

The Royal Family

by
George S. Kaufman
and Edna Ferber

Know-the-Show Audience Guide

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of New Jersey





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George Kaufman & Edna Ferber



George S. Kaufman, 1915
(Wikimedia Commons)

Between 1921 and 1957, George S. Kaufman (1889-1961) collaborated on 41 plays with 14 different writers, earning himself the title “The Great Collaborator.” Because of his vast output and the number of Broadway hits on which he collaborated, he had an unrivalled status on Broadway during the period between the two World Wars. The drama critic Alexander Woollcott

(who was,

along with Kaufman, a founding member of the legendary Algonquin Round Table) described Kaufman as “the first wit of his time.”

In 1917, Kaufman was hired as a drama critic for The New York Times and immediately began to make a name for himself

George Kaufman was notoriously insecure: he maintained his position with The New York Times until 1930, long after he had made a name for himself as a playwright and the income from his plays far surpassed his salary at The New York Times—presumably because he had a stronger belief in the stability of his job with the Times than he did in his own abilities as a playwright.

in the world of New York theatre. After having been hired by George C. Tyler to rewrite a comedy in 1918, in 1921 he collaborated with fellow newspaper writer Marc Connelly on *Dulcy*, which became a critical and popular success. Kaufman would go on to write 27 more plays with Connelly, six with Edna Ferber, five with Morrie Ryskind, and eight with Moss Hart. In 1931, he collaborated with Morrie Ryskind and the Gershwin Brothers on *Of Thee I Sing*, which would proceed to be the first musical to be honored with a Pulitzer Prize. Kaufman

received another Pulitzer in 1937 for *You Can't Take It With You*, a collaboration with Moss Hart. *You Can't Take It With You* is one of Kaufman's most frequently revived plays, along with *The Man who Came to Dinner*—another Hart collaboration.

Edna Ferber (1885-1968) was Kaufman's second collaborator and worked with him on some of his most successful plays. She was born in Kalamazoo, Michigan, but moved to Iowa and then Wisconsin with her parents, who operated a general store in each state. Before graduating



Edna Ferber, 1920 (Hulton Archive/ Getty Images)

from high school in Appleton, Wisconsin, Ferber won a state-wide declamation contest and wanted to pursue a career as an actress. Her financial circumstances made that impossible however, so she became the first female reporter for *The Daily Crescent*, an Appleton newspaper. Two years later, after she was fired by a new editor for the *Crescent* who did not approve of female reporters, a larger newspaper in Milwaukee recruited her.

She began writing short stories in 1909, sold her first short story in 1910, and published her first novel in 1911. Over the course of her career, she would write more than a dozen novels and several collections of short stories. Her short stories about Mrs. McChesney eventually became the basis for the play *Our Mrs. McChesney*, which Ferber wrote in collaboration with George V. Hobart. *Our Mrs. McChesney*, Ferber's first work for the theater, opened in 1915 and was a success, running for more than 150 performances and featuring Ethel Barrymore in the title role.

Ferber and Kaufman met initially at the Algonquin Round Table and were acquainted when Kaufman wrote Ferber and informed her that he'd read one of her short stories, *Old Man Minick*. Kaufman thought that the story would make a good play and wondered if Ferber would collaborate with him on it. She did, and *Minick* premiered in 1924.

Following *Minick*, Ferber spent a year touring the South and compiling research for what would become the novel *Show Boat*. It wasn't until 1926 that Kaufman and Ferber began work on *The Royal Family*, and when they did, Ferber was deeply involved

in developing the musical adaptation of *Show Boat* alongside Florenz Ziegfeld, Oscar Hammerstein II and Jerome Kern. Once the majority of the work of adapting the novel was done, however, Ferber was able to devote more time to working with Kaufman on *The Royal Family*. She rented a suite at a midtown hotel where she and Kaufman would work notoriously long shifts. Once, they worked so late that a desk clerk (who had noted Kaufman's arrival over twelve hours earlier in the day) rang the suite. When Ferber answered, the clerk asked Ferber if there was a gentleman in her suite. Ferber responded, "Wait a minute, I'll ask him." A moment later, she returned to the line and informed the clerk: "He says he certainly is a gentleman," then she hung up the phone and continued working.

