

John Durang's SUMMER REPERTORY

These are the works that John Durang listed in his *Memoir* (pp. 122-26) as constituting his troupe's summer repertory during the years of his annual touring to towns in Pennsylvania and Maryland with his family-based company. He performed in other summer venues and included other works, which are represented in the full repertory appendix. The works listed below are also, as much as possible, integrated into that appendix.

Notes are included below to indicate works John produced for which no prior cast listings for him are available (for example, with the Chestnut St. company). Since cast listings were often not included in advertisements, particularly for afterpieces, this lack of evidence does not at all preclude John's actual performance in any of these pieces prior to producing them for his summer tours.

<u>Title</u>	<u>Author</u>	<u>Genre</u>
Richard III	Shakespeare	play
Honey Moon	Tobin	play
Pizzaro	Kotzebue/Sheridan	play
Lovers Vows	Kotzebue/Dunlap	play
John Bull	Colman, Jr.	play
Point of Honor	Charles Kemble	play
Douglas	Home	play
George Barnwell	Lillo	play
Voice of Nature	Dunlap	play
Mountaineers	Colman, Jr.	play ¹
She Stoops to Conquer	Goldsmith	play
Catharine and Petruccio	Shakespeare/Garrick	play
American Heroine	Dunlap	play ²
Stranger	Kotzebue/Dunlap	play
Rosina	Mrs. Brooke & Shield	opera
Poor Soldier	O'Keefe	opera
No Song, No Supper	Prince Hoare & Storace	opera
Farmer	O'Keefe & Shield	opera
Highland Reel	O'Keefe & Shield	opera
Forty Thieves	Colman, Jr. & Kelly	romance burletta
Blue Beard	Colman, Jr. & Kelly	romance burletta
Tom Thumb the Great	Fielding & Markordt	romance burletta
Stoffle Rilbbs und Annalis	Durang	romance burletta/ballet/dialogue
Lady of the Rock	T. Holcroft & F. Holcroft/Reinagle, Hewitt	farce ³
Sultan	Bickerstaffe & Dibdin	farce ⁴
Day after the Wedding	Anon.	farce ⁵
Lock and Key	Prince Hoare & Shield/Pelissier	farce ⁶
Hunter of the Alps	Dimond & Kelly/Hewitt	farce
How to Die for Love	Kotzebue/Daniel	farce
Budget of Blunders	Kemble	farce
The Purse, or American Tar	Cross/Hodgkinson & Reeve/Pelissier	farce ⁷
Devil to Pay	Coffey/Cibber & Seedo	farce ⁸
Of Age To Morrow	Dibdin & Kelly	farce ⁹
Weather Cock	Allingham & King	farce ¹⁰
Spoiled Child	Bickerstaffe	farce

Fortune's Frolic	Allingham	farce
Village Lawyer	Macready	farce
Toothache	Bray	farce ¹¹
Raising the Wind	Kenney	farce
The Prize, or 2, 5, 3, 8	Prince Hoare & Storace	farce
Virgin Unmasked	Fielding	farce ¹²
Mayor of Garret	Foote	farce ¹³
Who is the Dupe?	Mrs. Cowley	farce
Like Master, Like Man (Lover's Quarrels)	King (Lover's Quarrels)	farce ¹⁴
Miss in her Teens	Fielding	farce
Midnight Hour	Mrs. Inchbald	farce ¹⁵
Tale of Mystery	Holcroft	farce ¹⁶
Dr. Lasts' Examination	Foote	interlude
Vintner in the Suds	Ward	interlude
Sylvester Daggerwood	Colman, Jr.	interlude
Lectures on Heads	Steevens	interlude ¹⁷
Prologues and Epilogues		
Recitations		
Songs		
Little Red Riding Hood	Perrault/Abercrombie & Francis	ballet
Auld Robin Gray	Arnold	ballet/pastiche
Jack in Distress	Francis	ballet
Two Philosophers	Lege, Placide, Francisquy	ballet
Two Huntsmen	Lege	ballet
Caledonian Frolic	Francis/Carr	ballet
Old Soldier	Hewitt, Placide	ballet/pantomime
hornpipe		dance
Highland fling		dance
Dwarf dance	J. Durang	dance
Strathspey		dance
Gavot		dance
Allemande		dance
Waltz		dance
Blindfold over eggs		dance
Minuet		dance
Reel		dance
Dancing, tumbling on slack wire		dance, acrobatics
Leaping through barrel of fire		acrobatics
Robinson Crusoe, or Harlequin Friday	Sheridan	pantomime
Death of Harlequin		pantomime
Devil among the Tailors (a version of Devil upon Two Sticks?)		pantomime
Pantasmagoria		transparency
Brilliances of Perico		transparency
Chinese Fire		transparency
American Heroes at Tripoli		transparency
Sea engagements		transparency
Perry's Victory		transparency
MacDonough Victory		transparency

Notes

OAC=Old American Company

PDC=Philadelphia Company

¹ Although John Durang lists this as a "play," the work is actually an opera, with music by Arnold.

² John may have excised much or all of the music in his summer productions and presented this work in a dramatic, rather than musical, fashion.

³ This work is more typically considered a melodrama, although John lists it as a farce. While Lady of the Lakewas in the PDC's repertoire between 1810 and 1820, according to James, Cradle, I have seen no records listing John in particular roles.

⁴ This is another work that was in the PDC repertoire between 1810 and 1820, but I have found no listings of roles John played in this piece with that company.

⁵ Another work played often by the PDC from 1812 onward, but with no cast listings specifically listing John durang.

⁶ Again, John was not listed for this work, typically presented as a "musical entertainment" (see Porter, Air Debonair, 466), in PDC productions.

⁷ This work is more typically identified as a "musical drama" (see Porter, Air Debonair, 480).

⁸ This work is typically considered a ballad opera (see Porter, Air Debonair, 445), and is another for which I have found no listings of John in casts, although the work was produced by the PDC during his work with them.

⁹ Typically considered a comic opera (see Porter, Air Debonair, 475).

¹⁰ No evidence of John's playing in this "musical entertainment" (Porter, Air Debonair, 497-98) has come to light, although this work was in the PDC's repertory during John's work with them.

¹¹ Although produced by the PDC in this period, no cast listings are available placing John in this piece.

¹² I have found no listings of John in this work, which was presented occasionally while he was with the OAC. It was not produced by the PDC.

¹³ This work was produced occasionally by both the OAC and the PDC during John's work with them, but no cast listings confirm his performance in it.

¹⁴ Although in the repertory of the PDC, there are no listings found of John's casting in this work.

¹⁵ Evidence regarding this work, produced by both the OAC and the PDC, does not include listings for John Durang in the cast.

¹⁶ This work is more typically considered a melodrama (see Porter, Air Debonair, 490-91).

¹⁷ John surely knew this work from his early years with the OAC, when it was often presented, although cast listings for it were not then given.