1960


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Louisiana State University, Ph.D., 1960
Speech – Theater

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A HISTORY OF THEATRE ARTS MAGAZINE: 1916-1948

A Dissertation

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in The Department of Speech

by

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B. A., Southwestern Louisiana Institute, 1949
M. A., Louisiana State University, 1951
August, 1960
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ABSTRACT

Throughout its existence, from 1916 to 1948, Theatre Arts magazine was recognized as one of the finest theatre journals in the English speaking world. The periodical flourished during a time of revolutionary change in the American theatre. During the first half of the twentieth century, Theatre Arts magazine encouraged and reflected new artistic forms of scene design, the emergence of distinguished American drama by American playwrights, with a resulting change in audience tastes, and a strong movement toward the development of educational and community theatre throughout the country from which evolved new patterns of theatre architecture.

The purpose of this investigation is to analyze and to evaluate the first thirty-two volumes, 1916-1948, of Theatre Arts magazine in an effort to assess its significance; its impact on, and its contribution to, the theatre of its time. The first chapter considers the first seven years of the magazine, 1916-1923, when it appeared as a quarterly. The study determines the purpose in conception, the function and policy as a theatre journal, the trends and developments in policy and practice, and the growth and significance of the magazine. Analysis and evaluation is made of the editorial policy, the standard columns, the special features, the regular articles and the format of the magazine. The second chapter considers the twenty-two monthly volumes, 1924-1945, which comprised the major years in the existence
of the magazine, under the editorship of Edith J. R. Isaacs. Concentration is on the magazine's adherence to its purpose, the maintenance of established standards, the trends and developments in editorial practice and policy and the impact of the journal on the theatre of its time. The procedure follows the same divisions as in chapter one. The third chapter analyzes and evaluates the final years of the magazine, 1945-1948, under the editorship of Rosamond Gilder. Analysis and evaluation is focused on the adherence of the magazine to the previously established purpose and standards and its policy, function and significance in the theatre of its day.

_Theatre Arts_ magazine first functioned as a journal representative of the "new movement" in the theatre. A dynamic editorial policy advocated distinguished writing on the American theme by the American playwright; scenery that was simplified, appropriate and decorative, but above all contributive to a synthesis of all the arts of the theatre; and professionalization of the little theatre and experimental theatre throughout America as true art and community theatre projects. With the emergence of the scene designer, the playwright and the director, all representative in some degree of the ideas expressed in the early volumes, _Theatre Arts_ reached in the mid-nineteen-thirties its peak of development as a progressive magazine devoted to the idea of theatre as an art. Editorial policy evidenced less rebellion against and more of a reflection of the theatre of its time. Discerning criticism continued, and editorial advocacy turned to new fields such as theatre architecture and the establishment of a National Theatre. During its final years _Theatre Arts_ magazine
reflected more than before a simple review approach to the theatre of the period.

Flourishing as it did in the most revolutionary period in the history of the American theatre, *Theatre Arts* magazine for thirty-two years, 1916-1948, proclaimed the importance and dignity of the American theatre. Much of the leadership in the creation of this distinguished American theatre sprang from the persistent devotion of *Theatre Arts* magazine to theatre as an art.
INTRODUCTION

Throughout its existence, from 1916 to 1948, Theatre Arts magazine was recognized as one of the finest theatre journals in the English speaking world. In their text, A History of the Theatre, George Freedley and John A. Reeves remarked:

Much influence in the development of the theatre has been wielded not only by the forceful dramatic criticism to be found in the New York and Boston newspapers, but by the various stage periodicals. Just as Era and Stage, in England, have influenced critical thought, the Morning Telegraph, New York Dramatic Mirror, Theatre Magazine, Drama, Stage (in both incarnations), Robinson Locke's splendid Toledo Blade, and above all, Theatre Arts under the editorship of Sheldon Cheney, Edith J. R. Isaacs, Kenneth Macgowan, John Mason Brown, Carl Carmer, Stark Young and Rosamond Gilder, have raised the standards of writing and production in our theatre.¹

When in 1948 Theatre Arts was sold to Stage Publications, Incorporated, the magazine completely changed hands and became an entirely new publication. Two months after Theatre Arts¹ demise the National Theatre Conference published in its Bulletin tributes by twenty-one leaders in the American theatre. Barrett H. Clark, a well-known dramatic authority, wrote:

Theatre Arts was part and parcel of the growing-up years of the modern American theatre. Every month, for nearly a third of a century, it proclaimed the importance and dignity

of the theatre, and was a rallying cry for all of us who helped, or thought we helped. We drew a good part of our inspiration from its pages, and somehow it gave us courage and faith when the going was hard. 2

Hubert Heffner, then Professor of Drama at Stanford University, lauded the magazine for its contribution to educational theatre. Mr. Heffner stated:

I know of no way to estimate accurately and scientifically a cultural and social force such as Theatre Arts. It served to keep Broadway theatre international-minded and it served to keep the Broadway theatre something of a living force among the frequenters and supporters of the thousands of so-called "tributary theatres."

In our colleges and universities Theatre Arts was not merely a magazine; it was a significant and important text book, a highly valuable adjunct to our teaching and our training. The loss of Theatre Arts is, therefore, just exactly that much of a handicap to college and university training in theatre and drama. We will feel that loss in each of our class rooms. 3

The influence which Theatre Arts had on the workers and artists in the American theatre was further attested to by Professor A. M. Drummond, of Cornell University, and the distinguished scene designer, Robert Edmond Jones. Professor Drummond said: "Theatre Arts... has provided varied inspiration, an unequalled survey and record of the art theatre of our time, idealistic encouragement and practical support for all the facets of the tributary theatre." 4 Mr. Jones noted that Theatre Arts had been a faithful recorder of all that was best in our

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3Ibid., pp.10-11.

4Ibid., p. 8.
theatre and "an inspiration to workers in the theatre everywhere." 5

The integrity and high standards of the editors was pointed out by Professor Barclay Leatham, of Western Reserve University. Professor Leatham called attention to the fact that Edith J. R. Isaacs and Rosamond Gilder, as editors, had "reached beyond the commerce of theatre to its function as an art and its place in our lives." Professor Leatham further wrote: "They did not compromise with expediency, but held fast to high purpose. Theatre Arts was more than a magazine - it was a challenge to greater achievement." 6

The period in which Theatre Arts flourished was one of revolutionary change in the American theatre. New artistic forms of scene design were produced by such progressive artists as Joseph Urban, Lee Simonson, Robert Edmond Jones, Norman Bel Geddes, and Jo Mielziner. There was a strong movement toward the development of educational and community theatre throughout the country wherein evolved new patterns of theatre architecture. Perhaps the most momentous change of all was the emergence of distinctive American drama given its greatest impetus by the experimental writing of Eugene O'Neill. With the development of the American drama audience tastes changed. Theatre Arts magazine continually encouraged and reflected the progressive American theatre during the first half of the twentieth century.

Here tofore, no detailed studies have been made on Theatre Arts magazine and its impact on the American theatre scene. The purpose

5 Ibid.
6 Ibid., p. 7.
of the present investigation, therefore, is to analyze and to evaluate the first thirty-two volumes, 1916-1948, of Theatre Arts magazine in an effort to assess its significance; its impact on, and its contribution to, the theatre of its time. The first chapter considers the first seven years of the magazine, 1916-1923, when it appeared as a quarterly. Effort is made to determine the purpose in conception, the function and policy as a theatre journal, the trends and developments in policy and practice, and the growth and significance of the magazine. The procedure is to analyze and to evaluate the editorial policy, the standard columns, the special features, the regular articles and the format of the magazine. The second chapter considers the twenty-two monthly volumes, 1924-1945, which comprised the major years in the existence of the magazine, under the editorship of Edith J. R. Isaacs. Attention is concentrated on the magazine's continued adherence to its purpose, the maintenance of established standards, the trends and developments in editorial practice and policy and the impact of the journal on the theatre of its time. The procedure follows the same divisions as in chapter one. The third chapter analyzes and evaluates the final years, 1945-1948, of the magazine under the editorship of Rosamond Gilder. This analysis and evaluation is focused on the magazine's adherence to the previously established purpose and standards, and its policy, function and significance in the theatre of its day. This study will close with a final summary and a consideration of the significant contributions of the magazine to the theatre during the entire period of its existence.
CHAPTER I

THE QUARTERLY YEARS

This chapter is intended to present an analysis of the first seven volumes of *Theatre Arts Magazine* in an effort to determine the purpose in conception, the trends in function and policy as a theatre journal, and the realization and achievement during the beginning years as a quarterly. A chronological account of the format and salient features of the magazine will accompany the analysis of trends in policy and function in the move toward a monthly publication. The chapter will close with a summary and evaluation.

*Theatre Arts Magazine*, with the subtitle, "An Illustrated Quarterly," was founded in November, 1916, and published by Sheldon Cheney under the auspices of the Theatre committee of the Arts and Crafts Society of Detroit, Michigan. The Arts and Crafts Society was itself founded in 1916, and had as its purpose "the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty."¹ The society, according to Constance D'Arcy Mackay, was "appropriately housed" in a building with "a quaint stucco exterior and a dormered and gabled roof of tiles," containing in addition to "crafts shops filled with pottery, dyed

fabrics rich in hue, hand wrought jewelry, and hammered mettle . . .
the only Little Theatre in the United States run in connection with an
art guild."^{2}

The Arts and Crafts Theatre was a non-professional community
project run on a subscription basis. The twofold policy of the theatre
was the revival of worthwhile plays by established authors and the
production of untried plays by American authors.^{3} Sam Hume was
regisseur of the theatre. Hume's accomplishments, as enumerated by
Sheldon Cheney, included the "providing of a sort of theatre attainable
in many communities where before there had been only social-dramatic
clubs, and where a true specialized art theatre might be considered
ahead of its time," the organization and instruction of theatre art
classes, the extension of theatre into the community by extensive
lecturing, and the creation of the "'adaptable setting' copied on stages
all over the country."^{4} Cheney acknowledged with no less gratitude
that "the Arts and Crafts Theatre under Sam Hume's guidance, also
served the whole progressive theatre well by sponsoring Theatre Arts
Magazine during its first critical year, helping to establish a perma-
nent medium for the exchange of ideas."^{5}

Theatre Arts Magazine was published by Sheldon Cheney from

^{2}Ibid., p. 148.

^{3}Ibid.

^{4}Sheldon Cheney, The Art Theatre (New York: Alfred A.

^{5}Ibid., p. 124.
its inception in November, 1916, through the second issue of Volume III, April, 1919, when a corporation was formed. From Volume III, Number 3, July, 1919, through Volume XXXII, Number 2, February, 1948, the magazine was published by Theatre Arts, Incorporated.

The Editors

Sheldon Cheney was Editor of Theatre Arts Magazine from Volume I, Number 1, November, 1916, through Volume III, Number 1, January, 1919. He served as Co-Editor on an editorial board of four from Volume III, Number 2, April, 1919, through Volume V, Number 4, October, 1921, when he retired from the editorial staff.

Sheldon Cheney was well versed in the journalistic world when he founded Theatre Arts Magazine. One might say his training and qualifications as writer, critic, editor and publisher go back almost to his birth for as his autobiographical sketch reveals:

"Sheldon Cheney was born into an atmosphere of literary ambition and activity. His father, Warren Cheney, was editor of the Overland Monthly and published a book of verse and three novels. The family home in Berkeley, California, was often visited by Jack London, Mary Austin, and Lincoln Steffens. Sheldon Cheney studied intermittently at art schools, along with a routine 'letters' course at the University of California (B. A., 1908), thus fixing his two major professional interests: the arts and books.

"It was as a designer and engraver of bookplates that he first achieved recognition. While in college he founded and edited a quarterly magazine, which achieved international circulation, for designers and collectors of bookplates. Finding, however, that the world of designers could get on very well without him, he turned to the field which was to claim his professional attention for twenty years: the theatre.

"He plunged into the then 'new movement' in the theatre and has been known ever since as an uncompromising
moderist and perhaps impossible idealist in that field ... 6

Cheney was an accomplished writer in November, 1916, for he had been dramatic and art critic for various newspapers and magazines from 1910-1916, 7 and a contributor to such periodicals as American Home, Architectural Record, Country Life, Craftsmen, Forum, and Overland Monthly. In 1914, his first book, The New Movement in the Theatre, (New York: M. Kennerley) was published. A second, The Open Air Theatre, (New York: M. Kennerley) appeared while he was editor in 1918.


8Ibid.
Fourteen writers were listed as Contributing Editors to Theatre Arts Magazine before the editorial board of four was established in April, 1919. Among the list were well-known playwrights, critics, directors, producers and actors: Winthrop Ames, Maurice Brown, Walter Prichard Eaton, Clayton Hamilton, Frank Cheney Hersey, Arthur Hopkins, Sam Hume, Charles Rann Kennedy, Kenneth Macgowan, Percy MacKaye, Hiram Kelly Moderwell, Ruth St. Denis and Thomas Wood Stevens.

In the fourth issue of Volume II, September, 1918, Mr. Cheney noted that as part of a proposed expansion program for "a magazine of wider interest, more varied contents and more complete news service," editorial control would be vested in a board, "representing those at present in charge and two other groups who had projected dramatic publications as soon as peace came." (September, 1918, 179) This new board, appearing for the first time in the masthead of Volume III, Number 2, April, 1919, consisted of: Sheldon Cheney, Edith J. R. Isaacs, Kenneth Macgowan, and Marion Tucker. Mrs. Isaacs and Mr. Tucker were the two additions to the staff. Edith J. R. Isaacs was Co-Editor until July, 1924, when she took over as Editor, remaining in that position through Volume XXIX, Number 6, June, 1945. Macgowan
Contributing Editor from August, 1917, through April, 1919, held
the position as Co-Editor with Cheney and Mrs. Isaacs and as Associate
Editor through Volume XI, December, 1927. Tucker's term as
Co-Editor was brief. He remained with the magazine less than three
years, through Volume V, October, 1921. With the next issue in
January, 1922, Stark Young became a Co-Editor and served with, and
under Mrs. Isaacs as Associate Editor, except for a brief span
between March, 1925, and April, 1926, when he was not associated
with the magazine, through Volume XXIV, Number 6, June, 1940.
This completed the list of editors for the quarterly years.

Edith Juliet (Rich) Isaacs, who edited Theatre Arts Magazine
(Theatre Arts Monthly, Theatre Arts) for a period of twenty-six
years, was a native of Milwaukee and a graduate of Downer College.
She served as literary editor for the Milwaukee Sentinel in 1903, and
was chief of women's publicity for the Second Federal Reserve district
Liberty Loan Campaigns from 1917-1918. She was a member of the
Wisconsin Juvenile Court Commission, the Author's League of America,
the MacDowell Association in Milwaukee and was one time president of
the Downer College Alumnae. In later years she served as a vice-
president of the American National Theatre and Academy. 9

Kenneth Macgowan, born in Winthrop, Massachusetts, graduated
from Harvard University in 1911. His experience as theatre critic was
extensive before assuming that position and that of Co-Editor, with


Stark Young, of Como, Mississippi, received his B. A. from the University of Mississippi in 1901 and his M. A. from Columbia in 1902. He served as instructor of English at the University of Mississippi from 1904-1907; instructor of English Literature and professor of General Literature at the University of Texas from 1907-1915; and professor of English at Amherst College from 1915-1921. His professional

journalistic experience before joining Theatre Arts Magazine consisted of being a member of the editorial staff of New Republic magazine, from 1921-1924. Stark Young is the author of several novels and critical works on the theatre.

Samuel Marion Tucker, originally of Sanford, Florida, received his A.B. from Wofford College, South Carolina, in 1896, and an M.A. in 1901 and a Ph.D. in 1907, from Columbia University. He also received an L.L.D. from the Polytechnic Institute of Brooklyn in 1958. Samuel Marion Tucker was Professor of English at Florida State College for Women from 1904 to 1911, where he was also dean from 1909 to 1911. He served as Chairman of the Department of English and Psychology at the Polytechnic Institute of Brooklyn from 1911 to 1945, and has been professor emeritus since 1945. Samuel Marion Tucker was president of the Department of dramatic art, Brooklyn Institute of Arts and Sciences, from 1913 to 1930. In 1922, he founded the Polytechnic Play Workshop and served as its director until 1932. Samuel Marion Tucker is author of Verse Satire in England Before the Renaissance, (New York: Columbia University Press, 1908); and Public Speaking for Technical Men, (New York: McGraw Hill, 1939). He is editor of Modern Continental Plays, (New York: Harper & Bros., 1929); Twelve Plays for Study and Production, (New York: Ginn & Co., 1929); Modern American and British Plays, (New York: Harper & Bros., 1931); and Twenty-Five Modern Plays, (New York: Harper &

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11Ibid., p. 3078.

Purpose and Proposed Policy

A one page Foreword to the first issue stated succinctly that Theatre Arts Magazine was a direct outgrowth of the dramatic conditions existing in America in 1916. According to the Editor, the major concern in the theatre of this time was the monopolization of the important playhouses by "the established theatre, organized as a business," and "the function of the existing dramatic publications as its trade journals." In opposition was a new generation of artist workers - playwrights, actors, directors, decorators - establishing experimental playhouses and working toward "ultimate conquest of the 'regular' theatre." The organizers of Theatre Arts Magazine felt that to achieve this end the progressive group needed not only more experience but the "broadening and solidifying influence of a journal of its own." (November, 1916, 1) Theatre Arts Magazine was to serve this function.

In the spirit of the Arts and Crafts movement, Sheldon Cheney designed Theatre Arts Magazine to serve also as a news medium "for the theatregoer who is awake artistically and intellectually" to the expression of new and original ideas in the theatre. Toward the achievement of this goal the editor promised: "... the magazine will cover all the fields of all the arts of the Theatre; or more accurately ... all those contributive arts that are working toward that wider synthetic art of the theatre which is yet to be realized." This material was to be sought "wherever the creative spirit touches the theatre"
whether in little theatres and art theatres or in professional or non-
professional channels. (November, 1916, 1)

The Foreword to the maiden issue also contained a three point
prospectus established by the Editor: "To help conserve and develop
creative impulse in the American theatre; to provide a permanent
record of American Dramatic art in its formative period; to hasten the
day when the speculators will step out of the established playhouse and
let the artists come in . . ." The Editor predicted a fight in the achieve-
ment of these aims but he told his readers that as the magazine began
modestly "... it intends to grow to the task. It bespeaks your
cooperation." A terse postscript to this Foreword proclaimed: "We
intend not to be swallowed by the movies." (November, 1916, 1)

Sheldon Cheney left little doubt as to the purpose and function
of his new publication. Its effect was reflected in a statement by the
anonymous drama editor for Current Opinion magazine, in December,
1917, concerning Theatre Arts Magazine and other new publications:
"The true greatness of the 'little theatre' movement which has sprung
up in this country practically during the last five years is reflected
in no small degree by the 'literature' on the subject . . . Experiment
as opposed to professionalism is the keynote of the new revolt."13
Although the purpose of Theatre Arts Magazine was stated in Volume
I, Number 1, the Foreword to the fourth issue of this volume contained
the more comprehensive analysis of policy and practice as conceived

13 "The Greatness of the Little Theatre Movement Explained
by the editor. Perhaps the publication of three issues had tended to crystallize his thinking in this respect. Any condensed expression of the following thesis "What We Stand For," by Sheldon Cheney, could only lessen its effect.

We stand for the creation of a new theatre in America, a theatre in which art and not business will be the first consideration.

To this end, we stand for the encouragement of all experimental groups, and for the gradual professionalizing of the little theatres and other progressive playhouses. We believe that there must be a new sort of professionalism, in which the amateur spirit will be combined with the best experience of the established theatre: and we therefore aim to encourage the amateur, at the same time helping to revive certain valuable conventions of the older playhouse, which have been lost through commercialization.

We stand for a new point of view in developing theatre art. We believe that well written plays, or inspired acting, or pretty settings should not be considered as ends in themselves, but only as contributions to a larger unity, a synthesis or harmony of all the lesser arts - a newer, truer art of the theatre. For the finest development of this art we believe that we must have a new race of artist-directors.

We stand for the elimination of the star system in acting, and for the substitution of the ensemble ideal; for the repression of the actor's personality for the sake of a truer rendering of the whole play: and for the restoration of beauty in speech and rhythm of movement as necessary parts of the actor's contributions to the larger unity.

We stand for simplified, appropriate and decorative staging. We believe that a stage setting should be first of all a fitting background for the play, but that it may have a beauty of its own. We oppose the naturalistic method on the one hand, and the ridiculously artificial on the other.

We stand for the development of a new body of poetic drama; poetic in content, but not seeking to escape contact with the world of to-day; musical in expression, but not in the borrowed meters and measures of a dead past.

And finally, we stand for a clean cleavage between a purely commercial theatre on one side - with the Shuberts, Klaw and Erlanger, and all other speculators clearly identified with it - and a new professional art theatre on the other, wherein shall meet such enlightened producers as Arthur Hopkins and Winthrop Ames from the older ranks, and such understanding artists as Maurice Browne and Sam Hume from the new. On the foundation laid by these men.
we hope to see rise a chain of local repertory art theatres, serving every art-loving community from Maine to California.  
(August, 1917, 1)

The Arts and Crafts Society of Detroit housed Theatre Arts Magazine for only one year. Without prior notice the first issue of Volume II was published in New York. Sheldon Cheney explained the move as a broadening progressive act, on the part of the magazine, in fulfillment of its promise to seek material "wherever the creative spirit touches theatre work." But, Cheney's statement also evidenced an already more liberal policy toward the commercial theatre:

... In Detroit we were necessarily isolated artistically and dramatically. In New York we shall be in touch not only with all the "regular" producing theatres but with the largest of all the scattered groups of insurgent producing companies.

The publication will remain primarily the organ of the progressives - which means that we shall maintain contact with the experimental playhouses throughout the country. On the other hand we recognize that we have been too narrowly concerned with a limited movement; that in order to record all signs of progress toward a better theatre art in this country it is necessary to examine all new productions in both the regular and the insurgent playhouses. We shall attempt to deal justly with the business theatre, while continuing to resist those forces of commercialization and vulgarization upon which we have declared war.

(December, 1917, 1)

A final note of purpose or plan was revealed in the Editor's note, "To Subscribers," concerning the abbreviated fourth issue of Volume II: "... Beginning with Number 1 of Volume III, dated January, 1919, Theatre Arts Magazine will enter upon a program of gradual expansion which will eventually take it into the monthly field...." (September, 1918, 179)
Format

The First Issue

With the proposed purpose and policy of Theatre Arts Magazine in mind, a survey of format and theme of the first issue may serve as a basis for further study of its historical development. The first quarterly issue covered forty-nine pages, six inches by nine inches in dimension, with margins approximately one inch all the way around. The first number was fairly pleasing in appearance, its print thoroughly readable, though varying in size from regular to small. The cover of the magazine bore the title, the volume and issue number and a small sketch of a Greek dancer. Inside the cover were advertisements for Poetry - A Magazine of Verse, and for The Costume Department of the Society of Arts and Crafts, Detroit, Michigan.

A one-page Foreword signed by the Editor, stating the purpose and function of the magazine, was the first item in this issue. On the back of this frontispiece was a picture of the Cranbrook Theatre on the estate of George G. Booth, Esq., in Cranbrook, Michigan. As was evident in the subtitle, "An Illustrated Quarterly," Theatre Arts Magazine contained pictures and sketches along with the articles. These pictures varied in size from approximately three and one-half inches by four inches to three inches by six and one-half inches covering either one-half or a full page, with margins. The quality was fair although rather dark so that small details were lost to the viewer.

There was considerable variety in the content of the magazine, and, consonant with its title and its purpose, the articles pertained not only to some aspect of the theatre but almost entirely to little
theatres, experimental theatres, privately endowed amateur theatres or college theatre activity. There were no articles on music or the dance in this initial issue.

The lead article, entitled "The Cranbrook Masque," by Frank Tompkins, concerned a new and privately owned outdoor theatre and all aspects of its dedicatory production. A second view of the scene noted above and a sketch of the ground plan for the theatre were printed within and at the end of the article. This was followed by a commentary by Walter Prichard Eaton on "Acting and the New Stagecraft," contending that acting in the experimental theatre had not kept pace with the development of all other phases of progressive dramatic activity. Following this article, which did not fill out its final printed page, was a short note, inserted by the editor, concerning "Exhibitions of Stage Arts." This announced an arrangement of historical costumes and stage settings by Mrs. John W. Alexander for the Arden Studios, 599 Fifth Avenue, New York, scheduled for early January. The editor commented on similar worthwhile exhibitions of the past and intoned: "May Allah increase the tribe of exhibition makers!"

(November, 1916, 12)

The third feature, "Clyde Head's Grotesques," was an extensive analysis by Sheldon Cheney of a poetic drama by Clyde Head, recently produced at the Chicago Little Theatre. One scene designed by Raymond Jackson for "Grotesques" illustrated the Cheney discussion. A second bottom-of-the-page note explained the only illustration in this issue not directly related to an article:

It is part of the plan of Theatre Arts Magazine to reprint pictures of the best stage settings hitherto designed by
American artists. While keeping up with the best new work, we intend gradually to make the magazine a treasury of the older designs. In this issue we present, on page 16, Joseph Urban's drawing for the grail scene in "Parsifal." While it was given space in the press of Paris, where the production took place, the picture is new to the American public.

(November, 1916, 20)

An unsigned article, "The Stage Designs of A. A. Andries," was accompanied by a series of three illustrations of his designs executed at the Arts and Crafts Theatre, Detroit. Designs for A Midsummer Night's Dream and Hansel and Gretel immediately preceded the article while a second design for A Midsummer Night's Dream appeared toward the end of the issue. The director-producer William Poel was featured for his production of Ben Jonson's The Poetaster at the Carnegie Institute of Technology, in an article "William Poel in America," by Stephen Allard. This was followed by another brief, unsigned illustrated-commentary "Notes on the Costumes for Caliban of the Yellow Sands," featuring the designs of Robert Edmond Jones for the masque produced by Joseph Urban and Richard Ordynski in the stadium of the City College of New York as a form of "community project" celebrating the tercentennial of the Shakespearean Festival.14

The next feature, signed only with the initials S. A., was an editorialized-report on the great significance of the incorporation of a little theatre into their new building by two American art organizations.

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In "Art Societies and Theatre Art," pleasure was expressed over the progress demonstrated with this action by The Detroit Society of Arts and Crafts and the St. Louis Artist Guild:

... the outcast among the arts is to be recognised again. The theatre artist is to be allowed to work shoulder to shoulder with the painter, the sculptor and the craftsman. These other artists, moreover, are to be allowed to bring their work to the stage, and to experiment there under ideal conditions. ... a certain number of painters and craftsmen will graduate, after experiments in their little theatres, to the position of worker on the professional stage. Thus, slowly but surely, the sister-arts will lend a helping hand to the drama, the one of them all that fell fartherest and began its recovery last.

(November, 1916, 30)

There then follows a series of three articles which constitute a chronicle of activity by, or of interest to, little theatre and experimental artists and organizations throughout the country. "Progress of the Theatre Arts," "With the Theatre Artists," and "At the Little Theatres," overlap greatly in subject matter content, all treating recent or planned little theatre production schedules, new associations, appointments, moves, and similar theatre activities. For the most part, each organization or artist was treated in a separate paragraph.

"Progress" appears to be the keynote of the first article and a notice in this column is subject to editorial comment. The Wisconsin Players, for example, cited for its tour of the principal cities of the East and Middle West with a repertory of nine plays, all by Wisconsin playwrights, was said to approach closer than any other organization "the ideal sketched by Lady Gregory, when she said that the development of American drama depends upon the creation of sectional theatres devoted to native plays." A note of progress was found in the editor's
Comment that "schools for the art of the theatre continue to multiply," listing the Washington Square Players, The Chicago Little Theatre, and the Department of Dramatic Arts of the Carnegie Institute of Technology, Pittsburgh, as organizations with new or extended plans for dramatic study. Other items of progress listed included tours of the Eastern states by Stuart Walker's Portmanteau Theatre group and of the entire country by Serge de Diaghileff's Ballet Russe; plans by the Shakespeare Tercentenary Festival in Boston to build a "Shakespeare Village," to be used as a public recreation center; and the publication of a pamphlet by Miss Grace Griswold entitled *Steps Toward a National Theatre*. Similar items of interest concerning other such groups fill out the column. (November, 1916, 35-37)

Only four items constituted the article "With the Theatre Artists." It was noted that Robert Edmond Jones had designed settings for the Ballet Russe and was "now at work on the sets for a series of one-act episodes to be produced by Arthur Hopkins under the auspices of the Drama League of America." Appointments of Mrs. Josephine H. Clement as general manager of the Chicago Little Theatre and of Richard Ordynski to the Players Producing Company of Los Angeles were recorded. Mrs. Clement was cited for her "interesting experiments in reproducing one-act plays at the Bijou Theatre, Boston." Pavilowa was noted as appearing at the Hippodrome, New York, in connection with a sort of circus drama upon which the ditor commented: "While the critics praise her individual work, it seems agreed that the ballet as a whole and the settings by Leon Baskt, are a failure artistically." But, Mr. Cheney quickly explained, "Baskt did not come to America to
direct the execution of his designs." (November, 1916, 37)

"At the Little Theatres" was a strictly factual report limited to a coverage of little theatre activity throughout the country. Ten notices were found in this first issue. The main function of the column appears to have been the recording of recent, current and planned production bills, noting the title, author, sometimes length and nature of each play. A typical notice is that of the Chicago Little Theatre which includes information about the group's new location and the activity in its theatre during the company's absence:

The Chicago Little Theatre opened its season on October 17, with "Mary Broome," a comedy by Allan Monkhouse. Other plays announced are "Mr. Faust" by Arthur Davison Ficke, and "Deborah" by Lascelles Abercrombie. The theatre's puppet season opened November first, and will continue with three day-time performances each week, thus avoiding conflict with the regular productions. On November 15, the Little Theatre company moved to The Playhouse (formerly the Fine Arts Theatre) for a limited season. The repertory for this engagement includes Shaw's "The Philanderer" and "Mrs. Warren's Profession," and a group of Greek plays in Gilbert Murray's translations. During the company's temporary absence from the Little Theatre, the Wisconsin Players will present there a group of plays from its repertory.

(November, 1916, 38)

Various other forms of theatrical activity were also listed. The Los Angeles Little Theatre was noted for having two acting companies, "an Eastern one directed by Richard Ordynski, and one composed of Californians under the direction of Herbert Heron."

The Players Workshop of Chicago was noted for the limitation of its activities to "first productions of plays by Chicago authors" as well as for the scene designs of J. Blanding Sloan reproduced in this issue.

Appointment of new directors, Mrs. Carl Bernhart to the Little Theatre Society of Indiana, and new designers, Irving Pichell and Norman Bell
Geddes to the Los Angeles Little Theatre, were recorded. Openings of new theatres, such as the Players Club of San Francisco; reorganizations, such as The Little Theatre Society of Indiana; new ownerships, such as The Los Angeles Little Theatre's being taken over by the Players Producing Company and the Prairie Playhouse, Galesburg, Illinois, now being owned by the Galesburg Center of the Drama League of America; and closings, such as The Toy Theatre, Boston, were mentioned. (November, 1916, 38-39)

Pictures of the settings of three designers mentioned in the progressive arts and little theatre series, that of J. Blanding Sloan for Brown, Herman Rosse for a non-produced masque, and Robert Lamson for The Honorable Lover, appear as a part of that series. A rather lengthy caption, by the editor, accompanied the Rosse design, praising its utility as well as its beauty. A picture of the Arts and Crafts Society's new building, in Detroit, appeared opposite the page containing Sam Hume's designs for The Tents of the Arabs, and The Wonder Hat, the two dedicatory plays produced there. In another lengthy caption the editor discussed the building and the dedicatory performance.

"The Theatre Bookshelf," which appeared next, was devoted in this issue to reviews of seven books, in theory related in some way to the theatre. The writer of the notices remained anonymous but the essence of two of the reviews suggests strongly the attitude and spirit of the editor. The "editorial we" was used, however, by the reviewer.

The Truth About the Theatre, an anonymous publication, was regarded as a morbid, one-sided, half-truth commentary on the theatre by a
disillusioned theatre artist. It was, however, recommended by the reviewer. Shades of Cheney's philosophy of the theatre are reflected in the reasons given for this recommendation:

While recognizing this one-sidedness, we recommend the book, hoping that it will make the young artist set his teeth the harder for the coming conflict, that it will hasten the conquest of that ugly thing which has stood for the theatre in America for so long - insecure for the actor, unjust to the playwright, without place for the inspired craftsman or poet, with a cut-throat policy toward every innovating producer serving commerce to the detriment of art.

(November, 1916, 40)

A similar basis of recommendation was made for Training for the Stage, by Arthur Hornblow. The reviewer maintained respect for the author's frank realization of his subject. The review reads:

"Training for the Stage," by Arthur Hornblow, is a first-aid text for those who would break into the theatre game as it is played in New York. . . . Although he has the true metropolitan attitude, judging largely by money standards, and with the usual contempt for everything outside New York, he sees clearly that the theatre has been commercialized and that the actor's art is being degraded. Every would-be actor will find the volume worth reading; and we recommend the chapter on "The Actor's Voice" to the average American player who already has found a place on the stage.

(November, 1916, 44)

The reviews were thoroughly analytical yet reasonably fair for, however critical the reviewer may have been, any merit in the publication was mentioned. In A Book About the Theatre, by Brander Matthews, the reviewer found "four-fifths of the pages . . . crammed with facts of no value," but heartily recommended three chapters, "The Evolution of Scene Painting," "The Principles of Pantomime," and "The Puppet Play," which he considered, contained "food for thought . . . and considerable historical material that is not easily accessible
elsewhere." (November, 1916, 43)

Books were reviewed for audience appeal. Practical Stage Directing for Amateurs, by Emerson Taylor was recommended for schools, colleges and clubs, whereas A Book for Shakespeare Plays and Pageants, by Orie Lathan Hatcher was suggested for producers who wish to be "decently accurate without owning a roomful of reference books." (November, 1916, 40, 44)

Two books were selected for their relative rather than their inherent dramatic content. The Antique Greek Dance, by Maurice Emmanuel, concerned "the fundamental rhythms, and the natural positions and motions which (the author) believes have lived on from Greek times to the twentieth century." The Lyric, by John Drinkwater, was praised for its clear attempt to analyze the character of poetry "for after all, the lyric is poetry in its essence." The editor also noted that the latter volume was one of the "Art and Craft of Letter" series. (November, 1916, 40, 44)

Binding, print, quality of reproduction of pictures, and over all appearance of the publications were considered. The books were thoroughly documented, giving the author, publisher, city, and cost.

"The Newly Published Plays," following on the heels of the book review column was similar in nature. Anthologies, and single volumes of both full length and one-act plays, American and foreign, were included in this collection. As the title suggests, the plays were all newly published and some "received too late for review" were listed at the end of the article. As with books, the physical appearance of the publication was considered and the volumes were fully documented with author,
The reviews were again unsigned with the "editorial we" in use. Perhaps the closest a review came to containing any editorial comment was in its recommendation that the reader consider any possible value in experimental theatre which the work might offer.

Only two of the nine volumes reviewed were suggested for production. Moral, by Ludwig Thomas was considered "slow and talky," but the editor commented: "It should appeal to those producers who make a specialty of the 'Mrs. Warren's Profession' type of drama. We wonder which of the 'progressive' little theatres will discover it first." A more impressive recommendation was given Modern Icelandic Plays, by Johann Sigurjonsson. While the reviewer did not especially care for the second play in the volume, he considered the first a must for progressive theatres:

... "Eyvind of the Hills," has stirred us as have few dramas published in recent years. ... There would be difficulties in setting it on the stage, just as there are difficulties in getting a sufficient perspective to read it clearly and judge it justly. But for the theatre artist who succeeded in placing it before an audience with all its freedom and bigness preserved, there would be a mighty satisfaction. If we are to have poets of this mould, the heroic drama may yet come back to take its place in the world - and perhaps come back embracing the elemental romance of modern life. ... The whole play is filled with what is strong, elemental, and clear-visioned, with that heroic quality which world-drama sorely needs.

(November, 1916, 45)

In regard to plays, the reviewer was concerned with the quality of the literature and the possible effectiveness of the play on stage.

Some plays were deemed as showing promise rather than achievement. Such plays included Moloch, by Beulah Marie Dix, criticized for "looseness of construction," being over-melodramatic, and having
"something of that self-consciousness which is the curse of the American Dramatist," and, *The Fruit of Toil, and Other One-Act Plays*, by Lillian P. Wilson, criticized for being "too often tinged with sentimentality." Other plays, *The Hate-Breeders*, by Ednah Alken, criticized for lack of stage production knowledge, and *War*, by Michael Artribashef, were recommended for reading only. Several other plays did not receive the seal of approval in either category. (November, 1916, 44-47)

The final page of this issue, the Editorial page, was headed by the editorial block. The title of the magazine, statements of publication and communication, Sheldon Cheney as editor and the list of contributing editors were contained therein.

This initial editorial was a "brief summary" of a larger essay, "The Present State of the Theatre Arts in America," which lack of space prevented the magazine from carrying in full. The editor's analysis of the theatre of 1916 was both objective and realistic. The editor realized a sense of accomplishment in "the new movement" but expressed concern over certain objectives which were yet to be realized. Pleasure was expressed at the realization and recognition of the little theatre and the art theatre as a new force in the struggle for general improvement. An effect noted by the editor was that "Oftener and oftener the purely commercial producer has to grasp the weapons of art to meet the competition." Progress was indicated in the statement that: "Accomplished playwrights have been encouraged to explore new fields, decorators have been discovered and trained, and have gone into the regular theatre to leaven the mass there. A few playhouses
which are worthy of the theatre as an art have been built." (November, 1916, 48)

All was not on the side of the art theatre, however, and Sheldon Cheney boldly stated the limitation of progress made at this time:

... The Artists have failed to conquer any appreciable portion of the professional theatre, or to win over any number of the men in power. They have failed to develop a single director or playwright or decorator who can be said to be a great creative figure - an artist of world measure. The art of acting, in both the professional and the little theatres continue to suffer alarming relapses. The promised "new art of the theatre" is hardly nearer realisation than five years ago. No American Shaw or Barker or Yeats has been born of the struggle against the established order.

(November, 1916, 48)

The final word by the editor in this first issue of Theatre Arts Magazine was one of determination of purpose. He said: "The struggle is only started. It is not a time to begin crowing ... But we have faith." (November, 1916, 48)

The inside back cover contained advertisements for The Quarterly Notebook, a periodical devoted exclusively to the science of play construction.

Format

Change and Development

With its second number, the form and arrangement of the periodical became fairly well crystallized. Many features remained permanent but from time to time new columns were added, some were changed and developed and several disappeared completely. A kaleidoscopic view of the format and standard features of Theatre
Arts Magazine during its development as a quarterly should aid in the recording of its history.

Issues of Theatre Arts Magazine for the first two volumes appeared irregularly. Since the magazine began at the end of the year, the first issue appearing in November, 1916, Number 2 was published in February, Number 3 in May and Number 4 in August, 1917. The issues for Volume II appeared in December, February, May and September, 1917-1918. With Volume III the quarterly publication was adjusted to the year and for the remaining five quarterly volumes, appeared regularly in the months of January, April, July, and October. Pages were numbered consecutively throughout a volume.

Only one setback is noted in the steady growth of the magazine. This occurred with Volume II, Number 4, when an eight page issue appeared in sharp contrast to the average of fifty-two pages per number. The war was blamed for the abbreviated issue and the editor hastened to assure his readers that this was "no indication of an insecure future." "Rising cost of paper, engraving and printing make necessary a saving in some direction," the editor explained, "and it seemed wise to throw the entire curtailment in this one issue . . ." (September, 1918, 179)

The cover, with title, volume and issue number, varied in color with solid shades of grey, brown and green predominating. The small above-center sketch varied with almost every issue, from a mask to a Roman theatre, from an Indian motif to the seagull symbol of the Moscow Art Theatre. Occasionally, a special feature of the issue, such as "Stagecraft Exhibition Number," or "The Storm, a Play by John Drinkwater," was announced on the cover. With Volume VI,
Number 1, January, 1922, the price of the magazine, seventy-five cents, appeared on the front cover. The original price of *Theatre Arts Magazine* was fifty-cents per issue through the first four volumes.

The subscription price of two-dollars per year was the same for the seven quarterly years. A table of contents first appeared on the inside front cover with Volume II, Number 3, May, 1918, and was printed there throughout the quarterly issues. Beginning with volume three, advertisements, related in some way to the theatre, appeared only on the back cover, if at all.

In the second issue, in place of the Foreword, a frontispiece was established which remained throughout the quarterly. It became the practice of the magazine to print here a usually previously published bit of prose or poetry varying in length from one sentence to a full page, never more. The subject matter varied from praise of a prominent historical or current theatrical figure, or a thesis on the aesthetics of the theatre, to a form of editorial comment on an existing condition of the theatre of a period. This may or may not have been appropriate to the essence of the issue in which it was contained. A typical short item was: "Sophocles - I will make of old age splendour So that men who have never lived Will kneel to me for the gift of life," by Florence Taber Holt. (April, 1922, 89) Variety is noted in such items as: "Benavente on the Theatre," by John Sarrett Underhill, from *Introduction to Benavente's Plays*, Volume II, (April, 1920, 89); "Voices," a poem by Edna Waklert McCourt from *Poetry*, (July, 1920, 177); "Reconstruction," by Lord Dunsany, from *Theatre Craft*, (October, 1919, 229). Three issues of Volume V irregularly sub-
stituted advertisements for this feature.

A picture always appeared on the reverse side of the frontispiece, either of a prominent theatrical personality, or a scene or stage design. Several of the outstanding men in the theatre pictured in this historical compendium were: Maurice Brown, Gordon Craig, Robert Edmond Jones, Eugene O'Neill and Constantin Stanislavsky. Portraits of famous actors in starring roles included Walter Hampden and John Barrymore as Hamlet, Rollo Peters as Andrew, in John Ferguson, Vodim Ureffe as Athenea, in Andreiff's play of that name, and Haidee Wright as Queen Elizabeth, in Will Shakespeare. Scenes and sketches by Picasso for The Three Cornered Hat and by Lee Simonson for The Faithful, among others, and of the Terchner Puppets, rounded out the pictorial.

Editorial features, prominent in their evolution and change, evidenced a marked sense of development and maturation in Theatre Arts Magazine. Four features, evolving over a period of three years, constituted what could be considered direct editorial policy and practice. Three of these, "Editorial," "Theatre Arts Chronicle," and "Theatre Arts Bookshelf," eventually composed a sort of editorialized section in the latter portion of the magazine. The fourth was a quarterly review of all New York productions. An overview of the development of these features will be followed in the next portion of this chapter by an analysis of their subject matter content and evidence of editorial policy.

Fifteen of the first twenty issues of Theatre Arts Magazine, Volume I, Number 1, November, 1916, through Volume V, Number
4, October, 1921, the period covering Sheldon Cheney's term as Editor and Co-Editor, contained an Editorial column concerned with experimental theatre activity and items or problems of general theatre interest. Placed immediately beneath the editorial box (naming editor, contributing editors, and statement of publication), the column appeared in the first two issues as the last item in the magazine but was established in the third issue as an introductory feature to an editorialized chronicle section of artists' and experimental theatre activities, with reviews of new books and newly published plays.

A development which began with the second issue was the combining of the two featured reports of progress and activity among experimental theatre groups and artists, "Progress in Theatre Art," and "With the Theatre Artist," into one column entitled "News of Theatre Art and Artists." (February, 1917, 87) In Volume I, Number 4, the title was simply "News and Comment." (August, 1917, 196) With the first issue of Volume II, "Theatre Arts Chronicle" became the final heading for the column. (December, 1917, 33) Incorporating, in Volume IV, Number 1, "At the Little and Experimental Theatres," into its boundaries, (January, 1920, 72-78) the Chronicle, as it will be referred to in a later analysis, remained through January, 1921, after which no semblance of it was to appear again in the quarterly issues.

Throughout the first three volumes, "At the Little Theatres," with the expanded title "At the Little and Experimental Theatres," (December, 1917, 59), was a standard, if intermittent, feature. The
column did not appear in May or September of 1918, nor in January of 1919, this being predicted by the editor in the August, 1917 issue: "Reports from the little theatre directors throughout the country indicate that the war is playing havoc with the amateur and experimental theatre groups and in some cases work is being abandoned for the period of hostilities . . ." (August, 1917, 199) The little theatres were not long in recovering, for the year 1919, in spite of the January issue, showed the largest amount of activity accounted for date, with eighteen theatres reporting in July. This feature, incorporated in Volume IV, Number 1, into "Theatre Arts Chroncile," retained its individual characteristics as a secondary part of that column until its demise.

"The Newly Published Plays," a critical review column, continued steadily with no change in policy from the first issue. "New Books About the Theatre" registered three absences (Volume II, Number 4; Volume III, Numbers 3 and 4), but likewise remained an established feature. These two review sections were combined into one column "Theatre Arts Bookshelf," with Volume IV, Number 1, January, 1920, and appeared at the end of the magazine, in the editorial section, throughout the quarterly.

Not all columns or standard features of Theatre Arts Magazine were established in the first issue. New features in its slow and studied growth appeared evident as early as the second number. In spite of his disdain for the established, professional theatre, the editor was consistent in his promise conscientiously and without bias to seek out and report all forms of theatre art wherever it appeared.
It was in the second issue, in a feature article, entitled "New York's Best Season," signed S. C., that Sheldon Cheney made a revealing admission:

Hardly more than three years ago I made the statement that New York was the one place to avoid in looking for the real progress of the American theatre. . . . I had been seeking signs of an art theatre movement, similar to that so apparent in Europe. . . . During the holiday week of the present season I returned to New York after a three years' absence. . . . it was a surprise to find that New York had taken rank as the one big American centre of experimental activity, both in the production of the newer forms of drama and in the new stagecraft.

. . . In the purely professional theatres there were four productions that bore the characteristic poetic or intellectual "art theatre" stamp. Three other uptown theatres were given over to organisations which had tried out their productions, and made their names, in the semi-professional or amateur fields. Four organisations that are frankly dedicated to producing the unusual or untried, were offering widely varied productions in their own scattered playhouses. And certain homeless experimental organisations were presenting productions in the regular theatres at odd matinees. . . . Finally, I submit . . . New York has become the liveliest dramatic studio in God's slowly bettering world.

(February, 1917, 67-70)

Thus, New York was discovered by Theatre Arts Magazine. Within the year, with editorial offices moved to "the center of the progressive as well as the conservative theatre . . . the logical place for us to be . . . ," (December, 1917, 49), a standard feature of the magazine was developed which would pass in review "all new plays coming to the New York stage (exclusive of musical productions)." With this new column the editor endeavored "to provide the readers with one more check on the development of a better theatre in America."

(February, 1918, 85)

This column appeared in Volume II as "Comment on Current (Recent) Plays," edited by Cheney. With the first issue of Volume
III it was assigned to Kenneth Macgowan, a contributing editor, who, with the next issue became Co-Editor on the board of four. In Volume IV under the pen of Mr. Macgowan, the column, whose ever-changing title was indicative of its content theme, assumed prominence as the permanent introductory article in the magazine.

A number of items other than those of a specific editorial nature constituted certain standard features of *Theatre Arts Magazine* in its development as a quarterly. Notice appeared in the second issue of a new feature which probably gave impetus to a much greater development in later years:

> We have received so many requests for information about plays suitable for experimental and other little theatres that we are unable to answer each individually. We therefore plan to publish in the May issue an article describing the plays which have proved most successful on little theatre stages, stating whether the texts are in print, and from whom acting rights can be obtained. We hope to make the list accurate and authoritative and we shall welcome from producing organizations descriptive lists of the most successful productions.

(Febuary, 1917, 66)

This promised list, "crowded out" of the next issue (May, 1917, 136), appeared in the following number, December, 1917. This first list contained thirteen one-act plays "already proved successful in American little theatres," with a brief description of the character of each play and indication as to where texts and acting rights could be obtained. Stephen Allard, a Contributing Editor, in charge of this series, commented that recommendations from directors were so contradictory that personal reading and where possible personal viewing of a production would constitute his judgment as the one standard. The stand adopted, consistent with the proposed policy of the magazine, read:
The play must have more than mere amusement value, in the direction of poetry, or emotional force, or thought provoking ideas; it must be fitted for production on small or at least medium-sized stages; and it must have something of that indefinable quality, literary or artistic, which lifts a play above the level of vaudeville and "amateur pieces" toward the level of art theatre material.

(August, 1917, 175)

Allard, noting extensive "pirating of plays," i.e. amateurs producing plays without paying royalty, explained that Theatre Arts Magazine in an effort to "make that sort of larceny less prevalent" had taken special trouble to provide addresses of owners and acting rights. A typical play notice read:

12. Joint Owners in Spain by Alice Brown. This slight comedy, in which two quarrelsome inmates of an old ladies' home settle their troubles in amusing fashion, has been popular with the little theatres. There is very little plot-interest, but the character studies and the incidental humor make the piece "carry" well. The printed text and acting rights can be obtained from the Chicago Little Theatre, Monadnock Building, Chicago.

(August, 1917, 177)

This feature was to be "continued serially." (August, 17, 175)

Chronological numbering of these recommended one-act plays was continued up to twenty-five in the first issue of Volume II and the listing left off with "to be continued," but no such item appeared again and no explanation was forthcoming. (December, 1917, 45-46)

A more extensive and equally valuable program, which began in the first issue of Volume III and continued throughout the quarterly, may have been the outgrowth of the suitable-play listings. This was the practice of printing the complete text of a one-act play, and/or pantomime or monologue, in each issue of the magazine. Undoubtedly, standards set by Allard held true for the selection of these scripts. Some of these plays were printed for the first time, others were re-
prints. Overall, these plays can be classified into almost every conceivable dramatic type. Some examples are: *Moonshine*, a character-situation-comedy, by Arthur Hopkins (January, 1919, 51-62); *The Constant Lover*, a character-pastoral-fantasy, by St. John Hankin (April, 1919, 67-77); *Dance Calinda*, a dance-pantomime semi-tragedy, by Ridgeley Torrance (July, 1919, 204-212); *The Mummers Play*, a medieval-type-farce, by J. Kinchin Smith (January 1923, 63-68); *The Portrait of Tiero*, a drama by Zoe Akins (October, 1920, 316-337); *The Dreamy Kid*, an all negro suspense-melodrama, by Eugene O'Neill (January, 1920, 41-56); *Sicilian Limes*, a character-drama by Luigi Pirandello (October, 1922, 327-344); *The Deserter*, a poetic melodrama, by Lascelles Abercrombie (July, 1922, 237-254); and *The Emperor Jones*, an expressionistic, near-monologue, by Eugene O'Neill (January, 1921, 29-59). Most of the scripts could be considered character-plays which was probably an aid in training little theatre actors. Surprising was the predominant number of realistic settings suggested by the authors, a fact slightly incongruous with the new art theatre approach to an experimental form of simplified, stylized scenery. *The Holiday* was a translation by Ralph Roeder from the French *La Folle Journée*, in the repertory of the Vieux Colombier. (January, 1922, 33-61) *Charlie Barringer* by John Joseph Martin, was part of a larger play divided into incidents and was recommended for production in its entirety. (July, 1921, 242-248) The quality of a few of these plays, judged by current day standards may seem under par, but it must be remembered that they were probably the best of their time and certainly reflected
experimental progress in the growth of the American theatre. Many are frequently produced today and still held in high regard. For a complete listing of all plays printed in *Theatre Arts Magazine* see Appendix A.

There appeared in the quarterly issues three series of articles, which, distinct from feature articles of similar nature, provided a selective commentary on a chosen aspect of the theatre. The first of this series dealth with "modern stage artists" and concerned the life and work of Robert Edmond Jones and Joseph Urban.

"The Art of Robert Edmond Jones" by Hiram Kelly Moderwell described the designer's early work as "sloppy" and pointed out that it was only since his return from Europe, where he had worked with Reinhardt's Deutsches Theatre, in Berlin, that Jones became "a trained and matured artist of the theatre." Producer Arthur Hopkins, "a practical idealist," was credited, "by his sympathy and encouragement, as well as by many creative contributions of his own," with effecting the establishment of Robert Edmond Jones as "a regular and indispensable part of American theatrical life." Moderwell summarized Jones' work with "a few skeleton notations." He stated:

... (Jones) can be attached to no school ... there are at least three or four styles which he can manage equally well. His cast of mind might be called a little abstract ... His coloring ... sets forth the old lore of contrasts and harmonies, and is controlled by a keen eye. ... His drawing ... marvellously of the stage ... grows out of the dramatic needs of the scene ... Jones simplifies, as any artist must simplify ...