The long hours that Ferber and Kaufman devoted to the play paid off; the script went into rehearsal largely unchanged. *The Royal Family* opened on Broadway on December 27th, 1927 —one day after the Broadway opening of *Show Boat*.



1927 Newspaper advertisement promoting Ferber's novel *Show Boat* and the stage adaptation

The Royal Family

An Introduction

Frequently compared to Arthur Wing Pinero's play *Trelawney of the Wells*, Kaufman and Ferber's play is an affectionate love-letter to the theatre, and to all who make it their home.

Below is a detailed summary of the events of the play. If you prefer not to spoil to plot, consider skipping this section.

At the opening of the play, it is an ordinary Friday in November in the home of the Cavendishes: a legendary family of actors. That is to say, it isn't ordinary at all. The house phone won't stop ringing with a constant barrage of inquiries and the deliveries don't seem to end. Julie Cavendish is boxing with McDermott, so Della, the maid, takes messages for her.

Herbert Dean and his wife, Kitty Le Moyne Dean, are deep in an argument over a script when they arrive at the house. They are shortly followed by Gwen Cavendish, Julie's daughter and the youngest member of the family, who has just returned from a morning ride with Perry Stewart. Gwen introduces Perry to Herbert and Kitty, but Perry can't stay: he has to leave in order to get ready for an afternoon tea his mother has organized in honor of Gwen.

Fanny Cavendish enters and gives Herbert Dean, her brother, her opinion of his play just as Oscar Wolfe, the Cavendish family's manager, arrives. Fanny, who has been struggling with

her health, reveals that she has plans to revive an old play called *Mrs. Castlemaine* and take it on the road. As she is doing so, Julie, dressed after her exercise with McDermott, emerges from her bedroom. She reveals to the family that she's received a cryptic telegram from her brother, Tony. The telegram reveals that Tony has gotten into trouble with the director of a film he's working on in Hollywood and is on his way home to New York, but doesn't provide much further information. The whole family is curious about what kind of trouble Tony could have gotten into, and so they all gather around to attempt to decode it.

As Oscar is preparing to leave, he informs Julie that Throckmorton, the author of a play that she and Gwen are going to be performing in, has come to town, and would like to read his play to the cast that afternoon. Julie insists that it can't be that afternoon, but Oscar pleads with Julie, insisting that the play reading must happen, and Julie ultimately gives in.

The reason Julie wants to keep her afternoon free is because Gil Marshall, a former suitor of hers, is back in town, and she would like to see him again. She's discussing the situation with her mother when Gwen emerges from her room, prepared to go out for afternoon tea with Perry and his mother. Julie informs Gwen that they are both obligated to go to Wolfe's office to hear Throckmorton read his play. Gwen is furious – she is expounding upon all the ways that she anticipates her career will interfere with her relationship with Perry when Tony arrives. Tony enters extravagantly, creating a huge commotion. Everyone surrounds him and asks for details about the business that has driven him from California. He reveals that he has plans to sail to Europe the very next day. Everyone except Gwen follows Tony offstage in order to hear about his journey.

Perry arrives to take Gwen to see his mother, and Gwen explains that she can't go. They argue, and Perry leaves angrily, feeling that he is always secondary to Gwen's career. After he goes, Gwen is in turmoil, and when Julie is preparing to leave to go hear the play read at Oscar's office, Gwen shocks her family by announcing that she no longer wants to be an actress.

At the beginning of Act II, it is about six o'clock the following afternoon. After fencing with McDermott, Tony wonders where Julie is—he has asked her to procure a passport for him. When Fanny asks him why he is so eager to get out of the country, he makes a speech in which he enumerates some grandiose plans, and then finally reveals that he's trying to evade a process server being sent by a woman who wants to sue him for breach of promise to marry.

When Julie returns from her matinee performance, Tony immediately demands to know where his passport is. Julie informs him that Oscar Wolfe is bringing it. The doorbell rings—everyone expects it to be Oscar, but it's Herbert Dean. He's come to ask Julie to give Kitty a part in her play, and if she will lend him five hundred dollars. Julie reluctantly says yes to both requests, and Herbert Dean thanks her profusely. Oscar arrives shortly thereafter—however, he does not have good news. He confidentially tells Julie that he's having some trouble acquiring a passport for Tony, but that he'll try to obtain one.

