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A text-book for high school dramatics

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GRADUATE SCHOOL

Dissertation

A TEXTBOOK FOR HIGH SCHOOL DRAMATICS

by

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(B.S. in Ed., Central Missouri State Teachers' College, 1920; A.M., Boston University, 1923)

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INTRODUCTION
Believing that there is no other avenue of expression by which the adolescent mind can so surely and so completely find an outlet for the pent-up storms of emotion which engulf him during those trying years, and that there is no other means of self-expression so productive of lasting good, as that of the drama, we have sought in this book to aid and further that expression by giving some guideposts which will enable him to know all angles of the field, and find the joy of creation and experience the thrill which comes from a life freed from inhibitions which hamper its fullest development. After all, each one of us is seeking life abundant, and what greater task can there be than that of helping those who come after us on life's way to o'erstep some of the rocks that beset us, and find the pot of gold at the end of the rainbow, which we, perhaps, found too late.

This book is a product of our own experience, an experience which has brought both laughter and tears, an experience which has cemented friendships that shall last until eternity, and experience which has witnessed hundreds and hundreds of lives brought under the spell of the land of make-believe, and an experience which has seen those same hundreds go out into the world as poised men and women, all because they learned the art of living through association with a group who believe
thoroughly that "the play's the thing." There is no need to advance arguments for the teaching of dramatics in our high schools; we all concede the fact that there is definite need for that work and that it has been successful when tried. But let us quote Alexander Dean, one of the pioneers in drama of this generation, when in speaking of the need for the furtherance of theatres in community life he says, "As a simple and clear summary, the good acquired resolves itself into three sections: the physical, mental, and emotional values. Acting teaches the control of the body and mind under difficult and trying conditions and situations. It stimulates the imagination, trains the mind and develops a cultural background. The emotions are controlled, quickened, refined and trained ethically. These are valuable acquisitions to a person in any occupation in life. Furthermore, participation in plays furnishes a healthy and directed recreation." (Little Theatre Organization and Management, p. 48)

But not only is this book a result of years of experience which have included not only high school folk, but also grade children and those of college and university groups, and many who represent no school group whatever; but it is also the result of a definitely felt need for such a text while the writer was seeking to
direct such a course with high school classes. True there have been a number of books put on the market which deal with problems of play production, but in only one case have we found one written with the adolescent in mind. Perhaps the reason is that except in the Middle West dramatics as a course in the high school is not common; but at least all the books are so phrased that they qualify as college texts. There is a great deal of difference in the manner of approaching fields with high school students from that used with maturer people. And again, most of the books examined are written largely from the viewpoint of the instructor, and thus do not have a definite place in daily class room work. Many of them are too technical for one in his 'teens', unless he has previously secured a basis for such discussions. And all too often, perhaps more than not, the book on dramatics is too all-inclusive and thus scatters the interest of the reader. Public speaking and dramatics as fields are entirely separate; and should rightly be so. The first is a pre-requisite of the second in a well-organized curriculum. And even if there is no public speaking course available to students taking work in the field of the drama, there are any number of good texts available which give in careful detail that work. Hence it must be borne in mind that this text does not
seek to qualify as one in public speaking also. Only principles which need repetition, in order to make a definite point, are used from that field.

One phase of the work which we feel has been overlooked by many departments of drama and many who would qualify as dramatic instructors, is the preliminary work necessary before the student takes up actual work with play roles. This lack we have tried to supply, giving it in the same form in which we have approached the field with countless high school students. It is meant, not to speak the last word, but to open up new vistas for thought and expression, in order to insure work well-done once the play itself is tackled. No artist on the piano ever becomes a concert player until he has thoroughly mastered the finger exercises; and so it is in this field. Students thoroughly enjoy these finger exercises of drama when they are presented with a reason for their being done; and they gain a mastery over themselves that comes from doing well the small things which go to make up the composite of a play role.

Even with the books which have been written in this field, it is not crowded. So it is with a humble desire to add to the equipment for handling this subject in our high schools of to-day, that we have produced this work.
It has no claims for greatness; it has a very simple style; its illustrations are homely ones; but the material in it is workable material which has been tested not once but many, many times, and found capable of producing results.
Chapter I

A BRIEF HISTORY OF DRAMA
Do you see that crowd down the street? Let's find out what is going on! Oh—a horse-shoe pitching game! Every eye in the circle is riveted on the movements and no one stirs until the game is ended. Such was the first theatre—simply a ring of people around some event of interest. (See figure 1, page 4).

But strictly speaking, drama began in Greece centuries before the birth of Christ. It grew out of religious ceremonies and festivals, and for a century or more was produced only twice a year. Greece and Rome did much to further both the writing and acting of drama, but with the decay of that civilization, that art was lost. (See figures 2 and 3, page 4).

Drama was revived in England a thousand years later. "It was created anew and developed by amateurs who knew nothing of the art of acting or the technique of the theatre." The first plays were bits of the Bible or stories woven around Bible incidents and were given on the steps before the altars in the churches. Their purpose was by pictorial representation to get the truths of the Bible narratives across to the congregations, and they were for that reason acted by the priests. Settings and costuming were probably unknown. Later secular players were added when there was an insufficient number of priests for players. (See figure 4, page ). But these
little dramatic episodes became so popular that the congregations overflowed the churches, and so they were taken out into the churchyards. Here their drawing power increased and the undertaking began to require too much time of the priests. So the guilds took them over, and laymen acted them.

During the Middle Ages the guilds were the same as our labor unions of to-day. Silversmiths, butchers, weavers, shearmen, undertakers, haberdashers, carpenters, dyers, upholsterers, and all the other trades banded together for mutual interests and for self-advancement. When the various craftsmen took over the plays, more incidents were added until often highlights of the entire Bible were given in episodic form. The scenes were assigned to the guilds with reference to their craft; as for example, the carpenters were given the scene of Noah's ark, and the butchers the crucifixion of Christ. Their problem was to make it possible for larger groups to witness the plays, for they steadily grew in popularity. So the guild wagon was used. (See figure 5, page 4). These travelled from one public place to another, so that if one stayed in a place on the route of travel, it was possible to see all of the scenes. Only one scene was enacted on a wagon; the next wagon brought the next scene. Most of the wagons had two stages, but some were
Development of the Stage.

Figure 1.

Figure 2.

Figure 3

Roman

Figure 4.

Middle Ages.

Figure 5

Figure 6.

Dressing Room
even elaborate enough to have three. Hell was one of their favorite subjects for depiction, and with two stages it was easy enough to represent the victims being thrown into fiery torment. The only partially similar counterpart of the guild wagon in modern times is the float. In time the plays ceased to be miracle and morality plays and became secular, but for hundreds of years the tradesmen continued to be the actors.

Other types of stages were experimented with, the most favored being a very long stage with a series of little sets representing stops, which the traveler would make in his journey. (See figure 6, page 4). These sets were very realistic. A somewhat related counterpart today is found in Robert Edmund Jones's staging of *The Green Pastures*. In one of the scenes *de Lawd* is seen walking on the earth, and while he walks in place on a moving section of the stage, another moving section carries by various settings and characters indicating stages in his journey. Thus one gets the illusion of *de Lawd* passing those various places as he travels along.

As interest increased, the nobles began to offer dramatic entertainments for their guests, either as an evening's program or between the courses of a banquet. These took the form of masques and interludes and introduced dancing and song.
Figure 7. Shakespearean Theatre

Figure 8. Early 18th Century Balcony

Figure 9. Late 18th Century

Figure 10. Vista with Columns

Figure 11. Average Set

Figure 12. Forms Seldom Seen
Gradually the schools took up the work, using the old classics of Greece and Rome, particularly, as their material, and to them goes the credit for contributing the technique and form to the pre-Shakespearian dramatists. Italian drama types were introduced through the Renaissance and the field was made ready for the outstanding achievements of Shakespeare's time.

But as yet the traveling companies who produced plays had no fixed places for presentation. The inns of the court yards, being perhaps the most accessible places, were most often used. A quarrel which James Burbage, an amateur manager, is said to have had in 1576 with an innkeeper is credited with being responsible for the establishment of the first theatre. Being a professional carpenter, he erected a building similar to the courtyards of the inn; and through the seventeenth century the form remained much the same. (See figure 7, page 6). It is interesting to note, in passing, that not until Shakespeare's time was a playwright able to make a living by his pen.

From the time of Shakespeare, drama has had an accepted place in the world's literature, and as an art has suffered the same rises and falls that the other arts have. The early eighteenth century saw a considerable change in the shape of the theatre, (see figure 8,
page 6), and in the latter part of that century there was another change, that of a shift in proportion. (See figure 9, page 6). Scenery was introduced, consisting of a number of flats, and part of the prospective was painted on the back drop in order to make the stage look deeper.

Figure 10, page 6 shows a later development of their stage by the Romans, vistas made with columns, an idea which is very often carried out to-day.

Art was introduced into the theatre in the nineteenth century, and Inigo Jones became the first of our great stage architects. Lighting assumed importance in the production; three dimensional scenery came into use; and there was an effort made to stress the fundamental spirit and mood of the drama being played.

The modern stage is a picture-frame stage or a "peep box" the form of which is shown in figure 11, page 6. To-day with all the devices available for producing drama effectively we are very apt to forget that drama itself has not been a sudden growth, but rather an evolutionary outgrowth of centuries of development.

In America, the theatre began with imported companies that gave the public here much the same repertoire that was being played in England. For a time that satisfied, but later those living away from the sea-coast cities
demanded plays. Thus road shows were formed and largely
developed, and for a long time enjoyed the hey-day of
success. But as the distances increased, and transporta-
tion problems multiplied, the movement died out, and
drama became centered very largely in the large cities
of the East. With the aftermath of the World War, and
the phenomenal rise of the moving picture industry, there
has been a decided slump in the fortunes of the legiti-
mate theatre. But good has come out of it for the small-
er cities and towns away from the beaten track, for the
Little Theatre movement has had a chance there and is
filling a definite need in supplying worthwhile dramatic
entertainment. But the pendulum always swings back; so
we may dare look forward to a day not far distant when
the stage of Sarah Bernhardt, Ellen Terry, Selvini,
Edwin Booth, Minnie Maddern Fiske, Joseph Jefferson, and
"the royal family of Broadway" will return to bring to
us of this generation the matchless power of the spoken
drama.
Chapter II

THE BODY, VOICE AND SPEECH
An old Arabian proverb says, "Get close to the cellar of perfumes and you will be fragrant." Just so there must be association with beauty and culture before the voice and speech take on those qualities that betoken an individual who lives on a higher plane. And certain it is that the stage, from which comes the expression of the universal throbbing heart of humanity, should be the exponent of the highest and best in oral expression.