(FEBRUARY, 1917, 51-61)

Nine pictures accompanied the article. Dramatic realism through abstract simplicity was illustrated in scenes for *The Devil's Garden*
and Good Gracious Annabel. Abstract "hangings" and forms were shown in scenes for The Happy Ending. Use of platform and draperies were shown in scenes for Hamlet, Caliban of the Yellow Sands and The Man Who Married a Dumb Wife. Jones' use of multitudinous detail was pictured in a scene from Til Eulenspiegel. Three costume sketches for Caliban and The Cenci appeared. (February, 1917, 59-73)

The second article in this series "The Myth of Joseph Urban," by Kenneth Macgowan, explained the concept America had received from Urban's designs for musical productions which toured the country:

Gargantuan swaths of color; stairs, platforms, pyramids of carpentry; pearls and pillars in the amber moonlight; rivers of roses; Wanamaker's entire drapery department on parade, all in an endless stream of pictures turned out by the scenic trust to interfere with the tunes of Irving Berlin.

(May, 1917, 99)

The article emphasized, however, the "refined and artistic work" Urban displayed in settings for "the Boston Opera and other less commercial productions in New York." Urban's "excellent architectural background" was evidenced in "most immense of walls scaled down to intimacy," the use of platforms to allay the convention laden atmosphere of the theatre and "the use of portals or permanent entrances which designed to meet the mood of the play, . . . has broken the deadly spell of the gold proscenium frame and has lifted us into a land where reality or fantasy - anything but playacting - was ready and waiting for us." (May, 1917, 99-108) The platforms and columns, altered to indicate change of place, were illustrated in a scene for the opera, The Love of the Three Kings. The portals, altered with
barred windows, appeared in two scenes from *Twelfth Night*. A setting for *Parsifal* showed Urban's skill in richness of decorative material. Three other opera scenes illustrated his work. (May, 1917, 104-105)

The second of these series, written by Huntley Carter, dealt with "The Wartime Theatres of Europe" and the first article proved to be a war casualty. It was "lost in transit - a sacrifice to the submarine or the censor." (December, 1917, 35) The two articles which did appear concerned "I. England and the Profiteer," "II. Paris and the Mask of Picasso," and "The newest tendencies in the Paris Theatre."

Huntley Carter reported that during the war the theatre in England, "both the commercial and the commercial-aesthetic varieties," had been in the hands of profiteers. Their general aim, he reported, had been to make profit out of the effect war had on the feelings of the English people. These feelings he placed in three divisions: "(1) patriotism; (2) hatred; (3) uncontrolled sexual desire."

"Patriotism," he explained, was "actuated by abject fear and national arrogance." The result was the "out of the cellar came spectacle, pageant, melodrama, indeed everything capable of uttering shrill patriotic cries." Along with partial conscription, fear, succeeded by assurance, took the nature of "a glut of military and murder plays, detective and spy melodramas, a revival of calf-love and schoolgirl sentimentalism in saccharine comedies and farces and a wholesale importation of American heart-whole tosh in plays of the Daddy-Long-Leggs and Potash and Permutter sort." He reported that as the
feeling of assurance strengthened the people demanded to be amused. This theatre consisted of "a hodge-podge of bare flesh, strong sexual colors and forms, indecent gestures and movements by bands of thinly-dressed "shy and coy" chorus girls, and suggestive and offensive dialogue by "star" music hall-'turns.'" Carter's summation of the wartime theatre in England was that it reminded him of "a club where one can talk comfortably without annoying the actors." (August, 1917, 151-159)

Huntley Carter considered the drama in Paris "a sounder and honester affair than in England" due to French acting "of the highest order." The wartime theatre of France consisted principally of the Russian ballets. Because of them, Carter said, it was filled with "extremists decorators - futurists, cubists, simultanists, analytical-synthetists," who held to the old principles of simplicity but yielded to "new realistic abstractions which suggest a new form of theatrical symbolism." Picasso, the Spaniard, was singled out for his analytical-synthetic forms but more so for his use of the masked figure. Carter criticized the latter for being "purely aesthetic" and not revealing dramatic instinct. (August, 1917, 158-159)

In his second article, three months later, Carter found the French theatre a place where English profiteer managers could secure a large number of their plays. But, he also found "many tendencies, theatrical and aesthetic." Four "instances of the crawling theatre so far forgetting its unworthiness as to admit revolutionary tendencies," were listed. First, a "verification of the hypothesis that drama expresses itself first of all and with greatest intensity in dance movement,"
in a production of Racine's Phedra with Ida Rubinstein, the famous dancer, in Sara Bernhardt's star part. Second, "a new synthesis of individual and environment," in settings and costumes by a M. Poiret. Third, the introduction of four elements in a new way to the stage by Picasso: "(1) nonrepresentation; (2) intensification; (3) movement; (4) emotional abstraction." And fourth, the invention of "speaking gestures and movements" by Leonide Massine, the choreographer impelled by the unconventionality of Picasso's synthetic figures. Two illustrations were of studies by M. Gino Severini, the Futurist leader, replacing those of Picasso which failed to arrive. (December, 1917, 35-42)

Three articles on "American Producers" constituted the third series and dealt with the careers of Maurice Browne, Arthur Hopkins and David Belasco. Ralph Roeder, writing of Browne, considered him a case in point that the Little Theatre movement had not been a cult. He supported this contention with the fact that Browne was "now producing in the open forum the type of play which his theatre was founded in the by-ways nine years ago to experiment with." It was the fact that the production of these plays, both tragedy and comedy, classical and modern, in long-run and repertory, ever dealing with quality through "character in action," had been successful "at popular prices." Browne was praised as a producer-director for his use of rhythm in physical movement in relation to light and sound as evidenced in his handling of the chorus in Medea and The Trojan Women of Euripides. Poetry, spoken "as simply as prose, without loss, however of its rhythm," sincerity, individuality and reliability were
characteristic of actors under his direction. (April, 1921, 113-124)

A portrait of Browne appeared on the back of the frontispiece.

Arthur Hopkins was described by Walter Prichard Eaton as a "newcomer" to the theatre, with "only twenty-six" productions to his credit, who possessed two extraordinary qualities which captured public attention and won him fame. The first quality was imagination. Working alone and later with Robert Edmond Jones, Hopkins was said to have been a master at synthesizing the stage picture, releasing into the theatre "the fresh stimulus of imaginative drama, imaginative settings, a higher and more nearly complete unity of the several arts than our stage had known." His second attribute was courage - to select and produce "drama of real value, and so to produce it that it stimulates all the senses, and reaches with its appeal all classes of theatregoers." According to Eaton, Arthur Hopkins was credited with bringing John Barrymore forward as a serious actor, but ironically his chief weakness lay in his inability to inspire in most of his other actors an artistic performance equal to his overall production effects. (July, 1921, 230-236)

The article on David Belasco by James Gibbons Huneker was a re-print from The Outlook magazine. Huneker considered the tendency to overemphasize Belasco's ability as a manager at the expense of his dramatic triumphs as deplorable. He described the essence of Belasco's art as clairvoyant, and explained that while the Belasco wizardry dealt in externals, his genuine distinction lay in his ability to understand character. Huneker considered Belasco as "catholic in his tastes, always perceptive to new influences,
never rejecting novelty because it wore a repellent mask, instinctively knowing that practice comes before theory, that creation is the parent of criticism." He considered Belasco master of the actor, but compared him to Svengali for Hunter felt that under Belasco's direction "no actor or actress has ever lost his or her individuality; rather has that individuality been accentuated and defined."

Belasco's recent work was found to be "more impressionistic," less cluttered, less detailed. He was praised for his innovations in the theatre such as utilizing first "the double stage, an invention of the fertile Steele Mackaye," and abolishing music during the entre' act, as well as for his being unafraid to stick to old conventions proven effective. (October, 1921, 259-267)

Theatre Arts Magazine established the practice in the quarterly issues of devoting an occasional issue to a special feature. Volume III, Number 2, was a "Stagecraft Exhibition Number." It seems that for over a year several people interested in the so-called "new-movement in the theatre" had been formulating plans for an exhibition of models, sketches, and photographs of stage settings by artists who had "contributed either extensively or with noteworthy talent to the current of the new staging in America." The exhibition was realized in April, 1919, and appeared at the Bourgeois Galleries in New York under the direction of Helen Freeman, Kenneth Macgowan and Sheldon Cheney. Brief statements by the artists, accompanying their exhibits, appeared in the official exhibition catalogue and in Theatre Arts Magazine. These articles included: "The Necessary Illusion" by Lee Simonson; "The Mission of the Stage Setting" by John
Wenger; "Artificiality and Reality in the Future Theatre" by Hermann Rosse; "If I Must" by Rollo Peters; "Fashions in the Theatre" by Robert Edmond Jones; "The Future in Stage Art" by Michael C. Carr; "Scene and Action" by Irving Pichel; "The New Stage Designing" by C. Raymond Johnson; "The Theatre of the Future" by Norman Bel Geddes; "The Stage" by Joseph Urban; "Fantasy?" by J. Blanding Sloan; and "Color and Light" by Maxwell Armfield. The content of these will be discussed with the major themes of the magazine. Sixteen illustrations accompanied the articles, one for each of the above artists, except Robert Edmond Jones and Hermann Rosse who had two, and one each for Sam Hume and Willy Pogany. (April, 1919, 81-130)

Approximately one hundred and forty-six articles, ranging from three to seven per issue, in addition to all previously mentioned material, constituted the printed matter of Theatre Arts Magazine during the quarterly years. These articles concerned theatre history and theory; theatres and theatre organizations; repertory theatre; trends in the theatre; playwrights and playwriting; directors, producers, and productions; actors and acting; designers, scenery, machinery and lighting; costumers and costumes; the dance; poetry and poetic drama; puppets and puppetry; in America and in foreign countries. The articles were contributed by specialists in every phase of the theatre as well as by professional journalists. Too numerous to list here, these writers will be noted wherever their articles are discussed. Content will be considered in a study of the major and minor themes of the magazine.
Photographs, sketches, caricatures and diagrams accompanied the articles wherever feasible, illustrating the thought or examples discussed therein. Most of these were of productions with emphasis on scenic effect but frequently illustrated the various other production aspects. Prominent theatre people were pictured either as themselves or as a character in a production. Theatre buildings and puppets came in for a fair share in the photography. Standard sizes of the pictures varied little from the first issue, but quality improved greatly. The illustrations became lighter in tone and detail was much more vivid in later years. Occasionally, illustrations appeared simply for their own value and were described only in the caption. Captions varied in length and many contained critical comment. Illustrations will be discussed in relation to the articles they represent.

The Standard Columns

With an overall view of the format of Theatre Arts Magazine in mind, an analysis of the material and attitude contained in the editorial columns should establish the extent to which the editor's practice and policy was commensurate with the stated purpose and function of the magazine. This will be followed by a review of the major and minor themes contained in the feature articles. Each of the four columns which contained editorial comment, the "Editorial" column, "Theatre Arts Chronicle," the New York plays in review column, and "Theatre Arts Bookshelf," will be treated separately.
The "Editorial" Column

The "Editorial" column began and ended with Sheldon Cheney's term as Editor and from the philosophy and the approach of the articles, there is every reason to believe that it was consistently written by him. The column contained from one to five items per issue. The majority of the editorials advocated or were concerned with work within experimental theatres and by experimental groups. Problems or events affecting the art theatre or the theatre in general, which received wide journalistic concern, were second in number. A non-chronological analysis of this feature should prove more instructive than the progressive item by item account for it would better reveal the consistency of idea and attitude contained therein.

As has been seen, it was the expressed purpose of Theatre Arts Magazine to aid in the establishment of local art theatres and experimental theatres throughout America. This ultimate goal was advocated and its nature distinctly explained in a number of editorials. The two most definitive were entitled "The Road Town Problem," and "About the Portmanteau Theatre." In the first editorial the editor emphasized that it could not be stated too often that the first problem to be met in restoring the American theatre to a dignified place was the restoration of independent producing theatres in the so-called road towns, San Francisco, Boston, St. Louis, Indianapolis, and the like, serving their communities with plays, acting and staging that rivalled the best to be seen in New York playhouses. The commercial theatre "syndicate" was blamed as the
chief cause of this current deficiency because, according to the
editor, it favored certain theatres and only with plays bearing the
Broadway stamp of approval. But quite objectively, the editor
recognized an equally serious fault in "the lethargy of American
Audiences, who take rather less interest in art than in any other
commodity of life." Cheney's solution, expressed in an optimistic
tone, was that the establishment in every American city, of an art
theatre concerned primarily with art rather than with profits, be
"built on the foundations now being laid by a score of native little
theatre groups." The editor then hurled a three point challenge
to all progressives:

(1) aid the little theatres to professionalize themselves,
(2) encourage such between class projects as the Greenwich
Village Theatre and the Chicago Little Theatre, (3) aid
in getting larger subsidized playhouses into the hands of
such graduates of the little theatre movement as Maurice
Browne and Sam Hume - men experienced enough to handle
professional companies, and broad enough to retain the
amateur spirit and the artists standpoint while building
with all the sureness and smoothness of the professional
stage.

(December, 1917, 69-70)

The editorial on the Portmanteau Theatre was a reply to
Stuart Walker, director of that group, concerning his objection to
Cheney's criticism of the organization's work in general and their
production of three of Lord Dunsany's plays in particular, which
appeared in the critical review column "New York's Best Season," on
page sixty-nine of the February, 1917, issue. This reply distinctly
indicates three aspects of the magazine's editorial policy. First,
it evidences the fact that the editor was unafraid to uphold the standards
of the magazine and defend its judgments he felt were sound. Second,
it reveals the nature and quality of those standards as explained in reasons for this particular judgment. Third, the editorial served as an inspiration and warning to similar organizations that their value was only as effective as their standards of quality.

The initial criticism congratulated the Portmanteau Theatre with its choice of "art theatre" material but reprimanded its failure "to derive the full poetic and artistic value from that material," challenging comparison with the commercial theatres on Broadway. The reply to Walker outlined the basis of that criticism in two specific areas, stagecraft and acting, but stressed above all unity of production:

We believe that a setting should be an integral part of the whole production, a reinforcement of the mood, or impression which the original poet visualised and wished to convey to his audience. We do not believe that the play's the thing, or that the acting is the all-important element, and certainly not that stage decoration is most important. The whole production as seen and heard is to be considered; and until there is the proper combination of vital play, distinguished acting, and beautiful and appropriate staging, there cannot be a full and complete expression of the art of the theatre.

(May, 1917, 134)

Criticism of the settings was that while they had "copied certain of the exterior forms of the new stagecraft," employing simplicity and "the tendency toward big spaces and raw color," they failed to display the inner beauty, the dramatic rhythm inherent in the plays, and to add to the impression of mood. Suggestions were for more feeling for the subtler adjustments of design and color and a reinforcement of simplicity with taste. Cheney acknowledged that his criticism of the acting of the Portmanteau Players was perhaps due, as Walker had suggested, to a preconceived notion of the way in
which Dunsany's plays should be presented. "We regard Dunsany as a poetic dramatist above all else," Cheney explained. He noted that while he felt the dramatic quality of Dunsany's work was brought out in the Portmanteau productions, "the poetry absolutely failed to register." The editor stated his approach to the acting of poetic drama:

... in a true poetic drama, the musical quality of the lines can be brought out, not as a counter attraction to, or as a lull from, the action, but as a reinforcement of the structural beauty of the play. . . .

The reaction from the old ranting method has brought the commercial stage to a dead level of prosaic and slovenly speech. If a production does not rise above that level, it has no claim to consideration according to art-theatre standards. To understand the poetry, to bring out its full flavor by proper rhythm and inflection - this can be done without the affectation, the artificiality and the trickery of an outworn system.

(May, 1917, 134-135)

Sheldon Cheney gave warning to all experimental groups that any "imperfect expression of the progressive spirit, when masquerading in the name of the new drama, can only hurt the whole cause of a better art of the theatre." He was immoderate in his crusade for quality as well as quantity in the "art theatre movement" and assumed a blunt and fiery tone in a reiteration of his justification for this particular criticism:

Mr. Walker's evident satisfaction with what he has done made us doubt for the moment that he had the artistic vision necessary to unify a dramatic production by beautifying all its parts. Only when he shows that he can grasp the essential rhythm of the play, and carry it through both acting and staging, will he merit the unqualified praise which he has practically asked us to give him.

(May, 1917, 135)

Cheney's fighting spirit was aimed not alone at colleagues
who appeared unable to accept his criticism. Consistent, throughout
the years of publication of the editorial column, was the editor's
fortitude in doing battle with all critics of the objectives and principles
of the art theatre movement and those of Theatre Arts Magazine.
Sheldon Cheney reacted violently to a statement by David Belasco,
"featured in a leading New York newspaper," that the little theatres
were "vicious, vulgar and degrading," and "the wall of this so-called
new art of the theatre . . . incompetent and degenerate." In his reply
the editor contrasted the product of the "conservative, well-organized
theatre," with activity in the experimental theatres. He referred to
the "long series of safe-and-sane productions associated with the
Belasco name; pleasing plays, well enough acted, in settings beauti-
fully done . . . but always uninspired." The editor then stated as
contrast such moments in the experimental theatre as "a bit of
poetry from Lord Dunsany, made into music on the tongues of un-
spoiled actors," and "the tense horror when two human souls stood
out naked in all their ugliness, self pity and blindness." These he
referred to as heights to which Mr. Belasco had not climbed and depths
to which he had not plumbed. (February, 1917, 97)

Another scuffle with a critic of the movement occurred with Max
Parry who had contributed an article entitled "The Failure of the
Little Theatre." Cheney first expressed perplexity over the motives
of "a man who claimed to be within the progressive group," who could
take a notion "to befoul his own nest." He caustically acknowledged
Parry as "sometime of the Washington Square Players, and signing
himself (with evident intent to deceive) as Director of the Little Theatre
of Indiana." Failure was a word which Sheldon Cheney appeared neither to tolerate nor comprehend. The final note in his very first editorial was that it was not a time to begin crowing, "But we have faith." This was borne out in his reply to Parry and in a later editorial on the eventual "failure" of the Washington Square Players, for Cheney was always capable of finding some value, even in failure. The editor concurred with Parry that "many of the non-commercial playhouses have neglected, and even scorned, common sense in business management, and financial failure has occasionally resulted," but he declined to admit that the situation was as general and widespread as Parry intimated. Cheney cited the Detroit, Cincinnati and Indianapolis groups as examples of economic success and argued:

When people start out to pioneer a new land, many may fall by the way. But if enough stick to pave the way for permanent institutions the movement is considered successful. . . .

If he (Mr. Parry) had considered the matter from the standpoint of art, he would have seen that the little theatre movement is the most important activity in the American theatre today. It has succeeded in shaking the business monopoly in a way that seemed impossible five years ago, and it is forcing a complete realignment of those working in the dramatic field; on the one side, the theatre speculators, busied with the management business; and on the other, the artists, the innovators and the drama-lovers (amateurs in the original sense) who wish to sweep the accumulated rubbish out of the theatre building, and then to restore it more nearly in the form of a temple. These amateurs are laying foundations on which will be built native producing companies in scattered cities all over the land; they are building toward a permanent, collective American Art theatre. In this work they should be secure from misunderstanding and destructive criticism within their own ranks.

(August, 1917, 183)

Cheney's optimistic approach to the economic problems of the
art theatre movement was again found in a later editorial on the widely discussed "failure" of the Washington Square Players. He interpreted their failure only "in the popular sense, and in the legal sense... they did not make enough money to meet the expenses of rent..." "To us," he stated, "this does not seem a failure." Cheney supported this contention by citing the great service which this organization contributed to the progressive movement:

Their greatest service... lies in their proving that even New York has an audience for what is too fresh and sincere for the jaded commercial producer to recognise, and too strange to Broadway custom to find a way through the other stage-doors - an audience large enough to sustain a cooperative group if it is less top-heavy financially than this one. They also gave brief opportunities to such important decorative artists as Lee Simonson and Rollo Peters, and they opened a way to larger audiences for many a beginning American playwright.

(May, 1918, 171)

Analytically objective, Cheney tossed aside the war as a direct cause for this theatre's closure. He himself struck within the ranks, but constructively, directing the blame at the impossible limitation the Players had subjected themselves to in renting the too costly Comedy theatre, and their failure to develop a director "with genius or even extensive talent," and recommended these items as lessons "the group that takes their place - and one will - should profit by."

(May, 1918, 172)

One reply to critics, less fiery but as fervent as those discussed, was a reaffirmation that Theatre Arts Magazine had no intention of surrendering "those progressive principles and ideals: which certain
correspondents affected to see in the magazine's move to New York. The editor reiterated his crusade against such conventions as the star system, the long run, direction by businessmen instead of artists, and hasty productions. He re-emphasised his primary interest in the little theatres and the art theatres but expressed a refusal "to scrap the entire mechanism of the modern stage" as had many critics. Cheney pointed out:

... there are arts bigger than any which the little theatres can develop without aid from the professional stage. ... It can helpfully assimilate some steadying influences and many mechanical aids from the older theatre. We shall continue to seek material "wherever the creative spirit touches theatre work, whether in professional or in non-professional channels."

(February, 1918, 101)

Answering critics and reaffirming principles was not the only function of the editorial column. More frequent was the editor's practice of encouraging new art and experimental theatres and promoting activity of a higher quality in those already established through a recording and analysis of the merits, faults, hazards, plights and rewards of organisations throughout the movement. Constantly in evidence, in these editorials, is a strange blend of idealism and practicality. When he presented the ideal Cheney could not lose sight of the practical hazards entailed in its achievement. When he confronted the practical he foresaw an idealistic effect. Whatever his concern - praise, criticism, or simple analysis - Sheldon Cheney was ever the optimist, the fighter, the crusader working toward a dignified, artistic American theatre.

This blend of idealism and practicality is seen in two early editorials concerning established theatres. In one, the editor
expressed joy over the endowment of the Chicago Little Theatre for
a period of three years, for he saw in its effect a sense of stability
which would link the theatre as an integral part in community life.
(May, 1917, 136) In this same column, pleasure was recorded over
the progress made by Miss Grace Griswold with the growth in New
York of the Theatre Workshop. Cheney recognised that while the
project was yet experimental ultimate success was indicated in the
practical wisdom of the founders. This wisdom he found exempli-
fied in the quiet, staunch humility with which the project was initiated,
the courage shown in choosing plays "radically removed from
commercial standards," and the clear understanding that "great
literature demands great interpretation." (May, 1917, 135)

Also typical of the editor's analytical praise for established
theatres was that accorded a children's theatre in Berkeley, California,
run by John Howell. Cheney reported that in their recent production
of A Midsummer Night's Dream the voices were "beautifully modu-
lated, so that the speaking of the lines was truly a concert of sound,"
and the movements on the stage were "characterized by dignity,
poise and a sense of rhythm." He noted that such results had been
attained only because "not one of these child actors had been allowed
to appear on the stage until after two years of training in voice and
movement." Here the editor said were "many aspects of the true
art of the theatre" for "no names appeared on the program, there
were no flowers, no curtain calls and any player who took a notion to
act the star was quickly removed to a minor role." (August, 1917,
183-184)
The editor's sense of the ideal and the practical again did battle in an editorial encouraging the proposed Workman's Theatre in New York City which he considered "the most interesting ever proposed in America," and "the one most attended with difficulties and dangers." This editorial was typical of those concerning proposed organizations or theatres. The reported function of the Workman's Theatre was "To bring the best plays of the world adequately produced, within the means of the working people; to present only the best; to charge fifty cents where Broadway charges two dollars; to spend upon the production what Broadway spends upon theatre exhorbitant rents, advertising and overhead expenses." (July, 1919, 214) Cheney considered the scheme "as worthy as it is daring" and advised that it not only could be done, "it already has been done - in Europe."

He stressed cooperation, patience, and willingness to accept criticism as three qualities which workers in such a theatre must possess.

Problems of such an endeavor were cited as: actors and producers giving much for little, the inability to experiment with untried plays, and complications posed by thousands of persons working together.

The ideal won out in a final note of optimism: "Sooner or later, despite all obstacles, such a theatre will come. The Workman's Theatre, if realised, will mark an actual constructive advance toward such an ideal consummation." (July, 1919, 214)

Cheney expressed unlimited enthusiasm at the establishment of a theatre of foreign origin in New York City, the Theatre du Vieux Colombier, to be directed by Jacques Copeau. Copeau was given unqualified praise for his work as regisseur at the Theatre du Vieux
Columbier in Paris. He was considered a leader of the progressive movement in France comparable to Max Reinhardt in Germany and Granville Barker in England, and on a par with Gordon Craig, Adolph Appia and Constantin Stanislavsky as a student worker and inspirational leader. Cheney saw in this new theatre one more proof that art was international. He noted that "the impetus toward a new art of the theatre in America had been derived largely from Germany and Austria . . . Craig and Appia . . . Shaw and Ibsen." And, if Copeau succeeded, the result would be "the phenomenon of a French Theatre becoming the first true art theatre in New York." (May, 1917, 133)

Without reflection on Copeau's qualifications, confidence in the project later waned when the editor found the venture "initiated with the parading of social names and with high prices," and the program calling for a new play each week, which to him meant "productions as hasty as those of our commercial stock theatre." Cheney withheld final judgment and said simply: "We shall watch the experiment with interest." (August, 1917, 184-185)

As a World War I item, the editor enthusiastically discussed and encouraged the building of War Memorial Theatres as proposed by Major General John F. O'Ryan, Commanding Officer of the Twenty-Seventh Division. The War Memorial Theatre was advocated on the basis that the building type of memorial would serve the community far better than the usual sort of shaft or sculptured monument in bringing the arts into American community life, decentralized in the small towns rather than confined to a few large cities. (October, 1919, 303) The movement was further supported in a second edi-
editorial with a statement from General O'Ryan as to the uplift in morale which the American government acknowledged in its support of the liberty Theatres in the camps. Successful programs at British and French bases were listed as direct evidence. (January, 1920, 70)

The recording of art theatre activity was another function of this column and the Post World War I period also affected the editor to express concern over the Playhouses of the Central Powers in Germany. A note of indebtedness was expressed to the German producers for their "integrity and devotion" in pioneer work in directing, the development of the Fortuny system of lighting, the experiments by the "expressionist" group of artists, and their development of settings "built along lines that we would call futurist and cubist." (April, 1921, 163)

Although various forms of art theatre activity were encouraged few escaped the critical eye of the editor. One example would be his praise of the 47 Workshop of Harvard along with other college workshops "increasing in number as well as importance." But these educational institutions were asked not to request performance and publication of students' work too soon, "where unpolished writing would be apt to solidify thought before thought is clarified." Cheney commented: "Students' plays are often 'just as good' as much that is published and played, but it does not help the cause of drama to make it more difficult to find a good play in a welter of good titles." (January, 1920, 70)

Determined to tolerate if not encourage all experiment, Sheldon Cheney acknowledged with misgiving the techniques of Firmin Gemier in Paris who was sending his actors down through the audience to reach
the stage. The editor considered this "a trick which is spreading rapidly . . . which brings more annoyance than pleasure." But, in the spirit of the experimental movement, he commented:

It is necessary to bear with this sort of thing for just one reason: our producers are feeling their way toward the coming new theatre. Within the shell of the old, they are trying to create a new stage innocent of the old picture frame and filled with significant, fresh relations between the players, their background, and the audience. These abortive experiments at mixing audience and actors only show how fast the theatre is now moving and in what directions.

(October, 1920, 338)

The editor heeded as well as extended counsel, and printed in Theatre Arts Magazine a letter from Thomas H. Dickinson to the little theatres of America. Cheney acknowledged Dickinson's contribution to the theatre as director of the Wisconsin Players, "from which the plays of Zona Gale sprang," through his critical works, his pioneer collections of plays, Chief Contemporary Dramatists, and his recent study of the English stage. Cheney recommended that if little theatre directors "will only read and observe the wise precepts of Dickinson - especially as to crasser imitations of Broadway - they should stand a fair chance of producing a few Galsworthys and Hankins of their own." (October, 1920, 337-343) The essential precepts of Dickinson's appearing in the Chronicle section were:

The little theatre is not a plaything. . . .
The little theatre should produce its own plays. . . .
The little theatre should enforce the cooperation of the best writers and artists of the community. . . .
The director should not keep an eye aslant of the professional theatre. . . .

(October, 1920, 344-345)
Of secondary prominence in the editorial issues of Theatre Arts Magazine were items concerning problems or "crises" of the general theatre of the day. Some, such as the unionisation of actors under the Actors Equity Association, brought only factual report. (July, 1919, 213, 214) Other items received direct editorial comment. During World War I, the editor's ire was aroused at the withdrawal of German works from the repertory of the Metropolitan Opera House, the debarring of Kreisler from Pittsburgh and other "art centers," and the storm raised about the Boston Symphony Orchestra. The editor considered these acts "narrow-minded and provincial," and one more evidence that "culture is still only a veneer." He argued that art was above all questions of nationality and patriotism. (December, 1917, 47)

Two brief items concerned "America's distorted sense of morality," in a general journalistic squabble over the appearance of a nude dancer on the stage of the Metropolitan Opera House in New York. Cheney found this same dancer "far more vulgar in other numbers on the same program, when she appeared with more clothing but in animated dances which revealed certain wobbly jelly tendencies of her figure." He considered more immoral still the selling of seats from which it was "impossible to see more than a small fraction of the stage." (February, 1918, 101-102) A second editorial used this same incident as an example of a theatre booking any show "if the rent offered were rich enough." (May, 1918, 172)

A number of minor events rounded out the column. Several of these included: a word of "welcome" to The Mask, "Gordon
Craig's stimulating magazine . . . a matter of vital import in the struggle towards a new theatre," (May, 1917, 136); a note that increased railroad rates would hurt the touring companies; (January, 1920, 69-70); comments by producers that "movies are killing the drama," with the retort to the effect that these producers were doing it better, (April, 1920, 116); a brief eulogy on the death of Benito Perez Galdos, playwright of modern Spain, (July, 1920, 245); the noticeable development in the little theatre movement of the steady growth in the use of full length plays, (April, 1921, 164); and last but not least, a round-about pat on the back:

Nobody knows just what it is that makes certain plays famous overnight. The appeal to our common humanity is the reason generally given, yet that hardly explains why a play of such special interest as Eugene O'Neill's The Emperor Jones, within five months of its original presentation by the Provincetown players, within two months of its publication in Theatre Arts Magazine, (the only medium through which it can be known outside of New York) should already be in rehearsal by Little Theatre Organisations in Detroit, Indianapolis, San Francisco, New Orleans, etc., and should be in demand for reading from every corner of the U. S., Canada, England and Scandinavia. (April, 1921, 164)

The editorial column was concerned with activity within or affecting the little theatre and experimental theatre, - the "new art theatre movement," in the United States. It was the policy of the editor to advocate and encourage more and better experimental organisations, to supply detailed critical evaluation in the support of quality as well as quantity, ever tolerant and undaunted by failure; and to uphold the principles of theatre art and of Theatre Arts Magazine.
"Theatre Arts Chronicle" Column

"Theatre Arts Chronicle," in both its divisional and unified states, was primarily a column of factual report of activity and progress in the little theatre and experimental theatre, but also "wherever the creative spirit touches theatre work." Items were subject on occasion to editorialised comment similar to that in the editorial column. Before and after "At the Little and Experimental Theatres" became a secondary portion of the Chronicle, subject matter content seemed as appropriate to one column, or portion thereof, as to the other. The procedure of highlighting the principal items of interest, usually those receiving editorial comment, by marginal title, was inaugurated in August, 1917, with four such items: Caliban at Boston, The National Sylvan Theatre, Stock at Its Best, and Fooling with Repertory. Additional reports were separated simply by paragraph form. There were, on the average, thirteen items to an issue. A number of the items appear to have been sought out by the editors but many reported activities, especially of those groups which appeared regularly, were noted to be the result of "good corresponding secretaries." Most items were simple factual reports of production schedules as illustrated in the analysis of the first issue of the magazine. Those productions which were considered either of artistic value, or unique in either purpose, presentation or effect, received editorial comment in addition to the regularly listed play title, author and date of presentation.

An example of a production schedule considered "distinctly worth while", was one by the Cornell Dramatic Club under the direction
of Professor A. M. Drummond. The occasion was the New York State Fair, in Syracuse, in the fall of 1919. The project was called The Country Theatre. The auditorium reportedly "seated 300 and stood 500" and "was crowded at every performance." The editor commended Drummond and his college players for showing more faith in their public than most professional groups, by selecting a bill which included: The Neighbors by Zona Gale, The Pot O'Broth by W. B. Yeats, The Workhouse Ward by Lady Gregory and The Bracelet by Alfred Sutro. Miss Gale was noted to have offered on this occasion royalty fee rights of production to country theatres. Alfred Arvold of the Agricultural College of North Dakota was credited with having lead in the development of the country theatre play. (January, 1920, 72)

The summer series of seven productions at the Pabst Theatre in Milwaukee, under the direction of George Foster Platt, should be mentioned for the editor considered it "the most important stock experiment in this country in the last decade." Comment was that "no other professional company has attempted to show so many plays of unquestionable merit in a theatre of the commercial type." The project was compared to a repertory theatre. The editor wished Platt's venture permanent and stated that if kept free "from the average American journalistic play and other mere fillers, he will do historic service to the American theatre." The seven productions listed were: (1) The Lady with the Dagger, The Farewell Supper, and The Green Cockatoo, by Schnitzler; (2) Shaw's You Never Can Tell; (3) The Lost Silk Hat, The Glittering Gate, and The Queen's Enemies by
Lord Dunsany, and The Farewell Supper by Schnitzler; (4) Masefield's The Tragedy of Nan; (5) Wedekind's Such is Life; (6) Galsworthy's The Pigeon; (7) Fulda's The Pirate. (May, 1918, 165)

As recorded in the Chronicle, productions of the one-act play at little theatres appears to have outnumbered the full-length or three-act play by four to one. A trend toward more frequent use of the full length play was noted in the editorial column for Volume V, Number 2, April, 1921. Masques, pantomimes (some dance pantomime), pageants, and puppet and marionette shows were scarce but reported. Only a few children's drama and choral readings were recorded over the years. The only musical reported was Gilbert and Sullivan's The Mikado.

Unusual items frequently received more than average space. The editor's tolerant attitude toward all experimental was evident in his straightforward reporting of failure as well as success. Such an item was the reported "fiasco in Rome" where "a group of young 'futurists' introduced a new factor into the drama to emphasize the atmosphere and changing moods of the play by an accompaniment of appropriate and ever-changing color." Described in detail, the event was not held in ridicule. A tongue-in-cheek report was one of a more successful endeavor, a pageant play in Mexico, where Mexican field laborers rehearsed from sundown almost to sunrise, summer and autumn, and paid for all aspects of the production themselves. "There are twenty men required for the play," the editor reported, "and last year only one of the twenty was in jail for smuggling when the roll call came." He seriously accepted the report of Mrs. Ella
Pomeroy that the message of art and of religion in the production was as thorough and convincing as any play staged by experts.

(January, 1921, 80)

News of newly organised, re-organised and newly associated groups constituted the second largest portion of the Chronicle. It might be noted that the editor appears to have reported these announcements with more fervor than any others. Their purpose, promise and possible effect upon the art theatre movement constituted the essence of the editorial comment. Much less prominent were reported closures although aseveral were given factual notice.

Many such notices received the simple report: "A new experimental organization has been formed in New York named the Morningside Players. Their initial production schedule included . . ."

(February, 1917, 87) Extensively reported was the dedication of the National Sylvan Theatre at Washington, D. C. which took place on June 2, 1917. This was described as an open-air theatre, situated directly southeast of the Washington Monument, constructed from surplus funds from the upkeep of the park system appropriated by Congress. The reporter felt there was "much to be desired, both from a practical and artistic viewpoint." Its significance lay in its being "the first theatre owned by the United States government," which its projectors hoped would "eventually lead to the establishment in Washington of a government owned and operated theatre, comparable to the theatre to be found in some European countries."

(August, 1917, 196)

New experimental organizations were usually welcomed either
with a detailed report of their proposed plans, unique and productive, or with a critical description of their dedicatory presentation. Opening of the Greenwich Village Theatre was termed "the most important dramatic event of the quarter in New York." Judged on the basis of its first production, it was predicted that "this new expression of the insurgent spirit" would likely take the place of the Washington Square Players. Critical review read:

The opening bill was well balanced, with a poetic tragedy, a sophisticated Schnitzler comedy, and an effective war play of diversified appeal . . .

The acting had distinction, particularly in the delivery of the lines; there was evident relish of the subtleties of the underlying thought; and the stage management was handled with the ease quite in tone with the rest of the performance.

While none of the three settings of the program achieved a remarkable combination of beauty and appropriateness, all were pleasingly above the average; and John Wenger's scene for Efficiency; (despite inadequate lighting on the first night) proved him an artist to be reckoned with in any alignment of new stage designers in this country.

The festival of Baccus, one of Schnitzler's satiric martial comedies, was of most interest, not only for the thoughtful entertainment it afforded, but because it showed the new company as masters of quietly effective staging. . . .

(December, 1917, 53)

The Chronicle listed numerous and varied plans of new organizations. Each was ushered in with enthusiasm and most showed evidence of "promise and success." A few sample items follow.

The aim of the Actors and Author's Theatre, Incorporated, working in the Fulton Theatre, was reported with reservation: "... to bring together the idle actor and the untried play... on a cooperative scheme whereby those who contribute are entitled to share in the profits, if there are any." (May, 1918, 164) Another plan
for "enlarging the opportunities of the creative force in the theatre, especially those of actors and authors," devised by George Arliss and named The Theatre Annex, was reported in brief:

To give special performances of new and interesting plays upon which a manager or author is willing to risk a minimum expense for tryout . . . The parts of the first importance will be cast among eminent players already playing in New York, and cooperating with the Annex scheme. This will insure the author and the manager with the proper interpretation of the play. The parts of next importance will be handled by actors and actresses of talent and experience who have not had an opportunity to be seen by the New York managers.

(April, 1919, 135)

The organisation of the New York City Theatre Guild received a most enthusiastic welcome. They, as the Greenwich Village Theatre two years earlier, were compared to the Washington Square Players, and it was stated: "... they have made their preliminary arrangements with qualities of sincerity, business skill and thoroughness which seem likely to carry them far beyond the achievement of the earlier group." Cheney felt that Rollo Peters, director of the organisation, and "noted by many students of the progressive movement as having one of the richest talents of all those who are counted as the younger generation of 'decorators' in the theatre," was another reason for predicted success of this group. The prospectus of the organisation, similar to that of others, was "to restore to the stage certain types of plays which would otherwise not be produced, and to bring together valuable forces which have been unknown or lost in the regular theatres." The editor's final comment was one of encouragement: "Those who look to the ultimate establishment of repertory theatres, artistically conceived and honestly administered,
as the hope for America's dramatic future, cannot but wish these
new pioneers every success." (April, 1919, 136-137)

A number of associations were reported and several dis-
cussed as suggested activity for other groups. Typical of most was
the relation established by the Pasadena Community Players, under
the director of Gilmore Brown, with a professional company in
that area. It was reported that bills were changed weekly, the
offerings ranging from farce and plays by local writers to dramas
of Shakespeare, Calderon and Moliere, with more than two hundred
people participating in one season. The association was recommended
as "an interesting experiment in community drama." (May, 1918,
165-166)

Indicative of another type of organization given extensive
acknowledgement was the Independent Theatre Association, composed
of eight theatre organizations, which first met in Chicago on November
29 and 30 and December 1, 1917. Officers and full recommendations
and policies of the group were recorded. The primary result of the
meeting was a four point program by the group designed to secure
and establish royalty payments for copyrighted plays in various cate-
gories. (February, 1918, 107)

Although university theatres, of which there were few at this
time, were not extensively covered in this magazine, a number of
schools of drama were noted by the editor. George Pierce Baker's
47 Workshop at Harvard was mentioned most frequently. The fruit-
 fulness of Baker's project was recognized through reported profes-
sional recognition of students of the workshop:
Besides Mamma's Affair, the Rachel Barton Butler prize play produced at the Little Theatre, New York, Oliver Morosco has accepted three other plays by Miss Butler, Rita Creighton Smith and Eleanor Hinkleley. A new play by Cleves Kinkead is in the hands of the Shuberts; Mark Reed's She Would and She Did, was produced by William Brady, with Grace George in the title role, and Hubert Osborne has had a play accepted for production by Mr. Belasco in the near future. Both Miss Butler and Mr. Osborne were holders of the MacDowell Fellowship.

(April, 1920, 170)

Little Theatre lectures were frequently noted as part of a semi-promotional policy:

This season the Neighborhood Playhouse has undertaken an experiment in the form of a course of twelve lectures on "The Relation of the Art to the Theatre." The primary purpose of the course is to augment the cultural background of the young people who are acting and working in the various groups of the Playhouse, to furnish an artistic stimulus for them, and to demonstrate the value and necessity of a correlation of all the arts in the work of the theatre. The Playhouse Group comprise The Neighborhood Players, The Festival Dancers, The Choral Class, The Balalaika Orchestra and the classes in scene painting and costume making. Course tickets are $5.00 and cost is 50¢ per lecture.

(April, 1919, 135)

Individual theatre artists came in for a smaller share of the reporting than did the groups although individual work within groups was noted. Foreigners visiting America were recognized: Granville Barker "to aid in the staging of his adaptation of Stevenson's The Wrong Box," (February, 1917, 87); Adolf Bolm, the noted Russian Ballet dancer "to present his group choreodrama and ballet's-intime," (August, 1917, 197); and John Galsworthy, who came in for special notice and commendation:

The fact that Mr. Galsworthy is again visiting America is a fit matter for comment in this chronicle. One of
England's most celebrated men-of-letters, many-sided writer of fiction, essays, and plays, he had added to the warmth of his welcome by his untiring work for disabled soldiers during these years of war. . . . As dramatist he is distinguished by the power of his subject matter and the grace of his style among the half dozen men of England who within the past few years have contributed to the stage plays. . . . His plays are the birth of a new social consciousness, one of the most significant signs of a new age both in life and in the theatre...

(April, 1919, 137-138)

Walter Hampden's Hamlet was the only performance by an actor to receive a critical analysis in this series: "Mr. Hampden's impersonation remains beautiful and truly felt. Its greatest quality is undoubtedly freshness without a striving for unconventionality. . . . Whether it is the best Hamlet of a generation is a rather large question. It has certainly achieved the distinction of being the most human without losing dignity or poetic beauty." (July, 1919, 216)

There were no critiques of playwrights in the Chronicle but one comment was made of Irving Brant, dramatic critic for the St. Louis Star: "He has thrown dramatic tradition to the winds, by writing not one but two prize-winning plays in the competition of the St. Louis Art League. Even William Archer couldn't do that. . . . Not too much publicity should be given to Mr. Brant's success; it is a disturbing precedent. Heretofore there has been at least one class of persons fairly immune from playwriting." (April, 1920, 171)

Auxiliary features were promoted through the notice of exhibits and contests throughout the country to encourage and display work of young artists in the theatre. Among the prizes for the encouragement of playwrights reported were: The St. Louis Art
League offer of $175.00 for the best one act play written by residents of St. Louis, to be produced at the Artists' Guild Theatre in the fall of 1917. (May, 1917, 143); and The Poetry Society of America's offer of $500.00 for the best unproduced and unpublished full-length poetic play written by an American citizen. (July, 1920, 247) One prize for a director was listed as "new and interesting." The prize was $100.00 to the director making the best production of the season at the St. Louis Artist's Guild. (October, 1919, 304)

Exhibits of costumes and stage models and designs were noted at the Arden Galleries in New York, (February, 1917, 87); at the Arts and Crafts Theatre in Detroit, at the Folsom Galleries in New York, and at the Brooklyn Museum, "largely from the commercial studios of New York but such progressive designs as Rollo Peters, Lee Simonson, Edmund Dulac, and John Wenger were also presented." (May, 1917, 143)

Productions referred to in the Chronicle were profusely illustrated in each quarterly issue of Theatre Arts Magazine. Most of the illustrations pertaining to this column were of settings alone, although a number of pictures contained stage groupings. The magazine's policy in this respect, consonant with the material in the column, was well expressed in the caption to a series of four scenes of recent productions in the January, 1919, issue: "All the designs shown have been identified with the insurgent rather than the regular theatres. They exhibit certain tendencies of the so-called "new stagecraft": the use of plastic instead of painted backgrounds, atmospheric lighting, and the achieving of decorative effect through skillful
manipulation of line and mass rather than by applied ornament."
(January, 1919, 15)

"Theatre Arts Bookshelf" Column

"Theatre Arts Bookshelf," a composite critical review column of the newly published plays and new books about the theatre, was the third feature in the editorial section set off by small type as the last portion of the magazine. Before Sheldon Cheney resigned as editor there was only one indication as to the name of the critic for this column. In a review of The Open Air Theatre by Sheldon Cheney, the last line of a purely descriptive review read: "The reviewer considers it a worth-while book - or he wouldn't have written it."
(January, 1919, 63) After Cheney's resignation no indication was given of the name of the reviewer or reviewers but the series continued to reflect the established policies of the magazine. It became the practice in the later issues to review considerably more plays than books. All items were documented as illustrated in an analysis of the first issue.

Editorial policy was reflected in a number of the reviews. In Problems of the Actor by Louis Calvert, it was found that the author "reveals himself as without vision of any art of the theatre beyond what past generations of actors have known." This appears to have been a major weakness in the estimate of a critic for the progressive movement. (January, 1919, 63) The critic found the book, The Twentieth Century Theatre, by William Lyon Phelps, inaccurate, amateurish and superficial, but was most displeased with
Three pages are allotted to the new stagecraft, perhaps the most significant development of the modern theatre. The writer diagnoses the disease of the American drama, in its concentration in New York, and suggests a remedy - the local stock company; but leaves unsolved, even unstated, the actual difficulties that confront the stock companies and repertory theatres. And there is nothing novel in either diagnosis or remedy.

(April, 1919, 145)

The majority of the reviews, as evidenced by those analyzed in the first issue, were concerned primarily with journalistic technique, originality and ethics of thought, and the value of the material of the theatre. With the function of this magazine stated as a journal for the "broadening and solidifying" of the progressive group in the American theatre, it was only natural that many of the reviews would contain references to that movement. A critique of The Moon of the Caribees by Eugene O'Neil reveals all these aspects of a typical review:

The Moon of the Caribees, by Eugene O'Neil.

Of all the American writers of the one-act play none has succeeded better than Eugene O'Neil in telling a complete and convincing story, developed through character and action, suited to the size of his canvas and the time allotted to him for performance. No one, in other words, has more completely mastered the technique of the one-act play. Yet a good technique is the least of the virtues of these straight-driving plays of the sea, which read as well as they act. Bound East for Cardiff, The Long Voyage Home, Ile, In the Zone, bring the smell of salt to the library as they do to the stage. They are a welcome addition to American dramatic literature. They are bread and wine to the Little Theatres in search of material. (New York: Boni and Liveright.)

(January, 1920, 79)

The reviewer evidenced a balanced judgment regarding the selection of plays with two reviews in the July, 1921, issue. In a
review of *Plays for Merry Andrews* by Alfred Kreymborg, he stated:

"The new technique of the theatre is the richer for these fantasies written under such titles as *Vote the New Moon*, *Monday, A Lame Minuet*, and *At the Sign of the Thumb and Nose.*" (July, 1921, 251)

This was followed by a statement of caution in play selection with reference to *Little Theatre Classics, Volume III*, adapted and edited by Samuel A. Eliot, Jr.: "In our eager search for new plays we forgot that the past holds a wealth of material, some of which is made available in these volumes edited by a man who not only knows the best of the world's dramatic literature but who is also an experienced producer." (July, 1921, 253)

Another note might be included to the effect that everything new was not always completely accepted by the magazine. The reviewer after Sheldon Cheney, was not taken with "that new outpouring of German plays grouped under the name of Expressionist" which have disturbed playgoers and readers for the past few years. This was established in a review of *From Morn to Midnight* by George Kaiser:

That it represents a new technique is obvious, or rather than technique let us say a new attitude toward play-writing, with the words spread thin and the action laid thick; for a technique implies an accomplished means of achieving a desired end, whatever that end may be. And neither Kaiser, read with the aid of really adequate translation, nor Kokoschka and Hasenklever, read earnestly and openmindedly in the original, give any sense of having achieved any new beauty or truth, any greater expression of the sub-conscious in terms of drama than any man might who dug into his own soul and - having pulled up unrelated reactions to word and story stimuli - put them into print. . . . their authors do happen upon - or create - scenes of a certain elemental quality of beauty as they did in their earlier, non-expressionist, plays; they do strip life of its frills, as
vaudeville does. But they give no sense of carrying on, to new heights and deeper depths, that translation of life which is drama.

(January, 1922, 81-82)

Review policy remained the same throughout the quarterly years. The critic was conscious of other activities reported in the magazine and noted that the visit of The Moscow Art Theatre to New York had made The Russian Theatre Under the Revolution by Oliver M. Sayler, "a necessity for people who wish to understand the spirit and the theory of Russian theatrical art." (April, 1923, 172)

The Emperor Jones, by Eugene O'Neill, was noted in both the Chronicle section and the New York Review column to have been first published in Theatre Arts Magazine. In the review of Plays by Susan Glaspell, the play Bernice was also established as "first printed in the October, 1919, issue. (October, 1920, 349)

The New York Plays in Review Column

The purpose of the column which came to be the standard introductory feature to each quarterly issue of Theatre Arts Magazine, under the pen of Kenneth Macgowan, was to pass in critical review "all plays coming to the New York stage (exclusive of musical productions)," in an endeavor to provide the readers with "one more check on the development of a better theatre in America." The basis for such a column, limited to one city, was first established by Sheldon Cheney at the column's inception: "... New York has taken rank as the one big American centre of experimental activity, both in the production of the newer forms of drama and in the new stage-
craft." (February, 1918, 85) This gained further support from Kenneth Macgowan:

Even before the war, New York boasted more theatres for its population than any city in the world. Under the stimulus of a peace without unemployment . . . the fervent interest of New York in the playhouse has been little short of staggering . . . about seventy new productions tumbled pell-mell into Broadway in the two months following the actors strike. They brought such audiences to the forty-eight first-class theatres as this most amusement-seeking city in the world has ever known.

(April, 1920, 4)

There was no standard title for the column, rather it varied with each issue, expressive of the material it represented. Titles are indicative of the gamut of reactions to the fluctuating seasons in New York:

"Peace Comes to Broadway" (July, 1919), "Peace Departs from Broadway" (October, 1919), "American Drama Mid-Channel" (January, 1920), "America's Best Season in the Theatre" (April, 1920), "Curtain!" (July, 1920), "Diadems and Fagots" (January, 1923). The series reads as a historical compendium of critical review of most (obviously not "all") of the plays, acting performances, scene designs, and production and direction aspects of the best in New York drama.

Each review column was introduced by a paragraph of composite judgment for that portion of the season. The "season" appears to have begun in the late fall for October issues usually referred to "the coming season," and "whatever the new season may bring." July issues contained such phrases as "the end of the season leaves good hope," and "the exit of the best theatrical season," marking the end of the season in late spring. Critical reaction in this introductory paragraph was
as emotionally varied as the titles and ranged from the extreme:
"There has probably never been a season when so many plays pro-
duced have been, not second rate, but beneath contempt," (April,
1919, 131); to the moderate: "After a very bad start, it has launched
vigorously ahead with a wider and a better variety of plays than had
been seen in New York at this time last season," (January, 1921, 3);
to the conservative: "It is singularly hard to write with any temperance
of the development of the New York theatre during the past three months
... Such a record is likely to lead any critic into healthy enthusiasms
and unwise prophecies." (April, 1920, 91).

Productions were then discussed either according to analysis
of the playwriting - considered effective or ineffective, successful or
unsuccessful, based on technique, style, selection of subject matter
and audience appeal, or, according to type - comedy, drama, thesis-
drama or the like. Only the best were given detailed consideration
with a summary of plot, acting, staging and their relation to other
productions. Acting and design were primarily considered for their
contribution to the effectiveness of the entire production. Management
and direction were also noted only when excelling or contributing to a
failure. American plays were distinguished from foreign works and
judged in the light of representative American drama. Production
dates were never given and professional theatres were seldom asso-
ciated with a specific production. Experimental groups were, but
they were not always, separated from the professional productions in
critical analysis. Productions, unless otherwise noted, as in the case
of the Moscow Art Theatre and The Irish Players, were by American
companies.

Analysis of this critical review series reveals four major items of concern to the critic: (1) the type of play on the New York stage lacking in concern for the real art of the theatre, (2) the foreign play in America, (3) the emergence of the American playwright and (4) plays in repertory as the solution to an artistic American theatre.

