# ACTING
# AND PLAY PRODUCTION

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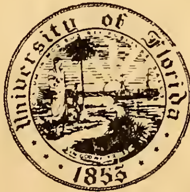


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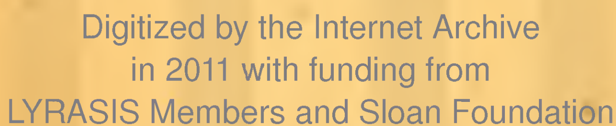

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# ACTING
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Courtesy of Frank Bacon

FRANK BACON in "Lightnin'"

# ACTING AND PLAY PRODUCTION

## A MANUAL FOR CLASSES, DRAMATIC CLUBS, AND LITTLE THEATRES


BY

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## PREFACE

THE aim of this book is to supply a working manual for classes in play-production. It attempts, therefore, to include the essential material of use to both the director and the actor. The word manual in the subtitle is descriptive of the method. Instead of writing essays about play-production, we have attempted to stick to specific recommendations. The book therefore begins the subject much as it is thought a class should begin, with exteriors and with technique, studying first bodily movements, pantomime, gesture; and then the voice, its development and mastery. From technique, one passes to the study of the character, first in the individual, and then in relation to other characters. Thus the class arrives at the study of the play with a certain amount of technical skill, and skill in impersonation, and in observation of character types.

In the chapter on the play, the book tries to include lists of plays and books of plays which classes in drama will find useful, and



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only those. A working, and not a complete, bibliography has been the aim. In the chapters on coaching and play-production, are included, it is hoped, the fundamentals in method and procedure, together with whatever hints as to detail it is thought the student or director may find useful. Throughout the book there are copious exercises, suggested assignments, hints for reading, and the like; for the most part exercises that the authors have seen tried successfully in classes in drama. A good exercise should be interesting always, and it should also lead to something: the acquiring of skill, the development of character, the stimulating of the imagination. If these exercises do some of these things, or if they may have the luck to suggest to the actor or director better exercises, they will do much to repay the effort put on them.

The illustrations, taken mostly from the professional stage, have been selected for their art in revealing the principles and details of stage technique. Constant references to them occur in the text, but they will repay a good deal more study by the class, than it has seemed wise to give them in the book. For the amateur, it is always profitable to study the professional. It is atten-

tion to detail, sometimes to detail that seems beneath notice, that marks the rise of the amateur to perfection.

Producing plays is an art, as those who have tried it will testify. It is therefore no doubt a kind of impertinence to write a manual on the subject at all, as the arts are notoriously unteachable. Nor is it maintained that the mere following of this proposed course in dramatics will produce a renaissance in acting. What is hoped is that it may give some valuable suggestions for avoiding error, plot out a path that is not too thorny, and help the actor and director perhaps even by its very impertinence to rise on the stepping-stone of its dead body to a realization of that higher genius that is creatively at work in them. For genius, like the winds of inspiration, "bloweth where it listeth," and "it were easier to tell twenty what to do, than to be one of the twenty to follow your own advice."

The authors wish to acknowledge their indebtedness to the following individuals and publishers for courtesies extended: Lloyd Osbourne, for permission to quote from Robert Louis Stevenson's "A Lodging for the Night"; Lady Gilbert, for

the passage from Sir W. S. Gilbert's "Patience"; Stuart P. Sherman, for the paragraphs from "Americans"; Carl Sandburg, for his characterization of Chicago; Lew Sarett, for excerpts from "The Box of God"; Mirza French Mackay, for "Cabin Sleep Song" and "A Minnesota Idyll"; Caesar Dunn, for a page from his play "A King for a Day"; Doubleday, Page & Co., for a passage from O. Henry's "An Unfinished Story"; Alfred A. Knopf, for John V. A. Weaver's "Elegie Americaine"; American Academy of Dramatic Art, for the list of words used in that Academy; and Juan Carlos Maclean, for the vowel combinations from "The American Method of Voice Development."

# CONTENTS


| CHAPTER | | PAGE |
|---|---|---|
| | Preface | v |
| I. | The Body | 1 |
| II. | The Voice | 28 |
| III. | Characterization | 82 |
| IV. | The Play | 139 |
| V. | Coaching the Play | 164 |
| VI. | Staging the Play | 211 |
| | Appendix | 271 |

# LIST OF ILLUSTRATIONS

Frank Bacon in *Lightnin'* . . . . . . *Frontispiece*
Lucile La Verne in *Sun Up* . . *Facing page* 20
Julia Marlowe as Rosalind . . . . . . . 21
Arthur Byron and Hale Hamilton in *The Twist* . . . . . . . . . . . . . . . . . . 36
Miss Marlowe as Viola in *Twelfth Night* . 37
Joseph Schildkraut in *Liliom* . . . . . . . 68
Jane Cowl and Rollo Peters in *Romeo and Juliet* . . . . . . . . . . . . . . . . . . 69
Helen Menken in *Seventh Heaven* . . . . . 84
John Barrymore in *Hamlet* . . . . . . . . 85
Richard Bennet in *He Who Gets Slapped* . . 148
Ethel Barrymore in *The Laughing Lady* . . 149
Listening to the Bugle in *Sun Up* . . . . 164
The "Cast" in *The Torchbearers* . . . . . . 165
Ernest Truex in *Six Cylinder Love* . . . . 236
Opening Curtain in *He Who Gets Slapped*. . 237

# ACTING
## AND PLAY PRODUCTION

### CHAPTER ONE

### THE BODY

#### I. IMITATION

THERE is a saying about the value of learning a foreign language that has always impressed me. It is this: "A new language, a new man." Only by talking French may we ever become French, get the Frenchman's point of view, think French thoughts. I believe it was Mr. Max Beerbohm, the English wit, who was so surprised on visiting France to note that "even the children talked French." It was a tribute to imitation, a tribute too seldom paid. Few of us realize just how much we are indebted to nurses, friends, family, teachers, for the final composite which we call our personality. Yet this is what we mean when we say that man is a social animal, an imitator, compact of hints gleaned from the past and from his environment. The more sensi-

tive the person, the more useful these hints become, whether one is to become an actor on the stage, or merely on the stage of life. Even Presidents may fail if they can not play in an acceptable manner the rôles assigned to them by destiny, if they are not sensitive at the right points, quick at catching the right suggestions. And it is even more necessary for the actor that he be alive and sensitive, that he "catch his cue." For acting, like speaking, is but a kind of bodily language, where the race is to the cultivated, to the trained, to the actor alive to the more sensitive suggestions of his part. Learning this language is the first business of the actor.

Now learning this language, like learning to play the piano, begins with technique. Before the actor can "let himself go" in a flight of passion or laughter, he must be certain that his voice, his gesture, his walk, are so in his control, that they will create, not destroy illusion. The abandon which in Bernhardt reached to sublimity, looks in the untrained actor, even in an actor of inherent quality, more like hysteria. It is so everywhere. The football game is lost because some one can not tackle or catch a punt; not because the coach lacks strategy. Run-

ners lose races, jumpers fail, because their "form" is poor; not from defects in energy or will. And the pianist who in the earlier stages finds his exercises dull, will later on boggle his Chopin. Those who would act or produce plays, also will find it essential to look first to these "elements of form." What are they? How are they to be acquired? And how shall one begin?

Drama consists of persons in action and in relation. As action is but the outer expression of inner states, it is well to study the individual first. And a natural order of study, is to begin where the eye begins, where the ear begins, with his exteriors. Learn the actor's language, as children learn to speak or act, not by rule, but by imitation. For acting and mimicry are at the start the same. The young actor, having as his object to portray a character, should first go on a voyage of discovery. Let him find the individual, or type he would represent, and note carefully how the character reveals himself. As the first view of a character on or off stage is of his exteriors, the right way to begin is by imitating those. Study the walk, the gesture, the voice, the habit; strive to imitate them. By throwing oneself into a similar posture, by

acquiring the very look and tone of the character, the actor will be thrown unconsciously into the attitude of mind and feeling of the type he studies. As psychologists point out that we are afraid because we run, or amused because we laugh, so the actor will find that what he first imitates he is on the road to becoming — at least for the time being. And so he arrives by these natural outer approaches at the more essential castles of the mind, where the heart and soul reside, and where the true inner nature of the character is to be found. As Indians teach the hunt or war by pantomime-dances of hunting and fighting, so the actor, if he wishes to act the part of an Indian, learns how the Indian feels by first imitating his costume, his dance, his whoops and tom-tom rhythms. And so imitation, besides being the sincerest flattery, is also the truest art. Select your type, study him, look, act, speak like him, and imagination will soon show you his inner motives, and the mainsprings of his acts.

There are many ways to undertake such studies. Perhaps the easiest is to select for imitation a model that is conspicuous, or eccentric: a negro mammy crooning over a child; the middle-class conversation of a New

England woman at an art gallery; an elderly person, or a farm boy dancing a Virginia reel. Let us imagine undertaking the three above imitations, and note what the actor may learn by presenting them. It is safe to assert that careful study here will reveal the elements on which all acting is based.

### Exercise One

*A negro mammy crooning*

Assume that the actor is seated in a rocking chair, holding the child. At once, if the pantomime is to succeed, a surprising number of things: make-up, provincialisms, pantomime, progress of incident to a climax, require attention. If the child is in the left arm, the right arm will be free to brush away flies, or to pat the child softly. Note what use the mammy makes of her eyes, an important matter, as raising, lowering, staring straight ahead, side glances, may reveal many moods. Here, no doubt, the mammy will keep her eyes lowered, perhaps half closed, in harmony with the suggestion of sleep which she wishes to give the baby. Is the mammy fat; black or brown; rich or poor? These things can be shown by make-up, as by a red bandanna, a gathered dress.

Does the child cry, or does it go gradually to sleep? The latter may be revealed by a progressive quiet in the crooning, coming at last to a full stop as the child sleeps, and the mammy lays it in a crib and covers it with a netting. Is there emotion in the scene? How is it revealed? First, of course, by the mammy's feeling the incident herself; and then by broad negro dialect, by quavers and broken melodies, or by a humorously tender song. Another possibility in revelation is to note the way in which the mammy rocks her chair, as, progressively slower, first lifting both feet, then one, then gradually ceasing, to gain more quiet. Another test of success here, and a more arduous one: can the actor without voice succeed in giving us the above scene, by pantomime alone? Without pantomime, and concealed, can you give the impressions, using only the voice?

### Exercise Two

*A New England woman at the art gallery*

In this impersonation, though there will be some use of pantomime, the chief interest shifts from pantomime to conversation, to a revelation by monologue of what she sees,

of her mind, state of culture, class of society, and of her idiosyncrasies in dialect, provincialisms, prejudices. How she walks, too, may prove revelatory, a stroll perhaps, with pauses, and a smug ease in its middle-aged comfort. She may even cross her hands over her stomach, leaning back to glow in contemplation over some delightful bit; or she may peer through her spectacles with half-shut eyes the better to glimpse a perspective, or catch some elusive tint or line; or she may even try backing away, and then "running up on it," to get the effect of motion in it. The contrast of her humdrum domesticity with the galleries of art, can be revealed by her comments, by her seeing in the pictures, like the farmer who thought a campanile a silo, only the domestic glorified, and by her failure to extend her experience beyond her own horizon. Those who have seen that charming impersonator, Miss Ruth Draper, in such a part will recall the firmness with which she kept her imaginary little "daughtah" busy seeing only what she wished her to see.

### Exercise Three

*An old farmer in a Virginia reel*

Here obviously rhythm, the movements of this old square dance, and the motions of an old farm type in awkward, ungainly sprightliness, will be the things to work for. The farmer will be bent; arms a bit wide and flopping; body swaying a little jerkily both back and forth, and sideways; and knees sagging a bit, with feet lifted awkwardly and rather high. All these motions will coincide well if some one, it may be the farmer, whistles and claps time to, say, *Turkey in the Straw*. As the exercise proceeds, the bowing and scraping and turning get more hilarious, and the fun rises to a climax in the whirl and "promenade — all." After the farmer does it, an old farm woman may be added, then other couples, until an entire dance is going. Of course costume, music, and a barn-dance stage, voice calls, and remarks may be added for verisimilitude. Such an exercise, though too intricate for early study, will, later on, afford extended exercise till it is just right. It is one of the discoveries of life to note how much more fun it is to act a part, to imitate

the farmer barn-dancing, than it would be to be a farmer and dance. It is like going a journey: all the scenery is strange, new, and exciting.

### Exercise Four

*A simpler group for practice*

The three pantomime impersonations given above will be beyond most beginners. They are here set down as type rather than as beginning studies, to show at a glance some of the elements to work for. The following group will at the start prove simpler and more suitable.

Can the actor without words make the audience understand quickly what he is doing, and can he interest them in such pantomimes as the following:

1. A man in a restaurant window making pancakes.
2. A girl drinking a chocolate malted.
3. A traffic policeman at the rush hour handling traffic.
4. An orchestra conductor leading his orchestra.
5. A woman washing clothes.

6. A maid setting the table.
7. A girl applying the final touches to her toilette before she goes down stairs.
8. A boy getting ready for bed.
9. A large woman taking setting-up exercises.
10. A man on a subway train reading a paper.

In the above exercises the actor must give all his attention to what he is doing if he will make his actions seem real, thinking to himself, perhaps even saying over to himself, the exact order of events. He should so arrange and modulate his acts as to make them progress to a climax and the completion of the incident. Interest will come partly from the sense of actually seeing something which you are not seeing; partly from a satisfaction in its completion; and partly from surprise at the actor's ability to make us see details which if left to ourselves we might not have seen at all. The intentness of the actor braces us, makes us intent.

A specific attack of this sort gives the actor his laboratory material, the medium with which to work. Imitation of the types best suited to the actor himself will give him his first insight into acting methods, and a certain measure of stimulation in success. Practice will bring an increased skill. And

then, in most cases, the actor comes to a stop. Roads to improvements seem closed, and the need of a new technique becomes more and more evident. How shall it be acquired? The negro mammy is real, she gets the baby to sleep; the barn dance is accurate, even hilarious; and New England domesticity has appeared at the art gallery. And yet something is lacking. The personifications are correct, they may even be interesting; yet they are not suited for the stage. How can they be polished till they shine? Practice is, of course, important. But as important are rudimentary lessons in voice control, in control of the body, in walk, in pantomime, in gesture. And here other exercises are useful. Here we approach the five-finger-exercise, the learning-to-tackle, learning-to-catch-the-punt, stage of technique.

## II. Bodily Control

In bodily control, posture, carriage and gesture are of first importance. Everyone walks, yet very few know how to walk so as to express anything save the desire to move from one place to another. Yet walking may be one of the most expressive of arts.

The walk of an Indian everyone enjoys seeing, smooth, lithe, and supple as the spring of a panther, natural in grace and flexibility. Now and then in the city we notice some one with such a natural springy step, as if the spirit of youth were suddenly embodied in motion. How is it done? Partly, of course, by acquiring an active and athletic body, but not altogether. Not all athletes are graceful, easy walkers. Not all Indians are. And yet some are. How do they do it? It is difficult to describe; but here, as the graceful Indian practises them, are the essentials. The Indian leans a bit forward as he walks, letting the force of gravity pull him just a little ahead. It saves labor. Then too, he walks on the balls of his feet, letting the heels touch the ground just a little later. Wearing moccasins, of course, makes this natural, as such a walk takes away the jar of landing on the heels. Again, he toes straight ahead, as Lincoln did, strides straight onward, with a long, rather slow, quiet, easy glide, not picking up the heels much after each stride, and with no lost motion. There is rhythm in the steps, but not an up and down jiggle. The arms too are loose and easy, hanging free, not swinging much. The gaze is straight ahead, calm,

not disturbed by side views or interests, and as a result the shoulders do not swing much but preserve a like easy repose. The chest is out, free, as if it were being lifted up at the center.

This is a difficult walk for most of us, but a useful one. The Indian's gait is natural, flexible, controlled, poised, and these are all virtues for everyone to acquire. The man standing on the balls of his feet, leaning a bit forward, can change, can move more quickly, and gracefully, and he has a better control of his body than the one planted on his heels, and just off the center of gravity. Such a posture makes a springy easy step more natural. Toeing straight ahead too has advantages in grace. It does away with the angling-out duck-like tread one so often sees, a kind of civilian goose step, where the heel comes down first and then the sole flaps awkwardly down after it. The upright Germans who before the war overate, followed their stomachs down the street with just such a wide flat-footed tread. A straight foot and an easy balance on the balls of the feet aid in giving the walk a rhythm and springiness. So too does a relaxed, unhurried motion of the shoulders and the arms. Notice the walk of persons

you know. How many walk gracefully, easily, with their bodies in perfect control, the axis straight and "on center"? Do their walks reveal their characters? Are the lazy walkers, lazy and careless people? Have the graceful walkers grace and ease of personality as well as of person? Try imitating them. Do you begin to feel the way they seem to feel? Look for the perfect walk. Can you find it? What are the elements that make it perfect? Can a perfect gait be perfect unless it suits just the person who has it? Is there a perfect gait for each person? Why would it be unsuitable for all persons to try to acquire the same walk? Do highly individual, yet correct gaits, all have some things in common? What are they? Study your own walk, and try to see what there is about it that expresses you; what it lacks that it should have to express the ideal and still keep your individual characteristics too.

Note the society-matron poise of Miss Barrymore in Fig. 10. How easily one can see from her very ease and grace what a self-possessed, commanding, yet somehow gracious walk she will have. Or note the cavalier grace of Rollo Peters as Romeo in Fig. 6. His will be no ordinary gait, but a quick,

springy walk, romantic and alive with youth. One of those who saw the late Eleonora Duse has remarked her walk. He saw her cross a hotel lobby in Chicago, but he never forgot it. Like Pavlowa, she did not walk, but glided, or floated across like a wraith or spirit, delicately, fluttering, with inexpressible grace. The walk revealed unconsciously the spirit within, the very poetry of motion. Such indefinable delicacies are beyond teaching. They reveal genius. Not only on the stage is this the case either, but in the world of men. Few will forget the opulent energy of Roosevelt, his downright abundance and gesture. "He trod the earth as though he walked on granite," as some one said of him; his very steps echoed the stability of his character.

But a correct posture, poised a little forward, standing straight, and on the balls of the feet, with the axis of the body on center, has, too, other functions besides grace and easy motion. It is, as we shall see later, a great aid in voice control, in natural tone, in health and youth of expression. The walk is reflected in the voice; and stooping age generates a relaxed and tired grating and wheezing in the speech.

Though the walk of the Indian has been

here cited as an ideal of skill and ease, it is as has been said, difficult for beginners. There are easier ways to begin, though the aim is always to acquire such skill as the Indian reveals. Classes in dramatic technique will profit by attempting and criticising such efforts as the following, always remembering that observation of others is the beginning of wisdom.

### Exercises in Walking

1. Walk across the room carrying a grip.
2. Walk down a street carrying a cane.
3. Walk like a butler at a dinner party.
4. Imitate a millionaire's walk.
5. Walk like a society matron.
6. How does a prize fighter walk? Try it.
7. Walk like a minister entering a sick room.
8. Imitate a Russian grand duke walking down Fifth Avenue.
9. Walk like a drum-major leading his band.
10. Walk like a silly boy who is embarrassed.
11. Imitate a tired business man's walk, after hours.
12. Walk like an elderly person with rheumatism.
13. Walk like the cripple with the fife in the American Revolution drum corps.
14. How does a college boy walk when he is typically "college"?

15. Walk with the flapper's slouch.
16. Walk like a flat-footed German ex-major.
17. Walk like a loose-jointed negro, toeing in.
18. Give us the negro's shambling gait.
19. Show how the young negro buck struts like a gentleman.
20. Walk like an Indian in moccasins.
21. Walk like a chicken thief reconnoitering.
22. Imitate a boy hiding in a game.
23. Imitate a girl behind drawn curtains watching a visitor arrive.
24. Show us a landlady at the head of the stairs listening to sounds coming up from the parlor.
25. Walk and act like a nervous criminal in his cell waiting to hear whether it is to be the death-chair, or the governor's pardon.
26. Walk and act like a foot-ball player waiting for news of a game he couldn't play in or attend.
27. Act like a prize fighter waiting over his prostrate opponent to see if he will rise.
28. Show us a boxer shadow boxing.
29. Act like a girl listening from her window to a midnight serenade.
30. Eaves-drop outside an open window. Here a catlike, high-stepping tread, a leaning forward with tense ear, and a strained stoop, hands lifted as if to ward off accident or sounds, seems a natural

method of revelation. Note the value of being on the toes, poised. It gives stillness, alertness, quickness to retire in case of detection, and a sense of drama, of suspense. Poise here is an essential.

These are elementary exercises designed to give poise, to throw the body into a listening, alert, upright posture, and to show the use walking can be put to in pantomime. The actor who desires full control of his motions, will learn to dance, to dance smoothly, glidingly, gracefully. The waltz is perhaps the first aid to grace in dancing, as it demands a steadier control than is seen in the two-step, or in the modern broken rhythms of our stop-time dances. Better than the waltz, if one has the time and energy, is aesthetic dancing, toe dancing, leaping, whirling, bending, a combination of athletics and grace. After a few months of such work, and it is work, walking becomes as easy to the actor, as exercises are to the pianist.

Perhaps an easy way to acquire such skill is to begin at first with some elementary body exercises, such as the following:

1. To secure poise, back up to a wall and assume an upright posture. Then come up

slightly on the toes, leaning forward a bit, arms hanging loose and easy. Keep the head up, so that the body forms a straight line, head, shoulders, hips, and knees all on an axis; knees being kept straight but not stiff. The resultant balance and uprightness gives freedom, bodily control, and a natural voice position. In the picture from *The Laughing Lady,* Fig. 10, Miss Barrymore's pose commands study. It is so straight, so poised, so relaxed and easy, yet so controlled, that it is an almost perfect model for correct and graceful posture. There is a similar rightness in the poise of the circus rider in Fig. 12 as he pauses at the top of the steps. One feels his agile grace in his very look, still though he be.

2. To secure a head and shoulders poise, as well as to aid in relaxing the voice, rotate the head slowly about the shoulders, relaxing as much as possible, but do not move or rotate the shoulders or body. This removes any throat tension, clears the voice, and gives one control and poise. If it makes you dizzy, it is a good sign that the motions of your head and neck are not perfectly in your control.
3. Further to secure bodily control and keeping the poise and uprightness of position (1), practise the following: swinging the leg

back and forth as far as possible; kicking as high as you can, eventually jumping up to kick; rotating the foot about the ankle, or the torso about the hips; bending backward and forward as far as you can, keeping the knees straight. All these key up the body, and give one strength, control, grace. Shadow boxing too is an agile art. The gymnasium is the actor's as it is the athlete's laboratory.

4. Fencing is a strenuous but graceful and quickening sport, and is, of course, endlessly useful as a stage accomplishment. It is well not to try it, however, unless one has a competent instructor.

## The Natural Method in Gesture

A subject closely allied to bodily control, grace, and poise, is gesture, the use of the hands, arms, and feet. An older school of elocution evolved what may be called the static or picture-pose method for still-acting, and the circular or rhythmic gesture for flowing motion. Thus in pointing, the fourth and fifth fingers remained clenched, or one pose meant fear, another anger, another grief; and in reaching for a book on a table, one made a clock-like circle with the arm, from within out, before finally picking up the

Courtesy of Miss La Verne

I. LUCILE LA VERNE in "Sun Up"

Courtesy of Mr. Gruneker of Shuberts

II. JULIA MARLOWE as *Rosalind*

object. Today such gestures are excellent in burlesque, but will bore or amuse the audience desiring to believe in the natural. A more sensible and modern remark is to say that gesture cannot be taught, or that proper gestures can be suggested only as Hamlet recommended, by suiting the word to the act, and the action to the word, and avoiding sawing the air. A little more than this, however, may usefully be added. In gestures a loose arm gives ease; a stiff arm or one with the elbow clenched close to the body, gives awkwardness. An actor who stands with his feet together can easily be thrown off balance even by so simple a thing as shaking hands. Try it. Feet should, in standing or sitting, be kept under one, ready for use, a bit apart, and yet not sprawling. The "flapper" may cross her knees; but the lady, the matron, persons who desire to give an impression of caste or dignity or poised control, will sit so as to rise easily without random motions; without having to pull their feet in before they can stand on them. In kneeling, or in passing articles to others, keep the audience in mind: kneel with the knee nearest the audience down first, and use the up-stage hand for passing, so that the audience may feel that it too is

part of the act. An instructive lesson in this art may be had by examining the pictures in this book, and noting the positions of hands and feet. How easily the stage pictures would be ruined by a reverse gesture. It is well also to avoid fidgety motions. When doing nothing useful to the action, stand or sit quietly, attentive to the point in hand. Nothing distracts the audience so much as a nervous actor pacing uselessly about. If the actor is uncomfortable, he should find out the trouble and remedy it. Perhaps he is only tense. If so, he should relax. The eye seeks first a moving object. If then the actor moves, he does so, or should do so, to be looked at.

Besides these details a general and guiding principle, that of natural feeling, should control the few gestures and fitting that the actor uses. Next to voice and feature, hands and feet are of most importance. What should be constantly in mind is that the right gesture, the gesture naturally generated by the feeling of the moment, is more powerful than the words themselves, as things seen surpass things heard. And here it is well usually to begin the gesture just before the speech. In asking for something, reach for it just a slight instant be-

fore you ask for it. It is the natural thing to do, and it aids the audience by pantomime. The actor may even hold the gesture longer than he would in life, in order to let the audience see it, or give it effectiveness.

Exercises to perfect gesture easily merge into pantomime, and stage movements, but some simple work at such details as follow, will improve technique.

1. Wave to a friend on an outgoing ship; on one coming in.
3. Wave a red flag to stop a train or automobile in danger.
3. Tip your hat with courtesy; with easy familiarity.
4. A lady receives a gentleman caller, standing; sitting.
5. A gentleman, taking tea, greets a lady entering the room.
6. A man on a box pleads with a crowd not to break into a theatre after a football victory — or pleads with a mob not to break into a jail to lynch a criminal.
7. A cheerleader leads a crowd in a college yell.
8. A poor washerwoman remarks that her head aches. Have a society matron make the same remark. Show differing gestures.

9. A boy and girl hold an animated tête-à-tête over a table in the sweet shop.
10. A policeman takes a drunk to the patrol wagon.
11. Two men discuss a horse trade, or a horse race, by a rail fence.
12. Two old grads discuss former times while sitting round the fraternity fire-place.
13. Look out across a sun-lit water shielding the eyes with arm.
14. Chase a mouse round the room with a coal shovel.
15. Pick up a book.
16. Hand a letter to the postman.
17. Direct a person to leave the room.
18. Greet an old friend you have unexpectedly run across. You are fond of him, but haven't met for years.
19. Try sitting absolutely motionless for five minutes. If you relax perfectly you can do it; not otherwise. A useful art in posing for a picture, sitting in a chair, or sitting on the stage before an audience.
20. Bring to class the idea of some typical gesture you have seen, and see if you can make it reveal to them what it originally meant to you.

## III. Facial Expression

Gesture is accompanied by an expressiveness of feature that aids in revelation. This is indeed the subtlest art, that of making the face reveal the mind; for though Shakespeare has the trusting Duncan aver that

> "there's no art
> To find the mind's construction in the face,"

it is the actor's business to develop such an art. Though the expression should fit the occasion, it is well to avoid the mouthings, the making-faces sort of acting, too often seen in motion pictures. Here too the natural is the desirable, though it may sometimes be necessary to deepen the expression slightly, so as to be visible to all the audience. In expression, use of the eyes is of first importance, raising, lowering, gazing straight ahead, dilating the pupils, staring, gazing unseeingly; all are capable of infinite variation, according to the mood desired. Bangs, bobs, bonnets, low hats, should not be allowed to obscure a view of the eyes.

Expressions of the mouth, which may be heightened by make-up, are worth much

practice before a mirror. A drooping of the mouth; a mouth turned up at the corners; a pursed-up, puckered mouth of determination, or thought; a twisted grotesque mouth; a drawn-in, tightly stretched, toothless mouth of old age; the possibilities, it will be seen, are infinite. A mobile, stretchable face is the price of continuous acting. Many actors' wrinkles, like the crow's-feet of laughter, or the frown of worry, may be so accounted for. Clenched teeth, and a firm-set jaw, or a drawn-in chin and stiff neck, may express determination or stubbornness; a quavering jaw, emotional upset; or a dropping jaw either wonder, or stupidity, or idiocy. A lolling tongue, too, gives a touch of the bucolic, even of the idiotic.

### Exercises in Facial Expression

1. Try smiling in various ways: thoughtfully, sardonically, joyfully, sadly.
2. Sneer at a poor poem; at a poor ball team.
3. Look grieved at your dog's death; at a child's accident.
4. Can you look ill, and still not look ghastly?
5. Reveal by your expression:
   *a.* You lied to me.
   *b.* Why, I don't believe it.

*c.* I smell something burning.
*d.* Why, it can't be true (mouth agape).
*e.* I hear some one trying to break into the house.
*f.* With quivering face: "I don't think I quite deserved that grade."
*g.* I hate you (as behind the teacher's back).
*h.* I certainly wish you the best luck in the world.
*i.* This egg is spoilt.

6. How will you look if you imagine yourself shadowed by a criminal on a dark, lonely night?
7. Show us that a tiger is sneaking after you on a jungle path.
8. Come up suddenly face to face with a large coiled snake.
9. A firecracker explodes suddenly under your chair. Can you show your surprise, terror, and mingled amusement and relief?
10. Keep looking at some one who attracts you greatly, but without attracting attention to the fact that you are observing him.

## Chapter Two

# THE VOICE

EVERYONE has heard of the actress who could make her audience weep or laugh by the quality of her voice, even though she was doing no more than reciting the alphabet. And the new radio audiences are daily finding what amazing differences may be expressed in the voice alone: stupidity, banality, a commonplace mind, ignorance, crudity, are as clear as death or taxes; or contrariwise, intelligence, kindness, charm, distinction, a winning disposition, are as evident as sunlight and mountain scenery, let but the singer or speaker possess those qualities and a responding voice. And here it is well to say a word as to the futility of pumping them up, of assuming a virtue though you have it not. Nothing is more irritating or more quickly discernible than the elocutionary pose of affectation, where manner has exceeded matter, and pretence is substituted for sincerity. Honesty and sincerity are the second nature of genius. Good speakers speak not only the truth, they speak a higher truth, for they show what they are as well

as what they say. As Emerson said, "It makes a deal of difference in the force of a sentence if there's a man behind it." The actor incapable of feeling as Hamlet felt, and of following his philosophical questionings to the verge of madness, cannot play Hamlet and should not try. The rareness of these qualities in actors accounts for the few believable Hamlets on the stage, Sir Johnston Forbes-Robertson being in our time one of the few who could play the part gloriously, alive in all its ramifications, unbelievably genuine, rich, and noble.

Yet, granted that the actor must understand, granted that he must feel his part, and that these are first necessities, he will have just as great a need of a responding voice to communicate his character and emotions. Without a divine voice, Bernhardt, Modjeska, Forbes-Robertson, Duse, would be almost as bereft as a voiceless Caruso. One needs but to hear them on the stage, and then to see them in the motion pictures, to note what a pale replica of voiced emotion pantomime is. How, then, shall a responding voice be acquired? Though we may not all reach the pitch of genius in speaking, unquestionably we can learn to speak so as to communicate much, even

most, of what we are capable of feeling. And without a fully mastered voice, even the greatest artist cannot be great.

The easiest approach to control of the voice is to learn to sing. More and more, actors are discovering that singing gives poise, breath control, tone quality, voice development, and variety. It will not necessarily make one a good reader, but it will help. Yet to say "take singing lessons," is to leave voice where most writers leave it, in the class of the esoteric, of the incommunicable, or at least of the extremely difficult. This is not necessary. With a competent guide-book, with competent exercises, the actor may by himself go far, at least in the rudiments of training the voice. It is the purpose of the following pages to supply students and teachers with such a guide. The right exercises, the correct position, and practice, are the essentials.

## I. Position

If a boy wishes to yell at a playmate across the river, he does not sit down to do it; but instead, rises, plants himself squarely on his two feet, lifts up his chest, takes a deep breath, and putting his hands to his

mouth, lets out the required amount of noise. Instinct takes him, as it does the dog when it howls, naturally into the correct position to make his tones effective. As the voice is produced by wind on strings, and by the reduplication of their vibrations by resonators, it is essential to have the instruments in the best position to perform. The following is the natural position.

Stand up straight, back to a wall, feet slightly apart; weight a little on the balls of the feet; chest up; head up and looking straight ahead, but without drawing the chin back against the neck; arms and shoulders loose and easy. This is the position of alert attention, a position differing from the soldier's attention, in that the body is here relaxed, at ease, not tensed. The knees should be straight but not stiff, and the axis of the body perpendicular, with only a slight tilt forward, just off the heels. Note the difference in tone between your words in this position, and in a lazy slouched position. The correct position gives a fuller, easier tone, one ready to work, without interference.

1. Stand erect and talk to some one across the street.
2. Sit and do so, but without raising the voice.

3. Stoop over and try it.
4. Sing the scale standing.
5. Sing it sitting.
6. Try it stooped over.
7. Recline on one elbow and sing a song.
8. Stand at singer's attention and sing it.

The actor should keep this upright position in walking, as it tones up the body, and gets it unlimbered for vocal work. A good way to stimulate yourself into walking well, is by the imagination. Picture yourself carrying off a great situation. Have the alert, even the important air of walking down a great avenue. Imagine yourself a great actor, or a great athlete, and walk as one with a right to carry himself well, step slightly springy, chest out and lifted up, stomach in, chin level and up. It is a sign of health to walk so, and health is essential to correct speaking. It is necessary to practise this position until it becomes second nature. Those with slouching shoulders, and sagging stomachs, should take sufficient exercise, and practise walking sufficiently to learn to stand easily, back to the wall, without enough space between the wall and the small of the back to place the hand. If you are sway-backed, the chances are that your abdomen is getting out of control, and your

diaphragm is weak. The athletic, upright, easy figure is, then, the first essential of correct speaking.

## II. Relaxation

Lest the actor become too intent on an alert position, he should beware of achieving it in a tense or strained manner. Relaxation, ease, naturalness, are just as essential. A strained body tires one, and hurts the voice as much as a lazy slouch does. So that along with exercises designed to straighten the figure, there should go exercises designed to remove straining. For instance:

1. Flop the hands about loosely, letting the fingers fairly fly off;
2. Flop the arms about, elbows loose;
3. Extend arms horizontally, letting them drop by gravity to the sides;
4. Rotate the torso about the hips easily;
5. Breathe evenly and easily while doing this, in through the nose, out through the mouth — the natural method for talking. These movements, easily done, will relax the body, but should not disturb the upright, correct standing posture.
6. A more important relaxation exercise to remove strain, and clarify the voice, is that

of rotating the head very slowly about the neck several times. Be careful to rotate only the head; do not move the shoulders from side to side, or rotate the body about the hips, but maintain the singer's correct position. Note the quality and ease of tone that a dozen slow head-rotations of this sort give to the voice. It is remarkable what this simple exercise, and a right up-standing position will do just by themselves, to remove any constriction from the throat, neck muscles, or voice box, make speaking easy, and remove huskiness.

Position and relaxation should be practised until they become second nature, the easy and instinctive attitude in walking and standing, and in speech. Many taking these exercises learn for the first time that relaxation and slouching do not necessarily go together, and that alertness, uprightness, and ease are not necessarily incompatible. One does not need to be tense in order to stand up straight.

### III. The Voice Mechanism

The voice, as has been said, is a wind instrument. It consists of three parts:

1. The bellows that controls the supply of wind;
2. The voice box and vocal cords that determine the kind of tone, high or low, that is, the pitch; and
3. The resonators in the head that echo and elaborate the tone as it comes forth from the mouth.

Of these three mechanisms, most investigators agree that the voice box is as it is, and not much can be done with it. Here the vocal cords serve as the vibrators, and the cartilages and muscles about the voice box, in the larynx, form automatically the pitch mechanism. If these cords and muscles are tense, and not naturally easy and relaxed, they will interfere, tire the throat, cause huskiness. The head rotation exercise suggested above is an exercise designed to remove such interference, huskiness, or throat constriction, and keep the voice box in its natural position.

In training the voice, however, the two other parts of the instrument are the chief parts capable of development, and on which both quantity and quality of the tone, in so far as it can be developed, will largely depend. Exercises in the development and use

of the bellows and resonators, are therefore the chief elements to attend to in training the voice.

## IV. Developing the Diaphragm and the Resonators

The bellows or wind-regulator is the diaphragm. Until they take voice training, or learn to play the flute, or to play hockey, or football, most people take diaphragms more or less for granted. But the persons dependent for success on having plenty of wind, under control even in emotional or physical excitement, can no longer pursue so haphazard a method. They must develop strength and endurance, so that in football, for instance, the diaphragm will be so strong that the wind can't be punched out of them at every knock in the stomach; and so that in singing or speaking, they can sustain excitement or emotion without breathiness, or puffing and panting. Perfect control of the supply of wind, either in modulation or in violence, is fully half the battle in the use of the voice.

It has been suggested that a great deal of blowing as in flute playing, or a great physical effort as in strenuous games, will de-

Courtesy of Arthur Byron

III. ARTHUR BYRON and HALE HAMILTON
in "The Twist"

Courtesy of Mr. Gruneker of Shuberts

IV. MISS MARLOWE as *Viola* in "Twelfth Night"

velop the diaphragm. There are, however, other ways to develop both strength and control. Though it is easier to teach than to write, and a teacher's ear for criticisms and suggestions is a great convenience, the following method can be learned and applied, it is hoped, even by the uninitiated. As the matter is complex, an especial effort has been made to go step by step, and make the process and exercises, and the reasons for them, clear.

First, what is the diaphragm? It is the muscle separating the chest cavity from the visceral cavity. It lies, therefore, just at the base of the chest, and in its expansion and contraction, controls and regulates the power with which the air is forced out of the lungs. To feel it, place hand at the base of the chest, on the floating rib area, and blow out your breath. The diaphragm will harden, expand, and become elastically taut. That is the muscle which it is necessary to develop, in order to control the breath.

To develop the diaphragm in the average person is a matter of a month or a year, depending on the actor's initial development. In most of us the diaphragm is soft, like an unathletic abdomen, for in untrained, ordinary speech we do not use it much, being

too content to rely in breathing on the abdominal and intercostal muscles exclusively;—one good reason for our poor ordinary speech.