After both Herbert Dean and Oscar leave, Julie and Fanny counsel Gwen on her decision to leave the stage—a conversation that works Fanny up into such a state that she faints. Just as Julie is helping Fanny up to her bedroom, Gil Marshall arrives, looking for Julie.

Just as Julie and Gil are getting reacquainted, Wolfe calls and admits that he couldn't get the passport for Tony. Tony overhears and admonishes her over her failure to obtain the passport. Gil observes the scene between Julie and Tony, then immediately leaps to Julie's rescue. Gil makes a phone call, and Tony is instantly booked for passage on the *Aquitania*.

Gil is astonished to see the way that Julie is living, constantly being put upon by her family. He tries to persuade her to abandon her career and go abroad with him, and, in her state of near exhaustion, she almost agrees. She asks him to give her time to think clearly and they make plans to meet after Julie's evening performance.

Julie's half-hour call to be at the theatre is rapidly approaching, but the intrusions don't end. After Tony makes an elaborate escape, Kitty arrives to determine whether or not Julie gave her the role on her own merit, or because Herbert pressured her. Then, Perry arrives for Gwen. Julie, weary from the day's events, gives a long speech against the life of a Cavendish, insists that Gwen not make the same mistakes she did and swears that she'll never step inside a theater ever again—only to rush off to work upon being informed by Della that she's late for her half-hour call.

The third act takes place a year after the first two and reveals how the conflicts that arose in the first two were resolved—watch and find out what happens!

Who's Who *In the Play*

Quoted text has been taken directly from Kaufman and Ferber's stage directions.

JULIE CAVENDISH – An actress at the top of her profession, the center of the Cavendish family, always willing to help her relatives in whatever way she can

GWEN CAVENDISH – Julie's daughter, "perhaps less a Cavendish than any of the others of the family," preparing to appear onstage with her mother

FANNY CAVENDISH – The indomitable, "rather magnificent" matriarch of the Cavendishes, wife of the deceased Aubrey Cavendish and lifelong trouper

TONY CAVENDISH – Julie's brother, a charming film star with a tendency for unpredictable behavior, constantly involved in a romantic or financial entanglement (or both simultaneously)

OSCAR WOLFE – The Cavendish family's beloved manager, a "figure of authority...dressed with a picturesque richness...Altogether the entrepreneur."

HERBERT DEAN – Brother of Fanny Cavendish and "flower of the Lamb's Club" (a private club for members of the theatre world), always proper in his dress and attitude, a talented actor who

is "beginning to show his age."

KITTY LEMOYNE DEAN – Herbert's wife, an actress of many years, "never more than mediocre."

PERRY STEWART – Gwen's suitor, a "personable young fellow" of high society.

GILBERT MARSHALL – A former suitor of Julie's who has returned to New York after making himself a fortune in South America, a "quiet, dominant, successful" man who "gives the effect of power and control."

DELLA – A maid in the Cavendish household—capable and "intelligent enough to cope with the often surprising situations that arise in the Cavendish household"

JO – Houseman in the Cavendish household

MCDERMOTT – Julie's trainer, a boxer who "reeks of the ring"

HALLBOY – An attendant to the Cavendishes and member of the household staff

MISS PEAKE – A nanny

The Barrymores & The Cavendishes

Though Kaufman and Ferber denied that their play *The Royal Family* was based on the famous Barrymore family, nobody was convinced. Because of their long and distinguished theatrical heritage, the Barrymore siblings (Lionel, Ethel and John) had actually been referred to more than once as the “Royal Family of the American Show World” and the title that Ferber and Kaufman had selected for their play was an obvious reference. Furthermore, the likeness between the famous Barrymore family and the fictional Cavendishes was too similar, and the Cavendish counterpart for each member of the Barrymore clan was clear. Nobody was taken in by Kaufman and Ferber’s insistence that their play was inspired by anyone other than America’s premier stage family, and opening night was eagerly anticipated.