It was with disillusionment and some misgiving that this column was established. Three months after his move to New York, Sheldon Cheney bemoaned that after having endured more than thirty New York productions, he no longer had faith that a record of such offerings could be said "to concern the real art of the theatre." Mr. Cheney described the plays that disturbed him so severely only as "plays that make no pretension to any virtue other than providing a pleasant evening's pastime - or, if they make more serious pretension, fail to live up to it." He listed under this category plays typed as "wartime comedy," "sentimental comedy," "the best of vulgar comedy," and "comedy dealing with the worn theme of a woman's honor cast in shadow by a charitable but innocent act, with the usual ultimate clearing." (February, 1919, 85-89)

The following year Kenneth Macgowan continued to clarify the picture when he referred to "the jejune spy melodramas and the puerile bedroom farces," which he predicted would be forgotten long before the worth-while plays of the 1918-1919 season. (April, 1919, 131)

In his review "American Drama Mid-Channel," Macgowan gave a historical background of American-type drama as a preview to what
he considered "the most interesting and significant period" in the
history of the American theatre: "It has come out of a century of
Colonial dramas, history plays and minstrel shows, frontier melo-
dramas, Civil War melodramas and Wall Street melodramas, small-
town comedy from Broadway to Oshkosh, crook plays and bedroom
farces." He optimistically predicted that the American theatre was
"about to bring forth theatre organizations to match its producers and
directors," and "plays and playwrights to justify them all."
(January, 1920, 3)

The following season proved "distinctly encouraging" to this
New York critic, not solely because his predictions were substan-
tiated with "worthy plays worthily produced," but because of the record
of commercial failures: "Consider melodrama and the bedroom farce.
... Any other season they would have been good for a year on Broad-
way. This season three to six months saw the end of their audiences."
Macgowan saw another good sign in the fact that "this cooling toward
obvious melodrama and obvious farce extends, too, into the field of
pallid politeness and social dry-rot which have passed for high comedy."
(April, 1920, 91)

Little or no attention was paid further to this type of play
throughout the series. New plays were reviewed in respect to their
technical and artistic merits rather than in relation to the past.
Macgowan sounded a final note to this phase in the history of the
American theatre in July, 1923:

The sudden success of the European invasion of Broadway
last season has set the managers off in a new game of
Follow-the Leader. Gone are the crook play, the bedroom farce, the murder mystery; the fashion today is for the European. And the producer who used to exploit "strip poker" as a dramatic clou now imports some exotic from the Kurfusstandamm. The motive is no better, but we can afford to let that go, and count our continental blessings.

(July, 1923, 266-269)

Foreign plays were predominant on the American stage and filled a large portion of the review column throughout the quarterly years of Theatre Arts Magazine. It would be impractical to re-record the editor's evaluation of any great number of these productions. Editorial practice and policy toward the foreign play can probably be established with an idea of the number and genre of such plays selected as contributing to the American theatre and a recording of the nature and effect of their contribution as specifically stated or inferred by the critic.

During the early review seasons in New York practically all of the few plays selected as worthy of review were of foreign import. The Masters by Hermann Bahr and The Lady of the Camellias by Alexander Dumas led the list of "the most satisfactory plays," in the first review. Three plays by Henrik Ibsen were considered "the best serious offerings of the New York stage," in March, 1919.

The 1918-1919 season flourished with foreign works and they constituted almost the entire portion of successful productions. Among the recorded plays of merit that season the British Isles offered J. M. Barrie's Dear Brutus, St. John Ervines John Ferguson, Bruce Bairnsfather and Captain Arthur Elliot's The Better 'Ole and a number of plays by Lord Dunsany. Import of quality from the Continent included Bonds of Interest, a translation from the Spanish of Benavante,
Arthur Hopkins' version of Tolstoi's *Living Corpse*, Masterlink's *The Betrothal* and Benelli's *The Jest*. From the East came *Shakuntala*, a Hindu drama by Kalidasa.

Certain characteristic standards of playwriting were applied to almost all plays throughout this review series. *Dear Brutus* excelled in technical construction. Although its episodes were considered "a little over long," its elements were found to be "fused into a compound that is fantastic, yet real, elfish yet human, unsubstantial yet firm as this solid seeming earth." Character development was a second requisite of good playwriting as seen by Macgowan's selection of Arthur Hopkins' version of Tolstoi's *Living Corpse* as "the finest and most significant thing of the American theatre," because it was "rich in human understanding . . . intent on the essence of character." Mood and poetic spirit were qualities which made *Bonds of Interest* successful to the critic. The play was noted for its "delightful puppet-play mood" with the "age-old charm of romantic comedy reflecting an older culture in a curious and pleasant fashion."

*The Jest* was the only play considered successful because of its production, this season, and merited Arthur Hopkins' recognition as "the leading figure of the American theatre of today." The acting of John Barrymoe who played the painter "with the most delicate shadings of tortured beauty," and of Lionel Barrymore who played Neri "in the simple vein of a roaring cursing swaggering giant - all on one note of physical strength," was said to add considerably to "the surface qualities of this Punch and Judy show." But the reviewer felt that without Robert Edmond Jones, *The Jest* would have been "a bare
and ugly thing." Through simplicity of settings and versatile handling
of light "the rich and pregnant atmosphere of the renaissance" were
said to "fill the rooms with beauty and cruelty."

Kenneth Macgowan repeatedly noted certain trends in the
American theatre and frequently stated or inferred indebtedness to
the foreign playwright. In this 1918-1919 season, John Ferguson,
"a dour little play of Ireland," was appreciated for its "utter natural-
ism." It was stated: "America has shown no sort of fondness for
this sort of thing in the past. . . . Now, however, it accepts, and
accepts enthusiastically."

The 1919-1920 season was also noted for five successful pro-
ductions of "naturalistic" plays - one Spanish and four Russian.
Benevante's Passion Flower, a peasant tragedy, was the Spanish
offering. The critic called special attention to the four "most inter-
esting and significant" types of naturalism exhibited and accepted on
the American stage in Russian plays. The episodic type was seen in
Redemption (Tolstoi's Living Corpse); the commoner continental form
in Tolstoi's The Power of Darkness; ultra-naturalism in which "plot
almost disappears and even tragedy is amorphous," in Gorky's Night
Lodging, and "a brilliant social satire," in Andreyeff's Beautiful
Sabine Women.

Advances in playwriting techniques were accorded modern
English playwrights. Eugene Brieux' La Robe Rouge, which Lionel
Barrymore brought to America under the title The Letter of the Law,
and Jane Clegg, "a Doll's House of England," offered the critic
material for considerable analysis of the "thesis-play." The Letter
of the Law was said to contain two virtues: "It makes the case, and yet in very few instances does it seem too obviously to be doing so."

Macgowan explained that its success was due "to the skill with which Briseux has intertwined the threads of thesis and story, and made his case speak for itself rather than through the mouths of raisonneurs, or, worse, still, normally inarticulate victims." Jane Clegg was also cited for its notable advance in playwrighting: "It is no longer the playwright's business to establish and compel the avoidance of accepted facts. . . . And so he has time and attention to give to the intricacies of character and the ironies of life."

The Lost Leader, by Lennox Robinson, a play about the great Irishman, Charles Stuart Parnell, and Abraham Lincoln, by John Drinkwater, were said to exemplify a "vivid and plausible reconstruction in thoroughly modern terms of the living dead." Macgowan explained their value:

The fascination of such playwriting goes far beyond the possibility that through it our boys and girls and a few of our history-writers besides Robinson and Brested may come to see the great ones as living humans and not as lay-figures such as people in the newspapers. It is the fascination of meeting the moving currents of the races embodied and expressed through those men whose fortune it was to accord most greatly with them or whose distinction it was to be of such power as to turn them aside.

(January, 1920, 10)

Although fewer foreign dramas appeared in the 1920-1921 season most were marked by success and noted for their contribution to the American scene. Franz Molnar's Liliom, written almost ten years before its first presentation in America, was considered of "highest quality" in playwrighting and accorded an "almost perfect
production." Having failed when presented in England several years before, Macgowan explained its current success as evidence of a new era in the theatre:

It wins the warmest response now and in America because our Audiences are free of set ideas as to the strict formulas of drama, and eager for plays that release with new, fresh vividness the thing in human beings which we are still constrained to call the soul. It begins in reality; it adds warm color and free movement; and it leaps up beyond these to a truth that seldom slips into our playhouse when we are intent on those three- and four-act distortions which we call realism, naturalism, the exact reproduction of life.

(July, 1921, 175)

A number of plays, such as _The Bad Man_, set in Mexico, _The Lady of the Lamp_ set in China and _Mecca_ laid in ancient Cairo, were listed as characteristic of the increase in the tendency toward the romantic and picturesque in playwriting.

The 1921-1922 season, another of "alien dominance," saw France as the dominant country. In these offerings of France were found "plays of the highest spiritual quality, plays skillfully conceived and skillfully executed... containing a realism never heavy or didactic or gloomy... admirable in conception and adroit in execution."

They included _The S. S. Tenacity_ by Charles Vildrac, _Madame Pierre (Les Hannetons)_ by Eugene Brieux, and _The Nest_ by Paul Geraldz. Among the eighteen new British plays reviewed were: _A Bill of Divorcement_ by Clemence Dane, _The Grand Duke_ by Somerset Maugham, and a production of George Bernard Shaw's _Back to Methuselah_. The season was filled with plays by Russian playwrights.

The fact most extensively discussed this season was the lack of success of both foreign and American plays. "And success does count,"
the reviewer stated. Notable failures, puzzling to the critic, were Lennox Robinson's *The Whiteheaded Boy*, Granville Barker's *Madras House* and Somerset Maugham's *The Circle*.

Financial depression was again the topic in the last season of the quarterly issues, but the critic also found "the better audiences was recovering its morale." Notable, were successes like *Rose* Brand by Gerhart Hauptmann, *Loyalties*, by John Galsworthy and R. U. R. and *The World We Live In*, by Karl Capek, with the "cheap catch-penny" plays going down in failure. Luigi Pirandello's *Six Characters in Search of an Author*, presented by The Moscow Art Theatre was the highlight of the 1922-23 season along with brilliant acting in presentations of Anton Chekhov's *The Cherry Orchard* and *The Three Sisters*. The "uncommonly significant lesson" of these actors, to the American theatre, was tersely stated by Kenneth Macgowan:

> It shows us sharply individualized characterizations, a virtuosity of impersonation on the part of each player, the highest proficiency and the most sincere and sustained spiritual effort, and the welding of all the various performers of a play into an ensemble of fluid, varied, yet concerted and pointed equality. But the lesson for America that is quite important lies in the means by which this acting-machine has been built up. We may not care to imitate such highly detailed and naturalistic playing, but we must learn how to train and develop our actors - whatever their style - or we may as well close up our theatres.

(April, 1923, 90)

There had been and were numerous American plays on the New York stage in both professional and experimental theatres when this review series began. The Chronicle column from the first issue served notice of the early plays of Zoe Akins, Mark Reed, Arthur...
Hopkins, and Eugene O'Neil. But most of the full length plays on the Broadway stage were of the melodrama and bedroom-farce type and either found unworthy to be reviewed in this column or contained in the unsatisfactory list. Reviews in this series reveal more than a simple record of American plays. They evidence, through the critic's approach to "the real art of the theatre," a rise in the stature of the American playwright as a native dramatist.

Sheldon Cheney was not pleased with any of the American offerings the first two seasons in review. Macgowan's first review was again indicative of the lack of American plays acceptable to this magazine. Miss Nelly of N'Orleans by Lawrence Eyre and Tea for Three by Roi Cooper Megrue were the only full-length plays of note and the note was that although rising "above the customary range of American made comedy" they were made more acceptable by the stars' performances. Nineteen-eighteen to nineteen-nineteen saw two "particularly distinguished" one-act plays, The Rope by Eugene O'Neill and Widow's Veil by Alice Rosetter.

The 1919-1920 season brought considerably more American drama to the review column. Clarence by Booth Tarkington, Declassee by Zoe Akins, Beyond the Horizon by Eugene O'Neill and George Washington by Percy Mackaye met some of the high standards set by the critic for all plays. A number of other plays managed to succeed because of effective productions, while The Famous Mrs. Fair by James Forbes, He and She by Rachael Crothers and Miss Lulu Bett by Zona Gale went down in failure on all counts.

Quality of construction was still the first criterion applied but
the critic was always ready to excuse the canons for dramatic effect. Clarence and Declassée posed a dilemma in this respect. Clarence was lauded for its native American character: "... it was pure Tarkington, transferring to the stage just the sort of broad and hilarious sketches of young America in which the novelist has won his most abiding fame." And on the same basis it was excused for its loose construction: "It is the creation of the true American comedy, unstudied from the sophisticated models of Europe."

Declassée, by Zoe Akins, was shown to fit these models with her use of the Piñero heroine in America. The critic found here "a certain fine intellectual quality rare among American plays," with dialogue "in the best sense literary." Macgowan revealed his concept of the real American play in his comparison of the two"

Somewhere, I know, between Clarence's absurdities and the gravities of Declassée, somewhere between children of little moment and grownups of no moment at all, lies American life; and somewhere between the wayward sketches of Tarkington and the deliberately schooled etchings of Miss Akins, lies drama for our American theatre.

(January, 1920, 8, 9)

Production wise Declassée was noted as an admirable vehicle for "extraordinarily fine acting" by Ethel Barrymore and Claude King. Three other new American vehicles for "the delightful fusing of playwrighting and player," were Palmy Days by Augustus Thomas, His Honor Abe Potash by Montague Glass and Wedding Bells by Salisbury Field. "Thinness of plot" but "deftness of dialogue" characterized the three. Beyond the Horizon, Eugene O'Neill's "first long play," was considered "just as sturdy, just as true and only less powerful in its lack of the condensation which the one act
form gives." The critic called for "briefer handling." George Washington, "a vivid, heightened and elaborated pageant," survived on "the beautiful voice and fine presence of Walter Hampden." It suffered most by comparison with John Drinkwater's Abraham Lincoln, with the comment: "Lacking in simplicity, it lacks power."

Three American comedies "of excellent quality," The Bad Man by Porter Emerson Browne, The First Year by Frank Craven and The Treasure by David Pinski, and two "remarkable dramas by Eugene O'Neill," The Emperor Jones and Diff'rent characterized the 1920-21 season of American playwrights. The American scene was again the characteristic most appreciated by Macgowan in the comedies. He even stretched the point a bit for the play Treasure:

And yet this ironic Russian comedy of the Jewish pale is surely pertinent to American life, for it comes out of the tradition of a people who have sent us in a quarter century a hundred settlers for every one that came from England to found our national stock. Moreover, this rich and humorous vision of the part that money plays in human existence is perhaps more pertinent to America than any other culture of today. (January, 1921, 4-5)

Kenneth Macgowan noted both dramatic technique and dramatic effect in his critical analysis of the two O'Neill plays. Diff'rent was praised for "that strong, simple, direct and truthful dialogue in which he (O'Neill) excels every other American playwright." Macgowan also stated: "Diff'rent is utterly of the theatre in the best sense. The reservations as to its effectiveness." This effectiveness was only limited by comparison of the "morbid emotions" of Diff'rent to "the deeper and more vivid spiritual qualities" of The Emperor Jones.

A vital function of the experimental theatre was also brought out in
the review of The Emperor Jones:

In The Emperor Jones that remarkable organization, the Provincetown Players, which shows no fear whatever of producing ten very ordinary and ineffective plays for every single contribution to the advancement of American playwriting, has opened up a new reach in American drama and in the talents of that fine young playwright of its discover, Eugene O'Neill. The play itself is printed in this issue of the Theatre Arts Magazine. There in its lines you will find the same strong natural speech that has always set Mr. O'Neill apart from all of our playwrights except Edward Sheldon. There you will also find two qualities that Mr. Sheldon notably lacks. You will find in the denouement, with its off-stage death, a true and untheatrical power; and you will find a new strain of rhythmed beauty in his long monologs. Here, as in no other American play except that "sport," The Yellow Jacket, there is genuine imagination both in the material and in the structure of the drama.

(January, 1921, 5)

With the American as with the foreign play, the 1921-1922 season was one of financial failure. Of a large number of financially unsuccessful American plays, the reviewer considered some deserving, others undeserving of failure. But more vital were notations by the critic of specific contributions and advancements of the American playwright. Of Swords, by Sidney Howard, the reviewer exclaimed: "... as a whole, such free and dynamic verse had never been produced in our native theatre." Anna Christie by Eugene O'Neill was considered "the most searching and the most dramatically consistent study in realism that our playwrights have produced." And with O'Neill's The Hairy Ape came "a novel experiment in dramatic technique, our first produced example of what the Germans call expressionism, ... an exceptionally successful experiment." A lengthy definition of expressionism followed this review. The season was also marked by production effects. Of the acting in Anna Christie
Macgowan stated: "More than realism, however, something of the inner spirit, the fulness and vitality of life, floods to the surface in the remarkable acting of Pauline Lord as the woman." Another outstanding performance was seen in The National Anthem, where "Laurette Taylor and Hartley Manners conspire once more to hide the light of a rather brilliant actress under the bushel - short measure at that - of a second-rate playwright." Poor production was attributed as the cause of failure of The Straw by Eugene O'Neill and The Verge by Susan Glaspell.

The final season in this quarterly review left the critic with little to discuss. He noted the satire of The Torch Bearers by George Kelly as "keenly observed comedy," but found it far inferior to similar foreign imports that season. "Americanism of the most pronounced sort - the New England or small-town variety," pleased him to a limited degree in three dramas, Hospitality by Leon Cunningham, A Square Peg by Lewis Beach, and Icebound by Owen Davis. Two new expressionistic endeavors, The Adding Machine by Elmer Rice and Roger Bloomer by Howard Lawson, provoked concern for a more distinct form for that medium of playwrighting:

If the expressionist playwright is reasonably clever and a true man of the theatre with a knowledge of what is essentially dramatic, he will find himself working in what is at present a very easy form, welcomed and enjoyed by a not-yet-critical audience. . . . If expressionist drama is to go far beyond the four or five acts of realism, it must invent a continuity of form peculiar to its own problems.

(July, 1923, 177)

A note on acting revealed this critic's approach to the poetic, the dramatic, the stylized, in that medium, as a form as worthy as realism.
Macgowan compared the "wild and beautiful" performance of John Barrymore and his fellow actors in Hamlet to the Moscow Art Theatre performances in New York that season:

. . . call it acting or not, as you will - which is deliberately at variance with the practice of the Russians. I must maintain that it may be a very fine thing, and, a thing far more in the modern mood. This is acting stylised. . . . Taking each individual actor, you could find in the "modern" player no such pattern of almost infinite detail as in every member of the Russian company. One big outline only, and on the edges of it a fringe of definitive but very reticent detail. Our actors, I say, cannot achieve this fully or skillfully because they are untrained - not twenty-five years of acting together have given them proficiency and rapport. But I say equally that this aim of theirs, as Arthur Hopkins haltingly holds them to it, is a legitimate aim and more important for the moment as a channel of new effort than the aim of the Moscow Art Theatre. The acting of the Russians is more than realism, but the art which this Hamlet aims at is never less in intent than a poetic expressionism.

(April, 1923, 98)

Repertory was mentioned in practically every review column and more frequently advocated by this review critic as the solution to an artistic American theatre. Kenneth Macgowan's first review was entitled "Repertory and the Broadway Season - A Review of the Plays in New York." An analysis of this column would not be complete without a brief sampling of Macgowan's views in this respect.

The repertory idea and the new stagecraft, referred to as "the double team of progress," were advocated by Macgowan as vital to the future of the theatre in America in his first review: "The future of the theatre unquestionably lies in the development of repertory theatres and companies, working in terms of the new directorial and scenic methods." This critic was extremely discouraged over the fleeting promise of repertory offered by "the Coburns at the Greenwich
Village Theatre," which had "evaporated in the glare of success."

He explained his views in this respect:

The history of the Coburn case is worth attention. It demonstrates that popular success can be as fatal to repertory as failure. The Coburns began with excellent plans for a series of plays. In The Better 'Ole, a naive and worthwhile little comedy about the war... they found a splendid box-office success. It could—and should—have formed the backbone of New York's first profitable repertory theatre. With The Better 'Ole running four or five times a week, the Coburns could have paid the expenses of the theatre and created a potential audience for two or three less popular plays. Unfortunately, the Coburns decided to "cash in" with the ticket speculators instead, and moved The Better 'Ole up-town to the Cort for a long run. There, however, the conventional scenery which the Coburns were somehow blind enough to waste money on, with Robert Edmond Jones just round the corner, was quite in its element.

(January, 1919, 19)

The 1919-1920 season brought a "significant development chargeable to the great demand for theatres... the special matinee."

This event only provoked further argument for a repertory theatre:

This halting substitute for the repertory theatre has been responsible for Night Lodging, Beyond the Horizon and Nan. The shortage of theatres which gave it birth, prevented the first two from securing evening performance when their success began to justify this. It is a dilemma by which the special matinee points both the wisdom and necessity of repertory.

(April, 1920, 92)

The special matinee proved insufficient for this critic's tastes as he later argued: "Until we organize permanent companies in which the fitness of a man like Lionel Barrymore for a part like Macbeth can be tested before actual performance, we shall have to rely more and more upon matinee productions to give us novelties and to curb some of the economic waste in our costly theatre sites." (April, 1920, 106)

Macgowan became somewhat resigned but never completely satisfied
with the substitute: "With special matinees permitting the production of plays of limited appeal and revivals becoming more and more frequent, Broadway slowly takes on as a whole some of the characteristics - though all too few - of the repertory theatre." (July, 1920, 181)

Macgowan's final plea in this quarterly series was made with the advent of the Moscow Art Theatre in America:

And the lesson of the Moscow Art Theatre is the very simple lesson of the Repertory Theatre. Here we see demonstrated before us the theory which some of us have diligently preached, which is that until you have a permanent company, a permanent direction, a permanent policy as to plays, and a more or less permanent audience, both economic and artistic progress in the theatre is extremely difficult.

(April, 1923, 90)

Each review column in this series was accompanied by illustrations. The only policy in this respect appears to have been that every play illustrated had been praised to some degree by the critic for either the playwriting or the technical production. As seems natural, the setting projected as the dominant feature in the pictures, which in practically all instances encompassed the entire stage. Dramatic effect of stage groupings can be realized from most of these illustrations. Individual characterizations, other than that derived from bodily posture, were lost due to the dark quality of the pictures. Occasionally, a series of from two to six illustrations, of setting or costumes alone, were reproduced to illustrate the work of a specific designer for the New York stage. Six designs of Robert Edmond Jones for Macbeth (April, 1921, 101-112), two settings by Lee Simonson for Lilium (April, 1921, 191-192), and three costume designs by
Norman Bel Geddes for The Faithful (July, 1919, 191), are indicative of this practice. Occasionally, actors and actresses appeared in character portraits. The quantity of these illustrations increased noticeably in the later issues.

It appears therefore, that editorial practice, as evidenced in four columns containing direct editorial comment, was consistent with the stated purpose and function of Theatre Arts Magazine. The Editorial column and "Theatre Arts Chronicle" were concerned primarily with little theatre and experimental theatre activity and problems and events relating to this type of organization. Reviews in "Theatre Arts Bookshelf" were geared to use by the progressive groups. "New York Plays in Review," reflected a broadening trend in the magazine, consistent with the promise to seek out and report all activity concerned with "the real art of the theatre," wherever it existed even extending into the professional theatres. Yet, this series faithfully distinguished between the professional and the experimental groups. It was the policy of the editors to maintain high standards, showing no partiality to either group, the experimental or the professional, to evaluate constructively, and to defend its judgments. The Editorial section of Theatre Arts Magazine served as a historical compendium of fact and evaluation, well illustrated, of theatre activity reflecting "the new movement" toward an artistic American theatre, throughout its quarterly years.

The Articles

Feature articles constituted the remaining and perhaps the
largest portion of Theatre Arts Magazine. Most of the articles were signed and throughout the quarterly issues many were written by men listed in the first two volumes as "Contributing Editors." As the magazine progressed the number of contributors increased and were acknowledged only in the signed article. Professional men in the theatre, such as John Drinkwater, Norman Bel Geddes, Robert Edmond Jones, Alfred Kreymborg, Irving Pichel and Hermann Rosse, continued to write for the magazine. More and more, professional journalists were employed, many serving as foreign correspondents. Among the frequent contributors, not previously mentioned, were Arthur Symons, Michael C. Carr, Barrett H. Clark, Brock Pemberton and Ralph Roeder. A goodly number of the articles were written by men specifically associated with the articles' subject content. Unsigned articles appeared infrequently.

An analysis of the feature articles of Theatre Arts Magazine also reveals certain trends in its development toward a monthly publication. The first three volumes were distinctly definitive in nature. By far, the largest number of articles concerned "the new movement in the theatre," its purposes, its problems, its path and the dangers that lay therein, its distinct characteristics as evidenced by "the new stagecraft," "acting and the new stagecraft," poetic drama, typical experimental theatre organizations, and theatre architecture.

In an article entitled "The Newest Art," Rollo Peters explained the definitive need which the first three volumes attempted to fulfill. Consistent with other writers, Peters attributed much of the origin of the new movement to Gordon Craig, pointing out that in his creation
of the ideal lay the need for a more concrete realization of ideas in
the minds of both workers and audience;

First, my quarrel is with Gordon Craig. He came, imperious, into a decaying Theatre. Philistine Victorianism held the stage. Uttering his revolt, he outlined a beautiful, vague ideal; he laid the foundations of a potential art; he invented a phrase, but did not finish it. And since that phrase found popularity, the "New Art of the Theatre" - the source of endless and exceedingly unprofitable controversy - remains lamentably unexplained. Exaggerated by the Faddists, uninterpreted by the critics, it remains a phrase.

... Out of the very newness, the unaccustomedness, of the new art comes much of the confusion which obscures meaning. The artist in the Theatre, independent of tradition, unexplained by custom, rises before an audience whose very prejudice is founded on convention. All of the arts, save that of the Theatre, evolved slowly with the movement of civilisation itself. Out of an anachronistic Theatre, the new art has sprung to a kind of completion under our eyes - a completion of theory, if not of method. This full-fledged birth is, in itself, extraordinary, unconventional; ... understandable.

(February, 1917, 119-121)

Peters pointed to "Philistine Victorianism," and "audience prejudice founded on convention" as two forces which the "New Art of the Theatre" had to combat in its bid for acceptance. Such problems, proximate to America, were discussed here and in the articles, "Our Unreasonable Theatre" by Arthur Hopkins and "The American Theatre and Reconstruction" by Walter Prichard Eaton. Hopkins blamed "the present system of theatrical producing in America," which lacked "either policy or design," for the absence of good and worthy plays in the popular theatre. He stated:

The good plays will come when the good plays are produced. ... Any potential playwright must necessarily be discouraged by the type of plays that are chosen for
production. ... It is a mistake to say the public demands what it shall have, since this presupposes some standard already fixed by the public, and up to now, so far as its tastes are concerned, the American public has not set up one requirement.

(February, 1918, 79-80)

Hope that the American public would set up any standard was looked upon discouragingly by Eaton, who felt that by comparison with the Wartime theatres of other countries, especially Russia and France, America was sadly lacking in knowledge of or concern for the arts.

He bemoaned:

If, during our years of highest seriousness, we took our stage the lightest, it argues a radical disrespect for the stage, a radical divorce between life and art. A hungry Russian audience dodged machine gun bullets and shrapnel to enjoy Gorky's Night Refuge superbly acted at the Moscow Art Theatre. Well fed, we dodged, at the same time nothing more deadly than a taxi cab, to view the silliest and most bluntly chauvinistic of melodramas, for the most part badly acted, or the trivialities of musical comedy.

(January, 1919, 8)

The majority of the articles were constructive in nature and evidenced a positive attitude toward the future of the movement. This idea of the audience's mis-placement of emphasis in the arts was more idealistically approached in the previously mentioned article by Peters:

Nietzsche, the Wise, it was who said that the production of the nobler form of Tragedy - as that of the Greeks under Pericles, when the life of Greece was whole and ripe - was possible only in a vigorous people; that the popularisation of Comedy - as upon the later stage of degraded Rome - was a mark of national decadence. ... If this be true, then in the mirror of the Theatre our culture smiles: at its own image; mistaking extravagance for beauty; for dramatic power, a false technique; for ethics, a hypocritical, false morality. ... But the New Age is at hand - the cleansing, the renaissance, and it is not singular that it should first stir
to movement in the Theatre, the complement, the echo of passing life.

(May, 1918, 122)

Claire Dama Mumford, in "A New Master and the Audience," found two characteristics inherent in the problem, a lack of understanding, of communication between the artist and the audience, and a lack of unity among the various artists in the theatre. Readers were provided a solution to the first aspect of the problem in Peters' statement that "beneficial mutuality would grow up between the two if the critic, 14 whose approach is always personal, could be made to realize how impersonal are the aspirations of the younger artists in the theatre." (May, 1918, 121) The second aspect, of unity among the arts, was discussed in a number of articles and its solution was succinctly termed "the synthetic ideal" in "The Most Important Thing in the Theatre," unsigned by the author. This quality, referred to as the distinguishing feature between the art theatre and the commercial theatre, was defined in detail:

The synthetic ideal has to do with the attainment of that elusive quality which makes for rounded-out, spiritually unified productions. It may be called rhythm, or style, or merely artistic unity. It finds its rise in the play, and it colors the acting, the lighting, the setting and all other elements of the staging. When fully realized, it goes further and creates an atmosphere which lies over the whole production as seen in the theatre. It imparts an elusive something that evokes a definite mood over and above the spectator's usual reactions to drama.

(February, 1917, 167)

Various aspects of Miss Mumford's appraisal can be found in

14 Here, "critic" and "audience" were used interchangeably. Any member of the audience could have been a critic.
two previously mentioned articles by Hopkins and Peters. Hopkins found the commercial theatre hampered by "a system of personal emphasis" and a serious need for "the author, the director, scene designer and actor to become completely the servants of the play." (February, 1918, 81-82) Gordon Craig discussed this characteristic of "personal esteem," at length, in "The Theatre and the New Civilization." (January, 1919, 3-7) Peters explained the situation whereby the various technicalities inherent in a commercial production were allotted to as many specialists and each artist "delighted with his separate orders, unhindered by the bite of aesthetic conscience, worked independently of each other." (May, 1918, 124) The "synthetic ideal" as a feature of the art theatre movement, was supported in part by Lee Simonson in "The Painter and the Stage." He stated of the little theatres: "They have, on the whole, achieved an organization in which intelligent cooperation between producer and scene designer is possible. . . . In fact up to now this has been the little theatre's most emphatic contribution to the American stage and their most certain success." (December, 1917, 4)

This point was reflected in Theatre Arts Magazine, for, in quantity of articles and frequency of mention, the scene designer and "the new stagecraft" received most attention. The articles evidenced not only an extensive coverage of the characteristics of the new art but a consideration of those scenic features of the American theatre from which the change erupted.

Realism was the principal style to which the new art theatre objected according to this journal. "The theatre of yesterday de-
manded - and still demands, for the modern playhouse is a lone gladiator battling against the host of hoary hard-dying discouragers of change - that the stage setting represent realism," stated John Wenger in "The Mission of the Stage Setting." "It insisted upon realism," Wenger continued, "because it had little, if any, respect for the thought processes of the average audiences." (April, 1919, 13)

These thought processes constituted Arthur Hopkins' objections to realism in "Our Unreasonable Theatre." He argued: "All that is detail, all that is photographic, is conscious. Every unnecessary article in a setting is a continuing, distracting gesture beckoning constantly for the attention of the audience, asking to be noticed and examined, insisting on its right to scrutiny because it belongs. But what of the play in the meantime?" (February, 1918, 83) Kenneth Macgowan, in "The New Path of the Theatre," asked that the fight against realism go further back - and further forward. He felt that realism could emerge into the expressiveness of the new art but that beyond realism lay "the greater enemy - theatricalism."

Macgowan described this as "the dead alive theatre of the last century, where the meagre materials of side walls, wings and backdrop, were accepted as canvasses for the smearing of bad color and worse perspective into a "play-actory" pretense at marvelous reality." He noted that this form still existed in America. (January, 1919, 85-86)

In this same article, which served as an introductory note to the sixteen designs from the stagecraft exhibition at the Bourgeois Galleries, Macgowan outlined the principles of "the new stagecraft," the concept of which he attributed to Gordon Craig and Adolphe Appia.
He explained that the new theatre was trying to reach beauty, meaning and expressiveness through "spiritual abstractions" as opposed to the old theatre method of "rule-of-thumb abstractions which cribbed, cabined, confined and defeated the purpose." Macgowan noted that aesthetics did not come in water-tight compartments but rather through evolution. He described the process in scenic art:

In the old days stretched canvass, painted with pictures of leaves and branches, tried to look like a forest. In the days of realism, actual, modeled, three-dimen-sional forms of trees did indeed look not unlike an inferior sort of forest. In the third period, however, that same canvas of the old days, treated frankly as cloth, and either hung in loose tree-like shapes or painted with symbols of nature and draped like the curtain it actually is, becomes an abstraction of a forest, full of all the suggestive beauty of which the artist in colors, shapes and lights is capable.

(April, 1919, 86)

It was acknowledged that compromises would have to be met but that the new art was flexible in nature. Joseph Urban was cited as an example in the masterful use of "enriched and meaningful realism in Le Prophète, a decorative method in Don Giovanni, and an absolute abstraction in the 'realistic' Nju." Macgowan explained that if banishing perspective would tie down the use of the stage to a setting no larger in appearance than the actual stage, "silhouetted set pieces" or "a more consistent solution in symbolic representation which turns the whole actual stage into a place without physical limitations" could be employed. He stated that behind all conflicts, compromises, and differences, there remained three basic ideas and methods which constituted the expressiveness of the modern stage art. These were: simplification, suggestion and synthesis. Simplification of "effect always, . . . of means generally," was to set off properly as well
as fuse the actor to his background and not hide him as did the details of old. Suggestion was to complement simplification in the selection of one element for effect rather than the use of many. Synthesis was "consistency of a single kind," or such "that has the quality of progression in it." (April, 1919, 84-90)

The use of more vivid color was discussed by several authors as an important factor in the new stagecraft. Rollo Peters, John Wenger and Arthur Hopkins in their articles and W. B. Yeats in "Instead of a Theatre" all admonished the use of dull and drab colors as an established practice in the commercial theatre. Lee Simonson made the most extensive plea for "the advent of drama vigorous enough to demand all the splendor, the color and the sensuous joy of which the modern palate is capable." Mr. Simonson pointed to "the Great God Grey" as the first obstacle the modern artist would have to overcome. He argued against the cry, "But you can't see the actor," that the actor was always visible, as, any moving body is more conspicuous than the background against which it moves. Numerous examples were used to illustrate this point. His final note to the article was a cry for color:

The day must come when the scene designer need to be more concerned about distracting us from the play than the artisans who painted the jubilant window of Chartres were fearful of distracting worshippers from the mysteries of high mass. . . . So I would welcome modern painters to the theatre, hoping that they will bring with them not only the dusk of Appia and the moon of Craig, but also the sun. (December, 1917, 10)

Several articles associated the use of color with stage lighting, noted by Rollo Peters as "an utterly undeveloped science, an un-
touched aesthetic instrument" in the hands of the young artists who had here no false or exhausted systems to overthrow. The realization of the value of this medium was reflected in every article on the subject. Claude Bragdon, in "Artificial Lighting for Out of Doors," discussed both methods and effects of stage lighting. He acknowledged that light's first function was to focus attention but placed most emphasis on the dramatic quality which light could produce through a variance of color and tone with the changing mood of the play. Bragdon also explained the use of light for decorative effect and as a technique of balance in stage composition. (August, 1917, 195)

John Wenger proposed that life was not static but fluid and therefore the background should contain movement, "the play of shifting lights and shadows" to effect "that elusiveness in life found in the rainbow." (April, 1919, 94)

Maxwell Armfield discussed the relationship of the two mediums in an article "Color and Light." Unity was stated as the basic rule in the artistic use of color whether as paint or as silk or as light. The complete whole of a work of art was referred to as Pattern, defined as the harmonious arrangement of abstract shapes. Three principles were given for the use of color and light in this respect: the use of flat or unbroken masses, especially in costume, to display the repetition of applied shapes; consideration of whether a flat or a varying intensity of light was needed to project the pattern; and third, recognition of the effect of colored light upon neutral and colored material. The idea of relationship to the play was extolled in the statement: "The hot yellow glare pouring down out of a hard
blue sky never shone on a Norwegian fjord. . . . The cold northern sunshine is half the battle." (April, 1919, 127-130)

Several of the articles which spoke of synthesis and unity in specific regard to stage scenery and lighting were essentially idealistic in tone. In "Scene and Action," Irving Pichel said: "I cannot conceive of having a style of scenery all my own, - it belongs to the play, comes out of the demands of the play, grows as the play grows in rehearsal." (April, 1921, 120) Rollo Peters in "If I Must," suggested that the actor and the scene designer change places for upon returning to their crafts the designer would have a sense of the relation that the actor bears to the scene and the actor would better weave into his words the color of the scene and into his movements the flowing melody of structural line." (April, 1921, 98)

Throughout, the quarterly issues of Theatre Arts Magazine consistently printed valid criticism of any of the various aspects of the movement thereby reflecting a completely objective approach to the movement itself and providing its readers with material for thought. Hermann Rosse, in "Artificiality and Reality," questioned the extremes in two tendencies he found evident in the art theatre of the day - "one toward a rare and precious artificiality, and one toward a new and vital realism." He pondered:

The first tendency will probably work itself out in the actorless theatre. The second tendency will probably lead by the way of a slow development of the purely constructive stage and the oratory platform to a new type of churchlike theatre, with relative domes, beautiful materials, beautiful people - to a revitalizing of art by a complete reversal from the artificial to the living real. If we are going to stay true to the spirit of the time, both of these tendencies will develop side
by side until reality carries the day - or will time assert itself still further and will the result be a compromise?

(April, 1919, 97)

Walter Prichard Eaton also called attention to this weakness in the movement, whereby the young artists turned enthusiastically to such plays as kindled their imaginations and in doing so completely scorned any form of the realistic approach. Eaton, in "Realistic Drama and the Experimental Theatre," warned that this constituted a decided danger in "the new stagecraft":

... there is danger that the new stage-craft will not help our drama as much as it should, by the failure of its practitioners sufficiently to sympathise with a type of drama which does not give them wide scope for the imaginative, the pictorial, in stage settings and effects. The type of drama, of course, is the so-called realistic, by which I mean the intellectual, the drama which takes representatives of daily life, and uses them to present problems of our contemporary society.

(December, 1917, 18)

Not all of the articles were concerned with theory. The practical was illustrated in the work of several little theatres and experimental theatres throughout the country. In "Sam Hume's Adaptable Settings," Sheldon Cheney spoke of the square pillars or pylons, rising out of sight behind the proscenium frame, the long hanging curtains, the stairs, re-arranged to suggest the proper atmosphere for the particular play or scene. (November, 1916, 120)

The use of similar materials and arrangements was noted in the articles, "The Cranbrook Masque," by Clyde Ford (May, 1918, 145-146), and "An Experiment in Simplicity" by W. L. Sowers (February, 1917, 81-84). Mr. Sowers told of the simple use of two sets of curtains, one grey and the other black, as an experiment in
simplicity at the University of Texas. While that particular experiment may have been successful, caution against oversimplicity was expressed by Rollo Peters in "The Newest Art." He questioned that the hanging of linen folds, with no matter what cunning, could divide the suburbanite from Suburbia. He warned that "the true artist sees with the eyes of the multitude . . . the amateur artist, in his ungracious arrogance, demands of the multitude the single vision of the artist." (May, 1918, 127)

New design techniques as applied by professional artists were also discussed. The previously analyzed article series on Robert Edmond Jones and Joseph Urban revealed their interchangeable use of platforms, portals, drapes and columns and contrast and harmony in color to achieve an abstract simplicity of design. Articles on J. Blanding Sloan and A. A. Andries told of their use of simple arrangements of balanced spacings of contrasting colors. The principal characteristic of the professional designers was noted to be one of versatility; they applied techniques from all styles, from realism to theatricalism, appropriate to the situation. The simplified, stylized, presentational method of staging was also discussed as a feature of Le Theatre du Vieux Colombier, in an article by Samuel A. Eliot, Jr.

In his article, Eliot praised Jacques Copeau for his encouragement of playwrights who wished to write for the stage of the new designer. Lee Simonson, in "The Painter and the Theatre," discussed the dilemma posed when the artistry of playwrights was not comparable to scenic effects. He told of a production by Robert Edmond Jones: "The room rose above, with couch and chairs, and a firelight loomed
sately and mysterious. One waited for the play to fill the scene.

... And the room stood waiting, while the play literally expired in it, as a sick puppy might die whimpering in the aisle of a church."

(December, 1917, 4)

Playwriting concepts were contained in various articles in these early volumes. In "Clyde Head's Grotesques," Sheldon Cheney propounded the use of the poetic medium of playwriting as a new and imaginative field. (November, 1916, 13-19) Mary Austin, in "A New Medium for Poetic Drama," postulated that poetry was evident in all aspects of the American scene, "in the land, its reach of view; its contours, sharp or flowing; its flatness; its forest cover."

(November, 1916, 62-64) An article, "The Plays of St. John Hankin," by Marion Tucker, which accompanied the text of his The Constant Lover, called attention to his dialogue: "... as far removed from the unnatural "literary" speech of much of the drama of even his own period as it is from the diffuse, aimless, disjointed speech of real life." Written in prose, but poetic in style Hankin's dialogue was considered not of nature but of natural sound, not life but art. (April, 1919, 78-80) "Dunsany Reestimated," by Edward Hale Bierstadt, questioned the playwright's wandering so far from the things of everyday life to where his thoughts seemed to have no application to everyday man. Bierstadt appreciated the poetic style of Dunsany's works but doubted the effectiveness of a restricted approach to the development of subject content. He said:

There is a point where Dunsany in his effort to deal only with the big things ends by glorifying the little
things, by doing the small thing infinitely well, instead of
doing the big thing in any manner. . . . It seems necessary
to me to point out that the great fundamental error which
Dunsany has made is that he has set himself to find the
least common multiple instead of the greatest common
divisor.

(July, 1919, 160)

A eulogy to Edmond Rostand upon his death, by Barrett H. Clark,
praised this playwright's romantic, free spirit in style and subject.
(December, 1919, 22-24)

Articles on acting were not as frequent as those on the other
aspects of theatre techniques but every bit as definitive of a new
Eaton warned that the new movement in its concentration on fresher
and more vital drama and illusive and beautiful scenery was neglecting
fresher, more vital, more illusive acting. He said: "If the new
stagecraft is to play fantasy and poetry, in imaginative, beautiful
sets, it must train its actors to beauty and grace of carriage, to
fluidity of pose, to expressive gesture, to that general charm of
romantic bearing which certain of the older actors even in our gener-
ation possessed." (November, 1916, 9) Paul Claudel submitted an
article, "How My Plays Should be Acted," in which he outlined the
power to feel the emotion, a pleasant voice, poetic delivery and
fluidity of movement as qualities of a good actor. Claudel was
repelled by all that was brusque, violent and artificial and abhorred
useless stage movement - just to fill the stage. (May, 1917, 117)

"Eurhythmics for the Theatre," by Elizabeth S. Allen, concerned an
inherent dance form adapted in this article to the stage actor. The
spirit of the new idea was found expressed in "the development of
bodily control through rhythm, uniting for the purpose of self-expression the three channels of personality - mind, will and body," according to the writer. Miss Allen advocated that little theatre organizations form permanent companies who would employ this medium to train the actor to do more than imitate life, and move gracefully about the stage, but rather to cooperate toward an effective rendering of the dramatic theme in their bodies as well as their words. (January, 1919, 42-46)

Articles were illustrated wherever feasible. Most of the pictures were of productions by both little theatre and commercial groups. Articles on specific techniques and specific designers such as, "The Designs of A. A. Andries," "Sam Hume's Adaptable Settings," "Eurhythmics for the Theatre," and the like, were always illustrated with from two to six pictures. Illustrations also accompanied the theory articles with pictures of productions used as examples by the author or, as with the theories of John Wenger, with four illustrations of his settings.

Naturally, not all of the articles in the first three volumes were definitive of the movement. Such features as "The Dance as an Art Form," (February, 1917, 75-77) "Sketches of Oriental Theatres," (January, 1919, 38-41) and "The Municipal Theatre in Northhampton," (October, 1919, 248-254) rounded out the definitive phase in the life of the quarterly issues.

The definitive nature of the first three volumes of Theatre Arts Magazine largely concerned the theatre in America. The foreign theatre had been briefly considered in a short series on the wartime
theatres of Europe and the foreigner in America acknowledged in a few articles. In Volume IV, for the year 1920, the editors might be said to have gone abroad, for over half of the feature articles concerned the foreign theatre. This action of examining the commercial and art-experimental theatres of other countries became an established practice in the final three quarterly volumes. The trend evidenced another broadening and solidifying step on the part of the magazine, making it international in scope. Fulfilling in this manner its promise to seek out and report all artistic theatre activity wherever it might be found, Theatre Arts Magazine had reached another peak in its maturation process.

A typical article first considered the influences, recent and long past, which had operated on the theatre of a country resulting in its present condition. Current aspects of theatrical activity concerned production managers, plays produced and their success either artistically or financially, directors, actors and their techniques, designers, audiences, auditoriums, and theatre organizations. A general concept of the national theatre, both commercial and amateur, was given before any direct relation to the new art theatre movement was established. Each article was usually then geared to the movement in all likely aspects, even to a printing of the statutes of the Moscow Art Theatre.

The theatres of England and France were reportedly in much the same state as had been reported in the wartime series. Profit-eering managers had overrun the playhouses in the name of patriotism and under the guise of the "cloak, dagger and sex." Gilbert Cannan,
in "The English Theatre During and After the War," pointed out that the English were never in a hurry, but, with a great deal of the spade work already accomplished by America, they were eager to join in giving to the drama its rightful place in social organisation. (January, 1920, 21-24) That this promise had been partially carried out was revealed by Huntley Carter in "About the London Theatre," printed several months later. Carter felt that the greatest advances had been made in the new ideas in scenery and costume evident in almost every important play. He also discussed a new style of acting, which he called personation, whereby the part was lost to the actor thereby allowing his individuality free play. (July, 1919, 217-219) In "The Theatre of France," Huntley Carter saw a bright future only in a few theatres, the opera and the producer-director Jacques Copeau. A history of Antoine's Theatre Libre served as an example of a free and progressive theatre in the history of France. (April, 1920, 122-126)

Other countries served as more prosperous examples of theatre art. A "genuine national theatre, reflecting the genius and culture of nine million folk," was reported in existence in Prague. Donald L. Breed's article, "The Theatre of a Small Nation," told of the repertory of native Bohemian works, dealing with some phase of Bohemian national life or history, which aroused the hottest enthusiasm in the spectators, "as one might expect from a grandstand full of Americans at a big league baseball game." The theatre of this country was reportedly not as abreast of the times in experiments in stagecraft, but moderately attuned in repertory acting companies
which employed no star system. (January, 1919, 61-66)

The theatre of Italy was reflected in an article, by Ralph Roeder, criticizing a little book, The Contemporary Drama by Dr. Landor MacClintock. Both gentlemen agreed that the Italian theatre existed as an art, thanks to its actors. They disagreed on the point that the content of idea in literature existed not for its value as idea but for its value as aesthetic experience, as reflected in the plays of Gabriele D'Annunzio. Roeder accused MacClintock of attempting to measure by the dramaturgy professor's rules of dramatic form. He considered D'Annunzio a proponent of the new movement in the theatre everywhere, rediscovering the elements of its art. (April, 1920, 115-121)

"Notes on the Spanish Theatre," by Stark Young, proclaimed thriving and crowded theatres where both full-length and one-act plays were produced both matinee and evening. Moliere, Wilde and Shaw filled the bills along with Spanish works which were said to have mastered with ease the prose to poetry to prose style of literature. Acting was considered spontaneous and sincere and the modest salaries of the actors accounted for "lower cost productions than would ever be possible in New York." (July, 1920, 157-159)

Shen Hung's article "The Contemporary Chinese Theatre," told of the shape of the physical theatre and the extent to which symbolism was used in scenery, properties, costumes and make-up. It was noted that there were no long runs and acting companies varied the plays from day to day. (July, 1920, 238-243)

"Theory and Practice in the Russian Theatre" was an extensive
historical treatment of the realistic approach of Constantin Stanislavsky, the theatrical approach of Vsevolod Meyerhold, and of the Kamerny "whose doctrine was to seek by experiment a new form of motivation and method which would fuse the best elements of these contending extremes." Oliver M. Sayler called attention to the Russian movement where practice had not gone blindly forward, waiting for someone to interpret its activities in the form of theories, but where theories had emerged in the course of practice and practice stimulated by the gradual discovery of conscious theory. (July, 1920, 200-214) Sayler later reported in the article, "The Moscow Art Theatre," detailed production methods and organizational procedures of Stanislavsky's playhouse. (October, 1920, 290-315)

The issues for Volume IV were balanced with articles on the American theatre. "Stage Construction for Small Theatres and Community Buildings," by Irving Pichel, gave thorough consideration to that aspect of theatre needs. Pichel spent considerable time on the necessity for and nature of a good raked auditorium floor, and the adaptation of the stage to plays along with its use as a chapel or for assembly programs. Seven illustrations of auditoriums and plans accompanied the articles. (January, 1920, 25-40) Pichel, in "Stage Machinery and Lighting Equipment," discussed most of the stage machinery of the day from the gridiron to the stage brace, from a property candle to the switchboard. (April, 1920, 137-152)

Specific groups were recognized in articles on Professor Baker's 47 Workshop at Harvard, The Carolina Playmakers, and The Chicago
Little Theatre. The Jewish Art Theatre was discussed by Rebecca West and the Puritan and the theatre by Edith J. R. Isaacs. Raymond Johnson's designs and Eugene O'Neill's playwriting techniques completed the articles in this volume. The volume was highly illustrated with pictures of foreign productions.

The practice of giving international scope to the reporting of art theatre activities and principles continued throughout the final three volumes of the quarterly issues. The post D'Annunzian theatre in Italy was discussed and the source of England's famous Inigo Jones' designs were illustrated in materials at Italy's Olympian Theatre in Vicenza. The Russian Theatre was re-visited, as well as the English and the French theatres, a number of times. The German national scene was proclaimed by Lee Simonson to be functioning with extraordinary vitality, producing classic masterpieces in repertory theatres with stage mechanically perfected to handle all varieties of plays and every variety of production. (April, 1922, 119-128) Expressionism flourished in general, according to Mr. Simonson. Articles on the foreign theatres continued to be well illustrated with pictures of foreign productions and theatre buildings. The International Exhibition in Amsterdam in 1922, was fully covered in an article by Sheldon Cheney.

Several articles on acting and stagecraft still proclaimed the ideal and dealt largely in theory. "The Unity of Art," by Nicolas Roerich, related the painter to the musician (October, 1921, 297-299); "Sources in Art," by Stark Young, treated the artist or actor's fundamental endowment as one of vitality, an interest in life. (April, 1923, 145-152)
Most authors still approached their subject from the standpoint of the new movement. All areas of theatre activity continued to be given some coverage.

To say that the final three volumes of the quarterly issues evidenced a decided sense of maturity would probably be to say that the theatre itself had matured for *Theatre Arts Magazine* was a reflection of that theatre. Some of the people of the movement thought it had. Zona Gale, in "New Art for Old - A Review of Continental Stagecraft," pointed out that the opinions of Kenneth Macgowan and Robert Edmond Jones expressed in the book were decidedly statements of "the truth, plus emotion, plus the picture." Their findings of ten weeks travel in foreign theatres were:

... on the Continent there has dawned the day of the presentational theatre; the day of acting which does not pretend, since the actor moves and speaks frankly as actor, "presents himself and his emotions as objects of art and of emotion"; the day of sets which have outgrown first flimsiness, then elaboration, then machinery, and have now emerged into the inheritance of design; the day of light used as both setting and overtone of the acting, used as a part of drama itself; the days of plays which employ the ordinary motions of life but yet move to hidden measures even as does life itself; and finally the day of direction alive to the presentational possibilities of all the arts of the theatre, and able to evoke and render them.

(April, 1923, 159)

No such statements were made about the theatre in America, except to some degree by Sheldon Cheney in "The Painter and the Stage." He commended "the finest group talent in the country - the younger decorators," in that he considered the most important productions in the country had been first conditioned from the visual viewpoint.

(July, 1922, 198)
The sense of maturation on the part of the magazine was
derived from two aspects of these final issues. The journalists did
not appear to be fighting for a cause in the sense of rebellion against
the old and a bid for a place in the established theatre. Second, more
and more articles concerned the concrete, the specific, the tangible
rather than the ideal, the thesis, the philosophy of the movement.
Proof of both aspects can probably be shown through evidence of the
second.

