

Playscripts and Promptbooks Collection:

An Inventory of the Collection at the Harry Ransom Center

Descriptive Summary

File as:	HArry Ransom Center
Title:	Playscripts and Promptbooks Collection
Dates:	1795-1978 (bulk 1870-1915)
Extent:	Original Inventory: 17 document boxes, 1 oversize box (7.39 linear feet); Addition: 9 document boxes (3.78 linear feet)
Abstract:	The collection contains promptbooks, stage managers' workbooks, preparation and rehearsal copies, and unused scripts. The majority of the items are marked copies that appear to have been used in the production process. Prominent authors and theatrical managers represented are John Philip Kemble, Charles Frohman, Arthur Wing Pinero, Lillian Hellman, and Dion Boucicault.
Call Number:	Performing Arts Collection PA-00075
Language:	English
Access:	Open for research.

Administrative Information

Acquisition:	Assembled from various Performing Arts collections, including the Albert Davis and Messmore Kendall Collections and others including 17-09-004-P, 18-01-016-P, and 20-08-004-P.
Provenance	The Playscripts and Promptbooks Collection was assembled by Performing Arts staff from a variety of sources, chiefly the Albert Davis and Messmore Kendall Collections. Other sources were W. H. Crain, Benjamin Blom, Lester Sweyd, and the University of Texas drama professors Coleman A. Jennings and Ellsworth P. Conkle. The Covent Garden promptbooks belonged to an Arthur Williams.
Processed by:	Helen Baer, 2000-2001
Repository:	Harry Ransom Center, The University of Texas at Austin

Scope and Contents

The Playscripts and Promptbooks Collection, 1795-1978 (bulk 1870-1915), contains promptbooks, stage managers' workbooks, preparation and rehearsal copies, and unused scripts for 100 dramas, comedies, musical comedies, and other dramatic works, many of which were staged in New York or London. The majority of the items in this collection are marked copies that appear to have been used in the production process. Among the prominent authors and theatrical managers represented are John Philip Kemble, Charles Frohman, Arthur Wing Pinero, Lillian Hellman, and Dion Boucicault. Items document stagings at Covent Garden, Drury Lane, and the Adelphi and Portsmouth Theatres in England, and at the Empire Theatre in New York. Organized alphabetically by author, the collection can also be accessed via the Index of Authors and Production Personnel following the folder list.

Many of the materials in this collection can be linked to the stage of production at which they were created or used. Cuts and alterations to the text are found in preparation copies, which record the director's ideas before any further work has been done, and in rehearsal copies. Promptbooks and stage managers' workbooks contain notes for cues, calls, scene shifts, effects, and other warnings necessary to coordinate a stage performance. Some of the promptbooks are probably final or souvenir promptbooks, made up afterward as a record of the production. Also included are unused typescripts, often with plots and ground plans, in which the stage directions are underlined in red but which lack warnings, cues, or other features of full promptbooks.

The collection is dominated by material associated with a handful of managers and producers. Two promptbooks marked in John Philip Kemble's hand record his Covent Garden stagings of *A Cure for the Heartache* (1805) and *Guy Mannering* (1816). The office of the American producer Charles Frohman was the source of typescripts, mostly unmarked, for eighteen plays, many of which were produced at the Empire Theatre in New York or in London between 1901 and 1913. It seems likely that a few other scripts in the collection passed through Frohman's office, though they are not marked with his stamp. Also included are promptbooks and preparation copies for Arthur Collins' productions at Drury Lane, piano scores and promptbooks owned by the British theater manager Frank Hiam, and scripts linked to stagings by Wilson Barrett, Annie E. F. Horniman, and R. H. Burnside.

Other noteworthy material relates to playwrights and theaters. Arthur Wing Pinero is represented by a heavily revised copy of *The Profligate*; Lillian Hellman, by a souvenir promptbook for *The Children's Hour*; Dion Boucicault, by an incomplete holograph manuscript for *Janet Pride*; and Lord Edward Bulwer-Lytton by a promptbook for *Money*. Other authors include Augustin Daly, W. Somerset Maugham, J. M. Barrie, Cecil Raleigh, Benjamin Webster, and Richard Rodgers. In addition to the John Philip Kemble and Arthur Collins promptbooks for Covent Garden and Drury Lane, the collection holds an 1803 promptbook for *Delays and Blunders* that is marked for both Covent Garden and the Portsmouth Theatre, and two Adelphi Theatre promptbooks for *The Enchanted Isle* and *Belphegor the Mountebank*.

