*, Act IV, p. 66.
 124. J. T. Grein, “Lyric Theatre: ‘Mice and Men’” (February 2, 1902), *Dramatic Criticism*, vol. 4 (London: Nash, 1904), 19–20.
 125. Max Beerbohm, *Saturday Review* 93 (February 5, 1902): 204.
 126. *London Times*, January 28, 1902, p. 8.
 127. Grein, “Lyric Theatre,” 20.
 128. *Athenaeum* (February 1, 1902): 156.
 129. Grein, “Lyric Theatre,” 20.
 130. Dithmar, *New York Times*, p. 5.
 131. Brown, “What Mrs. Ryley Thinks,” BR.
 132. *New York Times*, December 30, 1902, p. 9.
 133. Clipping, c. 1915, BR.
 134. *New York Times*, January 20, 1903, p. 9.
 135. *New York Tribune*, March 1, 1904, p. 9.
 136. John Parker, ed., *Who’s Who in the Theatre* (London: Pitman, 1926), 319.
 137. “Mice and Men,” *Motography* 15 (January 22, 1916), 197; *American Film Institute Catalogue*.
 138. M.O.K., “Mrs. Madeleine Lucette Ryley,” *The Vote*, March 26, 1910, pp. 256–57. In this interview, Ryley is quoted as saying: “being a thrifty woman I invest a portion of my earnings.” See article included at the end of this chapter.
 139. Brown, “What Mrs. Ryley Thinks.”
 140. *Theatre* 3 (February 1903): 30.
 141. Brown, “What Mrs. Ryley Thinks.”
 142. *London Times*, June 5, 1902, p. 15.
 143. *Ibid.*
 144. Grein (June 8, 1902), vol. 4 (1904), 112–14.

145. Madeleine Lucette Ryley, *Mrs. Grundy* (London: "The Stage" Play Publishing Bureau, 1924), I, 5. See also Marguerite Merington, "The Obsolescent Mrs. Grundy," *New York Times Magazine*, July 20, 1924, p. 2. Mrs. Grundy was an invention of Thomas Morton (Martha Morton's ancestor) in his play, *Speed the Plough*, first performed at Covent Garden in 1800. Mrs. Grundy is a character never seen in Morton's play, but often referred to. Thus, "What will Mrs. Grundy say?" came into popular usage to denote the fear of what the neighbors think.
146. *London Times*, November 17, 1905, p. 6.
147. Max Beerbohm, "A Play Adrift," *Saturday Review* (November 25, 1905), 678–79. Beerbohm states the child in the production was six, whereas the script calls for a ten year old.
148. *Athenaeum* (November 25, 1905): 733–34.
149. *London Times*, November 17, 1905, p. 6.
150. *Athenaeum* (November 25, 1905): 733–34.
151. "The Ryley's Are Here," November 9, 1906, clipping, BR.
152. "Stage Less Frivolous," November 9, 1906, clipping, BR.
153. Curtis Brown, "Frohman's Plans Surprise London," *Chicago Daily Tribune*, July 22, 1906, p. H2.
154. *London Times*, March 5, 1907, p. 5.
155. *Athenaeum* (March 9, 1907): 299–300.
156. Madeleine Lucette Ryley, *The Sugar Bowl*, 1904, ts, BR.
157. *Athenaeum* (October 12, 1907): 455.
158. Ryley, *The Sugar Bowl*, I, 19.
159. *Ibid.*, I, 27.
160. *Ibid.*, II, 3.
161. *Ibid.*
162. *New Idea*, November 1909, clipping, BR.
163. *London Times*, July 20, 1904, p. 10.
164. Viv Gardner, ed., *Sketches from the Actresses' Franchise League* (Nottingham: Nottingham Drama Texts, 1985), 41.
165. *London Times*, November 13, 1909, p. 12.
166. Listings in *The Stage Year Book* (London: Stage Offices, 1911–18) give Ryley as one of several vice presidents of the Actresses' Franchise League.
167. Actress Franchise League Secretary's Report, 1909/1910.
168. *Era*, December 19, 1908, p. 23.
169. *London Times*, December 13, 1908, p. 4; December 20, 1908, p. 4; *Era*, December 12, 1908, p. 18; December 19, 1908, p. 23; February 13, 1909, p. 16.
170. "Come Out of the Kitchen," *London Times*, March 17, 1920, p. 14.
171. Madeleine Lucette Ryley, "Watching the Crowd," *English Review* 36 (June 1923): 525; "Destiny," *English Review* 37 (December 1923): 744; "Anticipation," *English Review* 39 (September 1924), 400.
172. Kurt Ganzl, *Encyclopedia of the Musical Theatre*, vol. 3 (New York: Shirmer Books, 2001), 1773.

173. George B. Bryan, comp., *Stage Deaths* (Westport, CT: Greenwood, 1991), 2:1095; *London Times*, July 29, 1922, p. 1.
174. Ryley obituary, *New York Times*, February 22, 1934, p. 24.
175. When Comfort died in 1979 at the age of eighty-one, she had the distinction of being London's oldest understudy for *The Mouse Trap*, Agatha Christie's long-running play. Sometime after 1979, the John Ryland Library, Manchester University, purchased fifteen typescript leather-bound plays by Ryley which had been in Comfort's possession—see listing of Ryley's work at the end of the chapter.
176. Ryley's Will, Probate Sub-Registry, York, England.
177. Ryley obituary.
178. Interview by M.O.K. in *The Vote* (March 26, 1910): 256–57.

CHAPTER 3

1. Evelyn Greenleaf Sutherland, "To Mademoiselle Bas-Bleau of the Harvard Annex," *The Manhattan (1883–1884)*, June 1884, p. 648.
2. Beulah Dix Flebbe, "Reminiscences [sic] of a Radcliffe Playwright," *What We Found at Radcliffe* (Boston: McGrath-Sherrill Press, c. 1920), B. M. Dix Papers, University of Oregon, Knight Library, hereafter cited as KL.
3. Franklin, "Boston's Great Array of Literary People," *Chicago Daily Tribune*, August 23, 1902, p. 15.
4. Information on Evelyn Greenleaf Sutherland's life is compiled from: *Who's Who on the Stage*, 2nd ed. (New York: W. Browne & F. A. Austin, 1908); Johnson Briscoe, *The Actors' Birthday Book* (New York: Moffat, Yard and Company, 1908), 208; Helen M. Winslow, *Literary Boston of Today* (Boston: L. C. Page & Company, 1903), n.p.; Julia Ward Howe's entry on Sutherland in Mary Elvira Elliott et al., compilers, *Sketches of Representative Women of New England* (Boston: New England Historical Publication Company, 1904), n.p.
5. Howe entry, *Sketches of Representative Women*, n.p.
6. Sylvain Cazalet, "History of Homocopathy Biographies," <http://www.homeoint.org/history/bio/s/sutherlandjp.htm>.
7. Evelyn F. Scott, *Hollywood When Silents Were Golden* (New York: McGraw-Hill, 1972), 41.
8. *Ibid.* Allan Rowe is mentioned frequently in Dix's theatre journal as accompanying the two women to the theatre, most notably during their trip to Great Britain in 1906. Dr. Sutherland, who died on February 22, 1941, may have outlived his adopted son, as Allan Rowe is not mentioned in his will, dated November 5, 1937—Suffolk County Probate Court, Boston, Massachusetts.
9. *Ibid.*
10. James Herne, letter to Sutherland, February 22, 1893, Boston Public Library, hereafter cited as BPL.

11. David Belasco, letter to Sutherland addressed to Dramatic Editor, Jenks, 1893, BPL.
12. Alexander Salvini, letter to Sutherland, March 9, 1896, BPL. The same spring, Salvini produced one of Sutherland's one-acts, *Rohan the Silent*, to use in his 1896–97 season as a curtain raiser to *The Fool's Revenge*. Unfortunately, it was the last role created by Salvini, as he died in 1896 while still in his thirties.
13. William Gillette, letter to Sutherland, spring 1897, BPL.
14. Rudyard Kipling, undated letter to EGS from Naulakha, Brattleboro, Vermont.
15. Scott, *Hollywood When Silents Were Golden*, 41.
16. Howe, *Sketches of Representative Women*, n.p.
17. Charles Henry Meltzer, "An Actor's Summer Colony," *The Cosmopolitan* (September 1902): 550.
18. Howe, *Sketches of Representative Women*, n.p.
19. Mildred Buchanan Flagg, *Notable Boston Authors: Members of the Boston Authors' Club, 1900–1966* (Cambridge, MA: Dresser, Chapman & Grimes, 1965). Another playwright involved with organizing the club was Josephine Preston Peabody.
20. "Present Aspect of Woman Suffrage," A symposium, Boston, c. 1897, online, Harvard University, Collections Development Department, Widener Library.
21. The *New York Evening Post*, December 16, 1892, p. 4, lists all the guests. The Theatre of Arts and Letters, headed by Henry Burton McDowell, was an attempt of "a group of minor authors" to establish subscription audiences in New York and other major cities and present "plays of literary merit," but it lasted only one season. See Gerald Bordman, *Oxford Companion to American Theatre* (New York: Oxford University Press, 1992), 663. Sutherland may have become acquainted with Emma Sheridan Fry when the actress was with the Boston Museum Theatre in the early 1890s. Fry rejoined Richard Mansfield's company for a time in the fall of 1891 but eventually left the stage to write.
22. *New York Times*, December 16, 1892, p. 4.
23. *New York Herald*, December 16, 1892, p. 4.
24. *New York Times*, December 16, 1892, p. 4.
25. *New York Herald*, December 16, 1892, p. 4.
26. Gerald Bordman, *American Theatre* (New York: Oxford University Press, 1994), 393.
27. *Evening Post* (NY), February 18, 1896, p. 8.
28. Henry Woodruff graduated from Harvard in the spring of 1899; *Chicago Tribune*, August 12, 1898, p. 5.
29. Evelyn Greenleaf Sutherland, *Po' White Trash in Po' White Trash and Other One-Act Dramas* (Chicago: Herbert S. Stone and Company, 1900), 2.
30. Sutherland, *Po' White Trash and Other One-Act Dramas*, 5–8.
31. *Ibid.*, 14.

32. *Ibid.*, 17.
33. *New York Herald*, April 23, 1898, p. 12.
34. *New York Times*, April 23, 1898, p. 7.
35. The play, *Po' White Trash*, however, had an extended life when Alfred Hickman played Drent Dury in Daniel Fraley's Western tour during the season of 1898–99. Noted in Sutherland, *Po' White Trash and Other One-Act Dramas*, 230–32.
36. Lula Vollmer (1898–1955) is often cited as a pioneer of the American folk-play, her most well known work being *Sun-Up*, 1923. See Bordman, *Oxford Companion to American Theatre*, 695.
37. Evelyn Greenleaf Sutherland and Emma Sheridan Frye, *In Far Bohemia*, in Sutherland, *Po' White Trash and Other One-Act Dramas*, 35–55.
38. Evelyn Greenleaf Sutherland and Percy Wallace Mackaye, *A Song at the Casle*, in Sutherland, *Po' White Trash and Other One-Act Dramas*, 127–154.
39. Susan Croft, author of *She Also Wrote Plays: An International Guide to Women Playwrights from the 10th to the 21st Century* (London: Faber and Faber, 2001), shares this insight from unpublished research on Sutherland.
40. *Aunt Chloe's Cabin*, as performed by the Woman's Professional League in New York City, May 12, 1898, has about sixteen “negro” characters and was a part of their yearly minstrel show. While the portrayal of stereotypical negroes in numerous and comical ways would likely be found offensive today, the play could provide insight into attitudes of the era toward race, as well as the participation of women in minstrelsy. In *In Office Hours, and Other Sketches for Vaudeville or Private Acting* (Boston: W. H. Baker & Company, 1900), 35–50. *Mars'r Van and His Own* are not extant.
41. James Metcalfe, “Drama,” *Life* (April 9, 1908): 388.
42. *Ibid.*
43. *Ibid.*
44. *Indianapolis Sunday Star*, February 2, 1913, p. 15.
45. Program, Century Theatre, February 22, 1926, Theatre Museum, London. Lena Ashwell (1872–1957), English actress, is known for having organized companies of professional actors to entertain the allied armies in France after the commencement of the First World War. After the war, she “started the Once-a-Week Players (later known as the Lena Ashwell Players) that, extending the idea of the troop entertainers, presented plays with minimal scenery and props in village and suburban halls. After this, she managed the Century Theatre from 1924 to 1929.” http://www.collectorspost.com/cgi-bin/ShopLoader.cgi?Actors/lena_ashwell.html.
46. Howe, *Sketches of Representative Women*, n.p.
47. *Chicago Tribune*, September 8, 1897, p. 8.
48. *New York Times*, March 30, 1897, p. 7.
49. *Chicago Tribune*, August 26, 1897, p. 10.
50. *Ibid.*
51. *Ibid.*
52. *Ibid.*; *Chicago Daily*, August 31, 1897, p. 12.