Although reports of the foreign theatres continued to cover the
national scene of each country, specific theatres and active foreign
groups served as a model or as historical studies, informative and
educational in nature. The Schlosspark Theatre in Steglitz, Germany
and The Maddermarket Theatre in Norwich, England, were two
examples of detailed plans and activities for successful community
theatres in Europe. Herman George Scheffauer described in detail
the small, intimate Schlosspark Theatre with its "fantastic" staging
of the classics and the expressionist plays of the country, supported
by a solid backing of 130,000 members. (April, 1922, 107-112)
Andrew Stephenson was primarily concerned with the physical struc-
ture of the Maddermarket Theatre which was of domestic Tudor archi-
tecture but reportedly sufficiently free from detail to blend with nearly
any setting. The open platform stage was said to be the best stage
on which to produce Greek tragedy and seventeenth century drama
which the Players, organized twelve years before in rebellion against
the commercial theatre, chose mostly to produce.
Single foreign productions were also recorded as items of interest and information. Max Reinhardt's production of The Great World Theatre in the Kollegienkirche at Salzburg, Germany, was illustrated and constructively analyzed by Maurice Sterne. (January, 1923, 17-20) The Christmas practice of presenting the Mummers' play, with its thirty or so versions in existence, was reportedly revived in the villages of England after the war with the players going from house to house in their motley costumes and setting up a stage in the halls or living rooms of homes. A text of The Mummers' Play, restored and adapted by J. Kinchin Smith accompanied this historical account by Smith. (January, 1923, 58-62)

Theatre organizations and established playhouses in America were also discussed. Notably absent were recorded activities in experimental groups across the country for those discussed, The Theatre Guild, Inc., The Neighborhood Playhouse and Le Theatre du Vieux Colombier, were all New York playhouses experimental in practice rather than an experimental project. "Art and Business," was the title of the article on the Theatre Guild, by Theresa Helburn, which frankly emphasized the inherent commercial nature of a theatre. Success was considered necessary for survival and whereas this group would produce scripts only of artistic merit, a discussion of the selection of such material for relative audience appeal constituted the main portion of the article. (October, 1921, 268-274) Oliver M. Sayler reported of the Neighborhood Playhouse's past contributions and of its plans to house a professional company part time during the coming year as an experimental schooling for actors and dancers. (January, 1922,
The success of Le Théâtre du Vieux Colombier for 1921, was attributed to the intelligent approach of Jacques Copeau in that his theatre was not a new theatre or a free theatre but a good theatre presenting what his company could do best. An account of the seasons' productions filled the article. (October, 1921, 279-292)

The scene designer was noted by Sheldon Cheney to have outstripped other theatre artists with his efficiency in his craft. Cheney listed Robert Edmond Jones, Norman Bell Geddes, Hermann Rosse, Rollo Peters, Lee Simonson, Raymond Johnson and Claude Bragdon as examples of progressive theatre men in action. The quick success of these designers is perhaps one reason for the small quantity of articles on the scene designer and design theories in these late issues. The work of these men, it might be remembered, was discussed and illustrated in the reviews of New York plays. Cheney's article "The Painter in the Theatre," was an encouragement to the painter turned theatre artist. He stated that only from the time the painter ceased to be the easel artist and began thinking in terms of the theatre, of light, color, sound, movement, and projection of emotion into an auditorium from the stage did he become a scenic artist. The contributions of "the younger decorators" which Cheney reported with vigor, lay in their influence on the production managers to recognize "unity" as a feature of commercial productions and in his own realization and use of simplicity and suggestion in his designs. (July, 1920, 191-199)

The work of a young scene designer, James Reynolds, for the Greenwich Village Follies in 1921, was discussed by John Peale Bishop. (January, 1921, 75-79) Hermann Rosse's designs for a nativity play
staged at Coliseum Building in Chicago were also discussed and illustrated to show the principles of the new stagecraft in action. (April, 1921, 148-156)

Theatre architecture, a subject of vital concern in these later quarterly issues, was discussed as the ideal but in relation to established structures or the proposed plans of promising internationally famous architects or theatrical producers. The historical picture of stage architecture was presented by Sheldon Cheney in a two page synopsis of his book The Story of the Stage. Seven illustrations of theatres from the Greeks through the 17th century theatre in continental Europe accompanied the brief historical account. Two articles by Kenneth Macgowan were a preview and a review of his book, The Theatre of Tomorrow. In the preview article Macgowan recorded the work of the theatre architect to escape from the ornate court opera house and the modern peep-show limitations of the picture frame stage. He discussed the theories of Goethe and the architect Carl Shinkle, who proposed to bring back the apron and renew the intercourse of spectator and actor; the efforts of Max Littman, in Germany, toward the adaptable picture frame which would combine auditorium and stage; and the results of Adolphe Appia and A. von Salzmann at the Jacques Dalcroze School of Eurythmics in Hellerau near Dresden where "except for the open space of shining floor there was no division of spectators, not even the division of lighting." The Grosses Schauspielhaus of Max Reinhardt, akin to the circus theatre, and the newly proposed theatre of Norman Bell Geddes, where the audience, seated diagonally from corner to corner of a great domed hall, were to look
upon simple set pieces, plastic units, and architectural details, appearing in the opposite corner of the structure, were described. (October, 1921, 300-315) Three sketches of the Norman Bell Geddes theatre were printed. In his second article Macgowan stated that he had not properly emphasised in his book the feeling that the inevitable end of the movement away from the fourth wall and the proscenium would carry clear past scenery to a playhouse with an entirely formal architectural background against which the quality of the play would be developed wholly in relation to the movements and positions of the actors. (January, 1922, 73-74)

Hermann Rosse contributed an article and a group of eleven sketches for his proposed circus theatre which was an arena style theatre adaptable to almost any seating arrangement by the audience. (July, 1923, 228-243) Similar in nature were detailed plans with sketches for Max Reinhardt's proposed Festspielhaus in the Austrian Alps presented by Herman George Scheffauer. (July, 1921, 216-229) Steele Mackaye's proposed Spectatorium, and his realized Scenitorium, were discussed and illustrated by four sketches, in "The Theatre of The Thousand," by Percy Mackaye. (April, 1923, 116-126) "A Dome for a Little Theatre" was perhaps the most practical of these articles as it was an architect's plans for a recently constructed sky dome at the Blythela Theatre in Orange, New Jersey. (January, 1922, 84-86)

Six articles on acting appeared in these final three volumes of the quarterly years compared to two articles in the first four volumes. Theory articles were much more profound and analytical in approach than had appeared previously. Stark Young in "The Voice in the
Theatre," analysed the American voice for qualities of beauty, style, and expressiveness. He acknowledged that the voice was inextricably tied up with its language but proceeded to consider the vocal characteristics and style of the Italian, French and English actors in the presentation of various types of drama. (July, 1921, 184-190) In a second article, "Acting," Young proposed that nature was never art and that merely feeling the role would never enable the actor to act. He advocated lengthy study of acting techniques for knowledge of the many possible devices and symbols of characterisation suited to the actor's own physical case and at the same time intelligible to men in general. Stark Young stated:

Apart from the greatest moments, from these summits of drama and acting, this effect of wit and mental agility may be one of the theatres' greatest satisfactions. Acting may delight inexhaustibly by showing us how charming, how sane, how exciting, how satisfying sheer observation, sincerity, arrangement, comparison and economy may be.

(October, 1922, 276-290)

The intellectual approach through study of technique and expressly the play script was also the message of "The Place of the Actor in the New Movement," by Claude King. (July, 1922, 200-204) "The First Lesson In Acting" by Richard Boleslavsky, concerned imagination and later became the first chapter of his text Acting: The First Six Lessons.15 (October, 1923, 284-292) Interesting and informative were two articles of foreign directors. One was a letter from Constantin Stanislavsky to his actors revealing his conception and their preparation for the

company's forthcoming production of Masterlink's The Blue Bird.

(January, 1923, 29-40) The second feature was a vivid description of a typical rehearsal by Max Reinhardt. (November, 1921, 316-318)

An article or two on Pirandello, Shakespeare, the American audience, the dance and puppetry rounded out the final three quarterly volumes. Included also, were the series of articles on the American producer, discussed earlier.

Summary and Conclusions

With the January, 1924, issue Theatre Arts Magazine became Theatre Arts Monthly. The magazine which had begun a little over seven years before in the Arts and Crafts Theatre in Detroit had consistently progressed from its limited range of little theatre groups in the first issues to a journal international in scope. Concerned primarily with the art theatre, then amateur in the non-professional sense, the early issues evidenced in both editorial matter and in feature articles an idealistic approach to the theatre. John Gassner, in Masters of the Drama, reported Sheldon Cheney as saying of the movement: "We were thinking of the theatre only on the aesthetic side, thought to perfect it in a form of art expression." The idealistic crusade was lessened as the years progressed, the movement gained a foothold in the established playhouses, especially through its scenic artists, and theories resulted in practice which now required

analysis. Editorial columns were dropped and articles became more searching and objective. The tendency for the theatre to settle in New York caused the magazine to follow, to relax its coverage of playhouses across the country, concentrating on those experimental theatres which had become established, and alternately to look to foreign theatres where artistic experiment flourished.

Figures of the number of subscribers to the magazine were never published but the steady growth of the periodical was evidenced in the listings of its sales houses throughout the country. The inside back cover of Volume I, Number 3, listed book stores in six cities, New York, Chicago, Boston, San Francisco, Oakland and Detroit as sales centers for Theatre Arts Magazine. Cleveland and Rochester were added in August the same year. During the year 1918, Los Angeles and London were added and New York City showed four sales houses with two in Detroit and Boston. Five additional cities distributed the magazine in 1920, Washington, Brooklyn, Philadelphia, Cincinnati, and Seattle. Kalamazoo began sales in 1921 and Baltimore, Pittsbrugh and Paris in 1922. All were listed in Volume VII, Number 4, as distributors of the quarterly issues of Theatre Arts Magazine.

Theatre Arts Magazine had been established on firm ground with a definite function and proposed policy. That it adhered to its function as a journal of the progressive theatre in its conflict with the existing commercial theatre was evidenced in its selection of materials concerning only the art and experimental theatres and those activities in the commercial theatres considered worthy of the art theatre movement. All items and illustrations testified to that fact. The policy of the
editors was seen to be one of high standards, supported by constructive criticism applied to both commercial and art theatres and upheld with determination and courage. Consistent with its original promise to report as well as encourage all art theatre activity wherever and whenever it occurred, Theatre Arts Magazine during its years as a quarterly broadened its scope to include those productions of the professional theatre deemed worthy of comment and to view and support the experimental and art theatre movement from Europe. The selected illustrations in these volumes constitute a rare pictorial collection expressive of the most progressive ideas of a revolutionary movement in the theatre. This was a magazine devoted to the highest concepts of the arts in the theatre. Skilled editors and contributors, highly significant in this revolutionary period in the history of the American theatre, are still among the great names in the theatre today.
CHAPTER II

THE MAJOR YEARS

With Volume VIII, Number 1, January, 1924, Theatre Arts Magazine, a quarterly publication, became Theatre Arts Monthly. The title was shortened with the eleventh issue of Volume XXIII, November, 1939, to Theatre Arts but the magazine remained essentially the same in every other respect. The first six issues of Theatre Arts Monthly were edited by the existing board of three, hence, there was no sharp break in either function or policy of the periodical. With Volume VIII, Number 7, July, 1924, Edith J. R. Isaacs remained as Editor while Kenneth Macgowan and Stark Young became Associate Editors. Mrs. Isaacs continued as Editor for the next twenty-one years, through Volume XXIX, Number 6, June, 1945.

It is the purpose of this chapter to analyze Theatre Arts Monthly (Theatre Arts), in an effort to determine the extent of its change from a quarterly to a monthly publication and to establish the function and policy, trends and development under the editorship of Edith J. R. Isaacs. A chronological account of the magazine's history, format, and salient features will accompany the analysis.

The Editors

The Editorial board for the final quarterly issues, composed of
Edith J. R. Isaacs, Kenneth Macgowan and Stark Young, continued in control for the first six issues of *Theatre Arts Monthly*, through Volume VIII, Number 6, June, 1924. As noted above, with the seventh number of Volume VIII, July, 1924, Edith J. R. Isaacs remained as Editor and Kenneth Macgowan and Stark Young became Associate Editors. Mrs. Isaacs was Editor through Volume XXIX, Number 6, June, 1945. Macgowan continued as Associate Editor through Volume XI, Number 12, December, 1927. Stark Young resigned from the magazine in February, 1925, (Volume IX, Number 2) but returned to his position as Associate Editor with the fifth issue of Volume X, May, 1926, and remained through Volume XXIV, Number 6, June, 1940. The biographies of these editors were recorded in Chapter 1.

In January, 1925, (Volume IX, Number 1) Ashley Dukes joined the staff as Associate Editor. In the first issue of Volume XIV, January, 1930, Dukes, still an Associate Editor, was listed specifically as English Editor, a position he held throughout Volume XXIX and Edith J. R. Isaacs' term as Editor.

John Mason Brown became the magazine's first Assistant Editor in January, 1926, (Volume X, Number 1). Brown later served as Associate Editor from January, 1928, (Volume XII, Number 7) through June, 1931, (Volume XV, Number 6). Carl Carmer was an Assistant Editor for the following two years, from July, 1931, (Volume XV, Number 7) through July, 1933, (Volume XVIII, Number 7).

With Volume XXII, Number 1, January, 1938, several new editors were added to the staff of *Theatre Arts Monthly*. Rosamond
Gilder became an Associate Editor. Tom Squire, Hermine Rich Isaacs, Morton Eustis and Susan Tully were listed as Editorial Staff.

Rosamond Gilder continued as Associate Editor until July, 1945, (Volume XXIX, Number 7) when she took over from Mrs. Isaacs as Editor. Tom Squire remained as a member of the Editorial Staff for sixteen months, through Volume XXIII, Number 4, April, 1939. Hermine Rich Isaacs became the first Managing Editor of Theatre Arts in November, 1940, (Volume XXIV, Number 11) and held this position through December, 1943, (Volume XXVII, Number 12). Miss Isaacs then served as Associate Editor throughout the volumes under consideration. Morton Eustis became an Associate Editor in November, 1940, (Volume XXIV, Number 11) and was listed in that position through October, 1944, (Volume XXVIII, Number 10) when he was reported as having been killed in action in France on August 13, while serving as a Lieutenant with the U. S. 101st Cavalry in World War II. Susan Tully became an Assistant Editor in November, 1940, (Volume XXIV, Number 11) and served through October, 1942, (Volume XXVI, Number 10).

George Beiswanger was added to the Editorial Staff in January, 1940, (Volume XXIV, Number 1). He became Assistant Editor in November, 1940, (Volume XXIV, Number 11) and served through October, 1944, (Volume XXVIII, Number 10). Hilda Reis joined Theatre Arts in August, 1942, (Volume XXVI, Number 8) as Assistant Editor and remained through January, 1945, (Volume XXIX, Number 1). William Lindsay Gresham, the last in the list of editors to serve under Edith J. R. Isaacs, was an Assistant Editor for only six months, from
January, 1945, (Volume XXIX, Number 1) through June, 1945, (Volume XXIX, Number 6).

Of the editors who served with Theatre Arts Monthly (Theatre Arts) for any length of time, several were prominent as journalists and authors and as members of theatre organisations. Ashley Dukes was a graduate of the Universities of Manchester and Munich. Before joining Theatre Arts Monthly in 1925, he had served as dramatic critic on various journals from 1909-1914 and 1919-1925. Ashley Dukes was theatre manager and director at the Mercury Theatre from 1939, et. seq. He is author of Modern Dramatists, (London: F. Palmer, 1911); The Youngest Drama, (Chicago: Charles H. Sergel & Co., 1923); and Drama, (New York: Henry Holt, 1926). His plays include The Man With a Load of Mischief, 1924; The Song of Drums, 1926; One More River, 1927; The Fountain-Head, 1928; Jew Suss, 1939; and Matchmakers Arms, 1930. Ashley Dukes translated and adapted The Dumb Wife of Cheapside, 1929, from Rabelais; and Mandragola, 1939, from Macchiavelli.

John Mason Brown, born in Louisville, Kentucky, received his A. B. at Harvard in 1923, L. H. D. at Williams in 1941 and his D. Litt. from The University of Montana in 1942. He began as a journalist with the Louisville (Kentucky) Courier-Journal in 1917. Before and during his position as editor and critic for Theatre Arts Monthly, from 1924-1928, John Mason Brown taught history of the theatre and


Rosamond Gilder was born in Marion, Massachusetts. She was a free lance writer from 1916 until she became Associate Editor of Theatre Arts Monthly, in 1938. Miss Gilder served as editorial secretary for the National Theatre Conference from 1932-1935. Rosamond Gilder was director of the Playwright's Bureau of the Federal Theatre for six months during 1935-1936. After her term as Editor of Theatre Arts Miss Gilder served as secretary of the American National Theatre and Academy for 1945 and as vice-president of the International Theatre Institute in 1946. 3 Rosamond Gilder is author of Enter the Actress, (New York: Houghton, 1931); A Theatre Library, (New York: Theatre Arts, Inc., 1932); Theatre Collections, (with George Freedley), (London: Stevens and Brown, 1936); and John Gielgud's Hamlet, (New York: Oxford University Press, 1937).


Morton Eustis is author of B1Way, Inc.; The Theatre as a

3Ibid., p. 1032.


Format

There was little change in format and theme from the quarterly issues of Theatre Arts Magazine to the early issues of Theatre Arts Monthly. The principal change was one of size. The dimensions of the periodical were enlarged, making it seven inches by nine and one-half inches, with top and bottom margins of an inch and side margins an inch and a half. The type was also considerably larger and line spacings more open making the magazine more pleasing in appearance and obviously easier to read. The dimensions of Theatre Arts Monthly were again enlarged with Volume XIV, Number 1, January, 1930. The magazine was then seven and one-half inches by ten and one-half inches. Margins and type size remained the same. Pictures, in general, were larger than they had been and fit the increased proportions of the pages. They ranged from as small as one and three-fourth inches by three and one-half inches for a costume plate to a five inch by seven inch photograph of a theatre personality. One exception occurred in the "special" issues where one picture, at center, covered two pages. The quality of the illustrations improved as photography and printing developed through the years.

There were no further dimensional changes for the magazine but one other variation might be mentioned for the twenty-two volumes under discussion. With the enlarged proportions in 1930, the number of pages also increased from an average of eighty pages per issue to
ninety pages or more for the average number. The year 1940 showed the thickness of the magazine declining again and, in 1943, most issues contained sixty pages with some slightly under that number. This was probably due to the effects of World War II more than for any other cause. The magazine never missed an issue. Pages continued to be numbered consecutively throughout a volume.

The covers of these twenty-two volumes of *Theatre Arts Monthly* bore the title, date and price. As noted, the title was shortened, with Volume XXIII, Number 11, November, 1939. The price, from Volume VIII, Number 1, January, 1924, through Volume XX, Number 10, October, 1936, was fifty cents and five dollars a year by subscription. In November, 1936, the price was lowered to thirty-five cents per copy and three dollars and fifty cents for a yearly subscription. This price continued for ten years, throughout Edith J. R. Isaacs' term as Editor.

The covers of the first five issues of *Theatre Arts Monthly* resembled the quarterly issues in somber color tone and with the simple design motif at center. With Volume VIII, Number 6, June, 1924, there appeared on the cover a line drawing of square columns to each side, with steps at bottom center, all slightly receding in perspective. This remained the standard cover design for a little over fifteen years, through Volume XXIII, Number 9, September, 1939. Printed in the center of this design were announcements of feature articles inside, such as "The Nazi Theatre," "What Hope Radio Drama," or the nature of a special issue such as Tributary Theatre Issue. For
the first five issues of this design the color of each cover varied and was quite bright. With Volume VIII, Number 12, December, 1924, the color was set and remained a bright yellow for eleven years, through Volume XIX, Number 1, January, 1935. After that time the brightly colored covers again varied with each issue.

Beginning with the tenth issue of Volume XXIII, October, 1939, pictures appeared on the cover of *Theatre Arts Monthly*. The first of these was of Helen Hayes in *Ladies and Gentlemen* and measured five inches by eight inches with the title of the magazine and of its featured articles printed at the top and along the side. This was the most frequent size and arrangement but the sizes of the pictures did vary. Sometimes they were centered with margins all around, and sometimes they ran across the entire center area with the title at the top and features listed at the bottom. The majority of these pictures were of actors and actresses in current productions such as Walter Huston in *Love's Old Sweet Song*, Katharine Cornell in *The Doctor's Dilemma*, Maurice Evans in *Macbeth*, Otis Skinner in *Kismet* and Margaret Sullavan in *The Voice of the Turtle*. Group scenes from current productions were much less frequent. These included scenes from a diversity of play types such as *The Beautiful People*, *There Shall Be No Night* and *Oklahoma*. Sketches appeared from time to time and ranged from a drawing of Mickey Mouse in the movie *Fantasia* to a pencil sketch of a scene from *Factory Follies*, a World War II skit presented at Smith College. Pictures, such as Moss Hart directing *Winged Victory*, and an official Navy photograph of sailors on a ship, captioned "We are heading for Sicily," appeared occasionally during
the World War II years and constituted the last type of cover item. Brightly colored borders continued to vary with each issue.

The inside front cover, and both sides of the back cover, from the first issue of Theatre Arts Monthly on, contained advertisements. These advertisements were for schools of the theatre, theatrical supply firms, theatre books or book firms publishing works of the theatre. Restaurants and hotels also advertised in this magazine. Beginning with Volume XXV, Number 2, February, 1941, commercial productions in New York began to advertise in Theatre Arts. From this time on the practice was permanent. From time to time, one, sometimes two additional unnumbered pages of advertisements were included just inside the front and/or back cover.

The first, second, sixth, ninth and tenth issues of Theatre Arts Monthly for Volume VIII, 1924, continued the practice, from the quarterly issues, of including a poem or brief comment on the theatre as a frontispiece to the magazine. In the unmentioned issues of Volume VIII and in all succeeding issues after Number 10 (Volume VIII, October, 1924), either advertisements or the table of contents, appeared in this position. The table of contents page, which also contained the list of editors and statement of publication, usually faced the front cover.

With Volume XVII, Number 11, November, 1933, Theatre Arts Monthly began listing in this front section a column entitled "See for Yourself." This was divided into three parts: the first, On the Boards, was a listing of theatre productions current in New York; the second, Looking Forward, listed productions scheduled to open, with
dates; the third, Closed, included full production dates of plays which
had closed after more than two weeks run. The list was sometimes
continued on the inside back cover. Theatre Arts inaugurated, with
the fourth issue of Volume XXVII, April, 1943, a monthly list of
recommended films for the discriminating moviegoer as a part of this
column. It was stated, along with this first listing, that it was not the
plan of the magazine to list all movies appearing in New York as they
did all plays: "The editors have made no effort to include all motion
pictures that have entertainment value but confine their recommenda-
tions to those pictures that no intelligent fan would want to miss."
(April, 1943, 261) It was noted that only recent films or films soon
to be in general release would be included. This column continued
throughout the twenty-two volumes under analysis.

One practice which began with the first issue of Theatre Arts
Magazine, November, 1916, and continued throughout Edith J. R.
Issacs' term as editor, was the printing of a picture or sketch on the
back of the frontispiece. The majority of these pictures, which were
generally five inches by seven inches in dimension, were of theatre
personalities in various areas of the theatrical profession. Among
them were portraits of producer directors Max Reinhardt and Gilmore
Brown, playwrights Anton Tchekoff and August Strindberg, the
architect of the Teatro Olympico in Vicenza, Andrea Palladio, and
the dancer Martha Graham. A large number of the frontispiece
pictures were of an actor or actress as a character from a current
production. Some of these included Whitford Kane as Bottom in A
Midsummer Night's Dream, Laurette Taylor in Alice Sit by the Fire,
Bernard Daniels in the Yankton College, South Dakota, production of Peer Gynt, Helen Hayes in Mary of Scotland and Ruth Gordon as Mattie Silver in Ethan Frome. Sometimes, though infrequently, there were group scenes from productions such as a scene from John Gielgud's London production of Romeo and Juliet and one of the Broadway production of Arsenic and Old Lace. In the later issues scenes from movies appeared on the frontispiece, for example a scene from Moana and one from Sea Wolf. The new Shakespeare Memorial Theatre at Stratford-on-Avon was typical of the few theatre buildings which were pictured here.

Two of the standard columns which had been appearing in every issue of the quarterly were continued in Theatre Arts Monthly and three new columns of this type were inaugurated. The format of these columns will be discussed here with an analysis of each feature to follow in the next portion of this chapter.

The first of these, the New York plays in review column, continued under the pen of Kenneth Macgowan as the lead article through the first ten issues of Volume VIII, October, 1924. Although for a while, the magazine changed dramatic critics with each issue the column remained at this position in the magazine through Volume X, Number 10, October, 1926. After this time it appeared as the second feature of each issue. The New York plays in review column in its established form appeared regularly except during the summer months. It did not appear in the months of August and September in Volume VIII nor in the months of July, August and September from Volume IX, 1925, through Volume XXVIII, 1944. "The Critic's Calendar" was a modified
form of the New York plays in review column which gave a brief critique of summer theatre activity in New York, principally in the off-Broadway theatres. This column was boxed in with marginal lines, set in small type in a caption-like fashion beneath pictures of the productions discussed. It was seldom over three pages in length and appeared at various places in the issues. "The Critic's Calendar" had a short run. It appeared in the July issues for 1925, 1926 and 1927 and in the August issues for 1925 and 1926, Volume IX through Volume XI.

"Theatre Arts Bookshelf," the second standard carry over, had a much steadier existence. It appeared regularly in its position as the last feature of each issue, except in a few of the ones designated "special issue," throughout the volumes under discussion.

One new standard column incorporated into Theatre Arts Monthly was an unsigned chronicle column, "The Great World Theatre." Similar in nature to the "Theatre Arts Chronicle" column of the quarterly years, it first appeared in much the same position, just before the book review column, in January, 1925, (Volume IX, Number 1). It continued in that position in each issue until Volume X, Number 11, December, 1926, when it appeared as the first feature in the magazine, where it remained throughout the volumes under consideration. The title of this feature was changed to "The Theatres of the World" for three issues: October, November and December, 1929, (Volume XIII). With the first issue of Volume XIV, January, 1930, the column received its final title, "The World and the Theatre."

"The Tributary Theatre" was the title of the second new standard
column to be inaugurated in **Theatre Arts Monthly**. This column, almost identical in nature to the "At the Little and Experimental Theatres" column of the early quarterly issues appeared irregularly, from four to ten times a year, from the first issue of Volume XI, January, 1927, throughout the volumes under consideration. This column always appeared at the end of the magazine, just before the final column "Theatre Arts Bookshelf."

The third new standard column, established in the first issue to Volume XIV, January, 1930, was entitled "The London Scene."

Ashley Dukes, English Editor, edited this column throughout its existence. This column, which began as a monthly review of the London stage, also appeared irregularly in the twenty-two volumes under consideration. There was no pattern in its omissions except during the World War II years. The column was omitted from December, 1940, (Volume XXIV, Number 12) through September, 1943, (Volume XXVII, Number 9). With the eighth issue of Volume XIV, August, 1930, the title "The English Scene" first appeared and became the most used.

Another title, "The Scene in Europe," appeared in the tenth issue of Volume XVIII, October, 1933, and was occasionally used in place of the other titles. "The Scene in Europe" indicated that the content material was extended outside London and onto the continent of Europe. There appears to have been no policy regarding the use of the first two titles. The column always appeared immediately after the New York plays in review column when included in the magazine.

The printing of a one-act play script per issue was continued in the monthly issues through Volume VIII, Number 11, November,
1924, with only one or two omissions. Only six such play texts appeared in Volume IX, 1925 and in Volume X, 1926. After this time one or two, sometimes three, of these play scripts were included in a volume. None were printed after June, 1931, except in a Special Playscript Issue. In place of the one-act play, Theatre Arts Monthly printed the full-length drama Tyl Ulenspiegel or The Song of Drums, by Ashley Dukes, first, Part 1, and then one act per issue, in the months of April, May, June and July, 1926 (Volume X). A few of the plays in Theatre Arts Monthly, for example The House Into Which We Are Born, by Jacques Copeau, (Volume VIII, Number 7, July, 1924) were designated as three-act plays but were only a little longer than a one-act play. For a complete listing of the play texts printed in this magazine see Appendix A.

Feature articles concerning all aspects of the theatre constituted the major portion of each issue and completed the list of individual items in the magazine. The nature of these articles will be analyzed in the final portion of this chapter.

The Special Issues

Theatre Arts Monthly established the practice of occasionally devoting an entire issue to a special feature. The special issues appeared most frequently during the months of July, August and September, when there were few plays in production in New York, but they occurred in other months as well. Since these special issues are representative of a large portion of this periodical, but are not standard monthly features to be analyzed in the next portion of this
chapter, they will be given more than usual consideration here. A brief analysis and evaluation of these special feature issues will include an overview of each of the first issues, typical of those which followed, with notations of change and development through the years.

Little Theatre Yearbook

The first of these special issues was entitled The Little Theatre Yearbook, later called The Tributary Theatre Yearbook. It appeared annually from Volume VIII through Volume XII in the month of September and from Volume XIII through Volume XXVIII in the month of July. Theatre Arts magazine, through its annual coverage of little theatre and educational theatre activity throughout the world evidenced continued concern for this type of organization. Articles and pictures reflected the best elements of the non-professional theatre. These annual editions provided valuable information with analytical and historical studies and served as a means for the exchange of ideas among these groups.

The first Little Theatre Yearbook, the ninth issue of Volume VIII, September, 1924, was representative of those which followed. It opened with a proclamation by the Mayor of Dallas that April 25th to May 3rd, 1924, was to be observed as Dallas Little Theatre Week, in recognition of the theatre's contribution to that community. On the reverse of this frontispiece was a picture of the House of Amorini at Pompeii, referred to as a "little theatre of those days." The lead article, by Kenneth Macgowan, was entitled "Little Theatre Backgrounds," and provided readers with a historical account of the little
theatre movement. Macgowan reported that there were approximately five hundred little theatres in the United States, with nearly 15,000 amateur actors playing to a "reckless guess" of a half million people per year. He then traced the history of the Little Theatre from Andre Antoine's Théâtre-Libre in France, organised in 1887, through the Freie Bühne in Berlin, the Independent Theatre in England, the Moscow Art Theatre in Russia, the Theatre des Arts in France, the Kleines Theatre in Germany, the Abbey Theatre in Ireland and the Manchester Repertory Company in England, giving a brief sketch of the nature of each. Macgowan more briefly recounted the historical development in America from 1892, from the Theatre of Arts and Letters in Chicago, through "the true start of dramatic reform in the United States," in 1911, with the establishment of the Wisconsin Dramatic Society. He listed the outstanding Little Theatres in the United States and Canada for the past several years. He also called attention to the scholastic theatres in America teaching playwrighting, acting and design and to the amateur nature of a true community theatre. Eleven signets of Little Theatres in America and in other nations were printed in conjunction with the article. (September, 1924, 579-592) The article following, "A Spear in Caesar's Army," by Charles S. Brooks was a short, rather trivial article, on the experiences of an amateur actor. George Dandin or The Discomforted Husband, a short "three-act" play by Molière, represented the practice of printing a play script per issue.

The educational theatre was represented in this first yearbook as in all which followed. An article, "A Folk Theatre in the Making,"
by Frederick H. Koch, concerned the Carolina Playmakers at the University of North Carolina. This was a historical account of the organization and its activities throughout that state in establishing libraries and providing directors for community groups as well as encouraging playwrights of folk plays. The "extraordinary vitality" of dramatic activity in the universities of the United States was illustrated and encouraged with a composite of four pages from the bulletin of the State University of Iowa, reprinted in this issue.

The final and most scholarly article, "Changes in the Theatre," by Owen Barfield, was a short treatise on the idea that "any general change in the presentation of drama will come only as the accompaniment to some general change in the consciousness of human beings." Barfield compared the emphasis placed by the Greeks on externals and nature to the modernist's concern for the "living projections of the movements of thought, will and feeling which take place inside of a human personality." The realist and expressionist playwrights were representative of this approach, according to the author.

(September, 1924, 637-642) The trivial, the informative and the scholarly articles, but more significantly the latter, were characteristic of comparable Tributary Theatre Yearbook issues which followed.

Thirty-seven illustrations contained in this 1924 special Little Theatre Yearbook evidences one value of an issue such as this, especially to little theatre organizations. In this first yearbook, three pictures and two sketches were of little theatre buildings, at Pompeii (Greece); White Plains, New Jersey; the Theatre Guild, New York City; and the University of North Carolina. Six illustrations
included scenes of productions at Harvard University, the universities of Kansas and Toronto, Carnegie Tech and Hunter College. Eleven production photographs from the Chicago Little Theatre, the Hedgerow Theatre in Rose Valley, Pennsylvania, the Threshold Playhouse and Provincetown Playhouse in New York City, the Petit Théâtre du Vieux Carre in New Orleans, the San Francisco Players Club, the Dallas Little Theatre, and the Amateur Dramatic Club of Hong Kong (China) also appeared. There were two costume sketches from productions at George Washington High School in New York City and two from the New Haven Theatre Guild. Eight actors on the New York stage, who owed their beginnings "to the fine amateurism of rebellious theatres here and in England," were pictured individually. These were: Ann Harding, Morgan Farley, Phyllis Povah, Helen Gahagan, Claude King, Roland Young, Katharine Cornell and Dudley Digges.

Captions for all pictures gave either a brief analysis or a historical account of the subject illustrated. Some of the later yearbooks contained between ninety and one hundred pictures.

Annual editions of The Little Theatre Yearbook generally followed the pattern of this first issue. The scope of information covered in these articles was of great value as is seen in a cross section of the titles: "The Art of Speech in Texas," (July, 1930, 614-618); "Long Play Tournament," (July, 1932, 547-548); "Study for the Theatre in German Universities," (July, 1932, 555-556); "The Space Stage Defined," (July, 1936, 531-535); "The One-Act Play in English Repertories," (July, 1937, 528-530); and "Careers
in Screen and Radio," (July, 1941, 513-516). Occasionally an issue featured one person, such as George Pierce Baker, with several articles on his work, (July, 1933).

Theatre Arts aided the tributary theatres through discussions of problems peculiar to these organizations. Articles such as these included: "This Matter of Royalties," which suggested a plan of payment designed especially for little theatres, (September, 1925, 605-612) and "Teaching Theatre," which called for originality in production in educational theatres which would make them true "tributary" theatres. (July, 1941, 521-525) Articles in these special issues also kept the readers abreast of the times with information on newly developed techniques, experiments and trends of the times. Such articles included "Lighting" by Irving Pichel (September, 1925, 615-624); "Pageants in Holland" by Thomas W. van Oss (September, 1926, 597-598); "Make-up for the Small Stage," by Tamara Daykarhanova (July, 1931, 561-565); "The Professional Critic and the Tributary Theatre," (July, 1934, 549-558); and "In the Circle Around Dallas," by John William Rogers (July, 1940, 493-500). It can truly be said that Theatre Arts magazine continually supported theatre throughout the country.

Forty-four additional issues under the editorship of Edith J. R. Isaacs were denoted individually as special issues, but not in series as the one above. The standard features of the magazine continued to be incorporated in each of these special issues, with the noted absence of the New York plays in review column during the summer months, but the majority of the articles and pictures concerned the
feature of that number. As these issues were considered "special," it was their nature to treat a limited aspect of a particular subject.

Their range varied from an issue on numerous aspects of the Theatre of a nation, as in the Special British National Theatre Issue, (August, 1935) to a series of articles on one aspect of theatrical activity within a country. An example of a special issue limited in scope, but valuable in its content, would be the Special Costume Number. Articles in this issue discussed costume design in regard to simplicity and ease of assembly; facility of use by the actor; expressiveness for comic effect; effectiveness in revealing the beauty of the human form; and the effect of light upon materials. The approach was that the costume designer should revert from standard character impressions and create predominately for a specific actor as a character.

This practice of printing special issues began in July, 1925, (Volume IX, Number 4) and continued through Volume XXIX and Edith J. R. Isaacs' term as Editor. Although the range of subject matter varied through the years a number of subjects were selected more than once. The selection of a subject for a special issue in this magazine gave some indication of the importance or prominence which that particular phase of theatrical activity had attained in this period of history. These special issues, which provided readers with thoroughly analytical and informative accounts of outstanding developments in the theatre, are one more indication of the consistently progressive attitude of the editors. The Special Dance Issue, of August, 1927, was noted by Rosamond Gilder in an unpublished one-page review, "Theatre Arts 1916-1936," furnished this writer through personal correspondence,
to have been instrumental in "laying the first foundations for American dance criticism." In "The World and the Theatre," column in this issue the editor called for a well equipped critic of the art of the dance "to do for New York criticism what Andre Levinson does for Paris." (August, 1927, 566) The first part of this special issue presented a historical analysis of the dance from the Greeks to the writings of the 19th century symbolist poet Stephene Mallarme. The second part of the issue treated the free-form dance style of Isadora Duncan and the "athletic," tap-dance found on Broadway. Some of the special issues most indicative of this approach would include the Special Marionette Issue in July, 1928, "with the revival of the puppet play in America," the first Special Motion Picture Issue in September, 1929, with the advent of "the talkies;" the Special Circus Issue in August, 1931; and the Special Entertainment for the Armed Forces Issue in March, 1943, during World War II. A number of these special issues have been selected for analysis and evaluation because they appeared most representative for the magazine in regard to editorial policy or practice.

Special Literature Issues

Four special issues can be considered as special literature issues. The first of these, entitled The Theatre in Print, was devoted to a critical summation and evaluation of a host of new books on the theatre. In the introductory article, Rosamond Gilder evidenced the magazine's continued high standards of evaluation of the theatre in print by selecting only a few of the many books recorded for dis-
cussion and comment. Rosamond Gilder's comment on the abundance of books showed that the editors had not changed in their attitude toward art and quality. She said: "Just as there are comparatively few creative artists of the theatre, so among those there are still fewer who can convey in words the methods and meanings of art."

A cross section of those books selected by Miss Gilder as "rare glimpses of the artist at work," include: Stanislavsky's My Life in Art; Stark Young's Theatre Practice; Ted Shawn's The American Ballet; Esther Willard Bates' The Art of Producing Pageants; Samuel Montefiore Waxman's Antoine and the Theatre Libre; and The Collected Plays of J. M. Barrie. "Footlights and Fireside," by Wells Root, was in his words: "... a discussion of some plays that have failed which you may now buy, read, and relish. Also of some that have succeeded and are dull under the lamp. And, finally, some that have been profitably produced and will continue to fulfill a double destiny of entertainment in book form."

"Theatre Arts Bookshelf" contained more than the usual number of book reviews.

Three special issues revealed Theatre Arts' concern for distinctive playwrighting in America. One, entitled Plays and Playwrights, provided readers with skillfully defined articles on various aspects of this craft. In this issue, for July, 1927, John Van Druten analyzed the techniques of recording in plays the tedious small talk of tedious people which one cannot escape in real life. Edith Hamilton treated comedy as humor and wit through an analysis of the comedies of Shakespeare and Molière. In "New Forms for Old," Rosamond Gilder
encouragingly reported that although most modern forms and styles of playwriting could be traced to the Greeks, the Medieval plays, and Shakespeare, new forms were evolving from the old "to fit the kaleidoscopic needs of an incredible generation ... again assisting in the eternal drama of renewal and rebirth." (July, 1927, 513-520)

The lyric, epic and dramatic forms of dramatic verse were discussed by Ashley Dukes. Brief biographical sketches of twenty prominent American playwrights were given, some accompanied by pictures.

Two special issues, which appeared during the World War II years, in September of 1943 and 1944, evidenced Theatre Arts' faith in the young playwright and the magazine's continued promotion of the experimental play and the play on a dominant American theme. Both of these special issues contained anthologies of play scripts suitable for production by the U. S. Armed Forces. One basis for selection of these plays reminds the reader of the early crusade of this magazine for simplified scenery. All of the plays printed could be produced in simple settings, on platforms with adaptable screens and with simple lighting. Several of these plays, as Mail Call by Lt. Ralph Nelson, had won prizes in contests by the Special Services Branch of the Armed Forces. Three scripts serve to illustrate the general tone of the plays in these issues. Everybody Join Hands, in verse and with chorus, by Owen Dodson, S 1/C, was set in China and the narrative concerned the Chinese people's fight for freedom. The play was written especially to be played in-the-round. (September, 1943, 555-565) All Aboard, by Ben Bengal, presented the conflict among
soldiers when a negro in uniform was asked by the conductor to move to another car on a train which had just crossed the Mason-Dixon line heading south. (September, 1944, 500-504). Each volume contained a play on the race issue. Mail Call was a comedy-drama typical of a war time scene in an Armny installation overseas where tensions were high but a sense of humor prevailed. (September, 1943, 515-523) For a complete listing of all plays printed in this magazine see Appendix A.

Special Architecture Issues

Theatre Arts, throughout these volumes, consistently advocated new trends and developments in theatre architecture. A Special Architecture Number, one of two such special issues, first appeared in Volume X, Number 8, August, 1926. A this time the editors were primarily concerned with the interior of the theatre. Kenneth Macgowan, in "The Theatre as Theatre," reminded his readers that for something like twenty centuries, the builders of the theatres put all their architecture on the inside. He cited the Greek Theatre as an example where the facade was buried in a hillside. Macgowan complained that most modern interest in theatrical architecture went inevitably to the exterior although it was the interior that made it a theatre. (August, 1926, 497-503) The discussion most representative of the type of theatre interior featured in this issue was by Lewis Mumford, entitled "Grub Street Theatres." Mumford asked the architects to take a lesson from the new scene designers in their use of curtains, partitions, screens and color surfaces which could be altered
conveniently, with no vast outlay, in a way that would express or deliberately form a contrast to the mood of the play. He called for a re-unification of the stage with the auditorium. (August, 1926, 527-532)
The exterior of the theatre was not neglected. Macgowan advocated facades with simplicity of design rather than elaborate decoration. He pointed to the German theatres as focal points in the city, uncrowded by offices, in his plea for more prominent building sites for the American theatres. These articles were illustrated with photographs or sketches of existing theatres, such as the State Theatre at Jena, Germany, the Cleveland Playhouse, and proposed theatres, such as the Peoples Theatre at Amsterdam, Holland, imagined by H. Th. Wijdeveld, and the Barnsdale Theatre in Los Angeles, designed by Frank Lloyd Wright. Detailed captions explained the features of the designs.

The September, 1934, special issue on architecture dealt more with mechanics than with aesthetics or adaptability. Construction costs, management, floor plans of existing theatres, stage equipment, lighting facilities and storage were the topics for discussion. Existing playhouses again illustrated the concepts and included The Cleveland Playhouse, the State University of Iowa theatre, the Henderson, Indiana, Community Theatre and several Russian theatres.

Special Memorial Issues

In special memorial issues, Theatre Arts provided readers with unique biographical accounts of three of the theatre's most
renowned individuals, Henrik Ibsen, Adolphe Appia and Lope de Vega. A brief review of these issues reveals one aspect of the magazine's alert and thorough coverage of the theatre as well as its value as an educational text.

The third issue of Volume XII, March, 1928, was in celebration of the centennial of Henrik Ibsen. In the opening article for this issue, "The Little Man from Skien," Montrose J. Moses characterized the personal life of Ibsen, noting especially the "wonderful contrast of the seriousness and the humor in the make-up" of the playwright. He emphasized the "inconsistency of the high-mindedness of the dramatist and the small vanities of the human man." (March, 1928, 179-186) Ibsen as an old man was treated by Dixon M. Morton in "The Twilight of the Gods." Ibsen the playwright was discussed in "A Retrospective Eye on Ibsen," an analysis of a compilation of critical reviews published in newspapers and periodicals through the years. Among the clippings were critiques by George Brandes, Edmund Gosse and Clement Scott. A drawing by Gustav Larum reprinted from Edmund Gosse's Life of Henrik Ibsen accompanied the article.

A Memorial Issue on Adolphe Appia which appeared in August, 1932, four years after his death, emphasized his influence on modern theatre practice. Three of the five articles in this issue were translations: the first, of a lecture by Appia, "The Future of Production"; the second, of his book, L'Oeuvre D'Art Vivant; and the third, of his scenario for his production of Faust. Appia's concept of theatre art in relation to music, movement and light were described by Jean Mercer. Lee Simonson, in noting Appia's contributions to the modern
stage, paid particular attention to his opera designs "freed from the necessity of reproducing backgrounds of action . . . transfigured until every element in them embodied the emotions that it was to arouse as an integral part of its form, its colour, and its total design." (August, 1932, 631) Seven photographs of Appia's designs appeared in the issue with three designs by Norman Bell Geddes illustrating Appia's influence.

In observance of the Lope de Vega Tercentenary program in Spain, the September, 1935, issue of Theatre Arts Monthly contained a nineteen page historical account of the life, loves, and writings of this Spanish playwright. His play, The Pastrybaker, three of his poems and a scene from another play, Madrid Steel, were printed with a selected bibliography of his writings and those about him. "The Spanish Theatre Then and Now," by William Adams, gave an overview of the Spanish theatre. The issue was filled with photographs, sketches and reproductions of paintings concerned with Lope de Vega's life and works.

Special Motion Picture Issues

In the previously mentioned one-page unpublished review, "Theatre Arts 1916-1936," Rosamond Gilder designated the Special Motion Picture Issue as the highlight of 1929 for Theatre Arts magazine. The issue appeared, this editor stated, because Theatre Arts was "no longer afraid of the P. S. in the first Foreword: 'We do not intend to be swallowed up by the movies.'" Although the magazine had published its first article on the motion picture, a strictly technical
report, in April, 1927, (Volume XI, Number 4) very few articles on this medium appeared before this special issue in September, 1929, (Volume XIII, Number 9). In this "official introductory issue" to the motion picture every standard feature, including "Theatre Arts Bookshelf," yielded space for the occasion. A brief review of this special issue would reveal the progressive attitude Theatre Arts assumed through the years toward any medium that could prove itself worthy to be called "theatre art." The first commentary in this special issue for September, 1929, entitled "The Motion Picture," was divided into two parts, each appearing in a single column per page. One column recorded year by year the progress of the movies from 1904 and The Great Train Robbery, produced by Edison, which "gave the dramatic framework and mode of telling to the motion picture," to 1929 and The Letter, produced at Paramount Studios, and an example of how "the talkies' goes serious drama." (September, 1929, 635-644)

In the opposite column on the same page was an article, signed J. K. H., which explained the progress the Motion Picture industry had made in its bid for acceptance by professional theatre people and as an artistic medium. The author related the story of praise and censure accorded the movies and actors such as John Barrymore who had joined its ranks. He explained that in the past, although controversy arose, there was little condescension toward a medium which was welcomed for what it did well and went beyond notice for its failures. But the day of serenity had passed, the author explained, and the cause of the turmoil was the advent of the talkies. Of this event and the
approach by this magazine, he stated: "They are here, and the relationship of the theatre to the cinema is utterly changed. For the first time the tutor and his unclaimed student threaten to meet on artistic grounds. And that all important possibility is the raison d'être of this Theatre Arts movie issue." This author approached the subject with a plea for harmony between the two mediums. He argued that talent would not be entirely lost to the west coast but would continue to fluctuate between New York and California; that the drama would continue to achieve its artistic and creative satisfaction in the plastic and relatively unfettered precincts of the stage, and later go west to reap its golden reward for having a good voice; that audiences had shown they would not flock to the cheap-seats of the movie palaces for a view of the shoe string theatricals; and that fine acting, enhanced by increased technical efficiency had proven capable of breaking through an essentially cold medium with the emotional strength of great stage performances. (September, 1929, 635-644)

Most of the articles in this special motion picture issue were written by people in the movie industry rather than by the permanent staff of the magazine. A thorough coverage of the industry included "The Director, His Problems and Qualifications," by Monta Bell, "The Year of Sound," by John S. Cohan, "The Industry," by Terry Ramsaye, and "Cinema Design," by W. Howe Cameron Menzies. There was an article on acting techniques entitled "All Talking," by Richard Watts, Jr.; the motion picture gross agents, entitled "Tea-Talking Barnums," by Warren Nolan; the independent movie theatres primarily devoted to art films, entitled "The Little Cinema Movement," by John Hutchens;

All articles were illustrated. The pictures were representative of the artistic achievements of this photographic medium as well as the historical and educational significance of both the entertainment film and the on-the-scene news reel. Six cinema pioneer directors, F. W. Murnau, Ernst Lubitsch, Charles Chaplin, D. W. Griffith, King Vidor and Monta Bell were pictured with captions about their contributions to the industry.

A second special motion picture issue was published in September, 1941. It was every bit as inclusive in its treatment of the cinema as the first such issue with articles on acting, producing, directing, the cameraman, the documentary film, the history of the industry and predictions for the future, mostly written by prominent people in that particular area of the industry. Examples of this are "Peccavi! The True Confession of a Movie Producer," by Albert Lewin, "On Acting in Films," by Bette Davis and David Chandler and "I Direct," by Garson Kanin. The entire approach to the subject was one of optimism and a sense of well being. It should be mentioned that the emphasis on the artistic approach to cinematic photography and the medium in general was not as evident in this issue as in the 1929 special. But the attitude of Theatre Arts toward the industry seemed not to have changed. This feeling can probably be best expressed in the words of one of the magazine's Editors, Ashley Dukes:
The screen itself as a dramatic medium not only outlives ridicule already, but makes the ridicule frankly ridiculous. It is in practice the theatre of youth, and in geographical fact the theatre of multitudes who will never know any other. Already in the great capitals it sets a standard that the living stage must equal or excel. Ten years ago in London or New York one could look through the theatre list and classify the plays in two groups. The first group, with most of the current thrillers and comedies and the like, could be as well done by the screen if it chose, with its new gift of words, to undertake them. The second group, having some special intellectual or poetic appeal, seemed to be marked out for the stage alone. But in that short space of ten years the position of the groups has been entirely changed. The first is threatened with total extinction by the screen, which not only presents realistic drama and realistic playing as well as the stage, but a good deal better. The second has to compete with pictures of distinction and subtlety forecasting a poetry of the screen, as well as with pictures of comic genius that all the cultivated world runs to see. Such is the stride that has been taken between 1931 and 1941; and again I record it as a theatre man who has been able to turn spectator with an open mind.

(September, 1941, 692-695)

Numerous pictures included scenes from such American film classics as The Great Dictator, The Big Parade, All Quiet on the Western Front, The Informer and Gone With the Wind. Foreign imports were illustrated with a scene from Jean Renoir's Grand Illusion and Jacques Feyder's Carnival in Flanders. Prominent movie actors and actresses such as Greta Garbo, Spencer Tracy, Bette Davis and Lionel Barrymore were among those featured. Walt Disney's cartoons were also among the illustrations which were always a prominent part of Theatre Arts magazine. With the 1929 Special Motion Picture issue, Theatre Arts had broadened its scope and in both the 1929 and 1941 issues defended this action with the attitude that it was still the policy of the magazine to seek and report artistic theatrical activity.
Special National Theatre Issues

Theatre Arts frequently turned its attention from specific areas of theatre art to give an overview of the theatre of a particular country. Eight special national theatre issues included two numbers on both the British and American theatres, and one each on the Soviet, French, Mexican and Swedish theatres. Most of the issues were alike in content and treatment. The earliest of these, the Special English Theatre Issue, in Volume XVI, September, 1932, began with a critical analysis of the theatre of the day in an article entitled "The English Scene Then and Now," by Ashley Dukes. The writer stated that the English theatre of 1932 could not look to the "new and exceptional productivity" of its playwrights as it had done with George Bernard Shaw, St. John Hankin, Harley Granville-Barker, John Glasworthy, John Masefield and J. M. Barrie, twenty years before. He complained: "There is clearly no young English playwright who takes hold of the theatre and directs its policy as Shaw directed that of the new English theatre a generation ago, or as Synge by the very nature of his work directed that of the Irish theatre." Dukes found the same lethargy in managers, producers, independent organizations and theatre architects and pleaded for a resurgent spirit in the English theatre. (September, 1932, 698-704)

There was an article on acting in which Alistair Cooke noted that the English actor was the best naturalistic actor in the world if such acting was accepted according to English notions of how one ought to behave rather than how one did behave. He analyzed the techniques of several
English actors of the day and called for a more careful analysis of character. Lady Gregory was honored by an analysis of the Irish dialect in the dialogue of her plays. Problems and affairs of the amateur theatre were discussed in "An English Village Theatre," "The Theatre in the University Town," and "The Northern Repertory Theatre." Pictures of famous actors and playwrights filled the issue.

The second National Theatre issue on England, (August, 1915) and the ones on the Soviet Union, (September, 1936) and France, (September, 1937) greatly resembled the issue above with articles on national playwrights, actors and directors as well as the artistic state of the theatre. The illustrations incorporated in the issue on France were perhaps the largest and most beautiful to be found at any time in the magazine. One, of The Societaire de La Comédie Francaise, 1841, covered two complete pages. (September, 1937, 710-711) The issues on the theatre in Bali (August, 1936) and the Mexican theatre, (August, 1938) were similar, yet differed in that many of the articles were on the customs and characteristics of the people, their society and religion, their music and orchestral composition and their native and tribal dances, rather than on their presentation of the dialogue play as we know it.

The two American National Theatre issues appearing in August, 1934, and August, 1944, were slightly different from the issues outlined above. The lead article in the 1934 number was a plea for a national playhouse for America, by Edith J. R. Isaacs. Mrs. Isaacs traced similar movements in other countries, discussed plans for such a theatre in various cities in America, related the lack of a national
theatre to the "debacle of the so-called commercial theatre in America," and analyzed the type of plays suitable for a national theatre based on America's ancestral heritage. Perhaps the most interesting passage in this article, "The Irrestible Theatre," was Mrs. Isaacs' definition of a National Theatre:

Any living theatre must have five essential qualities: It must have an entity, an organism that can be recognized, as you recognize a human being, by certain traits of character and of physical presence that are marks of personal life. It must have permanence in some one or more of its fundamentals. It may be a permanence of place or of leadership, as in the Moscow Art Théâtre or the Vieux Colombier or the Neighborhood Playhouse; of Repertory, of company, or of idea, as in Meiningen or the Theatre Libre or the Provincetown, or of any two or three of these combined; but something it must be that stands firm and rooted, something not too transitory, in that transitory world of the theatre where performances die as they live, each day, as a production is set up, played through, and struck. It must have the power of growth, of progress, both in its permanent and its impermanent factors, because times change and it must change with them so that "Plus ça change, plus c'est la même chose." It must bear within itself the power of generation, the element of renewal, a force that having flowed out of its own inner strength and integrity, can bring back strength from a newer, younger world. And finally it must have a goal that is essentially a theatre goal. There is no reason under the sun why the leader of a fine theatre should not hope to gain money, or power, or preference from the enterprise. But these are by-products of theatrical success, not essential theatre goals, which must always be in some way related to the performance of good plays by actors of talent, and the consequent development of the theatre's innate power of entertainment, edification, exaltation, escape and social persuasion. There has probably never been an organized theatre of importance that did not have, to some extent, these five qualities.