Lifelong trouper Fanny Cavendish corresponds closely to the indomitable founder of the Barrymore clan: Louisa Lane (1820-1897), otherwise known as Mrs. John Drew. Louisa Lane had been born into a prominent English stage family herself. She made her stage debut at twelve months old as a “crying baby,” appeared in Junius Brutus Booth’s *Richard III* at age seven and made her New York debut at age eight. She kept up this pace throughout all seventy years of her life.

In 1850, Louisa Lane married John Drew, an Irish comedian and manager of Philadelphia’s Arch Street Theater Stock Company. When he died, Louisa took over the company, which she managed from 1861-1892.

Three of Louisa and John Drew’s children took to the stage: John Jr., Georgiana, and Sidney Drew. In 1876, Georgiana married the handsome Englishman Maurice Barrymore. Barrymore’s birth name was Blyth, but he changed it from Blyth to Barrymore when he became an actor in order to avoid embarrassing his conventional British parents. The name proceeded to become one of the most imposing ones on Broadway for at least half a century, made prominent by Maurice and Georgiana’s three children: Lionel, Ethel and John.



Above: Movie poster for *Rasputin and the Empress* (1932), the only film in which all three Barrymore siblings appeared together
Left: Mrs. John Drew as Mrs. Malaprop — a character she was famous for playing.



John, Ethel and Lionel Barrymore in 1904

Maurice Barrymore took little interest in his family, so when Georgiana was taken ill with tuberculosis, Ethel Barrymore accompanied her sick mother on a journey to Santa Barbara in the hope that the climate

would help her condition. Georgiana died shortly thereafter, and thirteen-year-old Ethel made the long railroad journey back East alone – an event that was formative. She proceeded to become a surrogate mother and took on the responsibility of looking after her brothers. Like the fictional Julie Cavendish, Ethel Barrymore did whatever she could to help her family, frequently loaning her brothers money when they were desperate.

After Georgiana's death, the three Barrymore children were put into the care of their grandmother, Mrs. John Drew. Around that same time, Mrs. John Drew lost both the Arch Street Theater and her Philadelphia home, forcing Lionel and Ethel into the family business. (John was still in school at the time.) Both Lionel and Ethel took small roles in their grandmother's standard play, *The Rivals*. Ethel stayed on until the play closed, but Lionel was dismissed from the company with a characteristically tough letter from his grandmother, which could have easily been written by Fanny Cavendish:

I sincerely wish I did not have to write this letter, for I want to spare your feelings. But, dear boy, I am compelled to inform you of the plain facts concerning your portrayal of Thomas. You were somewhat inadequate, and it is with the deepest regret that I convey the news that it is no longer necessary that you appear in the cast. I shall see you in the morning, dear boy. Until then, good night, and God bless you. Your affectionate grandmother, Mrs. Drew.

Lionel was just sixteen years old when he received this letter, and it presumably had a profound effect on him.

Charles Frohman, the Barrymore family's preferred producer and eventual inspiration for the character Oscar Wolfe, cast twenty-one year old Ethel as the leading role in the play *Captain Jinks of the Horse Marines*. When the play was transferred to New York in 1901, one headline welcomed her as the "Newest Princess of our Footlit Realm." She used her burgeoning notoriety to promote the careers of her two brothers: when an actor in the company of *Captain Jinks* was taken ill, Ethel sent a telegraph to her brother John at school and asked him if he would substitute. He was eighteen and had never been on a professional stage before, but audiences were immediately charmed by his charisma and impetuous confidence. Despite playing a minor role, at the final curtain call he grandly led his sister onstage and bowed to her and the audience as though he were the star of the show.

In a short time, Lionel, Ethel, and John Barrymore had managed to eclipse the fame of any family of actors that preceded them. Ethel's personal life was tracked with immense interest in newspapers and tabloids.

After having turned down a marriage proposal from Winston Churchill (she determined that she could never be the wife of a politician) she accepted one from Russell Griswold Colt, of the firearms family, and counterpart to Julie Cavendish's first husband and "brilliant young loafer" Rex Talbot. When Ethel accepted Colt's proposal, popular interest was intense: the American newspaper ran a full-page article with the headline: "'YES' SAYS LITTLE ETHEL BARRYMORE AT LAST." Ethel had three children with Colt, one of whom, Ethel Barrymore Colt, might be read as an analogue for Gwen Cavendish. In fact,

Ethel Barrymore in 1901, wearing a costume from *Captain Jinks of the Horse Marines*

Ethel Colt did eventually appear on stage with her mother, although she ultimately pursued a career as a singer rather than that of an actress.