### Exercise One

*Finding the diaphragm*

Assume a correct standing position, upright but relaxed. Take five or ten long breaths, easily, in at nose, out through the mouth. Place hand on diaphragm. If you are breathing rightly, it should expand and grow hard as you expel the air from your lungs. A natural tendency to avoid here is forcing out the air by a contraction and hardening of the abdomen or lower belly. This, to be sure, will also force the air out of the lungs, but it tires one, and gives breathiness, not breath control. If the student learns what his diaphragm is, and how to breathe so as to make it *grow hard and expand on the outlet of the breath,* he will have accomplished a great deal for his first lesson in breath control.

## Exercise Two

*To regulate the outlet of breath*

1. Take an upright position, chin out in front, eyes straight ahead, and at ease. Round your lips, and in soft tones, not working hard at all, say Hō.

Then take a breath, standing easily and relaxed, in the correct postion, and say Hō easily, and in your natural tone, slowly with the outlet of the breath. Do not force the tone or the breath, but listen to the tone. Do you like it? Is it a good tone? Can it be improved? Is the diaphragm expanding to force out the air? Feel it and see. Notice without raising your voice, how much more power there is to the tones produced by the working of the diaphragm than in tones produced without it; how much more rich they are and full. Tones so produced can fill an auditorium; but without the diaphragm, they are impotent even with yelling.

Say Hō again, as you breathe out, using the diaphragm, not forcing the tone, but giving it a moaning sound, as in groan, moan, lone, tone. And here comes in the first test of resonance. There are three resonance

chambers in the head: one at the back of the neck, just at the base of the brain; one at the top of the head in the center; and one at the back of the nose, just below the eyes. As you say Hō, place your hand at the back of the neck, and see if you can feel a tingling, a vibration. If not, your tone is poor, and the diaphragm is weak, or not working. Keep at this exercise, using the expanding diaphragm to expel the breath, till you are making use of the lower resonator at the back of the neck. It is an essential of good tone that this sounding chamber should be in use. If you can't get the diaphragm to working, press against it with a quick vibratory motion, and it will naturally expand and harden in defence. Boxing would be an excellent sport to strengthen it.

2. In like manner, lips rounded, after taking in a breath, say Hä (ä as in father), pushing out the breath easily with the diaphragm. Place the hand on top of the head, center, and see if you feel a tingling in this resonator. If not, the tone is poor, and there is little breath power behind the tone. For the strength of a tone depends not so much on pitch as on the amount of controlled force with which the diaphragm ex-

pels the air from the lungs. If the breathing is right, a good tone will resound in the resonators, automatically.

Keep saying Hä, not forcing the tone, or contracting the throat muscles, until the upper resonator is working. The tone need not be loud in order to be felt in the resonator.[1]

3. Take in a breath, hand on diaphragm. As you force it out, say Hē.

Close your teeth and say it, but without a nasal sound.

Hold your fingers on the sides of the nose, just under the eyes, and see if there is a vibration in the resonance chamber there. No vibration means no power of breath behind the tone, and consequently a diaphragm not working. Avoid making it breathy or forcing it by chest or abdominal contractions. They are no adequate sub-

[1] Here a word of warning may be necessary. Watch your tones to see whether they are sliding or clear. Do you begin a half-tone off and slide onto the desired tone? If so, practise the pure tone, staccato, running the scale until you can do so without sliding. Such sliding tones are caused by interference, as in having too much breath out of control; by a lazy ear that doesn't attend to striking one tone sharply, clearly; or by weakened muscles that are unable to focus quickly and definitely. Thus a toning up of the physique by athletic exercises; a careful attention to quality of tone; and a controlling but not a forcing of the breath while doing the scale staccato, will remove the vice of being off pitch, or of sliding your tones.

stitute for the diaphragm, and the power it gives to the voice.

4. Take a breath, and then slowly forcing it out by the diaphragm, say these together: Hō; Hä; Hē; Hō.[2] Is the diaphragm filling out, yet not forcing the tone; are the resonators vibrating; is the tone clear, not sliding?

Take the tones softly, easily, without strain or forcing. Practise this exercise frequently, striving to improve the tone, increase the resonance in the head, and develop the diaphragm. With the right controlled power behind the tone, not forcing it at all, the voice will carry ten, fifty, even one hundred feet without raising the tone or shouting. Try it. Resonance, by scientific tests, has been shown to increase the volume of sound several hundred fold, whereas the utmost that contraction of the vocal cords, strain, and throat yelling can do is twenty fold. This is a point to remember, indeed. But you can not get resonance if the muscular tissues are strained and contracted. Ease and relaxation are essential. It is a little like the difference between

[2] The vowel combinations of these exercises were suggested by Juan Carlos Maclean, Mus. Doc., F.C.C.G.; C.D.G.A. *The American Method of Voice Development,* The College Pub. Co., 2835 S. Michigan Ave., Chicago. 1920.

the effortless ease of a good swimmer and the violent flounderings of a poor one. The good swimmer makes almost no effort and fairly skims along; the poor one tires himself out and gets nowhere. So it is in speaking or singing. And the secret is in a relaxed easy throat and body, and in a developed and controlled use of the breath by the diaphragm. The proofs of this are legion. One announcer can make ten thousand at a track meet hear without raising his voice appreciably; another works himself into a sore throat, and not one thousand can hear. Not how hard you strike the tuning fork, but in what sort of a resonance chamber you put it, how much controlled wind you put behind it, determines the volume of the sound.[3]

### Exercise Three:

### *Nasal Resonance*

An exercise similar to the above, and to develop nasal resonance, is to practice in like manner the sounds: *Naw, Nāy, Nēē, Nō.* Continue the use of the diaphragm in

[3] *Cf.* Floyd S. Muckey, *The Natural Method of Voice Production.* Scribners, 1915.

breathing; and strive to get a ringing sensation in the nasal resonance chamber. This is an exercise designed to help to get the tone out to the front, away from the back of the throat, so it can be heard, and so that it will not be throaty and vague.

An aid in doing this is to partially close the nostrils with the fingers, let breath out through the partially open passages as you shake the nose, and sing, say, *m, n, ng,* with nasal intonations. Such an exercise will open up the nasal passages, and give the tone a clearer passage through them. A little of this exercise is good to keep the nasal passages open, and in use in voice production.

Try talking with the nostrils closed, if you do not know how much a clear tone is due to the unobstructed use of the nasal passages.

Then, after shaking the nose, and singing nasally through it as you shake it, try ordinary talking and note how much more ringing, how much clearer is your articulation.

As an added aid, say *ringing, singing, clinging,* first with the teeth shut; then with the teeth open.

Throw the tones forward as you do so;

make some one across the street hear; make them understand.

Use your lips freely, to articulate the consonants, and do not be afraid to open the mouth.

Practise this *ing* sort of exercise to make the nasal resonance chamber tingle; and to give a frontal, a clear, a ringing tone. This is an exercise that will bear much repetition, as with the teeth closed, it forces you to get your tones out in front.

One word of warning, however, is needed. After a sentence or word said with closed teeth, say it always with open teeth and naturally. Otherwise you are apt to fall into mannered habits of articulation, where distinctness is so over-exaggerated that fluency and ease are obscured or lost.

### Exercise Four

#### *Power*

The nasal exercise preceding was intended to give a ringing tone, a neater articulation, and a frontal enunciation. The sounds *Braw, Bray, Bree, Brō,* properly sounded, tend to develop power, as they keep the mouth and vocal passages open. Though the forced yelling at football games is bad

for the voice, and may so scrape the vocal cords as to ruin their nicety, it is not so apt to do so, if the student knows how to yell, shall we say, scientifically. A developed diaphragm, and resonance, will produce more noise, and be less dangerous to the vocal cords. Yet yelling is bad for the voice, as is shown by the kind of voices that habitual yelling produces. Auctioneers, Mrs. Brown who is always yelling at her offspring, college cheerleaders, seldom have good voices. They ruin them by over-use and false strain. Yet if one must yell, he will profit, and his voice will be in less danger by the practice of *Braw, Bray, Bree, Brō,* and proper breathing and relaxation.

### V. Looseness and ease of the jaw

Cornet players, and timid or over-nice speakers, are apt to fall into the habit of speaking without much movement of the lips or the lower jaw. This makes them hard to listen to, gives them frequently an unpleasantly secretive or astringent appearance as well as tone, and hinders their powers of articulation and voice development. No singer, actor, or public speaker will get far with a frozen jaw or lips that are too tight.

To loosen the jaw, and give it a natural mobility, relax the muscles of the face and neck, and practise saying slowly and easily, letting the jaw drop loosely down on the second syllable: *Braw–lä; Braw–lä,* over and over until the jaw moves easily and loses its stiffness.

Try this, and these other exercises before the mirror. This will tend to open the mouth, let the words out, and give distinctness to the articulation.

## VI. Aids to Articulation

Some persons hold their lips too tightly, others fail to use them freely, and so either murmur or mumble or mouth their words. Others speak, as the saying is, as though they had hot mush in their mouths, with jaws and lips only half articulating, and the words not out front right against the teeth. Indeed most people do not talk at all. They go through some of the motions, but their jaws are too tight, their lips are too inflexible, their tones lack resonance, their syllables lack distinctness and articulation. Listen, and you will notice that in any ordinary speech, you are not hearing the ings, the t's, the d's, the l's, the p's, the m's, the n's, but

dull bass half-tones that sound more or less like them, tones that do not ring, that do not " tone in " true and clean as real sounds. Hear a good singer or speaker on the Victrola. Stop the machine on even the simplest phrase, and try to imitate the tone. The difference you will find, unless you are a very rare speaker indeed, is appalling. The fact is that most people have never yet heard their own voices. They are not using their resonators, they are not using their breathing apparatus, they are not articulating, not getting their tones out. How can they hear their voices, when fully two-thirds of the mechanism of voice production is out of use? It is a revelation to everyone to find how enjoyable the sound of his real voice is, once he uncovers it, liberates its quality, and hears its singing tones and over-tones. We all know that if Mrs. Smith could hear herself screeching at Johnny she would never screech; but we have all been screeching at our friends just as badly and haven't known it. It needs but a few lessons in training the voice to convict even the hardiest, of vocal sloppiness and sin. A listening ear, and a few minutes' speaking before the mirror will soon show you how frog-like one's croaking may be and appear, and still be understood.

And there is no necessity for it. Laziness and ignorance are the only excuses possible.

The following exercises are designed as *aids in articulation, use of the lips and teeth,* and *placing of the tone out front against the teeth.* They need to be practised before a mirror, and to be continued until the speaker's defects disappear.

Through closed teeth say: B, P, T, D, C, G, S, V, L, M, N, R. Then say them with teeth open. Do you improve?

Try them again, first teeth closed, then open, and see if your articulation is clearer. The teeth and jaw are necessary factors in speech.

Make some one across the room hear you distinctly.

Then make some one across the street hear. This will force you to throw your tones out front against your teeth; and it makes you use your lips — a neglected but vital factor in speaking; and your teeth.

Now try, first with your teeth closed, then with them open, such words as sharp, shrill, shriek, teeth, tongue, tip, trip, gip, skip, stop, etc. Make them clear, saying them in both ways to some one across the street. It is a surprise to note what improvement here a little practice will bring.

Further useful exercises here, teeth open and teeth closed, are the old tongue twisters, such as:

1. A lonely lily lying all alone along a lonely lane.
2. Alone, alone, all, all alone.
3. Round the rough and rugged rock the ragged rascal ran.
4. She sells sea shells on the sea shore.
5. Theophilus Thistle . . . etc. (A sure cure for lisping; make the student practise this with teeth shut, then open. The lisp will disappear.)

Practise these exercises, using the diaphragm, relaxed in position, not straining, not overworking, not trying too hard. Use the mirror; it will calm down the too anxious straining, and show you your faults in using the lips, in failure to close the teeth on l's, n's, p's, r's; and in failure to close the lips on p, b, v, f, m.

## VII. Voice Levels

We have mentioned the danger of sliding tones, of being vague or husky, of hitting a half-tone lower and sliding up to the desired tone, or of having a husky, vague, hol-

low-sounding voice, far different from the ring of a really clear tone. This is a difficult fault for the untrained ear to detect, and the student should have criticism of a trained ear here to help him. One of the best ways to discover the quality of your tone is to say *ringing,* naturally first. Then say *ringing,* teeth closed. Then raise the note taking it up to a high head tone, as though you were calling it across the street. Open teeth and say it. Then say it so that the nasal resonators ring, with the diaphragm easily forcing out the breath. A little practice of this sort at *ringing* will clear the voice, and probably get the tone clearer, without sliding. Certainly it will improve it; and listening to your own voice will teach you its weakness, lack of resonance, defects in tonal clarity. Do not force the air through the voice box too fast, as that, like a cyclone, is apt to tear the vocal cords rather than vibrate them. A soft easy tone with the diaphragm and resonators in use, lips rounded, and figure erect and relaxed, is the thing to strive for in the beginning. These things in control, however, attention to variety becomes necessary.

Many old-school actors, public speakers, and preachers, talk in a sepulchral or elocu-

tionary monotone. Many readers of poetry do the same. The attempt is to be impressive; the result is oftener to become soporific. An opposite vice is to speak with an elocutionary variety, "now up, now down, like bucket in a welle," and to achieve only a showy and specious affectation. The counsel of perfection is of course to feel what you are reading, and then say it naturally. The trouble with this is that some voices are naturally, and some habitually monotonous. The cure for this is to listen to your voice; see how it sounds. Get others to listen.

Another test is to say *High, Low.* If you say them on a level you are apt to be monotoned.

Say them on different keys, one high, one low.

Say *High, Middle, Low,* and make them differ.

Think of different heights, different levels, and try saying *High, Middle, Low.*

Does the difference become evident? Often a sense of reaching up will get the voice up, and *vice versa.* The vowels, naturally read, will start high and go down, something like the scale. A-E-I-O-U.

Try them, and see if you make them vary.

There are, as has often been pointed out, three natural levels: high for youth; medium voice for middle age; and usually low for old age; though some old persons have a high shrill tone. Yet even within these natural limits, variety is possible and desirable. Boys at swimming speak naturally, in varying tones; but in the class room there is a false air of monotonous repression, which frequently carries on to later life, and accounts for a later funereal drone. Try getting out of it by saying something startling:

"Good Lord, that boy fell off the steamer!" Note how naturally the pitch seeks the level of excitement.

Try talking *low* so as not to attract a third person; then normally, as in a conversation; and then emotionally, as if exasperated at a continued refusal.

Such trials show natural changes. Study your own talk, and suit the pitch to the occasion. Variety in pitch is a natural aid in showing variety in emotion, situation, and idea. The aim is to talk so as to bring out by the voice level, the level of emotion described.

1. Practise dialogue in a large auditorium, one on the stage, one in the back row of the

gallery. Do not yell; but try to project the voice, enunciating distinctly.

2. Try a dialogue with low pitch, and at differing intensities till you can be heard. Use the diaphragm; don't yell.
3. Read a passage from a play in middle pitch. Is it easier to hear? To do?
4. Try announcing some message to your auditor in a high pitch. Is this easier to do? To hear?
5. Where is your natural (and easy) voice level? Could you be heard best at that level?
6. Practise speaking in a large auditorium until you can be heard all over it. Do not yell, ever; speak easily; use the diaphragm.

## VIII. Laughing and Crying

Max Beerbohm has remarked in his charming essay on *Laughter,*[4] that nowadays the young men one sees are very serious looking; that older men smile a good deal, but only rarely does one hear laughter, hearty, Brobdingnagian, loud, uproarious laughter. Though this state of things may, alas, be true, it is equally true, that such laughter once it is heard, is infectious, and being so, no actor can afford to neglect it. Falstaff, Dr. Johnson, Lin-

[4] *Cf.* Max Beerbohm, *And Even Now.* Dutton, 1913.

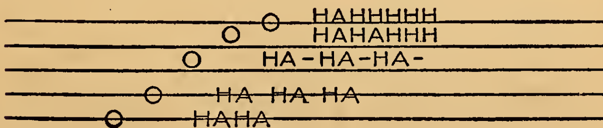
coln, were great in laughter, and it is one of their most endearing qualities. So it is in a comedian who can impart it to his audience. It creates sympathy, good feeling, interest, and is the easiest road, easier than tears to which it is closely allied, to the listener's heart.

One of the easiest ways to learn to laugh is to practise it in a group, or before a class. The infection soon spreads. If you can't laugh well, the class will laugh well at you; and if you can, it will soon be laughing with you.

There are many ways to start laughing; as to imagine yourself alone in a large field laughing helplessly, spontaneously, and without restraint. Open it up and let it go.

Another way, one practised by the moving picture actor Wallace Reid, is to think of the funniest thing you can remember, and just laugh at it.

Still another, is to laugh in various keys of the scale, going up, the higher you get the more infectious the laughter, as



One amusing thing about laughter is that the better you do it, the funnier it gets to you yourself, as well as to others.

Copying the laughs of odd persons is also effective practice.

Laughing should be, and most easily is, performed by the diaphragm, and is an excellent exercise in developing that muscle. Deep breathing, an open throat and mouth, and a firm diaphragm best produce laughter. As laughter often sets the tone, the key to the comedy, it is well to practise laughing in various ways.

Try laughing, therefore,

like a yokel with a guffaw;
like a miser with a dry cackle;
like a foolish fellow, vacantly — "the loud laugh that speaks the vacant mind."

Try

a wheedling laugh;
a patronizing laugh;
a sneering laugh;
a giggle;
a simpering laugh;
mocking laughter;
triumphant laughter;
angry laughter;
genuine, hearty laughter;

a polite lady's laugh;
an impolite schoolboy's laugh;
a Southern darky's laugh.

As in laughter the naturalness of the mood is important, it is well to refrain from mixing laughter and speech and confusing the two; but laugh, then talk; and then laugh again. Have a student tell the class a funny story. Can he hold the thread of the story, and still pause for laughter? Have two students tell each other humorous incidents. Do they pause, and listen, and wait, and interrupt, naturally? Good exercises in studying laughter are Chaliapin's Victrola record, Mephisto's *Song of the Flea;* and the O-Keh laughing record.

Try, yourself, to laugh as Gremio does in his humorous speeches in Act III, Scene II, from "Re-enter Gremio" on, of *The Taming of the Shrew:*

Signor Gremio, came you from the church?
*Gre.* As willingly as e'er I came from school.
*Tra.* And is the bride and bridegroom coming home?
*Gre.* A bridegroom say you? 'tis a groom indeed,
A grumbling groom, and that the girl shall find.
*Tra.* Curster than she? why, 'tis impossible.
*Gre.* Why, he's a devil, a devil, a very fiend.

*Tra.* Why, she's a devil, a devil, the devil's dam.
*Gre.* Tut, she's a lamb, a dove, a fool to him!
I'll tell you, Sir Lucentia: when the priest
Should ask, if Katharine should be his wife,
"Ay, by gogs-wouns," quoth he; and swore so loud,
That, all amazed, the priest let fall the book;
And, as he stoop'd again to take it up,
This mad-brain'd bridegroom took him such a cuff,
That down fell priest and book, and book and priest:
"Now take them up," quoth he, "if any list."

Laugh as Jacques does in Act II, Scene VII, lines 12 to 72, of *As You Like It.* By the time the student of voice has arrived at this point, no doubt a little laughter will be good for him.

From laughing to crying is not the leap that we often think it, for laughter and tears are traditionally too close for comfort. Here, as in laughter, getting into mood is the first requisite. Only here the loud boo-hoo will bring no loud boo-hoo's from the audience, but just the opposite. Weeping, to be effective, must be quiet, suppressed, the kind that hurts too badly to give way unreservedly to it.

To begin crying, start to sniffle, catch the

breath in three or four quick short catches, and in crying tone sing, say, *Way Down Upon the Suwanee River,* or anything else you wish. The result here will, of course, be burlesque at first, but it will teach you the motions.

That done, take a serious scene from a play, get into the mood and try it.

Try crying

1. like an old lady leaving the old homestead for the poorhouse;
2. like a girl weeping because her lover is cruel to her; or
3. is going away to war;
4. like a drunk who changes from laughter to tears because he accidentally kicked a dog;
5. like a poor boy losing his job and hating to go home to his poor mother;
6. like an over-wrought accused man or woman who has just been acquitted of murder;
7. like a son who has just parted from his mother at the hospital where she is to undergo a well nigh hopeless major operation;
8. like a girl who has just got kicked out of a play and wishes by weeping to get back in;
9. like a senior girl who learns that she can't

graduate, although her parents have come down to Commencement;
10. like a football player who loses a big game;
11. like Caruso in the *Pagliacci* Victrola record, *Vesti la giubba;*
12. like a child who has lost her doll; or his dog.

## IX. Enunciation, Pronunciation, Dialects, and Stage Speech

There are few things more distracting to the actor than trying to find out how he should talk. Scholars give him too much information, and they disagree. Some are sticklers for a formalized purism of speech that exists only in the imagination of the writer, and would be unintelligible or too stilted, even if it could be pronounced. Others go to the opposite extreme, and favor an anarchical liberty that fails to recognize the varying effects of varying manners of speech. Books on pronunciation, and dictionaries, are useful; but even if they do not happen to disagree, their systems of marking sounds are almost as difficult to understand as Greek. It is the aim of this chapter to try to clarify this vexed subject simply, and to avoid troublesome detail.

In the first place I think we can lay it down as a rule that the actor should speak in character, and so as to produce the effect suitable to the education, region, and class of society of the character he is impersonating. Southerners will speak a broader southern dialect, with a few localisms; middle westerners will use flatter a's and broader r's, speaking with their mouths somewhat stretched, square, and broad, as in the flattened-out very — vaerie; whereas easterners and Englishmen, especially of the upper classes, will tend to drop the burr in their r's, shorten the sound, and speak with lips more rounded, as in third — theud. These are regional peculiarities, and actors playing characters from these regions will study and imitate them, either by direct observation, or by going to a teacher who can instruct them. Books may help; they should not be depended on to do more than that, however. The way to learn French is by listening to Frenchmen.

But supposing the actor is in a play and part that is not regional, not a dialect, not full of localisms. How shall he speak? The answer is easy: without localisms, dialect peculiarities, or regional mannerisms. Is there such a language? For stage purposes,

it may be laid down flatly that there is; it is the language of cultivated English and American society convention. To the regional ear this language may sound snobbish, or "prissy," almost foreign, as an English gentleman is apt to sound to an English farmer, or to an American cowboy, or to an Australian or Canadian salesman. Nevertheless, if the play is a play in straight English, it is the so-called upper-class speech that will be used and not the provincial speech of any of the many provinces of the tongue. This may offend the provincial taste of some audiences, but there are potent reasons why it must be so. In the first place, none of these provincial groups wish to hear the language of any of the other groups. Indeed some could scarcely understand it, if they were to hear it. In the second place these local dialects are often unlovely and unsuited to give the impression of cultivated speech. And, finally, the soundest reason of all, the stage speech of cultivation is universally understood, is, when well spoken, beautiful and suited to portray the world of intelligent and cultivated society. It is a speech that the actor must, whether he likes it or not, begin by learning. For the stage has adopted it,

and a knowledge of such speech is assumed as the ABC of the actor's speaking habit. It may take time, but learn it he must if he does not wish to be cast in plays whose speech conforms to the speech of the community where he was born. It is not here asserted that such a conventionalized stage English is necessarily "correct," though it is often said to be so by those who talk it, or who aspire to talk it. What is correct is hard, impossible even, to determine. What is asserted here is merely that as a stage necessity it is established, and the actor must of necessity learn it.

There are, to begin with, certain underlying principles that govern this cultivated speech of the American stage. The words must be pronounced with a *distinct, frontal, crisp pronunciation.* This is acquired, not only by correct breathing and resonance, and enunciation, but by tending to *close and round the lips* rather than to open and widen them. This *broadens the a* and *flattens out the r,* and gives to speech an air of distinction, as well as of distinctness. The word father is a good one to illustrate this, as the ordinary *father* becomes with the rounded mouth, *fotheh* of what is usually considered Boston accent. The double accent of *r,* as

in the broad *very* of the middle west, is unpleasant, and tends to drop out of refined speech; and so that double accented r as in father, is dropped, or rather shortened to a single accent. The rounded mouth, and frontal pronunciation, get rid of sloppy and guttural speaking, and make listening easier to the audience. These are the important elements in this cultivated speech, and the reasons for them are I think admittedly sound. The purpose is not a wooden standardization of speech, but rather the agreement on a pronunciation that shall be agreeable, easy to speak and to hear, and intelligible everywhere as the language of a gentleman.

To learn such a speech and accent is for many Americans, those especially who rely on the dictionary, very difficult. Several lessons from a competent teacher, aided with diligent practice, will produce results more quickly, though even so, the task for those whose dialects are harsh, will not be easy.

It is not the purpose of this book to do more than point toward the desired goal in cultivated stage pronunciation. To pronounce "correctly" the following list of commonly ill-spoken words will demand a

competently trained teacher of theatrical speech. But that the actor and teacher may know where the difficulties and differences arise, it has been thought well to add here a standard list of commonly difficult words. The list is the one used in the American Academy of Dramatic Arts in New York City.[5] Competence in this list is an enormous step toward distinction and ease in a cultivated accent and voice. The teacher should drill the class in marking the vowels, and in acquiring just the right shades of pronunciation. It is an exercise more pleasurable than it at first appears.[6]

## I

### *Simple Vowel Sounds*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1. a | as in | all = o | | 8. e | as in | yearn = u | |
| 2. a | " " | arm | | 9. i | " " | pin | |
| 3. a | " " | ask | | 10. oo | " " | ooze | |
| 4. a | " " | at | | 11. oo | " " | foot | |
| 5. a | " " | care | | 12. o | " " | ox | |
| 6. e | " " | me | | 13. o | " " | ore | |
| 7. e | " " | met | | 14. u | " " | up | |

[5] This list has been used with the permission of the late Franklin H. Sargent, former president and founder of the Academy.

[6] For American accents, the *International Dictionary* is excellent; and for English, *The Jones English Dictionary*.

*Diphthongs*

15. a as in ale
16. i " " ice
17. o " " no
18. u " " use
19. oi " " oil
20. ou " " our

*Diacritical Marks*

| | | |
|---|---|---|
| – Macron | ˘ Breve | ^ Circumflex |
| ~ Tilde | —· Dash and Dot | ⊥ Suspended Bar |

## II

*Words to look up and mark exactly as marked in the dictionary.*

| | | |
|---|---|---|
| Accomplished | Flannel | Pronounce |
| Around | Forgot | Really |
| Before | Girl | Salvation |
| Benefit | Hurry | Sarcasm |
| Beneath | Inquiry | Serious |
| Certainly | Morn | Surprise |
| Confidant | Mourn | Valuable |
| Courage | Not | Variety |
| Curious | Opportunity | Want |
| Daughter | Ordinary | Watch |
| Dies | Pause | Water |
| Difficulty | Persistent | What |
| Family | Prayer | Year |
| Finger | Privilege | |

## III

### *Words to Pronounce*

| | | |
|---|---|---|
| Accent | Detail | Perfume |
| Address | Detour | Permit |
| Burlesque | Discourse | Product |
| Combat | Envelope | Progress |
| Conduct | Expert | Purport |
| Confine | Finance | Retail |
| Conflict | Financier | |
| Contour | Gallant | |
| Contrast | Perfect | |

| | | |
|---|---|---|
| Cemetery | Necessary | Testimony |
| Conservatory | Observatory | Ceremony |
| Crematory | Ordinary | Matrimony |
| Culinary | Secretary | Alimony |
| Dictionary | Solitary | |
| Laboratory | Stationary | |

| | | |
|---|---|---|
| Bask | Fast | Last |
| Can't | Gasp | Mast |
| Chance | Glance | Pant |
| Chant | Glass | Past |
| Clasp | Grant | Shaft |
| Class | Grasp | Staff |
| Dance | Grass | Task |

| | | |
|---|---|---|
| Advance | Command | Paragraph |
| Advantage | Contrast | Photograph |
| After | Demand | Pastime |

Alas
Answer
Basket
Bath
Branch
Disaster
Example
Laugh
Master
Nasty
Pasture
Rather
Repast
Trance

Classical
Passable
Passage
Passing
Passenger
Passive
Slander
Sample
Rascal

Assure
Brew
Chew
Fruit
Juice
June
Jury
Rude
Rule
Rumor
Sugar
Sure
True
Blew
Blue
Clue
Conclusion
Delusion
Illusion
Include

Abuse
Assume
Avenue
Beauty
Costume
Cube
Cure
Dew
Due
Duty
Endure
Gratitude
Knew
Literature
Music
New
Nuisance
Numerous
Obscure
Opportunity
Presume
Pure
Stupid
Suit
Tuesday
Tune
Tutor
Use
Usually
You

Advertise
Again
Against
Derby
Docile
Domicile
Patent
Premature
Privacy

Courtesy of Theresa Helburn — Photo by Francis Bruguiere, N. Y. C.

V. JOSEPH SCHILDKRAUT in "Liliom"

Courtesy of Adolph Klauber

VI. JANE COWL and ROLLO PETERS
in "Romeo and Juliet"

Aristocrat
Beauteous
Been
Bouquet
Chagrin
Charade
Christian
Circumstances
Clerk
Comrade
Courteous
Courtesy
Crochet
Croquet
Evolution
Fancy
Figure
Futile
Hideous
Hostile
Imbecile
Invalid
Literally
Locate
Magdalene
Medicine
Nephew
Organization
Process
Progress
Realize
Really
Retrospect
Sacrifice
Saint (prefix)
Schedule
Serious
Sir
Squirrel
Syrup

Because
Borrow
Bottom
Boston
Box
Coffee
Common
Compromise
Constant
Contemplate
Cost
Cotton
Doctor
Doctrine
Dog
Dollar
Dominate
Follow
Forehead
God
Honest
Honorable
Horrid
Knowledge
Nobody
Not
Odd
Office
Often
On
Possible
Probably
Promise
Proper
Quality
Quantity
Rob
Rocking
Romp
Rotten
Sauce
Snob
Sob
Sock
Sod
Soft
Solid
Solitary
Voluntary
Wander
Yonder

| | | |
|---|---|---|
| Affairs | Comparison | Rarity |
| Air | Dare | Repair |
| Apparel | Declare | Scarce |
| Apparent | Declarative | Scarcely |
| Aware | Fair | Scare |
| Bare | Fairy | Spare |
| Bear | Fare | Sparingly |
| Beware | Glare | Square |
| Careful | Hair | Stair |
| Chair | Heir | Stare |
| Character | Parent | Swear |
| Charity | Parentage | Their |
| Charm | Prepare | There |
| Compare | Rare | Where |
| Comparable | Rarefied | |
| Comparative | Rarely | |

Of American dialects a few things deserve mention. There are in the United States a few marked dialects: those of the negroes, the Southern mountaineers, and foreigners in city groups. To speak any of these well, requires acquaintance with the group either at first hand, or from an extraordinary teacher, preferably the former. The same is true of what may be termed lesser dialects or local accents, such as one finds spoken by the Creoles, Indians, Southerners, mid-Westerners, way-down-Easterners, and the like. On the stage, such slight differences

are usually indicated by a few major tricks of expression. What they are, the actor who studies them a little for himself can soon discover.[7]

*Speaking Records on the Victrola*

A convenient method of studying this standard speech is to secure the following groups of Victrola records. They are careful and correct in pronunciation, enunciation, and resonance; and though speaking records on the Victrola are not too great a delight, they serve the student of speech excellently. Spoken Word Records for the phonograph are edited by Windsor P. Daggett, speech critic of the New York stage and teacher of dramatic diction. These records give the standard sounds of English, standard pronunciation of words in daily use, and sentences for training the ear in connected speech. The records are carefully edited in phonetic symbols making them invaluable for teaching and explaining what actually occurs in spoken English. The records are used in professional circles

[7] For the standard work on the subject see: H. L. Mencken, *The American Language,* Knopf, 1919, 1921, with its excellent discussions, lists and bibliography. For American accents, the *International Dctionary* is excellent; and for English, *The Jones English Dictionary*.

in New York and are highly endorsed by Prof. C. B. Grandgent of Harvard University, an international authority on American pronunciation. By use of the records, the little theatre and amateur club in any part of the country can cultivate the same standard of speech that is heard in the standard and classic drama of New York. The records are sold in sets at reasonable prices. For information, address Longmans, Green & Co., 55 Fifth Avenue, New York City.

*The Sothern Records*

*As You Like It* — Seven Ages of Man — "All the World's a Stage."

*Hamlet* — Hamlet's Soliloquy — "To Be or Not to Be."
*Hamlet* — Hamlet's Speech to the Players.

*Julius Caesar* — Antony's Oration, Part I — "Friends, Romans, Countrymen, lend me your ears."
*Julius Caesar* — Antony's Oration, Part II — "If you have tears, prepare to shed them now."

*Julius Caesar* — Brutus and Portia.
*Twelfth Night* — The Duke and Viola (with incidental music).

*Merchant of Venice* — The Casket Scene (with incidental music).
*Merchant of Venice* — (1) Shylock's Speech; (2) The Mercy Speech.

*Romeo and Juliet* — Balcony Scene, Part I.
*Romeo and Juliet* — Balcony Scene, Part II.

*Taming of the Shrew* — Part I "Good Morrow, Kate."
*Taming of the Shrew* — Part II "What is Your Will, Sir?"

A detailed and useful discussion allied to the above records, will be found in the book, *How to Pronounce the Names in Shakespeare,* by Theodore Irvine: Hinds, Hayden and Eldridge, Inc., 1919. New York.

*Exercises in pronunciation and dialects*

1. For cultivated speech, attend the theatre and watch carefully the pronunciation of good actors: Julia Marlowe, Jane Cowl, John Barrymore, in Shakespeare; or John Drew, Otis Skinner, Mrs. Fiske, George Arliss, in modern society plays.

2. After some training in correct stage speech, read a scene or two from Oscar Wilde's *Lady Windemere's Fan,* or from his *The Importance of Being Earnest;* from

Sheridan's *The Rivals;* from Goldsmith's *She Stoops to Conquer.*

3. If you live where it is possible, study at first hand localisms and dialects of people about you.

- *a.* Listen to Southerners speak, and try to imitate them.
- *b.* Talk like a colored cook, or gardener, of the old school.
- c. Imitate the brogue of an Irish policeman; or washerwoman.
- *d.* Talk like a Greek waiter giving an order to the cook; talking over the telephone.
- *e.* Try the speech of an Italian hurdy-gurdy man.
- *f.* Speak like a Jewish pawn-broker.
- *g.* Show how the Swedish janitor speaks.
- *h.* In each case, classify the main things, as nearly as you can, that make the above manners of speech differ from good usage.

4. Listen to the Victrola record *Maggie,* as sung by Aileen Stanley. Can you imitate the differences in speech between Fifth Avenue and Seventh Avenue as they are there shown? Try it.

5. Read some of Sir James M. Barrie's story, *An Inconsiderate Waiter.* Can you reveal the differences in speech between the upperclass club Englishman and the waiter?

6. How should the following passage from O. Henry's *An Unfinished Story* be read?

"Say, Sade, I made a date for dinner this evening with Piggy."

"You never did!" exclaimed Sadie admiringly. "Well, ain't you the lucky one? Piggy's an awful swell; and he always takes a girl to swell places. He took Blanche up to the Hoffman House one evening, where they have swell music, and you see a lot of swells. You'll have a swell time, Dulce."

7. Practise reading the following commonplace person's poem until you can get the lingo, and still make it somewhat pathetic. It is almost American cockney.

ELEGIE AMERICAINE

I wished I'd took the ring, not the Victrola.<br>
You get so tired of records, hearin' an' hearin' 'em,<br>
And when a person don't have much to spend<br>
They feel they shouldn't ought to be so wasteful.<br>
And then these warm nights makes it slow inside,<br>
And sittin's lovely down there by the lake<br>
Where him and me would always useta go.

He thought the Vic'd make it easier<br>
Without him; and it did at first. I'd play<br>
Some jazz-band music and I'd almost feel

His arms around me, dancin'; after that
I'd turn out all the lights, and set there quiet
Whiles Alma Gluck was singin' "Home, Sweet
Home,"
And almost know his hand was strokin' my hand.

"If I was you, I'd take the Vic," he says,
"It's somethin' you can use; you can't a ring.
Wisht I had ways ta make a record for you,
So's I could be right with you, even though
Uncle Sam had me" . . . Now I'm glad he
didn't;
It would be lots too much like seein' ghosts
Now that I'm sure he never won't come back. . . .

Oh, God! I don't see how I ever stand it!
He was so big and strong! He was a darb!
The swellest dresser, with them nifty shirts
That fold down, and them lovely nobby shoes,
And always all his clothes would be one color,
Like green socks with green ties, and a green hat,
And everything. . . . We never had no words
Or hardly none. . . .

And now to think that mouth
I useta kiss is bitin' into dirt,
And through them curls I useta smooth a bullet
Has went. . .
I wisht it would have killed me, too. . . .

Oh, well . . . about the Vic. . . . I guess I'll
sell it
And get a small ring anyways. (I won't
Get but half as good a one as if
He spent it all on that when he first ast me.)

It don't seem right to play jazz tunes no more
With him gone. And it ain't a likely chanst
I'd find nobody ever else again
Would suit me, or I'd suit. And so a little
Quarter of a carat, maybe, but a real one
That could sparkle, sometimes, and remember
The home I should have had. . . .
And still, you know,
The Vic was his idear, and so . . .
I wonder. . . .

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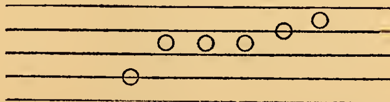
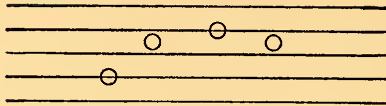
8. The charm of Swedish-American is very admirably revealed in the following poem by Mrs. Mirza French Mackay. The refrain should be slightly chanted to the simple tune



"An' Papa Peterson," etc., over and over to the final line, which runs



"Dey yoos like you,"

Practise it as a lullaby in Swedish dialect.

A Minnesota Idyll

*Mirza French Mackay*

Ay tank dot leedl Olaf boy
  Hay bane von sleepy chile;
Better you come on fader's lap
  And rest a leedl while.
Mudder's fryin' fattigman,
  And Sophie's busy, too;
You yoos curl up on fader's arm,
  Take off your leedl shoe —

An' Papa Peterson,
An' Mamma Peterson,
An' Sophie Peterson,
An' Hannah Peterson,
An' August Peterson,
An' Bjorne Peterson,
An' Peter Peterson,
An' Eivan Peterson,
An' Hjalmar Peterson,
An' all dose Petersons,
    Dey yoos — like — you!

Blizzard howls out in de fields —
  Here comes his brudders in;
Ol' dog Oscar's at dere heels —
  Hi, boys, ain't dot a win'?
You give de cattle plenty bed?
  Dey all bane nice an' warm? —
Here now, you leedl Olaf boy,
  Lay down on fader's arm —

An' Papa Peterson,
An' Mamma Peterson,
An' Sophie Peterson,
An' Hannah Peterson,
An' August Peterson,
An' Bjorne Peterson,
An' Peter Peterson,
An' Eivan Peterson,
An' Hjalmar Peterson,
An' all dose Petersons,
  Keep him — from — harm.