Concluding this finding aid is an Index of Authors and Production Personnel that lists authors, adaptors, translators, managers, producers, directors, stage managers, and actors. The index does not include persons whose role in a specific production is unknown.

Note on the Folder List

Because many of the marked copies in this collection are linked to a specific production, it is sometimes possible to identify who actually used them. More often, there is a rehearsal copy, for example, but the particulars of the staging, or even whether an actual performance occurred, are not known. The fullest possible identification is necessarily based on a blend of evidence and inference such as that employed by Charles Shattuck in *The Shakespeare Promptbooks: A Descriptive Catalog*. The Format/Description part of the folder list is modeled after Shattuck and organized as follows: (a) format, including the presence of ground plans, plots, and other productional material included in the script; (b) when discernable, what sort of document it appears to be, the specific production to which it is linked, and the name of the previous owner; (c) materials pasted or laid in, such as playbills, letters, sketches, and working papers.

Related Material

The Ransom Center also has a collection of nine promptbooks from the Drury Lane Theatre dated from 1718 to 1787. Promptbooks are also located in the Center's Little Alphabet, Theater Arts Manuscripts, and Theater Biography Collections. Published playscripts, some annotated, are located in the Center's Theater Arts Library and the general library collection.

Arrangement

The finding aid for the Playscripts and Promptbooks Collection is a conflation of the original inventory created in 2000-2001, and of a small addition that was catalogued in 2006, and subsequent additions. Currently the addition is described only by a Box List appended to the original inventory, using the arrangement established with the original inventory and continuing the box numbering sequence. The Scope and Contents note and Index of Authors and Production Personnel do not make reference to the addition.

Index Terms

People

Barrett, Wilson, 1848-1904

Boucicault, Dion, 1820-1890
Burnside, R.H., 1870-1952
Collins, Arthur, 1863-1932
Frohman, Charles
Hellman, Lillian, 1906-
Hiam, Frank
Kemble, John Philip, 1757-1823
Payne, B. Iden
Pinero, Arthur Wing, Sir, 1855-1934

Organizations

Adelphi Theatre (London, England)
Covent Garden Theatre
Drury Lane Theatre
Empire Theatre (New York, N.Y.)
Portsmouth Theatre (Portsmouth, England)

Subjects

Promptbooks
Theater, England History
Theater, United States History
Theatrical producers and directors, England
Theatrical producers and directors, United States