53. Ibid.
54. *Chicago Tribune*, September 12, 1897, p. 42.
55. *Chicago Tribune*, September 8, 1897, p. 8.
56. *Monsieur Beaucaire* (New York: Grosset & Dunlap, 1900) was Booth Tarkington's second novel; he went on to enjoy a successful career as a novelist and dramatized twenty comedies for the stage. See *Chicago Daily Tribune*, May 22, 1946, p. 18.
57. Adolf Klauber, "As to Dramatized Novels," *New York Times*, December 8, 1901, p. SM3.
58. *New York Times*, December 3, 1901, p. 9.
59. Dix, *Theatre Record*, Vol. II, Colonial Theatre, Boston, October 21, 1901.
60. James Metcalfe, *Life*, December 12, 1901, p. 518.
61. William Archer, *World*, October 20, 1902, p. 692.
62. Ibid.
63. *New York Times*, March 12, 1912, p. 8.
64. *Portsmouth Herald* (NH), November 6, 1901, n.p. *Joan o' the Shoals* does not appear to be extant.
65. *New York Times*, February 2, 1902, p. 11.
66. Bordman, *American Theatre*, 492.
67. *New York Sun*, February 4, 1902, p. 7.
68. Evelyn Greenleaf Sutherland defended herself and her play in a letter to the editor, *New York Dramatic Mirror*, February 22, 1902, n.p., Billy Rose Collection, hereinafter cited as BR.
69. *New York Times*, February 4, 1902, p. 6.
70. Ibid.
71. *New York Sun*, February 4, 1902, p. 7.
72. Ibid.
73. Sutherland, *New York Dramatic Mirror*, n.p., BR.
74. Ibid.
75. Eileen McCann, "Beulah [sic] Dix Flebbe, Noted Novelist, Vividly Recalls Her Childhood in Chelsea," *Chelsea Evening Record*, c. 1932, clipping, n.p., Dix Papers, KL. Portions on Dix were taken from a paper at the American Literature Association Conference, May 2003.
76. Scott, *Hollywood When Silents Were Golden*, 16–17.
77. McCann, "Beulah [sic] Dix Flebbe," n.p.
78. Ibid.
79. Scott, *Hollywood When Silents Were Golden*, 17.
80. McCann, "Beulah [sic] Dix Flebbe," n.p.
81. For short story publications, see "Works of Beulah Marie Dix" at the end of the chapter.
82. McCann, "Beulah [sic] Dix Flebbe," n.p.
83. "Beulah Dix Flebbe, Reminiscences of a Radcliffe Playwright," in *What We Found at Radcliffe* (Boston: McGrath-Sherrill Press, 1920), 21–22. Dix wrote approximately ten plays for The Idlers at Radcliffe.

84. George Pierce Baker, who started teaching playwriting at Radcliffe and then Harvard, is known today as “the father of American playwriting.” Dix says that because he had given courses on the drama and had acted, along with his wife, in the Cambridge Dramatic Club, she sought him out for advice on *Cicely’s Cavalier*. Flebbe, “Reminiscences [sic] of a Radcliffe Playwright,” 22.
85. *Ibid.* *Cicely’s Cavalier* was likely a version of Dix’s first Idler production, *The Wooing of Mistress Widdrington*—Cicely’s last name is Widdrington. The play concerns a young impetuous woman, a royalist sympathizer, who lives unwillingly with her half-brother, a major for Parliament. Her brother brings home a prisoner, Captain Richard Carewe, a royalist cavalier, who has been carrying an incriminating letter written by Cicely and given to her cousin, which begs safe passage to her mother’s family. Cicely’s brother tells Carewe he must marry his sister within the hour or be shot, and despite resistance and misunderstandings, this leads to the romantic union of Cicely with her cavalier. An interesting note about this short play is that when it was produced at Radcliffe, George Pierce Baker played the role of Carewe, while his wife took the role of Cicely. Additionally, this same plot device—i.e., the forced marriage because of a letter written by the heroine—turns up later in Dix and Sutherland’s *Boy O’Carroll*.
86. *Ibid.*, 23.
87. Amos K. Fiske, “Miss Dix, Author of ‘Hugh Gwyeth,’” *New York Times Saturday Review*, reprinted in *Book News*, Philadelphia, September 1899, n.p.
88. *New York Times*, April 13, 1901, p. 259.
89. McCann, “Beulah [sic] Dix Flebbe,” n.p.
90. Scott, *Hollywood When Silents Were Golden*, 41–42.
91. Dix’s theatre journals are with her archives in Special Collections at the University of Oregon’s Knight Library.
92. Dix, *Theatre Record*, Vol. I, *Monte Cristo*, Boston, May 28, 1892; *The King’s Musketeers*, Hollis Street Theatre, Boston, April 27, 1899; *The Song of the Sword*, Hollis Street Theatre, December 13, 1899.
93. Dix, *Theatre Record*, Vol. II, *L’Aiglon*, Boston Theatre, April 17, 1901.
94. Dix, *Theatre Record*, Vol. III, *The Music Master*, Bijou Theatre, NY, May 10, 1905; *Hedda Gabler*, Tremont Theatre, Boston, January 12, 1906; *Peter Pan*, January 1906.
95. “Week’s Film Programme Offers Many Big Stars,” *New York Tribune*, September 26, 1915, sect. III, p. 4.
96. Bordman, *Oxford Companion to American Theatre*, 559.
97. Hector Turnbull, “Four New Plays at the Princess,” *New York Tribune*, November 25, 1914.
98. *New York Times*, November 25, 1914, p. 11.
99. Beulah Marie Dix, *Across the Border* (London: Methuen, 1915), 1; “The Crier,” playbill, Toy Theatre, Boston, MA, December 30, 1914, to January 6, 1915.

100. *Ibid.*, 18.
101. *Ibid.*, 32.
102. *Ibid.*, 44.
103. Hector Turnbull, "Four New Plays at the Princess," *New York Tribune*, November 25, 1914; *New York Times*, November 25, 1914, p. 11.
104. *New York Times*, November 25, 1914, p. 11; Burns Mantle, "New York Sees the First War Play," *Chicago Daily Tribune*, November 29, 1914, p. E1.
105. *New York Herald*, November 26, 1914, p. 6.
106. Beulah Marie Dix, *Moloch* (New York: Knopf, 1916).
107. *Ibid.*, 94.
108. George C. Tyler, *Whatever Goes Up* (Indianapolis: Bobb-Merrill, 1934), 263. Tyler recounts that when Holbrook Blinn first gave him *Moloch*, he immediately felt it was theatrically gripping, but not being a pacifist himself, he worried that it might be too propagandistic. He sent the play to Colonel Theodore Roosevelt for his opinion, but in the meantime was urged by fellow producers to begin production. When Roosevelt finally replied in October during the run of the New York production, he shared his thoughts on the play. The first act he felt showed "real strength," demonstrating an "Aeschylean horror and dignity of the portrayal of the blind working of fate which brings evil on evil." But he wrote that the "lesson" of the play as a whole was "both very foolish and very wicked" in that the play does not discriminate between "wanton or iniquitous war," or a war of "righteousness." His letter is reprinted in its entirety in Tyler's memoir (pp. 265–67).
109. *Ibid.*
110. "High Comedy in America," *Bookman* (November 1915), 269.
111. "A Line o' Type or Two," *Chicago Daily Tribune*, July 6, 1940, p. 8.
112. *Boston Transcript*, undated clipping, in letter to Dix from Frances Sprague, KL.
113. For further discussion on *Across the Border* and *Moloch*, see Maria Christine Beach, "Women Staging War: Female Dramatists and the Discourses of War and Peace in the United States of America, 1913–1947" (PhD diss., University of Texas at Austin, 2004).
114. Beulah Marie Dix, letter to Evelyn Greenleaf Sutherland, April 13, 1901, Boston Public Library. Although Dix suggested the title of *Kit the Kestrel*, the early four-act romantic drama might be extant under a different title.
115. Flebbe, "Reminiscences of a Radcliffe Playwright," 22.
116. *New York Evening Post*, September 30, 1902, p. 12.
117. Beulah Marie Dix and Evelyn Greenleaf Sutherland, *A Rose o' Plymouth-Town* (Chicago: Dramatic Publishing, 1908), 11.
118. *New York Evening Post*, September 30, 1902, p. 12.
119. Minnie Dupree had previously acted in about six of Sutherland's one-acts.
120. *New York Sun*, September 30, 1902, p. 7.
121. *New York Times*, September 30, 1902, p. 9.

122. Dix and Sutherland, *A Rose o' Plymouth-Town*, pp. 12–13.
123. *Boston Transcript*, May 5, 1902, n.p., clipping, KL.
124. "Miss Dupree's Play Crude and Insipid," *New York Herald*, September 30, 1902, p. 8.
125. John Corbin, *New York Times*, October 5, 1902, sect. II, p. 14.
126. *Massillon Independent* (OH), October 16, 1902, n.p.
127. John Corbin, *New York Times*, August 31, 1902, p. 8.
128. Scott, *Hollywood When Silents Were Golden*, 41.
129. John Martin-Harvey, *The Autobiography of Sir John Martin-Harvey* (London: Sampson Low, Marston & Company, Ltd., 1933), 289. The actor went by Martin Harvey earlier in his career; after being knighted in 1921, he added the hyphen to his name. See also <http://www.webrarian.co.uk/martin-harvey/index1.html>.
130. *Ibid.*, 292.
131. *Stage*, June 8, 1905, p. 14. John Rutherford (Dix /Sutherland), *The Breed of the Treshams*, 1903, typescript, KL
132. Pasted into Beulah Marie Dix's theatre journal, 1903. Although the cable is undated, it was undoubtedly sent shortly after the opening at Newcastle, England, September 28, 1903. Martin-Harvey notes in his memoirs that touring could be quite lucrative; weekly receipts for the first tour of *The Breed of the Treshams* before it had been seen in London averaged £937, whereas when it played at the Lyric Theatre in London the weekly average was £512. Martin-Harvey, *The Autobiography of Sir John Martin-Harvey*, 314.
133. Dix, *Theatre Record*, Vol. III, Theatre Royal, Dublin, week of October 26, 1903.
134. Martin-Harvey, *The Autobiography of Sir John Martin-Harvey*, 292.
135. *Ibid.*, 292–93.
136. *Ibid.*, 293.
137. *Ibid.*
138. Dix, *Theatre Record*, Vol. III. *The Breed of Treshams*, Royal Lyceum, Edinboro, April 21, 1906; Theatre Royal, Newcastle, April 28, 1906.
139. *Ibid.*
140. *Times* (London), December 6, 1921, p. 8.
141. <http://www.webrarian.co.uk/martin-harvey/breed.html>.
142. Martin-Harvey, *The Autobiography of Sir John Martin-Harvey*, 343.
143. *Sketch*, May 30, 1906, p. 208.
144. *Era*, May 26, 1906, p. 15.
145. *Ibid.*
146. Dix, *Theatre Record*, Vol. III. *Boy O'Carroll*, Theatre Royal, Newcastle, April 27, 1906; Liverpool, May 1–3, 1906; Imperial Theatre, London, May 19, 1906.
147. *Times* (London), May 21, 1906, p. 4.
148. *Era*, May 26, 1906, p. 15.
149. Martin-Harvey, *The Autobiography of Sir John Martin-Harvey*, 343.

150. *Stage*, September 29, 1910, p. 15.
151. Beulah Marie Dix and Evelyn Greenleaf Sutherland, *Young Fernald*, typescript, KL, I, 23.
152. *Times* (London), September 29, 1910, p. 12.
153. *Era*, February 22, 1908, p. 21.
154. *Times* (London), February 21, 1908, p. 10.
155. Beulah Marie Dix and Evelyn Greenleaf Sutherland, *The Road to Yesterday* (New York: Samuel French, 1925 revised version), Act 1, 9–16.
156. *Ibid.*, Act 1, 28–29.
157. *Ibid.*, Act II, p. 55.
158. *Town and Country*, May 18, 1907, p. 48.
159. *New York Herald*, January 1, 1907, p. 14.
160. Alan Dale, *Chicago Examiner*, January 8, 1907, n.p., clipping, BR.
161. *New York Times*, January 6, 1907, sect. IV, p. 1.
162. *Ibid.*
163. Clipping, Museum of the City of New York.
164. Dix, *Theatre Record*, Vol. III, *The Lilac Room*, Academy of Music, Norfolk, VA, October 29, 1906.
165. Dix, *Theatre Record*, Vol. III, *The Lilac Room*, Webbers Theatre, NY, April 3, 1907.
166. *Theatre*, May 1907, p. 117.
167. *Sun*, February 4, 1902, p. 9; *New York Times*, April 4, 1907, p. 9.
168. *Evening Post* (New York), April 4, 1907, p. 9.
169. At this time, Max Figman was an experienced performer with a number of serious roles to his credit, including that of Torvald Helmer in *A Doll's House* with Minnie Maddern Fiske; interestingly, he also directed *The Triumph of Love*, Martha Morton's prize-winning failure in 1904. The year before, Figman had toured with *Man on the Box* by Grace Livingston Furniss. Many reviewers of *The Substitute* placed him alongside prominent comedians of the day.
170. Waldemar Young, "Figman Triumphs in His New Play," *San Francisco Examiner*, December 7, 1908, n.p.; the Shubert archives has several sheets of reviews of *The Substitute* compiled from Figman's touring production.
171. Beulah Marie Dix and Evelyn Greenleaf Sutherland, *The Substitute*, Act IV, p. 7, KL.
172. Scott, *Hollywood When Silents Were Golden*, 45.
173. Beulah Marie Dix, *Theatre Journal*, December 1908, KL.
174. Jacob North, "The Death of Mrs. Sutherland," *New York*, January 1, 1909, clipping, BR.
175. *Illustrated London News*, October 8, 1910, p. 526.