9. Paul Laurence Dunbar's poetry gives one excellent opportunities with the humor and sentiment of negro dialect. *When Malindy Sings, Li'l Girl, A Little Christmas Basket,* and a half hundred others of his are admirable. So too are the *Uncle Remus Stories* of Joel Chandler Harris; and such a story as *Marse Chan,* by Thomas Nelson Page.

As these are so well known, it may be interesting to try a new one. The following is from *Illini Poetry* 1918-1923, and was written by Mrs. Mirza French Mackay.

### Cabin Sleep Song

*Mirza French Mackay*

Clouds am a-sailin' an' win' goes woo-oo!
Ol' Mis', Marse Tom, an' lil' Miss Sue,
Bettah shet 'e win'ows up — goin' fo' to blew! —
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk, —
Woo-oo!

Mah ol' 'ooman make a hoe-cake,
Sot it in 'e ashes, sot it fo' to bake —
'Long come dat 'ar good-fo'-nothin' Jake —
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk, —
Woo-oo!

Heah dat chicken, sizzlin' in 'e pan! —
Come to 'is daddy, daddy's lil' man;
Ride on 'e hoss-back, give 'e lil' han', —
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk, —
Woo-oo!

Heah dat Marse Win' tearin' at 'e do' !
Storm am a-comin' fas', dat's dead sho' !
Mammy's got 'is bed fix', dar on 'e flo', —
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk,
Massa ketch 'e chicken-hawk, —
Woo-oo!

10. Italian dialect, which, be it said, is rather difficult to render, has recently been admirably done by Joe Kerr. The poetry of T. A. Daly too gives one the Italian life and scenes of American cities, with excellent dialect.[8]

[8] For further work in dialects, the actor is referred to Miss Gertrude E. Johnson's stimulating collection, *Dialects for Oral Interpretation,* Century Co., 1922, which is a very useful collection of readings in various dialects. An excellent text-book on French diction for singers and speakers may be obtained from Miss May Laird Brown, teacher of lyric diction, 1 West 89th St., New York City.

## Chapter Three

# CHARACTERIZATION

THE actor is now acquainted with some of the elements that make up the technique of acting — posture, bodily control, walking, sitting, gesture, facial expression. He will have studied too the use of the voice, voice levels, breathing, resonance, enunciation, and pronunciation. After he has so practised his technique as to have acquired a carriage and ease of motion, and a natural beauty and flexibility of tone and speech, he is ready to undertake the more obvious and the more difficult rôle of creating character. He is not ready, however, until these things are done. Until the fingers are supple, and the scales, arpeggios, and trills flow easily and almost subconsciously from the fingers of the pianist, it is useless to attempt Chopin. It may be useless anyway. Perhaps he has not the soul, the range of imagination, necessary to interpret such grand and subtle ecstasies. In such matters we can but dice with fate, and hope for luck. But without technique,

soul in playing is of little avail, and in acting, it is the same story. The actor's success is always conditional, always limited, if his technique is faulty, self-conscious, only half mastered.

It is a curious and malignant trick of fate that makes most of us fall naturally into ungraceful postures, into bad methods of breathing, into a flat, harsh, nasal speech, just as it is unfortunate that most persons who play by ear finger their notes so badly, that real skill is impossible. In both cases, the habit that seems awkward at first, is apt to be the right one, the one that leads to ease and speed and grace. The actor who neglects his technique, is perhaps naturally gifted, but he will never sing like Caruso or act really well, without some time or other paying strenuous, yes, even exhausting, attention to his technique. For it is by his technique that the expression of his natural talent will inevitably be conditioned. This chapter of suggestions is, therefore, dependent upon the two chapters preceding. Success in the art of revealing character will at first be conditioned by the practice and mastery of the ABC's of technical skill there set forth. Once these things are in hand, however, it is time to

turn to the larger, and more interesting concern of revealing character. How is this to be done?

## I. The Preliminary Survey

It should go without saying that the actor must first understand the character he is to reveal. Otherwise his technique, so laboriously acquired, will be but the deft dumb show, and not the very soul and body of life itself. Complete revelation is dependent on complete understanding. Few who saw a recent successful Juliet realized the seven years of study and practice of the part which the actress thought necessary before she would attempt the rôle in public. Yet it is so that the great successes are produced. How then does one go about studying a rôle? What is there to the business to require such exacting effort? And can it be taught and learned; or is it an art that each actor must explore and conquer for himself? Given a natural talent, an aptitude, there is no doubt that much can be taught. The New York studios are constantly succeeding in doing it. The old trial-and-error method of stock companies, that produced so many so-called Ham-

Courtesy of John Golden

VII. HELEN MENKEN in "Seventh Heaven"

Courtesy of Arthur Hopkins — Photo by Francis Bruguiere, N. Y. C.

VIII. JOHN BARRYMORE in "Hamlet"

actors, with their bags of stage tricks, is being superseded by the teacher in the studio, and the great director, who, as we say, "make" an actor or actress, as a great symphony conductor "makes" a great concert. How do they do it? Their methods of instruction are fascinating, and the teacher of dramatic expression, the coach of the play, the "amateur" who would learn to act with "professional" skill, will do well to study them.

Let us assume that the play to be given has been selected. Let the coach read it, study it, get hold of its main theme, types of character, points of climax, irony, sentiment, interest. This done, he is ready to begin. Assume that he has picked his cast — a matter to be discussed later. Let him call them together, and read the play to them, studying it, commenting freely on its chief points. And as this is being done, it is well to have a miniature stage with the designed scenes all set up and ready; and on this stage whatever puppets are needed to represent the characters. Thus as the reading proceeds, the director will move the puppets about, showing exits and entrances, suggesting possible stage business, balance, groupings, crossings,

stage pictures, lighting effects, etc. This study, which in a class in dramatic production may be extended to suit the needs of the class as the instructor sees fit, will give the cast an excellent notion of the sort of play they are to produce, and of the rough outlines of the job in hand. This done, the cast may be dismissed to learn its lines, and to study its rôles.

## II. Creating a Rôle

Once the actor knows the sort of play he is in, and knows his lines, he is ready to go about the business of creating his rôle, of acting, and becoming the character which the play demands. This is the most difficult art of all. As we have seen, it will take time, sometimes an enormous amount of time, and a great deal of individual attention from the dramatic director. Here rehearsals may be called for individual actors, individual scenes or acts; and minute attention given as it is needed to reading the lines, acting the character, playing the part, supplying stage business. A good general plan of procedure to adopt is to study the play at first episode by episode; then act by act; and finally the play as a whole.

In creating a rôle, there are a number of aids which an actor can employ to assist him. We have discussed the value of observation in Chapter One; of finding a type similar to the one you are to portray, studying the character's physical traits, walk, gesture, habits of speech, mental outlook, and the like, and endeavoring to imitate them. This advice is always good. Another excellent stratagem is to get pictures of the person you are to be. Seek them in studios, in picture magazines, in art galleries. Invaluable suggestions of action, habit, and expression are sometimes found so. Statues and paintings are the very essence of theatrical art in posture, gesture, dress, expression. Note for example Saint Gaudens' *The Puritan.* The shovel hat, the sternly buttoned-up coat, the clasped Bible, the cudgel-like cane, and the devouring tread, forward, strong, and masterly; all but enhance the stern rigor of the countenance! He makes one feel just to look at him as Milton tells us that Satan, on looking at the angels, "felt how awful goodness is." In like manner one may study the costumes of the others in any fine art group. How admirably they reveal nationality, character, settings, caste.

Once the outer physical attributes begin to take form, the more exacting matter of the inner nature of the character is to be considered. How shall one throw himself into a part? The answer is simple and inevitable; by being the character and then reading the line, just naturally, as he would read it. This is a matter of imagination, of putting yourself in his place, of not only looking, acting, speaking like, but also of going deeper than that, and by invading his psychology, mental outlook, and mood, actually feeling like the character you portray. This is the marvelous thing about acting, and too the most indispensable; for it can be done. Indeed it is so remarkable, that the art partakes almost of the nature of hypnotism, of hysteria; and some writers have been moved because of this, to write of the actor's art quite mystically, as one demanding dual or multiple personalities of a Jekyll and Hyde nature. This, however, is a bit fantastic, and it is perhaps nearer the truth to say with the late Franklin H. Sargent, former head of the American Academy of Dramatic Arts, that "the fine points needful to the actor, are: *a good physique,* including *a good voice; a nervous emotional temperament,* that is a respon-

sive nature; *an active imagination; theatrical instinct,* i.e., the ability to interest by being interested; and *dramatic intelligence,* that is, the power to reason out the constructive meaning of a situation, together with the characteristic causes and effects of their evolution."[1]

The acquiring of these qualities, though some of them come, like Dogberry's gifts, "by nature," can be cultivated by direction and practice. A good literary, artistic, and social background, for instance, will do much for the imagination, and dramatic intelligence. The actor must be a student of human nature in its various moods, vulgar, as well as artistic, in the streets and factories, and on the farms, as well as in literary masterpieces and art studios. He must get the habit of his art: he must watch the life about him, noting its tricks of feature, its passionate and humorous acts that flower into drama, and how best he can reveal those episodes to others. As some one has said, the actor is, after all, best described as a kind of human kodak.

The matter of mood, of emotional temperament, of a responsive nature is perhaps

[1] *Cf.* A. E. Krows, *Play Production in America,* Chap. VII, p. 48. Henry Holt, 1916.

even more difficult to supply. But if there is a basic gift, there are some suggestions that will help even here. The actor reads his lines. He tries to feel them, to feel as the character felt who said them for the first time. He tries to be that character in voice, posture, gesture, and expression. And yet he fails. What shall he do? He cannot get into the mood; he cannot, though he has technique, and an imaginative conception of the line, he cannot make it live in our interest.

## III. Finding the Mood

In such a predicament, let him stop, and try a new method of coming at the part; the method of letting himself go, or better still of losing himself in his part. The beginning of such a method is a series of exercises, of experiments, if you will, in relaxation, and breathing. They may be set down as follows:

Have the actor sit, lie, or stand, as is convenient for his part, perfectly relaxed. Let him rest till he is completely at ease. Then let him try breathing in these four different ways.

1. Breathe easily, lightly, naturally.
2. Breathe more heavily, with longer,

heavier breaths as in a profound sleep, or sickness.

3. Breathe in short quick breaths, a kind of panting, as of one somewhat out of wind.

4. Use the shock breath, as of one who is suddenly doused with cold water, the sharp deep intake of surprise or sudden fear, the gasping breath.[2]

It is a discovery worth much to the actor, to find how much easier it is to get into a part by coming to it from a state of relaxation than from a state of strain and ill-directed effort. And again, it is of great value to him to discover how closely related breathing is to mood, and how by right breathing he can more easily reveal the mood desired. These four ways of breathing, for example, are what may be called type reactions to type, or dominant moods. Try them, and you will find how breathing and mood are allied.

1. The easy natural breath of relaxation is suited to ordinary speech, passive moods, and is the one oftenest used in daily speech.

2. The heavier, deep sleep, or sickness breathing, is suited to emotions that have

[2] The authors are indebted to that very fine dramatic teacher, Mr. Lemuel Josephs, of the American Academy of Dramatic Arts, New York, for these four suggestions.

to do with exhaustion, despair, heavy grief, the beginnings of important feelings of anger or joy, violent quarrels; the sort used in "Take your hand off that girl, Jack Dalton"; or in "Thank God, that's over," passages of melodrama; or in the humor of faked illness, as in the first scene of Molière's *Imaginary Invalid:* "Oh, Doctor, I'm sick."

3. The short, quick, panting breath is of use in revealing the person just slightly winded, or out of breath, domestically excited, say, and a bit ridiculous. "I can't stay a minute, Mrs. Towser, but I just *had* to come in to tell you," etc. Just after running up steps, try it.

4. The shock breath is for use in a crisis, as in seeing a child fall off an ocean liner, or a girl drifting in a boat toward a dangerous falls; seeing a snake.

Not that it is desirable for any actor to think of how he breathes when he acts. If he is in the right mood, his breathing will regulate itself. If he cannot get into the mood, however, he may find that his breathing is wrong, and that by breathing in mood, he can assist himself to get into the desired mood. It must be remembered, however, that there is no breath in speech, no con-

scious, evident breathiness. How you breathe should never be evident. Breathing, like the beating of the heart, should be automatic.

A subsidiary point to be mentioned here is the danger of talking on an in-take breath, a fault that in singing gives a flatted tone, and in talking, either incoherent vagueness, or actual stuttering. Taking in air does not go naturally with letting out words; and even the stutterer will find most of his difficulties vanish if he will relax, talk slowly, and speak only on the outlet of breath. Of course, if one wishes to stutter, the way to do it is to speak on the intake. Though this makes the business far more realistic, it is well not to do it so much that it becomes habitual. It is a habit easier to form than to break.

Achieving the mood, therefore, is a matter that can be developed by use of these aids:

1. By arousing the imagination through pictures, music, or statues;
2. By reading; and by observation of living types;
3. By throwing the body into relaxation, and gradually coming up into the desired mood or part easily and simply, from perfect repose of body, taking on the attitude,

habit of body and walk, gesture, and expression of the character; and finally

4. By noting the manner of breathing, and finding if it assists you to fall into the mood you are seeking.

These things under way, the adding of the right costume, as a slouch hat, a cape, a cane, a monocle, will often aid in completing the inner mood as well as the outer picture; though it is well at first to try for your mood without them. As good artists first draw their figures in the nude and then clothe them with costume, so the actor should begin with essentials, adding decoration as he proceeds. The boy who can slouch up against a corner or door, droop the head, stoop the shoulder, and crook the knee a bit, and give you a sense of the listless desolation of the down-and-outer, will be able to add a wan smile, a drooping cigarette, slouched hat, and turned-up coat collar, to complete the picture; but if he can't make you see and feel what he is without make-up the chances are against his success with it. And so with other parts — old men, flappers, nurses, negroes, captains of industry, tea hounds — it is good, even essential, practice to insist on acting that is in itself revelatory without make-up. It may be difficult, but

if it can be done, you may know that the essentials of good acting are there.

### IV. Reading the Lines

Many directors tell their students how to read their lines. Even though the director may be right, this is a makeshift and harmful practice. For one reason, it stunts the actor by cutting him out of the opportunity of himself creating a rôle; and it imposes an arbitrary interpretation, that is perhaps nothing like so suitable, original, and natural to the actor as he could, if rightly directed, work out for himself. Not even Bernhardt and Duse would play a rôle alike. Why then should the young actor be but an automaton to echo and repeat the intonations of his director? A little thought here will convince the director that his haste in "telling" the actor how to say it, is of the same order as the algebra instructor's "telling" his student what the answer is. It is false kindness; and in spite of superficial successes, it will not really produce good plays. Few directors can "live through" all the rôles in a play. That is the actor's business. The director should criticize and assist; but he should be certain that his assistance is of a stimulating and not a stulti-

fying nature. Even if the director is good, who wishes to see him in every rôle? The purpose of dramatics is to produce plays that reveal to us various persons; and to train actors to get into, to live, to create the rôle which his and the author's imaginations conjure up. It is the director's business to say whether the actor has succeeded, and to help him do better, to encourage this effect, discourage that, and to say how the actor's rôle is to fit into the play. The director is, in short, the czar of the stage. But like most rulers, he will be doubly wise to give over the creative rôle to individual enterprise, and to reserve for himself merely the rôle of encouraging and regulating the creators for the benefit of every one concerned. Let the director conduct the orchestra. He should not try to play on every instrument in the band.

In interpreting the lines, a good deal of exacting care will alone yield the secret of the best reading. Understanding the character, and getting into the part, we have discussed. They are, of course, fundamentals. The essence of interpretation is, of course, imaginative understanding. Such an understanding must, however, reveal itself in expression, not only in pantomime, in action, and with the voice, but in the

interpretation of the lines themselves. In each phrase, each sentence, yes, even sometimes in a word itself there is a secret, a mood waiting to be called forth, as in a block of marble the perfect statue waits for the master's chisel to call it into being. It was the finding of these moods which took seven years' study before the rôle of Juliet was ready for an audience.

The actor will study the line and phrase, therefore, seeking in its mood just the subtlety or shade of meaning suitable for the character and situation. He will try it in various moods, moods expressive of anger, fear, joy, surprise, sorrow, astonishment, hope, wonder, disdain, and so on, as the case may demand, until he is satisfied. And this is no mere elocutionary exercise either, for it must be accompanied by genuine feeling, by the actor's feeling and not merely feigning the mood. It is for this reason that the study of a rôle is so exacting; it exhausts the emotions. The mood, indeed, dictates the right expression, as it does the right gesture. If the voice and body are under control, if the technique of the actor is reasonably sure, his interpretation will be right if, and only if, his mood is right. Such an attitude toward acting

abolishes at a stroke all the elaborate machinery of gesture and of stressing this word, slighting that one, crossing the stage here, and not doing so there. Ask yourself what you in your rôle, feeling it, would naturally do under the circumstances. Then do it. If you are in your part, there is little chance that you will not be playing the play as it was written. It is something the director can assist the actor to achieve by suggestion, by stimulating the imagination, by molding stage effects; but only the actor can know when he is right. If he feels, after prolonged study and effort, that at last he has it, the chances are that he has.

*Exercises on finding the mood and on reading the lines.*

1. Using the natural breath of ordinary speech, try by the method of relaxation and imaginative concentration, to find the mood of the following:

*a.* Touchstone: Tomorrow is the joyful day, Audrey; tomorrow will we be married.
Audrey: I do desire it with all my heart; and I hope it is no dishonest desire to desire to be a woman of the world.

*As You Like It.*

*b.* The bronze statue by St. Gaudens which in 1887 Henry Adams caused to be erected, without inscription, upon the grave of his wife in the Rock Creek Cemetery, in Washington, seems curiously to symbolize the spirit and the fruit of his own pilgrimage. The strangely haunting figure, enveloped in heavy drapery, sits on a rough-hewn block of granite against a granite wall, the great limbs in repose, the right hand supporting the face, shadowed and almost invisible. Here at sunset, after long wandering, the Pilgrim comes at last to the place where no answers are given; at the gateless wall ponders the mysteries, silent, passive, thinking without hope yet without despair: "Here restless minds and limbs of divine mold rest at last. This is the place of dust and shadow and the dispersion of all that was sweet and fair into the devouring tides of energy. This may be the end of all, forever and ever. If so, so be it."

Thus that sombre figure appears to commune with itself; but so much will is manifest even in its repose, it seems so undefeated even in defeat, that the visitor departs saying to himself: "Man is the animal that destiny cannot break."

Stuart P. Sherman, *Americans.*

*c.* Beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.

*Romeo and Juliet.*

*d.* Cover her face; mine eyes dazzle; she died young.

JOHN WEBSTER, *The Duchess of Malfi.*

*e.* Well I guess the London *Times* is the greatest power on earth; unless maybe it's the Mississippi River.

A. LINCOLN, to the London *Times* correspondent.

*f.* With floods of the yellow gold of the gorgeous indolent sinking sun
Burning expanding the air.

WALT WHITMAN.

*g.* It is easy to come here a stranger and show the whole works, write a book, fix it all up — it is easy to come and go away a muddle-headed pig, a bum and a bag of wind.

Go to it and remember this city fished from its depths a text: "Independent as a hog on ice."

Venice is a dream of soft waters, Vienna and Bagdad recollections of dark spears and wild turbans; Paris is a thought in Monet

gray on scabbards, fabrics, façades; London is a fact in a fog filled with the moaning of transatlantic whistles; Berlin sits amid white scrubbed quadrangles and torn arithmetics and testaments; Moscow brandishes a flag and repeats a dance figure of a man who walks like a bear.
Chicago fished from its depths a text: Independent as a hog on ice.

Carl Sandburg.

*h.* Where dusk dew-lidded slips among the valleys
Soft as a blue wolf walking in thick wet moss.

Lew Sarett, *The Box of God.*

*i.* The death of Indian Joe, a French-Canadian Indian:

"Look! . . . Quick! — Ah-deek! . . . Somebody's dere!
Ain't? . . . He's come — he's come for me — for me!
Me — I go! . . . My Caribou —
Dose fire — dose fire she's going out — she's cold. . . .
T'row — t'row on dose knots of pine . . . Mee-gwetch!
And pull 'way from dose flame — dose pan of sour-dough,

If you want eat — in de morning — damn-good flap-jack.

"Sh-sh-sh-sh! Somet'ing's dere! . . .You hear-um? ain't?
Somebody — somebody's dere, calling . . . calling . . .
I go . . . I go — me! . . . me . . . I go. . . ."

LEW SARETT, *The Box of God.*

2. Opportunities for a heavier, sobbing, or sickness breathing occur in the following passages. Find the mood by relaxation, concentration, and by right breathing.

*a.* Montigny stuck Thevenin upright in the chair, and drew out the dagger, which was followed by a jet of blood.

"You fellows had better be moving," he said, as he wiped the blade on his victim's doublet.

"I think we had," returned Villon, with a gulp.

"Damn his fat head!" he broke out. "It sticks in my throat like phlegm. What right has a man to have red hair when he is dead?" And he fell all of a heap again upon the stool, and fairly covered his face with his hands.

Montigny and Dom Nicolas laughed aloud, even Tabary feebly chiming in.

"Cry baby," said the monk.

"I always said he was a woman," added Montigny, with a sneer. "Sit up, can't you?" he went on, giving another shake to the murdered body. "Tread out that fire, Nick!"

But Nick was better employed; he was quietly taking Villon's purse, as the poet sat, limp and trembling, on the stool where he had been making a ballade not three minutes before. Montigny and Tabary dumbly demanded a share of the booty, which the monk silently promised as he passed the little bag into the bosom of his gown. In many ways an artistic nature unfits a man for practical existence.

R. L. Stevenson, *A Lodging for the Night.*

*b. Patience.* Archibald.

*Grosvenor.* (*Turns and sees her.*) Patience!

*Pat.* I have escaped with difficulty from my Reginald. I wanted to see you so much, that I might ask you if you still love me as fondly as ever!

*Gros.* Love you? If the devotion of a lifetime — (*Seizes her hand.*)

*Pat.* (*Indignantly.*) Hold! Unhand me, or I scream! (*He releases her.*) If you are a gentleman, pray remember that I am another's — (*Very tenderly.*) But you *do* love me, don't you?

*Gros.* Madly! hopelessly! despairingly!

*Pat.* That's right! I never can be yours, but that's right!

*Gros.* And you love this Bunthorne?

*Pat.* With a heart-whole ecstasy that withers, and scorches, and burns, and stings! — (*Sadly.*) It is my duty.

*Gros.* Admirable girl? But you are not happy with him?

*Pat.* Happy? I am miserable beyond description!

*Gros.* That's right! I never can be yours, but that's right!

*Pat.* But go now; I see dear Reginald approaching. Farewell, dear Archibald. I cannot tell you how happy it has made me to know that you still love me.

*Gros.* Ah, if I only dared — (*Advances toward her.*)

*Pat.* Sir! this language to one who is promised to another! — (*Tenderly.*) Oh, Archibald, think of me sometimes, for my heart is breaking! He is so unkind to me, and you would be so loving!

*Gros.* Loving — (*Advances toward her.*)

*Pat.* Advance one step, and, as I am a good and pure woman, I scream! — (*Tenderly*) — Farewell, Archibald — (*Sternly*) Stop there! — (*Tenderly*) Think of me sometimes! — (*Angrily*) Advance at your peril. Once more, adieu!

W. S. Gilbert, *Patience.*

*c.* Cromwell, I did not think to shed a tear
In all my miseries; but thou hast forced me,
Out of thy honest truth, to play the woman.
Let's dry our eyes: and thus far hear me, Cromwell;
And, when I am forgotten, as I shall be,
And sleep in dull cold marble, where no mention
Of me more must be heard of, say, I taught thee;
Say, Wolsey, that once trod the ways of glory,
And sounded all the depths and shoals of honour,
Found thee a way, out of his wreck, to rise in;
A sure and safe one, though thy master miss'd it.
Mark but my fall and that that ruin'd me.
Cromwell, I charge thee, fling away ambition:
By that sin fell the angels; how can man then,
The image of his Maker, hope to win by it?
Love thyself last: cherish those hearts that hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace
To silence envious tongues. Be just, and fear not:

Let all the ends thou aim'st at be thy country's,
Thy God's, and truth's; then if thou fall'st, O Cromwell,
Thou fall'st a blessed martyr! Serve the king;
And prithee, lead me in:
There take an inventory of all I have,
To the last penny; 'tis the king's: my robe,
And my integrity to heaven, is all
I dare now call mine own. O Cromwell, Cromwell!
Had I but served my God with half the zeal
I served my king, he would not in mine age
Have left me naked to mine enemies.

*Henry VIII,* Act III, Sc. II.

3. The following passages lend themselves to the panting, breathless speech. Read them for the right mood.

*a.* The hostess, a fluttering old-hen type of woman, objects to letting in a braggart soldier for fear he may swagger, *i.e.,* rant and roar, and "raise a rough-house."

*First Drawer.* Sir, Ancient Pistol's below and would speak with you.

*Doll.* Hang him, swaggering rascal! let him not come hither: it is the foul-mouthedst rogue in England.

*Host.* If he swagger, let him not come here: no, by my faith; I must live among my

neighbours; I'll no swaggerers: I am in good name and fame with the very best: shut the door; there comes no swaggerers here: I have not lived all this while, to have swaggering now: shut the door, I pray you.

*Fal.* Dost thou hear, hostess?

*Host.* Pray ye, pacify yourself, Sir John: there comes no swaggerers here.

*Fal.* Dost thou hear? it is mine ancient.

*Host.* Tilly-fally, Sir John, ne'er tell me: your ancient swaggerer comes not in my doors. I was before Master Tisick, the debuty, t' other day; and, as he said to me, 'twas no longer ago than Wednesday last, "I' good faith, neighbour Quickly," says he; Master Dumbe, our minister, was by then; "neighbour Quickly," says he, "receive those that are civil; for," said he, "you are in an ill name!" Now a' said so, I can tell whereupon; "for," says he, "you are an honest woman, and well thought on; therefore take heed what guests you receive: receive," says he, "no swaggering companions." There comes none here: you would bless you to hear what he said: no, I'll no swaggerers.

*Henry IV,* Part II, Act II, Sc. IV.

*b.* Justice Shallow, a wizened and palsied old man quavers and wheezes, recalling to Sir

John Falstaff the mad days of their youth in London.

*Shal.* I pray you, go in with me to dinner.

*Fal.* Come, I will go drink with you, but I cannot tarry dinner. I am glad to see you, by my troth, Master Shallow.

*Shal.* O, Sir John, do you remember since we lay all night in the windmill in Saint George's field?

*Fal.* No more of that, good Master Shallow, no more of that.

*Shal.* Ha! 'twas a merry night. And is Jane Nightwork alive?

*Fal.* She lives, Master Shallow.

*Shal.* She never could away with me.

*Fal.* Never, never; she would always say she could not abide Master Shallow.

*Shal.* By the mass, I could anger her to the heart. She was then a bona-roba. Doth she hold her own well?

*Fal.* Old, old, Master Shallow.

*Shal.* Nay, she must be old; she cannot choose but be old; certain she's old; and had Robin Nightwork by old Nightwork before I came to Clement's Inn.

*Sil.* That's fifty-five year ago.

*Shal.* Ha, cousin Silence, that thou hadst seen that that this knight and I have seen! Ha, Sir John, said I well?

*Fal.* We have heard the chimes at midnight, Master Shallow.

*Shal.* That we have, that we have, that we have; in faith, Sir John, we have: our watch-word was "Hem boys!" Come, let's to dinner: Jesu, the days that we have seen! Come, come.

*Henry IV,* Part II, Act III, Sc. II.

c. *Emma.* "Have you heard from Miss Fairfax so lately? I am extremely happy. I hope she is well?"

"Thank you. You are so kind!" replied the happily deceived aunt, while eagerly hunting for the letter. "Oh, here it is. I was sure it could not be far off; but I had put my huswife upon it, you see, without being aware, and so it was quite hid; but I had it in my hand so very lately that I was almost sure it must be on the table. I was reading it to Mrs. Cole, and, since she went away, I was reading it again to Mother, for it is such a pleasure to her — a letter from Jane — that she can never hear it often enough; so I knew it could not be far off, and here it is, only just under my huswife — and since you are so kind as to wish to hear what she says, but first of all, I really must, in justice to Jane, apologise for her writing so short a letter — only two pages, you see, hardly two, and in general she

fills the whole paper and crosses half. My Mother often wonders that I can make it out so well. She often says, when the letter is first opened, "Well, Hetty, now I think you will be put to it to make out all that checker-work'—don't you ma'am? And then I tell her, I am sure she would contrive to make it out herself, if she had nobody to do it for her, every word of it—I am sure she would pore over it till she had made out every word. And, indeed, though my mother's eyes are not so good as they were, she can see amazingly well still, thank God! with the help of spectacles. It is such a blessing! My mother's are really very good indeed. Jane often says, when she is here, 'I am sure, grandmama, you must have had very strong eyes to see as you do, and so much fine work as you have done too! I only wish my eyes may last me as well."

All this, spoken extremely fast, obliged Miss Bates to stop for breath; and Emma said something very civil about the excellence of Miss Fairfax's handwriting.

JANE AUSTEN, *Emma.* Chap XIX.

4. The shock breath, easy to succeed at, needs, perhaps, less attention. The main thing is to be shocked, and the right reaction will follow:

*a.* Avant! and quit my sight! Let the earth hide thee!

*Macbeth.*

*b.* Peter Bullcalf objects to having to go to war, and roars rather loudly to keep out of it.

*Falstaff.* Who is next?

*Shal.* Peter Bullcalf o' the green!

*Fal.* Yea, marry, let's see Bullcalf.

*Bull.* Here, sir.

*Fal.* 'Fore God, a likely fellow! Come, prick me Bullcalf till he roar again.

*Bull.* O Lord! good my lord captain —

*Fal.* What, dost thou roar before thou art pricked?

*Bull.* O Lord, sir! I am a diseased man.

*Fal.* What disease hast thou?

*Bull.* A cold, sir, a cough, sir, which I caught with ringing in the king's affairs upon his coronation-day, sir.

*Fal.* Come, thou shalt go to the wars in a gown; we will have away thy cold; and I will take such order that thy friends shall ring for thee.

*Henry IV,* Part II, Act III, Sc. II.

*c.* Before my God I might not this believe
Without the sensible and true avouch of mine own eyes.

*Hamlet.*

## V. Stage Types

It may clarify the actor's notion of his art to have in mind the more or less rough and ready classification that the stage resorts to in naming character types. An objective view of the hierarchy of stage rôles sometimes points one to the kind of thing he can do best. They are often listed as follows:

1. *Straight parts:* such as the hero, heroine, villain: Macbeth, Rosalind, Iago.
2. *Juveniles:* such as young lovers, ingenues, winning youths. Bobby in Tarkington's *Clarence;* Romeo and Juliet.
3. *Characters:* such as stage eccentrics, clowns, hayseeds, old maids, rogues, beggars, butlers, maids, drunkards. These include such fixed types as Rip Van Winkle; the Old Soak; Bardolf in *Henry IV;* the *Fool* in *Lear.*

Of course these classifications run into each other, and vary in importance according to the exigencies of the play. Falstaff is a *character;* he is also a *straight,* or leading rôle. In general, it may be said that *characters* are more static than *straight* rôles; have more fixed characteristics, and

depend more on tricks and eccentricities of manner, make-up, and speech, than *straight* parts do. *Characters* may be written to order, maintaining more of a single mood or master passion, or unchanging front in the face of circumstance, than is the case with the hero, heroine, or villain.

In professional shows and in the movies, the play is cast with actors fitted by nature for their parts. In amateur groups, this is not always possible, the young often being asked to play old characters; the slim, fat characters; and the like. *Character* parts are often easier to act than *straight* rôles, as they do not depend so directly on the actor's personal magnetism. They may, therefore, bring quicker successes, as cartooning may pay better than portrait or landscape painting. Truly great successes, nevertheless, are usually won in *straight* parts. You may touch the sentiments, humor, pathos, the domestic affections, with *characters;* but romantic love, the tragic emotions, the sublime, the beautiful, the religious, you will usually find associated with so-called *straight* rôles.

Let us look briefly at the business of interpreting a few such parts. Look first at the scene in *Romeo and Juliet,* in which

Juliet is for the last time saying farewell to her nurse. She is about to force herself into taking the drug that will, without killing her, still make her appear as one dead; and yet she is afraid to do so. Her mother speaks.

*Lady Capulet.* Good-night!
Get thee to bed and rest, for thou hast need.
(*Exeunt Lady Capulet and Nurse.*)
*Juliet.* Farewell! God knows when we shall meet again.
I have a faint, cold fear thrills through my veins,
That almost freezes up the heat of life;
I'll call them back again to comfort me.
Nurse! Yet what should she do here?
My dismal scene I needs must act alone.
Come, vial!
What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no: this shall forbid it. Lie thou there."
(*Laying down a dagger.*)

Here is the speech of a desperate girl, a situation tragic, portentous of possible, and the audience knows, coming doom. Love of life, the cheer and warmth of human companionship on the one side, struggle with the love of Romeo and a fear of the tomb on the other. How shall the actress show us this?

Obviously not by any tricks of gesture or feature such as a *character* like the Nurse might use. The restrained but desperate emotion of the lines themselves forbid it. Only the personal charm and emotional fervor of the actress herself can here avail. That is why it is so hard to do. All the stage props are useless, and a burning personality, a real inner spirit and feeling alone can dictate the expression and action. She may, of course, do the obvious things — move as if to recall the Nurse; gesture tragically with the vial so that the audience can see it; almost shudder with her "faint, cold fear" — and these actions may help. But only long practice at really being Juliet, and at "feeling through" the lines, will avail to convey these despairing depths of conflict to the audience.

It is a rarely endowed actress who can play convincingly a *straight* rôle of this order. Yet not so rare as most actors and directors are apt to think. It is hard, indeed well nigh impossible, if you try to come at it from without, by studied gesture, studied stress, and conscious elocution. If the coach can only say, "try it this way; stress this word, slight that one; raise your voice there, lower it here; gesture with your right hand

for that effect; move to and fro in a certain manner,'' illustrating himself the manner he thinks the right one; if this is the method of directing used, the rôle will become impossible, stilted, studied, cold. It will be amateurish; it will not convince, and the director and actor and audience will unite to say "it can't be done." And with such methods, it cannot be, and should not be done.

The best directors, professional and amateur, pursue another method. Let the stage be quiet. Let the director sit at his ease near the actor, and not shout, or curse, or act in any way other than as a sympathetic and interested helper of the actor. Juliet is to begin her speech. Let her be at ease, relaxed, fairly inert. If necessary let her take some simple exercises in movement until she is perfectly relaxed. Then let her think of her line, and the circumstances surrounding it. Her mother, and Nurse, whom she loves, have just gone. She may never see them again, and she loves them both. A sense of desolation sweeps over her. She feels it, it becomes a part of her, and she says naturally, and for the first time, for if she feels it, it will be for the first time each time she feels it,

"Farewell! God knows when we shall meet again."

If she didn't feel it, the director will know it; if she felt only a part of it, he can tell that, and so can the actress. It is a test well nigh infallible. If she fails, let her try again; relaxing, thinking and feeling the part, and coming slowly up into the mood. The director can, at first, aid in getting her into the mood, by giving her the atmosphere, suggesting to her imagination how she feels, with considerations, images, fancies that may deepen her mood by suggestion; but let him not tell her how she should say the line. *He doesn't know how she should say it.* He is merely waiting to hear. He will know instinctively when she has said it right, but he will be as surprised to hear it as the actress will. This and this alone is creative acting. This the method of acquiring that dramatic thaumaturgy, that ability to throw oneself into a part, which is the marvel and interest of acting.

Such a method seems slow. At first it is slow; but from relaxation into mood, trying again and again for the feeling, not for the right expression, or gesture, or piece of stage business, but for the absolutely true

emotion of the line itself, will bring revolutionary results into acting. It will automatically determine expression, gesture, movement. And as it progresses, as the actor studies his rôle, he will find it easier and easier to get into his part without the stimulus of the director until the lines begin to go more rapidly, more naturally. Every one knows that *Hamlet* has many dominant moods, exalted, morose, poetic, spiritual, and lofty in desolation; but no actor can play Hamlet until he can first be these things. It is the business of the actor to rise from relaxation and quiet, into these moods; and it is the business of the director to assist him by imaginative stimulation and suggestion to find the mood. Practice will make less the necessity of striving first for relaxation, and the actor will soon learn how to get a transition from mood to mood without it; but at first these shifts into neutral are unquestionably right. They throw body and mind into a passivity where no clashing discords intrude, no conflicting emotions interfere, and the one mood desired can thus have freer expression.

When the first line is truly felt, the next,

"I have a faint, cold fear thrills through my veins,"

is to be studied. Here is a line where the moods crowd thick and fast, and yet require blending into a dominant mood. The actress, therefore, in her rôle, must feel *faint, cold, fear,* and *thrills through my veins,* before she can say the line. This is a particularly difficult line to read well, for the mood of each word must be felt as it is said, as if for the first time Juliet is just discovering that her state of being is peculiar, so peculiar as to require this special series of feelings to describe it. Getting into the mood word for word, may seem too elementary, but it is the kind of elementary exercise that enables the player eventually to play Chopin like a master.

A *character* part, on the other hand, even of the formidable difficulty of Falstaff, or Don Quixote, or Lightnin' Bill Jones, is vastly easier. Make-up, tub thumping, drinking bouts, sword-play battles, robberies, oaths and jests, all come to the actor's aid. He may strut and roar and brag and wink, and the audience holds its sides. He may act more than Romeo or Hamlet, but he will not move us so deeply, nor reveal to us the sublimities of pity and terror, nor the mysteries of romantic love. It is musical comedy *vs.* grand opera, jazz *vs.* the sym-

phony, the realistic *vs.* the romantic, comedy *vs.* tragedy. The finer, grander strokes are the more subtle and the more moving; but, too, the more difficult. There is nothing quite so instructive in revealing to one the reaches of genius as the difference between acting *characters* and acting *straight* rôles. It is no doubt the knowledge of these gulfs of difference that drives so many comedians to aspire to play Hamlet. They may look grotesque, but they have "immortal longings" in them.