Document Types

Prompt books
Scores
Scripts

- Box 1 Folder 1** *The Second Shepherd's Play* (later titled *The Sheep Thief*) 1964 Typescript, in modern English, with ground plan. **Author:** Ainsworth, Ford (adapt.)
- Box 1 Folder 2** *Parakeets* 1926 Typescripts for Act I (19 July); Act II (7 July); and Acts II and III, nd, with ground plan for Act III. Rehearsal copy, checked for Maica in pencil with other characters checked in ink. **Author:** Akins, Zoë (after Louis Verneuil)
- Box 16 Folder 1** *He Who Gets Slapped* n.d. Acting edition pasted into a workbook with ground plans; costume, scenic, and makeup sketches; and property, light, sound, and costume plots. Stage manager's workbook, marked through Act I; property of Jack A. Freeman. **Author:** Andreyev, Leonid
- Box 1 Folder 3** *Trespassers Will Be Prosecuted* ca. 1908 Typescript. Lightly marked copy for Annie E. F. Horniman's production at the Gaiety Theatre (Manchester) in which B. Iden Payne participated, presumably playing Oscar Eckersley. Property of Joseph Williams Ltd. **Author:** Arabian, Michael
- Box 16 Folder 2** *The Girl from Up the Road* 1971 (a) One complete typescript and one fragment, n.d.; song lyrics. Fragment slightly revised. **Author:** Ashton, Michael, and David Heneker (after Ben Travers)
- Box 16 Folder 3-4** *The Girl from Up the Road* 1972 (b) Retitled *Popkiss*, with additional music by John Addison. Typescript with inserts; song lyrics and working papers. Heavily marked promptbook for the production at the Globe Theatre directed by Richard Cottrell (London, 22 Aug.). Song lyrics lightly corrected. **Author:** Ashton, Michael, and David Heneker (after Ben Travers)
- Box 1 Folder 4** *Tinder Box* 1950 Typescript with ground plans, property and costume plots, and cast, crew, and understudy lists. Production manager Shirley Freudenfall's heavily marked production book for the premiere (9 Feb.) directed by Hedley Gordon Graham. **Author:** Barefield, Jason
- Box 1 Folder 5** *The Manxman* n.d. Typescript with scene, property, music, and light plots. Lightly marked copy, presumably for Barrett's production (1894-95). **Author:** Barrett, Wilson (after Hall Caine)
- Box 1 Folder 6** *What Every Woman Knows* n.d. Typescript with property plot, property of Charles Frohman and presumably for one of his productions in 1908. **Author:** Barrie, J. M.
- Box 1 Folder 7** *Mélo* (trans. William A. Drake) n.d. Typescript. Preparation copy, marked through Act I, scene i; property of A. H. Woods. **Author:** Bernstein, Henry
- Box 2 Folder 1** *Samson* n.d. Typescript in French, property of Charles Frohman and presumably for one of his productions in 1908/1909. **Author:** Bernstein, Henry
- Box 16-17 Folder 5, 1** *Janet Pride* 1853 Holograph manuscripts: (a) Acts I and II, inscribed "Theatre Royal, Adelphi, 1853"; Acts IV and V, nd. Lightly to heavily marked with cuts and alterations; "arranged for [William E.] Burton's Chambers Street Theatre by Thomas M[illeg.]". (b) Summary of stage business and list of cues for Act III, nd; cue list revised to reflect cuts. (c) Actors's sides for Janet, Bernard, Richard, Minnie Grey, and George, n.d., with alterations. **Author:** Boucicault, Dion
- Box 2 Folder 2** *The Good Woman of Setzuan* (trans. Eric Bentley) n.d. Typescript with ground plan. Rehearsal copy, checked for the Old Whore. **Author:** Brecht, Bertolt
- Box 2 Folder 3** *The Enchanted Isle; or, Raising the Wind* [1848?] Acting edition with interleaves. Promptbook for a production at the Adelphi Theatre. **Author:** Brough, Robert B., and William Brough
- Box 2 Folder 4** *Money* n.d. Acting edition pasted in a workbook. Stage manager's heavily marked promptbook for a production in which John Hare played Sir John Vesey. Given to Cyril Maude by Hare. **Author:** Bulwer-Lytton, Edward George E. Lytton
- Box 2 Folder 5** *Happy Days* n.d. Typescript (two copies) **Author:** Burnside, R. H., and Raymond Hubbell
- Box 2 Folder 6** *Miss Millions* 1927 Typescript (10 Mar.), "copyright 1919"; presumably for