CHAPTER 4

1. Rida Johnson Young, "Ah, Sweet Mystery," *Naughty Marietta* (New York: Witmark, 1910).
2. "Woman Playwright's Secret of Success," *Syracuse Herald* (NY), November 18, 1917, n.p.
3. Helen Christine Bennett, "Mother Machree," *American Magazine* (December 1920): 187. This is the most extensive interview with Rida Johnson Young available—the primary source for the dramatist's early years for most biographical accounts written on her in recent years.
4. *Ibid.*
5. While Rida's birth date differs in various biographical entries, it is substantiated here by two sources, the 1900 Census and her registration at Wilson College. From census records, the Johnson children and year of birth include George Stewart, 1866; Emma 1868; William, 1870; Marion? [not clear] 1872; Rida Louise, 1875; Samuel M., 1881. The 1900 census tells that there were seven children born, with four surviving, while the 1910 census states six children, with four surviving—possibly one child died in infancy. William's birth date is uncertain; his age is given as thirty-seven in 1870 and forty-two ten years later in 1880. Similarly, Emma's age varies in four different censuses, but a news article in 1925 states that she was observing her 83rd birthday, which puts her birth year at 1842. *New York Times*, December 20, 1925, p. 29.
6. A lighter, according to *Webster's College Dictionary* (New York: Random House, 2000), 769, is a large, open, flat-bottomed boat used for transporting goods; William Johnson was a coal dealer who conveyed coal on barges. According to the 1910 census, his son Stewart was also in the towing and lighterage coal business.
7. Related by Marc Warren, assistant librarian, Maryland Historical Society.
8. Ten years later, the census reveals Emma living in a different part of Baltimore with her two sons, Stewart and Samuel, and Theresa, Stewart's wife.
9. William Young is not listed in the 1900 census and since Rida refers to her father in an article in 1893, he possibly died around 1900. Young's obituary in the *Stamford Advocate*, May 10, 1926, p. 6, states that she had lost her father twenty-five years before.
10. Information comes from Wanda J. Finney, Archivist, Wilson College, via e-mail, October 18, 2002. According to college records, she came from Baltimore Women's College, now Goucher College, although Goucher records do not show that she attended or graduated from there—Kathy Fasolo, Goucher College, via e-mail, December 19, 2005. In addition, some early articles claim that she attended Radcliffe College, but Radcliffe records do not show her ever attending there.
11. Bennett, "Mother Machree," 182.

12. Bennett, "Mother Machree," 182–84. Young's telling of her early days in eking out a living in New York does not support other descriptions of her as being a "Baltimore socialite" from a wealthy family.
13. Elizabeth Lonergan, "Women Who Write Plays," *Strand Magazine* (June 1911): 594–601.
14. Bennett, "Mother Machree," 185.
15. *Ibid.*
16. Isidore Witmark and Isaac Goldberg, *The Story of the House of Witmark: From Ragtime to Swingtime* (New York, Lee Furman, 1939), 348.
17. James Walvin in *Leisure and Society 1830–1950* (London: Longman, 1978) tell of the turn-of-the-century passion for pianos and the proliferation of sheet music at this time.
18. Bennett, "Mother Machree," 34.
19. *Ibid.*, 34.
20. See Lonergan, "Women Who Write Plays," 597. It may have been the *Baltimore American* where James worked; Howard Fitzalan in his column in the *Morning Telegraph*, October 24, 1910, p. 4, credits Louise Malloy ("Josh Wink"), dramatic editor of the *Baltimore America*, for "advising and counseling" Rida Johnson with her budding playwriting career. The resource for James Young's birth date comes from <http://www.allmovie.com>.
21. *New York Times*, March 17, 1895, p. 12; *Middletown Daily Argus* (NY), October 21, 1896, n.p.; *Syracuse Daily Standard*, November 8, 1896, p. 2; *The News*, Frederick, MD, September 14, 1897, n.p.; *Lincoln Evening News*, October 13, 1900, p. 3.
22. *Middletown Daily Argus*, October 21, 1896, p. 2.
23. *Evening Democrat* (Warren, PA), January 3, 1898, n.p.; Candice Marie Coleman in "Gender Issues as Reflected in the Lives and Plays of Three Women Playwrights: 1900–1930" (diss., Kent State University, 1993), p. 178, mentions in a footnote that Young used "Louise Jansen as a stage name" when touring throughout the south. Yvonne Safer also mentions this in *American Women Playwrights, 1900–1950* (New York: Peter Lang, 1995), 204. However, I have not been able to confirm that Young ever used a stage name; on the contrary, articles and ads use her given name of Rida Louise Johnson.
24. Shirley Burns, "Women Dramatists," *Green Book Album* (September 1910): 634.
25. *The Lincoln Evening News* (Nebraska), October 13, 1900, p. 3, gives the account that Daly was so pleased with James Young's reading of Shylock in the *Merchant of Venice*, that he engaged him for the role; however, *Cyrano de Bergerac* was staged instead and Young played Christian for a time, but was abruptly withdrawn due to being "disliked" by Ada Rehan, Daly's lead actress. According to the *New York Times*, January 24, 1899, p. 7, and January 14, 1900, p. 16, James continued to be relegated to small parts."

26. Since no extant copy can be found, it is difficult to determine the plot of *Lord Byron*. Rida revised the script during the first few weeks' run, as mentioned in the notice in *The Constitution* (Atlanta, GA), February 1, 1900, p. 12; only a few reviews are available, but commentary focuses on staging and performance of the play, rather than its plot.
27. *Virginia-Pilot* (Newark), January 18, 1900, n.p.
28. *Ibid.*
29. *Virginia-Pilot* (Newark), January 20, 1900, p. 12.
30. *Virginia-Pilot* (Newark), January 21, 1900, n.p.
31. *New York Times*, January 28, 1900, p. 16.
32. *Lincoln Evening News*, October 13, 1900, p. 3; *Fort Wayne News* (IN), October 5, 1900, p. 6. It is not known why James Young's engagement with Irving was cut short, but he was back in New York in 1902, playing Krogstad in Ibsen's *A Doll's House*; see "Mrs. Fiske as Nora," *New York Times*, May 22, 1902, p. 9.
33. Albert Nelson Marquis, ed., *Who's Who in America*, vol. 12 (Chicago: A. N. Marquis & Company, 1922), 3417.
34. Young also had some initial association with the Shuberts during *Brown of Harvard*, which they possibly co-produced with Henry Miller and they were apparently involved in casting the play. Sam, Lee and J. J. Shubert went up against the Theatrical Syndicate who had a monopoly on theatres in the late 1800s; after the death of Sam in a 1905 train wreck, Lee and J. J. continued to expand the organization to become the largest theatre owners in New York and throughout the country and essentially forming their own monopoly. Gerald Bordman, *American Theatre: A Chronicle of Comedy and Drama, 1869–1914* (New York: Oxford University Press, 1994), 621.
35. Bennett, "Mother Machree," 186. There are contradictory reports regarding the "Oxford play" that Young preferred not to acknowledge in Bennett's interview. However, an article in the *Morning Telegram* (NY), January 28, 1910, p. 4, stated that her "latest comedy, based on the 'undergrad' life in the various colleges of Oxford, will be given a London production by Charles Frohman presently." Young also stated earlier in Shirley Burns' 1910 article, that she wrote an Oxford play for Frohman called *The Duffer*.
36. *Rida Johnson Young's One Act Plays, Dramatic Scenes and Monologues* (New York: M. Witmark & Sons, 1906) includes two monologues, *Barbara's Dilemma* and *Chatterton*, and two short plays, *The Last of the Cargills* and *John Clayton, Actor*; these may have been the works Isidore Witmark mentioned as having been written for the publication department at Witmark—see Witmark and Goldberg, *The Story of the House of Witmark: From Ragtime to Swingtime*, 348. Rida Johnson Young and Gilbert P. Coleman, *Brown of Harvard* (New York: G. P. Putnam's Son's, 1907).
37. *Washington Post*, August 12, 1906, p. 4. A typescript copy of *Sweet Sixteen* is in the Shubert Archives, New York.
38. Bennett, "Mother Machree," 185.

39. Charles Darnton, "Glorious Betsy Gives the Matinee Girl Sugar-coated History," *Evening World* (NY), September 9, 1908, n.p.
40. *Toledo Blade*, November 12, 1907, n.p.
41. Mary Kouncilor Brookes, "Miss Mary Mannering Talks of Love Stories," *Fort Worth Record*, February 16, 1908, n.p.
42. Bennett, "Mother Machree," 185.
43. *Ibid.*
44. *New York Times*, December 5, 1905, p. 9. Henry Woodruff was at an excellent stage of his acting career to take on the starring role of Tom Brown. As discussed in the previous chapter, even before graduating from Harvard, Woodruff began his acting career with a number of one-act plays by Evelyn Greenleaf Sutherland, most notably, *Po' White Trash* and *A Bit of Instruction* in 1898. He spent the next five or so years playing supporting "leading men" roles in stock companies, such as with Henrietta Crossman's.
45. Bennett, "Mother Machree," 185–86.
46. "The Theater," *Town and Country*, March 10, 1906, p. 48.
47. *New York Times*, February 27, 1906, p. 9.
48. Virginia Frame, "Women Who Have Written Successful Plays," *Theatre*, 6 (October 1906): ix. Young's play also competed with three major successes which opened the previous fall: J. M. Barrie's *Peter Pan* (brought in from England), David Belasco's *The Girl of the Golden West* and Charles Klein's *The Lion and the Mouse*.
49. *New York Herald*, February 27, 1906, p. 12.
50. *Ibid.*
51. *New York Times*, March 4, 1906, p. PX3.
52. James Metcalfe, *Life* (March 8, 1906): 313.
53. *Washington Post*, October 27, 1907, p. 3.
54. It is not known exactly when Rida and James Young were divorced, but, conceivably, it was before September 1910. A brief notice in the *Daily News* (Frederick, MD), June 30, 1914, p. 2, concerning an automobile accident in which James Young killed an eight-year-old boy, mentions that he married actress Clara Kimball in September 1910, but their marriage was not actually announced "until sometime in 1911."
55. *Sun* (NY), April 9, 1907, p. 9.
56. *Theatre*, May 1907, p. 115.
57. Rida Johnson Young, *Boys of Company B (When Love is Young)* (1907), ts, Shubert Archives, New York, NY, hereinafter cited as SA, Act II, p. 17.
58. Young and William Cary Duncan wrote the book and lyrics, while William Schroeder composed the music. Young communicated with J. J. Shubert on September 17, 1912, asking when she could read him the musical. SA.
59. Broeck, Helen Ten, "Rida Young—Dramatist and Garden Expert," *Theatre* (April 1917): 250.
60. Rida Johnson Young, *The Lottery Man* (New York: Samuel French, 1910).
61. *Sun* (NY), December 7, 1909, p. 9; although his byline is not given, the critic may well have been Lawrence Reamer, who dubbed most plays as

- “rotten,” according to “Critics as Seen by John Held,” *Theatre*, March 1917, n.p.
62. *New York Times* articles: “Writer Sues Shuberts,” October 29, 1912, p. 13; “No Theft in Play,” November 1, 1912, p. 8; “Mrs. Furness Loses Suit,” November 2, 1912, p. 13.
63. “No Theft in Play.” The October 29 account tells that in August 1909, Furness signed a six-month contract for \$100 per week to “correct, rewrite and revise play manuscripts which had been submitted to the Shuberts.” Furness claimed that it “was agreed” that she would receive 33 1/3 percent of the royalties for revising *The Lottery Man*, although the Shuberts denied entering into any such agreement.
64. *Ibid.*
65. Telegram from R. J. Young to J. J. Shubert, November 11, c. 1910, SA.
66. R. J. Young, letter to Lee Shubert, October 17, 1910, SA.
67. *New York Tribune*, November 14, 1912, p. 4. “Two a day” referred to vaudeville shows.
68. The title was first announced as *The Girl and the Miner* in the *New York Times*, August 12, 1912, p. 9.
69. Rida Johnson Young, *The Red Petticoat*, ts., 1912, SA, Act I, p. 16.
70. Alan Dale, “Red Petticoat” Is Full of Fun,” November 14, 1912, clipping, Donald MacDonald scrapbook, Billy Rose Theatre Collection, New York Public Library, hereafter cited as BR.
71. *Ibid.*
72. *The Evening Mail*, clipping, Donald MacDonald scrapbook, BR.
73. *New York Times*, November 17, 1912, p. X9.
74. Bennett, “Mother Machree,” 186.
75. “Mathewson a Playwright,” *New York Times*, April 8, 1913, p. 13.
76. “Interview” with Christy Mathewson (as impersonated by Eddie Frierson) by Bob Palazzo. “The Diamond Angle,” *The Eclectic Baseball Magazine* Web site, <http://www.thediamondangle.com/achive/aug02/matty4>. Accessed September 13, 1903.
77. *New York Dramatic Mirror*, October 29, 1913, p. 6.
78. Apparently Mathewson was not in attendance and Rida Johnson Young “sent word that as she was not a suffragette she couldn’t make a speech.” Acton Davies, “News of the Theatres,” October 24, 1913, n.p., clipping, BR.
79. *Ibid.*
80. *Theatre* (December 1913), xii.
81. Charles Darnton, *Evening World*, October 24, 1913, clipping, BR.
82. *World*, October 24, 1913, clipping, BR.
83. “Baseball Play Didn’t Make a Hit,” *Sun*, October 24, 1913, p. 7.
84. Frederick S. Roffman, “Ah, It’s Sweet Mystery Time,” *New York Times*, May 11, 1975, pp. D1, 17.
85. Roffman, “Ah, It’s Sweet Mystery Time,” p. 17.