*Character* acting is, as we have suggested, more of a surface art, an art of tricks, of ingenuity in repetition of phrase, in stage business. Not but that the actor here too must get into his part, and be the character he impersonates. But a type, a master passion, a recurrent gesture, a flat wheeze, are often all that there is in *character* work to get into, and the task is not so exacting. Bardolf, for instance, has his red nose and a bully's swagger; Corporal Nym is a dark hinting little man with "that's the humour of it" as his contribution to conversation; Falstaff is enormous in bulk, and in humorous tricks, the life of every party; Mrs. Micawber, a teary slattern, with a little of the fallen lady still

clinging to her draggled skirts, " will never desert Mr. Micawber "; whereas Micawber is but the masculine of this mood, the decayed gentleman with a bluff importance, and a phrase about always " waiting for something to turn up "; and Malvolio has a vain strut, a vile cross-gartered leg, and a vanity that leads with a fatal nemesis toward its own confusion. In acting such parts, the method of finding the mood must be very much mixed with the method of trial and error, with the director calling the hits. Finding the pose best suited to the needs of the play and holding it, is often the business of such parts.

Falstaff is here mockingly impersonating King Henry the Fourth, so as the better to prepare the Prince of Wales for the reprimand which his father will probably administer to him for his roistering habits. It is at an inn, with the tavern loafers enjoying the scene. The disreputable Sir John is about to mount his " throne," and seizes on a cushion to serve as an improvised crown.

> *Prince.* Do thou stand for my father and examine me upon the particulars of my life.
>
> *Falstaff.* Shall I? Content: this chair shall be my state; this dagger my scepter; and this cushion my crown.

*Prince.* Thy state is taken for a joined-stool; thy golden scepter for a leaden dagger; and thy precious rich crown for a pitiful bald crown!

*Falstaff.* Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyses' vein.

*Prince.* Well, here is my leg.

*Falstaff.* And here is my speech. Stand aside, nobility.

*Hostess.* O Jesu, this is excellent sport, i' faith!

*Falstaff.* Weep not, sweet queen; for trickling tears are vain.

*Hostess.* O, the father, how he holds his countenance!

*Falstaff.* For God's sake, lords, convey my tristful queen; For tears do stop the flood gates of her eyes.

*Hostess.* O Jesu, he doth it as like one of these harlotry players as ever I see!

*Falstaff.* Peace, good pint-pot; peace, good tickle-brain. Harry, I do not only marvel where thou spendst thy time, but also how thou art accompanied!

Here is a scene that fairly acts itself, Shakespeare as usual giving the actors their stage directions in their speeches. The

bustle about the stage, getting the throne ready for "King" Falstaff, the hastily improvised appurtenances of royalty, and the mock-seriousness of Falstaff's bustling air of importance, which contrasts so absurdly with the quiet, kingly air and the rich throne of Henry the Fourth himself! The prince's ribald asides, and the royal fustian of Falstaff's speeches, with a wave of the arm to the tavern loafers at "stand aside, nobility," and his effort to stay in his part, and still silence the too enthusiastic hostess, make excellent pantomime. The fluttering-hen manner of the hostess, a bit breathless and intrusive, her fat, fairly shaking with her too exuberant laughter, till she is brought up sharp with Falstaff's unmistakable command, "Peace, good pint-pot! Peace, good tickle-brain," are bits of acting within the reach of any actor with a little technique and an understanding of the part. The danger, of course, is in overacting the by-play, and neglecting the more subtle humor of the lines. The way to avoid this, is to use only whatever stage business serves to enhance the lines, to make them clearer or to bring out their humor. It is not the actor's or director's rôle to add to the play so much that the main point is halted or for-

gotten. Things must be kept going fast enough to keep the interest in the progression of events alive. Too much stage business hinders such progression.

Exercises in creating rôles are so easy to acquire that they will occur to all. One has but to select some piece of a play or novel with a character that interests him sufficiently that he wishes to impersonate it, to relive its moods and find the actions, expressions, and tricks of gesture, feature, and voice, natural to the part. Abstract types are hardly enough to work on, such types, let us say, as Indians, Creoles, Tramps, Quakers, Miners, Cowboys, Puritans. These will do for children to act in spontaneous pantomime in the barn, but for the actor who would be an Indian, a Puritan, words are necessary, words, and a situation, an objective. Otherwise getting into the mood is impossible. It is hard to have a mood without having a character to have it in.

## VI. Character Creation in Class Reading

Though every dramatic director will have his favorite scenes suitable for character acting, it is convenient to be able to turn to

suggested scenes either from plays or from fiction which can be easily dramatized. The following groups are but a few of the infinite possibilities in the field. They have been selected for their acting and character opportunities, and because of their completeness in themselves.

## SCENES FROM SHAKESPEARE'S PLAYS

### A. The Comedies

*As You Like It.*

Practically all of the scenes of this play are excellent for comedy or romance. The characters of Rosalind, Jacques, Orlando, Touchstone and Audrey, are especially delightful for youthful actors. The play is perhaps the highest point in English romantic comedy, both for its poetry, its fresh forest greenery, and for its youthful spirits just dashed a little with the frost of winter.

*Twelfth Night; or, What You Will.*

A more mature romantic comedy than *As You Like It,* famous for its low-comedy group, Maria, Sir Toby, Sir Andrew and Malvolio, and for the sweet mild charm of its boyish heroine, Viola. Notice the pleas-

ing view of Viola and Malvolio in Miss Marlowe's picture, Fig. 6. The low-comedy scenes are much the best for cuttings. The romantic scenes need the play to complete them.

*The Merchant of Venice.*

Act I, Scene II complete.

Act II, Scene IX.

Act III, Scene II, ending with the choosing of the right casket.

Act IV, Scene I complete — The Trial Scene.

Act V complete — The Garden Scene by moonlight.

*The Taming of the Shrew.*

A boisterous rollicking farce, to be played at high speed.

Induction Scene I and Scene II, Shakespeare's one vaudeville skit.

Act II, Scene I, beginning with "Re-enter Hortensio, with his head broke," and ending "Exeunt Petruchio and Katharina severally"; ll. 169-326.

Act III, Scene II complete.

Act IV, Scene I complete; Scene III complete; Scene V complete.

*A Midsummer-Night's Dream.*

Act III, Scene I complete.

Act V, Scene I from "Re-enter Philostrate," and ending "Enter Puck." These are the low-comedy workmen's drama scenes. The fairy scenes are too dependent on atmosphere to go well without the settings. A convenient arrangement of this is *Pyramus and Thisbe,* in a volume *Short Plays,* edited by Milton Smith, and published by Chas. E. Merrill, N. Y.

*Much Ado About Nothing.*

Act I, Scene I complete, for the opening merry war between Beatrice and Benedick.

Act II, Scene III complete, gives the beginning of Benedick's decline from the heights of bachelorhood.

Act III, Scene III, Scene V; and Act IV, Scene II; and the Dogberry lines of Act V, Scene I, are excellent low-comedy satire on the stupidity of policemen.

B. The Tragedies

*Romeo and Juliet.*

Act II, Scene II, Romantic Love Scene with Juliet at a balcony, Romeo beneath.

Act III, Scene I, the famous brawl ex-

cellent for dramatic action, and word play. Scene V, Romeo's leave-taking, and Juliet's clash with her parents.

*Julius Caesar.*

A political tragedy of intrigue and dramatic action, excellent for young actors. The later scenes are beyond the powers of the usual beginner. Brutus, Cassius, Caesar, Antony and Portia afford the most generous parts. The play is too well known to make cuttings useful; the quarrel scene between Brutus and Cassius; Mark Antony's oration over Caesar's body, and the mob scene; and Brutus' and Portia's leave-taking contrasted with that of Caesar and Calpurnia, leap at once to mind. The play is in the fine Roman manner, finer oratory indeed, than Rome itself ever produced.

*Macbeth.*

Though a difficult tragedy, it spurs ambition to act in it, and young actors can do more with it than they think.

Act I, Scenes I and III, the witches' scenes, excellent grewsome symbolism.

Scene V, the letter, and Lady Macbeth's greeting to her returning husband.

Scene VI, Duncan's tragic-peaceful arrival, peculiarly pathetic.

Scene VII, Lady Macbeth still urges her husband on to the ambitious murder.

Act II, Scenes I and II, the murder.

Scene III, the knocking at the gate and the murder's discovery, portentous of coming doom.

Act III, Scene II, the shadows deepen, a fine poetic scene of dramatic foreshadowing. Exquisite poetry.

Scene IV, the banquet scene.

Act V, Scene I, the sleep-walking scene.

Scenes III, V, VII, VIII, Macbeth in desperate straits, and the end of the tragedy.

*Hamlet.*

Often considered the greatest acting play in dramatic literature; probably too great for the amateur. Yet as with all really great work, there is a simplicity about it that is tempting. The scenes of Hamlet's distraction are perhaps the hardest. The others afford a variety that may suit all sorts of actors; the grave-diggers' scene, Polonius' advice to Laertes, the opening scenes with the Ghost, Hamlet's scenes with the players, etc.

The older generations of theatre-goers will remember the genius of Sir Johnston Forbes-Robertson in the part. Those today who have seen John Barrymore as Hamlet also recognize a genius that is compelling. The picture in this volume will make those who have not had that opportunity await eagerly his return to this great rôle.

King Lear, Othello, and Antony and Cleopatra, will be trifled with at the actor's peril. They are too stormy, too passionate, too mature for any but the greatest actors. Few cuttings from them will prove anything but a temptation.

C. The Histories

Henry IV, Parts I and II, are greatly neglected by dramatic clubs. Yale University, almost alone in the United States, has tried them, and with huge success. The scenes at the Boar's-Head Tavern between Falstaff and the Prince; the Justice Shallow scenes, the drafting of soldiers, and scenes of army life; the court scenes, with the sly, elusive but king-like figure of Henry the Fourth; all afford material for acting that is exciting, dramatic, amusing, and instructive. These two plays, or better, this one play in ten acts, which is itself but a prologue to the patriotic

play *Henry V,* contains as spirited comedy as Shakespeare ever produced. The neglect of the play has no doubt been due to the difficulty of the rôle of Falstaff, that greatest of all comic heroes. Its difficulty has been over-exaggerated. And besides, it were better to play him badly, than, as now, not to play him at all.

These three plays, *Henry IV,* Part I; *Henry IV,* Part II, and *Henry V,* are excellent for class reading. The wit-combats between the Prince and Falstaff, the war between the rebels and the King — a different sort of wit-combat, and the results humorous and tragic that flow from these clashes of character, all sharpen the wits, rouse the imagination and deepen the understanding of human nature. The plays are especially good for class study, because they need a little of study and interpretation before the class will fully savour their salt, and before they will keenly sense the wily political and social philosophy revealed in the speeches and acts of King Henry the Fourth. Once these things are revealed, however, the actor or reader of any discrimination will soon look with different eyes on the drama. Persons who "don't like Shakespeare," who, as they say, find him

"too deep" for them, may be made to do an about-face, after a few side-shaking sessions with the company at the Boar's-Head. It may not be the "best," but it is some of the most interesting company in the world. Old Sir John, the fallen gentleman, compact of of all vices, a glutton, a drunkard, a thief, a liar, a braggart, and whatever else you will, still amuses us, makes us laugh at him, almost makes us like him; and we feel genuine indignation when the Prince who has so long shared his wit and his roysterings, throws him over.

And what a set he, this King of Comedy, carries in his train! First of all the Hostess, whose "husband" is so scrupulously mentioned always, but who never actually appears, a fluttering hen-like creature, almost beneath reason altogether. Yet she serves good victuals, even in Lent, and good drinks, and lends all her profits to the upkeep of the fat knight. And there is Bardolf, he of the flaming nose and surly but loyal disposition; and Pistol, the roaring braggart soldier straight out of Roman comedy, only going the Romans one better; and Nym, the dark hinting, almost cowardly soldier with "that's the humour of it" as his chief stock in trade. These all are of the

Boar's Head. And then turning to Warwickshire, Shakespeare's old home, before he took London and the world permanently for his lodging, we get a peep at some differently foolish "wise ones." There is Justice Shallow, the weazened old fool, no doubt a portrait of "that same starved justice" Sir Thomas Lucy, who is said to have sent Shakespeare packing at nineteen for stealing his deer. And with him his fellow rogue of justice, Silence, who becomes so idyllically drunk; and Davy the brazen servant; and all the yokels brave and fearful whom Falstaff drafts, or lets buy themselves off, for the service of the King.

But as Goethe said, "We cannot talk of Shakespeare. Everything is inadequate." Books are written for those who have sense enough to read them. Certainly there is no greater pleasure in life than convincing a class of sceptics who think doubtfully of Shakespeare, that all, or nearly all of them, can have the time of their lives at The Boar's Head.

The heritage of poetry and character in Shakespeare's plays is so rich, that many who read them are like Christopher Sly, the tinker, who finding himself suddenly wealthy, could still desire only that which

his tinker's imagination could conjure up. Had he been witty enough to read understandingly the play which Shakespeare wrote about him in the induction of *The Taming of the Shrew,* he could have done much better. A lesson that those who run may, and should, read!

Many teachers will wish other plays too, for class-room reading. The success which they meet with in using them will depend somewhat on their ability at intelligent interpretation. The Greeks, the Germans, the classic French dramatists, and the modern plays of Ibsen and Strindberg, they will often find too remote, or too sordid, or too intellectual to make an appeal with. Goldsmith, Molière, Shaw, Synge, Wilde, Marlowe, Dunsany, and Yates, will afford a more general appeal. Molière and Shaw, to be sure, deal with the wits, with satire, often a highly civilized intellectual satire, and they demand a refined imagination for their appeal. For young readers, however, Shaw's *Androcles and the Lion,* and his *Caesar and Cleopatra,* will usually catch on; and of Molière, *The Imaginary Invalid,* to begin with, is pretty certain. Intelligent

and exciting class reading is a good prelude to a play that will succeed on the stage.

Character readings from novels or short stories are often a fine aid in revealing the more clipped results to be had from the non-expository drama. Such novels as Jane Austen's *Pride and Prejudice,* or her novel *Emma,* so largely composed of dialogue, are very fine for class use. So too are Thackeray's *Vanity Fair,* or the first few chapters of his *Pendennis,* or some of his Christmas Book Dialogues. The following is a representative list.

1. Jane Austen, *Pride and Prejudice,* chapters I and II.
2. Capt. Marryat, *Mr. Midshipman Easy,* chapters I, II, III.
3. Thackeray, *Vanity Fair,* chapter I; the climax chapter entitled, A Rescue and a Catastrophe, chapter III; *Pendennis,* chapters I, and VII–XI.
4. Dickens, *David Copperfield,* chapter of gaiety entitled, My First Dissipation; and the climax chapter entitled, The Tempest; *Martin Chuzzlewit,* chapters VII, IX, XI.
5. Stevenson, *Markheim, A Lodging for the Night, Will o' the Mill,* and *The Sire de Maletroit's Door.*

6. Owen Wister, *Philosophy Four; Specimen Jones.*
7. Anatole France, *Crainquebille,* a story which has recently been dramatized.
8. Thomas Nelson Page, *Marse Chan.*
9. Kipling, *The Light That Failed.*
10. O. Henry, *The Memoirs of a Yellow Dog,* and *Between Rounds,* in *The Four Million; Schools and Schools,* in *Options;* and *A Double-Dyed Deceiver,* in *Roads of Destiny.*
11. Hawthorne, *The Ambitious Guest.*
12. The dramatized version of Irving's *Rip Van Winkle.*

Short skits of the following type very delightful for class reading, Thackeray's *Christmas Books* afford in copious measure.

I.

*Miss Ranville, Rev. Mr. Toop, Miss Mullins, Mr. Winter*

*Mr. W.* Miss Mullins, look at Miss Ranville: what a picture of good-humour!

*Miss. M.* Oh, you satirical creature!

*Mr. W.* Do you know why she is so angry? She expected to dance with Captain Grig, and by some mistake the Cambridge Professor got hold of her; isn't he a handsome man?

*Miss M.* Oh, you droll wretch!

*Mr. W.* Yes, he's a fellow of College — fellows mayn't marry, Miss Mullins — poor fellows, ay, Miss Mullins?

*Miss M.* La!

*Mr. W.* And Professor of Phlebotomy in the University. He flatters himself he is a man of the world, Miss Mullins, and always dances in the long vacation.

*Miss M.* You malicious wicked monster!

*Mr. W.* Do you know Lady Jane Ranville? Miss Ranville's mamma. A ball once a year; footmen in canary-coloured livery; Baker Street; six dinners in the season; starves all the year round; pride and poverty, you know; I've been to her ball once. Ranville Ranville's her brother; and between you and me — but this, dear Miss Mullins, is a profound secret, — I think he's a greater fool than his sister.

*Miss M.* Oh, you satirical, droll, malicious, wicked thing you!

*Mr. W.* You do me injustice, Miss Mullins, indeed you do.

II.

*Miss Joy, Mr. and Mrs. Joy, Mr. Botter*

*Mr. B.* What spirits that girl has, Mrs. Joy!

*Mr. J.* She's a sunshine in a house, Botter, a regular sunshine. When Mrs. J. here's in a bad humour, I . . .

*Mrs. J.* Don't talk nonsense, Mr. Joy.

*Mr. B.* There's a hop, skip, and jump for you! Why, it beats Elssler! Upon my conscience, it does! It's her fourteenth quadrille too. There she goes! She's a jewel of a girl, though I say it that shouldn't.

*Mrs. J.* (*laughing*). Why don't you marry her, Botter? Shall I speak to her? I dare say she'd have you. You're not so *very* old.

*Mr. B.* Don't aggravate me, Mrs. J. You know when I lost my heart in the year 1817, at the opening of Waterloo Bridge, to a young lady who wouldn't have me, and left me to die in despair, and married Joy of the Stock Exchange.

*Mrs. J.* Get away, you foolish old creature.

(Mr. Joy looks on in ecstasies at Miss Joy's agility. Lady Jane Ranville, of Baker Street, pronounces her to be an exceedingly forward person. Captain Dobbs likes a girl who has plenty of go in her; and as for Fred Sparks, he is over head and ears in love with her.)

## Chapter Four

# THE PLAY

### I. The Aim

THE purpose of plays is, as Hamlet tells us, " to hold a mirror up to nature," by which I take it he means to widen our horizons and show us men and women on the stage of life, and the motives they act upon. Its advantage over the novel or poetry is that it lets us see them and hear them, and if we act their parts, lets us for the time, be them. It is more immediate, therefore, than fiction, and enables one man in his time to live many lives. Few things so stimulate the imagination, the knowledge of men and their motives, or of peoples and their ways, as the study and presentation of good plays. All civilized nations have loved the theatre, and it is an index of bigotry, ignorance, or flat-mindedness, when this instinct wanes. The growth of drama in America and of courses in play-production in our schools and colleges is a sure sign of a healthy interest in life itself; it is a sign that we grow

spiritually and humanly gregarious. We seek a joy in the revelation and interpretation of the passing spectacle in which we are all cast for a part in the play of life on earth. It is significant of the nobility of this instinct that the man whose imagination was of all ancient and moderns the most capacious, was a playwright.

In selecting plays to produce, it is well therefore to set our aims high. The play should be worthy, worth acting, and worth seeing. It should enlarge, and not constrict the appetite for life. Good plays amuse, enlighten, instruct, deepen the sympathies, and lead to an insight into the motives of men, good, evil, sordid, and sublime. The wise manager, the wise director, will therefore avoid plays whose view of things leads to the morbid, the salacious, the brutal, or the suicidal; and will prefer productions that, though they may show us the rough and the rude, or the commonplace, still keep in view the primal sanities of existence. The theatre is not a morgue, a hospital, an insane asylum, or a clinic; but is as it was to the Greeks or to the Elizabethans, a community activity for healthy men and women with a passion for life. Within the limits suited to his audience and his actors, the

wise director, keeping such aims in view, will select his play.

## II. Choosing the Play

Though the professional director differs in some respects from the amateur in that he has a more varied audience and more professional actors, the necessities for both are much the same. The amateur director, being more closely allied to his community, has some added responsibilities: to find a play his cast can act, and that his audience will wish to see; to get one that will appeal to a community spirit, that will teach dramatic expression; and it may be, even to stage the work of the amateur playwright himself. These things aside, the requirements are much the same. The play must have (1) *human interest;* (2) *acting opportunities;* (3) *production possibilities;* and, for the audience that is to see it, (4) the *novelty of a fresh appeal.* To these considerations the director will give exacting attention. Even so, his guesses will not always succeed; but if he studies others' experiences as well as his own, he will begin to make order out of the chaos of selecting a play.

The business of human interest, for instance, soon resolves itself into a decision as to the sort of human interest he desires to appeal to. If serious studies of life or poetic performances appealing to beauty are desired, it will be discovered that plays with *straight* parts are the ones chiefly useful. For it is such rôles, such plays, that appeal to the fundamentals of human nature, to the passions: love, ambition, jealousy, hate, pride, fear, worship. *Character* rôles, on the other hand, touch surfaces more lightly, and reveal human foibles, frailties, eccentricities, and manners, with a passing cleverness, but without depth or any great range of experience. Most directors will find their audiences more comfortable if they do not remain exclusively with either type of play. Such rôles as Rosalind, Romeo, Hamlet, Portia, Viola, Brutus, Caesar, Cyrano, Peer Gynt, Dr. Faustus, Tamburlaine, the Jew of Malta, Edward II, Cleopatra, Camille, Othello, Lear, Macbeth, Desdemona, *straight* rôles all, every one wishes to see, should see frequently. But all people wish some of the comedies and realities of daily manners too, such as we get in Malvolio, Shakespeare's fools and low characters, in most of Molière's, Ben Jon-

son's, Goldsmith's, Sheridan's, Shaw's characters; in Touchstone, Audrey, Dogberry, Falstaff, Rip Van Winkle, Tartuffe, the Imaginary Invalid, Petruchio, Volpone, Nym, Bardolf, Justice Shallow, the Hostess, Tony Lumpkin, Androcles, Britannus, and a whole host of others. It is of interest to note Shakespeare's supereminence in both types of character creation, and on the other hand the few great contributions to *straight* rôles made by all other modern dramatists. Even the great Molière has created few *straight* parts. As in acting, so in playwriting, the lack of genius forces most authors into *characters*. Lacking passion, lacking profound imaginative conceptions of life, they resort to manners, mannerisms, cleverness, humor, wit, eccentricities, type characters, and type formulae to save them. The director who wishes to amuse his audience will choose *character* plays; but if he wishes to stir them, to reveal the heights and depths and master passions of experience, he will choose *straight* parts.

One trouble with these latter plays for amateur groups is that they call for too great acting, they star a few characters, and submerge the others. Professional playwrights, like Shakespeare, Dumas, and

Rostand, write their plays for a definite great actor, Burbage, or Bernhardt, or Coquelin, as the case may be. Such plays are apt to overtax the powers of a few and to give the others in the cast too little to do. Plays whose parts are more evenly balanced will usually be more suited to amateurs. To give every one a chance should be an aim in the non-professional group.

As to his ability to stage the play, the modern director needs to tremble less than formerly. The progress in staging plays has gone so far as to bring the most surprising effects within almost any one's reach. With *a cyclorama, stage screens, curtains,* and *a lighting system,* a little artistic skill will give the director almost anything he desires, from deserts to mountains, or from night skies to sunlight. With these devices the richest illusions, exterior or interior can be had easily even on a small stage, as efficiently as was formerly possible on the great stage of the professional theatre.

The consideration of his audience and actors will limit the amateur director somewhat more than it will the professional in seeking novelty. Bedroom farces, risqué

situations, sex plays, will be ruled out on the score of taste. Society comedy may fail too because it is too difficult, and requires a wit beyond the years of most amateurs. *Character* types will be popular; and young parts for young actors will achieve more natural effects. Amateur actors may be unable to attain the speed of professionals, and so run a three-hour play over the period of the audience's patience. Cutting the play, trimming the long speeches, or speeding up the actors must then be resorted to.

What is popular will not be so hard to decide for the amateur as for the professional producer. His audiences are more generous, usually, and more willing to see revivals. Still he should not test this patience, if he can help it. When plays like *The Deluge* or *Leah Kleshna,* won't get a run in a professional revival, the amateur director may be wise to decide that they will " flop " if he attempts them. This is one way of following the vogue, by noting the fads in New York and Chicago, and judging accordingly. There is usually a reason why successes as well as failures there can be duplicated elsewhere.

The Little Theatres have done well with

the one-act play, and it has some striking advantages for the amateur. Three one-act plays can give more people good rôles than a three-act play can. Then, too, one-act plays are not so hard to coach, to commit, or to rehearse, and they do not require of the actor character development from act to act. On the other hand, the longer three to five-act plays give a more sustained story, complication of plot, development of character, opportunities for character contrast, and more stirring climaxes than are possible in the one-act play. A long play usually gives a better evening to the audience; shorter ones, a better evening to the actors.

### III. Where to Find Plays

Finding the right play is the dread of the director. This dread may be lessened by an acquaintance with the very efficient aid to be had from several companies that publish lists of plays, and who sell the plays to amateur organizations. Such lists, with brief descriptions of the plays, may be had from the following publishers, who make it a specialty to keep up to date, and to assist the director in quest of a play. They are:

1. Longmans, Green & Company, 55 Fifth Avenue, New York City.
2. Norman Lee Swartout, Summit, New Jersey.
3. The Century Play Co., Inc., Earl Carroll Theatre Building, Seventh Avenue at 50th Street, New York City.
4. The Dramatic Publishing Company, Pontiac Building, 542 South Dearborn Street, Chicago, Illinois.
5. American Play Company, 33 West 42nd Street, New York City.
6. The Century Company, 353 Fourth Avenue, New York City.
7. Samuel French, Publishers, 25 West 45th Street, New York City.
8. Sanger and Jordan, Times Square, New York City
9. Walter H. Baker & Company, 5 Hamilton Place, Boston, Massachusetts.

Many other publishers publish books of plays, but the above publishers have the large lists of plays in manuscript, or in single volume editions, with the rights of production. They are most convenient and efficient in this field.

An unique service is offered by Longmans, Green & Company in their Longmans' Play Series. Each play is published in two forms — the Players' Prompt Book, and the

Director's Manuscript. The Book, containing no stage directions, is intended only for reading preliminary to production and for the convenience of the players in memorizing their lines. In the Director's Manuscript is given, besides the full text of the play, all the information necessary to production. Diagrams of the stage settings, pictures of the characters, lighting and property plots, make-up directions and general instructions are all included in addition to the complete stage business and lines of each part. The directions are explicit and clear, so that even the inexperienced director may not be handicapped in producing these plays.

Besides the plays to be had from these publishers, the efficient amateur director will be aided by a knowledge of several books of plays, and of several magazines devoted to criticism and publication of the drama. The books of one-act plays which it has seemed most useful to recommend for assignments to classes, and reading are:

1. *One-Act Plays for Stage and Study,* arranged by Barrett Clark, Samuel French, N. Y., 1924. Preface by Augustus Thomas.

Courtesy of Theresa Helburn Photo by Francis Bruguiere, N. Y. C.

IX. RICHARD BENNETT in "He Who Gets Slapped"

Courtesy of Arthur Hopkins

X. ETHEL BARRYMORE in "The Laughing Lady"

CONTENTS

| *Plays:* | *Authors:* |
|---|---|
| The Mayor and the Manicure | George Ade |
| The Man Upstairs | Augustus Thomas |
| The Red Owl | William Gillette |
| The Rector | Rachel Crothers |
| Flower of Yeddo | Victor Mapes |
| Deceivers | William C. de Mille |
| The Girl | Edward Peple |
| Peace Manœuvres | Richard Harding Davis |
| Moonshine | Arthur Hopkins |
| Such a Charming Young Man | Zoë Akins |
| The Robbery | Clare Kummer |
| Hanging and Wiving | J. Hartley Manners |
| Judge Lynch | J. W. Rogers, Jr. |
| The Man in The Bowler Hat | A. A. Milne |
| The Widow of Wasdale Head | Sir Arthur Pinero |
| Dolly's Little Bills | Henry Arthur Jones |
| Lonesome-Like | Harold Brighouse |
| 'Op O' Me Thumb | F. Fenn & R. Pryce |
| Phipps | Stanley Houghton |
| Spreading The News | Lady Gregory |
| A Minuet | Louis N. Parker |
| The Ghost of Jerry Bundler | W. W. Jacobs |
| Wealth and Wisdom | Oliphant Down |

2. *One-Act Plays by Modern Authors,* ed. by Helen Louise Cohen, Harcourt, Brace & Company, New York, 1921.
3. *Plays for Classroom Interpretation,* ed. by Edwin Van. B. Knickerbocker, Henry Holt & Company, New York, 1921.
4. *A Book of One-Act Plays,* ed. by Barbara Louise Schafer, Bobbs-Merrill Company, Indianapolis, Indiana, 1922.

5. *Short Plays of Various Types,* ed. by Milton M. Smith, Charles E. Merrill Company, New York and Chicago, 1924.
6. *One-Act Plays for Secondary Schools,* ed. by J. P. Webber and H. H. Webster, Houghton Mifflin Company, Boston, 1923.

And as a bibliography of one-act plays suitable to amateurs, every one should possess,

7. *One Thousand and One Plays for the Little Theatre,* selected and compiled by Frank Shay, D. Appleton & Co., New York.

Two other excellent lists of one-act plays to be had at fifty cents a copy, are:

8. *The Appleton Modern Plays,* ed. by Frank Shay, and
9. *The Appleton Little Theatre Plays,* ed. by Grace Adams, D. Appleton & Co., New York.

Two pamphlets of one and three-act plays, excellently classified are:

10. *A List of Plays and Pageants,* prepared by Committee on Pageantry and Drama, War Work Council of the National Board, 600 Lexington Avenue, New York City, 1919.

11. *Plays for Amateurs,* ed. by S. Marion Tucker, H. W. Wilson Company, New York, 1923.

Books of three-act plays, suited to classroom reading and excellent for study are:

1. *Longer Plays by Modern Authors,* ed. by Helen Louise Cohen, Harcourt, Brace & Company, New York, 1922.
2. *Chief Contemporary Dramatists,* First Series, by Thomas H. Dickinson, Boston, 1915. Contains the following American plays:
   Clyde Fitch, *The Truth*
   W. V. Moody, *The Great Divide*
   Augustus Thomas, *The Witching Hour*
   Percy MacKaye, *The Scarecrow*
3. *Chief Contemporary Dramatists,* Second Series, by Thomas H. Dickinson, Boston, 1921. Contains the following American plays:
   Eugene Walter, *The Easiest Way*
   G. P. Peabody, *The Piper*
   G. C. Hazleton and J. H. Benrimo, *The Yellow Jacket.*
4. *The Best Plays of 1919–1920,* by Burns Mantle, Boston, 1920.
5. *The Best Plays of 1920–1921,* by Burns Mantle, Boston, 1921.
6. *Representative Plays by American Dramatists,* by Montrose J. Moses, New York.

Vol. III, 1856–1917, contains:

Charles Burke, *Rip Van Winkle: A Legend of the Catskills*

George H. Boker, *Francesa da Rimini*

Oliver Bell Bunce, *Love in '76. An Incident of the Revolution.*

Steele MacKaye, *Paul Kauvar; or, Anarchy*

Bronson Howard, *Shenandoah*

Augustus Thomas, *In Mizzoura*

Clyde Fitch, *The Moth and the Flame*

Langdon Mitchell, *The New York Idea*

Eugene Walter, *The Easiest Way*

David Belasco, *The Return of Peter Grimm.*

7. *A Study Course on the American Drama,* by Montrose J. Moses. Specially prepared for the American Drama Year of the Drama League of America, 1916.
8. *The Masterpieces of Modern Drama.* Abridged in Narrative with Dialogue of the Great Scenes. By John A. Pierce. Prefaced with a critical essay by Brander Matthews, New York, 1915. 2 vols.
9. *Representative American Plays,* by Arthur Hobson Quinn, New York, 1917:

Thomas Godfrey, *The Prince of Parthia*

Royall Tyler, *The Contrast*

William Dunlap, *André*

James Nelson Barker, *Superstition*

John Howard Payne, Washington Irving, *Charles II*
Richard Penn Smith, *The Triumph at Plattsburgh*
George Washington Parke Custis, *Pocahontas; or, The Settlers of Virginia*
Robert Montgomery Bird, *The Broker of Bogota*
Nathaniel Parker Willis, *Tortesa the Usurer*
Anna Cora Mowatt Ritchie, *Fashion*
George Henry Boker, *Francesca da Rimini*
Dion Boucicault, *The Octoroon, or Life in Mississippi*
Joseph Jefferson, *Rip Van Winkle*
Steele MacKaye, *Hazel Kirke*
Bronson Howard, *Shenandoah*
William Gillette, *Secret Service*
David Belasco, John Luther Long, *Madame Butterfly.*
Clyde Fitch, *Her Great Watch*
Langdon Mitchell, *The New York Idea*
Augustus Thomas, *The Witching Hour*
William V. Moody, *The Faith Healer*
Percy MacKaye, *The Scarecrow*
Edward Sheldon, *The Boss*
Rachel Crothers, *He and She.*

The director who wishes to keep abreast of the times will be helped too, if he will

consult the magazines that give the theatre intelligent consideration. There are many, but perhaps the three most useful for play publication and criticism are:

*The Drama*
*The Theatre Arts Quarterly*
*The Theatre Magazine* (for criticism, pictures, and excerpts from current New York plays).

## The Copyright Law

A word of warning and appeal is necessary concerning the copyright laws that control plays. Producers must secure the rights to present plays from the company owning those rights. To disregard this law is not only punishable by the courts, but is peculiarly ungrateful to the author and to the publisher who make the plays possible. It is as much theft as stealing any other form of property. The charges for the rights to produce are seldom excessive. They should be met unhesitatingly or the play should not be put on. Editions of the play will always refer the producer to the owner of such rights.[1]

[1] Attention is called to the penalty provided by law for any infringement of the author's rights as follows:

"Section 4966: — Any person publicly performing or representing any dramatic or musical composition for which copyright has been obtained, without the consent of the

Of the thousands of plays that are at hand to confuse the director, comparatively few will need to detain him. What those few are is the difficult thing to discover. There are numerous lists of plays, and each director has his own notion, and quite properly, as to what is suitable. The following lists have been selected with a good deal of care. They represent the cullings from several years of reading of some thousands of plays. The older plays consist of tried and proved successes. The newer plays more recently compiled, have also been selected with the needs of high schools, clubs, and college groups in mind. No play is here recommended that has not proved a success in such a group, or that does not seem pretty certain of success when it is tried. The lists are, in short, carefully, even prayerfully, compiled and are as good as the authors' judgment can make them.

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proprietor of said dramatic or musical composition, or his heirs and assigns, shall be liable for damages thereof, such damages in all cases to be assessed at such sum, not less than one hundred dollars for the first and fifty dollars for every subsequent performance, as to the court shall appear to be just. If the unlawful performance and representation be wilful and for profit, such person or persons shall be guilty of a misdemeanor, and upon conviction shall be imprisoned for a period not exceeding one year." — U. S. Revised Statutes: Title 60, Chap. 3.