The first requisite for achieving perfection of voice is a sound body that is under perfect control. It may be compared to a pipe organ capable of producing perfect harmony if played upon by skillful fingers; but woefully out of tune if the bellows are slightly disconnected, or one of the stops is useless. The diaphragm is the bellows, the lungs are the air chambers, the air passages of the throat and head are the pipes, and the lips, tongue, teeth and soft palate are the stops. You are the organist, and the degree of skill with which you play and the tones you bring forth depend upon your concentration on the task at hand. Have you ever stopped to think what a wonderful mechanism there is in the head and throat for the reproduction of sound? Do you know where your diaphragm is, and what it should do? Should it go in or out when you breathe? The best way to find out is to note how you breathe when you are in bed. Did you know
that that is the one time when everyone breathes correctly? Can you breathe so that there is scarcely any movement whatever of the chest? Unless you are willing to master correct breathing to the extent that it becomes second nature to you, you can never hope to go far in the field of oral expression. It may be that you will have to use definite breathing exercises to obtain results; perhaps you are sufficiently strong-willed to accomplish the change by concentration alone. Try these tests of control of your breathing:

1. Stand by an open window in the morning when you first arise, and breathe through first one nostril and then the other, completely filling the lungs each time. Can you do this without having to hold the one nostril shut with the finger? Can you feel the lungs completely expanding?

2. Fill the lungs with air, and then as you utter a sound let the air escape gradually, thus sustaining that sound. Time yourself day after day, to see how much longer the duration of sound becomes.

3. Fill the lungs with air, and then follow the same procedure as before, except that you swell and decrease the volume of sound alternately.

As you do these breathing exercises practice until you can feel the ozone going down into your very toes, and through all the passages of the head. To find out how much air can readily be forced into the head, fill your lungs with air and then close the mouth and hold the nose and force the air into your head until you feel the valves of the inner ear forced open. You
will no doubt be surprised to find out what a capacity for air the head has.

Now try this exercise:

Fill the lungs with air and then hum the letter "m", opening and closing the mouth alternately, but keeping the sound the same. This exercise requires practice to perfect the sound, for at first you will recognize a decided difference. Notice the vibrations in your head and chest. Put one hand on top of your head and the other on your chest, and when proper resonance is secured you will feel vibrations against each hand. Skill in perfecting this exercise will aid in securing absolute control of the breath.

If you still cannot see how vital breathing is to voice and speech, say quietly some well-known bit of verse, and then after running in place for two or three minutes say the same lines and note the difference.

But poor breathing is not our only bodily fault. All too often nervous conditions, lack of poise, lack of preparation, or poor breath control have brought about a tendency toward constriction of the muscles of the throat, and thus removed any ability to make the voice flexible. Have you not heard the speaker who begins to cough after he has talked for a short while or whose voice becomes flat and throaty? When the conditions causing this con-
striction are analyzed and then removed by constant application to the remedying of them, the speaker will be able to avoid any throat strain whatever.

Another difficulty we encounter is that of tight jaws, lips that do not respond freely, and tongues that are not flexible. Sheer carelessness is most often the cause of these, although many have those handicaps naturally. But unless there is perfect freedom of movement on the part of the speech muscles, perfect articulation and enunciation cannot be achieved. Probably your chief difficulty is simply that you have never used those muscles thoroughly. See if you can touch the tip of your chin with your tongue. Does your tongue feel strained? Practice until it can be done easily. Open your mouth wide, until the jaw bones feel the pull. Now practice letting the jaw hang open loosely. Try this exercise:

Lower the head and shut the teeth tight. Then raise the head and let the jaw drop.

It must be remembered that a tense jaw makes the voice hard, while a relaxed one is a step toward control of the voice. Inflexible lips help to make an expressionless face. Darwin said, "The worst face you ever see is an expressionless face." The common fault of men is that of no lip movement, while that of women is an exaggerated use of the lips. But not only are the jaw and lips tight and inflexible, but often the palate, so that
an open throat is not obtained easily. These faults not only interfere with actual sounding of letters, words and phrases, with the shift of the voice from one register to another, and with fullness of tone, but also with resonance. Resonance is what makes the voice carry. The whole body is the sounding board of the voice and the more freely it vibrates the more resonant the voice is. The mouth is the principal resonator, but the nostrils and head passages are very important factors.

Work carefully on the following exercises which are designed to improve flexibility of the jaw, lips and palate, and increase the resonance. As a preparation for each one, fill the lungs with air, using correct breathing, and "think the throat large." Then use full rounded tones. Master each exercise.

1. Smile, gently uncovering the teeth. Then puck- er the mouth, rounding the lips.
2. Drill on MA, BA, PA.
3. Drill on YA(six times), YES.
4. Drill on HALF A LEAGUE, HALF A LEAGUE ONWARD. (Use the a.)
5. Drill on e--dee--e--do.
   ah--ee--oh.
   oo--oh--ah.
6. Run the scale on ONE, SKOO, SKO.
7. Jaw exercises:
   a. I saw a yacht and a yawl over yonder.
   b. The yellow cat yawned and yawned.
   c. Youth yearns to be older while age yearns to be young again.
   d. Take my yoke upon you.
   e. My lords, I(a-i) rise with astonishment.

8. Drill on OH EAST IS EAST AND WEST IS WEST.


10. Run the scale on the different vowels.

   Tone placing naturally follows the mastery of resonance. Three principles of it are: (1) your voice follows your attention; (2) you learn all the technique of life and art through sensation; and (3) you find the secret of tone placing in relaxation. In fact the secret of all grace and action lies first in repose. "Repose is a balance of energy and relaxation."

   1. Hum, focusing the tone in the lips.
   2. Hum, focusing the tone in the nose.
   3. Hum, focusing the tone in the top of the head.
   4. Hum, focusing the tone in the back of the head.
   5. Hum, focusing the tone in the chest and head.

   Then use some of the exercises given just previously, and try the same placing with them.

   In concluding this discussion of the voice in which we have only tried to touch the highlights of interest and value, it is well to sum up the requirements of a good speaking voice. The voice must be heard easily and fill the room completely; it must carry a suggestion of
reserve power; and it must be flexible and varied enough to be able to express adequately the whole gamut of human emotions.

Passing now to the consideration of speech as a means of expressing thought, we recall Seneca's statement, "Speech is the index of the mind." If we know how to use our body and our voice correctly to produce tone, that is not sufficient. It is necessary to make our speech a tool of the mind by which we indicate our refinement, our culture, our training, -- in short, the inner man. Beautiful speech comes from beautiful thoughts and feelings--and the speech can no more be beautiful in a sin-scarred body than can the face of one who has lived a dissolute life.

But how shall we speak if we wish to show our inbred culture? In the East we find "r's" left out of words, but placed on the end where no "r" ever was meant to exist. A New Englander will say something like this: "The idea(r) of going to the pa'k to draw(er) a picture when Edna(r) is coming at fo(uh)!" But the Southerner will say, "I nevah could go round the cornah to see whethah she can go." And the Middle Westerner will say, "The caews and hogs must be taken to taown to-day." The Northerner will sound all his letters with vigor and clip off the ends of the words very quickly, while the Westerner has a somewhat exagger-
ated tendency to abbreviate his words. He who goes from section to section of our country must find himself bewildered if, for example, he spends his summers in Maine, his winters in Louisiana, and in-between-times in Colorado. People such as Bernard Shaw say that there is no standard authority on pronunciation, and insist that we follow the policy of adapting ourselves to the provincial speech of our locality. Yet correctness is obtainable and a truly correct individual's speech should be recognized anywhere as being cultivated speech. Wayne Campbell phrases it aptly when he says: "There is, however, a standard English—in the matter of enunciation, pronunciation and intonation—that is good English anywhere in the world where English is spoken. It is this English we should try to attain. Train the ear to hear and note the differences in speech and you will automatically select the best; for, after all the best is selected by public opinion. In fact, that is what makes it "the best." This will prevent one's adhering to the use of terms and phrases strictly provincial and being guided entirely by local pronunciation. The dictionary is a never-failing guide, and should be consulted in all cases of doubt. Strangely enough, perhaps, the seeking for "the best" will rid our vocabularies of many words
not suggestive of a mind on a higher plane.

Careful pronunciation requires an accurate knowledge of the vowel and consonant sounds, and a thorough understanding of the uses of the diacritical marks. The section of Pronunciation in Webster's New International Dictionary, for example, makes excellent material for study if you have not previously mastered phonetics. Any text of public speaking contains excellent lists of words for study. You will have many surprises and perhaps some fun as you attempt to correct your own pronunciation.

But if we remember that an actor is like a statue on a high building, all effects have to be made larger, we will see the vital reason for making the vocal expression of the world's thoughts as pure, as harmonious, as beautiful, as it lies within our power to do. "The amateur does as he feels; the artist does as he knows;" and through constant effort to make our speech reflect our appreciation of finer things, we shall arrive at perfection in the fine art of English speech.

In the following poems seek to bring the body, voice and mind into concerted action in producing an individualistic interpretation.

Poems for Interpretation

I. Colloquial Poetry.
Wet-Weather Talk

It hain't no use to grumble and complain;
It's jest as cheap and easy to rejoice;
When God sorts out the weather and sends rain,
W'y, rain's my choice.

Men giner'ly, to all intents--
Although they're apt to grumble some--
Put most theyr trust in Providence,
And takes things as they come--
That is, the commonality
Of men that's lived as long as me
Has watched the world enough to learn
They're, not the boss of this concern.

With some, of course, it's different--
I've saw young men that knowed it all,
And didn't like the way things went
On this terrestrial ball;
But all the same, the rain, some way,
Rained jest as hard on picnic day;
Er, when they rally wanted it,
It mayby wouldn't rain a bit!

In this existunce, dry and wet
Will overtake the best of men--
Some little skift o' clouds'll shet
The sun off now and then.--
And mayby, whilese you're wundern who
You've fool-like lent your umbrell' to,
And want it--out'll pop the sun,
And yo'll be glad you hain't got none!

