

**GEORGE WASHINGTON
AT THE DELAWARE: A
DRAMATIC ACTION**

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George Washington at the Delaware: A Dramatic Action by Percy MacKaye

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PERCY MACKAYE

**GEORGE WASHINGTON
AT THE DELAWARE: A
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GEORGE WASHINGTON AT THE DELAWARE

A Dramatic Action
With a Prologue

BY

PERCY MACKAYE

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SCENE DESIGN BY ROBERT EDMOND JONES

TOGETHER WITH
COMMENTS AND SUGGESTIONS IN REGARD TO
ITS PRODUCTION, BY THE AUTHOR, THE
SCENE DESIGNER, AND
WALTER HAMPDEN

FIRST IMPERSONATOR OF THE TITLE-ROLE OF THE
THREE-ACT PLAY, FROM WHICH THIS
ACTION IS SELECTED, ENTITLED

WASHINGTON,
THE MAN WHO MADE US
A BALLAD PLAY BY PERCY MACKAYE

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All public readings for money are also forbidden, without written permission and payment of royalty: for such permission application should be made direct to the author, at the Harvard Club, 27 West 44th Street, New York, where also programs and press notices of performances should be forwarded.

PREFACE

The Dramatic Action here printed is a brief excerpt only of my complete Ballad Play, in three acts and a prologue, "Washington: The Man Who Made Us," published by Alfred A. Knopf, 220 West 42nd St., New York; and this excerpt comprises one Action (the Ninth) selected from the fourteen Actions contained in the three-act play. A note to this effect should be printed, at the head of the Cast of Characters, in all amateur performances given of this Action; and the author requests that two copies of the program be sent, with press notices, to him at his address, Harvard Club, New York City.

At the present date, translations of this Action and other Actions of the play are being done into various languages for use in foreign language publications and theatres of the United States, concerning which those interested in further information may apply to Mr. Barrett H. Clark, Foreign Language Information Service Bureau, Red Cross, 1107 Broadway, New York.

On Washington's Birthday, 1920, the first performance of my complete play, in its Theatre Version, was given by Mr. Walter Hampden and his company at the Belasco Theatre, Washington, D. C., the play opening in New York on March 1st for a run at the Lyric Theatre, with the scenic production of Mr. Robert Édmond Jones.

By the public in many parts of America Mr. Hampden's distinguished acting in the title rôles of "The Servant in the House," "Hamlet," "Macbeth," and as Shylock in "The Merchant of Venice," has been welcomed as comparable to the noblest traditions of his profession; and the abounding gifts of Mr. Jones as a creative artist of the theatre have been notably recognized in his scenic productions of "Redemption," "The Jest," "Caliban," "The Birthday of the Infanta," etc.

With a view to assisting the simplification of amateur productions of this Action of my play, both of these

artists associated with its professional production have written their Comments and Suggestions with my own, printed on the pages immediately following the dramatic context.

The music and words of the ballad introductory to this Action ("The Raggle Taggle Gypsies"), as well as the ballads with music included in the complete three-act Ballad-play, may be obtained from the H. W. Gray Company, publishers of music, 2 West 45th St., New York—the ballad of this Ninth Action being illustrated by Dorothy Fuller (of the Fuller Sisters), the other ballads by Arvia MacKaye.

My complete play, "Washington," from which this Action is taken, I began to write at Washington, D. C., in December, 1917, and completed at Shirley Centre, Massachusetts, on July 4th, 1918. Though it had long been partially projected in my mind, yet the human meanings illumined by our entrance into the Great War, and the world relationships implied by that vast decision, were compelling incentives for me to undertake and bring the play to completion, setting during that time all other matters aside.

To-day, George Washington—dead—is for most people a figure remote, statuesque, dignified, cold, almost mythical; one to be revered, but not warmly loved. But in his own day—alive—he was a magnetic human being, passionate, patient, resourceful—a rugged personality, lovable and greatly beloved.

It has been, then, my aim so to portray him in his strong prime, with truth to reality, that we of America to-day may be led to feel a more intimate affection for "the man who made us," and for the still contemporary cause which he espoused for mankind.

PERCY MACKAYE.

*Harvard Club,
27 West 44th St., New York;
July, 1920.*

CHARACTERS

OF THE PROLOGUE

VOICES OF THE PEOPLE (chanting, unseen, or vaguely suggested)
A TOWN CRIER (Quilloquon)
A BALLAD SINGER (Quilloquon)
A LITTLE BOY
A LITTLE GIRL

OF THE DRAMATIC ACTION

THOMAS PAINE
LIEUT. JAMES MONROE
GEN. GEORGE WASHINGTON
COL. ALEXANDER HAMILTON

The sound of a flute (Quilloquon's)
Voices of men (outside)

[For the costuming of these characters of the Prologue and Action, and for the lighting of the scene, see the Comments and Suggestions at the back of this volume.]

PLACE AND TIME: *By the Delaware River, above Trenton; Christmas Night, 1776.*

SCENE: *An Opening amid snow-laden Woods by Moonlight.*

GEORGE WASHINGTON

AT THE DELAWARE

A Dramatic Action



EXITVS · ACTA · PROBATI

PROLOGUE

(PARTS I AND 2)

The stage is shut off from the audience by simple blue curtains, closed where they meet at the centre. Behind the curtains a far-off bell is heard ringing, with musical cadence. Now its tone changes to a deep, mellow pealing; and now its rhythmic cadence is blended with far-sounding chimes, through which low murmurous VOICES of many people rise, fall and rise again more loud—like a great wind, heard distantly, over forest trees. At first hardly audible, the deep murmur grows gradually more articulate, till—between the pulsing