86. Gerald Bordman, *American Musical Theatre* (New York: Oxford University Press, 1978), 261.
87. Roffman "Ah, It's Sweet Mystery Time," p. 17.
88. Steven Daigle explains in the Director's Notes for the 2000 production of *Naughty Marietta*, that in the early to mid-1700s, the King of France sent young unwed maids, mostly nurses and teachers, to establish residency with the locals of New Orleans. Each came with a wooden chest, or *casquette*, containing an "allotment of gold" and a land deed.
89. The comic character, Simon, later became "Silas Slick," as indicated in a *New York Times*, October 22, 1929, review of a revival of *Naughty Marietta* at the Jolson Theatre in New York. Subsequent revivals appear to have retained the name; for Ohio Light Opera Company's 2000 production he was called "Silas Simoneaux from the Bayou."
90. Bordman, *American Musical Theatre*, 261.
91. Channing Pollock, "Naughty Marietta," *The Green Book Album* (January 1911): 117.
92. Trentini was a house guest at Young's Greenwich, CT, home while she studied her part for *Naughty Marietta*. "The Great American Playwright Belt," *Ogden Standard* (UT), August 20, 1910, n.p.
93. Roffman, "Ah, It's Sweet Mystery Time," 17.
94. *Theatre* (December 1910): 165.
95. *New York Dramatic Mirror*, November 16, 1910, p. 7.
96. *New York Tribune*, November 8, 1910, p. 7.
97. James Stuart, "Program Notes for Ohio Light Opera Production," Summer 2000.
98. Raymond Ericson, "City Opera Restores 'Naughty Marietta,'" *New York Times*, August 31, 1979, p. C20.
99. Bordman, *American Musical Theatre*, 261.
100. Ohio Light Opera production, Summer 2000, reprinted in CD notes, 25–26.
101. *New York Times*, August 9, 1920, p. 6. According to copies of contracts in Beulah Marie Dix's papers (Knight Library, University of Oregon), the musical comedy rights for *The Road to Yesterday* were first sold to Edgar J. MacGregor in September 1917. Despite a paragraph in the *New York Times*, June 20, 1920, p. XI, stating that "Mr. MacGregor and Mr. Erlanger are also making ready 'The Dream Girl,'" production continued to be delayed. When MacGregor's option ran out in October 1920, managers at the American Play Company began a series of negotiations involving T. B. Harms and Company, who held the music publishing contract with Herbert and Young, as well as with George M. Cohan, who also considered producing *The Dream Girl*. Ultimately, the Shuberts produced the musical in August 1924.
102. *Bridgeport Telegram*, April 21, 1924, p. 3. "Victor Herbert Dies on Way to Physician," *New York Times*, May 27, 1924, p. 1.

103. *New York Times*, August 21, 1924, p. 12; According to Bordman, *American Musical Theatre*, 390: "With Herbert unable to supply last-minute changes, the Shuberts discreetly added uncredited Sigmund Romberg interpolations."
104. *New York Times*, August 21, 1924, p. 12.
105. *New York Herald Tribune*, August 21, 1924, p. 8.
106. Dates within the play script at the Shubert Archives vary, suggesting it is not the final version. For instance, Elspeth wishes to go back 300 years, although 500 years is mentioned in the reviews and Jimmy says that it's the "first year of our new king Jamie the Scot," (1603), confusing things even further.
107. Harold Atteridge was the Shuberts' in-house librettist beginning in 1911. Bordman, *Oxford Companion to American Theatre*, 42.
108. *Ibid.*
109. Cited in *New York Times*, May 27, 1924, p. 1.
110. Rida Johnson Young, *The Dream Girl*, ts, SA, Act I, p. 25–27.
111. Young, *The Dream Girl*, Act II, p. 32.
112. Burns Mantle, rev. *The Dream Girl*, *Chicago Tribune*, August 31, 1924, p. D1.
113. *The Dream Girl* opened on a sad note with Victor Herbert's death, but the touring production ended somberly, as well, with the accidental death of a cast member the following spring. As a celebration of their one-hundredth performance of the tour, Fay Bainter held a masquerade party for the cast in Toronto, at which time Carl A. Lynn died of injuries sustained in a fall down a stairway. "Fay Bainter Now Admits Booze in Fatal Party," *Chicago Tribune*, April 26, 1925, p. 27.
114. Shirley Burns, "Women Dramatists, 634.
115. Bordman, *Oxford Companion to American*, 548. Perhaps Pitou ran out of ideas as a playwright, because from 1904 on, others provided plays for Olcott—in 1904, Mrs. Edward Nash Morgan wrote an adaptation of *Terence*, a novel by Mrs. B. M. Croker, and thereafter in 1905, 1906, and 1907, Theodore Burt Sayre wrote three plays for Olcott. Following Rida Johnson Young's plays from 1910 to 1914, Olcott performed in two Rachel Crothers' plays, *The Heart of Paddy Whack*, 1914, and *Once Upon a Time*, 1918.
116. *Galveston Daily News*, May 29, 1910, p. 30.
117. *New York Times*, January 27, 1913, p. 7.
118. *New York Times*, January 25, 1910, p. 9.
119. *Galveston Daily News*, August 9, 1908, p. 20; May 29, 1910, p. 30.
120. *New York Times*, January 31, 1911, p. 10.
121. *Sun*, January 31, 1911, p. 7.
122. *New York Tribune*, February 6, 1912, p. 7.
123. *New York Herald*, February 3, 1914, p. 10.
124. Presumably, William A. Schroeder, born in Brooklyn, was the son of Young's only sister, Emma. Schroeder had residences in both Brooklyn and

- in the Stamford, CT, area, and remained close to Young up to her death. His obituary is in the *Wilton Bulletin* (CT), April 27, 1960, p. 13A.
125. *Nebraska State Journal*, December 12, 1909, n.p.
 126. Playbill, Belasco Theater, Washington, DC, March 1910, Museum of the City of New York, hereinafter cited as MCNY.
 127. *Ibid.*
 128. *Washington Post*, March 8, 1910, n.p.
 129. *Cleveland Leader*, April 19, 1910, n.p.
 130. *New York Times*, December 26, 1914, p. 7.
 131. *Ibid.*; *New York Review*, December 26, 1914, n.p.; *Sun*, December 26, 1914, p. 7.
 132. *New York Telegram*, December 26, 1914; *Sun*, December 26, 1914, p. 7.
 133. *Atlanta Constitution*, March 27, 1915, n.p.; *Warren Evening Times* (OH), October 25, 1916, p. 5.
 134. *Olean Evening Herald* (NY), October 30, 1916, p. 4.
 135. William Carey Duncan (1874–1945) went on to write book and lyrics for numerous musicals, including *The Royal Vagabond*, which chalked up 348 performances in 1919.
 136. *Theatre* 30 (June 1917): 343. Even though *Polygamy*, a play by Harvey O'Higgins and Harriet Ford, ran for 159 performances (opening December 1, 1914), reviews of *His Little Widows* suggest that Young's musical was a better treatment of the subject.
 137. *Ibid.*
 138. Charles Darnton, *World*, May 1, 1917, clipping, MCNY.
 139. W. A. MacDonald, *Boston Evening Transcript*, August 16, 1921, p. 6.
 140. *Ibid.*
 141. *New York Times*, May 22, 1921, p. 70.
 142. *New York Times*, November 12, 1916, p. 6.
 143. *Theatre* 24 (December 1916): 394.
 144. *Webster's College Dictionary* (New York: Random House, 2000), 114.
 145. Rida Johnson Young, *Captain Kid, Jr.* (New York: Samuel French, 1920), Act I, p. 42.
 146. *New York Tribune*, November 14, 1916, p. 7; *New York Times*, November 12, 1916, p. 6.
 147. *Puck*, December 30, 1916, p. 23.
 148. Bordman, *American Musical Theatre*, 318.
 149. A letter to R. J. Young from J. J. Shubert dated October 8, 1915, uses the original title, *Gold gab ich Fuer Eisen*.
 150. Synopsis from a reader, June 15, 1915, *Gold Gave I for Iron*, SA.
 151. One wonders why this was not included in Young's play, as it is a patriotic and touching tradition; perhaps it would be too reminiscent of the original play.
 152. *Ibid.*
 153. Letter from R. J. Young to J. J. Shubert, September 6, 1915, SA.

154. Letters from J. J. Shubert to R. J. Young, September 7, 1915, September 18, 1915, October 4, 1915, October 8, 1915, SA.
155. *New York Times*, December 7, 1916, p. 11.
156. *New York Dramatic Mirror*, December 16, 1916, p. 7.
157. Charles Darnton, *The Evening World*, December 7, 1916, n.p., clipping, MCNY.
158. The *New York Times* tells that this hit song was put into the production at the last minute to “plug a hole in the entertainment.”; the song is sometimes attributed to Romberg and Young, but it was actually written by George Asaf and Felix Powell. *New York Times*, July 15, 1917, p. 66.
159. *Munsey's Magazine* (September 1917): 305.
160. Rida Johnson Young, *Maytime*, ms., SA, Act II, p. 1.
161. Webster's College Dictionary (New York: Random House, 2000), p. 294.
162. *Ibid.*, Act I, p. 31.
163. *New York Dramatic Mirror*, August 25, 1917, p. 8.
164. Bordman, *American Musical Theatre*, 324.
165. *Ibid.*
166. Rida Johnson Young, *Sometime*, ts, SA, Act I, p. 1.
167. *Ibid*, Act I, p. 6.
168. *Ibid.*
169. *Ibid.*, Act I, p.12.
170. Bordman, *American Musical Theatre*, 334.
171. *Ibid.*, 335.
172. Fran Hassencahl, “Mae West,” Alice M. Robinson et al., eds, *Notable Women in the American Theatre* (New York: Greenwood, 1989), 915.
173. Rida Johnson Young, *Little Simplicity*, ts, SA, Act III, p. 24.
174. *Ibid.*, Act I, p. 23.
175. R. J. Young letters to Shubert, October 18, 1918, and another undated.
176. R. J. Young letters to Shubert, undated and June 28, 1918.
177. *New York Times*, November 5, 1918, p. 11; *New York Herald*, November 5, 1918, II, p. 7.
178. *New York Times*, November 5, 1918, p. 11. Dr. Royal S. Copeland, President of the New York Board of Health, “gained much positive public attention for keeping New Yorkers calm during the influenza outbreak of 1918.” See Wikipedia.com.
179. Witmark and Goldberg, *The Story of the House of Witmark*, 348; “Woman Playwright's Secret of Success,” n.p.
180. Elizabeth Lonergan, “Women Who Write Plays, *Strand* (June 1911): 596.
181. Burns, “Women Dramatists,” 634.
182. Mary E. Mullett, *New York Sun*, reprinted in *Kansas City Star*, May 14, 1917, p. 7.
183. *Dramatic Mirror*, April 10, 1909, n.p., clipping, BR.
184. *Morning Telegraph*, January 28, 1910, p. 4.
185. “Rida Johnson Young Robbed,” *New York Times*, March 4, 1913, p. 1.
186. “The Great American Playwright Belt.”

187. Letters and notes to the Shuberts indicate her New York address was always changing. Various residences for Young included: Hotel Somerset, Madison Square Apartments, Central Park Apartments, Hotel Blackstone, Gainsboro Studios, The Oregon and several different apartments.
188. Mullett, *New York Sun*, p. 7.
189. Ibid.
190. "Woman Playwright's Secret of Success."
191. Ibid.
192. Mullett, *New York Sun*, p. 7.
193. "Actresses to Grow War Relief Crops," *New York Times*, May 4, 1917, p. 18.
194. Mullett, *New York Sun*, p. 7.
195. Kenneth Andrews, "Broadway, Our Literary Signpost," *Bookman* (July 1921): 411.
196. *New York Tribune*, September 9, 1920, p. 3.
197. Both of the Shuberts sought properties, often operating independently from one another.
- Sometimes one may surmise to which Shubert Young was writing (J. J. often directed and produced, while Lee served mostly as producer), but letters seldom identify whether it was Lee or J. J. Shubert Young addressed as "Dear Mr. Shubert," and responding letters from the Shuberts are generally unsigned copies.
198. Letter from R. J. Young to Shubert, September 19, 1917, SA.
199. Letter from R. J. Young to Shubert, November 2, 1917, SA.
200. Letter from R. J. Young to Shubert, March 13, 1918, SA.
201. Letters from Jack Morris, June 19, 1919; October 15, 1919; October 19, 1919, SA.
202. Letter from R. J. Young to Jack Morris, October 21, 1919, SA.
203. Letter from Jack Morris, October 22, 1919, SA.
204. Letter from R. J. Young to Lee Shubert, SA.
205. Letter from R. J. Young to Lee Shubert, November 19, 1919, SA.
206. Letter from R. J. Young to Lee Shubert, February 1920, SA.
207. Letter from Lee Shubert to R. J. Young, February 10, 1920, SA.
208. Letter from Lee Shubert to R. J. Young, February 23, 1920, SA.
209. The Dramatists' Theatre was formed by a group of playwrights to stage new works. While Young was not a member, those who founded the company were Owen Davis, James Forbes, Cosmo Hamilton, William Anthony McGuire, Arthur Richman, and Edward Child's Carpenter, chairman. *Sentinel* (Stamford, CT), April 21, 1924. *Telegram* (NY), March 26, 1924, clipping MCNY.
210. *Sentinel* (Stamford), April 21, 1924, clipping MCNY.
211. *Advocate* (Stamford), April 21, 1924, clipping MCNY.
212. *Boston Globe*, April 27, 1924, clipping MCNY.
213. Stark Young, *New York Times*, October 14, 1924, p. 23.
214. *Telegram* (NY), October 14, 1924, clipping MCNY.

215. *Cock o' the Roost* had eighteen performances at the Garrick Theatre, London, July 1926.
216. "Rida Johnson Young Playwright, Dies," *New York Times*, May 9, 1926, p. E9; the record in Probate Court for the District of Stamford gives her age as fifty-four, but this differs from all other accounts.
217. *Bridgeport Telegram* (CT), August 16, 1927, n.p.
218. Last Will and Testament of Rida Johnson Young, September 10, 1924, Stamford Probate Records.
219. *New York Sun*, December 7, 1936, clipping, BR.
220. *New York Times*, April 9, 1907, p. 9.
221. Burns, "Women Dramatists," 634.
222. Frame, "Women Who Have Written Successful Plays," ix.
223. Lucy France Pierce, "Women Who Write Plays," *The World Today* 15 (July 1908): 729.
224. Anna Steese Richardson, "Lady Broadway," *McClure's*, December 1917, p. 67.
225. Broeck, "Rida Young," 250.