- Burnside's production at the Punch and Judy Theatre (9 Dec. 1919). **Author:** Burnside, R. H., and Raymond Hubbell
- Box 2 Folder 7** *Everything* n.d. Typescript **Author:** Burnside, R. H., John Philip Sousa, Irving Berlin, and John Golden
- Box 17 Folder 2-3** *The Prodigal Son* 1905 Typescript. Lightly marked preparation copy for Arthur Collins' production at Drury Lane (7 Sept.). Letter from Caine to Collins (7 June). Collins' notes in reply, n.d. **Author:** Caine, Hall
- Box 3 Folder 1** *The Great Magician* n.d. Typescript with costume specifications and ground plan. Studybook, checked for Elpino. **Author:** Carrá Lawrence
- Box 3 Folder 2** *Wheels within Wheels* [1899] Typescript with ground plans, property and lighting plots, and cast list. Promptbook for the production at Hoyt's Theatre [11 Dec.], property of Daniel Frohman. **Author:** Carton, R. C.
- Box 3 Folder 3** *The Mask and the Face* (trans. W. Somerset Maugham) n.d. Typescript, property of Gilbert Miller. **Author:** Chiarelli, Luigi
- Box 3 Folder 4** *The Million* 1911 Typescript (21 Dec.), property of Charles Frohman. **Author:** Claretie, Jules
- Box 3 Folder 5** *Courtly Love* n.d. Typescript **Author:** Crain, W. H.
- Box 3 Folder 6** *Under the Gaslight* 1867 Acting edition. Appears to be a rehearsal copy. **Author:** Daly, Augustin
- Box 3 Folder 7** *A Single Man* 1911 Typescript (8 Mar.), property of Charles Frohman and presumably for his production at the Empire Theatre (4 Sept.) **Author:** Davis, Hubert Henry
- Box 4 Folder 1** *Governor Rodman's Daughter* (later titled *Men and Women*) n.d. Typescript with a few cues in the last scene. **Author:** De Mille, Henry C., and David Belasco
- Box 4 Folder 2** *Etienne* (trans. Gilbert Wakefield) n.d. (a) Typescript with translator's notes. Apparently, a working draft prepared for Gilbert Miller by Wakefield. **Author:** Deval, Jacques
- Box 4 Folder 3** *Etienne* (trans. Gilbert Wakefield) n.d. (b) Untranslated typescript in French, property of Gilbert Miller. **Author:** Deval, Jacques
- Box 4 Folder 4** *Altona* (trans. S. I. Greenberger) n.d. Typescript, property of Charles Frohman. **Author:** Fazekas, Imre
- Box 4 Folder 5** *Little Bohemia* n.d. Typescript with two versions of Act II. **Author:** Ferrier, Paul, and Henri Hirschmann
- Box 4 Folder 6** *The Doughgirls* n.d. Acting edition pasted into a workbook. Stage manager's workbook, property of Garrison Sherwood. **Author:** Fields, Joseph
- Box 5 Folder 1** *Criminals* n.d. Typescript **Author:** Flexner, Anne Crawford (after Ferdinand Bruckner)
- Box 5 Folder 2** *Nary a Brogue* 1865-1866 Holograph manuscript. Promptbook, copied by William H. Daly, prompter at McVicker's Theatre (Chicago, Dec. 1865) and marked and corrected by Thomas B. Radcliffe, stage manager at Pike's Opera House (Cincinnati) for S. N. Pike's production (11 Jan. 1866). Playbills for Pike's Opera House (19 Jan. 1866, n.d.) pasted in. **Author:** Florence, William J.
- Box 5 Folder 3** *The Blue Diamond* n.d. Typescript, "copyrighted by R. H. Burnside." **Author:** Gordon, Julian, Richard H. Barker, Jr., Michael Furneaux, Greatrex Newman, and Victor Gilbert
- Box 5 Folder 4** *Warden's Orders* n.d. Typescript **Author:** Hayden, John (after Mark Hellinger)
- Box 5 Folder 5** *The Children's Hour* 1934 Typescript with ground plans. Souvenir promptbook for the premiere at Maxine Elliott's Theatre (20 Nov.), signed by cast and crew and given to producer Herman Shumlin by stage manager Harry M. Cooke. **Author:** Hellman, Lillian
- Box 5 Folder 6** *The Children's Hour* (b) Preservation photocopy **Author:** Hellman, Lillian
- Box 5 Folder 7** *Alien Corn* 1931 Typescript. Clean copy into which a partial cast was pencilled and then erased. Inscribed "Howard B[re?]tt 8-21-35." **Author:** Howard, Sidney
- Box 5 Folder 8** *Miss Hobbs* n.d. Typescript **Author:** Jerome, Jerome K.
- Box 6 Folder 1** *Bitter Grapes* n.d. Typescript "reader's copy." **Author:** Jones, John Joseph