(August, 1934, 579-580)

One other noticeable difference between this Special American National Theatre Issue and the other National Theatre issues was in the use of fifty pages of pictures to illustrate the American scene. It
might be stated that this was largely indicative of the effectiveness with which Theatre Arts Monthly (Theatre Arts) used its illustrations, although usually on a smaller scale.

The pictures were in related groups to express the various ideas. Four pages each contained photographs of a representative American type: The Man in the Street, The Farmer, The Worker, The Artist. Pictures of a production of Barbara Fritchie by Clyde Fitch and one of Abraham Lincoln by John Drinkwater were accompanied by captions calling for more historical American plays and by American playwrights.

New York productions of the works of American playwrights considered representative of the American scene were illustrated on seven pages. Two pictures on the first page were in contrast. An antebellum scene from the "native opera" Deep River, referred to as representative of "characteristic southern qualities" in Old New Orleans, was contrasted with the stark simplicity and projected strength of a steel girder, the setting for Harold Igo's Steel, termed "essentially northern" in character. A scene from the Theatre Guild's production of John Howard Lawson's Processional, called a "jazz symphony of American life," with setting by Mordecai Gorelik, was printed to illustrate the pattern of the industrial fabric in America. A picture from the production of Elmer Rice's Street Scene was termed indicative of the conditions under which millions of city dwellers in America live while a scene from a production of Green Grow the Lilacs by Lynn Riggs illustrated rural America, "a range of life untouched by most American dramatists." Alfred Lunt in S. N. Behrman's Meteor and
Osgood Perkins and Lee Tracy in Ben Hecht and Charles MacArthur's *The Front Page* were typical of the portraits in this grouping. Lunt's character was considered indicative of the "man of big business whose ambitions knew no bounds and who personified to perfection the hero of the success story that is the American Favorite Tale." Perkins and Tracy were said to portray "the hectic, repetitive life that centers in a metropolitan newspaper office." (August, 1934, 591-598)

A group of six pictures, captioned "Across Time and Space," were scenes from American productions of foreign plays. "Camera Portraits," by Doris Ulman, provided six close-ups of Americans of various ages. Miss Ulman's pictures had no captions. "Pages for an Album of Playwrights and Plays" contained twelve pictures in a historical treatment of the American playwright. A portrait of Anna Cora Mowatt, author of *Fashion*, written in 1845, and of E. L. Davenport as Adam Trueman in *Fashion*, represented that period. Scenes from productions of Dion Boucicault's *The Streets of New York*, James A. Herne's *Shore Acres*, Steele MacKaye's *Hazel Kirke*, Clyde Fitch's *The Truth*, George M. Cohan's *Forty-Five Minutes From Broadway*, Augustus Thomas' *Arizona*, Sidney Howard's *Ned McCobb's Daughter* and Paul Green's *In Abraham's Bosom* illustrated the typical American play through the ages. Detailed captions explained the principle style of each playwright: the comedies of Miss Mowatt, the melodramas of Boucicault; the down-east plays of Herne; the Anglo-French melodramas of MacKaye; the didactic social dramas of Fitch; the romantic themes of Cohan; the regional interest plots of Thomas and Howard; and the folk life in the plays of Green. (August, 1934, 623-630)
The last grouping of pictures, "Folk types from an Older Theatre," were of famous actors of the past. Among these were Henry Miller as the romantic westerner in the first modern American play, The Great Divide, and David Belasco in an 1873 version of George L. Aiken's dramatization of Uncle Tom's Cabin. This issue also contained pictures of current productions. The use of illustrations in this manner was indicative of the general practice of Theatre Arts Monthly (Theatre Arts) in providing the visual with most of its articles.

The second American National Theatre issue, in August, 1944, was a historical number characterized by the title of the first article, "An International Theatre: Made in America." This issue treated the French Theatre in America with a discussion of the representative French theatre in New Orleans in the 18th and 19th centuries and in New York in the 19th and 20th centuries. "The German Theatre in Milwaukee" concerned the fine performances by German actors in that city in the later half of the 19th century. "The Russian Theatre Comes in Waves" told of the invasion by Russian actors of the Bowery theatres and the Yiddish theatres as well as the distinguished visits of the Moscow Art Theatre, Alla Nazimova, Richard Boleslavsky and others. America's indebtedness to Russian techniques and Russian dramas was noted. "The Chinese Tradition" was recorded for its accent to the picture of the American theatre rather than for its integral part of the main American stream. Portraits of such famous actors and actresses as Elenora Duse, Tommaso Salvini, Sarah Bernhardt, Constant Coquelin and Alla Nazimova were among the many foreign personalities presented in the issue.
Other Special Issues

Other special issues published during Edith J. R. Isaacs' term as Editor were similar in nature to those analyzed. These special issues provided informative and analytical accounts of such subjects as: Music in the Theatre, (August, 1928); The Theatre Out of Doors, (August, 1929); On Actors and Acting, (September, 1931); The Dramatic Arts and the American Indian, (August, 1933); Theatre Collections, (September, 1933); In the Service of Comedy, (September, 1938); The Theatre Takes Stock - A Discussion of the Vital Problems of Today's Theatre, (May, 1940); A Picture Book of Plays and Players, (August, 1941); and The Negro in the American Theatre, (August, 1942).

The Standard Columns

Theatre Arts Monthly (Theatre Arts) had five standard columns in addition to the regular articles printed in each issue. These columns included the New York plays in review column, the "Theatre Arts Bookshelf" column, "The World and the Theatre" column, "The Tributary Theatre" column and "The English Scene" column. An analysis of each of these standard columns will be made in an effort to determine both the nature of this portion of the magazine and the editorial policy, if any, expressed therein.

The New York Plays in Review Column

The New York plays in review column, except for its noted
absence in the months of August and September for Volume VII, 1924, and in the additional month of July from Volume IX, 1925, through Volume XXVIII, 1944, was a standard feature of Theatre Arts Monthly (Theatre Arts). There was still no standard title for this column, established during the quarterly issues, rather it continued to vary with each issue, expressive of the material it represented. "Grand March of The Shadows Before" was the title of the October, 1925, column and indicative of each column for that month with its usual prediction of plays to come. "Doldrums of Midwinter," title of the March, 1926, column and "The Flowers that Bloom in the Spring," title of the June, 1926, column, revealed the emotional reaction of the critic to the season's offerings. "The Actor's Month," title for the April, 1931, column, "Plays for Puritans and Others," title for the March, 1936, column and "Song and Dance," title of the January, 1939, column, represented the dominant theme of each of these reviews.

Dramatic critics changed through the years. Some reviewed for several years while others served for only an occasional issue. Kenneth Macgowan continued as critic from the quarterly issues through Volume VIII, Number 10, October, 1924. In this tenth issue, Macgowan explained that since his duties as Manager of the Provincetown Playhouse called him away from reviewing for this magazine a new adventure in criticism would be tried. He stated that "for a time at least" the review of each month would come from a different hand which might serve "to bring varying groups of plays under the attention of critical minds peculiarly fitted to write of them." (October, 1924,
The next nine reviews, from Volume VIII, Number 11, November, 1924, through Volume IX, Number 10, October, 1925, appeared under the pen of Thomas H. Dickinson, Robert Littell, Robert Garland, Edmund Wilson, Thornton N. Wilder, Carlton Miles, John Mason Brown and Gilbert W. Gabriel. Mr. Gabriel wrote two reviews in succession. Several of these men were or became drama critics for other publications. Robert Littell was editor of *The New Republic* when he served as critic in December, 1924. He later became dramatic critic for the New York *Evening Post*, 1927-29, and the New York *World*, 1929-31. He was associate Editor of *The Readers' Digest* from 1927-42. Edmund Wilson, who wrote the February, 1925, review was associate Editor of *The New Republic* from 1926-31. He has been book reviewer for the *New Yorker* from 1942, et. seq. Gilbert W. Gabriel, reviewer for the New York *Telegram-Mail*, 1924-25, the New York *Sun*, 1925-29, the New York *American*, 1929-37, and *Theatre Arts* magazine, 1948, et. seq. Thomas H. Dickinson, who wrote the November, 1924, review, was organizer of the Wisconsin Dramatic Society, which, according to Kenneth Macgowan, was the "true start of dramatic reform in the United States." (September, 1924, 590) He had been a professor

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at Baylor University, 1901-02, Ohio State University, 1902-03 and
the University of Wisconsin, 1909-16. He is author of a number of
works on the theatre. 8 Thornton N. Wilder, critic for March, 1925,
is a novelist and playwright. He won the Pulitzer Prize for his
novel _The Bridge of San Luis Rey_, in 1927, and for his plays, _Our
Town_ in 1938 and _The Skin of Our Teeth_ in 1942. 9

John Mason Brown served as drama critic for three years,
from Volume IX, Number 11, November, 1925, through Volume XII,
Number 6, June, 1928. Robert Littell again reviewed for this maga-
zine for one year, from Volume XII, Number 10, October, 1928,
through Volume XIII, Number 6, June, 1929. John Hutchens equaled
Brown in his length of service as critic. He reviewed from Volume
XIII, Number 10, October, 1929, through Volume XVI, Number 6,
June, 1932. Hutchens had been reporter, film critic and assistant
drama editor of the New York Evening Post, and was on the drama
staff of the New York Times when he served as dramatic critic for
Theatre Arts Monthly. He was later dramatic critic for the Boston
Evening Transcript, 1938-1941; an editor of the New York Times
Book Review, 1944-48; and the book news columnist for the New York
Herald Tribune, 1948, et. seq. 10

_Theatre Arts Monthly_ again changed critics with each issue for
one year, from Volume XVI, Number 10, October, 1932, through

Volume XVII, Number 10, October, 1933. Those who served were:

Mildred Adams, Carl Carmer, Creighton Peet, Herschel Williams, Morton Eustis, Alison Smith, Barday McCarty and Merrill Denison. Carmer served twice and Eustis three times. No biographical data was found on these reviewers.

Edith J. R. Isaacs, Editor, took over as dramatic critic with the eleventh issue of Volume XVII, November, 1933, and reviewed for five years, through the tenth issue of Volume XXII, October, 1938. Mrs. Isaacs was replaced by Rosamond Gilder who reviewed for seven years, from Volume XXII, Number 11, November, 1938, through Volume XXVIII, Number 6, June, 1945, and through Edith J. R. Isaacs' term as Editor. During this time three absences were recorded for Miss Gilder. Mrs. Isaacs reviewed for two of these issues, the tenth issue of Volume XXIII, October, 1939, and the tenth issue of Volume XXV, October, 1941. Morton Eustis served as critic for the tenth issue of Volume XXIV, October, 1940.

This column continued to serve as a standard critical review column for presumably all plays coming to the New York stage. With the realisation that the personal element cannot be eliminated entirely from a single critical evaluation, the analysis of this standard feature is made in an effort to determine, through the approach of the dramatic critics who served longest, any consistency in standards of evaluation and the trends and/or developments in attitude and policy representative of the magazine. Since one or two reviews by a critic would reveal more of a personal approach than that of the magazine, only new or unusual items in those reviews will be considered.
Kenneth Macgowan who continued as dramatic critic from the quarterly issues, showed no change in his critical approach, in his reviews for Theatre Arts Monthly. Productions in strictly commercial theatres continued to be distinguished from the work of experimental groups such as the Neighborhood Playhouse or the Provincetown Players, although the same standards of evaluation were applied to both. A commercial production was identified with a specific theatre only occasionally and never with dates of opening or closing. Macgowan continued to acknowledge the number and value of foreign contributions to the New York playhouses. In February, 1924, England was noted to have sent "seven plays of six different kinds." Standards of playwriting remained the same. Of these seven British plays, three were considered "popular trash" or "conventional" in their manoeuvring of the "problem play" plot. The other four were considered "earnest" or "amusing" but were also criticized for plot construction. (February, 1924, 82-83) The American play, as previously, received equally severe criticism, either in relation to the quality of foreign plays in production or as representative of the American scene. The Changelings by Lee Wilson Dodd, Chains by Jules Eckert Goodman, Sun-Up by Lulu Vollmer and Tarnish by Gilbert Emery were found to "stand on their feet beside most foreign plays." Although none were considered comparable to Ferenc Molnár's Launsi and The Swan, The Changelings and Chains were considered every bit as effective as the "English type" they represented. Sun-Up was praised for its reminder of "how rich America's backwaters are in characters" and Tarnish for its "observant study of middle class types in a significant situa-
If there was any development in this columns' transition from a quarterly, it was the obvious result that more space allowed more extensive discussion of fewer plays, resulting in more vitally detailed critique. The first review in Theatre Arts Monthly, January, 1924, evidenced this development, characteristic of all reviews to follow. Extensive critical reviews of acting added scope and significance to the magazine. Here, Kenneth Macgowan devoted more space than had hitherto been accorded the study of an acting performance to Duse, appearing in New York in Ghosts and Lady From the Sea, two plays by Henrik Ibsen. The actress was referred to as one of the six great artists of the theatre of that day. Her acting was viewed in regard to its style rather than to specific performances although these were related. The styles applied included "the exploitation of personality colored by artifice," considered the style of Bernhardt, "the exploitation of character fitted to type parts," and "true impersonation," noted in the performances of the Moscow Art Theatre. Duse was assigned as giving a fourth art, one unique in its combination of qualities. The uniqueness of which Macgowan spoke was Duse's ability to remain unforgettable a person, Duse, but although skillful with both voice and body, to achieve true characterization through inner emotion rather than by artifice. (January, 1924, 3-5) Since more and more consideration was given to acting, a brief survey of this critic's approach and his standards of evaluation is in order. Walter Hampden's Cyrano was criticized in its relation to the critic's concep-
tion of the character. Hampden's was considered an "intelligent performance, if "not always a robust and virile" one. He was said to whimper when Cyrano felt deeply. (January, 1924, 46) Sometimes acting was viewed in the ensemble as was the Moscow Art Theatre players in their production of Dostoevsky's novel, *The Brothers Karamazov*, where the handling of many people and much business was said to exhibit "fluidity of line, variety and design, and always a sense of life shaped into expression." (February, 1924, 73-74)

One item concerned the performances of James F. Hackett in *Macbeth* and its relation to performances by other actors. Macgowan considered Hackett's *Macbeth* as "an unaffected straight-forward piece of work, stronger than Hampden's, less actorish than Mantell's, and shaded, almost eloquent, where Lionel Barrymore's was monotonous." He found the performance to fall short "only in spiritual vigor and judgment," because of "too small an attempt to link the meaning of the voice and the meaning of the lines." (May, 1924, 285-287)

Innovations in the theatre were consistently recognized in this column. Kenneth Macgowan's principal concern, in the February, 1924, issue, was the director: "... we come upon the conflict of director in the twentieth century theatre. Indeed you might say that the distinguishing mark of the modern stage had been, not the development of scenic decoration, but the emergence of the director." (February, 1924, 74) The occasion for this statement was a discussion of Max Reinhardt's production of Sophocles' *Oedipus Rex* at the Century Theatre. Macgowan stated that the "bad - even funny" acting could not destroy the "fresh and severe work" of this director. The critic
described in detail Reinhardt's use of the orchestra pit and the stage built up and cut into an approach to a Greek palace; his sweep of crowds which were said to "breathe drama... not in the ordinary conventions of the theatre;" and his "one bad trick," the shuttling of actors up and down the aisle. (February, 1924, 75-76) The director, heretofore accorded little recognition for his contribution to a production, received more attention for his efforts in the remaining reviews and provided further significance for this column. Among the more notable reviews were critiques of Stark Young's skill in the development of tempo as director of The FaiIures, (February, 1924, 76); the "over elaboration" of action in Richard Boleslawsky's direction of Sancho Pansa, (February, 1924, 81); Lee Simonson's fine direction of the chorus in Man and the Masses, (June, 1924, 81); and the comic treatment which Robert Edmond Jones accorded his production of Hedda Gabler, (July, 1924, 445).

In addition to his notation of innovations in the theatre Kenneth Macgowan also discussed trends and developments. In the introductory paragraphs to his April, 1924, review Macgowan called attention to how frequently in the past ten years, in America and abroad, a playwright who had freed himself from some of the shackles of realism turned out to be a satirist. He stated as characteristic of such playwriting: "The multiplication of scenes, the shorthand of expressionism, and the pictorial dramatisation of emotion end in ironic comment on man and society." He noted the approach to satire in American plays of recent years as "bitterly serious" in John Howard Lawson's Roger Bloomer, "class conscious" in Elmer Rice's The Adding Machine, and "smartly
sarcasm" in George S. Kaufman and Marc Connelly's *Beggar On Horseback*. The critic then traced American playwriting from *The Contrast*, written in 1787, through the plays of Clyde Fitch, George Ade, and Charles Hoyt, and asked if satire were not the instinctive medium for the playwright of this country. Kaufman and Connelly's *Beggar on Horseback*, George Kelly's *Torch Bearers*, and Zona Gale's *Mr. Pitt* were the three satirical dramas in review for this column. (April, 1924, 215-222)

There remains nothing more to be said of Kenneth Macgowan's reviews except to note that his plea for repertory appeared less and less frequently but the idea was strongly emphasized in his final review. The October column, a preview to the new season, revealed numerous revivals and of these Macgowan stated: "In the long run... the cause of revivals will be much better served, I think, by the numerous producing groups that are slowly and sometimes unwittingly working towards the repertory idea." (October, 1924, 665)

Whereas the reviews of the New York plays for the next year or so were written by a different critic for each month little can be said that would evidence the policy or attitude of this magazine. These reviews followed closely the pattern and the attitude of the first critic as was most evident in Robert Garland's January, 1925, review, when he mentioned: "Amid the hurly-burly of nightly openings, the pattern and progress in the wilful art of the theatre, of which Kenneth Macgowan wrote so wistfully, is but faintly to be seen." (January, 1925, 5) One exception is to be noted. These critics were evidently given
a free hand because for the first time in the history of the column, there was mention of a musical production and these were hardly acceptable. Robert Garland criticized Florenz Ziegfield's musical version of Clare Kummer's play, Good Gracious, Annabelle, re-titled Annie Dear. The verdict was: "too much of everything except librettist and star." (January, 1925, 14-15) Garland found in Dixie to Broadway, a review by "the colored folks," amazing dancing and fine talent in Florence Mills. The production was considered "of no particular importance." (January, 1925, 15)

John Mason Brown, who consistently served as dramatic critic from November, 1925, through June, 1928, did not deviate from the established practice in the recording of productions, noting the playwright's nationality and the producing organization, if any, but without dates. His style of review assumed two forms. Like Macgowan, Brown occasionally opened with a composite evaluation of the month's offerings and expanded this view with a separate discussion of each play. More frequently, he seized upon one idea engendered by the plays under consideration and approached all productions from that viewpoint.

Although John Mason Brown's evaluation of a month's play scripts may be considered highly individualistic in its approach, his high standards of evaluation were consistent with those established by his predecessors. Brown's December, 1925, review was most indicative of this fact. He opened with the idea that for a play to secure the beliefs of an audience "it must secure the illusion of truth." Brown felt that the point was not whether the playwright
wrote in the form of realism with emphasis on outward truth or in a more radical form with his focus on an inner truth. "In either case," Brown stated, "his play is apt to be judged by the verisimilitude with which he has endowed it." The month's plays were primarily criticized from this point of view with production aspects receiving secondary consideration and judged by their own merits. Relative degrees of success or failure were accorded all playwrights under consideration. Although their plays were considered entertaining, George Kelly in Craig's Wife and Patrick Kearney in A Man's Man were criticized for being overly concerned with the minute details of external truth and reality. Brown remarked of the writing of Kelly: "In his earnestness to present the whole truth he has sometimes presented more of the truth than is necessary . . . . The scenes . . . are needlessly repetitious." Kearney was said to succumb, in this respect, to "the pitfall of the realist . . . the dullness of reality." In an opposite approach to the truth, Molnar was considered to have been "at a loss as to what he was about," in his play The Glass Slipper. This critic believed the playwright failed in his obvious attempt "to blend fantasy with matter of factness." Schnitzler was found to have achieved this blend only in the first act of his play The Call for Life. His second act was said to dwindle into melodrama. Overconcern for the problem in his "problem play" Accused, was the cause, attributed by this critic, for Brieux's characters "dwindling into puppets." Sentimentality was said to have thrown Niccodemi off his quest for truth in his play Stolen Fruit. John Mason Brown pointed out that the illusion of truth was as important in comedy as in tragedy and that while Noel
Coward's "diverting comedy," *Hay Fever* was "beyond belief . . . the sincerest joys were to be had at the moments closest to reality."

(December, 1925, 779-789)

In the review above, John Mason Brown made no distinction between the American and the foreign play. This occurred in many, if not all of his reviews and was noticeable in a column where hitherto distinction was usually made. A note in his preview to the 1926-1927 season indicates the motivation for this approach as well as it records a distinct development in the theatre by the American playwright. Brown stated:

... it seems as if the American playwright will predominate as he has not predominated in the past. It is from native playwrights that practically eighty percent of the new plays will come, and this in spite of an ample quota of foreign contributions and revivals. Though this percentage of American playwriting may produce but few plays of any importance it does help indicate a growing faith in our playwrights on the part of the managers, which in turn reflects an increasing willingness on the part of New York audiences to judge plays and playwriting for themselves without benefit of foreign acclaim.

(October, 1926, 654)

This encouragement to the American playwright and testimony as to his emergence in the theatre was continued throughout this critic's reviews. At the same time, as the above quotation indicates, standards of judgment were never relaxed, be the playwright foreign or American, new or established. In his March, 1927, the critic extended praise to seven American playwrights for their excellent treatment of a universal theme "in a way that was peculiarly American." And yet each was evaluated by the usual standards. For example, Sidney Howard was mildly reprimanded for making, in his
play The Silver Cord, his women "the victims of overstatement," and his men "the victims of understatement." Maurine Watkins' Chicago, said to be "a cruelly diverting indictment of American justice, written in bold manner of headlines and keyed to the staccato sensationalism of the tabloids," was also noted for "the monotony which is apt to ensnare such full blown satire." The other plays were accorded the same treatment. (March, 1927, 165-173) It might be mentioned that similar praise and equal judgment was accorded the March, 1928, season entitled "New York Goes Native." The critic was especially pleased with plays by George Kelly, George S. Kaufman, Elmer Rice, Robert E. Sherwood and Edner Ferber. (March, 1928, 163-178)

The new and the experimental, a constant cry of the early issues, was seen again in John Mason Brown's May, 1927, review. He began with the quotation from Stevenson: "For God's sake, give me the young man who has brains enough to be a fool." The critic then related it to the season said to be "sadly lacking in the breach of tangible experiment." Brown called for playwrights seeking "adventure rather than security." (May, 1927, 325)

Throughout these reviews the critic was as concerned with production aspects as he was with playwriting. In keeping with the general approach of the magazine, Brown determined the relative effect of a production in relation to the synthesis of all its elements. This can perhaps best be seen in his evaluation of two acting performances. The performance of Cecile Sorel in Maitresse de Roi was said to be "shallow . . . heartless artifice . . . meagre and hollow as real theatre." But the critic found that Madam Sorel's "tinselled elegance
of manner" created a kind of theatre that was "instructive and amusing as a tradition," and in this play struck "near to the perfect manner of high comedy." On the other hand, Winthrop Ames' performance in *The Pirates of Penzance*, with his succumbing to the temptations of "business" for "business's" sake, were distracting instead of aids to the ideal requirements of Gilbert and Sullivan. Brown frequently used his single idea approach in this respect. He reviewed all plays in February, 1927, from the point of view of style, which he contended was "concerned primarily with treatment, rather than with the subject treated." He felt that whether the style of presentation was "inevitable, inherited or superimposed" it was "the sole maker of the aristocrat in art and the crowning attribute of clearly seen intentions realised in a successfully attuned performance." His standards of evaluating a production were as severe as those applied to the play itself.

Two productions of *The Dybbuk* provided the critic with material for analysis of two entirely approaches to Ansky's play. The Habima players were reported to have presented the play with "unfettered stylization . . . vibrant in its theatricality . . ." Brown reported that these players had presented with "unswerving mastery . . . those stark, angular symbols of reality that distinguish the poster from the painting." His one objection to the production was that an actor's occasional failure to stay within the desired poster style inevitably revealed "a studied trickery . . . which made the throbbing excitements of what had gone before turn doubly cold and disillusioning." A realistic production of *The Dybbuk* at the Neighborhood Playhouse was said to have gained in tenderness what it lost in theatricality.
Again, certain individual characterizations were considered weak but the production as a whole was reported to have been "well sustained in its mood, successful in its style and unerring in its illusion."

In his contrast of these two styles Brown referred first to the realistic production by the Neighborhood Playhouse when he said: "It springs from the heart of a simple folk, whereas the Habima production is born of the imagery of a primitive folk-lore, and it differs from the Habima production as a Rembrandt differs from an El Greco." John Mason Brown's final remark concerning the effectiveness of this Neighborhood Playhouse production reflected an attitude expressed in many of the early issues of this magazine:

> It is not, on the other hand, the result of an imported director driving a company of New York players into a perfected ensemble. It is the inevitable outcome of the hard work and the high ideals of the Neighborhood Playhouse, where a permanent company has been working patiently for ten years, and has slowly come into its own.

(February, 1927, 73-75)

The fact that this critic was not adverse to a stylistic production was evident in his review of The Tenth Commandment at the Yiddish Art Theatre. Brown noted that the play itself, with its "helter skelter method, its tender quiet moments, and its gay seconds of complete confusion," was admirably suited to the "energetic, blatant, and exciting kind of underscoring," which it received at the hands of Maurice Schwartz and his actors. Brown was particularly taken with the masks of Jacob Sobel and the costumes of B. Aronson which he called "the bravest experiments in scenic design that the present season disclosed." (February, 1927)

John Mason Brown, although highly individualistic in his
approach, upheld the standards and ideas previously established in this magazine. He also continued the practice of encouraging the American playwright along with that which was new and experimental.

During his year as dramatic critic Robert Little adhered, for the most part, to the established practices and standards of the review column. Little's technique was simple. He usually began by reviewing the play or production of the month he considered the finest and then discussed each play separately in order of merit. Two factors were outstanding in Little's reviews. The first was his constant cry for more and better American playwrights coupled with the fact that in this particular season he found it difficult if not impossible to separate in a successful production the merits of the play script from that of the performance. The second was this reviewer's repeated discussion, however much on a small scale, of musical productions, a practice not previously adhered to by established critics of this magazine.

In regard to the plays, this critic was excited in his first review over *The Front Page*, "a savagely good-humored caricature of newspaper life," by Ben Hecht and Charles MacArthur. Calling this a "show" rather than a "play" because he felt the parts were more remarkable than the whole, Little considered the "brilliant display of directing genius" by Jed Harris and the "amazingly good" casting throughout, largely responsible for the coordinated success of the production. (October, 1928, 701-702) The outstanding production the following month was *Machinal*, "a study of the growth of the impulse to kill," by Sophie Treadwell. Of this play Little said: "Partly because
Miss Treadwell does not exaggerate too much, partly because of the acting and the extraordinary direction, the scenes contain warmth and life as well as satire and rebellion." (November, 1928, 774-777)

But one outstanding play a month was not sufficient for this critic and one paragraph in his November, 1928, review reads remarkably like the cry, in good faith, uttered in several of the earlier issues of this magazine:

To one who spends night after night enduring jingly comedies and hard-boiled melodramas a single really good production a month does not seem enough and I have been tempted at each new feeble salad of farce or gun play to think that the American Theatre was sick and perhaps even dying. But one genuinely worth while play a month is not, from the point of view of the decades and the centuries, such a bad batting average after all. Things are happening, very, very slowly it seems to the daily observer, but still they are happening, and I felt sure that many months picked at random from the 1907's and the 1908's would not show anything to compare with the crashing showmanship of The Front Page or the feeling and shading of The Machinal.

(November, 1928, 774)

Although the following months provided Robert Little with such "successful" productions as Gods of the Lightning by Maxwell Anderson, (January, 1929, 10-11) and Street Scene by Elmer Rice, (March, 1929, 164-167), he continued to ask for "at least ten new American playwrights worth reckoning with," (January, 1929, 10) and to lament over "a poor month for American playwrights." (March, 1929, 170)

Robert Little was the first critic to continually review musical productions. His first mention of this type of theatre was in the last sentence to his November, 1928, review. It read: "The month was also notable for the number of plays and musicals which relied for
comic effect on the phrase 'you make me sick,' and for the successful attempt to make public hitherto suppressed terms for that part of our anatomy which meets the chair." (November, 1928, 782) The critic's tastes seem to have changed in the month following for although his comments on musical productions were still brief and were still contained only in the final paragraph to the column, they showed a new acceptance of the musical:

And then the musicals: Three Cheers, with Will Rogers . . . Dorothy Stone . . . a 'Swell show.' The kind you want to have go on indefinitely. . . . Hold Everything . . . so, so, with a new comedian, Bert Lahr, whose antics of throat and face, wildly unrestrained, make you laugh in spite of yourself. Animal Crackers: The four Marx Brothers in a show which relies entirely on them, and finds them not at their best, . . . is over-worked, and under funny. As things go, it can be called a good evening's entertainment. We are all awfully easily pleased.

(December, 1928, 870)

By the beginning of the new year the musical review had infiltrated into the middle of the column. In the January, 1929, review, the critic applied to the musicals terms once used only on the plays. Little found Noel Coward's revue This Year of Grace "the month's one successful importation" and felt it "should do all sorts of things to the fashion of musical shows." He stated: "This Year of Grace is done with such informal zest and spontaneous good-humor, such taste, speed and economy, it is so much more like a glorious party than a financial undertaking, that it is going to be hard not to demand the same gay charade qualities of our own native product from now on." Specific qualities which appealed to the critic were: "Slap-dash, charming scenery, humorous and imaginative, some costumes that were so good they seemed to have been taken from old prints, a thrilling, swirling,
growing dance number, disciplined but admirably free and live, culminating in an extraordinary waltz by Moss and Fontana." He remarked that while on this subject "usually so painful" musical comedy received another deep breath of oxygen from Laurence Stallings, whose book for *Rainbow*, a sort of operetta about the days of forty-nine, was, at its best, like fragments from some roaring open-hearted play of the California gold rush. In his approach to this form of theatre, the critic stated: "I am torn between thinking that it is the wisest to have no plot, and aim for *This Year of Grace*, and wishing that people like Stallings would write the book for all our musicals." (January, 1929, 20-21) For the remainder of his reviews Robert Little continued to mention musical comedies but only with a word or two in a brief final note to the column. He was generally more taken with such stars as Eddie Cantor (February, 1929, 96) and Zelma O'Neal (March, 1929, 176) than with the musicals themselves.

The New York plays in review column under the pen of John Hutchens might be said to have settled into the simple routine of its principal nature for existence - the straight critical evaluation of each play, the re-telling of the plot of the piece as it registered upon the critic's mind, and a brief summing up of the character of the performance. This direct approach was the style of this critic. There was no outspoken concern for either the American or foreign playwright, the director or actor. Plays were judged on the basic standards of plot construction, character development, clarity, originality, imagination and dramatic effect. Production techniques were related to their effective representation of the play's essential characteristics.
Although John Hutchen's reviews read, as he stated in his October, 1930, review of the previous season, like "an old story of occasional success and much more frequent failure," more plays of various types were lauded with little or no reservation than had hitherto been accorded such unrestrained praise. As far as this writer can ascertain, Hutchen's standards of evaluation were not lessened from those of his predecessors. A brief recording of some of his critiques should at least reveal the nature of the criticism contained in this column from 1929 to 1932.

Chekov's tragedy, The Sea Gull, was praised for its "ineffable qualities of clarity," and its "persistent tragic beauty." (November, 1929, 803) Ernest Milton, with Rope's End, a melodrama, was said to have accomplished "the very wisest form of suspense: that which does not struggle feverishly for the solution of a mystery, but awaits - with a curiously cold restraint - the foredestined fall of an axe which has been for some time in full view of the spectator." (December, 1929, 890) The production of Berkely Square, a fantasy based on an unfinished novel by Henry James, was said to belong to the theatre of enchantment. Hutchens noted that it was due to John L. Balderston's "careful underwriting, turning the mind free in strange inviting places" that the play arrived at "a metaphysical quality." He credited Sir Edwin Lutyens' period designs for scenery and costumes for giving the play its essential need for "the intangible qualities of atmospheric charm." (January, 1930, 11-12) Of Mourning Becomes Electra, the critic stated: "Eugene O'Neill's sense of the theatre - of deep emotion evoked sharply and sustained by extraordinary narrative skill - has
never fulfilled itself more completely than in this trilogy . . . That
it has neither the exaltation of poetic drama nor the 'final radiantly
sad contentment' of great tragedy will be of concern only to those
who claim too much for him." (January, 1932, 13)

Maggie the Magnificent by George Kelly was said to be "abun-
dant in personal characterization" but "failing in naturalistic illusion"
when "dealing loosely with the influence of heredity." (January, 1930,
18) The Green Pastures by Marc Connelly was noted for its poetry
and feeling of the negro but was termed "not an imaginative work of
the first order." (May, '1930, 370) Maxwell Anderson, in Elizabeth
the Queen, was said to be "only half successful from a technical point
of view." The critic stated:

At the same time that much of his dialogue is written
with transcendent feeling, with a living intimacy of
class, it is contained in a form at once slow moving,
standardized and imitative. In the combat of those
styles, paradoxically at odds with each other, what
is vaulting in the poetry of the play strains at a fussy
insistence on devices to establish atmosphere; linger
too formally over the details of the plot . . .
(January, 1932, 11)

The Game of Love and Death, a dramatization of the French
Revolution was a complete failure due to its "indirectness" and "episodic
monotony." (February, 1930, 103) Molnar's One, Two, Three was
considered "too palpably a mere study in dexterity" to make for an
evening of satisfaction in the theatre. (December, 1930, 1007)

Production aspects were also noted. The essence of the play,
Meteor, by S. N. Behrman, was said to have been embodied in the
character of a towering egoist, Raphael Lord. Alfred Lunt, noted to
have played the part "with daring power and finish," was said to have
carried the production to its success. (March, 1930, 191) Guy Kibbee, making his first appearance on the Broadway stage "was said to have given the play Torch Song, its final authentic tone, its effect of the difference between honest idiom and the wisecracking paraphrase of it." (December, 1930, 915) Blanche Yurka's performance in Electra was found to be "without majesty" in Robert Henderson's production, "lacking in the rudiments of its own inherently high formal style." (March, 1932, 188)

Hutchens discussed only two musical productions while dramatic critic. The first was Noel Coward's operetta, Bitter Sweet. The critic noted that an "essentially sentimental" libretto and an uncommanding score was made agreeable through the unity of production. (January, 1930, 21) A more favorable reaction was accorded Of Thee I Sing, "the Kaufman - Ryskind - Gershwin extravaganza on national politics."

"With this production," Hutchens said, "musical comedy grew up suddenly." (March, 1932, 196)

Reviews for the 1932-1933 season came from a different critic each month. Two of these critics, Morton Eustis and Carl Carmer, were on the editorial staff of Theatre Arts Monthly. Of the others, no biographical data has been found. These reviews ran the gamut of the straight critical reaction pattern. For example, Herschel Williams remarked: "The chief quarrel with the Theatre Guild's production of The Good Earth was not with the production itself but that it should have been presented at all." (January, 1930, 16) At the opposite extreme, Morton Eustis remarked: "Without much warning a series of plays clipped into New York which, for all their combined faults and contra-
dictions offered a stimulating variety of playwriting, acting and
direction." (May, 1933, 337) There were no pointed comments toward
the American playwright and no musical productions reviewed.

The Editor, Edith J. R. Isaacs, used this column not only for
the review of plays in New York in regards to their value in writing
and production, but for comment on the condition of theatre in general
as it affected or was affected by these productions. Such editorial
comment was usually contained in the introductory paragraph to the
review column but also appeared within the reviews themselves.

In one of her first reviews, Mrs. Isaacs noted that one or two of
the older theatres in New York was being torn down and one of the newest
and largest was being turned into a music hall and beer garden. She
also pointed to the condition in the theatre where "shoestring producers"
were providing these theatres with "the worst imaginable plays." Mrs.
Isaacs' reaction was one evidenced in other columns, that numerous
theatres did not make for more and better playwrights. She stated:

Everybody tells you wisely today, what others have
been telling them for ten years past: that you don't make
playwrights, or showmen, or actors, by building
theatres; that as soon as you build more houses than
you can fill with good plays and good acting you weaken
your theatre, dilute your audience, and discourage
your finest talent; that there is less chance even, for
permanent employment or for material profit in one
theatre too much than in one too little.
(November, 1933, 835-836)

Success at the box office was another concern of the editor-
critic. This time she was not so concerned for the "artistic" play as
for those plays which were deserving of at least reasonable success.
The editor commented:
When there are so few pennies left in a dollar, and so many pockets without pennies, and theatre tickets cost so much, a man measures before he buys. That is often fatal to a play that is just a little less good than it might be, especially in a theatre that sells its plays as news.

(February, 1934, 243-244)

Mrs. Isaacs did promote the finer and more serious plays by commenting, in November, 1935, how such plays "however good and true and beautiful" sometimes made their audiences too slowly for the fearful producer. "So buy your tickets early," the editor said, "if you want more good serious plays." "Don't," she continued, "let Brock Pemberton say that New Yorkers can talk about wanting a good theatre but the only plays they really want to see are the ones for which they cannot buy a ticket for love or money. The box-office is the theatre's ballot-box. Exercise your suffrage for plays of which your theatre can be proud." (November, 1935, 813)

Not only the plays, but the artists, were of concern to Mrs. Isaacs. And she was not limited in this concern for the American artist only. In a direct attack upon a bill in Congress, for the sharp limitation of entry of foreign artists into this country, sponsored by the American Guild of Music Artists, the Editor took issue with a statement by Lawrence Tibbett, president of the Guild. She accepted his stand as clear that his bill was a reprisal against other governments with like limitations, but she said he showed the "full folly" behind the bill when he said America was "culturally independent." "There is no such thing as cultural independence," the editor stated, "and the sooner our legislators and their sponsors stop talking Hitler's language, the better it will be not only for American Art and artists but for the larger
understanding between the troubled peoples of the earth. (April, 1937, 225)

This column, under Edith J. R. Isaacs, contained none of the direct pleas for more and better American playwrights but it did contain more specific ideas as to the type of plays needed. What the critic called for were more plays representative of American life outside of New York. In December, 1934, she was especially pleased to see "the broadening outlook" in the fact that of three plays, distinctly American in theme, not one was concerned "except indirectly, with life between 42nd Street and the Bronx." These plays were Between the Worlds with its scene on a ship at sea, Personal Appearance located in Wilkes-Barre, Pennsylvania, and The Farmer Takes A Wife in a setting near the Erie Canal in 1825. (December, 1934, 900) A call for the new in the style of the American folk play was seen in the review of Felicia Metcalf's play, Come Easy. The critic stated that what was wanted from the South, from whence the play had come, was "not the plays that any Broadway carpenter can make," but such themes as Paul Green brought from Carolina and Lynn Riggs from Oklahoma. (November, 1933, 840)

Mrs. Isaacs followed the same standards in her evaluation of the average play as did her predecessors. Application of several of these ideas can be seen in her evaluation of High Tor by Maxwell Anderson. The editor stated:

... not a perfectly proportioned play, it shows in spots, the effort to stretch it to fit the conventional theatre evening playing time. It has not so compelling a story as Winterset, nor so dramatic a theme as The
Wingless Victory. But it has a charm, freedom and refreshing originality entirely all its own.

(March, 1937, 176)

The melodrama and the farce, once in ill repute, was obviously now more skillfully handled by the playwright as it was accepted by several of the recent critics and by this one. In Elizabeth McFadden's Double Door, Mrs. Isaacs found that "the kineness of the play's place and story familiar to New York gave it a certain immediate journalistic attraction." But she found its real power "as a thriller" in the author's ability "to pound her story hard at all possible points and squeeze from it every ounce of thriller that was in it." (November, 1933, 839) A development in the writing of farce comedy was also noted by this critic who spoke of Sailor Beware, Her Master's Voice, and She Loves Me Not, as three "good examples technically of that favorite form of playwriting." The critic was happiest, she said, because "not one of these plays" bears the slightest resemblance to the pseudo-sophisticated, journalistic, wisecracking, sneering, peeping-Tom sort of comedy-farce which has been the fashion along Broadway for too many seasons." (January, 1934, 91-92)

One characteristic of these reviews was the fact that the more capable the playwright had proven to be the more was expected of him by his critic. Standards were not lessened simply because the playwright was renowned. Evidence of this can be seen in Edith J. R. Isaacs' review of Eugene O'Neill's Ah, Wilderness!. Mrs. Isaacs wrote:

Ah, Wilderness! is only a pretty good play - a pretty good, old fashioned, well made, undistinguished, con-
ventional family comedy. - There is nothing in it, no juicy speech, no compelling characterization, no bold iconoclasms, to remind an admirer of O'Neill's favored plays that O'Neill is the author. Somehow, Ah, Wilderness! reminds you of his failures - of The First Man, Waked, and of other plays which the power of O'Neill's great success has carried happily to oblivion. It is a better play than those. By all technical tests it is quite as good a play as the specious Strange Interlude or the maudlin Great God Brown. But it lacks one thing that they had, the quality that is O'Neill, the determination and the ability to take his characters into his own hands and mold them to his will, forcing them to calamity, to death, to murder, to incarceration, without regard to the laws of nature or the gods on high Olympus. In his best plays, O'Neill is Thunder God. What he wills, we accept. His ability to make us accept it, over and over again, is what makes him a great dramatist.

(December, 1933, 909)

Acting was treated more in these reviews than ever before, from the technical approach to a performance. In reviewing Days Without End, Mrs. Isaacs noted that this was a difficult play for actors as they received little help from the words or the action in giving life to their characters. The part of Loving, in this play, was considered especially difficult because Loving represented the inner self of another character. John Stanley Riggs, in this role, was said to have "achieved its realization astoundingly." His acting of the part was described in detail:

He (Mr. Riggs) uses almost no gesture but a quick opening and closing of the hand. He stands motionless except, when John moves, to follow him step by step. The uncovered portion of his face is as unchangeable as the mask above it. He puts upon his voice the whole burden of creating character, yet he gives a demonic reality and unreality to the part, making Loving seem separate from John and yet within him.

(February, 1934, 168-169)

A similar analysis can be seen in the review of John Gielgud's Hamlet, considered one of the most outstanding performances the critic had
ever witnessed. She stated in review:

There have been many notable performances of Hamlet, even in the limited theatre of our time, but none of them has achieved so completely as this, the triumph of Shakespeare's poetry - of the words themselves, the richness and clarity of their tone, the philosophy and humanity of the story they tell, the grand procession of their lives, their essential dramatic value.

(November, 1936, 842)

Edith J. R. Isaacs, as critic, did not review the musicals. Her reviews were used not only to encourage a wider treatment of the American theme but to support the productions against economic and social hazards of the day. Her standards were high.

When considering the New York plays in review column under the pen of Rosamond Gilder one fact is outstanding. That fact is that plays by American playwrights completely dominated the scene. Foreign plays continued to appear but mostly in revivals. Miss Gilder reviewed for a completely different theatre than the one which presented itself for Kenneth Macgowan and her approach can only be said to have geared to the theatre of her time.

The most notable factor in Rosamond Gilder's approach to a dramatic review was her consideration of almost every aspect of the production in her critical evaluation of the whole. This she did more than any previous critic. For practically every one of the plays reviewed, Rosamond Gilder considered not only the playscript but the direction, acting and designs as well.

A typical review by this critic is the one for Lillian Hellman's The Little Foxes. After a summation of the plot, keynoting it with the line from the play, 'the little foxes that spoil the vines', Miss
Gilder considered it in production. She noted that the first act was "gripping," and although the second "flagged" the third "picked up momentum." The masterful development of character was said to be the outstanding feature of the play. The reviewer stated that Miss Hellman's characters were not drawn as mere types but were "three dimensional" and that their past lives were skillfully projected into their future "as turbulent as their present." The actors were said to have solid material to work with and to have done ample justice to the challenge. Miss Gilder's detailed approach can be seen in her comments on two of the actresses:

From the moment Patricia Collinge flutters onto the stage in her frilly 1900 costume, giving the effect of a loveliness slightly blurred by time and sorrow, her soft aristocratic speech, gushing absurd, pathetic. Birdie the victim of a sadistic husband and a predatory family is completely established.

No less convincing is Tallulah Bankhead's performance in the leading role. . . . Miss Bankhead looks superb in the handsome, sweeping costumes of the turn of the century which Aline Bernstein has designed for her. Her make-up and the arrangement of her hair accentuating the triangle of her face, with the sharp chin and broad brow, give her a vixenish beauty perfectly fitted to the part. She moves and speaks with the requisite Southern charm, but under the delicate drawl, the gracious gesture, can be seen the firm harsh steel of her will. She radiates ruthlessness; she is seductive and dangerous. . . .

(April, 1939, 244-245)

A final note to this review is Miss Gilder's comment: "Nor has Mr. Shumlin's directorial hand failed of its cunning either in the casting of the play or in the use of Howard Bay's appropriately tasteless interior." (April, 1939, 244-248)

One other review by this critic should serve to illustrate her
approach, and her standards. Living in a theatre of American playwrights Miss Gilder saw no need to cry out for more but she did consider in all of her reviews the playwright's use of the American theme and point to it when used. Her standards were such that she recognised quality in a play but was able to point to the limitations as well. Her review for *Life With Father* evidences that fact:

The very different world that Clarence Day recaptured in *Life With Father* and that Howard Lindsay and Russel Crouse, aided and abetted by Steward Chaney as scene and costume designer, and Breitaine Windust as director, have brought to life on the stage of the Empire Theatre, is one which seems in this year of disgrace as remote as any poet's dream. Yet it is as much an element of the American scene as is Tobacco Road and the essential qualities of integrity and kindliness, of reticence, responsibility and love which it so cheerfully honors, are part of the eternal scheme in any day and age.

In turning them into a play, Mr. Lindsay and Mr. Crouse, have successfully preserved the aroma of the originals, though some of the bouquet is inevitably lost in the process of decanting so delicate a vintage wine.

(January, 1940, 13-14)

Musical productions were as much a part of the review column while Rosamond Gilder was dramatic critic as any other form of production. All aspects of the production as they contributed to the whole were still the prime factors in her evaluation. Miss Gilder noted that which was effective and that which was not in her review of *You Never Know*, a musical by Cole Porter:

*You Never Know* which, under a variety of names, hovered for some time in the offing, finally came to the Winter Garden flourishing a comet's tail of stars and displaying enough credit lines to fill two pages of the program. With Cole Porter, Clifton Webb, Lupe Velez, Libby Holman and the rest, something should have happened. It didn't. As an intimate revue it might have passed,
but it dies under the weight of musical comedy routine and the size of the theatre. Clifton Webb remains his marvelously articulated self when he is allowed to dance; Cole Porter seems to emerge once or twice, particularly in a gay ditty entitled 'From Alpha to Omega'; there are several rollicking, and a number of lush, tunes - and the Hartmans, greatly lightening the tedium by their inimitable Terpsichorean spoofing. But these moments cannot overcome the pretentious boredom of the evening as a whole.

(November, 1939, 783)

One factor becomes evident when considering this critic's reviews. She was constantly receptive to the better written musical and to closer coordination of music and libretto. This can be seen in two reviews. Of Cabin in the Sky and Pal Joey the critic said: "They are not formula musicals, as are Panama Hattie and Louisiana Purchase of joyful fame. They tell a more consistent story than the average musical, their lyric and choreographic outbursts hinge more directly on the plot." (March, 1941, 177) In 1943, Miss Gilder stated: "Oklahoma has all the polish and precision of Broadway at its best, but it has escaped the dull evil of formula that so often haunts the musical stage." (June, 1943, 329)

Rosamond Gilder reviewed the New York stage, dominated by American plays, from the viewpoint of productive unity. She noted that which she considered effective and that which she felt was not. Her standards were those of her predecessors. This column under her pen was a straight review column.

Pictures representing the productions reviewed appeared in every issue in which the column appeared. Most of the pictures showed the entire stage picture. A few included only an actor or a small
group in a scene. Captions were usually only descriptive but many were encouraging for the production. An example of this portion of a production is the caption to a scene from *Night Music* by Clifford Odets:

Jane Wyatt and Elia Kazan as the harassed girl-and-boy of Clifford Odets' new play, in an argument at the foot of George Washington's statue at the World's Fair. Mordecai Gorelik's atmospheric settings, Harold Clurman's direction and the acting of the Group Theatre combine to make exciting playgoing of this Manhattan saga.

(April, 1940, 231)

It should be mentioned that although most pictures of productions were in the same issue as the review of the play many appeared prior to that time. There was never any harsh criticism in a caption. In the review of *Waiting for Lefty*, which appeared in the May, 1935, issue, Edith J. R. Isaacs referred to the play as "no real worth as drama."

Mrs. Isaacs objected to the play's lack of outline or point of view in its photographic representation of a meeting of a taxi drivers' union.

(May, 1935, 325-326) The caption to the picture which appeared in the previous months issue was indicative of the severest of captions. It read:

*Waiting for Lefty*
The one-act play by Clifford Odets, acted by members of the Group Theatre, is becoming a regular part of the 'evenings of revolutionary entertainment' offered from time to time in New York by various workers' theatres. Lefty is based on the New York City strike of February, 1933. It uses, in the words of the 'Notes for Production', 'the old black-face minstrel form of chorus, end men, specialty men and interlocutor.'

(March, 1935, 234)

Captions related to settings evidenced the fact that only design of considerable quality was chosen for comment. A typical caption of a
noteworthy scene was the one for *Dead End* with setting by Norman Bel Geddes. It read:

No picture can do justice to the deep perspective or to the impression of the overwhelming, dark power of place in Norman Bel Geddes' setting for the river-front end of a New York street. But it can perhaps suggest the way in which the setting vitalized the acting of the youngsters in the cast - playing the parts of city wails who learn the way of the gangster from the facts and fancies of life as it is lived at the edge of a river, beside a swarming tenement that neighbors the back of a garden apartment.

(December, 1935, 889)

The New York plays in review column throughout these twenty-two years, 1924-1945, under the editorship of Edith J. R. Isaacs reflected, probably more than any other feature of the magazine, the revolutionary developments in the American theatre. Much influence in the emergence of a dignified American theatre can be said to have been wielded by the consistently high standards of the dramatic critics who reviewed in this column.

"Theatre Arts Bookshelf" Column

The "Theatre Arts Bookshelf" column appeared regularly as the last feature of each issue of *Theatre Arts Monthly* (Theatre Arts) throughout the volumes under consideration. All books were fully documented with author, publisher, date of publication and frequently price. Reviews carried in length. Some books were given an extensive analysis with a synopsis of the content in addition. Other books received only a cursory review but these were in the minority. There appears to have been no direct policy in this respect. Neither does there appear to have been any policy to the signing of critiques by the
reviewers. Many were signed but most were not. A number of the magazine's editors reviewed frequently throughout these volumes. These included Edith J. R. Isaacs, Kenneth Macgowan, Stark Young, John Mason Brown, Rosamond Gilder, Carl Carmer, Ashley Dukes, Tom Squire and George Beiswanger.

A number of prominent literary figures served as guest reviewers throughout the years. These included C. H. Grandgent, Edith Hamilton, Montrose J. Moses and Frederick Morton. C. H. Grandgent is author of several books in the field of French and Italian.**

Edith Hamilton is the noted author of The Greek Way, (New York: W. W. Norton & Co., 1930); The Roman Way, (New York: W. W. Norton & Co., 1932); and The Echo of Greece, (New York: W. W. Norton & Co., 1957) among others. Montrose J. Moses is author of Henrik Ibsen, The Man and His Plays, (New York: M. Kennerley, 1908); and The American Dramatist, (Boston: Little Brown & Co., 1925); and editor of a number of play collections which includes British Plays from the Restoration to 1820, (Boston: Little, Brown & Co., 1929); and Dramas of Modernism and Their Forerunners, (Boston: Little, Brown & Co., 1941). Frederick Morton has several works on theory and methodology of language learning. 12

There was no editorial policy expressed in these reviews as was expressed in the early volumes of the magazine. The true value of this column lay in the consistently high standards applied in this

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magazine toward the theatre in print.

Books were considered for their construction, style, thoroughness, imaginativeness and accuracy. The value of the book in a specific area was generally noted. Practically all books in these volumes directly concerned the theatre. Most were of theatrical history, biographies, practical texts in various phases of the theatre and play scripts. On rare occasions books on the dance, music and puppetry were reviewed. A brief analysis of some of these reviews by those reviewers who served most frequently should verify the magazine's insistence on quality.