A P P E N D I X

NEW YORK PLAYS AND
MUSICALS BY WOMEN,
APRIL 1885–JUNE 1925

Includes adaptations, dramatizations, translations, books, lyrics, music, and collaborators; cited are the theatres, date, and length of run or number of performances when known (in parentheses), and the nationality (where known) of the writer, if not American.

1885

Favette, the Story of a Waif, dramatized by Estelle Clayton
Union Square Theatre, April 6, 1885

1887

In the Fashion, Selina Dolaro
Wallack's Theatre, December 26, 1887

1888

Philip Herne, Mary Fiske
Fifth Avenue Theatre, August 27, 1888
Her Husband, Alice Lewis Johnson
Windsor Theatre, September 24, 1888 (1 wk)
The Quick or the Dead? Amélie Rives
Fifth Avenue Theatre, October 1, 1888
A Sad Coquette, dramatized by Estelle Clayton
Fifth Avenue Theatre, October 17, 1888

Little Lord Fauntleroy, Frances Hodgson Burnett
Broadway Theatre, December 3, 1888

1889

Hélèn, Martha Morton
Union Square Theatre, October 29, 1889 (2 wks)

1890

The Prince and the Pauper, Abby Sage Richardson
Broadway Theatre, January 20, 1890

1891

The Pharisee, Mrs. Lancaster Wallis and Malcolm Watson (English)
Madison Square Theatre, March 16, 1891
The Witch, Philip G. Hubert, Jr. and Marie Madison
People's Theatre, May 4, 1891
The Merchant, Martha Morton
Madison Square Theatre, May 4, 1891 (7 wks)

1892

Countess Roudine, Paul Kester and Minnie Maddern Fiske
Union Square Theatre, January 13, 1892
Incog, Mrs. Romualdo Pacheco (Rosana)
Bijou Theatre, February 22, 1892
Ten Thousand a Year, Emma Sheridan
Garden Theatre, February 23, 1892
Geoffrey Middleton, Gentleman, Martha Morton
Union Square Theatre, March 31, 1892 (1 1/2 wks)
White Roses, Lottie Blair Parker
Lyceum Theatre, April 25, 1892
The Rose, Minnie Maddern Fiske (one-act)
Daly's Theatre, May 2, 1892
Captain Lettarblair, Marguerite Merington
Lyceum Theatre, August 16, 1892
Love's Young Dream, Frances Hodgson Burnett
Standard Theatre, October 31, 1892
Drifting, Evelyn Greenleaf Sutherland and Emma Sheridan Fry (one-act)
23rd Street Theatre, December 15, 1892

1893

- The Belle Stratagem*, Hannah Cowley (English)
Daly's Theatre, January 3, 1893
- The Knave*, Clothilde Graves
Daly's Theatre, January 3, 1893
- Captain Herne, U.S.A.*, Margaret Barrett Smith
Union Square, January 9, 1893
- The Basoche*, Madeleine Lucette Ryley
Casino Theatre, February 27–March 11, 1893
- Brother John*, Martha Morton
Star Theatre, March 20, 1893 (1 month)
- The Player*, Blanche Marsden
Star Theatre, August 14, 1893

1894

- Christmas*, Martha Morton (one-act)
Empire School of Acting, January 9, 1894 (1)
- Charley's Uncle*, Ellie Norwood (English)
Bijou Theatre, May 7, 1894
- The Great Brooklyn Handicap*, Alice E. Ives
Grand Opera, September 17, 1894
- To Nemesis; or Love and Hate*, Mrs. Romualdo Pacheco (Rosana)
Star Theatre, December 2, 1894

1895

- His Wife's Father*, Martha Morton
Fifth Avenue Theatre, February 25, 1895 (104)
- A Social Highwayman*, dramatized by Mary T. Stone
Garrick Theatre, September 24, 1895
- Christopher, Jr.*, Madeleine Lucette Ryley
Empire Theatre, October 7, 1895 (64)
- Journeys End in Lovers' Meeting*, John Oliver Hobbes (Mrs. Craigie)
Abbey's Theatre, October 29, 1895 (one-act)
- A Bowery Girl*, Ada Lee Bascom
Grand Opera Theatre, December 2, 1895

1896

- The Awakening*, Beatrice Sturges (one-act)
 Empire Theatre School, January 23, 1896 (1)
- A Rainy Day*, Frances E. Johnson (one-act)
 Empire Theatre School, January 23, 1896 (1)
- The Time of Strife*, Madeleine Lucette Ryley (one-act)
 Empire Theatre School, January 27, 1896 (1)
- The Flying Wedge*, Grace Livingston Furniss (one-act)
 Empire Theatre School, January 27, 1896 (1)
- Marsa Van*, Emma Sheridan Frye and Evelyn Greenleaf Sutherland
 Empire Theatre, February 17, 1896 (one-act)
- A Light From St. Agnes*, Minnie Maddern Fiske (one-act)
 Garden Theatre, March 19, 1896
- The Facts in the Case*, Julie M. Lipman (one-act)
 Empire Theatre School, March 26, 1896 (1)
- The Wife of Willoughby*, Helen Bogart and Theo B. Sayre (one-act)
 Empire Theatre School, March 26, 1896 (1)
- The Village Postmaster*, Jerome H. Eddie and Alice E. Ives
 14th Street Theatre, April 13, 1896
- An Innocent Sinner*, Lawrence Marston and Lillian Lewis
 Star Theatre, November 16, 1896
- A Fool of Fortune*, Martha Morton
 Fifth Avenue Theatre, December 1, 1896 (40)
- The Wife of Willoughby*, Helen Bogart and Theo B. Sayre (one-act)
 Lyceum, December 14, 1896
- Miss Eagleston's Brother*, Mrs. E. Sagendorf (one-act)
 Empire Theatre School, December 14, 1896 (1)
- On the King's Highway*, Helen Bogart and Theo. Bart Sayer (one-act)
 Empire Theatre School, December 14, 1896 (1)
- The White Flower*, Minnie Maddern Fiske (one-act)
 Lyceum Theatre, December 31, 1896

1897

- The First Gentleman of Europe*, from novel by Frances Hodgson Burnett,
 adapted by George Fleming (Constance Fletcher)
 Lyceum Theatre, January 25, 1897
- When George IV Was King*, Frances Moore
 Knickerbocker, February 8, 1897

- The Mysterious Mr. Bugle*, Madeleine Lucette Ryley
Lyceum Theatre, April 19, 1897 (56)
- The Widow Goldstein*, Lillian Lewis and Lawrence Marston
14th Street Theatre, May 17, 1897
- A Coat of Many Colors*, Madeleine Lucette Ryley
Wallack's Theatre, September 13, 1897 (48)
- A Bachelor's Romance*, Martha Morton
Garden Theatre, September 20, 1897 (48)
- An American Citizen*, Madeleine Lucette Ryley
Knickerbocker Theatre, October 11, 1897 (96)
- For Liberty and Love*, Lillian Lewis, Lawrence Marston, and Albert B. Paine
Grand Opera, October 11, 1897
- A Lady of Quality*, adapted by Frances Hodgson Burnett and Stephen Townsend
Wallack's Theatre, November 1, 1897
- The Secret Enemy*, Elmer Grandin and Eva Mountford
Grand Opera Theatre, December 20, 1897

1898

- Joan*, Frances Aymar Matthews
Fifth Avenue Theatre, January 29, 1898
- Way Down East*, Lottie Blair Parker
Manhattan Theatre, February 7, 1898
- Dangerfield '95*, Mildred Dowling
Hoyt's Theatre, February 28, 1898
- A Bit of Old Chelsea* (one-act), Mrs. Oscar Beringer
Fifth Avenue Theatre, April 11, 1898
- Love Finds the Way*, Marguerite Merington
Fifth Avenue Theatre, April 11, 1898
- Po' White Trash*, Evelyn Greenleaf Sutherland (one-act)
Lyceum, NY, April 22, 1898
- A Bit of Instruction*, Evelyn Greenleaf Sutherland (one-act)
Lyceum Theatre, April 22, 1898
- Devil's Island*, Vera De Noie and Arthur D. Hall
14th Street Theatre, August 29, 1898
- The Young Wife*, Hannah May Ingham
Murray Hill Theatre, October 3, 1898

- On and Off*, adapted by Madeleine Lucette Ryley
Madison Square Theatre, October 18, 1898 (80)
- A Colonial Girl*, Grace Livingston Furniss and Abby Sage Richardson
Lyceum Theatre, October 31, 1898
- At the Sign of the Buff Bible*, Beulah Marie Dix (one-act)
Empire Theatre, December 1, 1898 (1)
- The End of the Way*, Evelyn Greenleaf Sutherland (one-act)
Lyceum Theatre, 1898 (1)

1899

- That Man*, Anita Vivanti Chartres
Herald Square Theatre, January 16, 1899
- Americans at Home*, Grace Livingston Furniss and Abby Sage Richardson
Lyceum Theatre, March 13, 1899
- The Dairy Farm*, Eleanor Merron
14th Street Theatre, September 16, 1899 (82)

1900

- The Ambassador*, John Oliver Hobbes (Pearl Mary Teresa Richards Craigie)
Daly's Theatre, February 5, 1900 (51)
- The Pride of Jennico*, Abby Sage Richardson and Grace L. Furniss
Criterion Theatre, March 6, 1900 (111)
- A Man and His Wife*, George Fleming (Constance Fletcher)
Empire Theatre, April 2, 1900 (24)
- Quo Vadis*, dramatized by Jeannette L. Gilder
Herald Square Theatre, April 9, 1900 (32)
- Borderside*, Eva Foster Riggs and Virginia Calhoun
Lyceum Theatre, April 30, 1900 (16)
- The Greatest Thing in the World*, Harriet Ford and Beatrice de Mille
Wallack's Theatre, October 8, 1900 (41)
- The Sprightly Romance of Marsac*, Molly Elliot Seawell and William Young
Republic Theatre, December 3, 1900 (32)
- The Village Postmaster*, Alice E. Ives and Jerome H. Eddy
14th Street Theatre, December 24, 1900 (16)

1901

- My Lady Dainty*, Madeleine Lucette Ryley
Madison Square Theatre, January 8, 1901 (39)
- Nell Gwyn*, Mrs. Charles Doremus (Elizabeth Ward)
Murray Hill Theatre, January 21, 1901
- Richard Savage*, Madeleine Lucette Ryley
Lyceum Theatre, February 4, 1901 (26)
- The Mormon Wife*, Howard Hall and Madeline Merli
14th Street Theatre, August 19, 1901 (32)
- Up York State*, David Higgins and Georgia Waldron
14th Street Theatre, September 16, 1901 (16)
- Miranda of the Balcony*, Anne Crawford Flexner
Manhattan Theatre, September 24, 1901 (62)
- Under Southern Skies*, Lottie Blair Parker
Republic Theatre, November 12, 1901 (71)
- The Unwelcome Mrs. Hatch*, Mrs. Burton Harrison
Manhattan Theatre, November 25, 1901 (63)
- Beaucaire*, Evelyn Greenleaf Sutherland and Booth Tarkington
Herald Square Theatre, December 2, 1901 (64)
- The Helmet of Navarre*, Bertha Runkle and Lawrence Marston
Criterion Theatre, December 2, 1901 (24)
- A Gentleman of France*, Harriet Ford
Wallack's Theatre, December 30, 1901 (120)

1902

- Joan o' the Shoals*, Evelyn Greenleaf Sutherland
Republic Theatre, February 3, 1902 (8)
- Her Lord and Master*, Martha Morton
Manhattan Theatre, February 24, 1902 (69)
- The Diplomat*, Martha Morton
Madison Square Theatre, March 20, 1902 (76)
- Hearts Aflame*, Genevieve G. Haines
Garrick Theatre, May 12, 1902 (8)
- Mrs. Jack*, Grace Livingston Furniss
Wallack's Theatre, September 2, 1902 (72)
- A Rose O' Plymouth Town*, Beulah Marie Dix and Evelyn Greenleaf
Sutherland
Manhattan Theatre, September 29, 1902 (21)

- An American Invasion*, Madeleine Lucette Ryley
 Bijou Theatre, October 20, 1902 (24)
- Audrey*, Harriet Ford and E. F. Bodington
 Madison Square Theatre, November 24, 1901 (44)
- The Altar of Friendship*, Madeleine Lucette Ryley
 Knickerbocker Theatre, December 1, 1902 (50)
- The Cross-ways*, Mrs. Lillie Langtry and J. Hartley Manners
 Garrick Theatre, December 29, 1902 (24)

1903

- Gretna Green*, Grace Livingston Furniss
 Madison Square Theatre, January 5 (28)
- The Little Princess*, Frances Hodgson Burnett
 Criterion Theatre, January 14, 1903 (34)
- Mice and Men*, Madeleine Lucette Ryley
 Garrick Theatre, January 19, 1903 (120)
- The Bishop's Move*, John Oliver Hobbs (Pearl Mary Teresa Richards
 Craigie)
 Manhattan Theatre, March 2, 1903 (24)
- Pretty Peggy*, Frances Aymar Mathews
 Herald Square Theatre, March 23, 1903 (48)
- Little Lord Fauntleroy*, Frances Hodgson Burnett
 Casino Theatre, April 13, 1903 (12)
- My Lady Peggy Goes to Town*, Frances Aymar Mathews
 Daly's Theatre, May 4, 1903 (24)
- The Light That Failed*, George Fleming (Constance Fletcher)
 Knickerbocker Theatre, November 9, 1903 (32)
- The Pretty Sister of Jose*, Frances Hodgson Burnett
 Empire Theatre, November 10, 1903 (58)
- Lady Rose's Daughter*, George Fleming (Constance Fletcher)
 Garrick Theatre, November 16, 1903 (16)
- Way Down East*, Lottie Blair Parker
 Academy of Music, December 14, 1903 (48)

1904

- Terence*, Mrs. Edward Nash Morgan
 New York Theatre, January 5, 1904 (56)