- Box 6 Folder 2** *Sturt* n.d. Typescript (Act II) with one scene very lightly annotated. **Author:** Jones, John Joseph
- Box 6 Folder 3** *Fancy Meeting You Again* [1951] Typescript. Lightly marked workbook, apparently for Kaufman's production at the Locust St. Theatre (25 Dec.). Flier for that production. **Author:** Kaufman, George S., and Leueen MacGrath
- Box 6 Folder 4** *The Cat and the Fiddle* 1931 Typescript treatment by Jerry Sackheim (10 Nov.) **Author:** Kern, Jerome, and Otto Harbach
- Box 6 Folder 5** *Two Girls and One Man* n.d. Typescript. Heavily marked stage manager's workbook. **Author:** Kidder, Edward E.
- Box 6 Folder 6** *Kelly* 1964-1965 Typescript comprised of segments dated 30 Dec. 1964 to 11 Jan. 1965. Heavily marked rehearsal copy (house copy) for the premiere at the Broadhurst Theatre (7 Feb. 1965) directed by Herbert Ross. **Author:** Lawrence, Eddie, and Moose Charlap
- Box 6 Folder 7** *Marjory Strode* n.d. Typescript, property of Charles Frohman and presumably for his production at the Empire Theatre (27 Aug. 1908.) **Author:** Mason, A. E. W.
- Box 6-7 Folder 8, 1** *Jack Straw* n.d. Typescript with property plot, property of Charles Frohman and presumably for his production at the Vaudeville Theatre (London, 26 Mar. 1908). Working papers for Act III. **Author:** Maugham, W. Somerset
- Box 7 Folder 2** *The Other Rose* [1923] Belasco edition (Act III). Lightly marked preparation or rehearsal copy. **Author:** Middleton, George (after Edouard Bourdet)
- Box 17 Folder 4-5** *Beauty and the Beast* n.d. Holograph manuscripts: (a) Piano score, "produced under the direction of Frank Hiam"; (b) promptbook, also the property of Frank Hiam. **Author:** Mills, Mark, and Fred Eplett
- Box 7 Folder 3** *Wretched Woman* 1928 Typescript, property of Charles Frohman. **Author:** Moeller, Philip
- Box 7 Folder 4** *Carnival* (trans. Melville Baker) n.d. Typescript, property of Charles Frohman; used as a studybook and checked for Nikolaus. **Author:** Molnar, [Ferenc]
- Box 7 Folder 5** *A Cure for the Heartache* 1805 Acting edition with interleaves. Promptbook marked in John Philip Kemble's hand. Another hand identifies this book as a "C[over] Garden Prompt Copy." In a third hand: "Played for [Samuel] Phelps benefit at Sadlers Wells, 25 Mar. 1858." **Author:** Morton, Thomas
- Box 7 Folder 6** *The Two Blinds* (also titled *A Mere Blind*) 1874 Holograph manuscript. Clean copy of the libretto for John Hollingshead's production at the Gaiety Theatre (London, 31 Aug.) **Author:** Offenbach, Jacques, and Arthur Clements
- Box 7 Folder 7** *Old King Cole* n.d. Printed edition pasted into a workbook. Lightly marked preparation or rehearsal copy. **Author:** Oldham, R. C., Henri Jaxon, and D. G. Hall
- Box 8 Folder 1** *The Profligate* 1887 Privately printed edition (June) with interleaves. Heavily marked with autograph corrections and an alternate ending, presumably for John Hare's production at the Garrick Theatre (London, 24 Apr. 1889.) **Author:** Pinero, Arthur Wing
- Box 18 Folder 1** *The Best of Friends* [1902/1904] Typescript pasted into a workbook. Promptbook, apparently for Arthur Collins' production at Drury Lane (London, 18 Sept. 1902). TLS from Bland Holt to Collins (1904) bearing Collins' notes in reply on verso. Collins' notes about the play, [1904?] **Author:** Raleigh, Cecil
- Box 8 Folder 2** *The Hope* 1911 Typescript with scenery plot (25 Oct.). Clean copy, apparently for Arthur Collins' production at Drury Lane (14 Sept.). Belonged to Barry Duncan. **Author:** Raleigh, Cecil, and Henry Hamilton
- Box 8 Folder 3** *The White Heather* 1901 (a) Typescript (Act IV, 1 Aug.). Heavily marked rehearsal promptbook, apparently for Arthur Collins' production at Drury Lane (16 Aug.) **Author:** Raleigh, Cecil, and Henry Hamilton
- Box 8 Folder 4-6** *The White Heather* 1897 (b) Typescript with plots for scenery, gas, limelights, properties, and calls (Acts I-III, May). Lightly marked, clean copy, presumably for the same production. **Author:** Raleigh, Cecil, and Henry Hamilton