## Contemporary Plays Suited to Class Reading

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| America Passes By | *Comedy* | Kenneth Andrews | Baker & Co., Boston | Interior | 2 | 2 |
| Dear Departed, The | *Comedy* | Stanley Houghton | Samuel French, 25 W. 45th St., N.Y.C. | Interior | 3 | 5 |
| Florist Shop, The | *Comedy* | Winifred Hawkbridge | Brentanos, N. Y. | Interior | 3 | 2 |
| Fourteen | *Comedy* | Alice Gerstenberg | Norman Lee Swartout, Summit, N. J. | Interior | 1 | 2 |
| Glory of the Morning, The | *Romantic* | W. Ellery Leonard | B. W. Huebsch, N. Y. | Interior | 3 | 2 |
| Golden Doom, The | *Morality* | Lord Dunsany | Little, Brown & Co., Boston | Exterior | 9 | 1 |
| Hour Glass, The | *Morality* | W. B. Yeats | Macmillan Co., N. Y. | Interior | 3 | 1 |
| Interior, The | *Realism* | Maurice Maeterlinck | Duckworth & Co., 3 Henrietta St., Covent Garden, London | Exterior | 3 | 2 |
| Joint Owners in Spain | *Comedy* | Alice Brown | Walter H. Baker & Co., Boston | Interior | ... | 4 |
| Little King, The | *Historical* | Witter Bynner | Mitchell Kennerly, N. Y. | Interior | 5 | 1 |
| Lima Beans | *Fantastic Comedy* | Alfred Kreymbourg | One Act Plays of American Authors. Little, Brown & Co., Boston | Interior | 2 | 1 |
| Lost Silk Hat, The | *Comedy* | Lord Dunsany | Little, Brown & Co., Boston | Exterior | 5 | ... |
| Maker of Dreams | *Fantasy* | Oliphant Brown | Samuel French, N. Y. | Interior | 2 | 1 |
| Medicine Show, The | *Comedy* | Stuart Walker | Portmanteau Plays, D. Appleton & Co., N. Y. | Exterior | 3 | ... |
| Minuet, The | *Realism* | Louis N. Parker | Jan., 1916, Century Magazine | Interior | 2 | 1 |
| Nevertheless | *Comedy* | Stuart Walker | D. Appleton & Co., N. Y. | Interior | 2 | 1 |
| Overtones | *Comedy* | Alice Gerstenberg | Doubleday, Page & Co., Garden City, N. Y. | Interior | ... | 4 |
| Pot of Broth, The | *Comedy* | W. B. Yeats | Macmillan Co., N. Y. | Interior | 2 | 1 |
| Rising of the Moon, The | .... | Lady Gregory | Samuel French, Pub., N.Y.C. | Exterior | 4 | ... |
| Six Who Pass While the Lentils Boil | *Fantasy* | Stuart Walker | D. Appleton & Co., N. Y. | Interior | 6 | 2 |

## CONTEMPORARY PLAYS SUITED TO CLASS READING (*Continued*)

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| TEETH OF THE GIFT HORSE | *Comedy* | Margaret Cameron | Samuel French, N. Y. | Interior | 2 | 4 |
| THREE KISSES (Scene 1) | *Comedy* | Margaret Scott | Drama, 1920 | Exterior | 1 | 2 |
| THREE PILLS IN A BOTTLE | *Fantasy* | Rachell Field | Plays of 47 Workshop, Brentanos, N. Y. | Interior | 5 | 3 |
| TRIFLES | *Comedy* | Susan Glaspell | Susan Glaspell, Provincetown, Mass. | Interior | 3 | 2 |
| TRIMPLET, THE | *Fantastic Comedy* | Stuart Walker | Portmanteau Plays, D. Appleton & Co., N. Y. | Exterior | 3 | 2 |

## Contemporary One-Act Plays for Acting

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| Apache | *Melodrama* | Charles Mere | Longmans, Green & Co. | Interior | 0 | 0 |
| Back of the Yards | *Serious Drama* | Kenneth Sawyer Goodman | Norman Lee Swartout, Summit, N. J. | Interior | 3 | 3 |
| Birthday of the Infanta | *Fantasy* | Stuart Walker | Stewart Kidd & Co., Cincinnati | Interior | 5 | 2 |
| Bishop's Candlesticks, The | *Serious Drama* | Norman McKinnell | Samuel French, N.Y.C. | Interior | | |
| Bobbie Settles Down | *Comedy* | Gertrude Jennings | Samuel French, N. Y. C. | Interior | 3 | 2 |
| Boy Comes Home, The | *Comedy* | A. A. Milne | One Act Plays by Webster-Weaver, Houghton Miffin, N. Y. | Interior | 1<br>2 | 3<br>3 |
| Choir Rehearsal, The | *Comedy* | Clare Kummer | Samuel French, N.Y.C. | Interior | 4 | 2 |
| Child in the House, The | *Comedy* | Marjorie Cook | Dramatic Pub. Co., 542 S. Dearborn, Chicago | Interior | 5 | ... |
| Close the Book | *Comedy* | Susan Glaspell | Susan Glaspell, Provincetown, Mass | Interior | 3 | 5 |
| "Copy" | *Comedy* | Kendall Banning | Longmans, Green and Co., N. Y. | Interior | 7 | ... |
| Deceivers | *Comedy* | Wm. C. De Mille | Samuel French, N.Y.C. | Interior | 2 | 1 |
| Dollar, A | *Comedy* | David Pinski | B. W. Huebsch, N.Y.C. | Exterior | 5 | 3 |
| Dolly's Little Bills | *Comedy* | Henry Arthur Jones | Samuel French, N.Y.C. | Interior | 2 | 1 |
| Drama, The | *Comedy* | Frederick Karinthy | Longmans, Green & Co., N.Y.C. | Interior | 3 | 1 |
| Elegant Edward | *Comedy* | Gertrude Jennings & E. Boulton | Samuel French, N.Y.C. | Interior | 3 | 1 |
| Enter the Hero | *Comedy* | Theresa Helburn | Egmont Arens, 27 W. 8th St., N.Y.C. | Interior | 1 | 3 |
| Exchange, The | *Farce* | Althea Thurston | Bobbs Merrill, Indianapolis, Ind., Book of One Act Plays | Interior | 4 | 1 |

| | | | | | | |
|---|---|---|---|---|---|---|
| FIFTH COMMANDMENT, THE | *Comedy* | Stanley Houghton | Samuel French, N.Y.C., Book of Short Plays | Interior | 2 | 2 |
| FIRST AID TO THE WOUNDED | *Comedy* | Harold Montague | Samuel French, N.Y.C. | Interior | 1 | 1 |
| FOOTBALL GAME, THE | *Comedy* | Sara King Wiley | Samuel French, N.Y.C. | Interior | 4 | 1 |
| FRENCH WITHOUT A MASTER | *Comedy* | Christian Bernard | Samuel French, N.Y.C. | Interior | 5 | 2 |
| GHOST OF JERRY BUNDLER, THE | *Almost Tragic* | W. W. Jacobs & Charles Rock | Samuel French, N.Y.C. | Interior | 7 | ... |
| GHOST STORY, THE | *Comedy* | Booth Tarkington | Stewart Kidd & Co., Cincinnati | Interior | 5 | 5 |
| GIRL, THE | *Comedy* | Edward Peple | Samuel French, N.Y.C. | Interior | 3 | ... |
| GOOD MEDICINE | *Comedy* | Jack Arnold & Edwin Burke | Longmans, Green & Co., N.Y.C. | Interior | 1 | 2 |
| HER COUNTRY | *Serious Drama* | Euphemia Van R. Wyatt | Longmans, Green & Co. | Interior | 2 | 1 |
| HER TONGUE | *Comedy* | Henry Arthur Jones | G. H. Doran Co., N. Y., In Collection—The Theatre of Ideas. Apply to French Pub., N. Y., on Royalty | Interior | 3 | 2 |
| JUST AS WELL | *Comedy* | J. Hartley Manners | French Pub. Co., 25 W. 45th St., N.Y.C. | Interior | 1 | 3 |
| KLEPTOMANIAC, THE | *Comedy* | Margaret Cameron | Samuel French, N.Y.C. | Interior | 7 | ... |
| LONESOMELIKE | *Comedy* | Harold Bridgehouse | Samuel French, N.Y.C. | Interior | 2 | 2 |
| MAN IN THE BOWLER HAT | *Comedy* | A. A. Milne | Samuel French, N.Y.C. | Interior | 4 | 2 |
| MARRIAGE PROPOSAL, A | *Farce* | Anton Tchekhov | Samuel French, N.Y.C. | Interior | 2 | 1 |
| MONDAY; A LAME MINUET | *Comedy* | Alfred Kreymbourg | In Plays for Merry-Andrews, Norman Lee Swartout, Summit, N. J. | Interior | ... | 6 |
| MRS. PAT AND THE LAW | *Comedy* | Mary Aldis | Dramatic Pub. Co., Chicago, Ill. | Interior | 3 | 2 |
| OLD LADY SHOWS HER MEDALS | *Comedy* | J. M. Barrie | In Book—Echoes of the War, Samuel French Co., N.Y.C. | Interior | 2 | 4 |
| PARSON OF PINE, THE | *Serious Sketch* | William Addison Lathrop | Samuel French, Pub., N.Y.C. | Interior | 3 | 2 |
| PATER NOSTER | *Pathos* | Francois Coppee | Samuel French, N.Y.C. | Interior | 4 | 3 |

## Contemporary One-Act Plays for Acting (*Continued*)

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| Postal Orders | *Farce* | Roland Pertwee | Samuel French, N.Y.C. | Interior | 1 | 4 |
| Pyramus and Thisbe | *Farce* | Wm. Shakespeare | Chas. E. Merrill, N. Y., Short Plays — Edited by Milton Smith | Interior | 6 | ... |
| Revolt, The | *Comedy* | Ellis Parker Butler | Samuel French, N.Y.C. | Interior | ... | 8 |
| Robbery, The | *Comedy* | Clare Kummer | Samuel French, N.Y.C. | Interior | 3 | 2 |
| Shakespeare's Daughters | *Fantasy* | George Henry Trader | Samuel French, N.Y.C. (Others as Desired) | Exterior | ... | 10 |
| Sir David Wears a Crown | *Fantasy* | Stuart Walker | Stewart Kidd Pub., Cincinnati, Ohio | Exterior | 14 | 4 |
| Solemn Pride | *Pathos* | Geo. Ross Leighton | Houghton Mifflin — One Act Plays — Webster-Weaver | Interior | ... | 9 |
| Speaking to Father | *Comedy* | George Ade | Samuel French, N.Y.C. | Interior | 3 | 2 |
| Stepmother, The | *Farce* | Arnold Bennett | In Polite Farces, J. B. Pinker & Son, Talbot House, Arundel St., London | Interior | 2 | 2 |
| Such a Charming Young Man | *Farce* | Zoë Akins | Samuel French, N.Y.C. | Interior | 6 | 3 |
| Sunny Morning, A | *Comedy* | Joaquin Alverez Quintero | Houghton Mifflin Pub., N.Y.C. | Exterior | 2 | 2 |
| Sympathetic Souls | *Comedy* | Sidney Grundy | Samuel French, N.Y.C. | Interior | 3 | 1 |
| Thank You, Doctor | *Comedy-Melodrama* | | Longmans, Green & Co., N.Y.C. | Interior | | |
| Third Man | *Comedy* | Roderich Benedix | Samuel French, N.Y.C. | Interior | 1 | 3 |
| Trysting Place | *Comedy* | Booth Tarkington | Stewart Kidd, Pub., Cincinnati | Interior | 4 | 3 |
| Turtle Dove | *Farce* | Margaret Scott Oliver | Richard Badger, Pub., Boston | Exterior | 6 | 1 |
| Untrue to Type | *Comedy* | Ina Duvall Singleton | Samuel French, N.Y.C. | Interior | 1 | 2 |
| Where But in America | *Comedy* | Oscar M. Wolff | Dramatic Pub. Co., Chicago, Ill. | Interior | 1 | 2 |
| Widow's Veil, The | *Comedy* | Alice Rostetter | Egmont Arens, Washington Square Book Store, N. Y. | Interior | ... | 2 |

## Contemporary Three-Act Plays for Production

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| Alice-Sit-by-the-Fire | *Comedy* | J. M. Barrie | Samuel French, Pub., N.Y.C. | Interior | 4 | 5 |
| Art of Being Bored, The | *Comedy* | Edouard Pailleron | Samuel French, Pub., N.Y.C. | 2 Interiors | 11 | 9 |
| Boomerang, The | *Comedy* | Winchell Smith & Victor Mapes | Samuel French, Pub., N.Y.C. | 2 Interiors | 6 | 5 |
| Brown Mouse, The | | Mabel B. Stevenson | Samuel French, Pub., N.Y.C. | | 10 | 6 |
| Cappy Ricks | *Comedy* | Edward E. Rose | Samuel French, Pub., N.Y.C. | 1 Interior, 1 Exterior | 6 | 3 |
| Captain Jinks of the Horse Marines | *Fantastic Comedy* | Clyde Fitch | Samuel French, Pub., N.Y.C. | 1 Exterior, 2 Interiors | 13 | 13 |
| Champion, The | *Comedy* | Thomas Louden & A. E. Thomas | Samuel French, Pub., N.Y.C. | 1 Interior | 13 | 4 |
| Charity That Began At Home | *Comedy* | Sir John Hankin | Samuel French, Pub., N.Y.C. | 2 Interiors | 6 | 6 |
| Chinese Lantern, The | *Romantic Comedy* | Lawrence Housman | Samuel French, Pub., N.Y.C. | 1 Interior | 12 | 3 |
| Clarence | *Comedy* | Booth Tarkington | Samuel French, Pub., N.Y.C. | 2 Interiors | 5 | 5 |
| Dear Me | *Comedy* | Luther Reed & Hale Hamilton | Samuel French, Pub., N.Y.C. | 4 Interiors | 12 | 3 |
| Duloy | *Comedy* | Geo. S. Kaufman & Marc Connelly | Samuel French, Pub., N.Y.C. | 1 Interior | 8 | 3 |
| Enter Madame | *Comedy* | Gilda Varesi & Dolly Byrne | Longmans, Green & Co., N.Y.C. | 1 Interior | 5 | 5 |
| First Year | *Comedy* | Frank Craven | Samuel French, Pub., N.Y.C. | 2 Interiors | 5 | 4 |
| Friendly Enemies | *Comedy* | Samuel Shipman & Aaron Hoffman | Samuel French, Pub., N.Y.C. | 1 Interior | 4 | 3 |
| Full House, A | *Comedy* | Fred Jackson | Samuel French, Pub., N.Y.C. | 1 Interior | 7 | 7 |
| Gammer Gurton's Needle | *Farce Comedy* | John Still | D. Appleton & Co., N.Y.C., Portmanian Adaflatious | Exterior | 7 | 4 |
| Golden Days | *Comedy* | Sidney Toler & Marion Short | Samuel French, Pub., N.Y.C. | 3 Interiors | 7 | 10 |

Contemporary Three-Act Plays for Production (*Continued*)

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| Grumpy | *Comedy* | Horace Hodges & T. Wigney Percyval | Samuel French, Pub., N.Y.C. | 2 Interiors | 9 | 3 |
| His Majesty Bunker Bean | *Farcical Comedy* | Lee Wilson Dodd & Harry Leon Wilson | Samuel French, Pub., N.Y.C. | 4 Interior Scenes | 12 | 6 |
| Honor Bright | *Comedy* | Meredith Nicholson | Samuel French, Pub., N.Y.C. | 1 Interior | 9 | 6 |
| Hottentot, The | *Comedy* | Victor Kenyon Mapes | Samuel French, Pub., N.Y.C. | 1 Interior<br>1 Exterior | 8 | 3 |
| Icebound | *Serious Drama* | Owen Davis | Longmans, Green & Co., 55 Fifth Ave., N. Y. | 1 Interior | 6 | 6 |
| If I Were King | *Romantic Fantasy* | Justin Huntley McCarthy | Samuel French, Pub., N.Y.C. | 1 Exterior<br>3 Interiors | 20 | 9 |
| Intimate Strangers | *Comedy* | Booth Tarkington | Samuel French, Pub., N.Y.C. | 2 Interior Scenes | 4 | 4 |
| Just Out of College | *Comedy* | George Ade | Samuel French, Pub., N.Y.C. | 3 Interior | 15 | 11 |
| Just Suppose | *Comedy* | A. E. Thomas | Samuel French, Pub., N.Y.C. | 1 Interior<br>1 Exterior | 6 | 2 |
| King For a Day | *Comedy* | Caesar Dunn | Caesar Dunn — Somerset Hotel, N. Y. | 2 Interiors | 8 | 5 |
| Lady of the Weeping Willow Tree, The | *Fantasy* | Stuart Walker | D. Appleton & Co., N.Y.C., In more Portmanteau Plays | 2 Exterior | 2 | 4 |
| Mennonite Maid, A | *Comedy* | Helen R. Martin | Longmans, Green & Co., N.Y.C. | 1 Exterior | 7 | 5 |
| Mr. Pim Passes By | *Comedy* | A. A. Milne | Samuel French, Pub., N.Y.C. | 1 Interior | 3 | 4 |
| New Poor, The | *Comedy Farce* | Cosmo Hamilton | Longman's, Green & Co., 55 Fifth Ave., N.Y.C. | 1 Interior | 6 | 6 |
| Not So Fast | *Comedy* | Conrad Westervelt | Samuel French, Pub., N.Y.C. | 2 Interiors | 4 | 4 |
| Prunella | *Fantasy* | Lawrence Housman & Granville Barker | Samuel French, Pub., N.Y.C. | 1 Exterior Supers. | 7 | 6 |
| Rollo's Wild Oat | *Comedy* | Clare Kummer | Samuel French, Pub., N.Y.C. | 4 Interior Scenes | 7 | 5 |

## Contemporary Three-Act Plays for Production (*Continued*)

| TITLE | TYPE | AUTHOR | PUBLISHER | SETTING | M. | F. |
|---|---|---|---|---|---|---|
| Seventeen | *Comedy* | Booth Tarkington | Samuel French, Pub., N.Y.C. | 1 Exterior, 2 Interior | 8 | 6 |
| Seven Keys to Bald Pate | *Farce Melodrama* | Geo. M. Cohan | Samuel French, Pub., N.Y.C. | 1 Interior | 10 | 3 |
| Successful Calamity, A | *Comedy* | Clare Kummer | Samuel French, Pub., N.Y.C. | 1 Interior | 9 | 3 |
| Tailor-Made Man, A | *Comedy* | Harry James Smith | Samuel French, Pub., N.Y.C. | 3 Interiors | 20 | 8 |
| Thank You | *Comedy 3 Acts* | Winchell Smith & Thomas Cushing | Samuel French — Write for Information | 1 Interior | 14 | 5 |
| Three Live Ghosts | *Comedy* | Fred. S. Isham & Max Marcin | Samuel French, Pub., N.Y.C. | 1 Interior | 6 | 4 |
| Tilly of Bloomsbury | *Comedy* | Ian Hay | Samuel French, Pub., N.Y.C. | 2 Interiors | 9 | 7 |
| To The Ladies | *Comedy* | Geo. S. Kaufman & Marc Connelly | Samuel French, Pub., N.Y.C. | 3 Interiors | 11 | 3 |
| Truth About Blayds | *Comedy* | A. A. Milne | Samuel French, Pub., N.Y.C. | 1 Interior | 4 | 4 |
| Turn to the Right | *Comedy* | Winchell Smith & John E. Hazzard | Samuel French, Pub., N.Y.C. | 1 Exterior, 2 Interiors | 9 | 5 |
| Under Cover | *Comedy* | Roi Cooper Megrue | Samuel French, Pub., N.Y.C. | 3 Interiors | 8 | 5 |
| Upper Room, The | *Religious Drama* | Robert Hugh Benson | Longmans, Green & Co., N.Y.C. | 1 Interior | 10 | 7 |
| Where Julia Rules | *Comedy* | Harriet Ford & Caroline Duer | Samuel French, Pub., N.Y.C. | 2 Interiors | 7 | 4 |
| The Whole Town's Talking | *Farce Comedy* | John Emerson and Anita Loos | Longmans, Green & Co., N.Y.C. | 1 Interior | | |
| You Never Can Tell | *Comedy* | Geo. Bernard Shaw | American Play Co., N.Y.C. | 2 Interiors, 1 Exterior | 6 | 4 |

## Chapter Five

# COACHING THE PLAY

### I. Class Study, Try-outs, Casting

AS the professional director reads the play for his cast, illustrating with the miniature stage his conception of the various episodes, so the director of amateurs may profit by a similar technique. He may, and should, since he is dealing with actors not skilled in reading plays, first study the play for several days in class. The director may read, though he should avoid acting the parts; or he may have various members of the class read, pausing for frequent comment and interpretation. This reading should be enjoyable, exciting interest, stirring the imagination.

A few days of study will enable the students to select more intelligently the parts they wish to play. Young actors will do well to try out in several rôles, until they discover their forte. But do not try a rôle you are not interested in, that you don't care to vivify, and make a part of you for two months; for interest and excellence are

Courtesy of Lucile La Verne

XI. Listening to the bugle in "Sun Up"

Courtesy of George Kelly

XII. The "cast" in "The Torchbearers"

twins inseparable in acting. Come to try-outs with an episode memorized for each part you wish to try for. Try to select suitable parts for yourself, avoiding lean rôles if you are fat, and brisk rôles if you can't be brisk. The director will be able to assist here with suggestions as to likely combinations, for he often knows better than the student what he may be able to do. And let the actor not think the so-called minor rôles unimportant. It is all the greater triumph if he can put much into little. We all remember plays where some minor maid or country boy played so well, that that part alone years afterward clung to the memory. There is no rôle that great acting cannot make distinguished. Dumb characters, villains, low boys, are as fascinating to act as heroes and ladies, often more so. To interest in spite of being cursed with stupidity or wickedness, is even greater art, for it has so much to inhibit the triumph.

If there are to be three performances, the director will do well to train *two casts and a group of understudies,* giving each cast a night, and a combination of the casts the matinée. This will secure competition for the rôles, enable the director to drop the lazy actor, insure the play against some

one's illness, or a death in the family, and give more students training in acting. All three casts should be at all rehearsals of the play, quiet, attentive, and ready to step into a rôle at a request. As much is learned by watching others try and the director assist, as in trying it yourself.

The casts may be picked after the try-outs in class, either by the class — they will usually do it right and very fairly — by the director himself, or by an interested and competent committee. Each way has obvious advantages. Professional directors pick their casts by looks first, and then for other things, such as technique, education, mannerisms. A good figure, snappy eyes, an oval facial contour, red hair, are obvious advantages for one who has first to satisfy the eye of an audience. And for hero and heroine a blond and a brunette give a pleasing contrast. Amateur casts will have to depend more on make-up, though it will be wise not to select plays whose characters are too far from the natural looks of the actors, for such obvious misfits and miscastings are the mark of amateurishness. *Straights, characters, juveniles, extras,* will be better if they have some natural advantages for their parts.

Professional shows are produced on the stage often after three or four weeks of rehearsals, rehearsals with trained actors, working two, three, four hours daily at first, and at last frequently stopping only for sleep and meals. The amateur group will be foolish to try this; but will go more slowly, taking about ten weeks for everything: study, try-outs, and rehearsals; thus having about seven or eight weeks for the coaching of the play. Finished performances are well nigh impossible with less time. This gives time for getting into the rôle, pointing up episodes, and acts, and running the play to a climax smoothly. It removes fright and the nervousness of haste, by so familiarizing the actor with his part that he is sure he can do it, as it were by second nature.

Good casts are like good teams, always ready to play together, to train hard, and to subordinate everything personal to winning the game. Thus there should be no failing students in the cast; they'll go on probation and ruin the play. Jealous persons too make bad actors; they think too much of themselves, and too little of their part in the play. Tardy actors, and actors absent without leave, should be dealt with

severely, and if necessary dropped. You can produce a better play with a working even if naturally slow cast than with a group of lazy "geniuses." The man who is late or absent is an enemy of the play. He should not be encouraged. The cast should be composed only of those who wish to work, and who have the time and will to do so. It is the director's business to attend to such details strenuously.

## II. Rehearsals

Rehearsals look easy to the observer. The dramatic director knows that they are not so for him. He has too many things to think about. Too often he thinks without system and then every one has trouble. A little care will forestall such trouble, and make rehearsals easier for every one. Stage organization will be discussed later. It is important; but organized rehearsals too are important. The amateur even more than the professional director must take thought for the morrow before rehearsals begin. The following are the more important things to be done even before rehearsals begin:

1. Study the play thoroughly so as to know all the parts and the episodes leading

to climaxes, the big scenes, and the stage settings you wish to use.

2. Work out exits and entrances so as to fit the stage, and assist probability, and the convenience of the audience.

3. Try to foresee the important stage pictures your characters are to make, a matter to be determined by the natural movements of the actor, and the fact that his audience must see those movements.

4. After the play is read by the director, and the parts are assigned, the cast meets, on a stage if possible, reads the play by parts, going through the more obvious of their stage positions, and noting carefully their exits and entrances. Thus the ground design of the picture becomes clear, and you are then ready, as an artist does in painting, to add the color.

5. The following rehearsal, actors should *come with their lines learned* if they can do so. Till this is done, very little progress in getting into a rôle is possible. A hint about learning lines in flow rather than in static or set pieces is often useful. Do not completely memorize any one speech or set of lines until you are on to the next set. Learning thus in spirals, or dovetailing your lines, will prevent the breaks where you can't re-

member what comes next. Actors who remember sights better than sounds will sometimes memorize more quickly by writing out their speeches several times.

6. As rehearsals begin, the director takes a seat on the stage, and starts the play from the beginning. The extra casts, grouped near by, look on quietly. The director then coaches, requesting repetitions, making suggestions, quietly stimulating and encouraging the actors to be at their ease, and forget themselves in their parts.

7. A good procedure is first to do an act a week. Then return and point up the episodes, getting climaxes and exits clear; scene by scene. Once these details are in hand, the cast should work for speed, weaving scene into scene naturally, and striving for a progression of interest from act to act. A danger is to neglect the last act. It is the most important, and should be carefully practised. The play must move rapidly, but not too fast for the audience. Keen attention of the actors to what is going on on the stage, and a prompt reaction to speeches addressed to you, will give the right sort of speed, without racing the lines.

8. Conferences between cast and director are excellent as a clearing house of sugges-

tions. But new ideas should be reserved for such conferences, and not volunteered at rehearsals. As the play continues, fewer interruptions will be necessary than at first. For actors will remember directions, and will get more and more into character, achieving intensity and speed. The director may even as the weeks progress and he leaves the stage to view the play from the house, let his cast over-play for a time, as it is easier to tone a part down, once it has gone too high, than it is to tone it up to a point it has never reached.

9. In the later rehearsals the cast will try the big scenes over and over; and during the final week, rehearsals should be carried on with the stage set, with properties, lights, bells, costumes, make-up, all ready. This should be the rule for the last three or four performances, certainly. It will tone up the play, get the actors familiar with the feel of the thing, and prevent final accidents, such as walking through the wall, losing your wig, or such as presenting what you thought a two and one-half hour play and finding it takes three and one-half hours to run it off — a great curse of amateur shows and a totally needless one. The first performance should never be a

dress rehearsal. That should be held almost a week before. The first performance should be as good as the last.

10. A good hand-book of acting, one that all actors should have by heart, is the speech Shakespeare has Hamlet deliver to the players who were come to Elsinor. Its advice as to gesture, facial expression, voice, enunciation, and modulation even in the tempests of emotion, is so apropos to all acting, that no apology is necessary for inserting it here. It should be memorized and taken to heart by all who aspire to the stage.

*Ham.* Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus; but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise: I would

have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

*First Play.* I warrant your honour.

*Ham.* Be not to take neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature, to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

*First Play.* I hope we have reformed that indifferently with us, sir.

*Ham.* O, reform it altogether. And let those

> that play your clowns speak no more than is set down for them: for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the mean time some necessary question of the play be then to be considered; that's villainous, and shows a most pitiful ambition in the fool that uses it.

## III. Acting and Stage Technique

We have all seen amateur actors who seemed the equals, even the superiors of professionals. College performances of *As You Like It,* or of *Henry IV,* will sometimes develop a Rosalind, a Touchstone, a Falstaff, or a Hostess that charms by its energy and intelligence, or by its beauty, with a truly surprising distinction. A good director will bring out a touch of genius in almost any actor. But few of us have seen entire performances by amateurs that were the equal of the usual good show on the stage. The reasons, many directors are at a loss to discover. They may be defined as stage technique, the accumulated store of actors' wisdom. Not but that this wisdom can be taught, but it is not usually taught save on the professional stage or in the studio. It is the purpose of this chap-

ter to make more generally known some of the subtle measures which actors resort to to give finish and ease to their performances.

### 1. *Exits and Entrances*

Getting on and off the stage looks so easy that amateurs are apt to give it too little attention. This is a mistake in stage tactics. It is the start and the end of a race, a war, or a sentence, that is easiest to remember. To fail there is to fail in emphasis. Even at this distance, August, 1914, and Armistice Day, 1918, tend to obscure in our recollections the stirring drives and battles in between; and the fall of the Bastile and Waterloo mark similarly the French Revolution. And so for a play, or the act of a play, or the actor who plays in it, entrances and exits should be carefully planned, so that a good opening arouses interest, and a good conclusion summarizes the events of the act or play, and with a brief symbolic gesture, pictures it unforgettably for us.

The late Bert Williams' negro comedy entrances: first an empty stage, silence, expectation, then around the wings a white gloved hand, a few wiggles to the fingers,

and a withdrawal, always aroused the audience to great expectancy and mirth. Then the hand again, followed by a doleful black face, half curious, and half frightened, which looked about a bit, and then suddenly dodged back out of sight. By this time the audience would laugh a little. Next he might step out across the stage as if going somewhere, stop at the center look at the audience, and then turn as if frightened, and walk back to where he came from; or he might just walk rapidly from one wing to the opposite one, as if going somewhere, oblivious of the audience — all these and many others, without a word, he could carry on till the audience was fairly wild with hilarity and frenzied with expectation. The purpose being to arouse laughter, the entrances and exits were carefully planned to show off the character in the attitude of mock fear; the element of surprise added suspense, and the rest was easy; for any one clever enough to go on and off so skillfully, was sure to have other tricks just as skillful. An actor who can arouse such an expectation creates just by doing so confidence that he can gratify it.

Perhaps the chief consideration in entering is the purpose for which you enter.

And similarly in exits, the aim, not the direction, gives focus and interest. The actor should get into his part before the audience sees him, and not wait to let the audience see him getting into it. This is so true, that some actors brook no interruptions even between acts, for fear of falling out of their rôles. If you enter talking, begin to talk before you appear in the doorway. And so in going out, talk more loudly off than on the stage. The audience likes to hear the star approach with some gusto, talking, as though the things done before entering were but a piece with those done on the stage.

Being or seeming natural should control getting on and off the stage. Hugging the walls and stumbling over the door sills were perhaps sufficiently ridiculed in George Kelly's *Torchbearers* to make further remarks as to their destruction of poise and dramatic illusion unnecessary. The effect of either is one of burlesque or of fright. Walking about the stage should be sparingly indulged in, and should be controlled by purpose. Though in an exit, the actor has always a purpose in going, he may and often should vary it with a broken exit. A stop, half return and pause, and then a

complete exit, is life-like, and by suspense increases the effectiveness of a departure. George Arliss and Gregory Kelly, it is said, actually go on and off swiftly, but cover up the fact with a break in the movement. It combines neatness and dispatch with natural ease, a vast improvement over merely walking on or off. Of course such things must be fitted to the character and to the purpose of the play.

*Exercises in exits and entrances*

1. Enter the stage from center, simply. Is there an objective in the entrance? Try to show it.
2. Enter from another room at the side. Enter from the outside. Can you show the difference by your entry? It should be there. No entry is purposeless. Get the purpose and get into it before entering.
3. Enter with wood for the kitchen; with a newspaper for your father who is in a bad mood.
4. Come in as a farm boy from the fields expecting supper; as a lawyer from his office; as a school boy.
5. Enter to people you like; dislike; don't know; are afraid of. Can you show

these things by your entry, without words?

6. Try opening and closing a door. What can you express by doing it?
7. Open a door, enter and close it: (a) as a nurse does, (b) as a quiet sensitive lady might. Is there a difference?
8. Close the door as Juliet does when she bids her nurse farewell. Can you show her wavering hesitation?
9. Enter and close the door hurriedly, as if barring out burglars; as if fleeing from a wild animal; as if fleeing from the police.
10. Slam the door in some one's face; close it stealthily; shut it sardonically.
11. Enter with something telling you you have forgotten something. Go back for it, and keep the audience interested while you are bringing it in.
12. Enter as various types or classes might enter. Come in as (a) a lawyer; (b) a doctor; (c) a maid; (d) a butler; (e) a school teacher; (f) a salesman; (g) a banker; (h) a thief; (i) a washerwoman; (j) a prima donna; (k) a great actor; (l) a farmer; (m) a college teacher. Find some catch of pantomimic habit expressive of each, and try to reveal the person by an entry without words.

13. Fit a few speeches to the above characters, and see what you can add to the entrances.
14. Try to denote by the speed of your speech, the intellectual attainments of the following: (a) a maid of a low mental type; (b) a backwoodsman; (c) an extremely nervous woman; (d) a stuttering boy; (e) a city dude.
15. Enter as the following characters, getting into the mood before you enter: (a) an old man; (b) an angry woman; (c) a very serious maid; (d) a boy in love; (e) a boy who is down and out; (f) a tramp who is just fed and not worried; (g) a soldier just back from war to the family home, where he is not yet expected.
16. Enter as the following characters enter in the indicated plays: (a) as the Ghost in *Hamlet;* (b) as Caesar in Shaw's *Caesar and Cleopatra;* (c) as Richard III (a famous entrance!); (d) as Othello home from the wars; (e) as Malvolio strutting to show off his "vile cross-gartered leg"; (f) as Portia at the court scene; (g) Portia at the return home by moonlight; (h) as Lady Macbeth, sleep-walking; (i) as Mrs. Hardcastle after the night in the coach; (j) as Tony Lumpkin (both from *She Stoops to Conquer*);

(k) as Androcles in Shaw's play; (l) as the Invalid in Molière's *Imaginary Invalid;* (m) as Becky Sharp at the Duchess of Richmond's ball just before Waterloo; (n) as Becky Sharp in her German garret toward the last of *Vanity Fair;* (o) as Pap Todd in *Sun Up* (by Lulu Vollmer); (p) as Bud Todd; (q) as Rufe Kagle, in the same play; (r) as Rip Van Winkle before his trip; (s) as Rip after his twenty years' sleep.

17. Try the following with the broken exit, pausing or turning back just as you go.

(a) *Miss Gay.* A very fine philosophy! Thanks for the interview. (*Looking at watch*) I'll be just in time to get this in. There's a big story in you. (*Exit.*)

(b) *Hannerton.* But not a day longer, Mr. Riggs. If you can't take up the note by that time, we'll have to take judgment against you, that's all.

*Riggs.* I'll manage by then.

*Hannerton* (*going toward door*). I hope so. Good-day. (*Exit.*)

(c) A group on the stage wish to go to a ballroom at the left. Let all go at once. Then try letting one couple go, then another, until all have gone. Which is better? Note the polite thing for men to do in escorting ladies to the ballroom. Do the characters keep on chat-

ting softly after the exit, so as to aid the illusion?

18. Set the stage for an office. (a) Try opening the curtain with an empty stage, and then have a typist enter and go to work; (b) Try it with the typist at work as the curtain rises. Which gives the most office atmosphere? Advantages of each method?
19. Set stage as a drawing room. Try an empty stage *vs.* one with a piano playing and persons chatting. Advantages of each?
20. Discuss various openings of great plays; *Hamlet, Richard III, Romeo and Juliet,* and try to see why they begin as they do. Is action or exposition, an empty or a busy stage, an ideal way today? In spite of the usual rule that a play begins "in medias res," note how triumphantly Richard III begins with exposition. How does he succeed?

### 2. *Relaxation and Interest* vs. *Self-Consciousness and Stage Fright*

Many details of stage presence will solve themselves if the actor will achieve relaxation and ease in his part. Such a poise will prevent useless movements of the hands, moving about the stage without purpose, or

attacks of stage fright. Fear is mostly due to tenseness and to thinking earnestly of one's self and not very earnestly of one's part. Physical relaxation and imaginative concentration will usually remove stage fright, and random nervous motions, hysteria, and the like. It is a curious absurdity that actors who wear beards are seldom troubled with stage nerves. Perhaps it is due to the fact that make-up and costume help often to get the actor to feeling his part, and so forgetting his ego.

Relaxation, repose, poise, have other advantages. They make it easier to hold a mood, to stay in it, or in a position until something takes you out; to retain the feeling for your rôle even off stage; and to give undivided attention and interest to the entrances, actions, and exits, of other characters on the stage. Amateurs too often forget that it is as discourteous on the stage not to attend to the talk of one's companions as it is off, and it is far more conspicuous. Interesting exercises to remove this fault are:

1. Have two persons carry on an impromptu dialogue. Can they do it naturally, meaning what they say, and really listening to what they hear?

2. Have two persons read a dialogue from a play naturally, listening as well as reading.
3. Have one person tell seven or eight other persons a two-minute story of an event, a short anecdote.
4. Have a group bid one person good-by from an observation train.

If the actors can believe themselves doing these things, the audience will feel them, believe them, even though in reality they be very improbable. There are cases where actors have been arrested for acting so well a character of temper or violence that even the police were deceived — a tribute, indeed, even if an inconvenient one. Miss Lenore Ulric as a cataleptic in *Kiki,* frightened some spectators almost to the point of wishing to summon a physician. Perhaps these surprising feats are sometimes a bit too realistic, but this is a fault the amateur seldom commits. He too often does not believe enough. Thus if the actor is to telephone, he must not only hear what the other speaker says, and pause naturally to listen, but he should make the audience listen with him — again a matter of relaxation joined to intensity of interest. And in writing or reading letters, the actor should

not exceed the speed of life; it throws the audience into a jarring critical mood. It is even worth considering to have the actor really write and really read his letter or his telegram. It may prevent reciting or repeating it unnaturally.

A corollary to the actor's belief is that of letting the audience believe, or at least, as the saying goes, "exercise a willing suspension of disbelief." The actor who faints or sprains his ankle should not recover too soon — unless it was a faked illness. If one actor limps, the actor who is helping him need not limp also in sympathy with him. That is going a bit too far, though it is a natural tendency. If there is a death scene to play, it should be played far enough back so that the curtain can fall; and it should be practised until no accidents of make-up or detail can mar it. Let not the actor's wig fall off, or the curtain being struck, let not the "dead" arise before it hits the floor. The "dead" should stay dead until bidden to arise; and having risen, they should not take curtain calls. If the author "killed" you, he wishes the audience to cherish the thought of you "as of one dead." In case one is to use a dagger or drink from a vial, he should let the audi-

ence see the article; it gratifies their curiosity. An excellent case in point was Joseph Schildkraut's terrorized recoil from the dagger before he stabbed himself in *Liliom.* The dagger was as integral a part of the episode as Macbeth's "dagger of the mind," which he sees before him covered with gouts of blood.

And if one is to fall on the stage, he should do it so that the audience will not think "he falls well" or "he falls badly," but rather that they may note the fall as a natural result of an event. Why and not how you fall is the ideal. To achieve this, much practice at falling, perfectly relaxed, on a mat is an essential preliminary. Avoid getting to the knees first, and as you fall, turn a little to the side so as to light on the shoulder or arm. The turn gives the natural effect of reeling, and rightly done is natural, and not dangerous. Once the technique is achieved, the occasion will dictate the manner of falling effectively. In case Juliet is to fall across Romeo's body, she should avoid hurting him. Even "corpses" should be handled tenderly.

Amateur actors because of haste or tenseness too many times forget that the play is given for the audience to see and hear. A

little consideration, a little studied ease in the part, will show the need of kneeling on the down-stage knee, and of using the up-stage hand to hold the glass for drinking. The so-called stage-hand and stage-foot do not look awkward to the audience.

Innumerable examples of this stage courtesy for the audience may be seen in the illustrations of this volume. Note Miss La Verne's position in Fig. 1. The up-stage foot and hand keep her before the audience, though her attention and yearning stoicism are all drawing her after her son Rufe outside, as he goes away to the war. The white apron revealing the work-worn hand unconsciously caressing Rufe's hoe, and the final trembling of the stern chin as the pipe dropped to the floor, gave an unforgettable symbol of repressed emotion at the final curtain of the second act of *Sun Up,* that was unbelievably poignant. Another helpful motion if need require, is to transfer a glass from one hand to the other. No doubt a shift of this sort got Miss Barrymore's fan into her left hand in the scene from *The Laughing Lady* (Fig. 10) in this volume. Another vice of the young is to run rapidly over a humorous passage, not giving the audience time for its laugh. The

actor should "hold it," staying in his part, and wait for a lull in the laughing before he proceeds. A checked audience is a disappointed, a subconsciously cheated, and eventually a nervous, audience. If there is a brawl on the stage it is well to remember that the audience wishes to hear the brawl, not the noises of reverberating feet on a hollow stage. If need be, the stage should be carpeted, or the shoes rubber-soled. Other bits of business need to keep in view the critical eye of the spectator. He should not be permitted to notice details for their own sake. Thus if you drink, drink something real; if you are to serve tea, serve tea; but you need not prepare the table so long in advance as to divert the attention to wondering when, if ever, tea is to be served. Suit the action to the word. Young actors sometimes upset their audiences by a too obviously unfamiliar costume, wig, or moustache. Such details, themselves noticeable enough, should not be made more so by the nervousness which comes from lack of training in their use. Note in the picture (Fig. 12) from the *Torchbearers,* a picture designed to make sport of the amateur cast, how cleverly this fault is played up. How dressed-for-the-

occasion they all look, from the leading lady with her bouquet, to the very insignificant prompter herself in the silver dress.

Indeed, a good custom is to attend especially to the details striking to eye and ear. It is there that the audience is most easily thrown off. If in the lines, a lark is to sing, be sure it sings, and at the right time on the stage. If there is a far-away call, do it as from a distance, but hold your cupped hand just before your mouth as you call, to give it just the right effect of distance. And if a horse is to gallop, try out the sound before, so that it will not sound like a drum beating time, and not be too regular in rhythm, nor pause too abruptly. Attention to such details keeps the audience from having its attention taken from the play. The fact that such things do not obtrude shows that the cast is acting easily, without strain, and in character; and a cast at ease in stage detail, means an audience unconscious of stage detail, and so at ease, and listening to the play.