- That Man and I*, Frances Hodgson Burnett
Savoy Theatre, January 25, 1904 (23)
- The Triumph of Love*, Martha Morton
Criterion Theatre, February 8, 1904 (1)
- A Venetian Romance*, Cornelia Osgood Tyler, libretto
Knickerbocker Theatre, May 2, 1904 (31)
- Ingomar*, Maria Lovell
Empire Theatre, May 16, 1904 (1)
- Mrs. Wiggs of the Cabbage Patch*, Anne Crawford Flexner
Savoy Theatre, September 3, 1904 (150)
- The Fortunes of the King*, Mrs. Charles A. Doremus and Leonidas Westervelt
Lyric Theatre, December 6, 1904 (38)
- In Newport*, lyrics and music by J. W. Johnson, Bob Cole and Rosamond Johnson
Liberty Theatre, December 26, 1904 (24)

1905

- Once Upon a Time*, Genevieve Greville Haines
Berkeley Lyceum, January 2, 1905 (8)
- Richter's Wife*, Julie Herne
Manhattan Theatre, February 27, 1905 (5)
- A Woman's Pity*, E. Mora Davison (one-act)
Berkeley Lyceum, February 27, 1905 (8)
- The Trifler*, Murray Carson and Nora Keith
Princess Theatre, March 16, 1905 (4)
- The Lady Shore*, Mrs. Vance Thompson and Lena R. Smith
Hudson Theatre, March 27, 1905 (16)
- A Light from St. Agnes*, *The Eyes of the Heart*, and *The Rose*, Minnie Maddern Fiske
Manhattan Theatre, March 27, 1905 (one-act) (3)
- Sergeant Brue*, music Liza Lehman and Clare Kummer w/others
Knickerbocker Theatre, April 21, 1905 (152)
- Mary and John*, Edith Ellis Baker
Manhattan Theatre, September 11, 1905 (12)
- The Man on the Box*, Grace Livingston Furniss
Madison Square Theatre, October 3, 1905 (111)
- The Truth Tellers*, Martha Morton
Grand Opera Theatre, October 16, 1905 (1 wk.)

- The Player Maid*, Louise Mallory
 Liberty Theatre, October 13, 1905 (1)
- Veronique*, lyrics, Lilian Eldee and Percy Greenbank
 Broadway Theatre, October 30, 1905 (81)
- The Marriage of William Ashe*, Margaret Mayo
 Garrick Theatre, November 20, 1905 (40)
- Madeline*, Mrs. W. K. Clifford (one-act)
 Garrick Theatre, December 25, 1905 (16)

1906

- Julie Bonbon*, Clara Lipman
 Field's Theatre, January 1, 1906 (98)
- The Redemption of David Corson*, Lottie Blair Parker
 Majestic Theatre, January 8, 1906 (16)
- Mexicana*, book and lyrics, Clara Driscoll
 Lyric Theatre, January 29, 1906 (82)
- Brown of Harvard*, Rida Johnson Young
 Princess Theatre, February 26, 1906 (101)
- The Greater Love*, Ivy Ashton Root
 Madison Square Theatre, March 19, 1906 (32)
- The Strength of the Weak*, Alice M. Smith
 Liberty Theatre, April 17, 1906 (27)
- The Eyes of the Heart* and *The Light from St. Agnes*, Minnie Maddern
 Fiske
 Manhattan Theatre, April 24, 1906 (3)
- The Girl Patsy*, Jane Mauldin
 Savoy Theatre, May 26, 1906 (17)
- La belle Marseillaise*, adapted by Madeleine Lucette Ryley
 Knickerbocker Theatre, July 22, 1906 (29)
- The Kreutzer Sonata*, adapted by Lena Smith and Mrs. Vance
 Thompson
 Manhattan Theatre, August 13, 1906 (29)
- John Hudson's Wife*, Alicia Ramsey and Rudolph de Cordova
 Weber's Theatre, September 20, 1906 (27)
- Mizpah*, Ella Wheeler Wilcox and Luscombe Searelle
 Academy of Music, September 24, 1906 (24)
- The Three of Us*, Rachel Crothers
 Madison Square Theatre, October 17, 1906 (227)

- The Measure of Man*, Cora Maynard
Weber's Theatre, October 20, 1906 (15)
- The House of Mirth*, Edith Wharton and Clyde Fitch
Savoy Theatre, October 22, 1906 (14)
- A Tenement Tragedy*, Clothilde Graves (one-act)
Savoy Theatre, November 20, 1906 (14)
- The Double Life*, Rinehart Roberts (Mary Roberts Rinehart)
Bijou Theatre, December 24, 1906 (12)
- The Road to Yesterday*, Beulah Marie Dix and Evelyn Greenleaf Sutherland
Herald Square Theatre, December 31, 1906 (216)

1907

- The Good Hope*, Christopher St. John (English)
Empire Theatre, January 28, 1907 (8)
- Genesee of the Hills*, Marah Ellis Ryan and McPherson Turnbull
Astor Theatre, February 11, 1907 (26)
- The Lilac Room*, Beulah Marie Dix and Evelyn Greenleaf Sutherland
Weber's Theatre, April 3, 1907 (4)
- The Boys of Company B*, Rida Johnson Young
Lyceum Theatre, April 8, 1907 (96)
- Divorcons*, adapted by Margaret Mayo
Wallack's Theatre, April 15, 1907 (54)
- The Lemonade Boy*, Gladys Unger
Lyceum Theatre, April 30, 1907 (4)
- The Builders*, Marion Fairfax
Astor Theatre, May 20, 1907 (16)
- The Shoo-Fly Regiment*, music by J. Rosamond Johnson
Bijou Theatre, August 6, 1907 (15)
- When Knights Were Bold*, Charles Marlowe (Harriet Jay) (English)
Garrick Theatre, August 20, 1907 (100)
- Classmates*, William C. de Mille and Margaret Turnbull
Hudson Theatre, August 29, 1907 (102)
- The Movers*, Martha Morton
Hackett Theatre, September 3, 1907 (23)
- The Man on the Case*, Grace Livingston Furniss
Madison Square Theatre, September 4, 1907 (21)
- After the Opera*, adapted by Gladys Unger (one-act)
Daly's Theatre, October 15, 1907 (2 months)

- A Grand Army Man*, David Balasco, Pauline Phelps and Marion Short
Stuyvesant Theatre, October 16, 1907 (149)
- The Top o' th' World*, music by Manuel Klein and Anne Caldwell
Majestic Theatre, October 19, 1907 (156)
- The Coming of Mrs. Patrick*, Rachel Crothers
Madison Square Theatre, November 6, 1907 (13)
- The Rejuvenation of Aunt Mary*, Anne Warner
Garden Theatre, November 12, 1907 (56)
- The Lancers*, Rida Johnson Young and J. Hartley Manners
Daly's Theatre, December 3, 1907 (12)
- Polly of the Circus*, Margaret Mayo
Liberty Theatre, December 23, 1907 (160)

1908

- The Rising of the Moon*, Lady Gregory (Irish) (one-act)
Savoy Theatre, February 24, 1908 (24)
- Adrienne Lecouvreur*, adapted by Olga Nethersole
Daly's Theatre, February 8, 1908 (3 wks)
- Papa Lebonnard*, adapted by Kate Jordan
Bijou Theatre, April 28, 1908 (31)
- Love Watches*, adapted by Gladys Unger
Lyceum, August 27, 1908 (172)
- Diana of Dobson's*, Cicely Hamilton (English)
Savoy Theatre, September 5, 1908 (17)
- Glorious Betsy*, Rida Johnson Young
Lyric Theatre, September 7, 1908 (24)
- Agnes*, George Cameron (Gladys Rankin Drew)
Majestic Theatre, October 5, 1908 (16)
- Myself*—Bettina, Rachel Crothers
Daly's Theatre, October 5, 1908 (32)
- Mary Jane's Pa*, Edith Ellis
Garden Theatre, December 3, 1908 (89)
- The Chaperon*, Marion Fairfax
Maxine Elliott Theatre, December 30, 1908 (62)

1909

- The Dawn of a Tomorrow*, Frances Hodgson Burnett
Lyceum Theatre, January 25, 1909 (152)

- The Goddess of Reason*, Mary Johnston
Daly's Theatre, February 15, 1909 (48)
- Votes for Women*, Elizabeth Robins
Wallack's Theatre, March 15, 1909 (16)
- Sham*, Geraldine Bonner
Wallack's, March 27, 1909 (65)
- Billy*, George Cameron (Gladys Rankin Drew)
Daly's Theatre, August 2, 1909 (64)
- The Ringmaster*, Olive Porter
Maxine Elliott Theatre, August 9, 1909 (32)
- The Awakening of Helena Richie*, Charlotte Thompson
Savoy Theatre, September 20, 1909 (120)
- On the Eve*, Martha Morton
Hudson Theatre, October 4, 1909 (24)
- The Fourth Estate*, Joseph Medill Patterson and Harriet Ford
Wallack Theatre, October 6, 1909 (93)
- The Debtors*, Margaret Mayo
Bijou Theatre, October 12, 1909 (15)
- The Belle of Brittany*, music by Marie Horne
Daly Theatre, November 8, 1909 (72)
- Seven Days*, Mary Roberts Rinehart and Avery Hopwood
Astor Theatre, November 10, 1909 (397)
- The Lottery Man*, Rida Johnson Young
Bijou Theatre, December 6, 1909 (200)
- Mrs. Dakon*, Kate Jordan
Hackett Theatre, December 14, 1909 (2)
- A Little Brother of the Rich*, Joseph Medill Patterson and Harriet Ford
Wallack Theatre, December 27, 1909 (24)

1910

- Little Town of Bethlehem*, Katrina Trask
The Ben Greet Repertory, January 17, 1910
- Three Wonder Tales*, Rose Meller O'Neil
The Ben Greet repertory, January 17, 1910
- A Lucky Star*, Anne Crawford Flexner
Hudson Theatre, January 18, 1910 (95)
- Ragged Robin*, Rida Johnson Young w/ Rita Olcott
Academy of Music, January 24, 1910 (16)
- The Watcher*, Cora Maynard
Comedy Theatre, January 27, 1910 (12)

- A Man's World*, Rachel Crothers
Comedy Theatre, February 8, 1910 (71)
- Baby Mine*, Margaret Mayo
Daly Theatre, August 23, 1910 (287)
- The Deserters*, Robert Peyton Carter and Anna Alice Chapin
Hudson Theatre, September 20, 1910 (63)
- Rebecca of Sunnybrook Farm*, Kate Douglas Wiggin and Charlotte
Thompson
Republic Theatre, October 3, 1910 (216)
- The Scarlet Pimpernel*, Baroness Orczy and Montague Barstow
Knickerbocker Theatre, October 24, 1910 (40)
- Naughty Marietta*, book and lyrics, Rida Johnson Young
New York Theatre, November 7, 1910 (136)

1911

- Barry of Ballymore*, book and lyrics, Rida Johnson Young,
Academy of Music, January 30, 1911 (24)
- The Piper*, Josephine Preston Peabody
New Theatre, January 30, 1911 (in repertory)
- Seven Sisters*, adapted by Edith Ellis
Lyceum Theatre, February 20, 1911 (32)
- The Arrow Maker*, Mary Austin
New Theatre, February 27, 1911 (in repertory)
- Sauce for the Goose*, Geraldine Bonner and Hutcheson Boyd
Playhouse Theatre, April 15, 1911 (2)
- The Real Thing*, Catherine Chisholm Cushing
Maxine Elliott Theatre, August 10, 1911 (60)
- Next!*, Rida Johnson Young
Daly's Theatre, September 28, 1911 (18)
- The Garden of Allah*, Robert Hichens and Mary Anderson
Century Theatre, October 21, 1911 (241)
- Mrs. Avery*, Gretchen Dale and Howard Estabrook
Weber Theatre, October 23, 1911 (8)
- Uncle Sam*, Anne Caldwell and James O'Dea
Liberty Theatre, October 30, 1911 (48)
- The Three Lights*, May Robson and Charles T. Dazey
Bijou Theatre, October 31, 1911 (7)
- The Strugglers*, H. M. Horkheimer and Lucile Sawyer
Bijou Theatre, November 6, 1911 (8)

- The Workhouse Ward*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- The Rising of the Moon*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- The Gaol Gate*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- Hyacinth Halvey*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- The Jackdaw*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- Falsely True*, Johanna Redmond (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- The Image*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- Spreading the News*, Lady Gregory (Irish)
 Maxine Elliott Theatre, November 20, 1911 (in repertory)
- The Senator Keeps House*, Martha Morton
 Garrick Theatre, November 27, 1911(80)
- The Marionettes*, adaptation by Gladys Unger
 Lyceum Theatre, December 5, 1911 (63)
- The Wedding Trip*, music by Regina de Koven
 Broadway Theatre, December 25, 1911 (48)

1912

- Just to Get Married*, Cicely Hamilton (English)
 Maxine Elliott's Theatre, January 1, 1912 (24)
- A Fool of Fortune*, Martha Morton
 Garrick Theatre, January 12, 1912 (1)
- Elevating a Husband*, Clara Lipman and Roi Cooper Megrue
 Liberty Theatre, January 22, 1912 (21)
- Macushla*, Rida Johnson Young
 Grand Opera House, February 5, 1912 (21)
- Monsieur Beaucaire*, Booth Tarkington and Evelyn Greenleaf Sutherland
 Daly's Theatre, March 11, 1912 (64)
- The Wall Street Girl*, Margaret Mayo and Edgar Selwyn
 Comedy Theatre, April 15, 1912 (56)
- The Merry Countess*, Gladys Unger
 Casino Theatre, August 22, 1912 (135)