Kaufman and Ferber avidly denied that the Cavendishes were the Barrymores—except perhaps for Tony, whose charm, affinity for the arts, relationship with Hollywood, and reputation for newsworthy behavior was strikingly similar to that of John Barrymore. In fact, Ferber admitted that the Tony character was inspired by John, but said that Tony Cavendish was too improbable to be taken entirely from life, so there was no way that Tony could be completely identical to John. Kaufman said that if the Cavendishes were based on any theatrical family, it would have been an earlier one—the Davenports. Ethel didn't believe Kaufman's defense. She had heard that Kaufman and Ferber had read their play to Ruth Gordon, so she called Ruth to find out if the rumors that the play was a caricature of her family were true. When Ruth said yes, Ethel hung up the phone. She immediately hired the prominent libel lawyer Max Steuer. When news of this broke, the Marx Brothers (who did a famous Barrymore impression) announced in *Variety* that if the Barrymores sued, they would do the same.



John in 1914

Furthermore, though the playwrights insisted that the play was not about the Barrymores, they had exposed themselves when they expressed hope that Ethel, John, and Ethel Colt play their corresponding roles. (Lionel, the most private personality of the three Barrymore siblings, was omitted from the play altogether.) They sent Ethel the first two acts of the play, which she immediately sent back. She said of the play: "All that eating and drinking done by the Cavendishes in the play...As everyone knows, eating was never the Barrymore's besetting sin!"

Steuer attended the play and gave Ethel his professional opinion, which was that the only

Barrymore who had a case against the playwrights was John. A libel action can only be carried out when the slandered person can prove that the libel has negatively affected his or her ability to earn money, and John's career would definitely be damaged if producers associated him with a character as impulsive as Tony Cavendish. (Though John had never been involved in an entanglement as complex as that between Tony and the director Deming, he had once, for example, assaulted a spotlight technician who had lit his feet instead of his head and been required to pay reparations.) John took Kaufman and Ferber's satire in characteristic good humor, though. He saw the play for the first time when a touring company brought it to Los Angeles, and responded by telling the actor Frederic March, who played Tony with many of John's signature mannerisms, that he was "great" and encouraging March to accept the role of Tony when the play was adapted for film. Clearly, John wasn't bothered enough to get involved in a lawsuit and the case fell apart when he stopped returning Steuer's phone calls.

**DID
YOU KNOW?
The Barrymores are still in showbusiness: The actress Drew Barrymore (b. 1975) is a granddaughter of John Barrymore.**

If anything, the play only served to increase the Barrymore's fame and the public's adoration of them. Ethel didn't see it that way, though—she refused to speak to Kaufman and Ferber for nearly five years, and only spoke very little to either of them after that. In 1943, more than fifteen years after the play was first performed, Kaufman approached Ethel to appear in a wartime benefit concert, and Ethel responded with a line of Julie Cavendish's: "I'm sorry, I plan on having laryngitis that day."



Ethel and her daughter, Ethel Colt, in 1928

Quotable:

“The Royal Family’ gave me the most thoroughly enjoyable first night I have experienced in many and many a week... The audience that sits down before ‘The Royal Family’ is often weak with laughter at the unbelievable preposterousness of the great tribe that frets and struts through the turmoil of the House of Cavendish. And if at times the eyes in that audience seem to glisten it may be only a reflection, for the play does shine with the ancient and still untarnished glamour of the stage.”

– Alexander Woollcott, quoted in *Ferber: Edna Ferber and her Circle*

“It is, you see, a royal family of the stage and this is no time to dodge the question which so many will be asking this morning, prompted by all the rumors that have preceded this play into town like a cloud of midges. ‘Well, Mr. W.,’ they will ask, ‘and is it a caricature of the Drew-Barrymore clan?’ To which the answer must be in the negative.