*Exercises in Relaxation; Interest; Stage Detail*

1. (a) Try standing, or sitting, motionless before a class for two minutes. (b) Try to hold perfectly still before a camera for

a two-minute time exposure. If you are not relaxed you will wince. Relax, and you will succeed.

2. Carry on the following activities on the stage, before an audience, naturally, easily, so as to give an easy illusion. (a) String beans; (b) Peel apples; (c) Knit; (d) Sew; (e) Wash clothes; (f) Write a letter, interspersing it with random comments as you write.
3. Have a group on the stage interested in some point off stage. If they look out the window, do they all crowd up together? Try placing one or two back of the group, on chairs so as to see over. Can various ones show differing degrees of interest?
4. To develop interest in what is going on on the stage, ability to listen and respond naturally: (a) Have two actors carry on an impromptu conversation on the stage; (b) Have them read several speeches to each other, speeches from some play; (c) Let several persons listen to one person reporting an event, or story, or anecdote; (d) Let a group bid good-by to a friend at the observation car platform; to a senator just off for Washington for the first time; to a grandmother returning home after a visit; (e) Let two people discuss what they saw in a cyclone that

has just passed over, but missed both of them. Do they "cut in" on each other? (f) Have one actor relate a story to a group. As he tells it, have the group one by one shift its interest to other things. What happens to the story?

5. To carry on a telephone conversation so as to hold the audience, reveal the person at the other end of the wire, and make it believable. (a) Hold an impromptu conversation with your aunt; your friend; your father. (b) Carry on the following telephone conversation from Caesar Dunn's *King for a Day.* In the first one, a hot-tempered young fellow, rather proud and bumptious, has trouble getting his girl. In the second, a young girl is trying to get away from a girl friend so that she can talk to her young man. The friend is not so easy to get rid of.

*Robert*

Main 357 please. I guess I'll give June Allen a ring. Hello, know who this is? . . . No, guess again. . . . No, this is Robert. . . . Oh, yes you do, dear, Robert Riggs. . . . What? Isn't this you, June? . . . Mrs. Myers' Delicatessen???? . . .

(*He shakes the hook very much peeved. Again in phone.*)

Central, I asked for 357, Mrs. Allen's residence, and you gave me Mrs. Myers' Delicatessen! Hello, know who this is? . . . Can't you guess? . . . What? . . . She gave me the wrong number again.

(*He again shakes hook.*)

Central, what do you keep giving me the Delicatessen store for? . . . No, I did not, I asked for 357.

(*He waits.*)

What? . . . Are you sure?

(*He hangs up disappointed.*)

*June*

(*At phone.*)

Hello! — Oh, hello Marion — Well, I wondered why you didn't come — Is that so? — What? — Oh, yes a very nice crowd. — Yes, everyone has been perfectly grand to me. I'm awfully happy. — Yes, I know it — Yes, do, Marion, and I'll tell you then. — Surely — of course — certainly — good-bye.

Oh no, I don't think so, Marion — What? — No, I wouldn't say that exactly. (*Laughing.*) I'll tell you all about it tomorrow, someone is waiting for me — Very well — all right then, Marion, good-by. Oh, is that so? — Well, really that's news to me. — Don't be silly, Marion dear — Oh

no, I can't tell you now. — I can't tell you now — I can't tell you now. . . . Yes, I will tomorrow — Yes, all right — Oh, I do not! Oh, I do not! Oh, I do too! Surely — I'm glad you called, Marion.

6. An actor tells a group a humorous story. He is interrupted by applause at unexpected moments. Can he keep the flow of the story, in spite of such interruptions, without talking while they laugh?

### 3. *Rhythm in Word and Deed*

A neglected point in acting and speaking is the one of rhythm. Naturalness in acting has quite properly superseded the old elocutionary rhythms of pious memory, where the vowels were stressed and much rounded, and everything was more or less cadenced. Yet despite these absurdities, there was a certain element of sense in the method. Though democracy may have obliterated classes in politics, it has not yet done so on the stage. There the caste system still reigns. Perhaps it is too fanciful to assert that each class or profession has its particular rhythm for a given sentence, but certain mannerisms do help us to distinguish them.

The type preacher, teacher, lawyer, banker, salesman, will say: "I'm not sure about this project" with slightly varying cadence; at least the audience will be more convinced of their identity if they do. In general it is true that the *lower classes speak on the stage more slowly,* with *more marked stresses,* and with some hesitancy, — an important point. The upper classes talk more rapidly, with lighter accents, and are more apt to interrupt each other, catching the thought while the words are scarcely spoken. Needless to say the rhythms and stresses must be evolved from a natural feeling for the character, rather than from any formula or direction. In burlesque, however, a copied formula is very effective: one man of a labor delegation crosses his leg; then all cross their legs; the leader takes out his handkerchief and wipes his forehead; and then the delegates all do the same. And so with speaking. Miss Elsie Janis is so good at impersonation partly because of her nice ear for rhythms and stresses in speech, and in bodily movement. It is the principle on which the parade of the wooden soldiers and other puppet shows succeed. We like to see the wires pulled, even if it does reduce men to automatons.

It gives us a sense of superior power, and we laugh at their helplessness or stupidity.

### 4. *Stage Movements, Groupings, Balance*

A messy looking stage, one badly balanced, with no pleasing groupings for the eye of the spectator will harm even the best acting. The stage is not only a little replica of life, it is a picture of life in motion. The successful director will therefore keep a careful eye on the stage to see that the shifting scene is constantly worth looking at pictorially, and that the positions of actors, and the arrangements of sets and stage furniture constantly help in the development of the play. This is often considered by professional directors so difficult a matter, that they take this bull at once by the horns and arbitrarily work out the chief positions before the rehearsals begin, tell the actors at the first reading or so where their chief positions are to be, lay down definitely their exits and entrances; and on this mechanical ground work, proceed to paint the picture, to develop the play. This is an extreme method. It may save time, but it is sure to cramp the naturalness of the actor, and to stamp the play

with the arbitrary mould of the director's imagination. Yet, as it seems at first blush an easier method than the longer one, it is often resorted to.

A better method is what may be termed the trial and error method, letting the actors take what positions they find most in character, and checking them only when the results are obviously bad from the view in the house. The basis of this method is a theory, an assumption, based on some experience, however, that the right mood in the actor will usually determine his position, and stage groupings, better than a director could do it. Given an entrance, and a scene to act, most actors will, if in mood, go naturally about the stage, doing the right things; and, keeping the audience in mind, will naturally evolve stage positions and groupings that suit the play better than anticipation or the director could do. This is the most natural way to put on a play, and with a few checks and suggestions at proper points, it is believed the best way. It creates illusion by the natural method of *evolving the action from charactor and mood,* and avoids the artificial method of laying down positions by dictum and design, plastering them on, as it were,

from the outside. It is the same mistake in directing to tell an actor where to stand, how to move, how to be grouped, as it is in speaking to tell him "how to say it." If his position is wrong, it can usually be traced to something wrong in his mood, in his thinking out of his part. Fix that, have the actor fix it, and most positions will take care of themselves. If the movements or groupings are bad, they will usually be so because of the self-consciousness or lack of correct orientation of the actors. Find the difficulty in the actor, and his actions will soon express his change in mood. Only the *being* of Hamlet can dictate how Hamlet is to act, and move, and what attitude, and hence what position, he is to take relative to the other characters in the play. Since the director can only *observe* and cannot himself *be* Hamlet, he cannot know where and how Hamlet should walk and be placed. Only the actor can evolve that. The director's instinct will tell him in action, as it did in reading the lines, when this *natural motion* has been evolved. But it is the actor's business to create the flowing stage picture, just as much as it is to create the character that the pictures represent.

Such a view of acting, gives a new light

on the *Do's* and *Don't's* of stage directing. There are no *do's* and *don't's*. If you are *in character,* anything is proper. If it is not good, look at it twice; you will not be *in character*. Stage conventions so judged take on a new and intelligent meaning. Thus a person crossing the stage should not cross in front of the speaker, because it is bad manners, and so very likely "out of character." Of course, if he is an impudent Tony Lumpkin, he may cross as he pleases, if doing so will better evidence his impudence. And so he will rise or sit when ladies enter the room as his rôle dictates; he will hug the wall or stay in a corner only if he is a frightened timid person, of course being courteous enough to do it where the audience can see him; and in like manner he will, even though he is the star, yield the center of the stage to the chief person in the scene as courteously and as naturally as a good host yields to his guest the parlor's easiest chair. The audience must hear; and to the actor, the audience is to that extent, always a part of the scene, a guest worthy attention.

In order to get *stage balance,* many directors are tempted to set the stage with actors, placing them here and there almost

as obviously as they might stage scenery. A corollary of such mechanical shiftings is what is termed "countering," i.e., crossing to the left when your fellow actor crosses to the right, and vice versa, so as always to preserve stage balance. This sort of stage acrobatics may help a musical comedy or vaudeville show, but it must have a deeper purpose if it is to be useful in acting plays. But balance, grouping, countering, will usually look after themselves, without mechanical suggestions, or such static recommendations as "avoid forming straight lines," or "stand or sit in groups so as to form for the audience perpendicular or horizontal angles." A more natural suggestion is this one: *stand or sit or move, so that your positions will not only be evident to the audience, but so that they will reveal your relations to other characters on the stage.* In short, position and motion should reveal character and relation, thus furthering the action and interest of the play.

Thus amateurs tend to stand in straight awkward lines on the stage, because they are not in character, not in relation, and so are not making their positions reveal their characters and relations. Or amateurs rush round the stage in groups, or pace the

floor like caged creatures, or engage in nervous random motions of the feet and hands, and thereby succeed in making the audience tired and nervous, because they become self-conscious, fail to relax, fail to forget themselves in their rôles, and think chiefly of *how they look,* rather than of *what they are supposedly about.*

A similar vice in amateurs is their desire in leaving the stage to rush pell mell from the scene, a vice easily checked if each actor will instead of falling out of his rôle hold his character, react naturally toward the others on the stage, and leave as such reactions dictate, and as people ordinarily do leave, talking naturally, and in a manner more or less unstudied, random. Of course if there is a fire, rushing out may be quite in character.

Such considerations are perhaps the main ones that are useful in developing an active flow of stage pictures that shall not only be worth looking at, but shall reveal the characters in action and in relation significantly. The director and the actor will profit, however, by a careful study and checking of pictorial effectiveness. Pictures of professionals acting are often,

though not always, good. They repay study in both cases. Pictures of groups by great artists are more often revealing in their poses, as their purpose is usually to depict characters so posed as to reveal their mutual significance and nature, class of society, state of mind, and the like. How they are spaced, whether they stand or sit, costume, gesture, and feature must all be made to yield the story the artist desires. Such pictures often suggest tableaus suitable for the close of act or episode or scene, an important point in stage strategy; for what the eye sees first, what it sees last sticks in the memory, and should therefore be made to symbolize, as by a brief gesture, that which lies between. What the curtain discloses when it rises, an empty stage of quiet, waiting for life to intrude, or a scene of active business "in the midst of things," is, or should be, important as a key to the ensuing scenes. A good play, like a good symphony, strikes the mood, the opening chord early, and the rest is but the variations and repetitions of the dominant theme. The Ghost at Elsinor, the Witches in *Macbeth,* the Byronic opening of *Peer Gynt's* morning mood, are the embryonic

beginnings of the tragedies that are to come; the conclusions implicit in the beginnings, and pictorially revealed.

*Exercises in expression by stage movement*

1. What can you show of the character you represent by (a) walking with a train; (b) with hoop skirts; (c) with a cane; (d) wearing a monocle? Practise till they are second nature.
2. Try writing a short note, and putting it in an envelope. Do actors really write on the stage? Is it better to do so? Try it. Avoid pen strokes that move in horizontal cross-lines. We do not write so.
3. Sit reading a newspaper. Can the audience see your face, and does the light fall on the paper so it can be seen? Can you arrange for both? Can you read so that the audience will be interested? It will have to see your facial expression if it is to be so.
4. (a) Sprain your ankle on the stage. Try to give the illusion of pain. (b) Have a second person apply first aid. Keep the audience in mind. Let it see the process.
5. (a)Try fainting on the stage. Does the audience get any warning gesture first?

(b) Revive a person who has fainted. Does he get well too soon? Most actors do so, and spoil the illusion. Watch them.

6. How can you reveal character, or situation, or mood, by crying? Try it (a) as a whipped hurt child; (b) as an angry boy; (c) as a hurt old lady, with repression; (d) as an emotional woman going to pieces. Do they all stop too soon, or is there a naturally diminishing series during recovery? Does the audience see the face or not? Which is better?
7. To develop ease and grace of stage movements, and to be always visible to the audience.
   (a) A young man standing reads a telegram. He hands it to his father seated. Try handing it with left, with right, and receiving it similarly. Which is best?
   (b) Take a vial of poison from your pocket. Try letting the audience see it. Try concealing it. How is each effective? Do you display it as if told to do so, or naturally so as to reveal a purpose?
   (c) Try kneeling to (1) ask some one's forgiveness; (2) pray before a crucifix; (3) kneel to propose to your fiancée, on but one knee. Which one?
   (d) Have a lady serve tea from a tea cart.

Do the natural things. If audience is out of it, transfer cup from the one hand to the other. Do the guests really drink and eat? They should do so. Should serving tea be the main interest, or only an accompanying one?

8. Use a typewriter in an office. Does it drown the speeches of the actors? How can it be fixed?
9. Guests are coming. Hurry about, and put the house in order (a) with noise; (b) quietly. The guests come in (a) noisily; (b) quietly. What does each action reveal of character, and social tone?
10. Have a person outside the stage door call from (a) twenty feet distance; (b) from a block's distance. Can he get the right sound by thinking how far he is and by muffling it with his hand? Try it till it is right.
11. Have a boy approach the stage entrance whistling. (a) Can he make the sound increase from a far away to a near one? (b) A young man goes by the house singing in the street outside. Can he make it grow larger, come to a focus, and diminish?

    (c) Try to get an orchestra off stage in an adjoining room. Try the real orchestra, and then try a Victrola orchestra record. Which is better? Can you get

an Italian hurdy-gurdy to sound natural there?

*Exercises in Acting and Stage Technique Suggested by Pictures in this Volume*

Frank Bacon in *Lightnin'*, the play of a lovable ne'er-do-well. The seamed face of the kindly but dissolute old braggart, who though his fortunes always seem failing, still manages to come out on top, is as salty as life itself. We see Lightnin' here just as he is about to leave "mother," whose patience with her husband is about ended. How does the actor reveal the pathos of an old man driven from home, friendless, yet hardly able to believe that the cards are against him? How does the posture reveal this? How the facial expression? How the costume?

1. Lucile La Verne in *Sun Up,* close of Act. II. The widow Cagle, a Southern mountaineer, ignorant, old woman at her cabin door, watching her only son Rufe off to fight in France, a country she has never before heard of, and which Rufe has heard described as "'bout fohty miles t'other side o' Asheville." She is an old stoic who hates the law, and yet her son is voluntarily going off to fight for it.

How much of her hate is here revealed? Of her stoicism? What is the dominant mood? How shown? As she caresses

Rufe's hoe with her right hand, unconscious of her gesture, her chin trembles, and the pipe drops from her mouth. Why is this more affecting than weeping, or than her head bowed across her arms?

How do the dress, hoe, pipe, cabin, reveal character and situation? Why do the lines in the dress run up and down?

2. Miss Julia Marlowe as Rosalind. Note her mock-mannish costume and staff, Orlando's verses of love on the parchment,

" From the east to western Ind,
No jewel is like Rosalind,"

and her arch expression as she reads them to Celia.

3. Arthur Byron jovially greets a reserved, not to say somewhat "miffed" Hale Hamilton in *The Twist.*

What is shown by (a) position of hands and feet; (b) dress; (c) background; (d) facial expression? (e) Are they interesting? Why? (f) Could you imagine for yourself what is happening? (g) Which one has the sympathy of the audience with him? Why? (h) How could this sympathy be reversed?

4. Miss Marlowe as Viola in a charming passage of banter with the vain Malvolio, the great steward. What is revealed by costumes? By expression?

5. Joseph Schildkraut and "Sparrow," his fellow ruffian in *Liliom,* just before the bungled robbery which is to end in Sparrow's murder and in Liliom's dramatic suicide to escape capture, just over the arch. Note the desolate factory dimly visible through the arch. How does one know that Sparrow is the weaker, and wavering partner? Why is the place so terrifying? Should you know that the setting was foreign?
6. Romeo, unseen of Juliet, hears her speak to herself her love for him.
   (a) How do gesture, costume, setting contribute to romance? (b) Romeo cannot see her; she cannot see him. Yet we know that he is listening to her, and that she is unconscious of it, and talking to herself. How is this shown? (c) When and in what country is the plot laid? Does the scene reveal it? Is it adequate in this respect? Would a realistic set do it better?
7. Helen Menken, beaten and driven forth for "dope" by her sister, a cruel dope-fiend, in *Seventh Heaven.* How do the costumes and settings reveal the class of the characters? Is the falling, and beating real?
8. John Barrymore and Laertes fencing in *Hamlet.* The picture, its atmosphere,

its desperate lunge and parry, and its courtly costume, poetry in blacks and whites, is itself *Hamlet.*

9. Richard Bennett as "He" waiting for Martha Bryant Allen as Consuello, in *He Who Gets Slapped.* Note the glasses of poison which "He" has prepared for her and for himself to save their casual circus lives from the catastrophes about to overtake them. The scene is behind the scenes in a circus in Vienna, set for the double death about to come. Note the carelessly gaudy, but beautiful, set that lends atmosphere to the tragedy; and "He's" winning anguish as he welcomes her fragile, flower-like grace tripping in with the friendly circus rider who is to watch them die. The foreign beauty of the set is worth study; as well as the natural but clearly visible postures and relations of the trio.

10. Miss Ethel Barrymore at a moment of high comedy in *The Laughing Lady,* quite evidently triumphing over a rival who thinks the trump cards are in her own hands.

    (a) Note the balance of the picture in standing and sitting. How does it reveal the relations of the two?

    (b) How does Miss Violet Kemble Cooper (in the chair) show at the same time that she thinks she is winning, and yet

that she isn't? Note her excellent repose, use of her hands, and the "up-stage" arm. Is her costume significant?

(c) How does Miss Barrymore's triumph reveal itself? How do gesture, smile, gown, and posture assist?

(d) This is a picture endlessly subtle, with Miss Barrymore's wavering delicately between disillusion and an amused intellectual appreciation of the social comedy. Harry Plimmer in the background who "knows not what he sees," only makes the situation more piquant.

(e) Why is such a moment beyond an amateur group?

11. Just before the wedding in *Sun Up*. A strange bugle has suddenly sounded in the distance, and struck the group into wondering attention: the young couple in the back; the preacher and Miss Cagle seated; Pap Todd the Civil War veteran; and the disappointed rival, the sheriff, in the door. It is the note of doom, but they don't know it, and think it "kinda pretty," or else "some o' them new hymns I don't know." Rufe Cagle in the window (Mr. Kevett Allan), the fine young hero whose wedding is at hand, then leaves for the war from which he doesn't return. His stoical old mother with her pipe (Miss Lucile La Verne) was a triumph of prejudice, repression,

and bravery. Is this evident here? How? (a) How does the bugle affect each character here? (b) Does the grouping bring out the relations and importance of the characters? How? (c) What does the setting reveal? (d) Could the play be anywhere but in the United States? (e) How do the grouping and stage positions help the audience? What is revealed by standing and sitting?

12. The heroine of *The Torchbearers* comes off the amateur stage, to the expectant back-stage cast with her flowers. Note the coach in black velvet evening dress; the ex-leading lady in mourning, so disappointed because her husband's inconvenient death prevented her taking the lead at the last minute; and the all-dressed-up-for-the-occasion appearance of the rest of the cast.
    (a) How do the stage positions of the individuals show amateurishness?
    (b) What is wrong with the grouping?
    (c) What makes one suspect that the coach is, despite her velvet, an amusing "culturine" without ability?
    (d) How could they be improved? Of course, they are supposed to be amateurish in the play — that's the humor of it — but if a coach wished them to do better, what directions should he give?

CHAPTER SIX

# STAGING THE PLAY

## I. STAGE SCENERY, LIGHTS, COSTUME, MAKE-UP

COUNSEL of perfection in staging, such counsel as one finds in Mr. A. E. Krows' able volume, *Play Production in America,* a work all directors should possess, is easier to propose than it is to achieve. Many directors, hindered by small stages, inadequate properties, few lighting possibilities, and little funds, can only gaze and wonder what to do. They should take comfort, however. In the first place, let them remember that "the play's the thing" and not, as many New York directors seem to believe, the electrician and the scene painter. As in Shakespeare's day, it is still possible to give very good plays with very little scenery. And again, thanks to the great progress in modern stage-craft, it is easy today even with a very few advantages to enhance the play with extraordinary beauty of scene, and do it with little expense. Ingenuity and an artistic sense

will work miracles. It is to help perform some of these "miracles" that this chapter is written.

The setting exists to make the play more beautiful, or more real, to add a right atmosphere to its action, or to supply a fit environment for its character. It should never be considered important as a spectacle, or for its own sake. Minuets, frail eighteenth-century ladies, require candelabra, powdered wigs, and formal gardens, or colonial eighteenth-century houses. These things fairly mean character; their appeal to the eye *is* character, or almost so; and so in *She Stoops to Conquer, The Rivals,* the *School for Scandal,* or *The Beggar's Opera,* they should be supplied, or at any rate suggested. In such plays, *period plays,* the setting is a part of the play. Such backgrounds, however, may be easily supplied with an impressionistic set. And in plays of fantasy, poetic drama, tragedy, and high comedy, this is equally true. Realistic plays, set in a western cabin, or a business office, may need a verified detail, but even there, suggestion is often better than revelation of the thing itself, "large as life and twice as natural." The stage moon, for example, is usually better if it

merely sheds its light, but does not itself appear.

What it is possible to do in staging a play, must depend on the stage, its furnishings, the money one has to spend, and so on. Plays often come with pictures of the sets for each act, and some directors find these of aid, either for imitation or suggestion. There are many excellent books on stage craft, and the amateur director will be wise to avail himself of their assistance. Stage craft, lighting, costume, and make-up, to be well done, require some individual research for every play produced. The good director therefore will have his library at hand to refer to at his need. The following volumes are especially useful, and every stage library should possess them:

Arthur Edwin Krows, *Play Production in America,* Holt, 1916.

David Belasco, *The Theatre Through Its Stage Door,* Harpers, New York, 1919. The professional view of the theatre from the inside.

Sheldon Cheny, *The Art Theatre,* Knopf, 1917. An excellent work on artistic matters.

Gordon Craig, *On the Art of the Theatre,* Brown's Book Store, Chicago, 1911. Excellent in impressionistic stage art.

KENNETH MACGOWAN, *The Theatre of Tomorrow,* Boni and Liveright, New York, 1921. A classic review of new things in the theatre, and modern tendencies. Excellent for libraries.

C. M. WISE, *Dramatics for School and Community,* Appleton, 1923. Especially good for costuming.

CLARENCE STRATTON, *Producing in Little Theatres,* Holt, 1921. An excellent aid to those organizing community theatres; intelligent, well written.

HELENA SMITH DAYTON, LOUISE BASCOM BARRATT, *A Book of Entertainments and Theatricals,* Robert M. McBride & Company, New York, 1923. Book of general stage and dramatic information.

JOSEPHINE TURNER ALLIN, *The Amateur Actor's Manual,* Dramatic Publishing Company, Chicago, 1916. A fifty-cent pamphlet of general information.

JAMES YOUNG, *Making Up,* M. Witmark and Sons, New York, 1905. Best book on the subject.

With such a library, the director and the stage and costume designer will find aid for most of the play's needs. The present section is not intended as a substitute for these volumes, but merely as a kind of general review of some of the important matters of

staging, costuming, lighting, and make-up. Teachers of drama will do well to set their assistants to work on the play, using the above books for reference. Perhaps the following pages will help in presenting quickly the fundamental points of attack.

## *The Stage, Stage Sets, Curtains, Drops*

*The Stage:*

For convenience in directing, the stage is often mapped into sections, as in the floor plan in Fig. 1, as up-stage, and down-stage; and as right, center, and left, as indicated. D.C., or down center, has often been thought the most emphatic place on the stage; but the modern notion places emphasis wherever the chief actor happens at the moment to be. The tendency is to avoid watching where you are, so long as you are visible, and to attend to acting naturally. The stage should be furnished with trap doors; and with a floor-mat to deaden sound; or with stage carpets or grass mats as desired by the scene.

*Stage Sets:*

1. *Flats:* Most stage sets, nowadays, consist of *flats,* i. e., wooden frames covered

with cloth, burlap, beaver board, or wall paper. These flats are then painted or calcimined in the desired design and color. They are then fitted together, "lashed" or laced, to each other, shoe-string fashion, and are then attached back stage to the floor by means of floor-braces and screws.

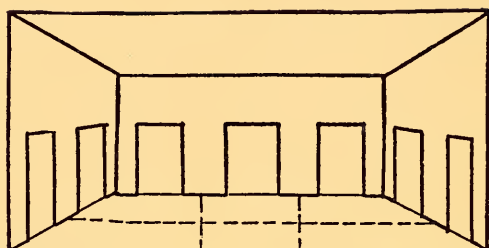
The exteriors and interiors that it is possible to build with flats are as various as desire and ingenuity can devise. Some of the more simple, yet effective, combinations are here revealed in the accompanying sketches by Mr. L. Logan Smith, Art Director of the National School of the Theatre in Chicago. These designs are within the reach of almost any stage.

2. *Flats, Drops, Curtains, and the Cyclorama:* The next group turns from the exclusive use of flats and combines them with the use of *borders* at the top, *tormentors* at the sides, and the *cyclorama* or complete circular curtain at the back. The use of curtains makes out-door, or partly exterior partly interior scenes possible and fairly easy. Tormentors, borders, curtains, and flats here give the stage sets proper; and the cyclorama, with the right lights playing on it, gives an incredible variety of skies, backgrounds, rich hangings, distances. The

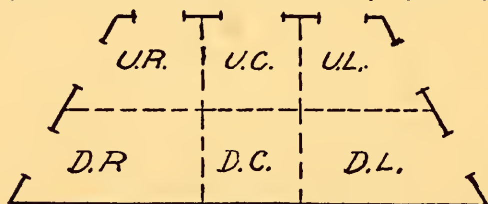
use of lights on the cyclorama is one of the greatest inventive advances in modern stage craft, and one within reach of any stage. Made of heavy canvas or muslin, and painted a sky blue, with a dull finish, avoiding gloss, the cyclorama can be made to yield an Italian morning, a Colorado sunset; and with a few holes punched in it, and a white light behind, the glittering stars of night peep down on the scene before us.

> "See how the floor of heaven
> Is thick inlaid with patines of bright gold,"

need no longer remain Lorenzo's empty gesture. And with a moving picture machine or a stereopticon back of the proscenium, one can throw storms, and lightning, and clouds, across the cyclorama, or project on its distances a castle, or mountain, or city, or ship. If the lights are right the fiction will convince and charm even the skeptical.



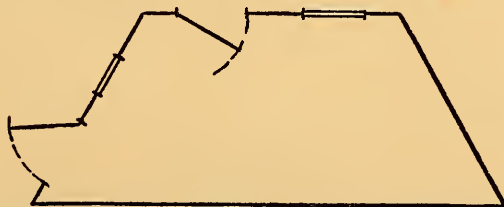
Elevation (Above) – Plan (Below)




Simple Box Set
Showing Doors in Relation to Position on Stage

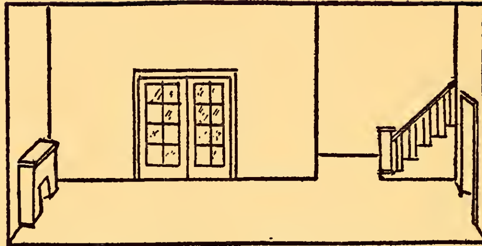
Plate I. A simple box set, shows the type or basic design, with all the openings and a ceiling; below, a type floor plan. Omissions and additions will give the desired variety.

Elevation (Above) Plan (Below)



Simple Box Set
Showing Low Ceiling with Practical Door-Windows

PLATE II. The openings are reduced to two doors and two windows, and we have an interior which if rightly painted and furnished, might represent nicely a railroad station, such as served for *Intimate Strangers;* as a kitchen; or, with the addition of a fireplace at the (stage) left, as a mountain cabin such as was used in *Sun Up*.



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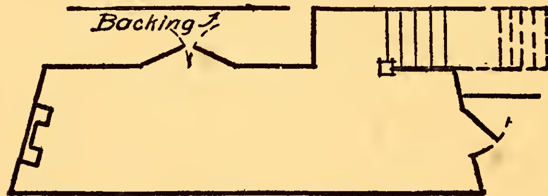
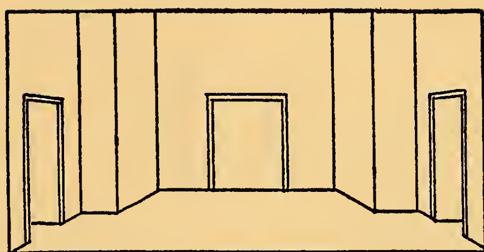



Box Set
Showing Alcove With Stairs and Platform

Plate III. With its fireplace, French windows and stairs, would make a good drawing or living room. The floor plan shows how the stairway is set in and the back-stage platform to take the actor from view. If the stairway plays an important part in exits and entrances, a first-step platform may here throw the first turn down stage.



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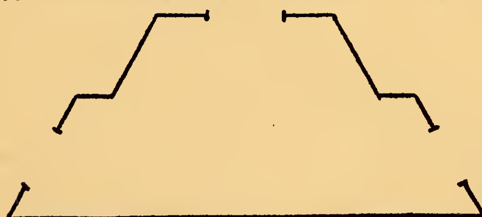
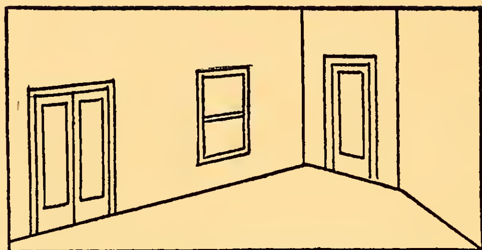
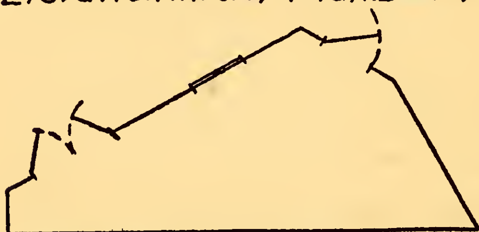


Box Set
Showing Up Stage Alcove

Plate IV. Gives more impressionistic, up-and-down lines, with its simple openings, and set-in corners. This set might serve for an hotel lobby, an art gallery, a library, a ballroom, the parlor in a summer house. Changes of color would here be important, the mood of the play suiting the tone of the colors, bright colors for comedy; and gray, black, or lavender for more melancholy plays. Such colorings of scenery must not be too obviously done, however.



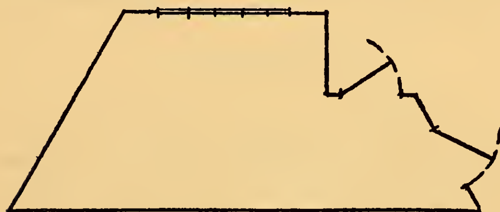
Elevation (Above) Plan (Below)



Box Set
Showing Flats Placed at Angle

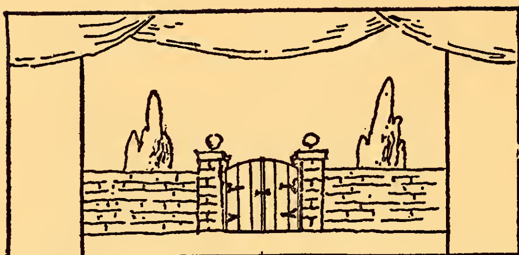
Plate. V. Is a room set at an angle, with a kitchen entrance at the back and doors to the living room, if one views it as a dining room. Again, it would prove effective as a court room, with judge and jurors facing each other and still visible to the audience.

Elevation (Above) Plan (Below)

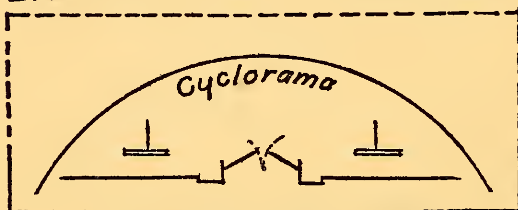


Box Set
Showing Low Ceiling and Alcove Left

Plate VI. Can easily take on the effect of an attic or studio high up, or of a sun dining room. The last act of *The Seventh Heaven* could be set here in the attic; as could the studio scene in *The Genius*.

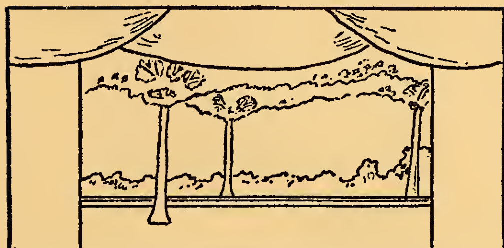


*Elevation (Above)* *Plan (Below)*




*Simple Out Door Set*
*Showing Garden Wall, Set Trees, and Cyclorama*

PLATE VII. Shows a garden wall and gates made of flats; back of the wall two trees, made of wall board, and painted; and back of these, the cyclorama. A drop and tormentors frame the picture in front. If the gate is to open, there should be shrubs or trees or a wall behind the gate to shut off the view of the cyclorama as it touches the floor, or rather as the sky touches the horizon.



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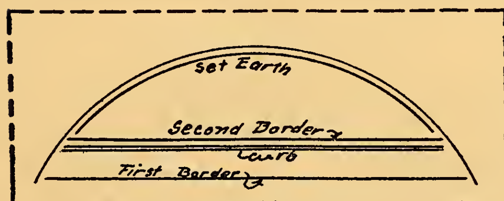
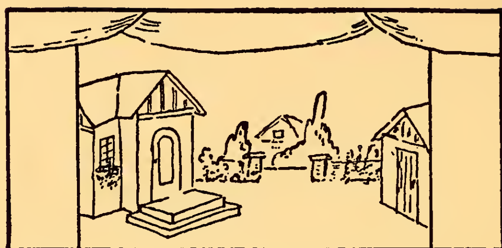



Simple Out Door Set
Showing Use of Borders and Set Earth with Cyclorama

Plate VIII. Uses borders, dropped from the top; tree trunks, of wall board, or cylindrical canvas twisted slightly, rising to join the borders; and in front of the cyclorama, a set-earth or sky-line of wall board. This will serve as a park scene, or landscape with low hills in the distance, as in Scene 2 of *Liliom.*



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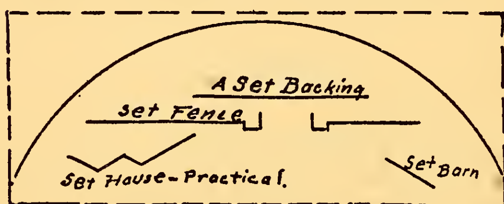
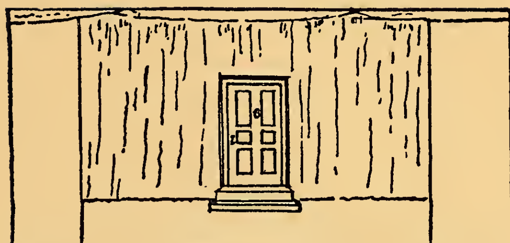



Out Door Set
Showing Full Stage Set

PLATE IX. Gives more elaborately a full stage set, with houses made of flats; a set fence of flats; and back against the cyclorama, a set backing behind the gate. *Turn to the Right* or *Penrod* could use it.



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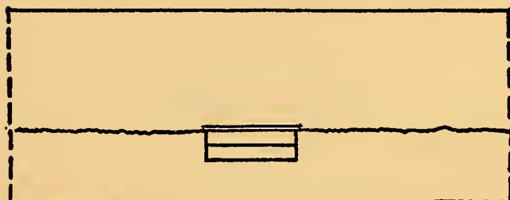
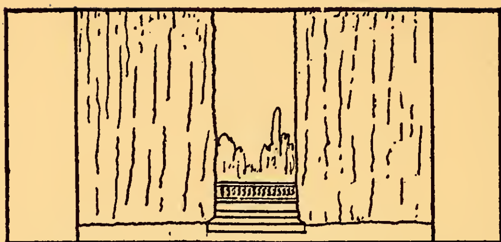


Simple Street Scene
Made Effective With Curtain and
Practical Door

PLATE X. Consists of a straight curtain across the stage, and a set-in door with steps; impressionistic, but useful. A similar use of the set, inserted in curtains, made the balcony scene for Miss Cowl's balcony scene in *Romeo and Juliet* (Fig. 8).



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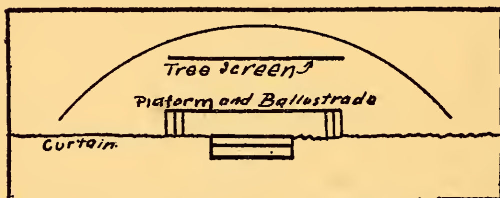
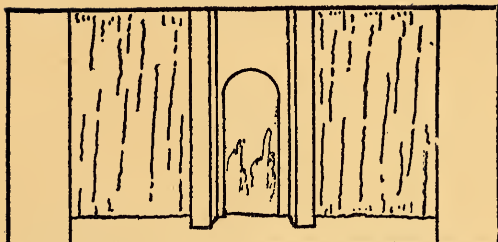



Simple Interior
Made Effective By Curtains
and Screens

PLATE XI. Breaks the curtain completely, and discloses a glimpse of what you will. Here it is a flight of steps leading to a walled balcony, and back of that a tree-screen against the cyclorama.