Kenneth Macgowan who reviewed the book *Scenes and Machines on the English Stage during the Renaissance*, by Lily B. Campbell, first acknowledged the vital pages of painstaking research on the professed subject, stagecraft in England during the Renaissance, "written with the other worldliness of the Ph. D. thesis." But he found these items far less interesting than Miss Campbell's antecedent account of what happened in Italy during the fourteenth and fifteenth centuries. An astute historian himself, Macgowan's principal evaluation lay in the statement:

*Miss Campbell's account of the growth of scenic art - the work of great painters and architects, the devices for achieving perspective changes of scene, and lighting effects - is fascinating enough; but the value of her really valuable book lies in the skill with which she shows how the Italians based their development of perspective scenery upon its use on the classic stage as reported by Vitruvius. Unfortunately she leaves unexplained the crucial passage in Vitruvius which thus lies at the heart of all modern scenery: "In the first place, Agatharcus, in Athens, when Aeschylus was bringing out a tragedy, painted a scene, and left a commentary about it. This led Democritus and Anaxagorus to write on the same subject," (the application of the laws of perspec-
Thoroughness and timeliness were the two main points of Rosamond Gilder's review of John Galsworthy as a Dramatic Artist, by R. H. Coats. Miss Gilder began with her own account of the imprint of the playwright on the theatre. She recorded a statement by Mr. Galsworthy that his latest play, Escape, would be his last and thus noted the timeliness of the work. Miss Gilder then discussed Galsworthy's approach to the major themes of his plays. She pointedly stressed the playwright's special care to adjust his scales to the presentation of both good and evil in regard to each one of the various phases "of social and individual mal-adjustments" of which he wrote. Having thus established a basis for further evaluation this critic noted that Coats' work contained much that was informative but little that was stimulating. The major weakness, Miss Gilder said, lay in the author's failure "to place his author in any relation to the period in which he lived - and lives." She concluded with the statement that a final comprehensive and comprehending appraisal of this lawyer-novelist turned playwright was still needed and yet to be made. (February, 1927, 153-154)

A review of the novel, Dangerous Corner, by Ruth Holland, based on the play of the same title by J. B. Priestly, should serve as an example of the short, terse, reviews and also illustrate the scope of material selected. The reviewer, Carl Carmer, felt that the work
was better as a play and simply stated:

Perhaps if she (Miss Holland) had been able to see in the characters of the play more than the theatregoer could read into them during a performance, the result might have been a more justifiable novel. As it is, the book comes off a sad second best, trite and superficial.  
(May, 1933, 395-396)

Style was the characteristic most discussed in John Mason Brown's review of George Bernard Shaw's Everybody's Political What's What. Brown's first comment was: "Had this book gushed from any other mind or pen than his, bonfires would even now be burning in its honor. Being Shaw's book, however, its brilliance is taken as much for granted as is the light distributed by the sun at any cloudless noon." Brown noted that this being Shaw's latest book after sixty-five years of incessant book-writing, his present survey of the world's economics, politics and possibilities had few surprises. But he stated: "No one in our time has ever been able to say these things as provocatively or amusingly as Shaw continued to say them." The work was not without criticism for its lack of editing, its aged authoritative source and its repetitions. Final comment was: "If only his writing had less wholesale sparkle, his individual points would shine the brighter and prove less blinding." (January, 1945, 62)

Edith J. R. Isaacs reviewed Eleven Verse Plays, by Maxwell Anderson, in much the same manner recorded for Rosamond Gilder. Mrs. Isaacs established a basis for her review with the idea:

Drama can never be just fact, or the reproduction of a page of any life's story, and poetry offers the opportunity to make fantasy thrive beside fact, philosophy beside reality, hope beside history. In verse plays words
themselves are richer, speeches have an added chance for overtone. And in all good playable verse plays, a part for the actor seems to broaden its human reach through some magic of the dramatic poet's pen.

(December, 1940, 909)

Evaluated on this basis, Mrs. Isaacs stated that one needed only to glance over the eleven verse plays and to recall some of the parts which had given actors unusual opportunity and which actors had rewarded with unusual performance. She cited Lynn Fontanne in \textit{Elizabeth the Queen}, Edward Bromberg as Montoya in \textit{Night Over Taos}, Helen Hayes in \textit{Mary of Scotland} and Burgess Meredith as Mio in \textit{Winterset}, among others, as examples. Turning to the literary quality of the work but keeping in mind that it was essentially drama that was in review, Mrs. Isaacs stated:

It seems to be the form of poetry and the imaginative level of idea and story which the form decrees, rather than the quality of the poetry itself, that counts. For it must be admitted that, as poetry, most of these plays do not improve on close scrutiny. Most of these dramas have their high spots, fine lines, splendid, stirring speeches, . . . but the pattern is too limited. As a whole the verse tames down to certain stereotypes of sound and rhythm and even of thought. Most of the songs are sung in the same key.

(December, 1940, 909-910)

"The World and the Theatre" Column

"The World and the Theatre" column which appeared in \textit{Theatre Arts Monthly} (\textit{Theatre Arts}) in twenty-one of the twenty-two volumes under consideration, from Volume IX, Number 1, January, 1925, through Volume XXIX, Number 6, June, 1945, (which constituted Eth J. R. Isaacs' term as Editor) was the introductory column to each issue of the magazine for twenty of those years. As previously
noted, the column's first title was "The Great World Theatre" and its second, "The Theatres of the World." There was never any indication as to who edited the column although from its nature it appears to have been the Editor, Mrs. Isaacs.

First printed, in small type, just before the "Theatre Arts Bookshelf" column, "The Great World Theatre" strongly resembled in format, tone and subject matter the "Theatre Arts Chronicle" column of the quarterly issues of Theatre Arts Magazine. This column, as its predecessor, was primarily one of factual report of theatrical events, but subject to editorial comment. In its first form, the majority of items were each one paragraph in length, from five to fifty lines. Beginning in January, 1927, the detailed items continued in this form but the final portion of the column bound together into one grouping those notices which could be contained in one sentence.

This analysis will first consider those items containing direct editorial comment, in an effort to establish the attitude and policy expressive of the magazine. This analysis will then review the additional types of reports contained in the column throughout the years of its existence to note approach and subject matter content. Since most of the various types of activities reported were established in the early issues and continued throughout, the bulk of examples will come from the early issues with variations or additions noted as they appeared later.

It should be stated that whereas personal comment by the editor never actually ceased throughout the column's existence comments expressing the distinct attitude and policy of the magazine
did lessen in frequency in the later volumes. This fact can be partially
borne out by the editor's report in March, 1939, that a subscriber
complained that *Theatre Arts* did not fight enough. The editor's reply
stated that this subscriber was both right and wrong. It was said:

> Theatre Arts began as a young man's protest against
everything that was wrong with the theatre and it has
been active in almost every theatre fight during the
whole of its existence – against censorship, against
undue regulation and taxation, for organized audiences,
for better business methods, for international freedom,
for better architecture and a modern building code,
against discriminatory legislation, against the appli-
cation of industrial codes to non-profit theatres, for a
worker's theatre, for professional cooperation with the
Federal Theatre, for the encouragement of young play-
wrights, for the production of fresh scripts not only a
first but a second time, against the selfishness and
narrowness of leaders both in the professional and
tributary field. But *Theatre Arts* is not only a maga-
azine but an active organization, and many of these
fights are fought in the battle lines themselves and not
transferred to the pages of *Theatre Arts Monthly* except
where the interest of a magazine audience is directly
involved or their help required.

(March, 1939, 159-160)

Truth of the editor's statement is found in this column and in the
regular articles contained in these twenty-two volumes.

The writer has considered "editorial comment" as those per-
sonal opinions injected by the editor of this column into an otherwise
factual report. Most such instances occurred in relation to reported
activities but several were reactions to statements by prominent
theatrical figures. One of the first such notices concerned a state-
ment by Edgar Selwyn to the effect that the theatre was being ruined
by criticism which was "unintelligent, destructive, and intended
chiefly to advertise the critic himself." The editor acknowledged that
there were several important dramatic critics who were inclined
to be exhibitionists, that some were dull and some not honest. "But,"
the editor continued, "Mr. Selwyn, with his large gesture, sweeps
aside some dramatic critics of rare brilliance, vigor, highminded-
ness and devotion to the theatre. Moreover, nine times out of ten,
a fine, brave, beautiful theatre will rehouse a critic out of his bias,
out of his dullness, out of his self-assertion." (June, 1925, 411)

The editor was not as favorable toward the censor as toward
the critic. A second quotation reported was: "An English actor, just
arrived, is quoted by newspaper reporters that the American theatre
needs a censor, and that somebody in the line of the English censor
would be desirable." Rebuttal was expressed in two extensive quota-
tions from English journals to the effect that, with its censorship,
there was something "dowdy" and "mediocre" about the current English
stage and that English playwrights, as a body, had never enjoyed the
same intellectual status since Shakespeare's day. After a brief his-
torical review of a number of British playwrights the editor made a
direct attack upon the idea:

The greatest artists are the final victims of all theatre
censorship; they will never submit their thinking to
the two-penny morals or the opportunist politics of a
censor (in Restoration days, for instance, censorship
was purely political); so when a censor comes into
the theatre, they desert it altogether. America with-
held freedom from its theatre for over two centuries.
The American theatre is suffering today from the sudden
license of an adolescent art just set free from too-taut
apron strings. If it is not left free to do its own think-
ing today - free even of Mr. Ames' gentle and genteel
dictatorship - it will never come to an independent
maturity.

(March, 1927, 159-160)

The editor reacted similarly to personal items affecting the
theatre. It was reported that Sidney Howard had expressed displeasure in the London Post over the New York Theatre Guild's varying of the casts in Ned McCobb's Daughter and The Silver Cord, as they added other productions to their season's repertory and took some of their first line actors to create the new parts. The Theatre Guild's action was defended in the statement:

> It is doubtful whether any other office along Broadway would have considered any of the plays, including Ned McCobb's Daughter and The Silver Cord, of sufficient commercial value to carry such a salary list. So the first company was probably much better and the substitute companies at least as good as Mr. Howard's plays would have had in the ordinary run of production.  

(December, 1927, 885)

Another such item was in the form of a reprimand to the Theatre Guild. The Guild controlled the rights to Toller's Man and the Masses in English, it was reported, and refused to allow an English company to use their own translation. The editor called the Guild's translation "poor in quality . . . dull . . . sentimental and unrelated to the stark simple word-color which is the essence of Toller's play," and referred to their action as "not a sporting thing to do . . . and one that has probably consigned Man and the Masses forever to failure in an English theatre." (February, 1925, 128)

The editor's contradiction to an expressed opinion was as frequently in defense of an individual as against one. When a production of Eugene O'Neill's The Fountain failed at the Theatre Guild, one critic reportedly asked: "Must we call this man our master?" To this the editor immediately replied that America should not be too quick to push its heroes from their pedestals and argued in favor of
O'Neill:

Obviously, if The Emperor Jones, The Hairy Ape, Anna Christie and Desire Under the Elms were great plays in their degree a month ago, they are not less great if Eugene O'Neill makes hodge-podge of romance. . . . O'Neill is an experimental writer, a man with less talent which he can direct than genius which works through him to success. Anybody who has watched his work carefully would know this. The only charge that can fairly be brought against him today is that he might by this time know better his own limitations and, having experimented with new forms and material in his writing of plays, might advise with others who can see the results more objectively than he can as to whether the plays are worth production.

(February, 1926, 124)

Similar comments, though of a more relaxed nature, occurred in regard to many happenings throughout these volumnes. One item, in 1940, showed the editor encouraging a drive for physical improvements at the Metropolitan Opera House. An open letter stated:

A Memorandum for Edward Johnson - Dear Mr. Johnson. Would we help your cause if we told the Metropolitan directors to make the goal of their appeal to save the opera two million dollars or nothing? If the Metropolitan is to be a 'national institution' we want not only air conditioning but a few more usable seats; we want new productions, more modern, fresher, more vital; we want to modernize the stage and the lighting equipment; we want lyric opera and frequent performances at popular prices. Two million dollars may do it, and two is only twice one. With you as director of the opera, we could have all of that if you had the money to work with. Make them get it.

(April, 1940, 225)

Reports of the activities of the little theatres throughout America constituted a large portion of the early editions of this column and, although they declined in frequency with the previously noted inclusion of "The Tributary Theatre" column into the magazine, they continued as a part of the column throughout its existence. Editorial
comment was frequently attached to these accounts. Especially in the early issues of *Theatre Arts Monthly* were production schedules frequently reported. One of the first such notices listed recent productions at the Oxford (England) Repertory Theatre, the State University of Iowa Theatre, and The Cleveland Playhouse. All three of these bills were filled with plays by established playwrights. This prompted the editor to call to the attention of these theatres an inherent weakness:

The new playwright is, generally speaking, the man who profits least from the Little Theatre. It is so much easier to reproduce characters already created, so much more profitable to trade on names already established by success and by advertising that there are in most Little Theatres records few important experiments in the production of new plays.  

(January, 1925, 63-64)

Most criticism extended the Little Theatres in this column was constructive rather than derogatory. These comments greatly resembled those of Sheldon Cheney in his constant struggle for quality within such theatres. The editor noted that an idea had been fostered by a letter from a director outside of New York who complained that he had no direct measurement of the merits of his production. In an advocate paragraph on the subject the editor began with the statement: "Some Little Theatres need money, some need an audience, a few need enthusiasm and some professional talent, but there is one thing that practically all Little Theatres lack, without which they can hardly hope to achieve a full measure of success - that is cold, dispassionate, professional criticism." (November, 1925, 762)

Most items concerning Little Theatre activity were by way of direct of encouragement. Tournaments of all types among Little
Theatre groups were recorded with enthusiasm throughout these issues. The editor noted this method of presenting plays as "an invigorating one" in a report of the Denver Community Players' State Theatre Tournament, the Saginaw Little Theatre Shakespearean Tournament, and the Dallas Little Theatre acting tournament. (May, 1925, 342)

The financial status of the Little Theatre or Experimental Theatre was of constant concern in this magazine. The notice of the closing of the Neighborhood Playhouse in New York City was accompanied by a discussion of problems peculiar to this type of theatre. (June, 1927, 397-398) The extent of this concern can be seen in the announcement that Theatre Arts Monthly was collaborating with a professional film corporation to make the "better pictures" available to little theatres who wished to fill both the program and the coffers during vacant weeks. The editor contended that many Little Theatre organizations could produce more carefully and slowly if "the best moving pictures" were offered "not as a substitute but as a supplement to good drama." (September, 1928, 614)

Group activities outside the realm of the Little Theatres also constituted a large portion of this column. The meeting of the Federal Council of Churches, Drama Committee, on March 3, 1927, was given full coverage with excerpts from several of the speeches. The editor noted that if the purpose of the meeting, to coordinate church and theatre toward better drama, were fulfilled, it "could easily treble the power of the theatre as a creative force in our social and national life." (April, 1926, 268-269) Notice was given of Eva
LeGallienne's campaign to secure the material permanence of her Civic Repertory Theatre by securing two hundred thousand members at a dollar apiece. The project was highly encouraged and Miss LeGallienne was noted as "a versatile actress, a good director and a respecter of great plays" who contributed "more to the theatre's worth than its theatricality." (May, 1928, 307) A later report of an organization read:

How deeply the theatre is woven into American community life is illustrated by the fact that the American Association for Adult Education has scheduled a section meeting on the subject as part of its Fifteenth Annual Meeting to be held at the Astor, May 20-23. Among the speakers will be Lee Simonson, Dorothy Sands and George Belawanger. (June, 1940, 394)

General news items of the day kept readers abreast of the times. Their range of subject matter was comparable to that contained in any news journal. Two items which appeared on the same page were interesting in that one noted that in New York, Equity was soon expected to take action to remove the ban on Sunday productions, the other that in Russia the Moscow Art Theatre was about to be "socialised" by the Soviet Government and made to produce its share of propaganda plays. (August, 1929, 561) A sequel to the first of these items occurred five years later with the note: "Once again the question of Sunday performances comes violently to the fore. The opposition may throw the fight out again, but the desire for Sunday plays is increasing so fast, both within and without the theatre, that the change must come soon." (February, 1934, 81)

The factual reports, which constituted by far the major portion of this column, concerned schedules in both the commercial
and non-commercial theatres, reactions by groups large and small to either an individual production or a full schedule, production tours, activities among theatre personalities, the fate of prominent or new theatre buildings, and theatrical exhibits of value.

Production notices ranged from the short and simple to the extensive analysis of a reported reaction to a performance. A typical short notice was:

Ashley Dukes' *The Man With A Load of Mischief*, which was produced in England on December 7th by the London State Society under the direction of A. E. Filmer, of the Birmingham Repertory Company, with settings and costumes by Aubrey Hammond, and met with immediate success, is scheduled for regular London production, probably at the Haymarket, and is going to Leipsig in the spring.

(February, 1925, 127)

Another notice concerned a production in London by the Abbey Theatre of Sean O'Casey's *Juno and the Paycock* which was said to have caused a "storm center of interest and argument." A full page text of a letter analyzing the playwright's skill in the union of comedy and tragedy in this text accompanied the notice. (February, 1926, 127)

One production report carried with it an interesting and informative account of the historical significance of the play to the theatre in which it was being produced. It was noted that *The Honeymoon*, by John Tobin, which appeared on the programme of Le Petit Théâtre du Vieux Carre in New Orleans, in the fall of 1817, was the first play ever given in English in Louisiana. A reproduction of the original program for this first occasion was reprinted in *Theatre Arts Monthly* with the editor's notes that of the actors listed, Miss Lane
was John Drew's mother, Mrs. Kinlock, was his grandmother, and Burke a half-brother to Joseph Jefferson. It was also reported to be the first play in which Otis Skinner ever acted. (January, 1926, 61)

Extensive coverage of a season occurred in such an item as the reprinted report from the January 2, 1934, issue of Variety giving a composite opinion of New York's drama critics as to the best performances of the year and a recording of the shows most successful at the box office. George M. Cohan in *Ah, Wilderness* and Helen Hayes and Philip Merivale in *Mary of Scotland* were reportedly in the lead that year. *As Thousands Cheer, She Loves Me Not* and *Mary of Scotland* were the top box office successes. (February, 1934, 82)

Production tours were also reported. The tri-state tour by the Carolina Playmakers of The University of North Carolina was given extensive coverage. In this same paragraph it was noted: "C. M. Wise, of the Dramatic Club of Teachers' College (Kirksville, Missouri), took a single play to 28 towns over the Missouri Little Theatre Circuit, a tour of 3,000 miles, including cities like St. Louis and towns whose only auditorium is the one-room school, with gasoline lamps to light the players." (September, 1925, 631) Notice of tours by professional companies included the Ballet Russe in Monte Carlo, London and New York, (October, 1934, 734) and Brian Aherne's troup touring Italy on a U. S. O. circuit with The Barretts of Wimpole Street. (January, 1945, 4)

Items concerning the activities of theatre personalities were
as varied as the current news items. One stated: "For what it is worth: Neither Henry Arthur Jones nor Robert Edmond Jones ever went inside a theatre until he was eighteen." (May, 1925, 342) Most notes, such as the one concerning the actress Ellen Terry, were more significant:

Even in America, where titles are supposed to add no grace to an artist which his artistry does not in itself achieve, there was a thrill of pleasure over the announcement that the King of England in his New Year's honor list had conferred the title of Dame, Grand Cross of the Order of the British Empire, on Ellen Terry.

(March, 1925, 199)

The specific activity by a personality constituted the subject for most of these personal news items, to which the editor usually supplied additional information. Palu Claudel's assignment as French Ambassador to the United States brought the following notice:

M. Claudel's career has included appointments at Shanghai, at Peking, at Prague, a Consul Generalship at Frankfort, a Ministry at Rio de Janerio and Copenhagen and an Ambassadorship to Japan. But in spite of his long and distinguished service to diplomacy, Claudel is known in America chiefly as a writer of plays. The Hostage and especially The Tidings Brought to Mary (a medieval mystery play produced by the Theatre Guild in 1922 and by Little Theatres throughout the country) were pathbreakers in the French neo-Catholic literary Renaissance. They remain probably the best examples of this form of allegorical playwriting.

(January, 1927, 6)

Most typical of this type of item was the announcement: "Barnowsky, director of the Deustches Kunstler - Theatre in Berlin, as his contribution to the Goethe Centenary is preparing a production of Faust with Paul Hartman of the Vienna Burgtheatre as Faust, Kortner as Mephisto and Margarete Melzer as Gretchen. (March, 1932, 180)

Among the news reports of theatre buildings was the fact that
under the lead of a distinguished committee and with the Duke of Devonshire as chairman, there was a movement on foot in England to purchase Sadler's Wells Theatre, reconstruct the interior and save it, with its historical traditions, for the nation. A brief history of the theatre followed. (August, 1925, 557) A notice in The Billboard Yearbook of the New York Legitimate Stage for the 1937-1938 Season, that only 39 out of the large number of theatre buildings in New York were in use during the year brought editorial comment. The editor pointed to the fact that many of these buildings were badly built, outmoded in their equipment and that a dozen of these inadequate playhouses should be replaced by two or three modern theatres built with structural freedom. (January, 1939, 5) A similar item showed the editor's constant concern for new and better theatrical facilities. It was stated: "The Metropolitan Museum of Art has taken into its bosom the museum of Costume Art which was founded in 1937, by Irene Lewisohn and which has outgrown its headquarters. . . . This is one more reason for the need for a Theatre Museum." (February, 1945, 68)

Among noteworthy new publications reported was Isadora Duncan's autobiography, _My Life_. The editor listed artistic changes in the theatre for which Miss Duncan was considered partially responsible. (February, 1928, 82-83) A resume of the selections in Burns Mantle's _Best Plays of 1925-1926_ accompanied that notice and showed the extent to which these publications were encouraged. On occasion, the mention of a book was accompanied by critical comment. Of Boleslavsky's new book, _Way of the Lancer_, the editor said:
Way of the Lancer comes out as perfect literary style. . . . What makes the book important to the world of the theatre is that it is so obviously the elements of theatrical observation and theatrical selection which give the book its outstanding visual and illuminating quality.

(April, 1932, 267)

This column was adapted to the subject matter of a number of the Special Issues, such as the Special Dance Issue, and the Special Music Number. Items on the Dance were found throughout the publication of this column in addition to the special issues. On one occasion, the editor accorded Barbara Metier, who headed a dancing school in New York, with discovering a group of Javanese dancers and providing the city with its first opportunity to see a program of authentic Javanese dance. (September, 1939, 619) Operatic musical productions were the only frequent ones of note. The City Center season of 1944, was said to include Cavalleria Rusticana, Pagliacci and La Boheme. (June, 1944, 325) The exception rather than the rule was such a note as "Two Giddy Musicals, Keep Off the Grass with Jimmy Durante and Louisiana Purchase with Victor Moore, came in May to brighten a fading Broadway season." (July, 1940, 464)

Only seldom were films mentioned in this column, and usually only special films. Such an item read:

The Russian-made film of that violent anti-Nazi play Professor Mamlock, produced in New York by the Federal Theatre several years ago, was given in the Academy in London during the last week in August. Writing in the Observer, September 3, C. A. Lejeune remarks: 'That Moscow should have sent London this picture of Nazi Germany, and that the film trade should have chosen this moment to publish it is one
of the neater ironies of the year.'
(November, 1939, 765)

"The World and the Theatre" column served as a news column and a historical chronicle of theatrical events. Moreover, in accordance with the established standards of the magazine, it was a column for editorial criticism and editorial encouragement of worthwhile activities, new and better facilities and fairness in trade.

"The Tributary Theatre" Column

"The Tributary Theatre," a column of reported activity in theatres throughout America, outside of the metropolitan centers, appeared irregularly, from four to ten times a year, from the first issue of Volume XI, January, 1927, throughout the volumes under consideration. Its position in the magazine was almost always just before the final column, "Theatre Arts Bookshelf," although on rare occasion it was moved forward in the issue.

The reason for the establishment of this column, the editors stated, was the realization that "many of the finest impulses in the modern theatre originate far away from the metropolitan and professional centers," and contribute to "the steady flow of creative endeavor that runs into the central stream of American theatre life." The column was intended, they said, to be indicative of its title and to represent "not the 'art' theatre, nor the 'little' theatre, nor the 'community playhouse' - none of these singly, but the total impulse which they constitute and the individual artists through which they enrich our national life."
It was stated that to collect all the news of organizations throughout the United States that were creatively interested in the drama, and to add to such news records of similar experimental work throughout the world for comparison of standards and achievements would be ideal but impossible with the staff available to the magazine. The editors also pointed out that frequently such information was more publicity than news or criticism and usually limited in appeal to those within the community in which the activity occurred. But they acknowledged that it was "vital that these community groups have a means of exchange of ideas, of plans and accomplishment." Thus the policy was established that this column would be somewhat limited in its scope, and that the magazine would "print many pages, or few, or none . . . sometimes a special article, sometimes news and comments, with pictures or without, according as the material presents itself."

(January, 1927, 73)

In actual practice many of the items in this column were identical to those previously reviewed in a study of the "At the Little and Experimental Theatres," "Theatre Arts Chronicle," and "The World and the Theatre" columns. These items recorded the organization of new groups and the disbanding of unsuccessful ones, the dedication of new theatres and the closing of old ones, production schedules, tournaments, tours, appointments and moves by directors and/or managers, anniversary celebrations and eulogies. In the analysis of this column the writer will report examples of new or unusual items not previously discussed, and only those most representative of editorial attitude and policy. It should be stated that the nature of
this column did not change during its existence and the subject content and approach was similar throughout.

Always in evidence was the editors' attempt to emphasize the inherent value in an event reported. In an account of the Conference of the Drama held at Yale University, February 11th and 12th, 1927, under the leadership of Professor George Pierce Baker, the editor noted that "the speakers represented every branch of the widening interest in the non-professional theatre - municipal and community theatres, amateur associations, university schools of the drama, settlements, private theatres, etc." He pointed out that an exhibit, though it achieved great value even in a tour of the world, was inadequate to a conference in which workers in widely separated theatres could meet, exchange their records and develop new ideas. With this report the magazine printed partial texts of conference speeches from such outstanding theatre figures as Thomas Wood Stevens, Lee Simonson, Sara Barber of the Department of Speech of a New York High School, and Esther W. Bates of Boston University. (April, 1927, 307-309)

A major function of this column was the obvious effort on the part of the editors to provide advice, counsel and information for the welfare and progress of this tributary theatre. Such service was wide in its scope and technique and ranged from critical comment to planned articles strictly informative in nature. Simple advice was not always direct but usually obvious in its point, for example:

Some little theatres evidently have not yet learned that the theatre is not life, and that what makes it theatre is not the reproduction of reality but the
heightening and sharpening of the facts and materials of life. A letter to this department, after chronicling the achievements of a certain Little Theatre, winds up in a fine outburst of pride, with the following paragraph: "Our first public performance was Charm; although the audience was rather small it was appreciative. In the drug store scene of Charm we had $1,000 worth of real drug store equipment as properties. We installed a practical Soda Fountain and invited the audience on the stage after curtain to partake of refreshments from the Soda Fountain." One wonders whether soda water was not the only refreshment served that day!

(November, 1927, 877)

More frequently, advice to these groups was by way of constructive report of new ideas and approaches to specific activities. Attention of all little theatre directors was called to the recent articles on "Motion" published in Theatre Arts Monthly by Roy Mitchell. How Mitchell's ideas would aid the amateur actor in overcoming stage-fright and also assist him in projecting the proper emotion in the recitation of his lines was emphasized in the report. (March, 1929, 227) The re-print of an article by Mary Kelly from the British journal Drama was intended to stress the idea that one standard stage speech was not the ideal for little theatre actors but rather the ability to master the regional if not the national dialects suitable to the script. It was also pointed out: "... the dialect of the country man is oftener truer to speech history than that of the city-bred, and much of the richness and definition of words is lost by substituting the city for the country form." (February, 1931, 169)

The entire column from November, 1933, was dedicated to the "Fine Art of Program Making." The editors noted:

Building a program for a season's plays is one of the arts that has been lost to the regular line theatres for reasons that are obvious. Their method of producing
a single play in the hope of a long run, of picking up a new cast from the players "at liberty" when casting day comes, and of thinking of the theatre not as an entity but as a building available for rent makes planning ahead practically impossible. Some of the best directors of what Theatre Arts likes to call the Tributary Theatre, Mr. Mahle, the Independent Provincial Theatre, Frederic McConnell, just the Theatre, without any other handle to its name - some of the best directors, in short, of the theatres away from New York . . . have had the opportunity to re-develop this important quality. . . . There are so many cross-influences at work in the theatre that any program, however carefully made must be subject to change, but that is no reason why the idea of a season should not be rounded out in advance, or why a theatre's next play - any kind of theatre's next play - should be left to the chance and hurry of last-minute action.

(November, 1933, 891-892)

To substantiate this idea, the column contained the schedules of fourteen theatre groups. Specific ideas were pointed, such as:

- divide the announcement of the schedule in half; plan the major part of the program and name three or four choices "to be selected" for the last production;
- balance the program in the choice of costume and modern dress shows; period and modern drama; and by all means try at times to include an original and/or an experimental play;
- and plan to give audiences a good cross section of historical drama.

(November, 1933, 891-894)

A more indirect form of aid to tributary theatre groups came through the repeated presentation of plans and sketches of new theatre buildings with detailed descriptions of the latest architectural features. The Williams College Theatre was such an item in which all features were noted, from lighting facilities with the control board located in the orchestra pit, as planned by Stanley McCandless, to a library-lounge adjacent to the lobby. (November, 1940, 827-828)
One interesting service provided by *Theatre Arts Monthly* in this column was a group of articles by such directors as Barnard Hewitt, of Brooklyn College; Glenn Hughes, of the University of Washington, Seattle; and Charles Choate, of the Winona Little Theatre, Minnesota, expressing their views and policies in regard to censorship in the selection of plays. It might be noted that Hewitt placed the responsibility in the hands of the director and the University administration with the idea that the purpose of his theatre was to educate as well as to entertain. In essence, Hughes concurred, stating that selection depended greatly on the locale and the purpose of the group. Choate simply expressed the fact that in his theatre no restriction had yet been administered. (March, 1937, 243-245)

There were numerous reports of folk playwriting, such as at the Kentucky Folk Theatre in which Mr. and Mrs. Robert D. Wilson had written eight plays, "rich in the idiom and customs of that far-away island, which because of its comparative isolation from the continent of America, has always preserved a distinctive character and color of its own." (December, 1943, 793)

Notices of trends and progress within the tributary theatre groups was another feature. The year, 1927, reportedly saw Little Theatres throughout the country "turning their attention more and more to the development of their musical resources." It was noted that most productions were of the works of Gilbert and Sullivan. The editors stated that, "without in any way reflecting on these gentlemen" such frequent productions were probably due to the ease of accessibility of production rights and low royalties. They then
proposed: "'If,' as Mr. Mussey says, 'musical works are to receive proper recognition by the Little Theatre is general, measures must be taken to secure a special royalty rate on them.'" (November, 1927, 876) In February, 1937, the editors pointed out that "criticism in American had been pretty well confined to New York, the centre of American production." "But," they stated, "the steadily improving quality of Tributary Theatre production has demanded the attention of journalists with critical capacities, and - in response to the efforts of the theatres themselves - many of these reporters have been turned into honest and able dramatic critics." To substantiate the point this column contained sample critical reviews by eleven community theatre critics throughout the country. Among them were reviews by John Rosefield, Jr., from the Dallas Morning News; Ashton Stevens, from the Chicago Evening Examiner; and Kirtley Scott, from the Herald Post, Louisville. (February, 1937, 160) In a similar note of progress the editors printed excerpts from several new books which included Harley-Granville Barker's Hints on Rehearsing a Play, Paul Green's The Playmakers and Our Art and Maurice Browne's The Beginnings of the Little Theatre Movement in America. The editor stated:

There is no more convincing evidence needed of the maturity of the Tributary Theatre than that publishers, producers, playwrights, and editors, men and women of recognised standing both in the theatre of the world and in literature, are discussing it in current books and periodicals with the same consideration and by much the same standards they would apply to the professional stage.

(May, 1929, 375)

Constantly in evidence in this column, "The Tributary Theatre," was the editor's attempt to aid in the development of theatre outside the
metropolitan areas through both factual report for the exchange of ideas and editorial advice.

"The English Scene" Column

Ashley Dukes, Associate Editor of Theatre Arts Monthly (Theatre Arts), was also English Editor and consistently wrote the column entitled "The English Scene," or "The London Scene," or "The Scene in Europe." As previously noted, this column existed from January, 1930, (Volume XIV, Number 1) through June, 1945, (Volume XXIX, Number 6), except for its absence during the World War II years from December, 1940, (Volume XXIV, Number 12) through September, 1943, (Volume XXVII, Number 9). During the war period Ashley Dukes submitted an occasional article on the London theatre but these were slightly different in structure and approach from those of the regular column. Whenever the column was entitled "The Scene in Europe" its content included theatre activity on the continent, in addition to or apart from the English scene.

Dukes carefully explained the nature of this column at its inception. He stated that the column would consist of "theatrical rather than dramatic criticism." He first defined the dramatic critic as one who "describes the play faithfully as he sees it, and his essential concern is with the play, and the implication of his work is a belief that the whole mechanism of the theatre, with its array of artists, is set in motion to translate printed or typewritten drama into its stage equivalent." "The merits or demerits of a performance," he continued, "the dramatic critic measures by the success or failure of
the imaginary translation." Dukes then expressed the approach of the theatrical critic:

To our mind theatrical art is not a translation but an original language, like the arts of music or sculpture or painting; and drama represents the ability of the playwright to speak this language and make it his own. To our mind the theatre is to be judged, not by the fidelity with which it reproduces the thoughts and fulfills the intentions of individual dramatists, but by its own capacity to inspire good writing, good playing, good direction, and good design. If good writing comes first among these and must remain the first, that is because the theatre itself originated in the brooding mind of man; because theatre as well as drama is a branch of poetics; and because the dramatist’s written word is the sole enduring record of theatrical performance.

(January, 1930, 23-24)

At the end of his definition Dukes explained the reason for the inclusion of such a column in Theatre Arts Monthly (Theatre Arts).

He did not give any reason, however, for its scope being limited to the English theatre, with an occasional view of the theatre of Europe. In this explanation the writer identified himself and the magazine with the so-called "new movement" in the theatre, an identification which had seldom appeared since the quarterly issues of Theatre Arts Magazine. This critic stated:

It is needless to repeat here all the watchwords of the new theatrical movement. The point is that this movement is most inadequately represented in present-day criticism. That in itself may justify our adding to the volume of critical writing, and giving, long after the production of individual plays, our own survey of their meaning and their place in the theatre.

(January, 1930, 24)

Only on rare occasions in these pages did this writer note the critic to identify himself further with a specific movement or to speak our directly in the name of the magazine. Yet many items in Ashley
Dukes' writings were in accordance with the tenants of the movement with which he identified himself as is borne out in a review of several of his articles. Dukes' articles took the nature of the review of one play, a full season, a specific type of play, national and personal reactions to foreign plays in London, the influence of certain producers, actors and audience, the theatrical scene in Europe, and some personal ideas on modern developments such as the movies.

Ashley Dukes' critical reviews followed his definition. Two items might be selected as representative of this approach, consistent throughout the years.

Dukes' review of the late 1937 presentation, in London, of Eugene O'Neill's *Mourning Becomes Electra* is perhaps the most typical example of the critic's style, his profound analysis and his critical attitude. In this particular review, devoted only to this one play, the critic first related the play to certain sociological conditions existing in the Anglo-American theatre. He stated:

> It is O'Neill's *Mourning Becomes Electra*, which arrives at Westminster after an Atlantic crossing of several years. Better late than never; but the hazards of Anglo-American theatre could not be more clearly shown. If this play, successful in New York, had been in the ordinary sense a New York success, it would have been produced in London within a year and might have lost as much money as is generally lost in the reverse direction by the presentation of London successes in New York. The distinction of the work, its length and its subject matter warned off the speculators.

> ... which may have been a good thing.

(February, 1938, 101)

The reviewer then compared the likenesses of Electra to the Agamemnon and to Hamlet, and wondered how well Shakespeare knew his Orestean legend. But he quickly turned to O'Neill and noted how the
modern playwright had used not only the legend and the classic traditions but had employed modern techniques as well:

O'Neill not only knows his myth well, but makes supreme use of it to write a morality-drama wherein the guilt of each single character becomes the guilt of us all. And to this purpose he employs not only the spirit of classical legend but also everything good in the drama of his own day, taking the essentials of expressionism and the essentials of intellectual drama and even something of the spirit of dramatic poetry. What is left out is everything mean and trivial in contemporary life or presentation; and for these reasons his play holds and impresses. It is a dramatist's play; and what seizes the attention is what passes in the individual mind.

(February, 1938, 102)

Dukes' main criticism of the play was O'Neill's use of the chorus. He felt it utterly beyond the power of province of a few old men to interpret the action. The critic then questioned if it were not possible dramatically to convey the melodramatic death of Adam Brandt to narrative rather than through action so that it should be more moving in the imagination. But his self answer again showed his respect for a new approach well done:

One must admire the tenacity of a dramatist who says no, his audience must go through with it step by step, irrespective of the importance or unimportance of the victim and the crime. All that happens in these five hours of tragedy is fateful and fated. And almost he persuades us to go the whole way with him, even to accept the sub-titles of 'the homecoming', 'the hunted' and the 'haunted' by which successive acts are garnished rather than described.

(February, 1938, 105)

The critic's final paragraph was most indicative of his definition of "theatrical criticism." He not only presented a challenge to new playwrights but showed the distinct effect which O'Neill's writing had had upon the theatre. He said:
Here is an encouragement to writers of today - and especially to the English and American dramatic poets who follow, more or less unconsciously where O'Neill had led. The writer comes first; the days of 'creative direction' are over. No one can do the dramatist a service except through the interpretation of his drama. Nothing imposed upon it, nothing added or so to say translated, can be of any avail.

(February, 1938, 107)

A second notable example of Ashley Dukes' style of "theatrical criticism" is his discussion of the London season, early in 1930. In noting the predominant number of comedies on the stage at the time, the critic stated that of all the commodities currently produced by the theatre, English comedies had the highest vogue and best international market. The reviewer noted that the Germans produced nothing of the sort, the French was every bit as witty and much bolder but always seemed to lose something in translation and that the American comedy had the positive virtue that it could not be regarded as a whole.

Dukes then discussed the formula for English comedy, which he said consisted of: a cast of a half-a-dozens characters, a not-too-subtle plot and a not-too-disturbing cynicism which could be easily reproduced and understood. He picked The First Mrs. Fraser, by St. John Ervine, currently in production as an example for analysis. He first pointed to the stock characters of the unfaithful husband, the wronged wife, and the worthless woman who lured the husband. In this instance, the entangled plot was noted to result in divorce and remarriage for the wife which he said was "not a happy ending at all or even a conventional ending, but one of the little adjustments of life." The critic also noted the necessary assumption in the plot
that the injured wife was superior to the home-wrecker. "But," he stated, "all that belongs to the theatrical formula, and there is no doubt at all about it where Marie Tempest is concerned, and probably as little in the German version as played by Fritz Massary."

Ashley Dukes reviewed a number of other plays such as Frederick Lonsdale's *Canaries Sometimes Sing*, Ben W. Levey's *Art and Mrs. Bottle*, and Edgar Wallace's *The Calendar*. He noted the dominant characteristics of each and their relation to the essential English comedy style. He added two more characteristics of English comedy which made it so popular:

*First* a shrewd approach by the author which concealed "a certain popular sentimentality under plain speaking and a liberal application of the moral scrubbing brush to the body corporate; and second, the great comedy-actress' liking for the wise and witty part, in which she need do nothing at all beyond a certain display of virtuosity, while she appears to do everything that lies within an artist's power."

(February, 1930, 114-120)

Thus Dukes provided the readers of *Theatre Arts* not only with a summation of the productions appearing on the London stage but their specific relation to the style and dominant characteristics of the accepted play of the day. An interesting review in this respect was his report on the successful revivals of Congreve's *Love for Love* and Wyckerly's *The Country Wife* in the winter of 1934. These were noted as completely of the Restoration style. Of *The Country Wife*, the critic stated that nobody would trouble to argue with Charles Lamb that the action of such a piece should be regarded as happening in "cloud-cuckooland" but that its honest bawdries could and ought to be preferred to many of the innuendoes of the day. (June, 1934, 415-
A review of "The Scene in Europe" was usually more of a factual report than a critical analysis. Typical of such a report was the one of January, 1933, in which Mr. Dukes described Germany as having too much theatre in the streets and not enough on the stage. He told of "the goosestepping through the Brandenburger Tor and much talk of things forbidden; so that no play-goer is much surprised to wake up and find the liberties of his stage swept away in a night by a Police Presidents' decree." But in his frequently chatting style he stated that in the midst of the rather depressing atmosphere he had seen a lovely production of Hauptmann's *Rose Brand* on the even­ ing of the dramatist's seventieth birthday. He was not too pleased to see the piling of a stage with ricks of real hay and the dropping of real water from a runlet into a wooden trough. "But," he stated, "these things prove eventually to have a value in the composition that can only be called musical." He noted "a good repertory of the older classics" at the Schauspielhouse and productions of *Pygmalion* and Ludwig Thoma's *Moral* as "examples of the more elderly social satire," and expressed a special interest at the Kleines Theatre of General Percy Founds *a Kingdom*, whose author was reported to be a new German Shaw. His only critical comment was:

> It proved to be very much in the vein of *The Apple Cart* and I found it quite as entertaining; but if its satire of the monarchy and the Church had been a little sharper, the Censorship would have operated swiftly.  

*(January, 1933, 27-29)*

The one dominant approach evidenced by this English critic was his constant encouragement of the new and experimental. This can
be seen in his review of The Cambridge Festival Theatre's production of Ibsen's *The Wild Duck* on an "architectural stage - that is to say a platform erected in the midst of the stage proper and designed to serve the practical and imaginative purposes of the play without pretending actually to represent the locality of its action." Dukes noted that since this was the first attempt to handle a modern naturalistic play in such a manner, it was dismissed in many quarters as a tasteless prank on the part of the director. The critic himself regarded the experiment as "legitimate and deeply interesting" and in an extensive discussion explained why he felt the theatre was ready for many good naturalistic productions performed on the architectural stage by actors "designed to interpret the spirit rather than to represent the locality of the drama." (July, 1931, 634-637) Consistency in such an approach as this was seen in his encouragement in Robert Helpman in his portrayal of Hamlet on the English stage. In contrast to noted unfavorable reaction toward the dancer in the part, the critic said: "Whatever we expect of him, it will not be the Fauntleroy Hamlet whose rather precious image is first conjured up by the suggestion of a male dancer in the part. Nor is he likely, despite the contour of his features to be called the best Hamlet since Sarah Bernhardt. No, being in himself an artist of some consequence and authority, he will be taken seriously on his own merits." (June, 1944, 341)

This reviewer was also liberal in his encouragement of foreign playwrights, especially American, to come to the English stage. In 1934, he proudly announced that after seeing four American plays
on the London stage, he could understand why the American output was so favorably compared with his own by the playgoing public. And proudly he stated: "London in fact is rather proud of its new theatrical internationalism." (July, 1934, 495) His respect of the London scene four years later indicated a marked change in the attitude of Londoners. He stated that it was hard to name a single artist-foreigner who had really made good in England, in the sense of living up to his or her best level of work. "Here," he stated, "is one more proof of the strength of English refugeeism of mind — or whatever harder name you like to call it — that it overcomes every alien force and makes the most international of stages in effect the most national." The critic then expressed hope in men and women under thirty "who lived in a white heat of fury against the refugee mind." (April, 1936, 264-265)

Much of Ashley Dukes' most outspoken comments in the name of Theatre Arts, which also revealed the liberal attitude toward what was new and challenging, oddly enough concerned the movies. In June, 1930, he stated: "We of Theatre Arts welcome the invasion of the dramatic field by the talkies. We welcome it because it compels the theatre to think of its own purpose as it has not thought for generations past. We welcome it because it compels the dramatist to think and write afresh, to measure his art beside the conditions of a new expressive medium." (June, 1930, 468)

The call for something new in the theatre was not as easily heard as perhaps this critic expected. The exact nature of this attitude was perhaps more clearly expressed three years later. Dukes
again stated that **Theatre Arts** had no prejudice against the film as an art form. But he also noted that the attitude of the magazine was, and had always been, that "the broadening of the screen implies a narrowing of the stage - or in other words that the theatre ought to produce nothing that can as well or better be produced by the films." He claimed that the major trouble in the theatre lay in trying to produce with an eye always fixed upon a medium not its own and this had become evident in certain familiar film-images finding their way on the stage, especially in certain outward conventions of realism generally common to both the dramatic and the kinematic play. He concluded with a statement highly reminiscent of Sheldon Cheney: "What the theatre needs is a new spirit of attack - that good old word pregnant with meaning - an attack upon the imagination by every available (that is, theatrical) means." (March, 1933, 188-192)

Only occasionally did pictures of London productions appear. Captions simply noted the nature of the production. A typical caption read:

**One More River**
*Ashley Dukes*¹ blank verse satire on drawing room conventions recently presented in highly stylized fashion by the Gate Theatre of London and the Cambridge Festival Theatre in a joint program. The mise-en-scene was by Doria Patson, and the direction was by Quentzalcoatl. (January, 1933, 26)

"The English Scene" column by Ashley Dukes provided readers of **Theatre Arts** magazine with a consistent international flavor of the theatre of the period. Dukes' theatrical criticism provided a sound basis for comparison of the American theatre with the active theatre of London and on occasion with the theatre of Europe. His encourage-
ment of the new and experimental was in keeping with the attitude of the magazine.

The Articles

The major portion of *Theatre Arts Monthly* (*Theatre Arts*) was filled with feature articles. Unlike the quarterly issues, the articles under Edith J. R. Isaacs' editorship did not fall into any particular pattern. Informative articles, and occasionally policy articles on playwriting and playwrights, acting and actors, scenic design and designers, directing and directors, producers, theatre organizations, theatre architecture, general theatre history, theatre art, dramatic criticism, the dance, the movies, radio drama, the audience, opera, and puppets, appeared regularly in major portions of the magazine. Certain trends in frequency of appearance and subject approach occurred in relation to a specific subject but only in a degree sufficient to warrant notice in the discussion of that subject. The inclusion of the movies would be an example of a definite trend in frequency and reflected a direct policy of the magazine, but even this type of article was not out of proportion to any of the others.

Since there were no major patterns established, an analysis and evaluation of the articles will constitute a review of each of the subjects mentioned above. Emphasis will be on the sampling of the various approaches to each subject in a cross section of the magazine, frequency and concentration of subject appearance and editorial attitude or policy, if any, expressed.
The Play

Articles on either playwriting or playwrights were contained in every one of the twenty-two volumes under consideration. Although none of these articles attempted to explain in full "how to write a play" a few concerned specific aspects of playwriting technique. In one such article Robert Allerton Dukes noted that the playwright, unlike the lyric poet who was concerned primarily with the present, had to solve the tricky problem of recapitulating the past in the present and of presenting the present in the very process of becoming future. It was his contention that "of all words, verbs are the truest atoms of dramatic energy" and the dramatist "must to a great extent rely upon the active quality." Scenes from Shakespeare's The Tempest were used as examples for his ideas. (February, 1926, 99-104)

In a second article of this type Edouard Bourdet analyzed the denouement of the play in the writings of Moliere and Corneille. Noting various methods and techniques, Bourdet emphasized one fact: "...there are no rules to the game but that the action be complete." (February, 1930, 121-127) Ashley Dukes in "The Play as Composition" suggested the playwright concentrate as much on composition as on plot construction, especially in the sense of rhythm. Dukes discussed the comic effect obtained by transposing a natural expression of an idea into another key and the dependence for tragic effect upon the maintainance of the original note of grandeur. (May, 1927, 353-358)

Many of the articles on playwriting in these volumes concerned
specific plays in production. Most of these evidenced the magazine's interest in the new and the experimental. The folk play was always encouraged. In the article "Heaven Bound Soldiers," Gertrude Mathews described a production, which took place at Brunswick on the Georgia coast, as "a miracle play conceived in the manner of the Middle Ages but acted and directed for negroes by negroes, the first of the record." The play, compared to The Green Pastures, was said to have been more remarkable because the church actor-congregation "worked from a libretto - two pages, handwritten, indicating twenty-one possible episodes but describing neither types, sets, nor stage business." The series of scenes and bits of short dialogue printed showed the theme of the devil tempting various types of sinners. The editor stated that great potential for the negro lay in the field of folk drama. (October, 1931, 855-861) Church drama was encouraged. There was an extensive analysis of T. S. Eliot's play, The Rock, reportedly written for the Chichester Diocesan Players, of the London Diocese. Short passages of Eliot's poetry were presented as "mediocre," "fine" and "containing compact truth." The production itself was said to be extremely successful. (December, 1934, 927-928)

The majority of the articles on playwriting treated the subject in relation to major trends and developments in the theatre. It was in these articles that the progressive attitude of the magazine was best expressed. A few examples have been selected to show Theatre Arts' consistency in this attitude. In "Dramatists and the Theatre," Ashley Dukes noted that the problem of the day concerned the new race
of dramatists "calling themselves (or being called) expressionists
... regarded as individual artists, who express themselves in the
theatre through the secondary medium of actors and producers and
scene painters. ... wrongly judged by the same standards as their
predecessors." As background for the situation the writer noted
that when the realists and the social playwrights took possession of
the European stage a generation ago, "they were rightly regarded
as individuals with an individual message." "The mechanism of the
theatre," he stated, "was conceived as a mechanism of interpreta-
tion at the service of their social or political dramatic gospel."
This dramatist's kingdom was said to have maintained itself com-
fortably enough for the last generation. Dukes cited as evidence the
many different ways of playing Shakespeare but "only one way of
playing Arms and the Man or The Second Mrs. Tanqueroy. Ashley
Dukes' contention in these pages was, "The author, like the actor,
must surrender himself to gain his freedom. Granted that the craft
he brings to the theatre is the greatest of the crafts, it will never-
theless dwindle into insignificance if it be imagined to be all impor-
tant." (October, 1924, 681-687)

Theatre Arts was not adverse to presenting new ideas, however
controversial their approach. Two articles in these volumes expressed
individual attitudes toward playwriting. The first article, "The Young-
est Drama," written by Ashley Dukes, distinguished between play-
writing as a mirror of the times and as an expression of the times.
The plays of Congreve, Wycherley and Sheridan were said to mirror
the times while those of Wilde and Shaw were said to be expressive of
the times. Dukes noted that in the theatre of 1924, plays were representative of both types. He found a mirror in the "amiable comedy of A. A. Milne . . . and the critical realism of C. K. Munro; but an expression in the plays of Claudel, Toller, Pirandello or the Capeks." The writer's contention was:

This is a common, sensational, press-ridden age that drives men in hordes to cup finals and snapshot ambulance men at work; it is a picture-going age that seeks everywhere for smartness; but it is also an age that has suffered and felt and has wells of passion at the service of the dramatist. Its troubled spirit calls for interpretation rather than reflection, and hence it is that drama of the simple looking-glass no longer satisfies us.

(February, 1924, 85-91)

John Van Druten, in the article "The Sex Play," defended his treatment of this subject. "Why," the playwright asked, "cannot the stage see life as a whole?" He argued:

Let plays be judged by the public on their vision and interpretation of life, instead of under the banner of a journalistic phrase. The serious theatre is as much at fault as the commercial. The thing goes deeper than a fashion of the theatre, however; it turns, surely, on our whole attitude toward life. We have found it too complex and are seeking to divide it, as we have divided our education; we isolate instincts and emotions.

(January, 1927, 23-27)

Although articles such as these were more frequent in the early volumes the magazine never failed in its call for a new and vital drama. In November, 1941, George Beiswanger noted how all the Pulitzer prize plays during the first decade were concerned with "the emotional consequences of fundamental attitudes already accepted." Beiswanger attributed progress in playwriting since that time to the "basic principles and techniques of the new stagecraft" and "the
rediscovery of America in characters redolent with our own humors, 
anglers, sorrows and joys." He concluded an extensive analysis of 
numerous American plays with a challenge for continued improvement:

Our playwrights have discovered America and the 
American character; they have created forms adequate 
to the materials unearthed; they have made us a theatre 
of our own. Now they face the ultimate challenge; the 
reality of violence, destruction and evil as basic human 
facts; the consciousness that no person can escape this 
reality even in the sanctum of his own inner being. 
What the American playwright does with this challenge 
in the coming twenty-five years will determine whether 
Eugene O'Neill, whom John Mason Brown has called 
"The American Marlowe," is to have his Shakespeare. 
(November, 1941, 819-828)

There were a number of articles on individual playwrights. 
Creation of the American character and treatment of the American 
theme was of as much concern in these articles as in the editorial 
column. Articles of this type included analyses of the works of George 
Kelly and Robert Sherwood. Kelly's experiences in vaudeville were 
said to have greatly aided his writing of people who "live in the 
houses that line the streets of America." (April, 1931, 322-330)

Robert Sherwood was considered to have been most successful in Abe 
Lincoln in Illinois when he captured the "simple, direct, rugged 
speech" of that great man. (January, 1939, 31-40) Analytical and 
varied, these articles included the life of Paul Claudel, with a his-
torical account of his plays in the theatre, (May, 1927, 335-340); 
the influence of Thomas Middleton three hundred years after his death, 
(December, 1927, 911-916); the writing of Ibsen in relation to the 
social conditions of his day, (October, 1930, 866-874 and November, 
1930, 931-939); and the attitude of Somerset Maugham toward play-
writing, (February, 1945, 94-100)

Through its informative, critical and advocative articles on playwriting and playwrights, Theatre Arts magazine continually supported the movement toward more vital and stimulating drama. Many articles were illustrated. Captions explained the scene and frequently contained dialogue from the play illustrated.