And yet the House of Barrymore must have been cropping up again and again in the minds of the authors as ‘The Royal Family’ took shape on paper. Certainly there is more than a faint resemblance surviving their stern efforts to banish

their King Charles’s head. Certainly there is more than a faint resemblance between Ethel Barrymore, for instance, and the grand and gallant and generous lady who bears the name of Julie Cavendish. To the extent that, consciously or unconsciously, Miss Barrymore inspired this play, I think she is to be congratulated this morning. For in all the days since she has queened it in the American theatre no poet and no painter has tossed her a lovelier nosegay than ‘The Royal Family.’”

– Alexander Woollcott, “The Stage,”
December 29, 1927



Ethel Barrymore

Production History

The Royal Family had been scheduled to open in September 1927, but the production was plagued by misfortunes and was delayed as a result. There had been problems with the initial director, and Haidée Wright, the actress playing Fanny, was taken ill with bronchitis during rehearsals. For a while, it appeared as though she wouldn't be able to go on (though she ultimately did). In addition, following Ethel Barrymore's response to the rumors that the play was about her family, the role of Julie Cavendish had been almost impossible to cast. The actress Ina Claire refused the role: she did not want to serve as a stand-in for Ethel Barrymore. Laurette Taylor declined the role, as she was a friend of Ethel's. Many other actresses refused the role for similar reasons. The play went into rehearsal twice with the role still not set, and was abandoned both times because of the difficulty of finding a Julie. The role ultimately went to Ann Andrews, an actress who was relatively unknown at the time.



Scene from the film *The Royal Family of Broadway*

When the producer Jed Harris, concerned about the show's pacing, put the show into a theatre in Newark, New Jersey for a run of tryout performances prior to its New York opening, the New York *Tribune's* theatre critic Percy Hammond attended

and planned on reviewing one of these early performances in the newspaper. The try out run was intended to amend major flaws in the production; it would have been unheard of for a New York critic to review one of these early performances (though the fact that Hammond would attempt to do so testifies to the level of interest surrounding the show). The show's publicity manager heard about Hammond's review and asked Kaufman to prevent it from being printed. Kaufman appealed to Hammond, and Hammond obliged Kaufman reluctantly, refusing to tell Kaufman whether his review had been good or bad.

When the show finally did open on December 28th, 1927 at New York's Selwyn theatre, it received glowing reviews. Percy Hammond refused to review it, so the task of reviewing it for the *Tribune* went to Richard Watts, who described the production as "charmingly done and delightful." Brooks Atkinson and many other prominent critics reported in a similar vein.

The original Broadway production was a hit, running for 345 performances and was included in Burns Mantle's *The Best Plays of 1927-28*. Kaufman and Ferber's play was adapted for the screen

in 1930, under the title *The Royal Family of Broadway*, by which time Ina Claire was persuaded to accept the role of Julie Cavendish.

The play opened in London at the Lyric Theatre in October 1934 under the direction of Noël Coward with the title *Theatre Royal*. The cast included Marie Tempest in the role of Fanny Cavendish and Laurence Olivier as Tony. Within a few days of opening in London, there were long lines of people waiting for tickets at the Lyric Theatre's box office.

Beginning on August 13th, 1940, the Maplewood Theatre in Maplewood, New Jersey, commenced a one-week run of *The Royal Family*, notable for the fact that Edna Ferber realized her longtime ambition of becoming an actress and played the role of Fanny Cavendish. Ferber insisted that her family and friends downplay her acting debut; nevertheless, George Kaufman and other friends attended her opening night and made her anxious by visiting before the performance—a gesture usually made by friends who are worried that a performance will be a disaster and would like to spare themselves the awkwardness of visiting afterwards.

If this wasn't bad enough, all of the New York newspapers sent their top critics to review Ferber's opening. Brooks Atkinson wrote in the New York Times that Ferber's performance "did not disturb the drama very much...After she gets this whim out of her system she can settle down to the writing of a novel we can all enjoy without reservations."

Ironically, Ferber found the life of an actress far less exciting than she did when she first imagined the daily life of the Cavendishes. She later said she was "bored by the routine of coming down to the theatre nightly and twice on matinee days; making up, putting on and taking off those clothes; going on stage to say those same lines, night after night. [She] thought of actors who play two years, three years in the long run of a successful play...Petrification must set in." At the end of the Maplewood run, Ferber never returned to the stage.

