

CONTEMPORARY AMERICAN DRAMA

Committee: Kenneth Macgowan, Chairman; Owen Davis, Jesse Lynch Williams, Alexander Woolleott.

AVERY HOPWOOD

Although Avery Hopwood is known chiefly for his bedroom farces, this reputation is in a sense unjust. In spite of his undoubted vulgarity, he possesses an unusual ability to write the light comedy scene. "The Gold Diggers" is a comedy with moments of real distinction.

Mr. Hopwood was born in Cleveland, Ohio, and was graduated from the University of Michigan. He started to be a journalist; but the success of his first play, "Clothes", in which he collaborated with Channing Pollock, turned him to the career of playwriting which he has followed with as much material success, probably, as any living dramatist.

REFERENCES:

- Interview. J. Van Doren. THEATRE, October, 1921.
Why He Writes Plays. GREEN BOOK, March, 1914.
Sketch. B. Chapple. NATIONAL MAGAZINE, March, 1913.
Work of Avery Hopwood. GREEN BOOK, August, 1912.
Career of Avery Hopwood. A. Bell. THEATRE, August, 1910.

LANGDON MITCHELL

The New York Idea. Included in *Representative American Plays*.

Apparently retired from playwriting, Langdon Mitchell occasionally contributes to the magazines or lectures. His "Becky Sharp", and his sparkling comedy, one of the best high society comedies ever produced in America, "The New York Idea", place him well up in the ranks of contemporary American dramatists. He is a Philadelphian. He studied at various universities here and in Europe and was admitted to the New York bar in 1886.

"'The New York Idea' is a conventional but witty and clever comedy of manners, one of the few which this country has produced. Mitchell is practically the only dramatist, with the exception of Fitch, who is able and willing to satirize 'high society' in America."—Barrett H. Clark in *The British and American Drama of To-day*.

"'The New York Idea' represents American social comedy at its best. It portrays impersonally and artistically the effects of our divorce laws upon a group of very human beings, indicating cleverly the restraining influence upon their actions exercised

by their varying respect for the importance of social values. They are all, however, fully aware of these values."—Arthur Hobson Quinn in *Representative American Plays*.

REFERENCES:

The Wallet of Time, vol. 2, p. 273. William Winter. MOFFAT, YARD.

Plays of the Present, p. 32. J. B. Clapp and E. F. Edgett. DUNLAP SOCIETY.

GEORGE SCARBOROUGH

The Lure. DONOHUE.

Another playwright of popular appeal. His "The Heart of Wetona" and "The Son-Daughter" (in which he collaborated with David Belasco) both proved excellent starring vehicles for the talented Lenore Ulric. He was born in Texas, studied at various Texan universities, practised law in that state, was associated for a time with the United States Department of Justice, then turned to reporting, later to play-writing.

REFERENCES:

George Scarborough, Playwright. Madeline Skinner. DRAMA, May, 1918.

Interview. A. Bell. GREEN BOOK, January, 1914.

Work of George Scarborough. F. C. Fay. THEATRE, October, 1913.