Acting

Theatre Arts magazine continually encouraged better acting through articles discussing theory and technique, articles revealing the approach of famous actors written by themselves, and historical accounts of acting styles which included biographical accounts of famous actors.

As regards technique, Theatre Arts distinctly influenced American acting with its original publication of Richard Boleslavsky's six essays on acting. As noted, these essays became the standard text, Acting, the First Six Lessons, generally considered as contributing to the modern pattern of acting in the United States. The first lesson printed in the quarterly volumes concerned concentration. The second lesson concerned memory of emotion, (July, 1929, 498-505); the third, dramatic action, (July, 1931, 608-612); the fourth, characterization, (February, 1932, 121-128); the fifth, observation, (April, 1932, 294-298); and the sixth, rhythm, (June, 1932, 477-483). Today, the essence of this approach is known as "psychological" or "method" acting.

The actor's voice and his reading of lines was of major concern
in these volumes. Pronunciation and diction, with a study of regional
dialects, was the subject of an article by Windsor P. Daggett. He
said: "The actor of one, and only one, pronunciation is a one-part
actor and even in that is little more than a parrot." A study of
phonetics was advocated and the vowel and consonant charts of the
International Phonetic Association illustrated. (May, 1925, 336-337)
Daggett later wrote on the use of stress and stress patterns in speech
as a study for the actor. (January, 1926, 25-31) In an article,
"Footnotes on Acting," Stark Young approached the subject through
a study of vocal quality and was especially concerned with the delivery
of long speeches. (October, 1926, 667-673) The voice as a means
of emotional projection was the subject of George Beiswanger's
article in 1940. Beiswanger stated:

Upon the actor's voice falls the primary responsibility
of creating and projecting a role in all its individual and
social aspects. It must establish a mood and mark its
subtlest changes; it must convey the intricate relation-
ships and intimate tensions set up among the dramatic
personae by the action of the play. If there is any indis-
putable truth, it is that the voice is the chief channel
through which all that an actor has thought and imagined
and felt about a role is projected to his audience.
(October, 1940, 735)

In support of this statement Beiswanger discussed several viewpoints
and methods in the study of vocal technique. (October, 1940, 735-
744)

Acting techniques, other than the voice, were included in
articles on character acting which advocated the psychological creation
of a character, (December, 1925, 805-818); on wearing of costumes,
(February, 1926, 89-98); on styles of acting as seen in a historical
study of famous actors, (July, 1926, 446-448); and on the use of
make-up, (May, 1931, 393-405). The study of technique was also
noted in a series of articles entitled "The Actor Attacks His Part."
Helen Hayes, (October, 1936, 798-811) Lynn Fontanne and Alfred
Lunt, (November, 1936, 857-871) and Nazimova, (December, 1936,
950-960) discussed their study of the script, their creation of the
character, and their projection of the character, in reference to
several of their most famous roles. Inspiration was noted as a
small but necessary factor in the creation of a character in all of
these articles. Technical skill mixed with careful and painstaking
experimentation was keynoted. Several of these articles were
illustrated. In the series, pictures of the actors in their most famous
roles were accompanied by captions containing the actor's description
of his concept of the character. An example, would be Helen Hayes'
description of Maggie Wylie, in What Every Woman Knows, as having
'such a practical mind,' 'a passion for romance,' 'a soft Scotch voice
and a more resolute manner than is perhaps fitting to her plainness.'
(October, 1936, 800)

Most of the articles about actors were biographical sketches
with emphasis on the actor's style. One was a review of Mrs. Sarah
Siddons in the role of Lady Macbeth. The article studied the actress'
comments on the part in her writings, and critical comments by those
who witnessed her performance. (July, 1926, 473-478) The study
of Talma concerned the famous French actor's spontaneous yielding
to the natural emotions of the character. He was referred to as "a
true forerunner of the Romantic movement and the ensuing naturalism
of a later day." (November, 1926, 777-782) Among these articles were accounts of the acting of Richard Mansfield, (February, 1927, 111-116); Eleonora Duse, (April, 1939, 279-288); Paul Muni, (March, 1940, 194-209) and Laurette Taylor, (December, 1945, 688-696). Portraits of the actors in productions accompanied the articles.

The extent to which pictures were used in relation to actors was seen in a "History of Acting in Twenty Pictures," with a note by Rosamond Gilder. A representative sampling of these pictures would include a sketch of a Greek tragedian, scenes from the Commedia del 'Arte, scenes of French tragedy on the stage of the Hotel de Bourgogne, a picture of Mr. and Mrs. Barry in Venice Preserved, a portrait of Henry Irving and one of Sarah Bernhardt. (September, 1931, 739-764)

Although articles on acting were not as frequent as those on some of the other aspects of the theatre, they were not concentrated in any one portion of these volumes. Theatre Arts continued throughout the years to study and report the latest styles and techniques in the field.

Scene Design

The attitude of Theatre Arts toward the new or "progressive" style in scene design was highly evidenced in the articles contained in these volumes. The informative articles contained in the early issues under Edith J. R. Issacs' editorship especially resembled the techniques and concepts advocated by the magazine during the quarterly years. The fact that this policy never changed can be seen in that
articles in the nineteen-thirties and nineteen-forties, though less frequent, still concerned design which was new and expressive.

Although the word "synthesis" was not mentioned, the idea of productive unity among the arts was still the dominant one in the first volume of *Theatre Arts Monthly*. The first article on the subject concerned the search for productive unity in post expressionist scenery. Here, Sinclair Dombrow traced scene design from the naturalistic stage of Reinhardt, which "left no room for hope or imagination," through the period of "representational renunciation," with its "etherealized walls and towers" against which the actors "refused to melt." Dombrow then noted the unsuccessful attempt to escape the dilemma by "stylizing the actor as well as the stage." He stated that a new unity, vitally needed, was being hopefully hewn in such designers and directors as Karlheinz Martin, Berthold Viertel and Leopold Jessner. These men, he said, fundamentally believed with Appia that "all stage settings should be a point of departure for the actor." Their aims were noted to be "not the image of a house but the soul of a house" expressed in "simplified stage material," whereby "word, gesture, light, music, design" could be a complete thing and not an adjustment of parts. (January, 1924, 26-37)

Pictures of settings by six expressionist and post-expressionist German designers accompanied the article. A similar but much shorter article on the co-operative efforts of the designer in America, by Hermann Rosse, appeared later the same year. (May, 1924, 321-323)

A number of articles, appearing mostly in the early volumes,
were definitive of the various styles of scene design. For example, the architectural stage, with its simple platform structure, lacking in any decorative display beyond a few simple set pieces, was discussed in July, 1927. (July, 1927, 478-488) The space stage as distinct from the architectural stage with the emphasis on "a spot picked out of darkness, a little piece detached from a void," and with "the consequent suppression of structural surroundings," was the subject in a later issue. (October, 1927, 762-772) Pictures illustrated the space stage and captions pointed to the actor "made an integral part of the formal composition of the scene." (October, 1927, 766) Various concepts of the space stage were related to current productions in an article by Mordecai Gorelik a few years later. Gorelik showed how a naturalistic setting of the Belasco type, used in Street Scene, after a while became more of a theatrical device to the audience and less of an actual place. (March, 1934, 213-218) Another scenic style, the "stage of the wheel . . . revealing power of motion . . . with actors visible in all ways in space our world permits," was also discussed and illustrated in these pages. (January, p930, 49-59) The more tangible stage devices such as the "new wagon stage" received their share of attention in these pages. (February, 1927, 130-132)

Throughout the years Theatre Arts magazine also studied the work and ideas of famous scene designers. Two articles appeared on Adolph Appia and his efforts to "strengthen the dramatic action" through scenery and lighting. (December, 1924, 817-818 and January, 1925, 17-31) Donald Oenslager's stylized designs for a production of
Macbeth were discussed in detailed captions to six pictures.

(February, 1925, 131-134) The ideas of Gordon Craig were discussed in respect to his being "the theatre's chief revolutionary." (December, 1927, 919-926) Alexander Tishler, a Soviet designer was considered in an article for his use of national forms. An example of his work presented was his use of basketry in setting the play Sheep's Well completely inside of a basket. (November, 1934, 842-848) The designs of Mordecai Gorelik at the Group Theatre in New York were discussed in relation to their helping to unite all other elements of the production. (March, 1939, 180-186) "Pervasive and persuasive charm" were the elements emphasised in the discussion of the designs of Stewart Cheney. (March, 1945, 152-153) The year 1936, which might be called "the year of series" as far as articles in this magazine were concerned, produced a series of articles in Theatre Arts Monthly on the designers Norman Bel Geddes and Vincente Minelli, (October, 1936, 776-788); Lee Simonson and Donald Oenslager, (November, 1936, 879-891); and Robert Edmond Jones and Mordecai Gorelik, (December, 1936, 966-974).

As can be seen from the above selection, the finest designers and the "most progressive" in the theatre of the day were discussed in this magazine. Any one of these articles might be chosen for brief analysis for most contained some or all of such elements as the story of the designer's background, his style or technique and how it appeared on the stage, this relation to the theatre of his time, and his contributions to the techniques and theories of scene design. The discussion of Norman Bel Geddes and his work in the article-series should be a
fair choice for an example, for as the author of the article stated of
the designer: "... he is one of the staunchest artistic revolution-
aries and one of our most successful designer-regisseurs."

Geddes' approach to a design was noted as beginning first with
the script and eliminating all stage directions by the playwright,
"allowing his own imagination to create whatever mise-en-scene it
will." An outstandingly successful result derived from this technique
was recorded for the setting in Sidney Kingsley's Dead End where the
designer visualized the scene up the street from the river rather than
down the street toward the river as the playwright had stated, and
the play's focal point was heightened immensely. The study of action
in the play was the second approach noted for this designer and sketches
and scenes from his designs for Hamlet illustrated his attempt to
"visualise the scenes so that a way might be found to have no pauses
between them other than the two act intermissions." This setting
was considered characteristic of the designer's usual designs in "no
sense pictorial." Especially for Hamlet, it was stated, "he would
not wish one to think that action is dominant over the spiritual and
intellectual side of the play, rather it is subservient to it." Scenery
for Norman Bel Geddes was said to consist of three things: "this
three-dimensional plastic space, lighting and clothes." Costumes, he
felt, should be designed by the scenic designer and definitely in rela-
tion to the lighting. The writer noted that when asked what he consider-
ed the greatest limitation to the theatre, the designer answered, "... the playwright . . . He isn't getting the most that he could out of the
stage." (October, 1936, 776-783)

The fact that Theatre Arts, under the editorship of Edith J. R. Isaacs never lost its youthful insight into the future, was evidenced in an article by Robert Edmond Jones, entitled "Toward a New Stage - Foreward from 1941." New vistas were already apparent to this designer in such recent productions as The Cradle Will Rock, "with its neutral tinted cyclorama"; Julius Caesar, with "the bare brick walls of the stage of the Mercury Theatre stained blood red from floor to gridiron and the lighting equipment fully visible"; and the procession of "wet, black umbrellas in the funeral scene of Our Town." "Newer and more imaginative scenic conventions will presently become firmly established in the theatre and representations of place will be superseded by evocations of the sense of place," the designer stated. He envisioned the stage of the future as "simple ... presented frankly for what it is, a stage. ... exciting to the point of astonishment." (October, 1936, 879-885)

As this review of the articles on scenic design testifies, Theatre Arts repeatedly recorded the newest techniques in stage design, both American and foreign. Although the articles became more reflective than advocatory the magazine never lost its "progressive" approach.

Directing and the Director

Theatre Arts magazine's main approach to directing a play was through the study of the styles of professional directors. A typical exception in the early issues was the approach of Stark Young, that the director has a right in his interpretation of the script as a conduc-
tor of a musical composition. (April, 1925, 227-244) More frequent were articles on or by specific directors. John Van Druten, playwright and director, in discussing the directorial problems, stressed that most of the answers came through a general knowledge of all the arts of the theatre, acting, writing, designing and theatre history. (November, 1945, 628-636) A series on the director was run in 1936 entitled "The Director Takes Command." The directing approach of Guthrie McClintic, George Abbot, Robert Sinclair, Mac Reinhardt, Harold Clurman and John Murry Anderson was analyzed by Morton Eustis in the first article. (February, 1936, 114-123) In the second of the series, Eustis reviewed the approach of Max Reinhardt and Robert Sinclair. (March, 1936, 211-221) Morton Eustis traced the rehearsal procedures of Noel Coward directing Set to Music. (February, 1939, 115-124) Such articles as these were popular during the nineteen-forties. Articles on directing and the director were few. Most articles were accompanied by pictures of productions that the director concerned had directed.

The Producer

Articles on the producer in the theatre fell into three parts: the historical study, a consideration of the role of the producer in the theatre, and the analysis of a specific producer. Such articles were few. One of the historical articles was concerned with Mile. Montansier, "the first business manager and directress of the European theatre." Her contributions to the French theatre in the 18th century were noted. (September, 1930, 747-760) In "The Way of the Pro-
producer Who Walks Broadway," Brock Pemberton stated that patient analysis in the selecting of a script, casting of a play, and selecting the technical staff was the first characteristic of the successful producer. (March, 1936, 211-221) The article on Billy Rose, typical of several in the later issues, was simply a biographical sketch of the producer with concentration on his successes and failure in the theatre. (January, 1945, 43-50)

Theatre Organizations

Non-professional theatre organizations, as seen in the quarterly issues, were of foremost concern to the editors of Theatre Arts. This concern continued throughout the years with a definite trend in the subject content of the articles. The early years saw reports on little theatre and educational theatre groups throughout the world. The summer theatre came into the fore in 1933, and began to replace other types of organizations in the pages of this magazine. The idea of a national theatre was first recorded in the editorials of Sheldon Cheney but it was promoted to the fullest extent in the later editions of Theatre Arts magazine.

Theatre Arts Monthly for the year 1924, contained five articles on playhouses and play organizations throughout the world. These included reports on the Pasadena Community Playhouse, in California, (January, 1924, 18-25); the Provincetown Playhouse, in New York, (March, 1924, 184-188); the Cleveland Playhouse, in Ohio, (April, 1924, 238-242); the Ram’s Head Players, in Washington, D. C., (November, 1924, 757-760); and the London Phoenix Society,
Among these few organizations considered later were the Schenectady Civic Players, in New York, (June, 1930, 528-531); and the Amateur Comedy Club, in New York, (February, 1939, 139-142).

Typical of these articles was the one on the New York, Amateur Comedy Club. A historical account noted, in 1939, that the Club was in its fifty-fifth year and was "the second oldest amateur dramatic club in the world." It was stated that the word "amateur" was kept in the title because no women were allowed as members of the club. But it was also noted that on the organization's fiftieth birthday, all of the male founders were dead while three 'lady actors,' who were in the first production, were still around for the celebration. The interests of the club were said to vary from time to time and in the 1860's these were reported as "more social than artistic." Schedules of productions from various years were presented and other activities of the group were mentioned. Distinguished producer-directors who were said to have worked with the group in actual production included David Belasco and Jacob Wendell, Jr. Some of the members who were noted as having achieved fine results after leaving the group included: Booth Tarkington, Otis Skinner, Gene Lockhart, Howard Lindsay and Melville Burke. Pictures illustrated some of the group's productions and the playhouse in which they worked. (February, 1939, 139-145)

Historical accounts of theatres of this type included an article by Andre Antoine entitled "Recollections of the Théâtre Libre," giving a first hand account of the troubles and triumphs of his famous theatre.
A similar article by Arthur Machen concerned the Benson Company, in London, and was entitled "The Benson Company - A Memory." (September, 1931, 735-738)

The educational theatre was treated in various types of articles in the issues of Theatre Arts Monthly. Such variety can be noted in articles which concerned the high-school theatre program in the city of New York, (October, 1924, 688-692); the new theatre building and proposed curriculum at Yale, in 1926, (April, 1926, 254-260); the adult education theatre courses taught at the New School for Social Research, in New York, (April, 1930, 347); and the high standards required of students of the theatre in five German universities, (July, 1939, 555-558). George Pierce Baker, in an article entitled "The Theatre and the University," expressed his views on what a true educational theatre should be like. He first called for an introductory course in theatre art for the general student. Baker then stated that the theatre major should be taught that form was not rigid, but something an artist chooses after much selective thought; that audience criticism was generally valid and helpful in all areas of the theatre; and that devices used by professional companies should be introduced so students given the opportunity to work with professional units would not be at a loss. (February, 1925, 99-108)

Summer theatres were noted as first gaining consideration in these pages in 1933. Morton Eustis called attention to the rapid multiplication of these theatres, and the group of young artists making their way to the professional stage through this means. (June, 1933, 429-434) Eustis made this type of theatre his concern again three
years later with an article, "Summer Theatre - 1936 Model." He discussed four types of summer theatre organizations: "summer stock, try-out theatres, festivals, and non-professional theatres with school or apprentice groups." (June, 1936, 425-428) A thorough discussion of the nature and problems of the summer theatre was by Warren P. Munsell, Jr., who concentrated on the problem of royalties, name performers, and play selection. Munsell lauded this type of organization by noting that only a finished production would bring an audience back and with this realization many summer theatre organizations had brought fine, legitimate theatre to local inhabitants throughout the country. (June, 1940, 415-418)

Theatre Architecture

Although theatre architecture was not as frequent a topic as scenery and some of the other areas of theatre, Theatre Arts showed a continual encouragement of the newest in architectural development. This was accomplished mainly through an advisory approach to the subject, the presentation of designs and extensive analytical discussions of the newest theatre buildings in America and abroad. Articles were by people directly concerned with the theatre such as designers, directors and playwrights, who expressed their concepts of what a theatre should be like. And, Theatre Arts itself is noted to have taken direct action in the revision of the Building Code in New York City, in 1928, in an effort to improve conditions there.

"A New Theatre at Gothenburg - An All Purpose Playhouse" was an article typical of the study of a modern playhouse. This
theatre, noted as "one of the best examples of modern theatre architecture and building," was illustrated with pictures and ground plans. The facade of the building was described in detail but more important, were such architectural features as the use of "strips of felt, wood and thin sheet iron under an ivory-colored textile manufactured in Venice," to improve the acoustics of the theatre; the electric mechanism which regulated the speed and sequence of curtains; and the revolving and sliding stages developed to where "seven full scenes, in addition to several smaller ones," could be completely set in advance of performance and shifted into place on stage as needed.

(November, 1934, 836-841) The magazine also published designs for proposed theatres, such as the group of six designs by Norman Bel Geddes for the Architectural Commission of the Chicago World's Fair, in 1933. Discussed in full architectural detail were designs for "The Intimate Theatre," an in-the-round construction; "The Repertory Theatre," consisting of one large and one small theatre, a cabaret and roof garden, and a theatre for children, all radiating from a central tower; "The Water Pageant Theatre," an open air affair with the stage separated from the auditorium and entirely surrounded by water; "The Temple of Music," adaptable to various sizes; "The Open Air Cabaret," an open air construction of immense size; and "The Divine Comedy Theatre," designed specifically for a production of this work by Geddes. (September, 1930, 761-779) A similar discussion was one of the prize winning festival or educational theatres as chosen by the magazine editors of The Architectural Forum, in 1932. These designs were discussed according to the five points
on which they were judged:

1. Adaptation to the site.
2. Relation of the essential parts, i.e., the theatre, the exhibition space and the school.
3. The plan of the fine arts and the music school.
4. The planning and arrangement of the stage facilities and the auditorium.
5. Construction and design of the building as a whole.

(June, 1939, 436-447)

Advice to architects was one other aspect of the magazine's contribution to theatrical architecture. The article "To Architects: Stop! Look! Listen!" contained concepts of theatrical design from practical experience in the theatre by Robert Edmond Jones, designer and director; Orson Welles, actor and director; Samuel Selden, associate director of the Carolina Playmakers; Stanley McCandless, Yale University Theatre, author of A Method of Lighting the Stage; and H. D. Sellma, technical director of the State University of Iowa; among others. (January, 1939, 67-71)

The old as well as the new was considered. Illustrative of this type of article was the discussion and illustration of the court theatres of the eighteenth century in Sweden, France and England. Stage settings and unique scenic devices, sections of the auditorium, and building facades were discussed and illustrated. (April, 1924, 243-258)

Information and advice was not all that Theatre Arts magazine was willing to provide for the cause of better theatre architecture. Direct editorial action was reported in 1936, when the Building Code for the City of New York was revised. It was stated that although the Sub-Committee on Means of Egress and Special Occupancies, respon-
sible for that portion of the Code governing theatres, had made their plans, they agreed to meet with the Theatre Arts' committee to discuss final recommendations. The magazine's committee was said to be composed of Norman Bel Geddes, Marchus Heiman and Lee Simonson. Results of these meetings, held in the offices of Theatre Arts, were reported as satisfactory, "with practically all of the suggestions" offered by Theatre Arts' committee being accepted. Some of the major items of revision were: freedom in the use of space backstage and below the stage and a greater depth between apron and curtain; opportunity if desired, to build an auditorium in which seats are reached not by aisles perpendicular to the stage but from side galleries opening into each row of seats; the ability to build over the theatre auditorium and, second, to raise the stage sufficiently to receive store or other rentals from the ground floor (as sources of revenue for the property other than those from the sale of seats); and elimination of side courts for safer and equally adequate enclosed fireproof fire exits. (February, 1936, 145-150)

Theatre History

By far, the largest percentage of articles in these twenty-two volumes could be classified under "general theatre history." Most of these articles were concerned with historical accounts of the theatre of a country, usually limited in some respect to a particular period or specific area of endeavor. This, of course, includes accounts of the contemporary theatre at the time the articles were written. Specific historical accounts of such areas of the theatre as
criticism, costume, and the negro in the American theatre, not
generally considered in the regular articles, would also fall into
this category. It would not be feasible to record all these articles
but only to illustrate their nature and persistence throughout the
magazine.

The quarterly issues of *Theatre Arts Magazine* inaugurated the
policy of recording current theatrical activity in a particular country.
This practice was continued throughout the volumes under Edith J. R.
Isaacs' editorship. "The Drama in Wales," was the title of one of
the earliest of these articles and although the drama there was noted
to be in its embryonic stage the country was said to have "more
writers to the square mile than any other country in Europe." (May,
1925, 323-326) In the year 1927, the magazine concentrated on the
Nippon stage in an article by Adachi Kinnosuke who distinguished
between the Kabuki theatre and the Dengaku theatre. (February, 1927,
reported how expression in words, rather than illusion of scenes,
had been and was the dominant element in the French theatre.
(January, 1930, 69-76) The article, "Experiment in Ireland," con­
cerned the history of the Abbey Theatre and the new group of play­
wrights at the Dublin Gate Theatre. The essence of the article was:
"The Abbey Theatre had taught us how, in the life of our country,
themes for drama might be found; we had needed to realize new ways
in which subjects could be used." (February, 1934, 124-132) Panto­
mime and dance by actors of infinite skill and technical knowledge
was illustrated in the discussion of the theatre in Indo-China. (May,
1941, 350-351) While the article "Theatre Overseas" does not precisely fit into a discussion of the theatre of a particular nation, it is most representative of the articles in Theatre Arts during World War II, and in essence is representative of the same type of report. G. I. Camp Shows and U. S. O. Camp Shows in the European and Pacific war theatres were reported in great detail. (April, 1944, 215-226)

It must be noted that the articles mentioned above are only a sampling of approximately three times this number contained in these volumes and were selected on the basis of variety in approach. Most were illustrated with pictures of theatres, productions, actors, dancers and scenes of the country.

A fair number of these articles on the state of a theatre were limited in their concern to cities. The theatre in Prague, in 1924, was said to consist of realistic writing, with far less realistic acting and scenery. (October, 1924, 695-700) Musical drama was the keynote of the discussion of "Salzburg 1926." (November, 1926, 747-754) The Goodman Playhouse was featured in a discussion of the native theatre in Chicago in 1930. (March, 1930, 239-246) The theatre of Buenos Aires, noted as hampered by war, was reported recovering with support from the middle class and the National Comedy Theatre, officially subsidized. (May, 1941, 382-382) This type of article appeared much less frequently than those concerning the national theatres.

The third type of historical account would be that of a specific period in years past. "On the Art of Italian Comedians" was an excerpt from the Avertissement to Le Theatre Italien de Gherardi,
published in Paris in 1741. The editorial note preceding the article stated: "This excerpt suggests both how much and how little the fundamental problems and the technique of the actor have changed with the passing of the centuries." (February, 1926, 109-111) In "Marlowe's London," Charles Norman described the London of the workaday world in Marlowe's time, with its rogues, taverns, churches, inn yards, and marching soldiers. (April, 1939, 291-298) A form of primitive Balkan drama known as Kukeri noted as unmistakably survivals of the Dionysiac Mysteries, with song and dance was the subject of an article by Stoyan Christowe in 1940. (April, 1940, 259-262) A final example of this type of article would be the study of the end of the resident company in American with emphasis on Augustan Daly, "manager, playwright, director and technician-in-chief." (August, 1943, 465-472) These articles, also highly illustrated, were as frequent in appearance as the articles on specific cities.

Historical accounts varied greatly. Berain, "the official costume designer of the Chamber and of the Cabinet of Louis XIV," was noted to have made not the slightest attempt at historical verisimilitude but only to have translated the spirit of his own time into the terms of his own theatre. Two designs illustrated his work. (March, 1926, 155-165) The progress of the negro in the American theatre is seen in three articles by Alain Locke. The major contribution of the negro in 1926, was said to be the gift of temperament. (February, 1926, 120) Later that year Locke discussed the few new plays about negroes, Edward Sheldon's Nigger, Eugene O'Neill's All God's Chillun Got Wings, The Emperor Jones, and Paul Green's The No 'Count Boy.
In 1941, the list was lengthened to include *In Abraham's Bosom*, *Forgy*, *The Green Pastures*, and *Native Son*. Locke stated that during the past twenty years there had been a definite indication of a vital place of the drama of Negro life in the American theatre. Pictures included negro actors Canada Lee, in a scene from *Native Son*, and Ethel Waters, in a production of *Mamba's Daughters*. (October, 1941, 745-750) A study of ancient and contemporary sculpture as dramatic form illustrates the variety of this type of article. Eight pictures illustrates the article. (November, 1931, 616-623) Almost every article classified as general history was accompanied by pictures.

**Theatre Art**

Articles specifically concerned with the art of the theatre, although not numerous, appeared regularly through the years. The first of these articles defined theatre art in terms of imagination, truth and unity, the approach of *Theatre Arts* magazine. Creative imagination as evidenced in man's "ability and gift toward seeing what is the point or essential quality of what he experiences," and "the extent to which he can carry into the terms of his art the essential that he desires to express," was the subject of a discussion by Stark Young. (June, 1924, 389-398) "How to See," an article by William Saroyan, which appeared some years later was similar in nature but more tangible in its approach. Saroyan discussed such negative factors as blind acceptance of things seen, speed in observation and a seeking for the grotesque rather than the magnificence of the ordinary.
(March, 1941, 203-206) In 1930 and 1931, *Theatre Arts* ran a series of articles on the art of the theatre entitled, "I Look at the Theatre." This series included essays by "a number of independent English artists - among them novelists, essayists, poets, painters and musicians - to express their frank opinion of the present-day stage as art and institution." The results of the series were reviewed by Ashley Dukes and the diversity of opinion was considered "rich and stimulating." (May, 1931, 375-382)

**Dramatic Criticism and the Critic**

Dramatic criticism was supported in a variety of articles on the subject. A historical account of America's dramatic critics, from 1800 to 1864, presented competent critics of the past. (July, 1925, 470-477) One study of the dramatic criticism of an individual was that of George Jean Nathan. Nathan's theatrical background and unwavering integrity were emphasized. (January, 1927, 59-64) Carlton Miles in his article "The Provincial Critic," encouraged a better relationship between the critic and the amateur theatre by emphasizing the necessity for each to understand the other's trade. (March, 1927, 199-202) An article similar in purpose was entitled "Dramatic Criticism - A Personal Equation." John K. Hutchens honored the journalistic training in the careers of Burns Mantle, John Anderson, Gilbert Gabriel and Heywood Broun, critics of the professional theatre. (February, 1936, 129-134) A liberal approach was seen in "Dramatic Criticism - Is it Possible?" Ivor Brown contended that the theatre was essentially an impermanent art which
varied nightly and while first-rate descriptive reporting was possible true justice in criticism was not. (November, 1940, 803-807)

The Dance

The Dance was considered in the quarterly issues of Theatre Arts Magazine but only on rare occasion. Articles on the dance increased in number in Theatre Arts Monthly (Theatre Arts) and treated the dance as a distinct medium of expression, not in a direct relation to spoken drama. All articles on the dance were illustrated.

Articles on primitive or ancient dance appeared frequently throughout these volumes. The dance of the American Indian was the style most considered. Articles on this subject included a study of "the dance of the sprouting corn," of the Indian in New Mexico, (July, 1924, 447-457); the dance of the San Ildefonso warriors at Sante Fe, (January, 1927, 27-34); and the dance of the Pueblo Indians in the American southwest, (March, 1930, 218-224). Oriental dance was discussed in such articles as "Dancing from Burma," which told of the traditions of that style, (October, 1924, 673-678) and "Chinese Dancers - Terra-Cottas from an Ancient Tomb," which studied ancient dance forms from Chinese terra-cottas in the University Museum in Philadelphia. (May, 1936, 392-396) A study similar to the one just mentioned was one of Etruscan Dancing Figures by Emeline Hill. These figures were from the Boston Museum of Fine Arts. (October, 1941, 811-815)

The dominant dance style of the day was also accorded treatment by Theatre Arts. In 1925, an article appeared on the classic
ballet. (March, 1925, 165-177) "The New Ballerina," was the title of an article by Agnes De Mille, in which she explained her variation from the classic style. (May, 1931, 426-432) "Eccentric dancing," as it was practised in Europe, with its "loose dexterity . . . nonchalance tossing-away of improvised and unacademic effects," was the subject of an article in 1940, (June, 1940, 443-449). And this note of the study of dance styles would not be complete without including the articles "Dance Repertory - American Style," which included discussions of the style of Martha Graham, and the Ballet Russe, (June, 1941, 443-450) and "Dancers and Makers of Dance," which reviewed Antony Tudor's choreography at the Ballet Theatre and the styles of Jane Dudley and Valerie Bettis. (June, 1943, 365-374)

Most of the articles on the dance were concerned with specific dancers. Included in this group were reviews of the dancing of Josephine Baker, in France, (April, 1928, 282-286); Mary Wigman, in Germany, (January, 1931, 37-42); Meta Krahn and Otta Ulbricht, in America, (October, 1939, 747-752); and Martha Graham, in New York, (January, 1940, 26-30)

The Motion Picture

As noted in the discussion of the special issues, the first article on the motion picture appeared in April, 1927, and was strictly concerned with the technical aspect of the medium. Except for the Special Motion Picture Issue, in 1929, articles concerned with this industry were sparse until about 1939. After that time, articles concerned
with this medium steadily increased and became as much a part of the magazine as any of its other features.

The editors of *Theatre Arts* were principally concerned with developments in the use of the film medium. The uniqueness of the animated cartoon, as produced with silhouettes, was explained by Randolph T. Weaver, in 1931. (June, 1931, 505-508) George Beiswanger traced the history of the documentary film from 1920 to the present with emphasis on Hollywood's current use. (December, 1939, 886-894) In "New Horizons - Fantasia and Fantasound," Hermine Rich Isaacs discussed Walt Disney's achievement in "shaping a film about a piece of music." (January, 1941, 55-61) Hollywood's production of "more than forty films . . . biographical in the strict sense of the word," in the seven years preceding 1941, was noted by Joseph Freeman as a "fair" development in the trade. (December, 1941, 900-906) The article, "Towards the Dance Film," showed the magazine in its latest recording of a development in the film industry. (January, 1942, 57-63)

An occasional article appeared, in these volumes, with the subtitle "Films in Review." In a typical article of this type, Hermine Rich Isaacs noted that the motion picture industry had turned "to improving the product." A synopsis of the films, *The Great Dictator* and *The Long Voyage Home* was designed to illustrate the quality of these movies. Most articles on the motion picture were illustrated was was the one on the documentary film. Pictures of Chinese soldiers crossing the Grand Canal and a *March of Time* release of a group of farmers huddled around a newspaper headlined, "War!"
accompanied the article. (December, 1939, 889-890)

Radio

The first three articles on radio, all entitled "The Broadcast Play," were noted by the editor in the third article to be part of a series. The first appeared in November, 1930. Val Gielgud, writer of the article, referred to the broadcast play as "the Cinderella of the drama." He noted increasing enthusiasm for this type of play and discussed the problems and advantages which this medium presented the dramatic writer. Audience intelligence was said to be the main handicap. Non-confinement to the "unities," and unlimited possibilities in the use of music and sound were noted as advantages. (November, 1930, 956-962) The second article on "The Broadcast Play" simply illustrated the course which a radio play took between the beginning of a rehearsal and a transmission. (June, 1931, 479-484) In the third of these articles, Merrill Denison discussed the power of the broadcast play to create a sense of amazing actuality, "greater than any other form of dramatic expression, particularly when it deals with a known theme." (December, 1931, 1008-1011) Only a few articles on the medium of radio appeared after this time and four articles can illustrate the approach of the magazine to the medium. In "What Hope Radio Drama," Jarrold H. Lapham discussed, with sympathy toward the medium, the handicaps which advertising and the pressure of time placed upon the radio writer and actor. Lapham expressed a faith in the American radio system and predicted greater achievements in the future. (January, 1934, 44-50)
Scenes from Archibald MacLeish's second "Verse Play for Radio" were printed with a discussion by Rosamond Gilder. (February, 1939, 147-149) A discussion of the achievements of radio, as with its comedy programs, and of its weaknesses, especially in the lack of educational programs, was presented in two articles. One was by Davidson Taylor, entitled "Good Radio," (March, 1941, 216-222) and the other by John K. Hutchens, entitled "Radio Showman." (November, 1943, 657-662) The use of radio as a propaganda medium during World War II was indicative of the articles specifically concerned with that period in history. (February, 1945, 95-102)

The Audience

Only a few articles were devoted specifically to a study of the audience. These were of two types. One type was the attempt to decide what the audience wanted in a play. The second approach was geared toward audience education.

In one study of what the audience wanted a statistical analysis was made of attendance during five seasons at the Goodman Theatre, Chicago. Thomas Wood Stevens' conclusion at the end of this article was that the producer would find success "in works of quality and character, not in pastiche or Broadway warmed over." (January, 1931, 59-67) This same attitude was expressed by Cedric Hardwicke in the article, "I Look at the Audience." Hardwicke noted differences in various types of audiences such as the Monday night and Saturday night audience, the provincial and the London audience, and the Music Hall and Piccadilly Circus audience. His attitude and that generally
found in these articles was: "The history of the theatre shows that it is better to lead than to follow, and most successful managers have always been those who have been brave enough to pursue such a policy." (September, 1931, 758-762)

In the second type of article John Mason Brown discussed dramatic themes and various techniques of the theatre of the day. His point was that the more educated an audience was the more it could enjoy a play. He stated:

> The truly self-indulgent playgoer, whose aim is the complete pleasure that only complete awareness can make possible, realises that the more he knows, the more he can watch for, and that the more he watches for, the more he has to see, and that the more he has to see, the more he has to enjoy. He does not surrender to the theatre without discrimination.

(October, 1936, 789-797)

**Opera**

Articles on opera were concentrated in the later issues. These were infrequent and their variation can be noted in four articles. In "Opera Goals," Herbert Graf compared European opera with American opera in four respects: finance, language, repertory and production. Goals were set as native American opera, new ideas in the standards of opera production and use of the English language as an agreeable medium. (March, 1939, 201-207) A history and definition of American opera, not to be confused with opera in America, was the subject of the article by David Ewen in 1940. (January, 1940, 51-54) "The St. Louis Civic Opera Out-of-Doors" was typical of a few articles on individual companies. (April, 1940, 277-282) The article, "Folk
Opera in the U. S. S. R. is representative of a look at the opera of another country. (May, 1941, 490-491) Pictures of opera productions accompanied each of the articles.

**Articles Containing Editorial Policy**

As noted, there was no Editorial column in *Theatre Arts* Monthly (*Theatre Arts*). There was direct editorial policy expressed, however, in five specific articles. The first two concerned a National Theatre in America. The third and fourth dealt with the state of the theatre in New York. The last was in support of the repeal of a federal 'luxury' tax on theatre tickets. These editorials evidenced the continued policy and practice of this magazine to speak out in defense of an American theatre and to work for quality and stability.

As stated, the idea of a National Theatre was incorporated into the pages of *Theatre Arts* magazine from its beginning. The editors never ceased in their struggle for the realization of such a project. In June, 1936, Rosamond Gilder discussed the realization of the Federal Theatre, whose reason for being she noted as "not theatre, but unemployment." The editor stated that although this theatre was a beginning, it was still only a hope, for, she said, "the theatre's future still 'waits in the hand of God' - or of the statesmen in Washington." In her article, entitled "The Federal Theatre, A Record," Miss Gilder pointed to all the problems that beset the project in an effort to gain sympathy for this Federal theatre and improve its management. Miss Gilder also emphasized the contributions made by this theatre toward community life, during its short existence.
Theatre Arts again backed a National Theatre project in 1940, this time under the pen of Edith J. R. Isaacs. Mrs. Isaacs noted that a National Theatre charter, granted in July, 1935, to an American National Theatre and Academy, was now in the hands of Robert Sherwood, president of "one of the most progressive elements in the theatre." It was the purpose of this article to analyse the failures of both the Federal Theatre project and the original group who headed the American National Theatre and Academy, in an effort to forestall any repeated mistakes by the new committee. In addition, the editor outlined in precise form a workable and desirable eight-step plan for the organization and management of a National Theatre as proposed by Theatre Arts. (January, 1940, 55-63) A not too subtle emphasis of the idea was contained in the article "A National Theatre in Action - Prague - Before May, 1939," which appeared the following month.

An editor's note preceded this article which discussed all aspects of the Prague National Theatre from financing to the selection of plays and artists. In this note the Editor stated:

For obvious reasons we have asked Mr. and Mrs. Heythum to write this article in the present tense. All that they say here of the workings of the National Theatre is interesting, but even more interesting was Mr. Heythum's introduction to the subject in an interview with the editors. 'You see,' he said, 'the Szechs all love the theatre, but most of them are poor. And so, of course, the government must give them a theatre.'

(Feb. 1940, 136-144)

The editors of Theatre Arts magazine were consistently concerned not only with a National Theatre but with the theatre of a
nation. In 1940, the Editor, noting the declining level of show
business in New York, sent a letter to "a representative group of
the most admired and respected workers in the theatre asking their
frank opinions as to the causes of the decline and their suggestions
for possible remedies." It was noted that the recipients were asked
to concentrate on "the economic situation, the troubled relation
between capital and labor, between various elements of theatre capi-
tal, the various unions that make up the ranks of theatre labor, and
the divergent parties of some of the separate groups." Thirty-six
replies were printed in this, the May, 1940, issue and the major
suggestions outlines on a double page marked "Action Program."
Among the thirty-six who contributed were: Frank Gilmore, Intern-
national President of the Associated Actors and Artists of America;
Rachel Crothers, Dramatists' Guild of the Author's League of
America; George Abbot, League of New York Theatres; Mordecai
Gorelik, United Scenic Artists of America, Local 829; Philip Loeb,
Member of the Council, Actors Equity Association; Rowland Stebbens,
League of New York Theatres; and Katharine Cornell, Lee Simonson,
Victor Moore, and Howard Lindsay. (May, 1940, 327-389)

The following month, the editor published an open letter to
the Officers and Directors of the American National Theatre and
Academy based on the results of the action survey. Mrs. Isaacs
stated that it was obvious that the first step in the solution of the
theatre's problems lay in "a prompt gathering together of a group
representing every element involved in the business of the theatre
not only for free discussion but especially for the development of
a plan of action." The American National Theatre and Academy was
deemed the most suitable group to call such a meeting and was asked
to do so. Mrs. Isaacs then presented a detailed, six-point plan for
major points of action, as suggested by the magazine's "Action
Program." Stated here in brief are the suggestions included in
the plan:

1) ... the establishment of a permanent board repre-
senting all elements of the art of the theatre, the
theatre industry and the public, to attack today's
problems, to build a foundation for cooperation
and solve future disputes ... 

2) ... To make sure such a board is effective, the
first necessity is that there be an effective medium
for collective bargaining. ... 

3) As a corollary to the foregoing, investment in the
theatre as a business should be better safeguarded
and more free-flowing. ... 

4) Such protection would, in turn, offer a first step
in negotiations toward an annual wage for all theatre
craftsmen, based on steady employment for a
certain number of weeks each year.

5) ... other specific undertakings ... such as Sunday-
night Performances for regular shows; experimental
theatres and a joint agreement by a group of pro-
ducers to try out a one dollar or dollar-fifty top;
the organization of first-class actors' companies
for small towns on the road.

6) ... eliminating a major gambling element from the
theatre in the form of the real estate hazard.

(June, 1940, 421-425)

On one other occasion Theatre Arts magazine was noted to
have spoken out editorially in these articles. In an article, "Taxa-
tion with Discrimination," Morton Eustis noted that the time had
arrived, twenty years after World War I, when "the theatre and its
audience should fight together to get this 'war tax' written off the
revenue books." Eustis noted that such a tax was not applicable to
the opera, nor to most community and civic concerts. He said that
there was no tax on radio companies and because of the nature of the
tax the movie houses were comparatively free from this burden.
Eustis stated that during the war, "the theatre was glad to pay the
'luxury tax'" but that it was now time for repeal. In a direct editorial
note at the end of the article attention was called to the fact that the
American Theatre Council, under whose auspices the Committee for
the Repeal of Admissions Tax in the Legitimate Theatre were formed,
would welcome any support. Theatre Arts magazine did its part by
stating:

Theatre Arts urges any interested group to write at
once to the American Theatre Council, 236 West 44th
Street, New York City, Attention of Milton R. Wein­
berger, Executive Secretary of the Committee, giving,
if possible, some details about the group, the size of
the subscription list, the type of theatre or organiza­
tion, et. Information will be forwarded immediately
telling what is being done and what a group can do.
(January, 1939, 27-30)

Subscription circulation for Theatre Arts magazine steadily increased
from Volume VIII, 1924, through Volume XXVI, 1942. Circulation
in 1924 was 4,100. 13 Circulation in 1942 was 12,128. 14 Within the
next two years the circulation had dropped but this could easily have
been due to the effects of World War II. In 1944 circulation was
9,859. 15 These figures do not include free distribution at magazine

13 Directory of Newspapers and Periodicals, (Philadelphia:
15 Directory of Newspapers and Periodicals, 1944, p. 650.
stands throughout America and abroad.

Summary and Conclusions

Theatre Arts Monthly (Theatre Arts) for six months under the editorship of Edith J. R. Isaacs, Kenneth Macgowan and Stark Young, and for the following twenty-one years under the Editorship of Edith J. R. Isaacs alone, continued to prosper as an international magazine of theatre art. The magazine was seen to have established a solid foundation with its increase in size and quality of format. An increased number of pages, larger type and considerably improved photographic reproductions evidenced this fact. The scope of the publication continued to reflect the theatre as an international art.

Two previously established columns, the New York plays in review column and the "Theatre Arts Bookshelf" column, were seen to have maintained the high standards set in the quarterly issues. Several new columns were added such as "The World and the Theatre," "The Tributary Theatre," and "The English Scene." These columns, along with the two established ones, served as a continual reflection and critical compendium of theatre art throughout America and the world.

The regular articles, which constituted a major portion of the magazine, evidenced not only the firm foundation which the magazine had obtained through its international coverage but that progress had been made in its efforts toward the establishment of an active and progressive American theatre. With the establishment of a distinguished American theatre in the mid-nineteen-thirties, both the
regular articles and the standard columns evidenced less of a crusading spirit and more of a reflection of the theatre of its time. Discerning criticism continued, however, and editorial advocacy turned to new fields such as theatre architecture and the establishment of a National Theatre.

With the inclusion of the motion picture and on occasion, the radio drama, the magazine evidenced a progressive attitude toward these new and established media and accepted these only with the same high standards applied to the legitimate theatre itself. With these standards the editors were true to the magazine's original promise to report and encourage all art theatre activity wherever it occurred. The practice of occasionally devoting a special issue to one prominent aspect of theatre activity evidences the magazine's thoroughness and timeliness in its coverage of the theatre.

Theatre Arts Monthly (Theatre Arts), under the Editorship of Edith J. R. Isaacs, was true to the original purpose as established by Sheldon Cheney. Under Mrs. Isaacs the magazine appeared regularly as an outstanding publication of theatre art.
CHAPTER III

THE FINAL YEARS

Rosamond Gilder replaced Edith J. R. Isaacs as Editor of Theatre Arts with the seventh issue of Volume XXIX, July, 1940. Miss Gilder was the final editor of the magazine, as published by Theatre Arts, Incorporated, for in February, 1948, Theatre Arts was sold to Stage Publications, Incorporated. It is the purpose of this chapter to analyze these volumes, edited by Rosamond Gilder, in an effort to determine the function and practice, trends and developments during the magazine's final years of publication by Theatre Arts, Incorporated.

The Editors

As noted, Rosamond Gilder served as Editor of Theatre Arts from July, 1940, (Volume XXIX, Number 7) through February, 1948, (Volume XXXII, Number 2). Hermine Rich Isaacs and Ashley Dukes, Associate Editors under Mrs. Isaacs, continued in that position throughout Rosamond Gilder's Editorship. (Volume XXXII, Number 2, February, 1948) During Miss Gilder's term there were more additions and departures from the editorial staff than at any previous time in the history of the magazine.

In July, 1945, (Volume XXIX, Number 7), Franklin Houston
became Managing Editor. He remained only six months, through December, 1945, (Volume XXIX, Number 12). Dorothy Davies held a position as a member of the Editorial Staff from July, 1945, (Volume XXIX, Number 7) through April, 1946, (Volume XXX, Number 4) at which time she was promoted to Assistant Editor. Miss Davies remained at this post until October, 1946, (Volume XXX, Number 10) when she left the staff. Kathryn Stein was another member of the Editorial Staff who began in July, 1945, (Volume XXIX, Number 7). After eight months she was made Editorial Assistant, in April, 1946, (Volume XXX, Number 4), a position which she held for the duration of Miss Gilder’s term as Editor, (Volume XXXII, Number 2, February, 1948). In the same month of the appointments of Mr. Houston, Miss Davies and Miss Stein, the position of Business Manager was created. This position was filled and maintained by Robert Burghardt until the last publication, (Volume XXXII, Number 2, February, 1948).

In January, 1946, (Volume XXX, Number 1) Norris Houghton was appointed Associate Editor and held this job fifteen months, leaving the staff in April, 1947, (Volume XXXI, Number 4). Edward Reed joined the staff as Managing Editor in April, 1946, (Volume XXX, Number 4), a position he held through Volume XXXII, Number 2, February, 1948;

Lawrence Heyl, Jr. was Assistant Editor from January, 1947, (Volume XXXI, Number 1) through November, 1947, (Volume XXXI, Number 1). Assuming a position as Editorial Assistant at the same time as Mr. Heyl, (Volume XXXI, Number 1, January, 1947) was Patricia Lawrence, who served through September, 1947, (Volume
Cecil Smith served as Associate Editor from April, 1947, (Volume XXXI, Number 4) through February, 1948, (Volume XXXII, Number 2). A new position of Book Editor was filled by Robert McGregor for May, 1947, (Volume XXXI, Number 5) and held by him throughout the magazine's existence, (Volume XXXII, Number 2, February, 1948).

Katherine Canaday was Assistant Editor only two months, from January, 1948, (Volume XXXII, Number 1) through February, 1948, (Volume XXXII, Number 2).

The biographies for Rosamond Gilder, Ashley Dukes and Hermine Rich Isaacs are contained in Chapter II. Of all these new editors, only Norris Houghton was important enough to have been listed in any of the standard biographies. Norris Houghton, a native of Indianapolis, Indiana, received his A. B. at Princeton in 1931. He was a stage manager on Broadway from 1933-1937. From 1937 to 1956, Houghton was stage designer for the following productions: In Clover, Stopover, How to Get Tough About It, White Oaks, 1937-1938; Dame Nature, Walts in Goosestep, Good Hunting, 1939-40; The Sleeping Prince, 1956. He was art director for the St. Louis Municipal Opera, 1939-1940, and director of Elitch's Garden Theatre, Denver, Colorado, 1948-1949. Norris Houghton was director of the Broadway productions of Macbeth, in 1947, Clutterbuck, in 1949, and Billy Budd, in 1951. Houghton also served as lecturer in drama and director of dramatics at Princeton University from 1948 to 1954. Houghton served as adjunct
professor of dramatics at Barnard College, 1954, et. seq. 1

Houghton is author of Moscow Rehearsals, (London: G. Allen
Unwin, ltd., 1938); Advance from Broadway, (New York: Hart
Brace and co., 1941); and But Not Forgotten, (New York: Siles
1951).

Publishers

Throughout Rosamond Gilder's Editorship, Theatre Art is
continually published by Theatre Arts, Incorporated. However,
July, 1945, (Volume XXIX, Number 7) through March, 1946,
XXX, Number 3) Edith J. R. Isaacs was listed as Publisher.
October, 1946, (Volume XXX, Number 10) through February,
(Volume XXXII, Number 2) Frank J. Fay was listed as Publiser.
Fay was an actor and producer in vaudeville and on Broadway
1901 through 1945. 2

Format

The covers of Theatre Arts, with the title of the magazine
atop, a picture of an actor or actress or a production scene at
top, and features and price of the issue noted at the sides or at the
side remained the same through September, 1946, (Volume XXX, 1

1Who's Who in America, A Biographical Dictionary of
Notable Living Men and Women in America, (Chicago: A. N.

professor of dramatics at Barnard College, 1954, et. seq. 


Publishers

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Format

The covers of Theatre Arts, with the title of the magazine at top, a picture of an actor or actress or a production scene at center, and features and price of the issue noted at the side or at the bottom, remained the same through September, 1946, (Volume XXX, Number

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9). From October, 1944, (Volume XXX, Number 10) through February, 1945, (Volume XXXI, Number 2) all the covers except one contained a sketch rather than a picture. These sketches included Comedia dal "Arte characters, a circus clown, a scene in a movie studio and scenes from Broadway productions such as Look Ma, I'm Dancing, and Now I Lay Me Down to Sleep. The only picture was of John Gielgud in Congreve's Love for Love. The color of the cover varied with each issue. Only occasionally were feature articles or price noted on this style of cover.

When the style of the cover changed, in October, 1946, the price was noted to be increased from thirty-five cents to fifty cents per issue. The rise in price was explained as due to increased publishing costs. With this explanation was a statement by the editor that plans were being formed for "a greatly expanded editorial program - to make Theatre Arts an even better magazine, with many more features than ever before."

The inside format of the magazine also changed under Rosamond Gilder's editorship. With the July, 1946, issue, (Volume XXX, Number 7), each main page was divided into two columns instead of the original one, and the size of the type was reduced. Beginning with the first issue of Volume XXXI, January, 1947, the numberings of the pages began with one for each issue rather than each volume. This practice was continued until the magazine's demise.

Under Rosamond Gilder's editorship, Theatre Arts continued to print advertisements of New York productions, drama schools and theatrical supply houses on the inside covers and the first and last
pages of the magazine. The number of these advertisements increased steadily until they were included on parts of at least seven pages, more than at any time previously. A number of new and varied columns appeared irregularly on these pages with advertisements.

The column, "See For Yourself," which consisted of four parts: On the Boards, listing current theatre productions in New York; Looking Forward, listing productions scheduled to open in the near future; Closed, listing Broadway productions recently closed; and Recommended Films, continued to be printed in these first few pages of the magazine.

During the months of June, July and August, in the years 1946 and 1947, a fifth section was added. This section, entitled Summer Circuit, listed professional companies on tour throughout the United States.

From June, 1946, (Volume XXX, Number 6) through February, 1947, (Volume XXXI, Number 2) Theatre Arts also printed in these front pages a column entitled "Contributors." This column listed the guest writers contributing articles to the magazine with a one sentence identification of each writer.