- The Governor's Lady*, Alice Bradley
 Republic Theatre, September 10, 1912 (135)
- The Daughter of Heaven*, Pierre Loti and Judi Gautier
 Century Theatre, October 12, 1912 (98)
- Little Women*, dramatized by Marian de Forest
 Playhouse Theatre, October 14, 1912 (184)
- The Lady of the Slipper*, Anne Caldwell and Lawrence McCarty
 Globe Theatre, October 28, 1912 (232)
- Our Wives*, adapted by Frank Mendel and Helen Kraft
 Wallack's Theatre, November 4, 1912 (40)
- The Red Petticoat*, book, Rida Johnson Young
 Daly's Theatre, November 13, 1912 (61)
- Racketty-Packetty House*, Frances Hodgson Burnett
 Children's Theatre, December 23, 1912 (81)
- Rutherford and Son*, K. G. (Githa) Sowerby (English)
 Little Theatre, December 24, 1912 (63)
- The Argyle Case*, Harriet Ford and Harvey O'Higgins
 Criterion Theatre, December 24, 1912 (191)
- Years of Discretion*, Frederic and Fanny Hatton
 Belasco Theatre, December 25, 1912 (190)
- His Wife by His Side*, Ethelyn Emery Keays
 Berkeley Theatre, December 30, 1912 (16)
- Cheer Up*, Mary Roberts Rinehart
 Harris Theatre, December 30, 1912 (24)

1913

- A Good Little Devil*, Rosemonde Gerard and Maurice Rostand
 Republic Theatre, January 8, 1913 (133)
- The Poor Little Rich Girl*, Eleanor Gates
 Hudson Theatre, January 21, 1913 (160)
- The Man with Three Wives*, version by Paul M. Potter and Agnes Morgan
 Weber and Fields' Theatre, January 23, 1913 (52)
- The Isle o' Dreams*, Rida Johnson Young
 Grand Opera House, January 27, 1913 (32)
- The Jackdaw*, Lady Gregory (Irish)
 Wallack's Theatre, February 4, 1913 (in repertory)
- Spreading the News*, Lady Gregory (Irish)
 Wallack's Theatre, February 4, 1913 (in repertory)

- The Rising of the Moon*, Lady Gregory (Irish)
Wallack's Theatre, February 4, 1913 (in repertory)
- The Gaol Gate*, Lady Gregory (Irish)
Wallack's Theatre, February 4, 1913 (in repertory)
- Damer's Gold*, Lady Gregory (Irish)
Wallack's Theatre, February 4, 1913 (in repertory)
- The Workhouse Ward*, Lady Gregory (Irish)
Wallack's Theatre, February 4, 1913 (in repertory)
- Coats*, Lady Gregory (Irish)
Wallack's Theatre, February 4, 1913 (in repertory)
- Widow by Proxy*, Catherine Chisholm Cushing
Cohan Theatre, February 24, 1913 (88)
- Mary's Manoeuvres*, a suffrage sketch, Alice E. Ives
Lyceum Theatre, February 25, 1913 (1)
- Revenge or the Pride of Lillian Le Mar*, Rachel Crothers
Lyceum Theatre, February 25, 1913 (1)
- Mary Dressler's All Star Gambol*, Marie Dressler
Weber and Fields' Theatre, March 10, 1913 (8)
- Ann Boyd*, dramatized by Lucille La Verne
Wallack's Theatre, March 31, 1913 (8)
- Divorcons*, adapted by Margaret Mayo
Playhouse Theatre, April 1, 1913 (55)
- The Lady from Oklahoma*, Elizabeth Jordon
48th Street Theatre, April 2, 1913 (13)
- The Purple Road*, Fred de Gresac (Mme. Frederique Morel)
and William Cary Duncan
Liberty Theatre, April 7, 1913 (136)
- The Necken*, Elizabeth G. Crane
Lyceum Theatre, April 15, 1913 (1)
- The Passing of the Idle Rich*, Margaret Townsend
Garden Theatre, May 1, 1913 (4)
- Are You a Cook?* William J. Hurlbut and Frances Whitehouse
Longacre Theatre, May 1, 1913 (12)
- Sweethearts*, Harry B. Smith and Fred de Gresac (Frederique Morel)
New Amsterdam Theatre, September 8, 1913 (136)
- The Marriage Market*, adapted by Gladys Unger
Knickerbocker Theatre, September 22, 1913 (80)

- Mice and Men*, Madeleine Lucette Ryley
Shubert Theatre, September 29– December 29, 1913, in repertory
- The Love Leash*, Anna Steese Richardson and Edmund Breese
Harris Theatre, October 20, 1913 (16)
- The Girl and the Pennant*, Rida Johnson Young and Christy Mathewson
Lyric Theatre, October 23, 1913 (20)
- The Marriage Game*, Anne Crawford Flexner
Comedy Theatre, October 29, 1913 (78)
- Ourselves*, Rachel Crothers
Lyric Theatre, November 12, 1913 (29)
- Children of Today*, Clara Lipman and Samuel Shipman
Harris Theatre, December 1, 1913 (24)
- Rachel*, Carina Jordan
Knickerbocker Theatre, December 1, 1913 (16)
- We are Seven*, Eleanor Gates
Belasco Theatre, December 24, 1913 (21)

1914

- Young Wisdom*, Rachel Crothers
Criterion Theatre, January 5, 1914 (56)
- Kitty Mackay*, Catherine Chisholm Cushing
Comedy Theatre, January 7, 1914 (278)
- The Deadlock*, Margaret Turnbull
Maxine Elliott Theatre, January 20, 1914 (23)
- Shameen Dhu*, Rida Johnson Young
Grand Opera House, February 2, 1914 (32)
- When Claudia Smiles*, farce with songs devised by Anne Caldwell
39th Street Theatre, February 2, 1914 (56)
- Maids of Athens*, English version by Carolyn Wells
New Amsterdam Theatre, March 18, 1914 (22)
- Jerry*, Catherine Chisholm Cushing
Lyceum Theatre, March 28, 1914 (41)
- The Dummy*, Harvey J. O'Higgins and Harriet Ford
Hudson Theatre, April 13, 1914 (200)
- The Worth of a Man*, Mrs. Vere Campbell
48th Street Theatre, April 27, 1914 (1)
- Vik*, Myra Wiren
Wallack Theatre, April 29, 1914 (5)
- Twin Beds*, Salisbury Field and Margaret Mayo
Fulton Theatre, August 14, 1914 (411)

- Cordelia Blossom*, George Randolph Chester and Lillian Chester
Gaiety Theatre, August 31, 1914 (16)
- A Modern Girl*, Marion Fairfax and Ruth C. Mitchell
Comedy Theatre, September 12, 1914 (17)
- Daddy Long-Legs*, Jean Webster
Gaiety Theatre, September 28, 1914 (264)
- Evidence*, J. (Jean) and L. (La Margaret) du Rocher Macpherson
Lyric Theatre, October 7, 1914 (21)
- Across the Border*, Beulah Marie Dix (one-act)
Princess Theatre, October 17, 1914 (in repertory)
- Chin-Chin*, book and lyrics by Anne Caldwell and R. H. Burnside
Globe Theatre, October 20, 1914 (295)
- The Lilac Domino*, book and lyrics by Emerich Von Gatti and Bela
Jenbach
44th Street Theatre, October 28, 1914 (109)
- The Traffic*, Rachael Marshall and Oliver D. Bailey
New York Theatre, November 16, 1914 (8)
- Polygamy*, Harvey O'Higgins and Harriet Ford
Playhouse Theatre, December 1, 1914 (159)
- The Marriage of Kitty*, Fred De Gresac (Mme. Frederique Morel)
and Francois De Croisset
Comedy Theatre, December 18, 1914 (27)
- Just Herself*, Ethel Watts Mumford
Playhouse Theatre, December 23, 1914 (13)
- Lady Luxury*, book and lyrics, Rida Johnson Young
Casino Theatre, December 25, 1914 (35)
- Secret Strings*, Kate Jordan
Longacre Theatre, December 28, 1914 (24)

1915

- Children of Earth*, Alice Brown
Booth Theatre, January 12, 1915 (39)
- The Dickey Bird*, Harvey O'Higgins and Harriet Ford
Park Theatre, February 22, 1915 (64)
- Three of Hearts*, Martha Morton (20)
39th Street Theatre, June 3, 1915

- Some Baby!* Zellah Covington and Jules Simonson
Fulton Theatre, August 12, 1915 (72)
- Mr. Myd's Mystery*, Lillian Trimble Bradley
Comedy Theatre, August 16, 1915 (16)
- Just Boys*, Katherine Browning and Allena Kanka
Comedy Theatre, September 13, 1915 (16)
- Moloch*, Beulah Marie Dix
New Amsterdam Theatre, September 20, 1915 (32)
- Overtones*, Alice Gerstenberg (one-act)
Bandbox Theatre, October 4, 1915 (in repertory)
- The Red Cloak*, Josephine A. Meyer and Lawrence Langer
Bandbox Theatre, October 4, 1915 (in repertory)
- Our Mrs. McChesney*, dramatized by George V. Hobart and Edna Ferber
Lyceum Theatre, October 19, 1915 (151)
- The Mark of the Beast*, Georgia Earle and Fanny Cannon
Princess Theatre, October 20, 1915 (13)
- Mrs. Boltay's Daughters*, Marion Fairfax
Comedy Theatre, October 23, 1915 (17)
- The Great Lover*, Leo Ditrichstein and Frederick and Fanny Hatton
Longacre Theatre, November 10, 1915 (245)
- The Courtship of Then and Now and To-morrow* (one-act), Anna Wynne
Bramhall Playhouse, November 17, 1915 (10)
- The Unborn*, Beulah Poynter
Princess Theatre, November 29, 1915 (16)
- The Devil's Garden*, adaptation, Edith Ellis
Harris Theatre, December 28, 1915 (23)

1916

- Erstwhile Susan*, adaptation, Marian de Forest
Gaiety Theatre, January 18, 1916 (167)
- The Fear Market*, Amelie Rives (Princess Troubetzkoy)
Booth Theatre, January 26, 1916 (118)
- Captain Kidd, Jr.*, Rida Johnson Young (128 perf.)
Cohan and Harris Theatre, November 13, 1916
- Her Soldier Boy*, Rida Johnson Young, book and lyrics (198)
Astor Theatre, December 6, 1916
- Pay-day*, Oliver D. Bailey and Lottie Meanie
Cort Theatre, February 26, 1916 (49)

- Pom-pom*, book and lyrics by Anne Caldwell
Cohan Theatre, February 28, 1916 (128)
- A King of Nowhere*, J. (Jean) and L. (La Margaret) du Rocher
Macpherson
Maxine Elliott Theatre, March 20, 1916 (58)
- The Co-respondent*, Alice Leal Pollack and Rita Weiman
Booth Theatre, April 10, 1916 (48)
- His Bridal Night*, revised by Margaret Mayo
Republic Theatre, August 16, 1916 (77)
- The Guilty Man*, Ruth Helen Davis and Charles Klein
Astor Theatre, August 17, 1916 (52)
- The Happy Ending*, J. (Jean) and L. (La Margaret) du Rocher
Macpherson
Shubert Theatre, August 21, 1916 (16)
- The Sugar House*, Alice Brown (one-act) (repertory)
Comedy Theatre, August 30, 1916
- Trifles*, Susan Glaspell (one-act) (repertory)
Comedy Theatre, August 30, 1916
- Mr. Lazarus*, Harvey O'Higgins and Harriet Ford
Shubert Theatre, September 5, 1916 (39)
- Pollyanna*, adapted by Catherine Chisholm Cushing
Hudson Theatre, September 18, 1916 (112)
- Upstairs and Down*, Frederic and Fanny Hatton
Cort Theatre, September 25, 1916 (320)
- Betty*, Frederick Lonsdale and Gladys Unger
Globe Theatre, October 3, 1916 (63)
- Hush!*, Violet Pearn
Little Theatre, October 3, 1916 (39)
- Go to It*, John L. Golden, John E. Hazzard and Anne Caldwell
Princess Theatre, October 24, 1916 (23)
- Old Lady 31*, Rachel Crothers
39th Street Theatre, October 30, 1916 (160)
- Good Gracious Annabelle*, Clare Kummer
Republic Theatre, October 31, 1916 (111)
- Captain Kidd, Jr.*, Rida Johnson Young
Cohan and Harris Theatre, November 13, 1916 (128)
- Voices*, Hortense Flexner (in repertory)
30th Street Theatre, November 27, 1916
- Her Soldier Boy*, adapted by Rida Johnson Young
Astor Theatre, December 6, 1916 (198)

- Little Women*, dramatized by Marian De Forest
Park Theatre, December 18, 1916 (24), revival
- Editha's Burglar*, Frances Hodgson Burnett's story dramatized by Jacob Heniger
Cohan and Harris Theatre, December 26, 1916 (2)
- The Travelling Man*, Lady Gregory (Irish) (one-act)
Cohan and Harris Theatre, December 26, 1916 (2)
- Mary Christmas, Daddy*, Mary Austin
Cohan and Harris Theatre, December 26, 1916 (2)