- Box 8 Folder 7** *The Jester* n.d. Typescript **Author:** Raphael, John N. (after Miguel Zamacois)
- Box 9 Folder 1** *Accent on Youth* 1934 Typescript with ground plans, property and light plots, electrical inventory, and cast list. Unmarked "Stage manager's copy" for Crosby Gaige's production at the Plymouth Theatre (25 Dec.) **Author:** Raphaelson, Samson
- Box 9 Folder 2** *Tom, Dick, and Harry* 1978 Typescript **Author:** Ratcliffe, Sharon
- Box 9 Folder 3** *Delays and Blunders* 1795/1803 Acting edition (1803). The cover, inscribed "Thomas Colli[ns]" (manager?) and "Collins Davies," was previously used at the Portsmouth Theatre (Eng.) to hold a copy of *Such Things Are* (1795). Promptbook, marked for Covent Garden and corrected in the same hand for the Portsmouth Theatre (1803), as explained in a note in a second hand. Date of use at Portsmouth is supplied in a third hand; cuts are restored in a fourth hand. **Author:** Reynolds, Frederick
- Box 9 Folder 4** *The Awful Truth* n.d. Typescript with scene and property plots **Author:** Richman, Arthur
- Box 9 Folder 5** *Do I Hear a Waltz?* [1965] Typescript. Lighting designer's workbook, apparently for the premiere at 46th Street Theatre [18 Mar.] directed by John Dexter. Belonged to Beverly Daniels. **Author:** Rodgers, Richard, Stephen Sondheim, and Arthur Laurents
- Box 17 Folder 6** *Westward People* 1936 Typescript (June) **Author:** Rogers, John William
- Box 9 Folder 6** *To Have and to Hold* [1901] Typescript [4 Mar.]. Lightly marked copy, apparently for Charles Frohman's production at the Knickerbocker Theatre. **Author:** Rose, Edward E. (adapt.)
- Box 9 Folder 7** *Chantecler* 1911 Typescript with cast list, timings, and light, sound, property, and flight plots (8 May), property of Charles Frohman and presumably for his production at the Knickerbocker Theatre (23 Jan.) **Author:** Rostand, Edmond
- Box 10 Folder 1** *The Man I Killed* (trans. Reginald Berkeley) n.d. Typescripts. Two copies stamped "No. 3" and "No. 6", respectively, property of Gilbert Miller. **Author:** Rostand, Maurice
- Box 10 Folder 2** *La Tosca* (adapt. F. C. Grove and Henry Hamilton?) n.d. (a) Typescript (Acts II, III). Heavily marked rehearsal promptbook, property of Olga Brandon. **Author:** Sardou, Victorien
- Box 10 Folder 3** *La Tosca* (adapt. F. C. Grove and Henry Hamilton?) n.d. (b) Typescript (Acts I, II, IV). Rehearsal copy, checked for Tosca, apparently for the same production. **Author:** Sardou, Victorien
- Box 10 Folder 4** *Jimmy Shine* [1968] Typescript [5 Dec.]. Preparation copy, apparently for the premiere at the Brooks Atkinson Theatre directed by Donald Driver. **Author:** Schisgal, Murray
- Box 10 Folder 5** *Seba Ben Zaric* 1895-1896 Typescript (12 Oct. 1895). Preparation copy? Inscribed "S.S. / S.R.C. Jan. 4 1896" **Author:** Shakespeare, Stephen, and Frank Dunn
- Box 10 Folder 6** *The Informer* 1912 Typescript. Rehearsal copy, checked for Phelim O'Hara **Author:** Shea, Dennis J.
- Box 11 Folder 1** *None but the Brave* 1905/1907 Holograph manuscript. Heavily marked promptbook, apparently for the performance at the New Theatre, Cambridge (Eng.) in which Stanley Bedwell played Lal Ray. Copied by Bedwell (4 Dec. 1905) and stamped by a typewriting agency (3 Aug. 1907). Also belonged to George Shirley. Clipped review of the New Theatre production. **Author:** Shirley, Arthur, and Sutton Vane
- Box 11 Folder 2** *The Light that Lies in Woman's Eyes* [1904] Typescript. Virginia Harned's rehearsal copy for Charles Frohman's production at the Criterion [25 Jan.], lightly marked in Act II. **Author:** Sothorn, E. H.
- Box 11 Folder 3** *A Daughter of Old Glory* n.d. Typescript with corrections. **Author:** Stagg, Katherine
- Box 11 Folder 4** *The Snowman* (later titled *The Girls of Holland*) [1907] Typescript, property of R. H. Burnside and presumably for his production at the Lyric Theatre, [18 Nov.] **Author:** Stange, Stanislaus, and Reginald de Koven
- Box 11 Folder 5** *The Doll Girl* (trans. Harry B. Smith) 1913 Typescript with partial cast list (4 Aug.), property of Charles Frohman and presumably for his production at the Globe Theatre (25

Aug.) **Author:** Stein, Leo, A. M. Willner, and Leo Fall

Box 11 Folder 6 *Beauty and the Beast; or, The Enchanted Flagon, the Wishes Three, and the Magic Branch of the Withered Tree.* nd Holograph manuscript with dramatis personae from a printed edition pasted inside front cover; plot of entrances, exits, and properties laid in. Appears to be a souvenir promptbook. Belonged to Frank Hiam. **Author:** Stephens, Clement W.