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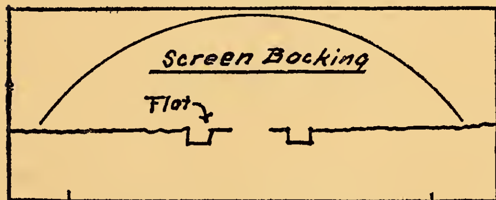
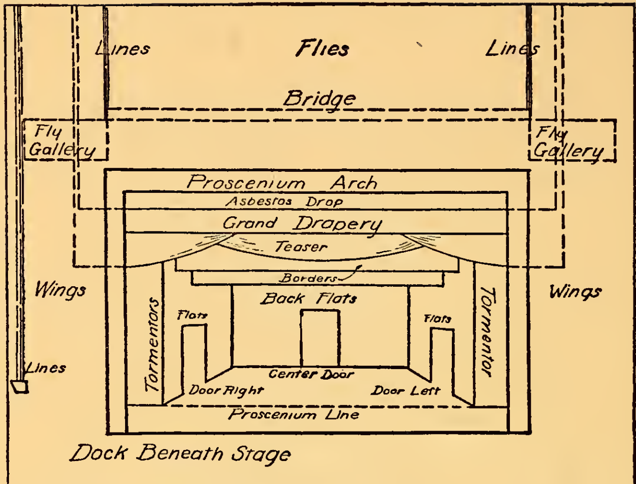
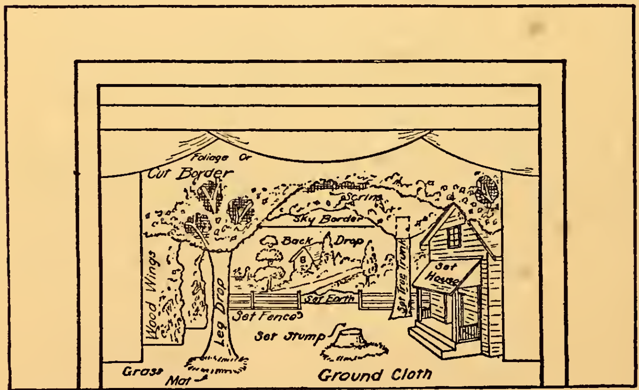



Interior Set
Showing Curtains—Set-in Arch

Plate XII. Is again a set-in flat, with an open arch between pillars, and wall-board trees in the back-stage distance.




The Parts of a Stage




A Stage Set (Exterior)

PLATE XIII

PLATE XIII. Is a design showing the various parts of the stage settings.

1. The frame of the picture in front, *i.e.*, the *proscenium arch* above; the tormentors at the side cutting off the view of the wings; and below, *the proscenium line*, where the curtain strikes the stage.

2. Back of the proscenium arch comes the *teaser* or *front drop;* and back of that, the *borders* or *other drops*, usually of leaves or vines to cut off the ceiling or sky.

3. Back of the tormentors, at the sides, are either *flats* or *wood wings* with side openings leading off *stage.*

4. The back set at the rear consists of *flats* or a *cyclorama*, or both.

5. Above the borders is the *bridge*, running cross stage, from which rain or snow may be let down.

6. The *fly gallery* is the platform above the flies or borders, useful in manipulating them, and as a place to set lighting devices, etc.

Many small stages are now using the *Everyman Portable Theatre,* made by the Everyman Portable Theatre Company, Detroit, Michigan. It is a stage framework with curtains, which can be put up in any room or on any stage. This is inexpensive and will save money and time. It affords a frame work to hang curtains on, to attach flats to, to hang the cyclorama from, and is indeed a stage in itself, which can be used over and over for various sets. If the theatre has a gridiron or frame work above to which pulleys and curtains may be attached, of course, the Portable Theatre is unnecessary.

### *Stage Properties*

Directors in need of stage properties will find the following companies useful:

1. H. P. Knight Scenic Studios,
   140th Street and Walton Ave., New York.
2. Wm. Bradley Studios,
   318 West 43rd Street, New York.
3. Samuel French,
   25 West 45th Street, New York. Catalog of Scenery, etc.

*Lights*

With proper lighting and coloring, almost any effect desired can now be secured on the stage: daylight or moonlight, the soft glow of a fireplace, or the bright illumination of a blazing ballroom. Advice as to colors is hard to give, as each effect must be worked out by experiment. *Amber lights* give the yellow glow of soft sunlight, but must not be too yellow or they will jaundice the actor's complexion; *blue lights* on almost any colored scene will give moonlight. Light bulbs may be dyed, or if the light is to come from a central source, or from only a few sources, a white light may be sent through colored squares of gelatin to get the effect desired. *Dimmers,* or as they are often called, *rheostats,* are used in controlling the intensity of the light, in securing a gradual darkening of twilight, or the rising of the sun or moon.

The source of the light that falls on the stage is always an important matter. *Footlights* have practically disappeared from the stage, because light does not come from the ground; they produce flat effects, and they cut off the actors from the audience. *Over-head lights* fare somewhat better, as

they are naturally placed, like sun or moon, and light the upper and back stage. They will not suffice alone of course, as they throw shadows. If there are no foot-lights, there must be lights from the side, to get rid of shadows, and light the stage all round. Thus directors use *strips or floods,* i.e., lights in strips or in clusters, with reflectors, at the wings to complete the daylight effect desired on the stage, to cut off shadows, and to illuminate equally all parts of the scene.

*Spot lights* or *baby spots,* i.e., smaller spots, either from the wings, or from the house, give a concentrated movable light useful on a darkened stage to light a corner, or to follow an actor's movements. They are chiefly remarkable, perhaps, in that they make darkness visible. More surprising are the effects to be had from the *stereopticon* and the *moving-picture machine.* With the former one can reflect trees or houses on a straight back drop, being careful to keep the actors out of the line of light from the machine. And with the moving picture, one can throw life scenes, clouds, storms, on the drop, and reveal nature in motion with uncanny results. Most bizarre effects can be had by *the use of colored gelatin squares before a spot-*

*light, or flood.* If a Russian madness of color is desired, a conglomerate of broken bits of vari-colored gelatin before a spot or flood, will fairly shriek from the cyclorama or drop on which its colors fall.

Lights visible on the stage should be carefully shrouded so as not to hurt the eyes of the audience; and the fire in the fireplace, usually an electrical display, should not glow too brightly. Mirrors should be hung at the sides of the stage, or they may reflect too much light on the spectators. The changes in lights called for by the play, or the ringing of bells, door bells, and telephones, should be rehearsed so carefully that they will occur exactly on time. Little slips in such matters often damage stage illusion beyond recovery. Door bells and telephone bells should differ and be separately placed.

The various stage devices that go with lighting, such as making snow, and lightning, and thunder, and rain, are so ably described in Krows' *Play Production in America,* as to need little reiteration here. Stage snow is white confetti blown by an electric fan; rain comes from an overhead sprinkler-system similar to the ones we have all seen cooling vegetables in summer shops; thunder is the rumble of a drum

head, the striking of a sheet of metal, or the rolling of two heavy iron balls in a metal cylinder. The effect of blasting may be had by shooting blank cartridges into a barrel. Lightning is an electric switch going on and off. For wind there is the wind machine; and for waves, a screen with buckshot or sand rolling back and forth across it. Horses can be made to gallop with drum sticks on wood, or with half-hollow cocoanut shells striking together. There are whistles that imitate birds, and if the line has reference to a lark's singing, it is well to have the imitation natural and on time. Moons had better be left out of view, the light itself being more suggestive than the obviously too near and somewhat drunken stage moon that is apt to result if it appears.

Stage properties, stage furniture, stage furnishings, should complete the picture, and be but a part of the scenery. Good taste should rule here, together with an eye for the picturesque. The stage should not be too "stagily" arranged. An interesting stage, but not so interesting as to distract attention from the play, is the ideal. It is well often to use furniture all of a type, all mission, all Colonial, all mahogany, or

Courtesy of Ernest Truex

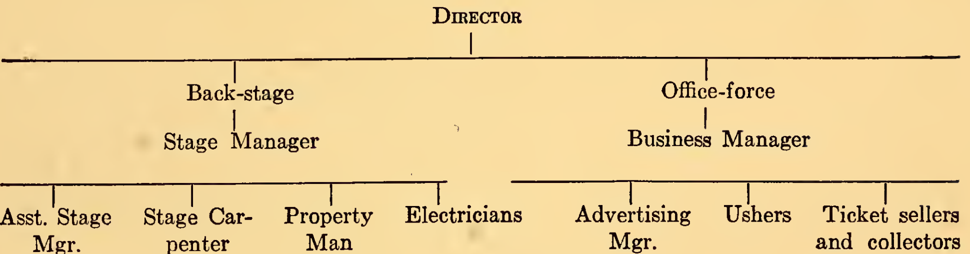
XIII. ERNEST TRUEX in "Six Cylinder Love"

Courtesy of Theresa Helburn — Photo by Francis Bruguiere

XIV. Opening curtain in "He Who Gets Slapped"

all oak. Mixtures look scrappy, and cheap. A good idea is to exclude large pieces of furniture if they fill up the stage. Room to walk is an essential; and moving furniture is not usually a valuable part of acting. Local stores are usually quite generous in lending properties and furniture to amateur shows. It is good advertising. Prompt and careful attention to the care and return of these properties will make a continuance of such favors more likely. Besides, the property man has a duty in the show's success, as much as the actor, electrician, scene painter, or director. A show is an ensemble, a real community activity. If there is no morale and zeal back stage, the crew has mutinied, and the ship will soon be scuttled. A trained corps of stage electricians, painters, carpenters, property men, is as much a part of the show's preparation as training the cast. Their work should begin early, should be experimented with until correct, and should be completed for the first rehearsal. To do a good stage and manage it artistically, is itself a work of art, as well as fine training. The following plan will give at a glance a convenient scheme of organization for the stage and business groups.

## PLOT FOR STAGE MANAGEMENT AND PRODUCTION FORCE




1. The director supervises these groups and coaches the play in amateur shows.
2. The stage manager directs the men under him, and attends to back-stage.
3. The stage carpenter and his four or five assistants, make scenery, set it up, shift it, and raise and lower the curtain.
4. The property man takes charge of props — pistols, letters, telephones, rented costumes, etc.
5. The electrician and his assistants work out electrical schemes, lighting lamps, grate fires, etc.
6. The business manager handles the funds, pays the bills, and supervises advertising, ushers, and ticket sales.

Whatever the local companies cannot supply, the director will usually find at the following stores:

*Lighting Companies*

1. Universal Elec. Stage Lighting Co.,
   321 West 50th Street, New York.
2. Chicago Stage Lighting Co.,
   Chicago, Illinois.

*Costumes*

Costumes have two functions: to complete with color, contrast, harmony, and line, the stage picture; and to reveal by skillful adaptation and association the characters themselves — their caste, age, time, taste, and relations to the other characters. They should therefore be worked out, partly by the actor, partly by the director, each striving for the best attainment of the above ends. The leading rôles usually get first consideration, and costumes for others are then selected with those in mind. How the leads look is of most importance, for on the stage it is an aid to "look the part." Costume may give the audience the key to the character, as swiftly as do Hamlet's "customary suits of solemn black"; or as

the cap and bells denote the Fool; though it is often advisable to have the villain look not too villainous or the vamp too vampish, so that the audience may enjoy the surprise of their unmasking. Iago should not look especially villainous, at least at first sight, or the audience will think Othello too great a fool for ever having trusted him.

The actor should begin to *consider his costume* as soon as he has learned his rôle, *so as to fit it to his character as he plays it.* He will get hints from similar characters in life, and in literature, from pictures and statues, and from books on costuming. These hints he will translate to suit his own purposes, and personal idiosyncrasies. If he is to wear old clothes, he will get old ones to wear; or if he is to dress well, he will think of suitability in colors, in style, in period. If short, the actor may wish to look taller, and so will avoid checks and horizontal lines running round the body, and will adopt straight lines falling from the shoulders to the floor; or, if a lady, will assume high heels and a tall head dress, or comb. And if by chance the actor is also fat, he will, unless he wishes to look even fatter, avoid clothes that are too tight. Young actors taking old rôles should not

wear young men's suits with their white wigs, unless the character is to appear comic. Not all actors will "wear their clothes well," and they must therefore strive doubly hard to be rightly costumed, getting the right artist's hair-cut and tie, if they are to be artists; and avoiding white shoes unless they wish their feet to look larger than usual. Though the actor, even so, may lack the natural grace he wishes he had, he will not look badly if his costume fits him, is adapted to him, and if he can keep his tie from climbing to the top of his collar.

Other personal considerations for the actor will suggest that thin girls do not wear sleeveless gowns, or low-necked dresses, unless they wish to accentuate their angularity. Shawls and sleeves fill out the figure, and look better. Short skirts, even if in vogue, will not be in vogue on a good stage; they make girls look awkward and short, and give them big feet. A similar dumpy appearance comes from broad collars, from wide loose sleeves, or from bunches of cloth about the hips. A way to judge styles on the stage, is to consider not so much "what is being worn," as what you can wear so as to be fit to be modelled as a

statue or painted for a picture. This is the test which a well-costumed rôle, no matter what the rôle, requires. Even tramps and cripples should be picturesque tramps and cripples, the sort that Rembrandt or Hogarth would select to portray, or they should avoid the stage. In securing character and mood, colors will be important; for pathos gray, black, and lavender, and for comedy, bright colors have an unconscious effect on the audience; a point that costume and stage-lighting should note, and turn to judicious account.

Directors who are frequently at a loss to find costumes conveniently will welcome the following list of costumes and makers of theatrical costumes. The list is not inclusive, but is thought to be a reputable group of firms most likely to assist in costuming amateur casts.

COSTUMERS AND MAKERS OF THEATRICAL COSTUMES
UNITED STATES AND CANADA

SECTION 1, NEW ENGLAND STATES.

MASSACHUSETTS

M. Cauman & Co.................. 1020 Washington St., Boston
Franck Costume Co................ 786 Washington St., Boston
Wolff, Fording & Co................ 46 Eliot St., Boston

RHODE ISLAND

Abram Slocum & Son.............. 37 Weybosset St., Providence

CONNECTICUT

The Elite Co...................... 327 Fairfield Ave., Bridgeport
New Haven Costuming Co.......... 230 Orange St., New Haven

SECTION 2, MIDDLE ATLANTIC STATES.

NEW YORK

B. Schreiber Inc.................... 27 Beaver St., Albany
Mt. Vernon Costume & Dress Co.... 30 South St., Mt. Vernon
Adolph Abraham.................. 551 Main St., New Rochelle

NEW YORK

Dazians Theatrical Emporium...... 142 W. 44th St., New York City
N. Y. Costume Co................. 35 W. 35th St., New York City
Schneider-Anderson Co............ 229 W. 36th St., New York City
Tams Costume Emporium ......... 318 W. 46th St., New York City
Eaves Costume Co................ 110 W. 46th St., New York City

PENNSYLVANIA

William Lehmberg & Sons.......... 138 N. 10th St., Philadelphia
Esser Brothers.................... 322 Liberty Ave., Pittsburgh

MARYLAND

A. T. Jones & Son................. 823 N. Howard St., Baltimore

SECTION 3, CENTRAL STATES.

OHIO

The Wm. Beck & Sons Co.......... 1115 Vine St., Cincinnati
Corp Masquerade Co.............. 1990 Fulton Rd., Cleveland
Kampman Costume Works.......... 237 S. High St., Columbus

INDIANA

Indianapolis Regalia Co............ When Bldg., Indianapolis

ILLINOIS

Cameron Costume Co.............. 29 Randolph St., Chicago
N. Y. Costume Co................. 137 N. Wabash Ave., Chicago
The Kettler Co.................... 32 W. Washington St., Chicago
Fritz Schoultz & Co............... 58 W. Lake St., Chicago
Adolph Klein...................... 122 N. Adams St., Peoria

MICHIGAN

Detroit Costume Co............... University Bldg., Detroit

WISCONSIN

Carnival Costume Co.............. 267 W. Water St., Milwaukee

IOWA

Wingate Co....................... 504 Walnut St., Des Moines

MISSOURI

Harrelson Costume Co............. 910 Main St., Kansas City
Theodore Lieben.................. 809 Main St., Kansas City
James V. Musick Costume Co...... 1216 Olive St., St. Louis
Robt. F. H. Schmidt.............. 206 S. 4th St., St. Louis
West End Costume Co............ 3023 Olive St., St. Louis

KANSAS

Wichita Costume Co............... Butts Bldg., Wichita

NEBRASKA

Theo. Lieben & Son............... 1514 Howard Ave., Omaha
United Theatre Equipment Corp.... 323 S. 13th St., Omaha

MINNESOTA

Minneapolis Costume Co........... 818 Marquette Ave., Minneapolis
Northwestern Costume House...... 808 Marquette Ave., Minneapolis

South Dakota

| | |
|---|---|
| Edward Becker | 5 Van Brunt Blk., Sioux Falls |

## SECTION 4, WESTERN STATES.

Montana

| | |
|---|---|
| The Costume Shop | Bozeman |
| Butte Costume House | 421 S. Main St., Butte |

Oregon

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|---|---|
| Portland Costume House | 208 Broadway, Portland |

Washington

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|---|---|
| Brocklinde Costume Co. | 1322 5th Ave., Seattle |
| Lueben Costuming Co. | 1923 3rd Ave., Seattle |
| Seattle Costume Shop | 5441 Ballard Ave., Seattle |

California

| | |
|---|---|
| Kolb & Dill | 336½ S. Broadway, Los Angeles |
| Temple Costume Co. | 525 S. Broadway, Los Angeles |
| Western Costume Co. | 908 S. Broadway, Los Angeles |
| Elite Costume Shoppe | 728 Broadway, San Diego |
| New York Costume Co. | 835 6th St., San Diego |
| Coast Costume Co. | 1035 Market St., San Francisco |
| Henderson-Ames Co. | 833 Market St., San Francisco |

Colorado

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|---|---|
| Bender Costuming Co. | 311 N. Tejon St., Colorado Springs |
| Pratt Costuming House | 829 15th St. Denver |

Utah

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| Salt Lake Costume Co. | 823 S. State St., Salt Lake City |

Oklahoma

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| Cowles Costume Shop | Enid |
| Empire Costume Co. | Empire Bldg., Oklahoma |
| Oklahoma Costume Co. | Culbertson Bldg., Oklahoma |

## SECTION 5, SOUTHERN STATES.

Louisiana

| | |
|---|---|
| Mrs. C. F. Snell | 425 Bourbon St., New Orleans |

Tennessee

| | |
|---|---|
| Memphis Costume & Regalia Works. | 226 S. Main St., Memphis |

Texas

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|---|---|
| Elite Costume Co. | 1802½ Elm St., Dallas |

## SECTION 6, DOMINION OF CANADA.

Alberta

| | |
|---|---|
| Edmonton Masquerade Co. | 9684 Jasper Ave., Edmonton |

British Columbia

| | |
|---|---|
| Parisian Costumers | 569 Howe St., Vancouver |

Manitoba

| | |
|---|---|
| Winnipeg Theatrical Costume House | 304 Edmonton St., Winnipeg |

Ontario

| | |
|---|---|
| McKenna Costume Co. | 395 King St., Toronto |

### *Coloring, Materials, Designing*

Costuming need not be expensive, and yet the effects may be rich. Materials, colors, and lighting effects are the important elements in a beautifully costumed stage. Muslin, sateen, cotton-flannel, and denim, all inexpensive, will all take dyes well, and with rightly colored lighting, will look rich and beautiful. And similarly, straw and feathers, and cheap furs, cat or rabbit fur instead of ermine, will, if touched up with dye and lighting, and well arranged, yield sumptuous suggestions of wealth and elegance. Velvets, though expensive, may be rented. Their effects are regal, suited to kings and queens, lords, ladies, and such royal children of the stage as Little Lord Fauntleroy or the Princes in the Tower.

The colors and the lights should be carefully planned by the director. Contrast, variety, beauty, adaptation to character, harmony with the scenic background, all are necessary. The artist's eye must here be the judge. In general it may be said that people like a good deal of color on the stage. The American stage, like American dress, house painting, and automobile coloring, tends to underestimate this love. A

conspicuous source of the recent Russian success of the Moscow Art Players in America was their free and striking use in such plays as the Czar Feyodor Ivanovitch of bizarre reds, yellows, blues, and greens. There was more than an Italian or Spanish opulence about it, and about even the vaudeville Chauve Souris, and it was the more striking in that we are not apt to think of Russia as a land especially colorful.

Designing the costumes is sometimes difficult. For period costumes, requiring as they do rare knowledge and skill in design, and being as they are expensive, it is usually better to depend on rented costumes. For other costumes, often local ingenuity will suffice. Borrowed clothes, be it said, often fail to fit, and in such cases hardly assist in stage illusion. Trousers that are short, become conspicuously "high waters" when their wearer is seated, especially if he indulges in the amateur vice of hitching them up as he sits. There should, of course, be no such "arranging" of clothes on the stage, unless the part calls for it. If dress suits are worn, the wearer should not accompany them with tan shoes and white socks, but should stick to black. A helpful set of designs for period costumes,

one easily useful by one moderately skilled in costuming, is to be found in Chapter Six of C. M. Wise's *Dramatics for School and Community,* D. Appleton & Co., 1923; and a complete volume on the subject, and one invaluable for amateurs is Constance Mackay's *Costume and Scenery for Amateurs,* Holt, 1915.

Once the designs and colors are decided on, no actor should be permitted to change his costume without the director's assent. Such a last minute substitution may well wreck the scheme for the whole play. Actors should assist the director, however, with their costumes, coming supplied with plenty of pins and safety pins — they are safer than buttons — avoiding appearing with curls or long ear-rings, which distract an audience; and avoiding hats that conceal the face, or bobbed hair not pinned back or netted. Fine fur coats should avoid appearing out of season; and if the scene is summer, a straw and not a felt hat will be well. It is the actor's, as it is the director's business to watch such details, and to be sure that by the time of the dress rehearsal they are all complete. Thus the actor can learn not to walk on the ladies' trains, and the ladies themselves

may learn to walk about without kicking them, an art that needs practice. Make-up and costume should be lived with until they become second nature. Criticism from the house at rehearsals will often be valuable, noting at the last minor details that jar, poor effects, such as the stage gives to unpolished shoes, coat collars that do not set well, shoes whose soles are worn, or canvas shoes, so sure to look cheap, and the like. Eternal vigilance in detail is the price of a cast harmoniously costumed.

### *Make-Up*

1. *Purpose:*

The best motto for make-up is the Greek one of "nothing too much." Caricature, and exaggeration work too soon into mere burlesque. It is to be sure an advantage to look your part, but if in trying to do so, make-up obscures the natural expression and play of feature, it is scarcely an aid to good acting. One had as well wear a mask and clown it. With modern stages almost as bright as day, less make-up than formerly is needed, unless the part is either a *character* part, or so different from the natural mien of the actor, as to re-

quire disguise. For *straight* parts, however, the tendency nowadays is to use make-up merely to make clearer at a distance the natural features of the face, with perhaps a few touches to remedy defects. Make-up is used less on the professional stage, because of the tendency to select actors who look the part. Amateur shows can less often do that, and so here make-up is still important. Poor lights, and a long hall, sometimes make it doubly so.

In making-up there are two things to consider: the character to be portrayed; and the possibilities that lie in the face to be made up. Make-up should be put on by an expert, and under a light of the same brightness as that on the stage. If the actor does his own make-up, his mirror should be just as brightly illuminated. The *technique* of making up is rather intricate, but may with a little practice be learned. The *art* of making-up is a different matter and not so easy. It requires a clear visual image of the character the actor is to present, and the artistic skill to make the picture appear with line and color on the actor's face. Some make-up artists are very skillful; others should not try it at all; the art is too elusive. For each face pre-

sents a different problem in make-up, and one so delicate that only an artist can solve it triumphantly. Badly placed lines and too much rouge are more apt to suggest dissipation than the bloom of youth or the wrinkles of coming age. However, a knack at it, and practice will soon teach the artist.

2. *Materials:*

Every play to be made up requires a make-up box or set. The contents of such a box and the purpose of each article are listed below. This is the standard set which every one who is to make-up a cast should possess. Though it looks and sounds very formidable when all laid out and listed, it may all be kept in a tin cash box about a foot square. Such an outfit as the following is suited to a school or club, and will make-up three or four casts nicely.

1. Cold cream
   (a) To put on face, neck, and ears in preparation for grease paints.
   (b) To spread on over the make-up when ready to wipe it off with towel or cloth after the show.
2. A comb, a hand mirror, a pair of scissors

for cutting cloth, trimming beards, etc., and some court-plaster to cover wounds and keep them free from coloring matter.

3. A towel, or a yard or two of cheese-cloth, to slip over the shoulders to keep the actor's costume clean. A piece of cheese-cloth to take make-up off with. It has a soft surface, and its loose mesh picks up the grease better than a towel does.
4. Tin box, a cash box is good, to keep make-up in. It prevents its drying out.
5. A small bottle of alcohol to remove spirit-gum from under moustaches.
6. Spirit gum: a sticky gum suited to holding in place moustaches and beards. It sticks only to skin that is clean, free from grease.
7. A yard or so of crepe hair, gray, brown, or black, to make into moustaches, beards, eye-brows, or to fill out the wig.
8. A bottle of liquid white for women, to put on arms and necks.
9. A candle, matches, and a small pan to melt grease paint in if one wishes to make it stick better, or to bead the eyes with it.
10. A chamois stump to take off mistakes in make-up. Paper stumps, or rolls of paper to make lines.
11. A box of nose putty, for building up the nose or chin.

12. Dry rouge, one box light, one box dark. One pot of lip rouge, medium red.
13. A hare's foot, without handle, to dust on dry rouge. A baby brush to dust off powders.
14. Three small powder puffs and one large flat puff, a clean one for each kind of powder.
15. Grease sticks for a base or the ground paint of the make-up.
    (a) For women, Numbers 1, 3, 8, 12, 27 of Stein's make-up.
    (b) For men, Numbers 5, 8, 12, 27 of Stein's make-up.
16. Sticks for lining colors, for wrinkles, crow tracks, lines in face, eye shadows, etc.
    (a) For women, 5, 7, 10, 17 of Stein's.
    (b) For men, 1, 2, 5, 7, 10, 12, 17 of Stein's.
17. Face powders, for final touches, and to take away the shine of grease. Open cans and look at colors when buying.
    (a) Women: white, pink, light yellow or brunette.
    (b) Men: white, dull yellow, dark yellow, or sunburn.
18. Burnt cork and clown white for negroes and for clowns.
19. Mascaro, comes in all colors, in blocks, like water-colors, and is for use in coloring moustaches, eyebrows, hair.
20. Black wax, to blot out teeth with.

21. The brands of make-up greases, powders, rouges, cold creams, and so on, here recommended are as follows. Any of these firms will supply through drug stores or costumers, a complete and satisfactory make-up kit. (1) Stein's; (2) Meiner's; (3) Leichner's; (4) Berner's; (5) Warnerson's.

3. *Methods of Make-up:*

(a) *The dry-powder or straight make-up:* suited to actors who are not on the stage long, such as chorus, or one-act play characters. It is a heavy street make-up and not much used by professional actors. It uses cold cream, rouge, and powder, but omits all grease paints. Method:

(1) Rub cold cream in well over the face, neck, and ears, being careful to work it clear into the edges of the hair line. Remove excess grease with a towel, until only a thin film is left on the skin.
(2) Line the eyebrows, and eyelids near the lashes with black, and if desired, the forehead.
(3) Dust on a lot of powder loosely all over face.
(4) Brush powder off with baby brush.
(5) Rouge lips and cheeks, as desired.

(b) *The grease-paint make-up:* a professional make-up requiring artistry and practice, and depending on them for its success. The following steps are the basic ones in the make-up:

(1) Bare the neck, throat, and arms, and place a protective cloth over the shoulders.

(2) Apply cold cream or cocoa-butter as a base to face, neck, and ears, up to the hair line. Rub in well. Wipe off with towel, leaving only a thin film on the face.

(3) If for a boy or man, select light or dark stick of the basic color desired, and make a few, say a half dozen streaks across the forehead, face, neck, and ears. Then work these colors over the face with the hands until they smooth out into a good even tone all over. If the face is old, this will remove the wrinkles, or if the eyebrows are wrong, it will, if put on more heavily, erase them from view.

(4) Every face has bumps and hollows. The make-up must exaggerate these. Look at the face for *lights* and *shadows,* select sticks of light and dark colored similarly to the basic color, and give the bumps more light color, the hollows more shadow. This will accentuate

the face's natural features. Cheeks at the center, and the temples, are the natural hollows of the face to darken; and cheeks bones and forehead bones, the high lights.

(5) *Making-up the eyes* is a delicate business, the danger being too much make-up, or bad lines, and a consequent look of dissipation. The purpose is to bring the eye out lustrously, and make it a trifle larger so it can be seen. Color upper eyelid with the stick of light blue. Rub it on evenly. Do the same to the inner side of the lower lid, near the nose. Then place a small dot of red on the outer half of the upper lid, and blend both colors lightly on the upper lid, with the finger. If sacs under the eyes are desired, alternating colors of blue and white, shaded lightly together under the lower lids, will give them.

(6) Rub black on the end of a lining stick, and line the eyelids, by drawing a line parallel to the upper eyelash and about one-fourth of an inch from the upper lashes. Carry this line on in the way it is going, to a point about one-half inch beyond the outer junction of the lids. Then line similarly the lower lid, only drawing the line directly under the lower lashes, and carry it out to meet

the line of the upper lid at the point one-half inch out from the outer corner of the eye. The triangle of white flesh remaining between these two black lines at the outer edge of the eye, gives a sense of largeness to the eye.

(7) Darken the eyebrows, or change them as needed, with a lining stick of black.

(8) If the make-up is for an elderly person, put in black lines, one-half inch to an inch long, of crow tracks, radiating like spokes of a wheel from the outer corner of the eye, as a center.

(9) If the forehead is to be old or thoughtful, line with black the perpendicular frown lines and the horizontal or wash-board lines of the forehead when naturally wrinkled up.

(10) Line with black the inner cheek lines running from nose to the corners of the mouth. A smile will reveal them. If the character is old, sagging, or unhappy habitually, draw several perpendicular lines on the back of the cheeks, just in front of the ears; and draw horizontals under the chin and across the neck. Omit these old lines, of course, if the character is young.

(11) Then dust all over the face and neck with powder loosely. Some artists then use a small dot of red to add brilliance to

the eye, placing it about one-fourth of an inch away from the inner corner of the eye, on the side of the nose. Now rouge the lips a little, not too heavily, touching up the upper bow at the center if desired, and if in burlesque, giving a slight up and down to the corners of the mouth for a smile or a sulk. If the character is old, a touch of white on the lower lip gives a sallow look.

(12) Dust off the powder with a baby brush.

(13) Dry rouge the cheeks, high up for the young, and lower for the old.

(14) If there is a wig, put it on as soon as you are ready for the grease paint. Put it on, as boys do tight caps for holding down their hair, from the front back, fitting it (by rubber or tying or stuffing with wool), till it is snug all round. Then work the grease paint right up to, or if a bald wig, onto, the wig. If the character is old, a wrinkle line at the base of the wig may look well. The wig can be colored as one's own hair can by mascaro. Be sure the make-up extends all round, behind the ears, and into the edges of the hair, and that the wig and skin are so blended together that their line of juncture doesn't show. And a point here to warn amateur men about is

their own hair. They should not have it cut before a performance, as a close clipped head carries make-up so high into the hair that it makes the face look disproportionately large. Hair can be grayed with white powder or cornstarch, or streaked gray with dry white aluminum paint, and brown hair may be made red often by auburn or old age powder, or by the use of red mascaro.

(15) Make-up on hands and arms should fit the character: for ladies, white on arms and hands; for old persons, black lines for wrinkles, and lines on the back of the hands; for hard working hands, darken nails black, and line the joints and redden the knuckles with rouge. If the character is sunburned, tan the skin with sunburn powder.

(16) Between acts the faces may be re-powdered and brushed if needed. If the character changes, growing, say, older, or ill, this can be shown by deepening the lines of the face.

(17) Beards, moustaches, and eyebrows can be made from crêpe wool. Comb it out, and then fluff it into the shape of a beard or a funnel, called a bird's nest, if a beard is wanted; or if a moustache is desired, comb it out straight, twist it at the center, and fluff it at

each end. Then stick these to the face (ungreased) with spirit gum. Pull them about, fluffing them as needed, back onto the neck and lower cheeks, and then trim them as soon as they are dry as you would real hair, with the scissors. Better moustaches, a bit firmer ones with a cloth backing, can be bought and trimmed to suit. "Side-burns" can be combed and stuck on and trimmed in like manner. A dirty, unshaven, tramp's face may be had by first applying spirit gum to the ungreased face, and then rolling little balls of wool into the spirit gum and letting it stick here and there. Eyebrows may be thickened or changed by adding combed wool to them, and trimming as desired.

(18) Eyebrows may be beaded to make the lashes look darker and longer, though this is rather a soubrette effect, and not much commended any more. It is done by pencilling melted black paint on the eyelashes, holding the lash on the finger as you pencil it.

(19) To get the Oriental slant of Japanese or Chinese eyes, the regular eyebrows may be obscured by grease paint, and the Mongolian eyebrow be put on with black lines.

(20) Noses may be fitted to shape with putty.

It may be worked into a soft ball by the heat of the hands merely, and put on an ungreased nose, and modelled into any shape desired. Once it is completed, it should be gone over with grease paint and colored to blend in with the rest of the face.

(21) To block out teeth, put a thin film of black wax over the tooth. Put it on when the tooth is dry, so the wax (paraffine) will stick.

(22) If the feet or legs or parts of the body are bare, all exposed hair should be shaved off, and the skin made up with a grease base and the right colored powder.

(23) An aid in make-up is to have pictures to go by, model type or art pictures, of German, Irish, or tramp characters. An excellent book on make-up and one all make-up artists should have by them, is James Young's *Making Up*, M. Witmark and Sons, New York. Its illustrations and its advice and suggestions are invaluable.

4. *Topics for Class Study and Investigation:*

Every class or club studying play production should have access to the literature of the stage, and so to the important movements and personalities that influence it.

Invaluable suggestions and inspiration depend on such study, and on having at hand at least a moderately complete library for investigation. Of course, the subjects and books worth study are very large, and the following lists of topics and titles makes no claim to completeness. What is aimed at is a suggestive group of subjects and books, important, and within the reach of any moderately good library.

### I. Types of Theatre, their Characteristics, and Merits

1. The Greek Theatre
2. The Mediæval Stage
3. Chinese Theatres
4. The Japanese Theatre
5. The Elizabethan Theatre
6. The Restoration Stage and Scenery
7. Gordon Craig's Stage Experiments
8. Max Reinhardt's Scenery
9. Impressionism *vs.* Realism in Stage Craft Today. Compare here the work of Appia, Craig, Hume, Robert Edmund Jones, Max Reinhardt, Joseph Urban, Norman Bel-Geddes, Lee Simonson, of the art-impression school, with realists like Belasco, the Moscow Art Players, The Grand Guignol Theatre of Paris, Revolving stages, etc.

10. The Little Theatre Stage and its Groups, such as:
    The Provincetown Players
    The Portmanteau Players of Stuart Walker
    The Grand Guignol Players of Paris
    The Irish Players with Lady Gregory
    The Chicago Little Theatre
    The Washington Square Players of New York
    The Arts and Crafts Theatre in Detroit
    The Neighborhood Play House in New York
    The Theatre Guild in New York.

## II. The World's Great Plays

Students seriously interested in the drama will wish a knowledge of the master strokes of dramatic literature. Perhaps few will read all of the following list of plays, but all should have some knowledge of what there is to read once they begin. The following is a representative list of the great plays of the world, classic, as well as modern drama. They afford an invaluable perspective in the judgment of contemporary work. The actor grounded in a knowledge of the elder gods will not be falsely misled by the showy glamour of the half-gods when they appear in the con-

temporary glitter of vaudeville, the movies, or of the over-elaborate stagecraft of our too-thin melodrama.

*Greek:*

Aeschylus' *Agamemnon* (tr. by J. Conington in Greek Classics for English readers).
Aristophanes' *Frogs* (Everyman), *Clouds.*
Euripides' *Alcestis* (tr. by Gilbert Murray in Oxford Press; tr. by H. Kynaston in Greek Classics for English readers); *Orestes; Medea; Eumenides; The Trojan Women; Iphigenia.*
Sophocles' *Oedipus Tyrannus* (tr. by Gilbert Murray in Oxford Press); *Antigone* (Greek Classics for English readers).

*Latin:*

Plautus' *Menæchmi* (Loeb Classical Library).

*English:*

Manly's *Specimens of Pre-Shakespearean Drama* (2 vols.)
Neilson's *Chief Elizabethan Dramatists.*
Shakespeare's Plays.
Marlowe's *Dr. Faustus; Edward II; Tamburlaine; The Jew of Malta.*
Ben Jonson: *Everyman in His Humour; Volpone; The Alchemist; Bartholomew Fair.*
William Congreve: *The Way of the World.*

Oliver Goldsmith: *She Stoops to Conquer; The Good-Natured Man.*

R. B. Sheridan: *The Rivals; The School for Scandal.*

Oscar Wilde: *Lady Windemere's Fan; The Importance of Being Earnest.*

George Bernard Shaw: *Androcles and the Lion; Caesar and Cleopatra; Man and Superman; You Never Can Tell; Arms and the Man.*

Dickinson: *Chief Contemporary Dramatists; Chief European Dramatists;* (2 vols.).

Masefield: *The Tragedy of Nan.*

Galsworthy: *Justice; Strife.*

Synge: *Riders to the Sea; The Playboy of the Western World.*

Lady Gregory: *The Rising of the Moon.*

Dunsany: *The Glittering Gate; The Gods of the Mountain.*

Yeats: *The Land of Heart's Desire; Kathleen ni Hoolihan.*

*European:*

H. Ibsen: *The Doll's House; Ghosts; Pillars of Society; An Enemy of the People; Peer Gynt; Hedda Gabler.*

Hauptman: *The Weavers; The Sunken Bell.*

Rostand: *Cyrano de Bergerac; Chanticler.*

Molière: *The Misanthrope; The Miser; Tartuffe; The Bourgeois Gentlemen; The Imaginary Invalid; Le Médicin malgré lui.*

Corneille: *Polyeucte; Le Cid.*

Racine: *Athalie; Phèdre.*
Hugo: *Hernani.*
Goethe: *Faust; Egmont.*
Schiller: *William Tell; Marie Stuart.*
Maeterlinck: *The Blue Bird; The Blind; Pelleas and Melisande.*
Brieux: *The Red Robe.*
Strindberg: *The Father.*
Tchekhov: *The Cherry Orchard.*

### III. Great Actors and their Careers

(1) Mrs. Siddons, (2) David Garrick, (3) Betterton, (4) Sir Henry Irving, (5) Sir Johnston Forbes-Robertson, (6) Modjeska, (7) Rachel, (8) Sarah Bernhardt, (9) Duse, (10) Salvini, (11) Joseph Jefferson, (12) the Barrymores, (13) Mrs. Fiske, (14) Richard Mansfield, (15) Julia Marlowe, (16) Ellen Terry, (17) Mary Garden, (18) Chaliapin, (19) Coquelin, (20) Edmund Kean, (21) Charles Macready.