1917

- A Successful Calamity*, Clare Kummer
Booth Theatre, February 5, 1917 (144)
- Lilac Time*, Jane Cowl and Jane Murfin
Republic Theatre, February 6, 1917 (176)
- The Brat*, Maude Fulton
Harris Theatre, March 5, 1917 (136)
- His Little Widows*, Rida Johnson Young, book and lyrics
Astor Theatre, April 30, 1917 (72)
- Mary's Ankle*, May Tully
Bijou Theatre, August 6, 1917 (80)
- Daybreak*, Jane Cowl and Jane Murfin
Harris Theatre, August 14, 1917 (71)
- Maytime*, book and lyrics, Rida Johnson Young
Shubert Theatre 16 August 1917 (492)
- The Pawn*, Azelle M. Aldrich and Joseph Noll
Fulton Theatre, September 8, 1917 (17)
- Hamilton*, Mary Hamlin and George Arliss
Knickerbocker Theatre, September 17, 1917 (80)
- Lombardi, Ltd.*, Frederic and Fanny Hatton
Morosco Theatre, September 24, 1917 (296)
- Mother Carey's Chicken*, Kate Douglas Wiggin and Rachel Crothers
Cort Theatre, September 25, 1917 (39)
- The Land of the Free*, Fannie Hurst and Harriet Ford
48th Street Theatre, October 2, 1917 (32)
- The Rescuing Angel*, Clare Kummer
Hudson Theatre, October 8, 1917 (32)
- Eve's Daughter*, Alicia Ramsey
Playhouse Theatre, October 11, 1917 (36)

- Jack O'Lantern*, Anne Caldwell and R. H. Burnside
Globe Theatre, October 16, 1917 (265)
- The Land of Joy*, adaptation and lyrics by Ruth Boyd Ober
Park Theatre, October 31, 1917 (86)
- Blind Alleys*, Grace Latimer Wright (one-act)
Comedy Theatre, October 31, 1917 (in repertory)
- Neighbors*, Zona Gale (one-act)
Comedy Theatre, October 31, 1917 (in repertory)
- Yum Chapab*, Beatrice de Holthoir and J. Garcia Pimentel (one-act)
Comedy Theatre, October 31, 1917 (in repertory)
- Suppressed Desires*, George Cram Cook and Susan Glaspell (one-act)
Comedy Theatre, October 31, 1917 (in repertory)
- Enter the Hero*, Theresa Helburn (one-act)
Comedy Theatre, October 31, 1917 (in repertory)
- Barbara*, Florence Lincoln
Plymouth Theatre, November 5, 1917 (16)
- Six Months' Option*, Ancella Anslee
Princess Theatre, November 29, 1917 (29)
- Good Morning, Rosamond*, Constance Lindsay Skinner
48th Street Theatre, December 10, 1917 (8)
- Flo-Flo*, Fred De Gresac (Mme. Frederique Morel)
Cort Theatre, December 20, 1917 (220)

1918

- Success*, Adeline Leitzbach and Theodore A. Liebler, Jr.
Harris Theatre, January 28, 1918 (64)
- The Indestructible Wife*, Frederic and Fanny Hatton
Hudson Theatre, January 30, 1918 (22)
- Her Country*, Rudolph Besier and Sybil Spottiswoode
Punch and Judy Theatre, February 21, 1918 (76)
- Sick-a-Bed*, Ethel Watts Mumford
Gaiety Theatre, February 25, 1918 (80)
- The Garden of Allah*, dramatized by Robert Hichens and Mary Anderson
Manhattan Opera House, February 25, 1918 (24)
- The Squab Farm*, Frederic and Fanny Hatton
Bijou Theatre, March 13, 1918 (45)
- Love's Lightning*, Ada Patterson and Robert Edeson
Lexington Theatre, March 25, 1918

- Fancy Free*, book by Dorothy Donnelly and Edgar Smith
Astor Theatre, April 11, 1918 (116)
- Once Upon a Time*, Rachel Crothers
Fulton Theatre, April 15, 1918 (24)
- A Woman's Honor*, Susan Glaspell (one-act)
Greenwich Village Theatre, May 20, 1918 (2 wks)
- Rock-a-Bye Baby*, book by Edgar Allan Woolf and Margaret Mayo
Astor Theatre, May 11, 1918 (85)
- Marriages Are Made*, Bess Lipschultz (one-act)
Fulton Theatre, June 10, 1918 (2 wks)
- Allegiance*, Prince and Princess Troubetzkoy
Maxine Elliott Theatre, August 1, 1918 (44)
- The Blue Pearl*, Anne Crawford Flexner
Longacre Theatre, August 8, 1918 (36)
- The Woman on the Index*, Lillian Trimble Bradley and George Broadhurst
48th Street Theatre, August 29, 1918 (52)
- Another Man's Shoes*, Laura Hinkley and Mabel Ferris
39th Street Theatre, September 12, 1918 (20)
- Crops and Croppers*, Theresa Helburn
Belmont Theatre, September 12, 1918 (20)
- The Walk-offs*, Frederic and Fanny Hatton
Morosco Theatre, September 17, 1918 (31)
- The Awakening*, Ruth Sawyer
Criterion Theatre, October 1, 1918 (29)
- Information Please*, Jane Cowl and Jane Murfin
Selwyn Theatre, October 2, 1918 (46)
- Sometime*, book and lyrics, Rida Johnson Young
Shubert Theatre, October 4, 1918 (283)
- A Stitch in Time*, Oliver D. Bailey and Lottie M. Meaney
Fulton Theatre, October 15, 1918 (71)
- The Riddle: Woman*, Charlotte E. Wells and Dorothy Donnelly
Harris Theatre, October 23, 1918 (165)
- Glorianna*, book and lyrics, Catherine Chisholm Cushing
Liberty Theatre, October 28, 1918 (96)
- Peter's Mother*, Mrs. Henry de la Pasture
Playhouse Theatre, October 29, 1918 (15)
- Be Calm, Camilla*, Clare Kummer
Booth Theatre, October 31, 1918 (84)

- Little Simplicity*, book and lyrics, Rida Johnson Young
Astor Theatre, November 4, 1918 (112)
- Daddy Long Legs*, Jean Webster
Henry Miller Theatre, November 16, 1918 (17)
- Betty at Bay*, Jessie Porter
39th Street, December 2, 1918 (16)
- The Gentile Wife*, Rita Wellman
Vanderbilt Theatre, December 24, 1918 (31)
- A Little Journey*, Rachel Crothers
Little Theatre, December 26, 1918 (252)
- The Melting of Molly*, Maria Thompson Davies
Broadhurst Theatre, December 30, 1918 (88)

1919

- Tillie*, Helen R. Martin and Frank Howe, Jr.
Henry Miller Theatre, January 6, 1919 (32)
- The Net*, Maravene Kennedy Thompson
48th Street Theatre, February 10, 1919 (8)
- Penny Wise*, Mary Stafford Smith and Leslie Vyner
Belmont Theatre, March 10, 1919 (40)
- 39 East*, Rachel Crothers
Broadhurst Theatre, March 31, 1919 (160)
- Papa*, Zoe Akins
Little Theatre, April 10, 1919 (12)
- She's a Good Fellow*, libretto and lyrics, Anne Caldwell
Globe Theatre, May 5, 1919 (120)
- The Lady in Red*, book and lyrics, Anne Caldwell
Lyric Theatre, May 12, 1919 (48)
- Lusmore*, Rita Olcott and Grace Heyer
Henry Miller's Theatre, September 9, 1919 (23)
- Nighty-Night*, Martha M. Stanley and Adelaide Matthews
Princess Theatre, September 9, 1919 (154)
- Thunder*, Peg Franklin
Criterion Theatre, September 22, 1919 (33)
- Where's Your Wife?* Thomas Grant Springer, Fleta Campbell Springer
and Joseph Noel
Punch and Judy Theatre, October 4, 1919 (65)
- Declassée*, Zoe Akins
Empire Theatre, October 6, 1919 (257)

- Hello, Alexander*, book, Edgar Smith and Emily Young
44th Street Theatre, October 7, 1919 (56)
- On the Hiring Line*, Harvey O'Higgins and Harriet Ford
Criterion Theatre, October 20, 1919 (48)
- Fifty-fifty, Ltd.*, book, Margaret Michael and William Lennox
Comedy Theatre, October 27, 1919 (40)
- The Unknown Woman*, Marjorie Blaine and Willard Mark
Maxine Elliott's Theatre, November 10, 1919 (64)
- The Rise of Silas Lapham*, Lillian Sabine
Garrick Theatre, November 25, 1919 (47)
- Elsie Janis and Her Gang*, book, Elsie Janis
George M. Cohan Theatre, December 1, 1919 (55)
- Forbidden*, Dorothy Donnelly
Manhattan Opera House, December 20, 1919 (18)

1920

- The Acquittal*, Rita Weiman
Cohan and Harris Theatre, January 5, 1920 (138)
- The "Ruined" Lady*, Frances Nordstrom
The Playhouse, January 19, 1920 (33)
- Pietro*, Maud Skinner and Jules Eckert Goodman
Criterion Theatre, January 19, 1920 (41)
- Mama's Affair*, Rachel Barton Butler
Little Theatre, January 19, 1920 (98)
- The Night Boat*, lyrics by Anne Caldwell
Liberty Theatre, February 2, 1920 (148)
- He and She*, Rachel Crothers
Little Theatre, February 12, 1920 (28)
- Shavings*, Pauline Phelps and Marion Short
Knickerbocker Theatre, February 16, 1920 (122)
- The Wonderful Thing*, Mrs. Lillian Trimble Bradley
The Playhouse, February 17, 1920 (120)
- The Piper*, Josephine Preston Peabody
Fulton Theatre, March 19, 1920 (8)
- What's in a Name?* book and lyrics, John Murray Anderson, Anna
Wynne O'Ryan and Jack Yellen
Maxine Elliott's Theatre, March 19, 1920 (87)
- Mrs. Jimmie Thompson*, Norman S. Rose and Edith Ellis
Princess Theatre, 29 March 1920 (64)

- Lassie*, book and lyrics, Catherine Chisholm Cushing
Nora Bayes Theatre, April 16, 1920 (63)
- Footloose*, adapted by Zoe Akins
Greenwich Village Theatre, May 10, 1920 (162)
- All Soul's Eve*, Anne Crawford Flexner
Maxine Elliott's Theatre, May 12, 1920 (21)
- His Chinese Wife*, Forrest Halsey and Clara Beranger
Belmont Theatre, May 17, 1920 (16)
- Seeing Things*, Margaret Mayo and Aubrey Kennedy
The Playhouse, June 17, 1920 (103)
- The Charm School*, Alice Duer Miller and Robert Milton
Bijou Theatre, August 2, 1920 (88)
- Scrambled Wives*, Adelaide Matthews and Martha M. Stanley
Fulton Theatre, August 4, 1920 (60)
- Enter Madame*, Gilda Varesi and Dolly Bayrne
Garrick Theatre, August 16, 1920 (350)
- Spanish Love*, Avery Hopwood and Mary Roberts Rinehart
Maxine Elliott Theatre, August 17, 1920 (308)
- The Checkerboard*, Frederick and Fanny Hatton
39th Street Theatre, August 19, 1920 (29)
- The Bat*, Mary Roberts Rinehart and Avery Hopwood
Morosco Theatre, August 23, 1920 (332)
- The Sweetheart Shop*, book and lyrics, Anne Caldwell
Knickerbocker Theatre, August 31, 1920 (55)
- Little Old New York*, Rida Johnson Young
Plymouth Theatre, September 8, 1920 (308)
- The Tavern*, Cora Dick Gantt
Cohan Theatre, September 27, 1920 (252)
- Tip Top*, book and lyrics, Anne Caldwell and R. H. Burnside
Globe Theatre, October 5, 1920 (27)
- Hitchy-Koo*, book and lyrics, Glen MacDonough and Anne Caldwell
New Amsterdam Theatre, October 19, 1920 (71)
- The Prince and the Pauper*, adapted by Amelie Rives
Booth Theatre, November 1, 1920 (155)
- When We Are Young*, Kate L. McLaurin
Broadhurst Theatre, November 22, 1920 (40)
- Rollo's Wild Oat*, Clare Kummer
Punch and Judy Theatre, November 23, 1920 (228)

The Young Visitors, dramatized by Mrs. George Norman and Margaret MacKenzie

39th Street Theatre, November 29, 1920 (16)

Lady Billy, book and lyrics, Zelda Sears

Liberty Theatre, December 14, 1920 (188)

Miss Lulu Bett, Zona Gale

Belmont Theatre, December 27, 1920 (198)

1921

The White Villa, adapted by Edith Ellis

Eltinge Theatre, February 14, 1921 (18)

Bridges, Clare Kummer (one-act)

Punch and Judy Theatre, February 28, 1921 (5)

The Choir Rehearsal, Clare Kummer (one-act)

Punch and Judy Theatre, February 28, 1921 (5)

The Robbery, Clare Kummer (one-act)

Punch and Judy Theatre, February 28, 1921 (5)

Chinese Love, Clare Kummer (one-act)

Punch and Judy Theatre, February 28, 1921 (5)

Nice People, Rachel Crothers

Klaw Theater, March 2, 1921 (120)

Clair de Lune, Michael Strange (Blanche Oelrichs Barrymore)

Empire Theatre, April 18, 1921 (64)

Just Married, Adelaide Matthews and Ann Nichols

Comedy Theatre, April 26, 1921 (307)

The Teaser, Martha M. Stanley and Adelaide Matthews

Playhouse, July 27, 1921 (29)

Back Pay, Fannie Hurst

Eltinge Theatre, August 30, 1921 (79)

Daddy's Gone A-Hunting, Zoe Akins

Plymouth Theatre, August 31, 1921 (129)

Blossom Time, adapted by Dorothy Donnelly

Ambassador Theatre, September 29, 1921 (295)

Main Street, adapted by Harvey O'Higgins and Harriet Ford

National Theatre, October 5, 1921 (86)

Love Dreams, Ann Nichols

Times Square Theatre, October 10, 1921 (40)

The Six-Fifty, Kate McLaurin

Hudson Theatre, October 24, 1921 (24)

- Good Morning Dearie*, book and lyrics, Anne Calwell
Globe Theatre, November 1, 1921 (265)
- Golden Days*, Sidney Toler and Marion Short
Gaiety Theatre, November 1, 1921 (40)
- The Great Way*, Horace Fish and Helen Freeman
Park Theatre, November 7, 1921 (8)
- We Girls*, Frederic and Fannie Hatton
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