It aggervates the farmers, too--
They's too much wet, er too much sun,
Er work, er waitin' round to do
Before the plowin's done.
And mayby, like as not, the wheat,
Jest as it's lookin' hard to beat,
Will ketch the storm--and jest about
The time the corn's a-jintin' out.

These-here cy-clones a-foolin' round--
And back'ard crops!-- and wind and rain!--
And yit the corn that's wallerd down
May eblow up again!--
They hain't no sense, as I can see,  
Fer mortuls, sich as us, to be  
A-faultin' Natchur's wise intents,  
And lockin' horns with Providence:

It hain't no use to grumble and complane;  
Its jest as cheap and easy to rejoice.--  
When God sorts out the weather and sends rain,  
W'y, rain's my choice.  

James Whitcomb Riley.

II. Dutch Poetry.

Der Nighd Pehind Grisdmas

'T vas der nighd pehind Grisdmas, und all ofer der haus,  
Nod von beobles was schleebing, nix cum around;  
Der sbockings vas vlung all ofer dose shair,  
Vor hopes auf Saind Niglebus nix longer was dhere;  
Yimmie und Shakey vas tossing widout schlee in der ped,  
Der leddle stomacks vas pig, wid gandy, nuds, bies und pread;  
While mudder mit a night-dress, und I mit a gown,  
Vas just make up our minds ve wouldn't lie down;  
Ven vrom der haus oud py der lawn ve heard somedings glatter,  
Like der tuyfle I shumped ofer my shair, wonderin' vat vas der madder;  
Right away quick to der vinder I vent, vith a vlash,  
Grapped away der plinds und shofed up der sash;  
Der moon, all undressed, vas foolin' arount pelow,  
Und saying, "Gife us a rest, mid dat, 'Beautiful Schnow!"  
Vat vas dose, so hellup me, vidch to dthese eyes appeer,  
But a horse und scleigh, poth vas oldt und queer,  
Trawin' a leddle old bump-packed rooster, solemn and schlow;  
Dot I know'd mit a glance 'twas oldt Toctor Prough.  
Vrom der oudside I drew my head, und durnt arounts,  
Ven up-stairs comes dat rooster, mit dwo oder three points;  
He, vas all govered up mit a pig ofergoat made long pelow,  
Und der vhisker py hes schin vas shide like der schnow;  
He spoke nix a vord, but straighd vend to vork,
Velt all der bulses, und gie der arms a jerk;
Und making hes vingers on der top of hes nose,
Vig a vag auf hes ear, to der schimney he goes;
"Von spoonful auf oil, oldt womans, und sum prandy
Scheese dose nuts, raisins, bies, und der gandy;
Dose donder schmalt stomach vill never digest
Der schveets vot dhey got-pretzels und krout vas der feast;"
But dat makes nodhings out, does advice mit vrents,
Ven der gustom auf Grisdmas der odher vay dends;
All vater und mutters, oldt Schanty Claws too,
Vas exceeding plind; vell, a goot-night to you;
Und dhesse vords ve heard him exclaim, as he trofe oud
auf sighd,
"Dose bully bies, raisins, und gandy makes toctor's
bill all righd." Sidney W. Wetmore.

III. Scotch Poetry.

To A Mouse

(On Turning Her Up In Her Nest With The Plough,
November, 1785.)

Wee, sleekit, cowren, tim'rous beastie,
O, what a panic's in thy breastie!
Thou need na start awa sae hasty
Wi' bickering brattle!
I wad be laith to rin an' chase thee,
Wi' murdering prattle!

Thy wee-bit housie, too, in ruin!
Its silly wa's the win's are strewin!
An' naething, now, to big a new ane,
O' foggage green!
An' bleak December's win's ensuin,
Baith snell an' keen!

But Mousie, thou art no thy lane,
In proving foresight may be vain:
The best-laid schemes o' mice and men
Gang aft agley,
An' lea'e us nought but grief an' pain,
For promis'd joy!
Still thou art blessed compared wi' me!
The present only toucheth thee:
But och! I backward cast my e'e,
On prospects drear!
An' forward, tho I cannna see,
I guess an' fear!

Robert Burns

IV. Cockney English Poetry.

Funk

When your marrer bone seems 'oller,
And you're glad you ain't no taller,
And you're all a-shakin' like you 'ad the chills;
When your skin creeps like a pullet's,
And you're duckin' all the bullets,
And you're green as gorgonzola round the gills;
When your legs seem made of jelly,
And you're squeamish in the belly,
And you want to turn about and do a bunk!
For Gawd's sake, kid, don't show it!
Don't let your mateys know it--
You're just sufferin' from funk, funk, funk.

Of course there's no denyin'
That it ain't so easy tryin'
To grin and grip your rifle by the butt,
When the 'ole world rips asunder,
And you sees yer pal go under,
As a bunch of shrapnel sprays 'im on the nut;
I admit it's 'ard contrivin'

When you 'ears the shells arrivin',
To discover you're a bloomin' bit o' spunk;
But, my lad, you've got to do it,
And your God will see you through it,
For wot 'E 'ates is funk, funk, funk.

So stand up, son; look gritty,
And just 'um a lively ditty,
And only be afraid to be afraid;
Just 'old yer rifle steady,
And 'ave yer bay'nit ready,
For that's the way good soldier-men is made.
And if you 'as to die,
As it sometimes 'appens, why,
Far better die a 'ero than a skunk;
A-do'in' of yer bit,
And so--to 'ell wi' thit,
There ain't no bloomin' funk, funk, funk.

Robert W. Service
V. Negro Poetry.

A Banjo Song

Oh, dere's lots o' keer an' trouble
In dis world to swaller down;
An' old Sorrer's purty lively
In her way o' gittin' roun'.
Yet dere's times when I furgit 'em--
Aches an' pains an' troubles all,--
An' it's when I tek at ebenin'
My ol' banjo f'om de wall.

'Bout de time dat night is fallin'
An' my daily wu'k is done,
An' above de shady hilltops
I kin see de settin' sun;
When de quiet, restful shadders
Is beginnin' jes' to fall,--
Den I take de little banjo
F'om its place upon de wall.

Den my fam'ly gadders roun' me
In de fadin' o' de light,
Ez I strike de strings to try 'em
Ef dey all is tuned er-right.
An' it seems we're so nigh heaben
We kin hyeah de engels sing
When de music o' dat banjo
Sets my cabin all er-ring.

An' my wife an' all de othahs,--
Male an' female, small an' big,--
Even up to gray-haired granny,
Seem jes' boun' to do a jig;
'Twell I change de style o' music,
Change de movement an' de time,
An' de ringin' little banjo
Plays an ol' hea't feelin' hime.

An' somehow my th'oat gits choky,
An' a bump keeps tryin' to rise
Lak it wan'ed to ketch de water
Dat was flowin' to my eyes;
An' I feel dat I could sorta
Knock de socks clean off o' sin
Ez I hyeah my po' ol' granny
Wif huh tremblin' voice jine in.
Den we all th'ow in our voices
Fu' to help de chune out too,
Lak a big camp-meetin' choiry
Tryin' to sing a mou'nah th'oo:
An' our th'oahts lets out de music,
Sweet an' solemn, loud an' free,
'Twell de raftahs o' my cabin
Echo wif de melody.

Oh, de music o' de banjo,
Quick an' deb'lish, solemn, slow,
Is de greatest joy an' solace
Dat a weary slave kin know!
So jes' let me hyeah it ringin',
Dough de chune be po' an' rough,
It's a pleasure; an' de pleasures
0' dis life is few enough.

Now, de blessed little angels
Up in heaben, we are told,
Don't do nothin' all dere lifetime
'Ceptin' play on ha'ps o' gold.
Now I think heaben'd be mo' homelike
Ef we'd hyeah some music fall
F'om a real ol'-fashioned banjo,
Like dat one upon de wall.

Paul Laurence Dunbar

VI. Poetry of Rhythm.

The Three Voices

The waves have a story to tell me,
As I lie on the lonely beach;
Chanting aloft in the pine-tops,
The wind has a lesson to teach;
But the stars sing an anthem of glory
I cannot put into speech.

The waves tell of ocean spaces,
Of hearts that are wild and brave,
Of populous city places,
Of desolate shores they lave,
Of men who sally in quest of gold
To sink in an ocean grave.
The wind is a mighty roamer;
    He bids me keep me free,
Clean from the taint of the gold-lust,
    Hardy and pure as he;
Cling with my love to nature,
    As a child to the mother-knee.

But the stars throng out in their glory,
    And they sing of the God in man;
They sing of the Mighty Master,
    Of the loom his fingers span,
Where a star or a soul is a part of the whole,
    And weft in the wondrous plan.

Here by the camp-fire's flicker,
    Deep in my blanket curled,
I long for the peace of the pine-gloom,
    When the scroll of the Lord is unfurled;
And the wind and the wave are silent,
    And world is singing to world.

Robert W. Service.
Chapter III

VOCAL EXPRESSION
"Art is an expression of something psychic by means of something physical." So runs an oft-quoted definition; and in it is the kernel of truth which the work of this chapter seeks to develop. When one knows how to control the body and the voice, then it is time to use those factors to express that which we communicate to others. And not only will we seek to communicate them vocally, but at the same time give them the interpretation which they demand as an expression of their creator's inner self.

Have you ever watched the faces of speakers who never vary their expression one iota, no matter what the content they are rendering? Have you talked in casual conversation with those individuals whose faces are never lighted with animation and whose voices are correspondingly lifeless, no matter how buoyant you may feel? Have you seen the little child whose life has been one only of dodging the next blow, whose vacant expression and colorless tone in answer to your own enthusiasm, stay with you for many a day? There may be times when the epithet "wooden-faced" might serve one well, but that attitude does not make one popular, or give one friends. How much good it does us to meet someone who shows in his actions and in the inflection of his voice that he is genuinely glad to see us; whose face is lighted up and whose eyes gleam with animation when he
talks with us! The man or woman who can cultivate the power to reflect his emotions facially and vocally is the person sought out by others. Strange as it may seem, the professional man who has learned that his voice and face are powerful instruments by which he may win the confidence and friendship of those with whom he comes in contact, is often a far greater success than one far more skilled in the technique of his work. Perhaps the doctor and the minister illustrate that need better than any other professions, for they deal constantly with those whose need for courage, hope, or sympathy is very pronounced. If their voice and countenance can convey their personal reaction to that human need, then they have paved the way for constructive service. In our daily contacts, all of us have opportunity to use our powers of expression for the happiness of others, for there is the person who needs the encouragement and trust that we can put into our voices; the friend with some new treasure who hopes that we will share his pleasure in it; the child who needs our note of sympathetic interest in order to forget his tears; the fellow-worker perplexed by some hard task; the member of the family who is inclined to think that no one is particularly concerned over his difficulties or joys. If we have learned to make the strings of our voice vibrate in harmony with our emotions, then we
are in a position to live life more abundantly and more vitally in our social relations.