These actors can be studied chiefly in biographical and critical works about them, or written by them. Other sources are, of course, the newspaper and magazine reviews of their plays; and the biographies and autobiographies and memoirs of their

friends and contemporaries. The *Dictionary of National Biography,* for English actors, and the Encyclopædia Britannica, will give general information concerning most of them. See, also, *Who's Who of the Theatre.*

## IV. Modern Stage Sets and their Lighting

A good field for reading and experiment for students interested in staging plays. Building miniature stages and stage sets, and lighting them with small bulbs makes a very useful display, and is good training both for the builders and for the class study of the stage. Those who have seen the Columbia University display of varieties of stages in miniature will not doubt the value of such sets.

## V. Magazine and Newspaper Criticisms of Current Plays

A useful department to follow, to make scrapbooks of clippings from, and to discuss in class. It sharpens the taste for good acting and good plays, and dulls the appetite for the mediocre. Big city

dailies, weekly journals of opinion, and monthly magazines devoted to drama, will be the chief sources for the scrapbook. The few contemporary critics of note writing books on the theatre, George Bernard Shaw, James Huneker, George Jean Nathan, H. L. Mencken, will prove doubly stimulating after reading current newspaper reviews.

### VI. The One-Act Play as an Aid to Amateurs

Its use in little theatres, schools, colleges, and its value in revealing slight episodes should be pointed out. Young playwrights will get good training by writing them.

### VII. The Influence and Aims of the Little Theatre

Its emphasis on acting rather than scenery, and its swift and simple successes with impressionistic scenery, are noteworthy. By the return to acting and elimination of scenic expense, these theatres have been able to put on fine plays for the few, for cultivated audiences interested in real drama.

## VIII. Modern and Ancient Costumes and Make-ups

The art and sewing departments may combine here to furnish stage dolls of miniature size, to suit the miniature stage and its sets. Thus various effects may be studied with little expense and minor effort.

## IX. Reports on Plays

Report on the differences between, say, one amateur and one professional play seen during the year.

This is excellent training in stage observation and criticism.

## X. Reports on Stage Mechanics

Make a report on certain problems in stage mechanics, such as: bugle calls or orchestras off stage; bird calls; horses approaching; sound of wind, waves, or thunder-lightning effects; snow storms; rain; moonlight; clouds; ways to secure a far-off vista, as in the last act of *Polly of the Circus,* where the circus wagons are seen winding far off over the hills into the night,

etc. Demonstrations are often good training, too.

## XI. Scrap-Books

Keep a scrap-book of:

1. Interesting pictures of art or stage groups, or of "characters," faces, statues, figures. The great German poet and playwright, Goethe, before the days of the camera, used to keep an artist with him to sketch pictures of interesting faces which he met in his walks and travels. The modern actor and playwright have been known to carry a camera for the same purpose.

2. Odd sayings, queer phrases, conversations in dialects which you hear; or which you note in magazines or newspapers.

3. Magazine clippings of plays, conversations, dialogues, which are interesting to act or to present at a dramatic program.

4. Dramatic programs which have been given successfully: a Shakespeare program; a Dickens program; a Thackeray program, etc.

## XII. Programs

Make up several programs for an afternoon's dramatic reading or entertainment,

such as (1) An American dialect program, (2) a "character" impersonation program from well known novels or from life studies, (3) a Shakespeare song and flower program, (4) a dramatic poetry program, as from Byron, Browning, Noyes, Masefield, (5) a Civil War program, (6) a Lincoln Day program, (7) an American Revolution program, (8) a war-songs program, showing the various styles in American patriotic poetry, (9) a Victrola-record program of dramatic readings.

## XIII. Criticism

Make reports, critical chiefly, on plays seen or read during the year.

## XIV. Modern Producers

Make a list of modern producers of distinction on the professional stage today.

# APPENDIX

The following scenes are excerpts from " Enter Madame," by Gilda Varesi and Dolly Byrne; " Icebound," by Owen Davis; " A Mennonite Maid," by Helen R. Martin and Frank Howe, Jr.; and a one-act play, " Her Country," by Euphemia Van Rensselaer Wyatt. They are included here as suggestions for practice by students of acting, and present some interesting problems in character, situation and atmosphere.

## "ENTER MADAME" ACT I

This scene shows the entrance of *Madame Lisa Della Robbia,* the temperamental opera singer who is returning home with her retinue after a tour. Her husband, *Gerald Fitzgerald,* their son *John,* and his fiancée *Aline,* and Gerald's Japanese servant *Tamamoto* are there to greet *Madame.* The retinue consists of *Bice,* her maid, *Archimede,* her chef, *Miss Smith,* her secretary, and *The Doctor,* her personal physician.

GERALD. — Alarums without. I've got stage fright. (*A tremendous noise is heard outside of Italian, French, Russian, Japanese, American. Enter first* BICE. *She's short, fat, birdlike in face and movement. She is dressed fantastically, in a manner to compel attention. Her voice is shrill and hard with sudden flashes of tenderness. She is a mixture of undying devotion, utter rascality, meanness, and generosity.*) Well, Bice, still alive. How are you?

BICE. — *Signor Geraldo. Madonna benedetta.* How beautiful, how young you look. (*He tries to help her with her shawl.*) No thank you, I can do that myself. Ah! Tamamoto! *guarda fammi il piacere aiutami.*

TAMAMOTO. — (*Very cross.*) No understand. . . .

GERALD. — Tamamoto, you are to do what Bice says.

BICE. — (*Loading him with her hat and cloak.*) Bring here immediate portmanteaux Nos. "15" and "22" and open them on the floor. *Go! Quick!* (*Sees* JOHN.) *Giovannino, il Signor Giovannino.*

JOHN. — (*Embracing her.*) Dear old thing, it's good to see you. Where's mother? (TAMAMOTO *goes into bedroom with his burden.*)

BICE. — Right away your mother she come. My how tall he is! He was like that. (*Indicates height.*)

JOHN. — This is Miss Chalmers, Bice.

BICE. — *Riverita Signorina.* (*Curtsying. Then to* JOHN, *wagging a knowing finger.*) Ah! the little bride already — eh?

ALINE. — How do you do, Bice! Can John and I help you? (*While* BICE *is talking* TAMAMOTO *has come from the inner room staggering under valises and has opened them on the floor.* BICE, *as soon as this is done, flurries about him like a hen — her flouncy wide skirts fluttering like wings.*)

BICE. — Yes indeed, Madame she likes to have her home wherever she go — she's all for cosy, all for home, you remember that Signor Geraldo? (GERALD *grins from ear to ear.*) Put these ornaments on the mantelpiece — here are sofa pillows, scarves; the picture frames belong on the table. Madame likes to have her friends about her. Have you flowers? Good, put them in these vases. Tamamoto, get a basket and clear away all the papers from that table; go, go quick! (GERALD *rushes to rescue some files of letters.*) (*As the ornaments are being put in their places* TAMAMOTO *returns with a large basket.*) Aline, put these candles in Madame's room. She hate sudden light. She want all soft.

GERALD. — We're not getting young are we, Bice?

BICE. — Ah, Monsieur will have the shock of his life. Madame look seventeen. (BICE *takes the basket that*

TAMAMOTO *presents to her and holding it under the mantel-shelf she sweeps into it all the tobacco jars, cigarette boxes, and odds and ends.*) There you go!

GERALD. — (*Helplessly.*) Yes, there you go. (TAMAMOTO *exits with them.*) (BICE *sees* GERALD *in arm-chair.*)

BICE. — Ah, beg pardon, but this is Madame's corner. (GERALD *disgustedly crosses to sofa.*)

BICE. — She brings her home wherever she go. You remember that.

GERALD. — Yes! Don't I!

BICE. — (*Looking about room.*) Oh, what a change already. (TAMAMOTO *enters with a large wreath, white dove in centre.*)

GERALD. — Holy Moses, who's responsible for that?

BICE. — Ah! Signor Giovanni, who done that! My God, who has done that to my madame! She will yell without a doubt!

GERALD. — (*Who has read the card.*) Ahem! A friend sent it, Bice.

BICE. — *Santi Bendetti!*

GERALD. — That stays, Bice. Put it here, Tamamoto!

BICE. — Ah! but it is wonderful! Although Signore, if you permit — The little dead bird up there. In Italy we say he bring bad luck.

GERALD. — In America we have no bad luck!

BICE. — (*Shrugging her shoulders.*) Eh! *fortunati loro,* so much the better! (*The room has now been transformed into an ornate, bizarre, and comfortable apartment. The last traces of poor Gerald's reign have entirely disappeared. Enter chef from back with* TAMAMOTO.)

(*The cook's voice has never ceased for a moment, and though* TAMAMOTO *does not make a sound, the immobility of his face would strike terror to the heart of any cook less determined. As it is the chef is frightened.*)

CHEF (ARCHIMEDE). — *Vieni qui Bice per l'amor di Dio.* Ah! Signor Geraldo, *servitore suo.*

GERALD. — Archimede, you old sinner, what's the matter?

ARCHIMEDE. — It is just you I must see — I am cook — My duty I must perform. Without me Madame she die. Of course she cannot eat the mess of the foreign gentlemen there. He very handsome. Oh yes I do not say. He make fine piece of statuary if he sit cross leg — but cook that is me. I am cook from head to foot. He say "I cook." I say, "I cook." He say, "My gentleman must eat me." I say, "Madame never eat nothing that is not me." And yet the machine in there is like that. (*Makes two little circles with the thumb and first finger of each hand.*) How can we cook together!

TAMAMOTO. — (*Intensely.*) I am cook this place. No one go my kitchen.

GERALD. — Ah! Now we'll see some fun.

ARCHIMEDE. — (*Persuasively, almost in tears.*) But Madame. She cannot eat you. She want me, me. Saints in Heaven, do I cook in my hat?

GERALD. — Tamamoto, during the stay of Madame Della Robbia her chef will do the cooking.

TAMAMOTO. — I do not like noise. I do not like. Old man make slop — fat woman make confuse — parrot, dog, cat, orders pass around my head like a strong hail. No can do — go. (TAMAMOTO *bows and exits.*)

GERALD. — (*Aghast.*) God bless our happy home!

ARCHIMEDE. — (*Blithely.*) *Grazie,* Signor Geraldo. I go, I go. I cook such dinners, you lick your fingers. (*Exit.*)

BICE. — (*Excitedly.*) The screen! Madonna we forget the screen. Archimede, *il paravento!* (ARCHIMEDE *runs to the door.*) Is it in the kitchen! If we have left it on the sheep! We are all lost. Madame die of pneumonia, of the consumption from draft. (*Enter* DOCTOR *dragging screen. It is a magnificent Chinese affair.*) Ah! *Grazie al cielo. Grazie dottore.*

(*Enter* MISS SMITH.)

(JOHN *helps* BICE *place the screen behind Madame's chair.*)

GERALD. — Hello Doctor. How do you do Miss Smith.

It's a blessing you found the screen. I'd have been a raving maniac. (*At R. of* DOCTOR.)

MISS SMITH. — They put it with my baggage! So absurd —— (*Thumping her chest.*) Do I look as though I needed a screen?

GERALD. — No indeed! This is John. You remember John.

DOCTOR and MISS SMITH. — Oh Madonna! Hasn't he grown! (*Together*)

DOCTOR. — I rejoice to see you both so well and beautiful. Madame she come now. We have a little trouble at the custom. I must hasten to prepare the nerve tonic. *Scusatemi.* (*Exits.*)

MISS SMITH. — You will excuse me. I always take a cold bath before my work begins. Excuse me! Excuse me! (*Exits.*)

BICE. — (*She's gone out during talk and returns. In a hushed excited voice.*) Enter Madame. (*Yelling to cook.*) Archimede, the broth, Madame come — quick, quick. (*Exits.*) (GERALD *stands with his back to the mantel.* JOHN *is up stage eagerly awaiting his mother.* ALINE *stands near him holding his hand. Enter* LISA DELLA ROBBIA. *She immediately catches sight of* JOHN. *For a moment she cannot move, she trembles with emotion, then wordlessly she flies into his arms. A long embrace, then leaning from him she gazes into his face.*)

LISA. — Johnnie! My little Johnnie has become a man! Ah, how the great earth must sigh as the generations rush by like a mighty wind and drop, as the wind drops, at sunset!

JOHN. — (*Enthusiastically.*) Gee! it's great to have you come mother. You always knock us off our feet. You look ripping! ripping! Doesn't she Aline? This is Aline mother. (*Bashfully.*) Aline Chalmers, you know. (LISA *quite lost among her poetic similes blinks a little as the torrent of boyish enthusiasm pours about her.*)

LISA. — Aline! Aline Chalmers?

JOHN. — You know mother, Aline ——

LISA. — (*Remembering.*) Oh — oh yes! (*Embraces her. Then looking at her.*) What a dark child. Why more like my child than you. Oh, no. (*To* ALINE, *pointing to his hair.*) You see, he get that — from his Venetian ancestors. (*Putting them side by side.*) One, two! Just as one group flowers. Oh such a beautiful two! Child speak, I want to hear the timbre of your voice.

ALINE. — I don't know what to say . . .

LISA. — Ver' light Soprano, perhaps it will grow. Now say: I love you.

JOHN. — (*Shocked.*) She's shy, mother.

LISA. — Why not! go on!

ALINE. — (*Is very shy, then slowly she turns her face up to* JOHN *and says in a sweet trembling voice as if gathering courage from his look.*) I love you!

LISA. — Ah, the darlings, the darlings!

(JOHN *points to* GERALD.)

(LISA *sees him for the first time and rushes to him, followed by* JOHN *who glares at his father. She holds out her hand. He takes it and kisses it.*)

GERALD. — Lisa, it's always The Great Day when you come.

LISA. — Is it, my Gerald? Then I must rejoice that I have come so far! (*She lays one hand on her husband's shoulder and the other on* JOHN'S *as they stand on either side of her and says softly:*) Two such big men and one little woman. Why did I stay away so long? My Gerald's hair grows grey and our boy has become a man!

GERALD. — (*Down L.*) Don't take his six feet to heart, my dear. I couldn't very well keep him in short trousers till you came, but I'm quite young enough to do for both.

LISA. — Life has rushed by me like a swift wind, and the sound of my voice singing silly little tunes has deafened me to the rush of its passing. (JOHN *and* ALINE *are deeply impressed but* GERALD *looks at her with a whimsical smile.* LISA *is hurt by it.*) Ah, of course, I forgot. This is America.

Here when the heart speaks, the lips say "Fine weather we are having." Ough! Where are my servants? Where is Bice! Bice!

(BICE *enters.*)

BICE. — *Si Signora — un momento.*

(LISA *hands* BICE *her hat and offers her shoulders to have her wraps removed.*)

LISA. — (*Furiously.*) *Ma come, "Un momento!" Sono ore che mi lasci li colla roba addosso — ore!* (*Turns and sees* GERALD *in her arm chair.*) *E lasci che la gente si sieda nella mia sedia!*

(BICE, *sees* GERALD *in the arm-chair. Motions for him to leave, which he does disgustedly.*) (*Sits in her arm-chair triumphantly and motions to* ALINE *to kneel near her.*) Dear child, tell me your name once more.

ALINE. — Aline. . . .

LISA. — Aline! In Italian "Ali" means wings. You look like that, child, a bird with swift white wings. Now fly off with my John while I rest. Fly off but not too far; just where I can hear the twitter of your voice and glimpse the flutter of your wings — the little dove. Au revoir my darlings.

(DOCTOR *enters.* LISA *sees him and immediately sinks back into the chair moaning gently. Exit children.*)

## "ICEBOUND" ACT II *

In this scene, *Jane Crosby,* the Jordan family servant to whom the late Mrs. Jordan has left her money, asks *Judge Bradford* to secure the release of *Ben Jordan,* the black sheep.

(*Bell heard off stage —* JANE *takes empty dress box and shoves it underneath the table, exits through hall.,*

JANE. — (*Off.*) Oh, it's you, Judge. So glad to see you. Come in.

JUDGE. — (*Entering.*) Of course you know when you send for me, I'll come. You're not smiling, are you, Jane?

* The reading version of this play published by Little, Brown & Co.

JANE. — Maybe.

JUDGE. — I'm glad I came.

JANE. — It's my birthday.

JUDGE. — (*Extends his hand.*) Why, Jane, many happy returns.

JANE. — That's a lot to ask for.

JUDGE. — Well, you're about twenty-two or twenty-three, aren't you?

JANE. — Twenty-three. Judge, I want you to do something for me.

JUDGE. — And of course you know I'll do it.

JANE. — I want you to get Ben off. I want you to fix it so he won't go to State's prison.

JUDGE. — But, if he's really guilty, Jane.

JANE. — I want you to go to old Mr. Kimball for me and offer to pay him for that barn of his that Ben burned down, then I want you to fix it so he won't push the case, so's Ben gets off.

JUDGE. — Do you know what you're asking of me?

JANE. — To get Ben off. You've got to help me.

JUDGE. — (*Thoughtfully.*) I always thought a lot could be done for Ben by a good lawyer.

JANE. — You're a good lawyer, Judge. Can't you think of some way? If — if the Kimball boys hadn't beat Ben up, he wouldn't have burned down the barn. Won't you fix it, Judge?

JUDGE. — (*Sits.*) Well — it's not exactly a proper proceeding for a Judge of the Circuit Court.

JANE. — (*Gayly.*) I knew you'd do it.

JUDGE. — Yes, and I think you knew why, didn't you?

JANE. — Ever since she's died, you've helped me about everything. Before she died, you were just as good to me.

JUDGE. — I'm glad you made that last statement because it clears me from the charge of being what Ben calls, one of the "crow-buzzards," and I don't want you to think me that.

JANE. — No, you're not that. I don't know as there's anybody I would trust as I do you.

JUDGE. — I guess there isn't much I wouldn't be ready to do for you. (*Jane smiles.*) You — you love Ben — Jane?

JANE. — When you told me that day that Mrs. Jordan had left me all her money — I couldn't understand. Do you know what was in that sealed letter you gave me, the day after she died.

JUDGE. — No.

JANE. — Sit down. I want to read it to you. (*Gets letter.*) "My dear Jane — the doctor tells me I haven't long to live, and so I'm doing this, the meanest thing I think I've ever done to you. I'm leaving you the Jordan money. Since my husband died, there has been just one person I could get to care about — that's Ben, who was my baby so long after all the others had forgotten how to love me. I can't leave him the money — he'd squander it, and the Jordan money came hard."

JUDGE. — Poor woman. It was a bitter thing for her to have to write like that.

JANE. — (*Continues reading.*) "If squandering the money would bring him happiness, I'd face all the Jordans in the other world and laugh at them. But I know there's only just one chance to save my boy — through a woman who will hold out her heart to him and let him trample on it as he has on mine."

JUDGE. — Jane!

JANE. — "Who'd work and pray and live for him until, as age comes on he'll turn to her — and you're that woman, Jane. You've loved him ever since you came to us, although he doesn't even know it. The Jordan name is his — the money yours. God knows it isn't much I'm leaving you, but you can't refuse it because you love him. I'm a wicked old woman. Maybe you'll learn to forgive me as Time goes on. It takes a long time to make a Jordan." (*Drops letter on table and looks out into space.*) And then she just signed her name.

JUDGE. — And you're going to do this thing for her?

JANE. — No — for him.

JUDGE. — He isn't worth it.

JANE. — I guess you don't understand.

JUDGE. — No. (*To door, and starts to put on overcoat and shoes.*)

JANE. — Oh, don't go like that Judge. He needs your help, and you'll have to give it to him if what you said a little while ago is true.

JUDGE. — (*After a pause.*) It was true, Jane. I'll help him.

JANE. — I have an errand at the store. I'll go with you.

JUDGE. — Is there anything I could order and have sent up for you?

JANE. — Oh, no. I just want to match a color.

JUDGE. — What is it, a new dress?

JANE. — No, just a ribbon for my hair.

JUDGE. — I didn't know women still wore ribbons in their hair.

JANE. — It seems they do — in France. (JANE *and* JUDGE *exit.*)

## "A MENNONITE MAID" Act II

The dialect is an interesting feature of this scene between *Tillie,* the Mennonite Maid, *Absalom,* her uncouth admirer, and *Walter Fairchild,* the school teacher.

TILLIE. — (*Gets basket, and sits down.* ABSALOM *nervously offers his bunch of tiger lilies which he has been hiding behind his back* — TILLIE *takes them.*) Thank you, Absalom.

ABSALOM. — Flowers always make me think of your face. (ABSALOM *rises and puts chair closer, long pause as* TILLIE *works.*) How's the folks, Tillie?

TILLIE. — They're pretty well. (*Long pause.*)

ABSALOM. — Nice evening, ain't?

TILLIE. — It was — up to just now. (*Pause.*)

ABSALOM. — How's Weezy?

TILLIE. — She's well. (*Pause.*)

ABSALOM. — I'm glad the folks is all well.

TILLIE. — Yes, the folks is all well, Absalom. (*Pause.*)

ABSALOM. — It's goin' to be a nice evenin' ain't it is?

TILLIE. — I'm glad *you* think so, Absalom. (*Pause.*)

ABSALOM. — Oh, gee, Tillie, you got such a new dress, ain't? (*Feels of material.*)

TILLIE. — Yes, Absalom — do you like it?

ABSALOM. — Do I? Say, Tillie, I always said gray is better looking nor black yet. Going to wear it Sunday?

TILLIE. — Of course. . . . I got it for meetin' on Sunday — mostly —

ABSALOM. — Say, Tillie, will you leave me walk you safe home from meetin' Sunday night?

TILLIE. — I'll come home with Aunty Em! (ABSALOM *touches her hand, she jerks it away quickly.*)

ABSALOM. — (*Resentful.*) You so like as if I made you feel repulsive to me!

TILLIE. — I don't want to be touched!

ABSALOM. — I'd like to know what fun you think it is, settin' up with a girl that won't even let a fellah hold her hand!

TILLIE. — I'm sure I don't see what you do find in it, Absalom. Why don't you make up to some other girl?

ABSALOM. — I dunno. I take to you. And I seen a'reddy how handy you was at the housework. But if I ain't to hold your hand or nothin' what are we to do to pass the time?

TILLIE. — I'll tell you what, Absalom, let me read to you!

ABSALOM. — I ain't much fur readin'. I ain't like that there dude teacher. (*Loudly.*) Mebbe you and him sets up readin' together sometimes, heh?

TILLIE. — Please, Absalom, don't talk so loud; he might hear you!

ABSALOM. — (*Louder — looking toward stairs.*) I don't

care! I hope he does hear me say that if he ever goes tryin' to take my girl off of me, I'll have him put off his job.

TILLIE. — Och, Absalom, why you act so doplick? The teacher wouldn't keep company with one of us raw country girls. He's above us.

ABSALOM. — Well, I guess if you're good enough for me, Tillie Getz, you're good enough for anybody else. Leastways fur a feller what gits his job off the votes of your Pop and my Pop and their neighbors. Why, the girl what marries him would have to rent; otherwise me, I own my own home yet, and two other good farms besides! And when my Pop is deceased already, I'll have more yet.

TILLIE. — The teacher's not a farmer — he's a gentleman.

ABSALOM. — Well, I know he ain't a lady. I know what his sex is. You don't have to tell me that! Does he give you all them books you read?

TILLIE. — No, Doc get them for me.

ABSALOM. — I spoke somep'n to the Doc, how I would like to fetch you a present along and I ast him what I should fetch you and he said a book — instruction book — so I done it. (*Gets book.*) This here is sich a little book — it's most too little. (*Hands it to* TILLIE.)

TILLIE. — (*Reading the title.*) "What Young Husbands Should Know." (*He swells up.*)

ABSALOM. — Say, Tillie, if you'll get married to me soon, I'll hire for you, and you won't have all the work to do. I made up my mind that I want you so bad that I'd rather have you than any other girl, even if I've got to hire for you and you don't do nothin' but sit around and think of your book learnin' and enjoy yourself leavin' me love you. (*During the speech he leans across table, his feet coming up in the air at the end.*)

TILLIE. — Absalom, I'm not going to let you waste your time any more on me, and you're not to come to sit up with me.

ABSALOM. — Waste my time! Look here, Tillie Getz, if

you don't watch out you'll be an old maid yet. (*Enter* WALTER.)

WALTER. — Oh, I beg your pardon.

TILLIE. — Oh, teacher, I make you 'quainted with Absalom Puntz.

WALTER. — I'm very glad to meet you, Mr. Puntz. I know your father.

ABSALOM. — (*Proudly.*) How-de Mr. Fairchild — Mr. Walter Fairchild! She didn't have sense to say anything but "teacher."

WALTER. — I think it was rather clever in her, giving you credit for having been inquisitive enough to have found out my name. (*Ignores* ABSALOM *in a good-natured way and addresses himself to* TILLIE *during the following scene.*) So you got it all finished at last, eh? (*Indicates dress.*)

TILLIE. — Yes, Aunty Em helped me.

WALTER. — That and black are the only colors the Mennonites wear?

TILLIE. — (*Sits.*) We don't uphold to colors. Our belief is to be plain — not fashionable.

WALTER. — That's strange. Mr. Puntz is a Mennonite. But how is it that his son Absalom is so fashionable?

TILLIE. — Oh, Mennonite parents do not interfere with the Holy Spirit in bringing children to know the truth. We hold that everyone must come through the goodness of his heart, of his own free will, into the light of the one true way.

WALTER. — What would happen if you should blossom out in a big pink bow and a red hat?

ABSALOM. — Gee, teacher, but she'd already get a set back.

TILLIE. — Oh Absalom, please don't say anything so dreadful!

WALTER. — "Set back"? What on earth would that mean?

TILLIE. — It would mean that until I had repented of my backsliding no member of meeting could hold inter-

course with me, not even members of my own family, if they were Mennonites! If I were married, my husband could not eat with me, nor sit in the same room with me. He would be forbidden to have anything to do with me, and if I didn't repent, I'd be put out of the meeting altogether.

ABSALOM. — Och, I think it's a dumb kind of religion even if my Pop is one.

TILLIE. — Absalom you shouldn't say such — and if you do, I'm not for staying.

WALTER. — Well, let's try "Hiawatha" again. (*Gives it to her.*)

TILLIE. — Hiawatha?

ABSALOM. — (*Takes his book from table, hiding it.*) Her Pop don't leave her have books.

TILLIE. — Why, you brought me one, Absalom.

ABSALOM. — (*Cornered.*) Well — mine is a lesson book.

WALTER. — Let's make it a bargain. We keep each other's secrets and she can get the benefit, eh? What do you say?

ABSALOM. — She didn't take my book the way she took yours.

WALTER. — (*To* TILLIE.) Shall we begin? I'm going to help her a little with her studies. You won't mind? It's the only time she has.

ABSALOM. — Well, if I'm in the way . . .

WALTER. — Certainly not. Just sit over there and you won't be the least bit in the way. . . . (ABSALOM *sits. To* TILLIE.) Try that ——

TILLIE. — From where we were last time? (*Reading.*) "Smiling answered Hiawatha, in the land of the Dakotahs lives the arrow-maker's daughter, Minnehaha, Laughing Water." "Smiling" — Smiling is a participle, present tense, active voice, governed by the noun Hiawatha.

WALTER. — Why, that's perfect, you'll be teaching me pretty soon.

TILLIE. — (*Innocently.*) Will I, teacher?

WALTER. — I've no doubt of it. Go on ——

TILLIE. — Hiawatha? (WALTER *nods. She parses.*) Hiawatha is a proper noun, masculine gender, third person, singular number, nominative case, subject to the verb answered.

WALTER.— Very good, isn't it, Mr. Puntz?

ABSALOM. — I don't think so much of it.

WALTER. — Try Minnehaha now.

TILLIE. — I learned Minnehaha — this much —— (*Recites from memory dreamily.*) "handsomest of all the women in the land of the Dakotahs, in the land of handsome women." I wonder what she looked like.

WALTER. — Never mind what she looked like. You go ahead and parse her.

TILLIE. — Minnehaha is a proper noun, feminine gender, and werry, werry singular. (*She and* WALTER *laugh heartily as* ABSALOM *sits bored.*)

ABSALOM. — (*Rising.*) I think I'll be going yet.

WALTER. — You're not at all in the way ——

ABSALOM. — That's why I thought I'd better go.

TILLIE. — You ain't mad to me, Absalom, are you? I do so want to learn a little.

ABSALOM. — If I was you I'd learn American first 'fore I went to them foreign languages already ——

TILLIE. — Why, Hiawatha and Minnehaha were in America long before we were ——

WALTER. — Yes — but not in Pennsylvania.

TILLIE. — But not in Pennsylvania — they were Indians.

ABSALOM. — The ones what William Penn cheated yet?

TILLIE. — No — way out — in — (*is stuck*) in — where were they, teacher?

WALTER. — See if you can't guess. You read it just a minute ago.

TILLIE. — In the land of handsome women?

WALTER. — No.

TILLIE. — Dakota — is that it?

WALTER. — Well, it was the "land of the Dakotas" —

that was out by Lake Superior not far from what is now Dakota.

TILLIE. — Was you ever there, teacher?

WALTER. — Yes — I was born in the west.

ABSALOM. — I thought so. Was you ever in New York?

WALTER. — Nearly all my life — we moved east when I was quite a boy.

ABSALOM. — (*Pompously.*) I was in New York once.

WALTER. — Oh, was that you?

ABSALOM. — Say, Tillie! Maybe I could come tomorrow night!

TILLIE. — I've got so much work to do. Maybe next week.

ABSALOM. — But this is Monday.

TILLIE. — Yes, I know.

ABSALOM. — But don't you forget what I asked you?

TILLIE. — YOU forget what I tell YOU, over and over again.

ABSALOM. — Yes, and I'm going to KEEP forgetting, Tillie — maybe too you will, some time — good-night, teacher.

WALTER. — Going?

ABSALOM. — Yes — but only till next week — yet. (*Exits.*)

WALTER. — Did I interrupt anything serious?

TILLIE. — My pop told his'n he had the dare to set up with me?

WALTER. — Set up?

TILLIE. — Don't you know what that means?

WALTER. — I'd like to have you tell me.

TILLIE. — Well, you ask a girl will she marry you, and then you "set up" whilst she makes up her mind, don't they?

WALTER. — Oh, I see — (*looks after Absalom*). But they do have to wait till she makes up her mind, don't they?

TILLIE. — Yes, and sometimes it's till a year or two.

WALTER. — Why do you say till instead of for?

TILLIE. — Miss Margaret didn't leave me say till either, but I forget.

WALTER. — And leave instead of let?

TILLIE. — Teacher, I get so upmixed. I'm afraid I won't ever learn how *not* to talk Dutch.

WALTER. — Oh, yes you will — you really know English now; it's only these idioms you've heard all your life that seem to stick.

TILLIE. — Idioms? Don't anyone say "idioms" in New York?

WALTER. — Well, I can't exactly say no to that. New York has a few words peculiar to itself — but they're not so pronounced as yours. At least they don't seem so.

TILLIE. — I wonder if I'll ever get to New York?

WALTER. — I can't see anything to prevent.

TILLIE. — If I did come to New York and you should happen to be there, would you be sorry I came?

WALTER. — Do you mean, would I be embarrassed by your Mennonite costume? Oh, New York soon gets used to anything. It would depend what you yourself would think, if anyone appeared over-curious.

TILLIE. — Well, if I were with you and they did, I'd be sorry for your sake.

WALTER. — Oh well, New York will treat you all right — if you pay your bills promptly and keep both eyes on your change.

TILLIE. — Oh, that reminds me. I found a dollar on your bureau this morning.

WALTER. — Yes.

TILLIE. — I think it's still there; I put a glass over it.

WALTER. — I meant that for you.

TILLIE. — For me — why?

WALTER. — It's customary — to give something every week to the — little girl who takes care of your room.

TILLIE. — Aunty Em pays me.

WALTER. — I know — this is what we call a tip.

TILLIE. — A tip?

WALTER. — Yes — a gift — the appreciation of good services — don't they ever give tips here?

TILLIE. — You mean give money for nothing?

WALTER. — Yes — if you want to put it that way.

TILLIE. — No. I guess maybe tip is a "idiom" from New York. Would you expect me to "tip" you for helping me with Hiawatha?

WALTER. — (*Feelingly.*) Oh, I'm sorry — I told you you'd soon be teaching me, Tillie. Shall we finish Hiawatha in the moonlight — without a tip?

## "HER COUNTRY"

The following scene is in the living room of a seaside English cottage during the World War.

The curtain rises on an empty stage. After a moment, *Ursula* enters at the head of the stairs. She looks about cautiously and listens. She takes a candle from her pocket and lights it. She then goes to French window, and begins signalling with the candle. She pauses to watch the response in the distance, then signals again. The door knob is rattled. She quickly blows out and hides the candle. *Geoffrey* enters and stands surprised to see her.

GEOFFREY. — Ah! Not in bed yet, old girl?

URSULA. — I — I was just going up. (*With pretence of calmness.*)

GEOFFREY. — Odd! I could have sworn I'd heard you go up before.

URSULA. — No, I've been reading. (*She watches him as he crosses. After a nervous glance at the window she speaks.*) Are you going to sit up till all hours again?

GEOFFREY. — Perhaps — I'm so jolly restless!

URSULA. — (*Putting her arm around him.*) It isn't your fault, Geof dear, that you're not still in France.

GEOFFREY. — No, just my cursed luck! That shell would have given anyone else a decent grave — not sent him home to be a burden.

URSULA. — You mustn't say that — not ever again.

GEOFFREY. — You shouldn't be tied up to half a man.

URSULA. — Oh, my dear, can't you see that the only fortunate women now are the ones whose men can't go back? (*She grows tense with memories.*) How I used to pray!

GEOFFREY. — (*Including himself in a bitter gesture.*) For this?

URSULA. — For anything that would keep you with me! Oh, I suppose it was wrong, but I couldn't have seen you leave again for the front. I couldn't! (*She snuggles to him.*)

GEOFFREY. — Well, you have your prayer, old girl. But I'm afraid it wasn't a very good one — for you or for me. (*He picks up a small drawing board.*)

URSULA. — But it will be! Just wait till I get you away from here. Why up in the mountains your cough — (*She throws up her hands.*) would just blow away!

GEOFFREY. — The mountains! My demented child, we'll never have the money for that.

URSULA. — (*Shaking a teasing finger at him.*) Oh, I'll get it together yet! You wait and see.

GEOFFREY. — (*Pinching her cheek.*) When the moon rains silver pieces? Dream on, my dear! (*Turns to go.*)

URSULA. — What are you going to do?

GEOFFREY. — Oh, work on that plan for explosive shells.

URSULA. — To make more men suffer like you?

GEOFFREY. — What am I? What's any man now? It's England!

URSULA. — What's England? What's anything compared to the end of the War?

GEOFFREY. — (*Stopping her.*) Please —

URSULA. — Oh, if only you had the money!

GEOFFREY. — But I haven't. I just have you — and that's enough. (*Ursula turns and looks at him wistfully.*) You're very lovely — standing there like that — much too beautiful for me!

URSULA. — You know you've given me the only beautiful thing I've ever had — (*Her voice breaks as she tries to say something more.*) I love you, Geof. Good-night! (*She kisses her hand to him and exits upstairs.* GEOFFREY *stands looking after her for a moment. Then with a gesture of impotence, he exits. After a moment,* URSULA *again appears on the stairs. She slips stealthily down, looks about, and exits through window. A knock is heard at the door.* GEOFFREY *unlocks and opens it.* HALDANE *is standing outside.*)

HALDANE. — (*Off stage.*) Lieutenant Trent's cottage?

TRENT. — Yes, sir. This is Trent. Come in. (HALDANE *turns and recognizes Trent. He grasps his hand, and for a moment, they drop all military form.*)

HALDANE. — Cheerio!

GEOFFREY. — Haldane! Well, well, well! And you are still in England!

HALDANE. — Can't get away.

GEOFFREY. — I heard you were off to the Dardanelles.

HALDANE. — No such luck. Been transferred to home duty.

GEOFFREY. — Home duty in this neighborhood? What's been happening around here?

HALDANE. — That's what I am going to try to find out. There's been some dirty work traced to this neighborhood, old chap.

GEOFFREY. — Here?

HALDANE. — Just come down to look things over. Stopped by to ask you something about your neighbors.

GEOFFREY. — (*Sits on arm of sofa.*) That's easy. There aren't any. The Manor House is closed; the Vicar's a Chaplain at the Front; his daughter's a nurse; and except for a curate, with a bad heart, and my wife and me, there's no one left but the villagers — and precious few of them.

HALDANE. — (*Looking about the room.*) You and your wife live here alone?

GEOFFREY. — Quite — except for the charwoman who

comes in three times a week. You see I've nothing but this cottage and my pension, and I hate to take that when the Government needs every penny. (*He has a bad fit of coughing.*)

HALDANE. — You were pretty badly shot up, weren't you?

GEOFFREY. — Not enough to die and half enough to live.

HALDANE. — Tough luck. — I heard of your D.S.O.

GEOFFREY. — It's tough for my wife to be tied up to a cripple.

HALDANE. — (*Smiling sympathetically.*) She probably doesn't agree. (*Looks about.*)

GEOFFREY. — Say, what are you looking for?

HALDANE. — (*Speaks with meaning.*) Trent, do you know Henry Stout?

GEOFFREY. — Old Hen, the fisherman? (HALDANE *nods.*) He taught me to sail my first boat.

HALDANE. — You'd put some stock in what he says then?

GEOFFREY. — Rather!

HALDANE. — (*Looking at him closely.*) Well, according to Stout, he's several times seen at dusk the figures of a man and woman on the little beach below the cliff down there. (*He points.*) Last time, he says he could have sworn the woman ran up that path. It leads up here, doesn't it?

GEOFFREY. — It ends in our garden.

HALDANE. — Your charwoman — you say she comes in three times the week.

GEOFFREY. — There's over two hundred pounds to her — she couldn't even run down the hill! He's positive some-one come up that path?

HALDANE. — Yes. And I rather think the information that went out came from some one more intelligent than a charwoman. — Is there a governess at the Manor?

GEOFFREY. — They've never had another since I married.

HALDANE. — Since you — ?

GEOFFREY. — My wife used to be the governess there.

That's where we met. Now, as I told you, the House is closed.

HALDANE. — Oh, you married the governess? Is your wife at home?

GEOFFREY. — Just gone up to bed. (*A sudden shot is heard through window.*)

HALDANE. — By Jove! I'll be back. (*He exits.*)

GEOFFREY. — (*Follows to door and stands looking out. Another shot. He turns and calls up stairs.*) It's all right, old girl — don't get raggy. Ursula! (*There's no reply.*) Ursula!! (*He begins to realize the situation, and frantically calls again.*) Ursula!!! (*He starts up the stairs.*)

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