"Entr'.Acts", a letters to the Editor column, made its first appearance in October, 1946. (Volume XXX, Number 10) Some of these letters commented on articles in the magazine while others were reports on specific productions with which the writer was identified. No policy regarding the selection of these letters appeared in the magazine. This column appeared irregularly, in no particular pattern, throughout the magazine's existence. (Volume XXXII, Number 2, February, 1948)

In the tenth issue of Volume XXX, November, 1946, Theatre
Arts introduced "The Tempest," a fourth new column. This was a quiz column for the reader to test his knowledge of the theatre through the identification of characters from plays. The first quiz was entitled This is the Army. All the characters to be identified were soldiers in the play in which they appeared. In the second column, subtitled Liquid Measure, the characters were in some way related to a liquid in their respective plays. Answers were printed on one of the last pages of the magazine. This column continued through November, 1947, (Volume XXXI, Number 11).

In December, 1946, a fifth new column, "Record Previews," was introduced into these multi-column pages. "Record Previews" was simply a notice of new recordings of various types, giving the title and nature of the recording, the name of the performing artist and the publishing company. Included in these selections were operas, symphonies, and dramatic readings. No policy was stated regarding selection and no critical comment was attached. The column appeared through Volume XXXI, Number 12, December, 1947.

"The Small Screen" was the title of the sixth and final column added to these front pages. This column was simply a notice of new 16 and 35mm films available for showing by private individuals or groups. No policy was stated and there was no critical comment. A notice gave the title and subject matter of the films, where they might be obtained and occasionally a suggestion as to specific audience appeal. The column regularly appeared from March, 1947, (Volume XXXI, Number 3) through January, 1948, (Volume XXXII, Number 1).

Theatre Arts, under Rosamond Gilder's editorship, continued
the practice of a frontispiece of a famous actor or actress as a character from a current Broadway production. Scenes of actors from the movies were first included among these pictures in April, 1946. These volumes included portraits of F. J. McCormick in Carol Reed's film, Odd Man Out; Judith Anderson in Robinson Jeffers' Media, directed by John Gielgud; and Bobby Clark in Michael Todd's revival of Molière's The Would Be Gentleman. Scenes from productions, such as the musical Three to Make Ready and a production of Tennessee Williams' Stairs to the Roof at the Pasadena Playhouse were also included.

Three columns which appeared as standard columns in the main portion of the magazine, under the editorship of Edith J. R. Isaacs, were continued throughout these volumes under consideration. These were "The World and the Theatre" column, the "Theatre Arts Bookshelf" column and the New York plays in review column. The first of two new columns to appear was entitled "Films in Review." This column appeared irregularly, but frequently, and always under the pen of Hermine Rich Isaacs. "Films in Review" ran from October, 1945, (Volume XXXIX, Number 10) through the final issue of the magazine in February, 1948, (Volume XXXII, Number 2). "Opera in Review" was the title of the second new standard column within the body of the magazine. Its appearance was also irregular but frequent. "Opera in Review," continually written by Cecil Smith, began in March, 1947, (Volume XXXI, Number 3) and continued through January, 1948, (Volume XXXII, Number 1). It had no definite position in the format of the magazine.
The Special Issues

The practice of occasionally devoting an entire issue of *Theatre Arts* to one particular feature in a Special Issue was continued by Rosamond Gilder. Although "The Tributary Theatre" column was dropped, the Tributary Theatre Yearbook appeared throughout these volumes and through its twenty-fourth annual edition. Three special issues other than the Tributary Theatre Yearbook appeared in 1945 and 1946. Two of these issues contained "new scripts by young writers." The third issue was concerned with American Musical Comedy. A brief analysis and evaluation of these special issues follows here.

**Tributary Theatre Yearbook**

The twenty-second, twenty-third and twenty-fourth Tributary Theatre Yearbooks, printed in *Theatre Arts* magazine in July, 1945, 1946, and 1947, were very similar in nature. The July, 1945, issue was typical of these issues.

The first article in this issue reflected the progressive approach to theatre architecture. Clarence S. Stein, in presenting three types of theatres, a regional-commercial theatre, a town-community theatre, and a university theatre, advocated that all three include facilities for arts and crafts shops and for various forms of recreational activities "to meet the dynamic change in community living since the war."

(July, 1945, 390-397)

The usual series of articles followed which covered tributary theatre activity throughout the United States. The first of these
articles concerned theatre activities at Joaquin Miller Park, in San Francisco, and at the Margo Jones' Theatre '45, in Dallas. Plans for the establishment of a municipal theatre in Washington, D. C., under the private auspices of a Washington, D. C. theatre group, were included here. (July, 1945, 398-407) The effects of World War II on the theatre were seen in a discussion of productions by the Palo Alto Community Players at the Army's Dibble General Hospital and the Peninsula Theatre players' tour of Army camps in California. (July, 1945, 411-417) The university theatre, as always, was included. Hubert Heffner and F. Cowles Strickland discussed the success of an artists-in-residence program established at Stanford University. (July, 1945, 408-410)

The third portion of the magazine was devoted to "The Technicians' Workshop." A new technique in projected scenery at Catholic University was discussed and illustrated. Samuel Selden contributed an article on "kinesthetic feeling" in the projection of meaning, as especially evidenced in vocal tone. Marian Rich explained how a well trained voice and complete physical freedom were necessary for good speech. (July, 1945, 418-423)

The remainder of this twenty-second Tributary Theatre Yearbook was entitled "News and Notes." Recorded here were activities in non-professional theatres around the world. These notices told of a G. L. production of Our Town in Italy, a theatre program at the Havana, Cuba, Community Theatre, and of various U. S. O. camp shows. (July, 1945, 425-428) All of the articles were illustrated.

Selected titles of the two yearbooks following represent the
similarity and variety of these volumes. These articles included:
"The Community Theatre in the Next Decade," (July, 1946, 376-379); "Wanted a New Educational Theatre," (July, 1946, 389-394);

Special Literature Issues

The two special literature issues in these volumes were entitled "New Plays by New Playwrights," (September, 1945) and "New Scripts by Young Writers," (August, 1946). These two issues again indicate Theatre Arts magazine's encouragement of the new playwright. In the first of these the editor noted that the four scripts that made up this issue represented not one country or one class but the world as a whole, with a special angle on the war offered by a sequence from the film, G. I. Joe. The first play was set in New York City's Central Park and concerned a group of hungry hoboes. The play was entitled Hope is a Thing with Feathers and was written by Sargeant Richard Harity. The second play, The Narrowest Street, by Lt. Richard M. Morse, and the third play, The Land of Nobody, by Lee Chin-Yang, both dealt with race relations within a city. Morse's play was set in Havana, Cuba, and Chin-Yang's in Hong Kong.

The second play script issue, in August, 1946, appeared to have no basis for selection other than the fact that these were "new scripts by young writers." The Playground, by James Broughton, was an impressionist dance drama set "on any playground." The
characters represented different types. *Gone Tomorrow*, by Richard Harrity, was a character comedy about a family waiting for the husband and father to die. *The Third Fourth of July*, by Countee Cullen and Owen Dodson was an episodic play showing three fourth-of-July celebrations in a slave cabin in the south before the Civil War.

The fourth script, *Rebirth in Barrows Inlet*, a radio script by Joseph Liss, concerned the joy a negro preacher brought to families in his town through his daily visits.

Special Musical Comedy Issue

Musical Comedy, once distasteful to *Theatre Arts* had proven acceptable enough to the magazine that it was now featured in a special issue. *American Musical Comedy - Credit it to Broadway*, was the title of the special number which appeared in August, 1945. A picture from the musical *Carousel* adorned the cover and one from *The Wizard of Oz* appeared on the frontispiece. The entire issue was one single narrative by Edith J. R. Isaacs and Rosamond Gilder with the same title as the cover and divided into the three sub-topics, Backgrounds, Yesterday and Today. The review rather than the analytical approach was used in this special issue.

In Backgrounds, the editors noted that many ideas had succeeded on Broadway, some original and some borrowed, but none had taken root in American soil as had the musical comedy. Tony Pastor and Edward Harrigan were credited as "the two men upon whom the foundation of American comedy rests." Pastor was noted for his clearing the musical theatres of bars and low-class restaurants and with making
the popular songs of American news and American character ones which the entire family could enjoy. Howard Harrigan along with the George M. Cohan family was credited with developing vaudeville sketches into musical shows. Victor Herbert and Jerome Kern were the two musicians considered in the final portion of the Background section and noted for their successful experiments, especially with the American theme.

The section entitled Yesterday contained a discussion of the Ziegfeld Follies and the musical revue. "Showmanship" with "rapid action, glamour and novelty" were keynotes of this type of musical. The editors then traced the development of musical comedy from its introduction of "the plot" in Irene and Sunny to the use of "the book" by Jerome Kern and Oscar Hammerstein II in Show Boat. The dance was said to have improved when "the hoofer gave way to the tap dancer, to Bill Robinson with his infinitely modulated rhythms, and to Hal Le Roy and a host of other agile steppers." A discussion of "the ballroom elegance of the Castles" was followed by a review of the dancing of Fred and Adele Astaire.

In the final section, Today, Oklahoma was said to have brought a fusion of music with drama. Other musicals discussed were Porgy and Bess, Lady Be Good and On The Town. Pictures, in addition to those of the personalities and the musicals mentioned, were of Marilyn Miller, Beatrix Lillie, Victor Moore and scenes from Floradora and Bloomer Girl.
The Standard Columns

Of all the standard columns incorporated into Theatre Arts under the Editorship of Rosamond Gilder, only five can be said to be representative of the magazine itself. "The World and the Theatre" column, contained editorial comment. The New York plays in review column, the "Theatre Arts Bookshelf Column," and "The Opera in Review Column" all contained critical comment and can be said to be representative of the caliber of the magazine. Although the "Films in Review" column contained more review than criticism, it can be said to be representative of the magazine because it was continually written by an editor, Hermine Rich Isaacs. An analysis of each of these standard columns will be made in an effort to determine the nature and quality of this portion of the magazine and the editorial policy when expressed.

"The World and the Theatre" Column

"The World and the Theatre" column continued as the introductory feature to the magazine throughout these volumes under consideration. Still primarily a news column, it included such items as: "The American National Theatre and Academy added five new names to its Board of Directors at its recent annual meeting," (April, 1946, 195); "Succeeding Lear, Cyrano and An Inspector Calls in the Old Vic program are a Ben Jonson and a Shakespeare," (March, 1947, 11); and Igor Stravinsky and W. H. Auden are now at work on an opera based upon Hogarth's The Rake's Progress," (February, 1928, 9).
In the "The World and the Theatre" column in these volumes under consideration, editorial comment was continually made concerning the subject of an American National Theatre. A notice, that the Old Vic Company had played in the Comedie Francaise and that the Comedie had played in London, brought the editor to note that the United States had no such repertory company and this was evidence of the need for an American National Theatre. (October, 1945, 548) A second notice on this subject was that "the idea of a National Theatre fund as a stimulant for theatre activity" had been accepted in principle by the American National Theatre and Academy. The editor stated: "We eagerly await the day when what is now a tendency will have become an actuality." (January, 1946, 4) Another statement by the editor on this subject read: "With the official endorsement by the American National Theatre and Academy of a National Theatre Foundation, promulgated by Robert Porterfield and Robert Breek, things are beginning to move. The fact that the American National Theatre and Academy is doing more than 'meet and murmur and adjourn' is good news indeed." (May, 1946, 254-255)

The New York Plays in Review Column

The New York Plays in Review column continued in its same position as the second feature in the magazine throughout these volumes. The practice of omitting the column in the months of July, August and September was also continued. It appeared in all other months, in these volumes, except for November, 1947. No explanation was made for its omission on that occasion. The title of the column
continued to vary with each issue and continued to be indicative of
the critic's reaction to the season's productions. "Poetry, Passion
and Politics," the title of the November, 1945, review was indicative
of the nature of the plays reviewed that month. The title for the March,
1946, review, "Sprightly Entertainment," expressed the reviewer's
reaction to the month's offerings.

Rosamond Gilder continued as dramatic critic for all of these
reviews. Her style continued to consider every aspect of the production
in the evaluation of the whole. One other fact was evident. Miss
Gilder at all times encouraged, in her own words, "more matter and
less art - using the word art in its pristine sense of skill or craft."
This critic's review of Deep Are the Roots, by Arnaud d'Usseaux and
James Gow, illustrates both these traits. In her revelation of the
plot Miss Gilder noted the focal point as: "... a Negro officer re-
turning, loaded with honors, to his home in the deep South only to
find that conditions there are no better than they have been since the
days of reconstruction." She traced the story to the point where, as
she stated, "a love story takes over a story inevitably so charged with
dynamite that the larger and far more important issues of social
justice are pushed into the background." Miss Gilder found this
unfortunate because she felt it belittled the broader implications of
the play which, she stated, were "whether the democratic ideal can and
will be made to function in a world reeking with prejudice and violence."
But as in most of these reviews, a note of encouragement can be seen
in Miss Gilder's comment: "At any rate it is a move in the right di-
rection that the larger issues involved should be freely and forcibly
discussed on the stage." Turning to the other aspects of this production she gave her usually detailed review:

Elia Kazan's direction, Howard Bay's setting and the acting of the entire cast, especially that of Carol Goodner and Barbara Bel Geddes as the daughters of the house, is unusually sensitive and effective. Gordon Heath who plays the homecoming soldier brings dignity and restraint to a role that demands more fire and flexibility than he has yet at his command. . . . Under Kazan's evocative direction both he and Barbara Bel Geddes handle their difficult assignments with tact and grace. . . . She has never before achieved so moving a performance. She has acquired a sort of inner illumination. The tones of her light voice, the tilt of her head, her quick rushing step seem to spring from some hidden source of spontaneity and light and express a winning, youthful candor and eagerness. Carol Goodner also acquits herself convincingly of her difficult role of a liberal whose attitude toward the Negro is a mixture of patronage and missionary zeal grafted onto a prejudice as deep-rooted as that of her father. Miss Goodner makes the character understandable, even compelling, and thereby holds together the various elements of a play which suffers from having too much rather than too little.

(November, 1945, 263-264)

An example of Miss Gilder's constant encouragement of "a more vital theme" was contained in the preface to her reviews of Eugene O'Neill's *The Iceman Cometh* and Maxwell Anderson's *Joan of Lorraine*.

Writing in January, 1947, the critic had predicted a "hopeful new year." She then stated:

Hopeful not least of all because in such plays as *The Iceman Cometh* and *Joan of Lorraine* authors, actors and audience have proved themselves willing to talk about something besides the 'little man and woman affair' which had been the chief traffic of the stage ever since Aristophanes tried to eliminate it a good two thousand years ago. O'Neill and Anderson have shown once again that good ideas and good theatre are not incompatible.

(January, 1947, 12)

This critic, where possible, pointed to the effective as well
as the ineffective aspects of a production. Of Lillian Smith's *Strange Fruit*, she stated: "... it is a series of dialogues rather than a march of events; its linked movements fail to reach the crisis inherent in its story. Yet with all its faults of structure it is so rich in content and so moving in presentation that it out-distances many a better-made play." (February, 1946, 73) This is not to imply that this critic's standards were such that all reviews were favorably accorded, as can be seen in her disfavor for *I Like It Here*:

How far the theatre itself can fall into sheer insanity was amply illustrated by a little comedy entitled *I Like It Here*, which A. B. Shiffrin concocted in an idle moment and William Cahn presented, evidently in the hope that Oscar Karlweis' beguiling performance would do instead of a play. The trouble was that even as expert a master of farce-comedy as Mr. Karlweis cannot counterbalance a whole stage - and script-full of mediocrity. His ingratiating personality, his whimsical hesitations and reiterated, the amusing 'foreign' ejaculations that punctuate his lines, his shameless use of every stage trick from the double-take to the false exit whiel making the evening bearable and often hilarious still fell short of creating a whole show. Mr. Karlweis is too good an actor to be driven to this sort of circus-in-a-vacuum and the critic, poor wretch, has no alternative but to say so.

(May, 1926, 263-264)

Musical productions continued to be a part of this review column. These reviews, as in the previous volumes, continued to call for new inventions. Miss Gilder found the musical, *Carib Song* "not entirely satisfactory" because, she said, "... no fresh invention is actually in evidence." The critic noted here "only a further confusion of styles by the grafting of operatic techniques onto a series of folk scenes strung together loosely on the time-honored triangle plot." (November, 1945, 624) Miss Gilder was seen again to rebel against the "old fashioned formulas" when she cited this as her prime
criticism of the production of *Polonaise* and the revival of *The Red Mill.* (December, 1945, 687) When *Lute Song* was presented the editor was quick to acknowledge its new approach. The first paragraph of her review read:

> From the other side of the world and in a diametrically opposite theatrical mood comes another classic of the stage to challenge and intrigue the New York theatre-goer. *Lute Song* is as many times removed from its original as Anouilh's *Antigone* but it, too, is a happy reminder that the theatre need not be bound in the confines of parlor comedy or bedroom farce. Its origin is a classic, *Pi-Pa-Ki*, that in all probability is still being played in China. It is presented here by Michael Myerberg, in Sidney Howard's and Will Irwin's version, heavily embroidered for this presentation with lyrics by Bernard Hanighen and music by Raymond Scott, and a gorgeous production - scenery, costumes and lighting - by Robert Edmond Jones. With Mary Martin in the lead, dances by Nimura and a cast of some forty-two, plus chorus, dancers and orchestra, this delicate, Chinese teacup is indeed full and running over. 

(April, 1946, 199)

Although the reviews in this column were straight dramatic criticism, Rosamond Gilder, like her predecessor Edith J. R. Isaacs, occasionally took advantage in the opening paragraph to comment on the need for a repertory theatre. In December, 1945, she noted that although the New York stage was dependent for its very existence on creative talent it was doing "nothing to foster, train or develop that talent." The call for a repertory theatre was heard again from the quarterly issues as echoed by Miss Gilder. She stated:

> No classic repertory nourishes the stage while new talents find their way to expression. London is more fortunate - or rather, wiser and more far-sighted. The Old Vic kept the classics alive for twenty-five years before the war, trained a whole generation of actors, and was ready to swing into a new phase of activity when the war made new demands on producers, actors and audiences alike. Unfortunately, New York
has not succeeded in nourishing an Old Vic, though Kenneth Macgowan, writing as long ago as 1919, said that 'the future of the theatre undoubtedly lies in the development of repertory companies working in terms of the new directorial and scenic methods.' The intervening years have seen valiant attempts in this direction, but the end of the Second World War finds New York's Repertory Theatre still in the realm of promises.

(December, 1945, 681)

Rosamond Gilder maintained the high standards of criticism previously established in the New York plays in review column. The only crusade still evident was the call for repertory, heard throughout the years.

"Theatre Arts Bookshelf" Column

The "Theatre Arts Bookshelf" column continued to appear regularly as the last feature of the magazine. The books reviewed continued to be fully documented and only some reviews were signed. Although a few book reviews on the dance and one on the film appeared, plays and books on the theatre continued to dominate this section.

Edith J. R. Isaacs, Rosamond Gilder and Frederick Morton continued to serve most frequently as reviewers in these volumes. Since the style of review of Mrs. Isaacs and Miss Gilder has been recorded, only that of Frederick Morton will be considered here.

In his review of From Caligari to Hitler; a Psychological History of the German Film, by Siegfried Kracauer, Frederick Morton first noted how books of this kind seldom treated the subject in relation to its social background. He then referred to the technical quality of the work, returning again to his original point of approach.

This review can be said to represent the style and approach of Frederick Morton. It read in part:
Factualy, viewed simply as a history of the film in Germany, From Caligari to Hitler is a flawless work. Painstaking research is apparent on every page; copious footnotes and a vast bibliography attest to Dr. Kracauer's scholarship. Facts never before recorded - the inside story of Caligari, an intimate picture of the fabulous Carl Mayer, details of Pabst's methods of working - are here brought to light. Virtually every important German film up to 1933 is both outlined and discussed. The corporate structure of German industry, an illuminating study in itself is scrutinised to reveal its significant role in the shaping of the final picture. All of this would make From Caligari to Hitler invaluable to students of the film.

But this book has value beyond that, for it is Dr. Kracauer's purpose to examine not only the films themselves but through the films the German people - their psychological pattern at a particular time. . . . If now and then Dr. Kracauer's analysis seems overdrawn or the points a bit stretched, certainly he proves his basic arguments beyond question. . . . It is important to the film student and researcher, important to anyone interested in the relationship of a society to its art.

(July, 1947, 87-88)

"Films in Review" Column

The "Films in Review" column which ran from October, 1945, (Volume XXIX, Number 10) through the final edition in February, 1948, (Volume XXXII, Number 2) had no permanent position in the format of the magazine. The column, was not a regular feature and there was no pattern for omission. The fact that it appeared more often than it was omitted and was continually written by the same critic and under the same title warrants its being considered as a standard column. Hermine Rich Isaac continually served as reviewer. The title of the column can be taken literally in that this was a review column and not a column of dramatic criticism. This is one evidence of the lessening of a once dynamic editorial policy.
Only those pictures considered worthy to be recommended to the public were considered for review. Although this point was not stated it was evident from the subject content.

Three reviews selected from three different volumes should evidence the nature of this column. Two introductory paragraphs to Miss Isaacs' review for October, 1945, illustrate her consideration for overall dramatic effect in a picture as a basis for recommendation. In the first paragraph Miss Isaacs stated that The Story of G. L. Joe and Anchors Aweigh were the month's best pictures. In the second paragraph, she turned to two other movies. She stated:

If such pictures as these, and the screen versions of John Hersey's A Bell for Adano and Ruth Gordon's farce-comedy Over 21, have anything at all in common, besides an almost sure prospect of success, perhaps it is that elusive quality known as 'heart.' Each film on its own particular level of enjoyment speaks directly to the heart: no director, no story, no actor alone can imbue it with this warm sense of humanity whose presence can make a modest picture great, and whose lack can leave the most vaunted film nothing at all. It is the greatest common denominator, the greatest, not the lowest; for it has nothing to do with levels of intellectual understanding. This is the important fact. If more filmmakers only realised it - as the finest ones do - they would also realise that they need not devalue the intellectual and social content of their works in order to cater to the widest possible market.

The line between heart and sentimentality is finely drawn, and elements in the audience may sometimes misjudge the one for the other, if the mood is there and the circumstances appropriate. But in the long run, and with a wide enough audience to draw an average, the distinction comes clear of itself, and the merely sentimental pictures soon disappear into obscurity.

(October, 1945, 581)

Foreign films were also reviewed. The following review illustrates the usual extent to which technique was considered in this column:
The pattern of tension in Dead of Night, Great Britain's latest contribution to the American scene, is precisely the opposite of The Stranger's. Starting out in almost laconic fashion, its mystery appears at first more puzzling than harassing. It is only gradually that the plot closes in as the audience is caught in the grip of a series of horror tales, each one more terrifying than the one preceding it. John Baines and Angus MacPhail have contrived the screenplay out of original stories by such masters of the psychological thriller as H. G. Wells, E. F. Benson and themselves. Cavalcanti (yes, the same Cavalcanti who made Rien que les Heures) directed, assigning George Auric to the task of underlining the proceedings with a properly harrowing score. Michael Balcon produced under the aegis of Arthur Rank.

(August, 1946, 441)

A review centered on acting has been selected to show this reviewer's consideration of production aspects. After her usual summation of the plot, she turned, in The Bishop's Wife, to that feature of the movie production most outstanding to her. This portion of the review read:

Robert Nathan's early novel, The Bishop's Wife, has been revived by Samuel Goldwyn (with help on the script from Robert Sherwood and Leonardo Bercovici) to honor the current boom in cinema angels. . . . If this angel is considerably less tedious than most, it is, first of all, because the miracles he is called upon to perform are onerous neither to him nor to his audience. . . . But it is Gary Grant's playing that rescues the role of the angel named Dudley from the ultimate peril of coyness. With nothing more than a beaming countenance and an air of relaxation that is certainly not of this world, he achieves a celestial manner without so much as a hint of wings on his dark blue suit. An expert cast is on hand to show by reflection what Gary Grant has refrained from making irksomely explicit. David Niven's prelate is a wistful and absentminded character who is scarcely a match for Dudley. As the Bishop's wife, Loretta Young is sufficiently lovely to make even an angel fall; and in lesser roles Monty Woolley, James Gleason and Elsa Lanchester react to Dudley's miraculous passage with characteristic gaiety.

(December, 1947, 48-49)
"Opera In Review" Column

The "Opera in Review" column was continually edited by Cecil Smith. Although it appeared irregularly and only for a short period of time, from March, 1947, (Volume XXXI, Number 3) through January, 1948, (Volume XXXII, Number 1), its frequency and its nature as a critical review warrant its consideration here. Thoroughly critical in nature this column resembled the dynamic review of earlier years. Current opera productions in New York and Chicago were reviewed. Two reviews have been selected to represent Smith's style and standards. The first review was selected because the opera was and original and the critic's focus was on the music and libretto. In the second review his focus was on the production since the opera was a revival.

Of Gian Carlo Menotti's opera, The Medium, presented at the Keckscher Theatre in New York, in March, 1947, Mr. Smith said:

The Medium, which was coupled with The Telephone in the Ballet Society bill, is a more careful piece of work. A psychological thriller containing both a spiritualist seance and a murder, its composition demanded more than surface facility from its composer. These greater musical demands, however, reveal all the more sharply Mr. Menotti's particular shortcomings as an operatic composer. He relies on the eerie atmosphere of the libretto to carry the music along. Actually, he is not adroit in giving music the kind of point it needs for characterisation or the enhancing of dramatic tension. His melodic materials are for the most part placidly lyric; the rhythmic accents are wanting in variety and in specific force at important moments of the text and action; the development of component musical forms is too symmetrical and non-cumulative to be very helpful in making dramatic situations dynamic. The result is a well-told story festooned with music, rather than a translation of the drama into continuous and apposite musical expression.

(May, 1947, 60)
Smith's discussion of the production aspects of Massenet's opera, Werther, at the New York City Center Opera Company, in December, 1947, is indicative of his standards of evaluation in this regard. His review read:

Despite Massenet's admirable musical craft the seething romantic fervor of Werther can be realized only through adequate acting and characterizations, and in the leading roles the City Center production did not provide these requisites. Winifred Heidt, believable but superficial in Carmen, went at her task honorably, but she did not catch the poignant simplicity of a sheltered girl whose whole life hinged on her promise to her dead mother that she should marry - and, of course remain faithful to - a man she did not love. Eugene Conley, a capable tenor, justified the aspersions usually cast at operatic tenors for their refusal to recognize that the art of acting exists at all. Only in two shorter parts, undertaken by Virginia Haskins and Norman Young, were there intimations of the sort of perception and sense of the mise-en-scene that should exist in every City Opera production if the company is to live up to its best past achievements. H. A. Condell's settings, framed by an oval proscenium which made the action look like something in a quaint old album and further stylized by inept projections on a screen at the back, removed the last trace of plausibility. It was a performance to be attended with eyes closed, for much of the singing was good and Jean Morel conducted in the most sensitive and tasteful tradition of French opera.

(December, 1947, 45)

The Articles

Definite trends and developments occurred in the feature articles in these last few volumes of Theatre Arts. Articles on such standard subjects as playwriting, acting, scene design and general theatre history, continued in approximately the same proportions as in the previous volumes. Noticeably increased in frequency were articles on the dance and the motion-picture. In comparison to
previous years there were few articles on non-professional theatre organisations and theatre architecture.

One major development in the nature of the articles in these final volumes was the fact that almost all were approached as either biographical or historical reviews. An analysis of these articles reveals the fact that the former crusading spirit and analytical editorial policy was obviously lacking.

Of the articles on playwriting, which persisted throughout these volumes, all were directly concerned with specific playwrights. Most of these were completely biographical and simply traced the playwright's development in the theatre or the manner in which his early life was reflected in his writings. Representative of this type would be the article on Emlyn Williams. Written by Philip Hope-Wallace, the article noted Mr. Williams' childhood in Wales and how his childhood attachments were reflected in his "Wales versus England theme" in The Corn is Green, his concentration on historical romance in He Was Born Gay, and his "strange interest in horror," in Night Must Fall. (January, 1948, 16-19) Other biographies in which the themes of the playwrights were discussed in a similar manner included Paul Claudel, (May, 1946, 301-304); Eugene O'Neill, (October, 1946, 576-580); George Kelly, (February, 1947, 39-43); and Federico Garcia Lorca, (March, 1947, 19-21). In "Collaborators on Broadway," Hermine Rich Popper discussed the current plays on Broadway in which two playwrights had collaborated. Included in this account were Gilbert and Sullivan, Beaumont and Fletcher, and Moss Hart and George Kaufman. (October, 1946, 598-601) A picture of the play-
wright always accompanied the article. Occasionally scenes from
the productions of his plays were included, as with Eugene O'Neill
with scenes from *Mourning Becomes Electra* and *Ah Wilderness*.
(October, 1946, 581-582)

As with the playwrights, the articles on actors were primarily
biographical reviews. A typical article was the one concerning Ruth
Gordon and Garson Kanin or, Mr. and Mrs. Garson Kanin. The
writer, Norris Houghton, told of Mr. Kanin's first acting roles in
bit parts in Hollywood, at the age of twenty-three, and his acting
career in U. S. O. Army Camp shows during World War II. He then
noted that Ruth Gordon had begun her career much earlier, in 1919,
in Booth Tarkington's *Seventeen*. Her career was traced through her
performances in summer stock companies and finally to Broadway
where she and Mr. Kanin met. Their work on Broadway completed
the discussion of the article. (December, 1946, 731-735) Similar
treatment in these articles included the life of Vivien Leigh and Sir
Lawrence Olivier, (December, 1945, 711-718), and the career of
Laurette Taylor, (December, 1945, 688-696). Variation is found
in an article such as the one on John Gielgud. Only the actor's most
famous scenes in his greatest roles such as Hamlet and as Valentine
in *Love For Love* were discussed. (February, 1947, 32-33)

Pictures generally accompanied these articles. In one instance a
portfolio of pictures illustrated five actresses in the role of Cleopatra.
These included Miss Glyn, Jane Cowl, Sarah Bernhardt, Theda Bara
and Tallulah Bankhead. (December, 1947, 25-29)

Articles concerned with scene design generally considered more
than one designer. The article, "The Season's Designs," in 1946, is the best example of this review approach. Illustrated and described were Raymond Sovey's designs for State of the Union, The Mermaids Singing, Therese and Apple of His Eye; Jo Mielziner's designs for Winterset, Romeo and Juliet and Dream Girl; and Robert Edmond Jones' designs for Lute Song and The Man Who Married a Dumb Wife. (June, 1946, 335-338) The articles, "Designs for Drama and Ballet," (October, 1945, 295-298), "New Sketches for Autumn Productions," (November, 1945, 632-634) and "Designs for the Musical Stage," (November, 1945, 650-655) are representative of the articles on design and the review approach.

The extent to which the review approach was carried can be seen in those articles concerned with directors and producers. The article "Gielgud Rehearses Medea" gave a day by day sketch of the director's approach to the production during a week of rehearsals. (November, 1949, 31-34) Among the other articles of this type were ones on Eddie Dowling, (November, 1946, 632-639) and Jean Cocteau, (April, 1947, 60-65). The article "Jean-Louis Barrault" by Arthur Klein was one example of the distinct analytical approach. Klein showed how this director was strongly influenced by Gordon Craig in his direction of The Trial by Kafka as adapted for the stage by Andre Gide. Klein called attention to Barrault's "attempt to express metaphysical ideas through pantomime and postures . . . in themselves remarkable, suggestive and beautiful." (October, 1947, 25-30)

In their concern for the dance and for musicals, the editors
of *Theatre Arts* consistently used the biographical and the review approach. The life and especially the dancing career of Gene Kelly was traced from his high school dance revues through his participation in college variety shows, his experience as a chorus boy on Broadway, his first big dancing roles in *The Time of Your Life* and *Pal Joey*, to, and including, his career in Hollywood. Only scenes from Kelly's movies, as with *Me and My Gal*, were illustrated. (March, 1946, 149-150) Eddie Dowling was another dancer treated in this respect. (November, 1946, 632-639) A variation in approach was accorded the dance career of Isadora Duncan. The article on Miss Duncan was written by Robert Edmond Jones and dealt with his impressions of the famous dancer in various performances. (October, 1947, 17-22)

Articles of the nature of "Sights and Sounds of Spring - Dance in Review," by Cecil Smith, were frequent. In this particular article Smith reviewed the choreography of George Balanchine's production *Theme and Variations*, at the Ballet Theatre in New York City; Merce Cunningham's recital at Hunter College, and Jose Lemon's recital with Pauline Koner. (February, 1948, 57-59) This review article and the several which were contained in these volumes were similar to a standard review column. The fact that they occurred only occasionally and each time by a different writer warrants their consideration as a regular article. Most were illustrated, Musical productions on Broadway were occasionally reviewed in much the same style. In "A Musical Takes Shape," Hermine Rich Isaacs used the biographical approach in tracing the rehearsal activities of the musical comedy, *Bonanza Bound*, as it took shape before opening night. (February,
Among the articles on the motion picture were reviews of the films in China, (November, 1945, 656-660), Rome and London, (April, 1946, 213-216), and Germany, (January, 1947, 30-33). There were biographies of such film makers as Joris Ivens, the Dutch Documentary film maker, (March, 1946, 176-178); Carol Reed, Hollywood film director, (May, 1947, 57-59); and William Wyler, Hollywood property man, writer, director and producer, (February, 1947, 21-24).

In these final volumes, Theatre Arts magazine greatly resembled certain of the quarterly issues in its view of the theatre of foreign countries. The largest portion of articles in these volumes were concerned with theatre activity in other nations. In his article, "The Scene in Paris," Ashley Dukes first noted that Antigone had been playing in that city since 1944, and that Jean Paul Sartre's Huis-Clos had been running at the Vieux Colombier almost as long. He then discussed the revival of Charles Morgan's Le Fleuve Étincelant at the Theatre Pigalle and plans there for the new play Caligula, by Albert Comus. As a final note, Dukes reviewed Les Guex and Paradis by Gaston-Marie Martens at the Comedie des Champs-Elysees. (February, 1946, 93-95) A second example of an article very similar in nature and equally as typical of the articles of this type, would be the one entitled "A Magic Ring on the Danube—Vienese Spotlight." Here, the author discussed the opera, Rigoletto at the Theatre au der Wien, the Sadler's Wells' Ballet productions of The Rake's Progress and Les Peinteurs, and a production of Eugene O'Neill's Mourning
Becomes Electra at the Akademietheater. (March, 1947, 32-34)

A cross section of a few of these articles would include reports on theatrical activity in Russia, (January, 1946, 25-38); Egypt, (June, 1946, 367); Ireland, (December, 1946, 706-710); Belgium, (January, 1947, 45-47); and Yugoslavia, (October, 1947, 68-71). Some of these articles were illustrated, some were not.

There were only two articles in these volumes concerned with theatre architecture. Both of them were progressive in their approach and similar to the ones contained in the Tributary Theatre Yearbooks. In one article, Jo Mielsiner called for a restaurant, bar, dancing facilities and parking areas in connection with a new theatre. (June, 1946, 363-366) Arch Lauterer's article on theatre architecture was geared more toward a community theatre in cities smaller than New York. His ideas were similar to Mielsiner's, however, with plans for all forms of community recreation. (September, 1946, 538-544)

Editorial policy expressed in the articles in these volumes concerned the idea of a National Theatre as promoted through the American National Theatre and Academy. Details of a project by ex-Sergeant Robert Breen and Cpt. Robert Porterfield for a National Theatre Foundation which would provide for a decentralized National Theatre as presented to the American National Theatre and Academy were printed in the October, 1945, issue of the magazine. (October, 1945, 599-602) In a later article the editors noted that the American National Theatre and Academy had accepted the Breen and Porterfield plan "in principle" and had begun working on details. (January, 1946, 30-31)
A number of articles on the organization and projects of the American National Theatre and Academy were also included in these volumes. In September, 1946, the editors listed the entire Board of Directors for the American National Theatre and Academy. They stated that the main objective of this organization was "not to train more actors for an already overcrowded profession but to give the young people who have already demonstrated their talent and ability in the theatre an opportunity to perfect themselves in their chosen profession under the guidance of leading practitioners of the art."

(September, 1946, 501-506) The beginning of Experimental Theatre, Inc., established by Actor's Equity and the Dramatists Guild, in association with the American National Theatre and Academy was discussed by Clarence Derwent. Derwent noted that with a budget of expenses brought down to a minimum by contract, the limited fifteen-hundred memberships had been filled and the production of plays had begun. "The theatre," he stated, "was formed to make known a whole new world of writing, directorial and acting talents."

(March, 1947, 63-65)

An occasional article on Radio, the Circus, and Artists, such as the one on Toulouse Lautrec, rounded out the articles in these volumes.

The feature articles in the last three volumes of Theatre Arts magazine were largely concerned with a review of the theatre of the day. While modern techniques were considered, the biography of the theatre artist was as much a part of the article as his style. These articles, although they reflected the theatre of their day, did not evidence
the progressive editorial policy of the previous years.

The final issue of Theatre Arts magazine, in February, 1948, did not contain any indication that it would be the last to be published by the organization under which it originated. Rosamond Gilder explained the reason in a farewell note in the April, 1948, National Theatre Conference Bulletin. Miss Gilder, in part, stated:

Theatre Arts' thirty-two years of life (1916-1948) is something of a record. Theatre magazines have come and gone during this period, and there have been many others in the past, but few of them have lived so long. . . .

Theatre Arts represented something much needed in the American scene - needed, indeed, in the world theatre, to judge by the expressions of dismay that its disastrous end has elicited. . . .

Yet no magazine exists by a name alone. It is the product of the controlling mind that rules its destiny. An editor can be trained to carry on a tradition, if he respects that tradition and has learned his business, but nobody can acquire a tradition by purchase over night.

The ideas of the present owner of Theatre Arts, Alexander Ince, are at the opposite pole from those of the magazine he has bought. Planning to revive the magazine Stage, which he ran for four issues in 1940-41, Ince was able to buy Theatre Arts when the two men who bought in from Mrs. Isaac in 1946 (Henry Steeger of Popular Publications, a pulp magazine concern, and Robert W. Dowling of City Investing Company, a real estate firm) decided to sell.

Ince believes a theatre magazine should be closely allied to show business and he has a number of producers among his backers. His plans and methods of operation are his own. They did not appeal to the editorial staff of Theatre Arts and not one of those who have been associated with its past history has any connection whatever with the new magazine. Since the decision to close - or sell - was made after the February issue to Theatre Arts had gone to press, this note, thanks to the Bulletin's hospitality, is the only opportunity for the editorial staff of Theatre Arts to say hail and farewell to its friends in the theatre.
off Broadway. 3

Circulation increased from 11,449 in 19454 to 17,337 in 1947. 5

These figures do not include free distribution at magazine stands throughout America and abroad.

Summary and Conclusions

Theatre Arts magazine during its final years, under the Editorship of Rosamond Gilder, evidenced a large expansion in its scope of subject matter and its audience appeal. The inclusion of film, record, and opera reviews showed that the editors were attempting to keep abreast of the times and willing to recognize artistic mediums outside the strict limits of the legitimate stage. The selection of only the best films and records for review, and the high standards of evaluation applied to plays, operas and books, established the fact that quality rather than quantity continued to be the prime standard of the magazine. Although the standards of evaluation were not lowered in the standard columns, features of the magazine were not infiltrated with editorial expression as they once were. And, while the feature articles continued to reflect the contemporary theatre they evidenced a distinct slackening in the once vital analytical approach to subjects treated in the magazine. In spite of the fact that the editors endeavored


5Directory of Newspapers and Periodicals, 1947, p. 685.
to improve the standards of musical comedy and to assist in the
development of the American National Theatre and Academy, they
failed to make Theatre Arts the dynamic magazine it once was.
SUMMARY AND CONCLUSION

The present investigation has revealed that Theatre Arts magazine, founded in 1916, was consistently a theatre journal devoted to the creation and development of a theatre in America in which art and not business would be the first consideration. The early volumes greatly influenced the establishment of a distinguished American theatre, the middle volumes reflected a discerning approval of this theatre and the final volumes failed in the face of rapidly changing developments of a post war period. A brief summary of the magazine's history is followed by a number of evaluations as to the magazine's contributions to, and its significance in, the American theatre.

Theatre Arts Magazine first functioned, under the editorship of Sheldon Cheney, as a journal representative of the "new movement" in the theatre. Incorporated into its pages was a direct editorial crusade to combine distinct elements of the art theatre, then amateur in the non-professional sense, with the best experience of the professional theatre. In the field of playwriting, the magazine seriously objected to the bed-room farce and the artificial melodrama, and strongly advocated a more profound concentration on distinguished writing on the American theme by the American playwright. In scenery, the magazine advocated the replacing of the naturalistic box set and the painted perspective backdrop with scenery that was simplified, appropriate and decorative, but above all, contributive to a
synthesis of all sorts of the theatre. The editors encouraged the professionalization of the little theatre and the experimental theatre throughout America as true art and community theatre projects. Educational theatres were encouraged most specifically as workshops for playwrights.

The editors, at first idealistic in their approach, were practical enough to follow the tendency of the American theatre to settle in New York, to relax their coverage of playhouses across the country and to concentrate on those experimental theatres which had become established and evidenced some influence on the professional theatre. At the same time, Theatre Arts Magazine, adhering to its proposed policy to report only the best in the theatre, turned to the foreign theatre for example and direction. As the magazine became international in scope, editorial idealism turned to editorial criticism and articles definitive of the movement became more searching and objective. Editorial policy was consistently of high standards, supported by constructive criticism and upheld by determination and courage. Theatre Arts Magazine, a quarterly during its first seven years in existence, progressed toward a monthly publication. Circulation steadily increased as the magazine became international in scope.

Theatre Arts Monthly, which first appeared in January, 1924, expanded and developed in both format and theme during its twenty-two years of existence under the editorship of Edith J. R. Isaacs. The magazine increased in number of pages. Larger type and considerably improved and carefully selected photographic reproductions contributed greatly to its appearance and readability. The title was shortened in
November, 1939, to Theatre Arts.

Standard columns, retained from the quarterly years or inaugurated in these volumes, advocated the ideas previously established in three distinct areas: the professional theatre in New York, the "tributary theatre" in America and throughout the world, and the theatre in print. These ideas were developed to include permanent repertory theatres throughout the country, a synthesis of the arts through the emergence of the director as master craftsman and improved acting techniques on the American stage. Critical evaluation consistently accompanied any reflection of the ideas advocated. Although critics changed from time to time, standards of the magazine were never lowered.

With the emergence of the scene designer, the playwright and the director, all representative in some degree of the ideas expressed in these volumes, Theatre Arts was seen to have reached in the mid-nineteen-thirties its peak of development as a progressive magazine devoted to the emergence of theatre as an art. Editorial policy evidenced less rebellion against and more of a reflection of the theatre of its time. The crusading spirit once highly evident in both the standard columns and the regular articles was somewhat lost in the magazine's acceptance of the theatre it had helped to create. Discerning criticism continued, however, throughout these volumes, and editorial advocacy turned to new fields such as theatre architecture and the establishment of a National Theatre.

Regular articles, under the editorship of Edith J. R. Isaacs, consistently reflected progressive theatre art and were informative
and advocative of such new ideas as expressionism, the architectural stage and the space stage. Many of these articles were contributed by prominent actors, designers, playwrights, directors, critics and theatre historians of the day. The practice of occasionally devoting a special issue to one prominent aspect of theatre activity was noted to have opened new vistas of criticism, as with the special dance issue.

With the inclusion of the motion picture, and on occasion the radio drama, the magazine evidenced the progressive attitude toward these new yet-established media, and accepted these only with the same high standards applied to the legitimate theatre itself. With these standards the editors were true to the magazine's original promise to report and encourage all art theatre activity wherever it occurred.

During its final years, under the editorship of Rosamond Gilder, Theatre Arts magazine continued to reflect a progressive approach with its inclusion of a number of new standard columns as well as those previously established in the magazine. But the once dynamic editorial policy was seen to be lacking in that several of these columns were simply review columns and held to standards only through careful critical analysis and evaluation. With distinguished American drama by American playwrights, new and artistic forms of scenic design, and accomplished actors and directors established on the stage, the editors turned to improving the standards of musical comedy and to assisting in the development of the American National Theatre and Academy. Yet these projects cannot be compared to the dynamic approach of previous years. Even the feature articles reflected more of a review
approach than an editorial crusade. Increased advertising, needed to offset the increased cost of printing, also plagued the magazine and made its appearance more commercial than ever before. *Theatre Arts* magazine appears to have ridden out the tide of its original crusade for theatre art in America.

Certain conclusions as to the influence and achievements of *Theatre Arts* magazine during its existence can be drawn from this study:

1) In the field of scene design, *Theatre Arts*, through its dynamic editorial policy, its encouragement and representation of the work of many of the most famous designers in the American theatre hastened the day when many of these artists emerged from the experimental theatres to exhibit their talents on the professional stage. Progress was recognized in the work of such artists as Joseph Urban, Lee Simonson, Robert Edmond Jones, Norman Bel Geddes and Jo Mielsiner. These designers were generally acknowledged to have paved the way for the emergence of the American playwright to explore new techniques, especially in the field of American drama.

2) In the field of playwriting, *Theatre Arts* magazine, through its persistent dramatic criticism and its editorial encouragement of the experimental play by young playwrights contributed significantly to the replacement of the bed-room farce and artificial melodrama with distinguished American drama by American playwrights. Never lowering its standards, *Theatre Arts* encouraged and assessed the work of such playwrights as George Kelly, Elmer Rice, Eugene O'Neill, Lillian Hellman and Thornton Wilder.
3) **Theatre Arts magazine** strongly influenced the emergence of the director in the American theatre as a master craftsman and co-ordinator of the arts. The status of the director was raised through persistent editorial concentration on the synthesis of all the elements of a production and continued critical reflection of the work of such outstanding directors as Max Reinhardt, Stark Young, Arthur Hopkins, Harold Clurman, John Murry Anderson and Guthrie McClintic.

4) **Theatre Arts magazine** contributed to the growth of the actor on the American stage: first, through its articles on acting; second, with its original publication of Richard Boleslavsky's *Acting: The First Six Lessons* which became a standard text and is generally considered as having set the modern pattern of acting in the United States; and third, through its consistently high standards of dramatic criticism in its review columns. In these ways **Theatre Arts** developed a certain consciousness of good acting which was reflected in such actors as John Barrymore, Eva LeGallienne, Ethel Barrymore, Dudley Digges, Helen Hayes, Alfred Lunt, and Lynn Fontanne.

5) Through continued discussion and illustration of the newest concepts and developments in theatre architecture, **Theatre Arts** was most influential in the design of new educational and community theatres. Hindered by city ordinances, the ideas of the magazine regarding architecture for the professional theatre, especially in New York, lay in the realm of future achievement.

6) **Theatre Arts** contributed to educational theatre both in the
university and in the community by providing analytical and informative accounts of the best in historical and contemporary theatre art. Moreover, the magazine, through its continued reflection of the activities of these groups, provided a valuable medium for the exchange and development of ideas.

7) **Theatre Arts**, with its consistent practice of illustrating many of its standard columns and regular articles, compiled one of the finest and most valuable pictorial compendiums of the American Theatre.

8) **Theatre Arts** was unsuccessful in its attempt to establish either a permanent repertory company in America or a decentralized National Theatre. The magazine was of assistance, however, in the organization and development of the American National Theatre and Academy through its editorial encouragement and its plan of action compiled from suggestions by leaders in the theatre of the day.

9) The value of **Theatre Arts** magazine today lies in the fact that it presents probably the best picture of the theatre of its period. Flourishing as it did in the most revolutionary period in the history of the American theatre, **Theatre Arts** magazine for thirty-two years, 1916-1948, proclaimed the importance and dignity of the American theatre. Much of the leadership in the creation of this distinguished American theatre sprang from the persistent devotion of **Theatre Arts** magazine to theatre as an art.
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**Periodicals**


Newspaper


Unpublished Material

APPENDIX A

ONE-ACT PLAYS CONTAINED IN THEATRE ARTS MAGAZINE: 1916-1948

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<td>Ashley Dukes</td>
<td>X May, 1926</td>
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<td>Play/Performance</td>
<td>Director</td>
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<td>Tyl Ulenspiegel (Act II)</td>
<td>Ashley Dukes</td>
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<td>Tyl Ulenspiegel (Act III)</td>
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<tr>
<td>Bumble Puppy</td>
<td>John Williams Rogers, Jr.</td>
<td>X September, 1926</td>
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<tr>
<td>Ex Cathedra (Pantomime)</td>
<td>Marc Connelly</td>
<td>X December, 1926</td>
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<tr>
<td>Brother Bill</td>
<td>Alfred Kreyborg</td>
<td>XI April, 1927</td>
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<tr>
<td>Prometheus Bound</td>
<td>Aeschylus (Translated by Edith Hamilton)</td>
<td>XI July, 1927</td>
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<tr>
<td>The Maastrich Play</td>
<td>Adapted by Donald Fay Robinson</td>
<td>XI December, 1927</td>
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<tr>
<td>Spring Sluicing</td>
<td>Alice Henson Ernst</td>
<td>XII February, 1928</td>
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<tr>
<td>Kils-With-Her-Man</td>
<td>Hartley Alexander</td>
<td>XII June, 1928</td>
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<tr>
<td>The Gooseberry Mandarin (Puppet Play)</td>
<td>Grace Dorcas Ruthenberg</td>
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<td>Charivari</td>
<td>Nan Bagby Stephens</td>
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<td>Telemachus</td>
<td>Charles Norman</td>
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<td>Zombi</td>
<td>Natalie Vivian Scott</td>
<td>XIII January, 1929</td>
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<tr>
<td>Sekala Ka'ajma (Dance Drama)</td>
<td>Mary Austin</td>
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<tr>
<td>Across the Jordan</td>
<td>Ernest Howard Culbertson</td>
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<tr>
<td>The Valley of Lost Men</td>
<td>Alice Henson Ernst</td>
<td>XIV May, 1930</td>
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<tr>
<td>The Devil Comes to Alcaraz</td>
<td>William H. Fulham</td>
<td>XIV September, 1930</td>
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<tr>
<td>Three Chinese Folk-Dramas</td>
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<td>XIV November, 1930</td>
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<tr>
<td>The Good and Obedient Young Man</td>
<td>Betty Barr and Gould Stevens</td>
<td>XV February, 1931</td>
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<td>I'm Not Complaining</td>
<td>Alfred Kreyemborg</td>
<td>XV June, 1931</td>
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<td>The King of Spain's Daughter</td>
<td>Teresa Davy</td>
<td>XIX June, 1935</td>
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<td>The Pastrybaker</td>
<td>Lope de Vega (Translated by M. Jagendorf)</td>
<td>XIX September, 1935</td>
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<td>The Player's Dressing Room</td>
<td>Ashley Dukes</td>
<td>XX June, 1936</td>
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<td>Impromptu de Paris</td>
<td>Jean Giraudoux</td>
<td>XXII March, 1938</td>
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<td>Local Board Makes Good</td>
<td>Sylvia Fine and Max Liebeman</td>
<td>XXVI September, 1942</td>
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<td>Mail Call</td>
<td>Lt. Ralph Nelson</td>
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<td>God and Texas</td>
<td>Robert Ardrey</td>
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<td>Dream on Soldier</td>
<td>Moss Hart and George S. Kaufman</td>
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<td>Everybody Join Hands</td>
<td>Owen Dodson</td>
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<td>All Aboard!</td>
<td>Ben Bengal</td>
<td>XXVIII September, 1944</td>
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<td>Enemy</td>
<td>I. J. Alexander</td>
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<td>Story Told in Indiana</td>
<td>Betty Smith</td>
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<td>Hope is the Thing With Feathers</td>
<td>Richard Harrity</td>
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<td>The Narrowest Street</td>
<td>Richard M. Morse</td>
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<td>A Land of Nobody</td>
<td>Lee Chin-Yang</td>
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<td>Gone Tomorrow</td>
<td>Richard Harrity</td>
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<tr>
<td>The Third Fourth of July</td>
<td>Countee Cullen and Owen Dodson</td>
<td>XXX August, 1946</td>
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AUTOBIOGRAPHY

John Guy Handley was born May 1, 1927, at Patterson, Louisiana. He was graduated from Sacred Heart High School, Ville Platte, Louisiana, May 22, 1944. After spending two years in the Army Medical Corps during World War II, he entered Southwestern Louisiana Institute to study for the degree of Bachelor of Arts. He received this degree in the spring of 1949. He received the degree of Master of Arts from Louisiana State University in the summer of 1951. After continuing post-graduate work at Louisiana State University for a year, he joined the faculty of Arkansas State Teachers College, Conway, Arkansas, where he served as assistant professor of speech and director of drama until June, 1956. He was assistant professor of speech at The University of Georgia for the school year 1956-57, and was visiting assistant professor of speech and director of drama at The University of Alabama for the fall semester of 1957. He was instructor of speech at Louisiana State University for the year 1958-59. He is a candidate for the degree of Doctor of Philosophy at Louisiana State University in August, 1960.
EXAMINATION AND THESIS REPORT

Candidate: John Guy Handley
Major Field: Speech

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

 Hillary McCaffrey
 W. J. O'Leary
 Wayne P. Hensfeld
 Clinton W. Bradford
 T. W. Brode

Date of Examination:

July 26, 1960