Box 17 Folder 7 *The Yellow Dwarf; or, The Pretty Princess, the Magic Spell, and the Silver Bee of the Mystic Dell.* 1883-1884 Holograph manuscripts: (a) Piano score, property of Frank Hiam; (b) one page of what appears to be the promptbook, n.d. **Author:** Stephens, Clement W., Fred Eplett, and George Le Brunn

Box 12 Folder 1 *1776* 1968 Typescript (Dec.). Unmarked "rehearsal script" ("Early script with songs later cut"), presumably for the premiere at 46th Street Theatre (16 Mar. 1969) directed by Peter Hunt. **Author:** Stone, Peter, and Sherman Edwards

Box 12 Folder 2 *The Athenian Touch* 1964 Typescript. Rehearsal copy, checked for the Citizens and otherwise lightly annotated. Belonged to Ronn Hansen. **Author:** Straight, Willard, David Eddy, Arthur Goodman, and J. Albert Fracht

Box 12 Folder 3 *Guy Mannering* 1816-1834 Acting edition, n.d., with interleaves. Promptbook for the 1815-16 season, heavily marked in John Philip Kemble's hand, presumably for the premiere at Covent Garden (12 Mar. 1816). In another hand are stage directions, timings, and interpolations for various performances between 1820 and 1834. A third hand attributes these notes to the Covent Garden stage manager. **Author:** Terry, Daniel (after Sir Walter Scott)

Box 12 Folder 4 *No Answer* 1954/1981 Typescript (1954). Preparation or rehearsal copy (1981), "greatly cut and expanded" from the version staged at Yale Drama School in 1936. **Author:** Tuttle, Day

Box 12 Folder 5 *Inconstant George* 1909 Typescript (26 July), property of Charles Frohman and presumably for his staging at the Empire Theatre (20 Sept.) **Author:** Unger, Gladys (after Robert de Flers and Gaston-Arman de Caillavet)

Box 12-13 Folder 6, 1 *Love Watches* 1908 (a) Typescript (Aug.), property of Charles Frohman and presumably for his production at the Lyceum Theatre (27 Aug.) **Author:** Unger, Gladys (after Robert de Flers and Gaston-Arman de Caillavet)

Box 13 Folder 2-3 *Love Watches* 1909 (b) Typescript (Mar.). Lightly marked copy, property of Charles Frohman and presumably for his production at Haymarket Theatre (London, 11 May.) **Author:** Unger, Gladys (after Robert de Flers and Gaston-Arman de Caillavet)

Box 13 Folder 4 *Outward Bound* n.d. Typescript, property of William Harris, Jr. and presumably for his production at the Ritz Theatre (7 Jan. 1924.) **Author:** Vane, Sutton

Box 13 Folder 5 *The Maid of Orleans* [1909] Typescript. Heavily marked stage manager's workbook, property of Charles Frohman, for his production at Harvard Stadium [22 June.] **Author:** [Viereck, George Sylvester], after Friedrich Schiller

Box 13 Folder 6 *Belphegor the Mountebank; or, The Pride of Earth* [1848] Acting edition with interleaves. Promptbook for a production at the Adelphi Theatre. **Author:** Webster, Benjamin

Box 13 Folder 7 *Ninon* n.d. Holograph manuscript. Clean copy of what appears to be a promptbook. Belonged to Norman Forbes-Robertson. **Author:** Wills, W. G.

Box 13 Folder 8 *Eve and the Serpents* 1913 Typescript (29 Sept.), property of Charles Frohman. **Author:** Worrall, Lechmere (after Roberto Bracco)

Box 14 Folder 1 *The Broadway Belles* n.d. Typescript with original cast. Names of two alternates (?) pencilled in next to cast. **Author:** Unidentified author

Box 14 Folder 2 *Cherry and Fair Star; or, The Children of Cyprus* 1840-1841 Holograph manuscript. Promptbook, "copied for W. W. Broadfoot, Theatre Royal, Edinburgh, Mar. 1840" and "marked and corrected" for R[obert William] Honner, Sadler's Wells (London), 1841. Playbill pasted on cover. Also owned by N. Younge. **Author:** Unidentified author

Box 14 Folder 3 *The Foolish Virgin* 1910 Typescript (July), property of Charles Frohman and presumably for his production at the Knickerbocker Theatre (19 Dec.) **Author:** Unidentified author

Box 14 Folder 4 *The Gay Lieutenant* n.d. Actor's side for Capt. George Fairweather. Amply marked with alterations and, on verso of last 2 pp, what appear to be song lyrics. **Author:** Unidentified author

Box 14 Folder 5 *Gulf Stream* n.d. Typescript, property of Thomas Mitchell and very lightly corrected. **Author:** Unidentified author