Notable productions since then include the 1975 American Bicentennial Theatre Production, the 1985 Williamstown Theatre Festival revival with Christopher Reeve as Tony Cavendish, and the 2009 Broadway revival. The play has been revived steadily since it first opened in 1927.



Poster for the film
The Royal Family of Broadway

Glossary

Jack Delaney (1900-1948) - a popular French-Canadian boxer. He was the World Lightweight Champion from 1925-1927.

The Lambs Club – a private club on West 44th Street, founded in 1874 as a refuge for actors and other members of the theatre world.

The Graphic – the New York Graphic, a well-known tabloid newspaper.

Richard Mansfield (1857-1907) – one of the most prominent American stage actors in the early 1900s.

When Kitty says that she understudied Mannering in *The Garden of Allah*, she is referring to Mary Mannering, (1876-1953) a well-known English actress who appeared on Broadway in *The Garden of Allah*, a romantic melodrama, in 1911.

Follies girl – A performer in Florenz Ziegfeld's *Ziegfeld Follies*, an extravagant musical revue that placed an emphasis on showmanship and spectacle. The Follies first began performances in 1907.

The Astor – the Astor Hotel, one of the primary hotels in the theater district, located on Broadway between 43rd and 44th streets.

Bendel – Henri Bendel, a high-end ladies' department store.

Otto Kahn (1867-1934) – a financier and socialite, famous for his support of the arts.

Fannie Ward (1871-1952) – an American silent film actress.

Sarah Bernhardt (1844-1923), **Helena Modjeska** (1804-1909), and **Eleanora Duse** (1858-1924) – highly celebrated actresses, all recognized as masters of their craft.

While Tony and McDermott are fencing during Act II, Tony recites Mercutio's lines from Act II, Scene IV of *Romeo and Juliet* and Cyrano's "Envoi" from the duel scene during Act I of Edmond Rostand's 1897 play *Cyrano de Bergerac*.

Faultleroy – The protagonist of *Little Lord Fautleroy* by Frances Hodgson Burnett, which was adapted for the stage in 1888. The story follows an American boy who is revealed to be the heir to an English title.

Breach of promise suit – In this type of lawsuit, the promise to marry is treated as a contract. When one person breaks that contract, the injured party sues the breaker of the contract for damages and restitution. This type of case assumes that the plaintiff rearranged their fiscal affairs while they were operating under the assumption that they would soon be married.

Ascher Oszkár (1897-1965) – Hungarian violin virtuoso.

Jiddu Krishnamurti (1895-1986) – Prolific author and exponent of theosophy, a complex occult philosophical movement. Theosophical writers generally promoted the idea that that deep spiritual understanding could be attained through intuition, meditation, or revelation.

Isotta Fraschini and Hispano Suiza are both brands of luxury cars.

Pink lights – When compartment-style footlights were still used in theatres, a pink tint could be added to the light coming from the front of the stage by adding a pink gel to the footlights, the intended effect being that an actor would appear younger.

She Stoops to Conquer – a 1773 comedy by Oliver Goldsmith that was revived frequently in the late 1800s.

A Scrap of Paper – an 1860 play by Victorien Sardou, a playwright known for his development of the “well-made play:” a style of writing which adheres to rigid technical rules and structure in order to arrive at its conflict and resolution.

Rabbit’s foot – they were used to apply powder to the face

When Della informs Julie that it’s “**eight o’clock,**” the significance of the time lies in the fact that, prior to the 1960s, most Broadway shows began at 8:30. Eight o’clock would have been the beginning of Julie’s half-hour call to begin getting into costume and preparing for a performance.

When Gwen says that she’s going to act in a “**Hungarian play**” at “**the Theatre Guild,**” she is referring to what was one of the most prestigious play producing organizations between the 1920s and 1930s. The Theatre Guild had staged successful productions of plays by the prominent Hungarian dramatist Ferenc Molnár, such as *Liliom* in 1921 and *The Guardsman* in 1924.

Max Reinhardt (1873-1943) was a prominent Austrian director and producer.

Georges Pitoeff (1887-1939) was a Russian director who was active in Paris following the First World War.

Arthur Hopkins (1878-1950) was a Broadway director and producer, notable for his productions of classical plays featuring John Barrymore.