It is not enough to have ideas to express; it is not enough to be able to express them logically; they must be reenforced and colored by imagination and sympathy, and made vital by rhythm, movement and motivation. Then they must be shaped with reference to those who will hear them, and last of all woven through and through with a purpose for uttering them. Then and then only will they be the vital utterances of an artist. You are not an artist? No, neither are most of us; but we are working toward that goal, and by persistent effort we shall arrive. The old admonition, "Hitch your wagon to a star", might well be applied here, for perfection can be achieved if we are willing to pay the price in hours of polishing. It is a glorious reward to hear said of yourself, "You always know just how to say things"—a trite statement perhaps, but one that contains a subtle compliment to your mastery of your powers. If any one of these steps in your development is neglected, the final result is a lacking of strength and facility of expression; if each is carefully worked out, then the world is yours so far as supplying opportunities for self-expression goes.

The six elements of vocal expression are (1) pause,
touch, change of pitch, inflection, tone color, and movement. When we understand what each of these is, then we are prepared to accept the definition that "vocal expression is a union of mind and voice." Naturally the term pause is understood, but what is its relation to expression? It has two purposes: one, to allow the speaker to get his breath, or, as we have already learned, to tap his reservoir of strength; and the other, to get new ideas. It is not the speaker alone who gets new ideas through these moments of silence, but the audience as well, for when the pause comes they have a chance to know that something that they are expected to get has just been given or is to be, and hence their minds are ready to take it in. Touch can best be illustrated by the piano player. There are those whose fingers seem scarcely to touch the keys, and yet who are able to bring out all the shades of interpretation desired, so sure and firm is their control of the strength of their fingers. Others make playing an obvious effort, as their fingers pound the keys, and the delicate, light shadings are entirely lost in their tone production. So it is with the voice. Every speaker should have at his control a chest full of air, but while he has the power of vigorous, forceful expression he must keep it under control, so that he can draw from
it just the amount of force needed for the material at hand. With that control, there will be no need for a quavery voice expressing tenseness; a shrill one, affection; or any other expressing an emotion which calls for exactly the opposite. They will be able to convey by the strength with which they attack the thoughts, just what our emotional reactions should be. Change of pitch is also understood more easily through music, for there the use of various pitches and keys is made plain. We learn through it that certain pitches express certain ideas, certain states of feeling, and we can transfer that to our vocal work. Not many of us are monotonous in speaking, but some of us have so little variation of pitch as to become very monotonous to our listeners. That change will come, however, when we free ourselves of the inhibitions that hamper our giving ourselves over completely to the mood of the moment. Inflection is the movement of the voice up or down along the line of sound. It is closely related to change of pitch, but the latter refers more definitely to the general tone of the passage spoken, while inflection is the instrument by which the thoughts are connected or disconnected. Change of pitch refers to the phrase, the sentence, the paragraph; inflection more particularly to the individual word. Tone color is the modulation of the voice by the imagination
and feeling; it is the means by which the full force of the underlying meaning is put across. Movement is the act of governing the interpretation of material by the spiritual value of the things involved. With that known, it is not hard to determine the tempo, the pitch, the force, the shadings, the pauses, the gestures, or any of the other aids to interpretation. But this evaluation is not a product of a moment's thought, but rather the reflection of careful, serious contemplation of the written or spoken word.

This contemplation, however, must not be that of merely focusing the attention on the material, but that of bringing all the powers into play as you absorb the material. The imagination must play a major part, for imaginative attention is relaxed, while the ordinary attention is concentrated. It is the inability of many to keep between the two limits that is the cause of so much insanity. Imagination is situation and background, and gives color to the most drab content. It acts spontaneously, simply, easily, and suggestively, when once given free rein, and at once makes possible a glimpse at the heart of the whole. Then too, imagination stimulates the emotions, and makes the vista of meaning stretch farther and farther into the distance. A person without
imagination is like one who has lived always in a narrow valley surrounded by high mountains, and has never gone to the top of one of them to glimpse the world beyond. For him the universe is no larger than the area bounded by the barriers which shut off his view from the world outside.

Let your imagination create the situation as you try this simple exercise. As you say each sentence, emphasize the underlined word and make that sentence have an individuality all its own. Then make your own exercises and try them, until you can put at least five different interpretations into one sentence.

1. You left your book on the desk.
2. You left your book on the desk.
3. You left your book on the desk.
4. You left your book on the desk.
5. You left your book on the desk.

If you find that it is hard for you to give way to your imagination, try reciting bits of poetry whose sentiments you like. Try to have these express different emotions, and see how many ways of interpretation you can work out for each. And do not forget that steady contemplation on any one thing makes you absorb it and in time become that thing, as it were. If technique has become so much a part of your nature that it sinks into your unconscious thinking, then it is only practice that you need to get into your work that subtle something that
marks the individual who sees beyond the material things about him, into the realm where all things might exist. If necessary, try such a fundamental exercise as that of repeating name words, and with each one stopping to conjure in your mind a definite picture that that word suggests. In time extend the list of words to adjectives, verbs, and then phrases. Sooner or later you will find the emotional rather than the intellectual governing your manner of speaking words.

Then you are ready to read dramatically: that is, to see and express from the point of view of another. Through the imagination the body can become units of energy, and when the body and voice connate the highest expression of emotion comes. Then the soul exceedingly responsive to the presence of another, and to any change in situation of emotion, can find an avenue for release. Drama is made up of such responses, and to him who would be a great actor that power to feel and to respond as sensitively as do the strings of the harp to the slightest touch upon them, must be the goal toward which he strives constantly. And if he weary in well-doing, perhaps the words of the old Scotch proverb may help: "Nothing is got without pains, save dirt in thy nails"; or the admonition of Josh Billings, "Consider the postage stamp, my son. It secures success through its ability to stick to things until it gets there."
Selections to be memorized.

1. Soliloquy

O, if I wake, shall I not be distraught,
Environed with all these hideous fears?
And madly play with my forefathers’ joints
And pluck the mangled Tybalt from his shroud?
And in this rage, with some great kinsman’s bones,
As with a club, dash out my desperate brains?
0 look! methinks I see my cousin’s ghost
Seeking out Romeo: stay, Tybalt, stay!
Romeo, I come! this do I drink to thee:

-Romeo and Juliet

2. Lyric

Some ships drive east, and some drive west
With the self-same wind that blows:
’Tis the set of the sail and not the gale
That determines the way they shall go.

3. Change of pitch

How fresh and bright you look! And what
red cheeks you have!—like apples and roses.
Have you had great fun? That’s splendid. Oh,
really! you’ve been giving Emmy and Bob a ride on
your sledge!—Both at once, only think! Why
you’re quite a man, Ivar. Oh, give her to me a
little, Anna. My sweet little Dolly! Yes, yes;
mother will dance with Bob too. What! did you
have a game of snow-balls? Oh, I wish I’d been
there. No; leave them, Anna; I’ll take their
things off. Oh, yes, let me do it; it’s such fun.
Go to the nursery; you look frozen. You’ll find
some hot coffee on the stove.—Really! A big dog
ran after you all the way home? But he didn’t
bite you, No; dogs don’t bite dear little dolly
children. Don’t peep into those parcels, Ivar.
What is it? Wouldn’t you like to know? Oh, take
care—it’ll bite! What! shall we have a game?
What shall we play at? Hide-and-seek? Yes, let’s
to? Yes, let me hide first.

-Ibsen The Doll’s House
4. Fancy

The point of one white star is quivering still
Deep in the orange light of widening morn,
Beyond the purple mountains: through a chasm
Of wind-divided mist the darker lake
Reflects it: now it wanes: it gleams again
As the waves fade, and as the burning threads
Of woven cloud unravel in pale air.—Shelley

5. Imagination

Music, when soft voices die, vibrates in the
memory.
Roses, when sweet violets sicken, live within
the sense they quicken.
Rose leaves, when the rose is dead, are heaped
for the beloved's bed.

And so thy thoughts when thou art gone,
Love itself shall slumber on.
-—Shelley—To ———.

In the far north stands a pine tree lone upon
a wintry height;
It sleeps; around it snows have thrown a cover-
ing white.
It dreams forever of a palm which far in the
morning land,
Stands silent, in a most sad calm, 'midst
heaps of burning sand.
-—Lanier, The Pine and the Palm.

Such a starved bank of moss
Till that May morn
Blue ran the flash across,
Violets were born:
-—Browning

Sky—what a scowl of cloud
Till near and far
Ray on ray, split the shroud
Splendid—a star.
World—how it walled about life with disgrace,
Till God's own smile came out,
That was thy face.
-—Browning
6. Contrast

How far that little candle throws its beams! 
So shines a good deed in a naughty world. 
- The Merchant of Venice.

When the moon shone, we did not see the candle.

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Two prisoners looked out from behind their bars, 
One saw the mud, the other saw the stars.

........

Love is no hot-house flower, but a wild plant, 
born of a wet night, born of an hour of sunshine, 
sprung from wild seed, blown along the road by a wild wind; 
a wild plant that, 
when it blooms by chance within the hedge of our garden we call a flower; and when it blooms outside we call a weed; but flower or weed, 
whose scent and color is always wild. 
- Galsworthy The Forsyte Saga.

Words unspoken sometimes fall back dead, 
But God himself can't stop them when they're said.

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A picket frozen on duty,--
A mother starved for her brood,--
Socrates drinking the hemlock, 
And Jesus on the rood; 
And millions, who humble and nameless, 
The straight, hard pathway plod,-- 
Some call it consecration, 
And others call it God. 
W. H. Carruth-Each in His Own Tongue.
Chapter IV

PANTOMIME
There is perhaps no field of dramatic training which does more to free us from inhibitions that restrain our movements, make us mechanical, hamper our expression, and develop our self-consciousness. And there is no field which yields more pleasure for the time spent on developing art and skill in it. The most timid, self-effacing group, the most awkward, boisterous one, or the most conservative restrained one, will all find kindred release in this form of expression. For everyone can pantomime; was it not our first means of securing what we wanted? And did we not make it plain? There is no one to answer in the negative. Since we all have that common experience to build upon, there is no such thing as saying that we cannot pantomime, and pantomime well.