Box 14 Folder 6 *The Landlord* n.d. Holograph manuscript. Heavily marked rehearsal copy or stage manager's workbook. **Author:** Unidentified author

Box 14 Folder 7 *Leonardo* n.d. Typescript, property of R. H. Burnside; lightly corrected. **Author:** Unidentified author

Box 14 Folder 8 *Mexico* 1826 Holograph manuscript (3 Dec.) **Author:** Unidentified author

Box 14 Folder 9 *Oliver Twist; or, The Story of a London Orphan* 1877 (a) Acting edition, nd, pasted into a workbook. Promptbook, signed by J. B. Roberts. **Author:** Unidentified adaptor (after Dickens)

Box 15 Folder 1 *Oliver Twist; or, The Story of a London Orphan* n.d. (b) Acting edition pasted into a workbook. Promptbook, property of F. C. Wemyss. Playbill and prints pasted in. **Author:** Unidentified adaptor (after Dickens)

Box 15 Folder 2 *Playing First Fiddle in the Bow Belles* n.d. Holograph manuscript. Rehearsal copy? **Author:** Unidentified author

Box 15 Folder 3 *[Still-Life]* n.d. Typescript **Author:** Unidentified author

Playscripts and Promptbooks Collection--Box List (Addition)

- Boucicault, Dion. *The Colleen Bawn; or, The Brides of Garryowen*. Acting edition, nd, with interleaves. Rehearsal copy? **Box 19**
- Chayevsky, Paddy. *Marty*. Typescript, 1976
- Colman, George, the Younger. *Blue Beard: A grand dramatic romance in three acts*. London: Davidson, 1837. Production promptbook with annotations and signatures of John Gartside Neville (1787-1874), theatre manager of the Queen's Theatre, Manchester. **Box 26**
- Cocteau, Jean. *The Eagle Has Two Heads* (adapt. Ronald Duncan). John C. Wilson's production at the Plymouth Theatre (opened 19 Mar.)
- Typescript, 1947, property of John C. Wilson, with opening night program, letter from Wilson to investors (18 Apr.), and list of investors **Box 19**
- Typescript, [1947]. Stage manager's workbook, property of S. E. Cole
- Dispenza, Joseph. *The Death and Trial of Pope Formosus*. Typescripts (2), nd
- [Dodsley, Robert?]. *Ye Miller of Mansfield*. Typescript with annotations, nd
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- Epstein, Julius J., and Philip G. Epstein (after Rosemary Taylor). *Chicken Every Sunday*. Typescript, nd
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- Fletcher, Constance. *Dear Peggy Timberlake*. Typescript for Act I, nd
- Garfinkle, Louis, and Leonard Adelson (after Gertrude Berg). *Molly*. Typescript with annotations, nd
- Gilbert, W. S. and Andrew Sullivan *H. M. S. Pinafore, or The Lass that Loved a Sailor*. Full libretto promptbook with notations, 1887
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- Whitechapel*. Typescript, 1984, with undated reader's notes by William H. Crain
- Mayhew, Henry, and Henry Baylis. *"But However--"*. Acting edition with interleaves. Promptbook for a production at the Boston Museum, 1843
- Miller, Joaquin. *The Danites of the Sierra Madre*. Actor's sides for the Judge and Captain Tommy, 1879
- Miller, Timothy. *The Satan of San Francisco*. Typescript, 1984, with undated reader's notes by William H. Crain
- Milne, A. A. *Michael and Mary radio program*. Typescript, Dec. 8, 1940 **Box**
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- Thomas, Augustus. *Indian Summer*. Typescript, 1913
- Trahern, Al. *The Opening Night*. Typescript with annotations, nd
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- Vachell, Horace Annesley. *His Lordship* (later titled *The Chief*). Typescript, 1915 **Box 23**
- van Itallie, Jean-Claude. *Ancient Boys*. Typescript, 1991
- Walcot, Charles W. *A Cure for Coquettes*. Holograph manuscript, 1856, property of W. J. Florence
- Walker, Thomas M. *Saturday Night*. Holograph manuscript, nd. With undated holograph lyrics, for two songs by Frank Maguire, *Saturday Night When the Barber's Is Full* and "Charlie, Go Sit in the Park"
- Webb, Addison
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White, J. Buckingham. *The Field of the Cloth of Gold*. Holograph manuscript, nd, property of W. J. Florence

Wilson, Frank. *Brother Mose*. Typescript, 1937

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