Explore Online

George S. Kaufman on Show Business:

George Kaufman on the CBS show "This is Show Business" in 1953

<https://youtu.be/RysBjZFHw7U?t=2m23s>



The Barrymore Family:

Link to the Encyclopedia Britannica article on the Barrymore Family

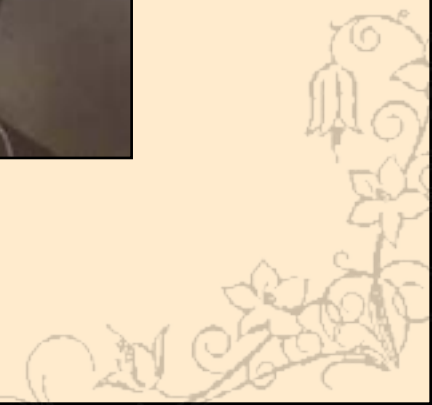
<http://www.britannica.com/EBchecked/topic/1365389/Barrymore-family>



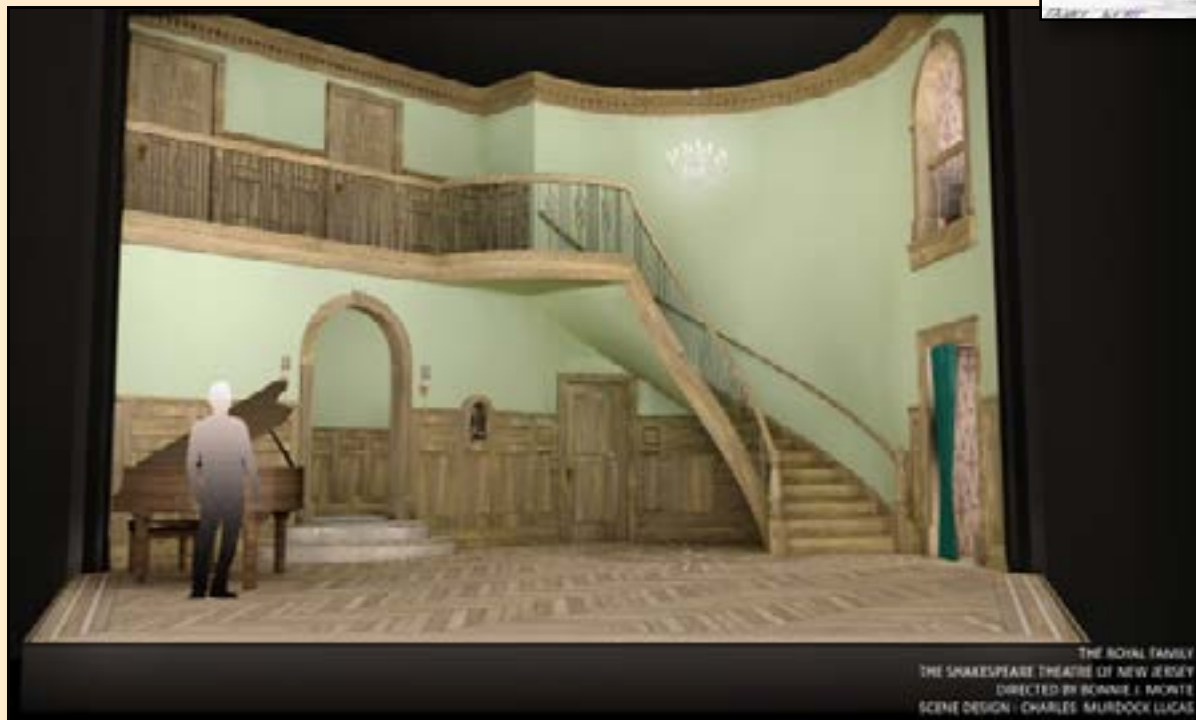
John Barrymore as Hamlet:

A 1933 screen test featuring John Barrymore as Hamlet, with brief introduction by Orson Welles

<https://youtu.be/x2jWx4IqgEM>



In *This Production*



Above: Research and Costume design for Fanny Cavendish (left) and Kitty Dean (right) by Maggie Dick.

Left: Set design by Charles Murdock Lucas



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