There must always be some introduction to the work for newcomers in the dramatic department, and for this particular field we have never found an adequate substitute in interesting an entire group in dramatics as a subject or a project; nor do we expect to find one. Year after year new groups have asked to do certain pantomimes that they had heard of previous groups doing, the year before. That in itself speaks a volume for the work, and if the personal testimony of those who have found themselves through such expression could be added, there would
be no need for urging that time be spent in this field.

The dictionary defines pantomime as "a representation in dumb show", and that meaning should be sufficient to make clear to what we refer. But so often individuals refer to some form of impersonation in which words are used, as pantomime, that we wish to restate the meaning of the word in terms concrete enough that there will be no misunderstanding. Pantomime is a representation of any action, mental or physical, or series of such actions, complete in all detail, except for the absence of words. Note that we say 'complete in all detail.' That is one of the hardest truths that we have to get across to our groups; for somehow they feel so helpless without words, and tend to view the action in a superficial way.

Pantomime is an ancient art which was highly developed in the early Greek drama. There the plays were given outdoors, in large amphitheatres where many of the audience were too far removed from the stage to be able to see clearly the faces of the actors. And since no artificial lights were available, there was no way of heightening the features in daylight; so the actors resorted to the use of masks, which represented the type of character they were portraying. With their exaggerated features these were readily seen by the audience. But with the interpretative power gained by change of
facial expression removed, the actors were of necessity forced to perfect their pantomime in order to make their words have meaning. The same idea of action without words, whose meaning shall yet be understood, has come down to us in the many lovely interpretative dances available to-day. Music embodies the same idea in the "Song Without Words", and in the many descriptive compositions used as a background for oral expression. The animal world affords splendid examples of effective pantomime such as the wagging of a dog's tail, the crouching position of a cat about to spring, the bared teeth of an angry horse, the slinking movements of a tiger, or the human antics of the monkey. Without words they convey unmistakably what they want or mean, and show the whole-hearted abandon to action that we seek to cultivate in our work.

Before we begin a study of some of the essential and fundamental principles of pantomime, we can make ourselves clearer by thinking together of some of the advantages gained by cultivating skill in this field. For there are advantages which come from this work that are gained in larger measure here than in any other branch of dramatics. From the outset let us keep these two definitions in mind: pantomimic training is the training of the body to respond to thinking or the actions of the
mind; and pantomimic expression is the body responding to thinking or actions of the mind. One must necessarily precede the other, and one without the other is incomplete.

Thought and expression are expressed by the body as well as by speech and for full development of personality, they must work hand in hand. For after all, his actions reveal the real man. His words give his opinions, his tones his feelings, but his action his character. If any individual is under observation to determine his mental calibre, his guilt or innocence, or his degrees of responsibility, it is not his words which are recorded the more carefully but what he does. An insane person is often revealed in no other way, for in our actions we are unable to assume the artificiality in our unguarded moments, that we can put on in our spoken words heard by another. Thus we see that one outstanding advantage from skill in this field is the development of action which is the result of a poised mind. Many brilliant people have never learned to control their actions to such an extent that they can make a favorable impression on anyone; and thus have gone through life unable to live in the world in the place to which their intellects entitle them.

All work must begin in the mind and the chief reason why we have so many people in this world handicapped by
self-consciousness is that they have never learned this principle and practiced it. Any defect in poise and carriage can be remedied when once the mind is caused to function actively to remove that difficulty. In the attainment of effective expression of our personality the voice, the body and the mind must work in perfect harmony. And of these may we never forget that the mind is the governing principle, the source of power excelled by no outside stimulus whatever. Modern education is not producing Edisons, Eastmans, Bells, and Marconis because we have made things too easy for ourselves, and have given our minds a vacation. This is a challenge to explore your own brain and find out its hidden powers, as you seek perfection in this work. And unless the body, voice and brain learn to work not only in harmony but also as a spontaneous unit, we can never hope to attain the freedom of individuality and personality so sought after to-day. For after all, what is freedom? It is not simply unhampered, unrestrained action, devoid of any point whatever other than personal desire or satisfaction, but rather the opportunity given to any person or thing to accomplish the ends of its being. With that interpretation of freedom, nothing looks insurmountable, and nothing is so long as we refuse to bow to the inevitable. No poised individual is ever bowled over by cir-
circumstances, no matter how unexpected or how devastating.

We hear the question being asked, with all this talk about a poised mind, just what do you mean by it? And the question is fair enough, for as a rule it is always easier to talk in abstract terms than to make specific application. A definition of poise that all students of The American Academy of Dramatic Arts are required not only to learn but to absorb into their thinking is perhaps as good as any that has been given anywhere. "Poise is the establishment of an immutable center with a mutable surface." A compass is a splendid example of that definition; the direction North is the mind, while the wavering needle is the body. No matter how many times the needle is forced to record another direction, or how much activity it is forced to, it never fails to fulfill its purpose to show the traveler due north. The definition given will bear much thought upon it, and will prove a very workable one. Physical poise is impossible without mental poise, as can readily be seen; and it is that which any well-balanced person seeks to cultivate. Have you ever been in a social situation when you felt all hands and feet? Did you get hot and know that your face was scarlet? Did your hand tremble as you took the proffered cup of tea? If you have not, then fortunate indeed are you, for most of us have experienced such
uncomfortable times. But do you know that the one remedy for such a situation is mental? One must conquer his mind and then the social graces come naturally. Are you able to walk along the street in the company of friends and never give a thought to how your carriage is, how your clothes look, or what others might think of you, as you enter animatedly into the conversation? And then have you had to cross a crowded room to greet your hostess, and find yourself the most miserable of persons as you realized that the eyes of the entire room were on you? It takes mental poise to meet a situation like that unflinchingly, but such poise is what makes the difference between one who is a social success and one who never receives invitations. Those poised individuals have learned a valuable asset, particularly in this nervous, high-strung age—that of repose. Can you sit quietly for five minutes without moving? Try it—you may be surprised. Are you able to "let go" so that you become limp all over your body? Can you sit quietly in a conversation, with both feet on the floor and your hands resting quietly and relaxed in your lap? Those are a few tests of your ability to achieve repose physically. And the matter of mental repose is even more important, for we seem to be developing a generation of individuals who 'carry their problems to bed with them,' expecting to solve them there.
before they sleep. Have you witnessed the both laughable and pitiable spectacle of girls and women becoming hysterical over the most trivial thing? And have you seen how men and women both work themselves up into a frantic state of mind simply because of the press of things to be done, rather than calmly setting out to do one thing at a time until they are all done? You admire the calm, poised individual who goes about his or her daily routine with a patrician air, a coolness in the face of trying circumstances, a mental clearness that never deserts, and you say, *"If only I could be like that."* But you can, if you will but conquer your own mind and body. It has always been noted that those who feel things most deeply make the least disturbance about it, and so it is with a poised individual. *"Still waters run deep,"* and so repose is a bodily calm and conservation of energy that betokens vital mental activity within.

All of us are prone to forget just how effective an instrument our body is in revealing our real self to the world. We can ask for no better, for when a bodily action is regulated by the mind, then we have lifted ourselves out of the ordinary and taken on that subtle air of distinction so coveted by the well-bred individual. We can have been born in the mountainous sections of the Czarks, and never have had the advantages of a cultural education,
but with attention to such principles as we are discussing, we can gain our passport into the best of society anywhere in the world. Are we proud of our carriage? If not, why not? Do we swing our arms aimlessly and in excessively large arcs when we walk? Do we always cross our legs as soon as we seat ourselves? Is there any distinction in our walk which will set us apart from our fellowmen? Do we lift our heads so that we meet the gaze of anyone whom we may meet, eye to eye? Or do we go along with our shoulders bowed, and our head down, as though we are carrying the burdens of the world on our shoulders? Try walking successively as a thief, a policeman, a slouch, and a king or a queen. Do you not immediately make your bodily position respond to the type of character which you are thinking? If we can do that, why then can we not so train our minds that we always walk as though to the purple born? As pantomime develops within us freedom from constraint, and makes us a natural, normal individual, we find a rapid sensitizing of the body to the ideas of the mind.

And when we have come to realize that our bodies are never separated from our individualities, and that what our voice is depends largely on them, then we have the first step in the development of a personality that shall make us a positive factor in the world instead of an
encumbrance. Personality has as its first step individuality, and individuality has as its first one a poised mind; thus when personality has been reinforced by the varied experiences of life which try men's souls, then is achieved a personality that is an expression of the divine working in us and through us. The Greek derivative of the term "pantomime" means 'all-mimic', and when we think of the body as reflecting all of the soul, all of the thought and emotion of the body, then we have a cardinal reason why we should take the art of pantomime seriously.

Many students of this art would give us long, detailed rules for its working out, but we choose rather to keep it as much as possible a matter of individual development, by giving rather some of the principles which should govern the expression of pantomimic action. And then to make our point clear that the field from which we may draw subjects for pantomime is boundless, we shall close the chapter with a very few exercises which will serve as suggestions to arouse your own ingenuity.

In the first place, it must be remembered that pantomime precedes, supports and interprets the words. But at the same time it must not precede the word too far in advance or else it anticipates it and thus renders the word generally ineffective. On the other hand, it must
not follow too far after, or we feel the sense of imitation, or artificial action. Think of the coming of a summer storm. The sky has been clear and cloudless, and the sun has been shining brightly; while perhaps a gentle breeze has been astir. Suddenly you notice that the air has become oppressive, and remark that the breeze has stopped blowing. Then you notice that the birds have ceased to sing or even twitter, while the noise of the locusts is more penetrating than ever. All the earth seems hushed, waiting. The sun is still shining, but on the horizon, no larger than your hand, is a black cloud. The cloud spreads and spreads and small things run for cover. Suddenly the sun is covered and the air grows strangely electric. All at once, with a rush and a roar, the wind begins to blow, and out of the clouds the rain comes down in sheets, while lightning flashes and thunder peals forth. No change in nature comes without some warning, and in the same way we should register the approach of our ideas. Pantomime serves as a herald, and indicates that the body is tuned to the emotion which it feels. Have you ever glanced through an old book of elocution lessons? You will enjoy finding out how your fathers and mothers had to learn their "pieces." Every reading, either prose or poetry, was filled with small numbers which referred you to notations at the bottom of
the page, where you were told just what hand, head or foot action to use. And your work in memorizing the selection included learning just what actions accompanied each line. Can you imagine anything more artificial than that? And yet all of us are very apt to use many, many futile gestures day after day, which mean nothing and only detract from the force of what we say. There is no creation in such actions, only a more determined effort to make of ourselves human windmills.

All gestures should be made with complete abandon to the idea, lest they have a half-completed form that is ridiculous to the observer, and indicates that the body and mind are not completely synchronized. But at the same time there should be no exaggeration merely for pictorial effect. The details should be so definite that a nebulous idea of what we are trying to express is not created. Sizes and places should always be established; and different imaginary characters should be definitely located. The pantomimic representation of one idea should grow out of another, just as do ideas in an orderly process of thinking.

If those ideas do grow out of a preceding one, then it is possible to give a well-balanced interpretation of any series of actions, which, however, should always have been preceded by careful observation. It is surprising
how seldom, when asked to do so, we can imitate the way our mother does any one of the most trivial duties of the household; for we have got ourselves into the way of observing everything in a casual manner and hence are unable to give clear details of those things most common to us. Can you imitate the characteristic mannerisms of each member of your family? Can you recall a peculiarly characteristic phrase which they use? Try it out; and then begin noticing those close to you.

Then again, a principle well worth noting has to do with the tendency of all of us to 'act' rather than to really express the emotion we feel. We are always conscious of those about us, and so often find it difficult to be natural in any glimpse others have of what is going on inside us. A great actor is never made until he learns the folly of bombastic acting that makes an impression and nothing more. A professional stage star has so learned his art that he is able to make the lines of the play and the expression of them by voice and action, just as much a part of him as though the thoughts were original with him. And he can do it one time or a thousand, and always breathe an air of sincerity into his work. The idea to be expressed must arrive in the whole body, but at the same time we must be careful to modulate ourselves into that idea naturally, not
set ourselves into it as though we were facing the photographer's camera. Have you ever glanced through an old photograph album of fifty years ago? Have you noticed the stiff effects which the man behind the camera obtained, and then contrasted them with the natural expression and position which the modern photographic artist seeks to achieve? That stiff pose held by those folks of long ago is a good representation of what not to do in pantomime, for it helps us to see just what the effect is when we think, "Now I must look serious," and then assume that expression. It may help to clinch this idea if we put it another way; namely, make your actions ring true. Posing is always distasteful to sincere individuals, and does much to destroy the charm we would seek to cultivate. So again we state the principle --- unfold the idea while you build it.

Having taken cognizance of all these suggestions, may we bind them all together in a plea for you to develop within yourself a delightful artistic abandon toward the work of pantomime. There is no half-way ground in art, and it must be all or nothing. Learn to let go, first of all, with all that the term implies, and then make your own development of perfection mean more to you than the criticism of your companions. Practice alone as you go from place to place, for there is always op-
portunity to cultivate poise of mind and body. Learn to laugh heartily and spontaneously when humorous things occur; and throw yourself into the spirit of getting out of each day you live, all the joy and happiness that you can. Not only will your work in pantomime have been benefitted, but even better than that, your personality will have expanded until you will scarcely recognize yourself. No longer will there be need to caution you against becoming one of those limping individuals with whom it is our misfortune to have to shake hands sometimes. No, for you will be living so vitally that your every action and gesture will reflect the bubbling fountain of energy within you. Pantomime is a glorious field of adventure, and beckons with eager hand the one who will answer her challenge to abundant living.

Exercises

Study these attitudes of the hand, and then practice growing into the idea.

1. Sensibility in repose: wherever the hand happens to fall.

2. Calm concentration: fingers folded on palm, thumbs lightly resting on index finger.

3. Extreme concentration: fingers clinched, thumb resting across second and index fingers.

4. Gentle animation: fingers close together,
slightly straightening out.

5. **Earnest animation**: hand wide open, fingers straight.

6. **Explosion**: fingers straight, wide apart, palms out.

7. **Execution**: fingers straight out, wide apart, first joint bent.

8. **Physical agony**: fingers and thumbs curved, with tendency towards explosion, palms out.

Do the same with these attitudes of the arm.

1. **Repose**: arms at side.

2. **Assertion**: elbows out, forward.

3. **Timidity**: elbows in.

4. **Vulgar ease**: one hand on hip.

5. **Indignant self-assertion**: hands on hips.

6. **Simple meditation**: hands clasped in front.

7. **Deeper meditation**: hands clasped behind.

8. **Calm concentration**: arms folded in front.

9. **Explosion**: arms flung wide apart.

An action exercise for the hands. Make a story without words, using as many hand actions as possible, of the following list.

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<thead>
<tr>
<th>Define</th>
<th>Indicate</th>
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<tr>
<td>Hold</td>
<td>Detect</td>
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<td>Inquire</td>
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<td>Hold</td>
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<td>Caress</td>
<td>Assail</td>
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Pantomimes


2. Scene: The four people are teeing off the first green. One man knows how to play, the other thinks he knows, and neither of the women does.

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1. Characters: A clerk, three customers, one deaf, one easy to please, one hard to please.

2. Scene: The clerk begins the day in her counter at the five-and-ten. The various customers come in. If she makes the sale she entirely completes the transaction. Then lunch hour arrives.

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2. Scene: The father is reading his newspaper and then goes to sleep. The child torments his father in various ways, until he is finally discovered.

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1. Characters: A maid, a girl, a boy.

2. Scene: The maid brings in a box of flowers, with which the girl is much pleased. As the girl admires them the maid ushers in the debonair youth whom she believes to have sent them. However, she learns her mistake.

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1. Characters: Incoming passengers on a ship, and the crowd at the pier to meet them.

2. Scene: The passengers lean over the rail and greet their friends and relatives. Then they land and greet one another.

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1. Characters: Any number of people.
2. Scene: As the leader suggests the actions of eating various articles of food, the entire group interprets the actions, accompanying them with appropriate facial expressions.


2. Scene: The bride serves her first meal. She is not a good cook, hence the husband has his difficulties. However he makes the best of it and finally leaves for work.

1. Characters: A mother, her small son, and small daughter.

2. Scene: The small boy and girl want a nickel apiece from their mother for candy. Mother is sewing and does not notice. They are hesitant about asking and are on their best behavior, but finally screw up courage to ask.

1. Characters: A shoe clerk and various customers.

2. Scene: The clerk busies himself getting the store ready for the day's business. Then one by one the customers enter and seek to buy some particular kind of shoes, which must be indicated by the pantomime. Each has the customary experience of trying to be fitted, with such variations as too short a shoe, too tight a one, too high or too low a heel, a hole in her hose, a desire to wear a size smaller than hitherto, too high a price, and the like.

1. Characters: A soldier, a woodchopper, a farmer, a seamstress, a skater, a stable-boy, a book salesman, a cook.

2. Scene: Each of these in turn will impersonate in pantomime the character he or she is to represent.
Chapter V

IMPERSIONATION
What is impersonation? How does it differ from pantomime? How does it relate itself to the subject at hand? These and other questions may well arise, for this particular phase of dramatics is often just as misunderstood, so far as its scope goes, as is pantomime. Since it is the next step toward developing a skillful actor, and since it along with pantomime, serves as the transition between vocal expression and the stage itself, it is well worth while to spend the time necessary to perfect this side of your training. For this work combines the technique of the voice which you have previously mastered, and the skill in pantomime which you have gained, and fits you to carry a role in a play.

Impersonation is the act of representing a person or character, particularly on the stage. However, our daily routine brings numerous occasions for such, for by nature we are mimics. Watch that impromptu demonstration of how a certain teacher handled a matter in his classroom. Note the instinctive change in your own voice when you report the conversational remarks of certain individuals. See those children dressed in their mothers' clothes, trying to ape their walk and speech as they mince along in high-heeled shoes, with their skirts dragging in the dust. Take note of that attitude
you strike when you burst forth with some modern slang phrase. All of these are impersonations, and when done unconsciously, as are these, they are done well. It remains for us to put into our conscious efforts that same abandon and that same accuracy of speech and gesture.

In pantomime the stress is laid on the technique of action, while in impersonation both the voice and action play predominant parts in the creating of a distinct personality quite apart from your real self. Of course we do not mean to imply that no impersonation can be done without words; far from it. But we do want to make it plain that in this phase of the work we are emphasizing a completely rounded out interpretation of the character, so that your power to express personality may be shown before you essay to become one of a group responsible for the production of a dramatic episode. It might be said that impersonation is the composite of all that you have acquired concerning the use of the body, voice and mind, and their use in the expression of the inner self. So you can see readily that it is closely related to the work of this general subject of dramatics.

There are two methods of gaining skill in imper-
sonation, and either one brings results. In the one, all the work is done impromptu, until the group is ready to work with scenes from actual plays. In the other, prepared work is used, and the scenes given have been rehearsed as often as their creator desires. Both methods have merit, but if the two are alternated, the most efficacious results will follow. A week of impromptu impersonations is not too much, for there is a facility of expression and a degree of poise gained from responding on the spur of the moment, that overbalances any poor work done in the scenes themselves because of lack of preparation. Besides, spontaneity comes more freely with many people when they have no chance to dwell on the idea of what is expected of them. Then the week of impromptu work can be followed by several days of assigned projects; and at the end it will be no difficult matter whatever to know who is ready to try an actual part in some play. And that, by the way, should be introduced just as soon as the group is ready for it, for there is no surer way of inspiring the entire personnel to do their best work.

There is no need of repeating the technique of this work here, for in the chapters on the voice and pantomime, all that is needful has been said, until you are ready for the actual problems of the actor. As yet we
are not concerning ourselves primarily with a play role; but rather with freedom of expression and ease and facility in the art of creating that which we are not. A successful impersonator does not have to depend on the medium of the set-up of a play; rather, he has within himself and his art, the power to create living persons on the stage which you see just as clearly as though they were actually there; and all by the power of suggestion of his voice and actions. Cornelia Otis Skinner and Ruth Draper are not excelled to-day, and everywhere are acclaimed enthusiastically for their ability to create delightfully accurate and refreshingly distinct personalities with no aids other than changes of clothing and a few stage properties. And their art is shown in the fact that never for one instant does the personality of the speaker intrude itself.

Impersonation might well be thought of as the creation of a 'playlet', for so complete should it be that a definite scene has been produced. When ready to begin the skit, the scene, or whatever you may wish to call it, you will find it an advantage to get out of sight of the audience in order that their first glimpse of you may find you in character. No representation can be effective when we are forced to see the actor change
into his play clothes, as it were, right on the stage before us. That in itself means that we must give ourselves over entirely to the mood of the person we are playing, and unconsciously assume the posture, the walk, the mannerisms, the voice of the individual. For that reason it is seldom possible for one to rise from his seat and get into the characterization at once. There is a certain metamorphosis that must be undergone ere the creation has about it a genuine flavor. Let us illustrate by a simple incident. Suppose that you were asked to represent a harassed housewife trying to hurry a meal which must be ready thirty minutes before you had planned for it. Could you be expected to get into character the moment you rose and started to the front of the room? Could you assume, on the spur of the moment, the attitude she would have, her straggly locks, her apron askew, her hands full of pans or other utensils? How much easier it is if you plan an entrance in character, in which you can get right into the called-for action without our having to see you get into the role before our eyes. Hence you can see the reason for insisting that good technique requires that an entrance and an exit be made a part of each well-done scene.

But while you are the chief actor in the playlet, you must remember that we, the audience, require visual
stimulation for our imagination in order to follow you in all that you do. If there is supposed to be another person with you, then that person must be made real by the shifting of your glances so as to include him, your motions in which he is involved, and your own power to feel him there and so place him definitely. The same thing is true of properties which you imagine, but which have a function in the representation. They must have definite places, definite sizes, and definite uses in your scene. It seems harder for us to place people accurately in impersonations than objects, perhaps because we find it easier to carry in our imagination the size of an inanimate object. All too often an otherwise effective reading has become a source of amusement because the reader has failed to keep consistent the imaginary individuals to whom he is referring or talking. This problem will vanish if the impersonator is completely absorbed in what he is about, but that absorption comes only when there is absolute concentration on the task at hand. However, do not be at all discouraged if you find it hard at first to avoid thinking of what those watching are thinking of your actions; just take more pains to work out scenes which you thoroughly enjoy doing, and soon you will find yourself lost in your impersonation. Then perfect work will come.
One never-failing source of good material for this work is the comic strips in the daily papers. Their characters have become old friends to many in the group, and it is easy for them to remember some of the incidents which they have seen pictured, and put them together into an accurate characterization. Another good source is that of the people known to most of the group; and a happy and profitable time can be had impersonating the various members of the group itself. From these it is not hard to lead up to harder assignments. All too often we are not willing to use our ingenuity in order to create new and interesting situations which will be pleasurable for both the actor and the audience. The few exercises that follow are some that have been used over and over, but with a new interpretation each time, for no two people play one role the same. They are only meant to suggest other possibilities for incidents, for they are all around us for the using. With these are a few short cuttings from well-known one-act plays that might well be memorized and delivered so as to test your ability to apply what you have learned in our study together thus far. Each of them requires the creation of a distinct type; but the sketch given should be sufficient to give a glimpse of the character. Infuse into them your own creative
powers, and those together with the mood of the lines will produce a worthwhile role.

Cuttings from Plays

Mrs. Weatherburn (crossing to put an arm about her sister's shoulders)
There! Don't you take on! Come, Til, you set down in your chair again. That's a good girl! (Having pushed and petted Til into place, she turns to the phone, takes the receiver, and after a moment's listening speaks into it.) Yes, here's "somebody" again, May White. Yes, "snoopin'", Clara Jethers. Only 'tain't the same "somebody" happens. Yes, it was Til. My Til. And all I wanted to say was, I think two ladies, such as you, would consider 'emselves in pretty business, mindin' Til! Mindin' and mockin' such a one as Til! That's all. Oh, no, no, I didn't mean to be snappy, Clara. No, nor to you either, May. Only---No, I don't want you should think---How? Yes, 'tis. Blowin' furies up here. Yes, perfect cats and dogs. How? The road bridge! (To Til.) Clara Jethers says the brook's so swolled her way that their hay bridge has gone out and the road bridge like to any minute. (To phone.) Don't tell me! Yes, I knew 'twas swellin', even up this far. When I was out to the chickens I hear it roarin' down to the meadow bottom. Dear---dear! I guess we sha'n't look to have many callers to-night, 't any rate. More likely to be callin' ourselves down your ways, house and all. (Hastily, to the agitated Til.) No, Til, no; that was only jokin'. No danger of that, I guess. (To phone.) I was speakin' to Til. Yes, good night to both of you; good night. (Replacing the receiver, she moves away toward the range, but halts before reaching it, and stands with her head lifted, barkening to the stream of the elements without. After a moment she speaks to herself.) I wish John was here, to-night.

From The Giant's Stair
by Wilbur Daniel Steele
Tramp (entering the cottage kitchen, and looking about.)

What sort are the people of this house, I wonder? Was it a good place for me to come to look for my dinner? I wonder? What's in that big pot? (Lifts cover.) Nothing at all! What's in that bottle, I wonder? (Takes it up excitedly and tastes.) Milk! milk in a bottle! I wonder they couldn't afford a tin can to milk the cow into! Not much chance for a poor man to make a living here. What's in that chest? (Kneels and tries to lift cover.) Looked! (Smells at the keyhole.) There's a good smell—there must be a still not far off. (Gets up and sits on chest. A noise heard outside, shouts, footsteps, and loud frightened cackling.) What in the earthly world is going on outside? Any one would think it was the Fiannta-h-Eireann at their hunting!

Sibby he called her. I wonder is it Sibby Connely's house I am in! If that's so it's a bad chance I have of going out heavier than I came in. I often heard of her, a regular slave driver that would starve the rats. A niggard with her eyes on kip-peens, that would skin a flea for its hide! It was the bad luck of the world brought me here, and not a house or village between this and Tubber. And it isn't much I have left to bring me on there. (Begins emptying out his pockets on the chest.) There's my pipe and not a grain to fill it with! There's my handkerchief I got at the coronation dinner! There's my knife and nothing left of it but the handle. (Shakes his pocket out.) And there's a crust of the last dinner. I got, and the last I'm likely to get till to-morrow. That's all I have in the world unless the stone I picked up to pelt at that yelping dog a while ago. (Takes stone out of pocket and tosses it up and down.) In the time long ago I usedn't have much trouble to find a dinner, getting over the old women and getting round the young ones! I remember the time I met the old minister on the path and sold him his own flock of turkeys. My wits used to fill my stomach then, but I'm afraid they're going from me now with all the hardship I went through. (Cackling heard again and cries.)

There's a dinner for somebody anyway. That it may
be myself! How will I come round her, I wonder? There is no more pity in her heart than there's a soul in a dog. If all the saints were standing barefoot before her she'd bid them to call another day. It's myself I have to trust to how, and my share of talk. (Looks at the stone.) I know what I'll do, I know what the tinker did with a stone, and I'm as good a man as he is anyway. (He jumps up and waves the stone over his head.) Now, Sibby! If I don't do it one way I'll do it another. My wits against the world!

From The Pot of Broth
by William B. Yeats

Mrs. Blair (She has been darting about the room twitching things into place and always regarding the tray with hostility and scorn, and Miss Dyer now comes into her range of vision.)
What under the sun be you carryin' on like that for, snuffin' an' sithin' an' droppin' them crocodile tears? You ain't lost nobody, have ye, since I moved in here? (Miss Dyer in despair lays aside her knitting and begins to rock ever faster and faster with the air of one who must keep a tight grip on herself. Mrs. Blair's voice rises higher and higher.) I dunno what you've got to complain of no more'n the rest of us. Look at that dress you've got on—a good thick thibet, an' mine's a cheap sleazy alpaca they palmed off on me when they see my eyesight wa'n't o' the best. An' you settin' right there in the sun gittin' he't through, an' over here by the door it's as cold as a barn. My land! if it don't make me hoppin' to see anybody with no more spirit than a wet rag. If ye've lost anybody by death, why don't ye say so? An' if it's a mad fit, speak out an' say that.

From Joint Owners in Spain
by Alice Brown

Impersonations

1. A boy or girl on a street corner selling badges or the like for some drive.

2. A newsboy trying to dispose of his last paper on a cold night.

3. A maid or butler serving a meal.
4. A person eating a served meal.
5. An Italian relating a story.
6. A Jew bargaining with a customer.
7. A negro laborer digging a ditch.
8. A fisherman having poor luck.
9. A boy learning to skate.
10. A girl being introduced to a man whom she is very anxious to meet.
11. A fat man getting into and riding home on a crowded street car.
12. An auctioneer toward the end of a sale.

Exercises for Impromptu Work

1. Characters: A girl, a boy, a child.

2. Scene: The boy is making his first call on the girl. She is not ready when he arrives so sends her little sister to let him in and entertain him. She does so in typical "little sister" fashion. The chagrinned sister ends the scene.

1. Characters: Three small boys, whose fathers are a policeman, a fireman, and a truck driver, respectively.

2. Scene: The children meet on a street corner and discuss the relative merits of their fathers, each trying to outdo the others.

1. Characters: Father, mother, little boy, little girl.

2. Scene: The family start on a trip in their Ford. The children are troublesome, the mother always has her advice ready, the father is out of humor, and the car has its share of trouble.


2. Scene: The boy and girl go to the picture show for
the first time. They enter when the theatre is dark. The picture is a Wild West one. They take
cognizance of their neighbors.

1. Characters: Four or five children.

2. Scene: The children have been to Sunday School and
have gained varying impressions of the Bible stories
told them. They discuss these among themselves.

1. Characters: Members of a Ladies' Aid Society. Var-
ious types represented, such as a meek woman, a
querulous one, a domineering one, a contradictory
one, a doubtful one, one who likes to argue, one
who must consult her husband, a fearful one, a self-
possessed one, and an indifferent one.

2. Scene: A regular meeting of the society is held,
business is brought up and transacted, and the tra-
ditional gossip inserted.

1. Characters: Members of a village council, among
them the mayor, the postmaster, the dog catcher,
the butcher, the constable, and the rich man of the
village.

2. Scene: A meeting of the council is held in burlesque
fashion, with each character carefully assuming his
particular role.

1. Characters: Teacher, several small children, their
parents, and three board members. The children are
types, among them the gum chewer, the boy orator,
the crying girl, the awkward boy, the flirtatious
boy, the bashful child, the girl with a new dress,
the stuttering child, the lisping child, the mis-
chievous boy, the "tattle-tale", and the forgetful
child.

2. Scene: The occasion is the regular Friday afternoon
program of a rural school. Each child has been
trained to recite a nursery rhyme, and does so ac-
cording to his character.


2. Scene: A stenographer receives a telephone call from
some one whom she supposes to be a rather "fresh"
boy that she knows, but finds out too late that it
is her employer.


2. Scene: The business man attempts to give dictation to a stenographer whose mind is on everything else but her work.

1. Characters: Passengers on a train. An engaged couple, a deaf woman, a troublesome child, an old man who is reading his paper, two giggling girls, a business man, etc, are suggested types. Conductor, newsboy.

2. Scene: The usual routine of a short journey is carried out with the accompanying actions and conversations of the passengers.

1. Characters: Two mothers, two children.

2. Scene: One mother and child go to call on the others. The conversation centers around the accomplishments of their children, with attempts to make them "show off".
Chapter VI

SELECTION OF THE PLAY
The selection of a play is always of prime importance, in spite of the fact that it is often very carelessly made. Too many times we are moved to select one by title, by individual recommendation, or by the thought that it has been done by some other group successfully, and never stop to consider that each group is a law unto itself. That is particularly true in the case of school groups, for we are eager to act without knowing that as amateurs we cannot take any type of role which may be presented. If we could only regard ourselves as others see us, there would be no trouble in deciding what we could or could not do well; but that is one lesson we have to learn if we are eager to find in plays a means of self-expression.

In these simple suggestions that we shall offer as to the choice of a play to be used, bear in mind that the idea has been to give some helpful guideposts, but not at the expense of dampening your enthusiasm if you seek to produce something which calls for the very highest effort on your part. There are times, occasionally, when it is good for any group to put on a play which will call for them to surmount their physical difficulties, and also play roles far too difficult for them. Such times test one's mettle and ingenuity, and may be very helpful; but they are not recommended for a steady diet.

There is a certain art in being able to read a play and judge of its production possibilities. It comes largely
with skill, but careful attention to suggestions given for the choice will aid in making a novice at the task more sure of himself. In order to be certain of your opinion, it is always well to have more than one read and decide on a play. Few prizes are awarded upon the decision of one judge, and so it is in this matter; two heads are better than one. Many plays read far better than they will act, so that is the first consideration to take into account. You must read with a purely perceptive, free brain and open mind; in other words as you read you must become entirely impersonal. And one reading is not enough. As you go through it imagine the settings, the actions indicated, and the off-stage effects, in order to follow what the audience will see and hear. Study your own emotional reactions, and see how the plot unfolds for you. Note inconsistencies that appear, and then reread to see whether or not they are weaknesses in the play that good acting will not remedy. It is well to note in passing that in ninety-nine cases out of a hundred amateurs do drama better than comedy. Particularly see whether or not the play is entertaining, moving and interesting, and not just a series of facts. By entertaining, we do not necessarily mean comedy; a tragedy may be even more fascinating to an audience, and may hold its attention far more vitally than a sparkling comedy. Study the play from the viewpoint
of the audience, for after all it is to be played for them; a play is not a play without one. Will they get the story clearly in mind, or will they be wondering just why certain things are happening thus and so? And without the audience's approval of the play all the weeks of hard work which you have done on it will not make it succeed.

Then after having come to a decision as to the actibility of the play, its interest for the audience, its movement, and consistency of plot and action, it is time to take stock of the personnel from which you must draw your cast. If you cannot cast it accurately then it should be dropped from consideration at once, for a play can never be the masterpiece it should be if the actors who are to do it, are incapable of the roles expected of them. That is a hard lesson to learn, for we are inclined to overestimate our own capabilities, and in no other place more so than in acting. It takes rare courage to admit that we are unable to play a certain part. Contrary to general opinion, it is the straight part which requires the highest skill, for there the actor has nothing behind which to hide. In a character role, the most timid person often finds release from his sense of inferiority for he is able to be another person so unlike himself. But aside from the general requirement of straight and character parts, one must consider the physical types called for, and never should we feel free
"The No 'Count Boy"--Paul Green
to change the types for after all the author wrote the play with certain distinct personalities in mind, and it is his prerogative to expect it to be interpreted in that same way. Therein we get into real difficulties, for so often we got ourselves into the deplorable state of thinking that only certain individuals can play the star roles, that we make gross errors in inserting them into the parts regardless of their physical failure to measure up to what is called for. We cannot emphasize too strongly adhering closely to the author's suggestions for characters; for that is one of the ethics of the profession that it is well to learn at the beginning.

Another prevailing failure in casting is that we do not consider the emotional capacities of the individual when giving him a part that calls for strong emotional stress. Such parts are impossible for the great majority; and practically everyone is only able to do well that type of part which he knows and can understand. But if there is a part which calls for power of expression above the ordinary, then unless you have available such an individual, give up the play, for nothing is more ludicrous than a half-done emotional scene. If a person is to cry, he must be able to control his feelings to the extent that he can actually produce the tears needed. If he is to laugh hysterically, the laugh must ring true, and send shivers down the backs of the audience. If he is to be half-witted,
he must be able to sustain the character every minute, else a ripple of laughter in the audience will soon be discernible. Test out your characters carefully on the hardest scenes of the parts, and leave nothing to chance. And again we reiterate, if you do not have the types required for the play, drop it, and find one that does fit your group and its possibilities.

A third matter which should play an important part in the choice of a play is the physical limitations under which it must be given. Few of us there are who have all the things which we might desire, at our command when we set out to produce a play. For many, in fact most producing groups, the physical handicaps in regard to the stage, auditorium, lighting, sound effects, and the like are the strongest deterrent in the choice of productions. Many plays call for a number of settings, and unless you are prepared to provide those, you had best eliminate that particular one from consideration. It is a too common practice among amateur groups to put on a play with too little attention to the mechanics of production and it is the woeful results that follow, that antagonize many otherwise staunch supporters of the drama. If the physical equipment is meagre, then there are many, many fine plays that call for little stage effect, that may be chosen. Many playwrights write with inadequate or little equipment in mind. The depth of stage and its width are
determining factors, if the scenes call for much action, or for a large group of characters. The scenery available, if one is expected to use what is already provided, is a very strong force in the choice. If electrical effects are called for which would overtax the strength of your panel board, or would require the set-up of a number of lights which you do not have, there are times when you may simplify those effects, if they are not in vital relation to the plot; but as a rule such plays should be ruled out. A play without the necessary back-stage effects is a very flat thing, and should not be attempted. If the stage furniture is of such a nature that it is not easily available, it is not best for the average school group to try to substitute something else, or even, as in the case of antiques or rare pieces, obtain them for use; for a careless moment may destroy the treasured belonging of some patron, which money itself will never replace. Only in the movies can faking be done successfully, and so if we are called on to do that in order to stage a play, for the most part at least, the production of that particular play should be left to those who can do it easily with the facilities at hand. One of the chief things that has helped the author to decide on the use of a play, so far as the stage is concerned, is the ability and willingness of those on whom will fall the task of being the stage hands. If they are ingenious,
and eager to work long hours to achieve effects, then there is not much that is impossible, so long as it is within reason; but unless you have sufficient personnel available for the set-up of the play, you will do well to choose one which does not require too many midnight hours to produce. Even so simple a thing as a lack of the number of entrances called for in the play may ruin an otherwise fine piece of work. For an audience is not entirely guillible, and it is not hard for them to discern the double or even, as in some instances it has been done, the triple use of one entrance. This is not a plea to attempt nothing but those plays that are staged very simply; but it is a plea to consider the whole set-up before you attempt something which will become so discouraging as you work on it, that all joy in it is lost to the actors and stage hands. For after all, there is no more pleasure to be had anywhere, than that which is obtained in working together in the land of make-believe.

It is well to mention in connection with the other limitations which might occur, the matter of royalty, for we are still sadly lacking in honesty in that respect. We must bear in mind that when a person writes a play he legitimately expects to make some money from it if he markets it. And the only way that the publisher can protect both himself and the author, and each get his fair share of profit, is by affixing as a condition of production, a
"Thy Kingdom Come" -- Florence Converse
stated royalty. True, there are plays which are still free of such payment, because they have been sold to the publisher under a different arrangement; but even then the condition usually is that a certain number of copies of the play be bought. And yet in spite of the very evident fairness of either arrangement, there are groups made up of people of high intelligence all over the land, who deliberately set about to avoid such a condition by some dishonest means. We are often honest when we know that others are watching us; but frightfully dishonest in the things that we think will never be found out. The United States government has realized the need of protecting the authors and publishers, and so has a rigid copyright law, which inflicts a heavy punishment on those found guilty of avoiding the payment of royalty, or using a play without permission. So we urge, and urge strongly, fair play on the part of our school groups, for they know how to "play the game", and "shoot square". Ascertain the amount required; if permission is to be obtained before it can be considered, get that; and then pay the royalty promptly. If the amount cannot be afforded, then select another play which you can afford. Unless our schools take a firmer stand than they have on this matter of seeing that fairness is done, it will no doubt mean that the time will come when many of the finest plays to be had will no longer be available for them.
Much more might be said as to things which enter into the choice of a play, but with this fourth standard, we feel that enough guideposts have been given, that there can be intelligent choice, even if made entirely by the students themselves. And after all, who should have more voice in what they themselves are to act? The director projects the play through them, and unless it is pleasing to them, the experience of working together on it bids fair to be an unhappy one. The last test, and by many put first in importance, is the literary merit of the drama selected. Needless to say, the market is flooded with plays which are cheap in both language and plot. And unfortunately many of them catch and hold the popular interest, as witness the crowds which attend a sensational play. But because a play has not been written by an author of established merit, is no reason why it should be discarded without any consideration whatever. Some rare gems have been produced from the pens of unknown authors. But the common standards of construction should apply to any well-written play, and unless they do, the drama is hardly worth struggling over. It should be of such a sort that the audience will feel no need for apology for having seen it. The moral element throughout should be comparable with the standards which govern our daily living. The theme should be one which might happen in the ordinary life about us, rather than a glorification of the baser
elements of man's nature. You say that is not what people want now? We disagree, after years of theatre going and producing; people still want to see on the stage the realization of what they might have been had fate been more kind or a picturization of the ideal. And never in the world's history has it been possible to do more to lift the minds of our audiences above the sordid things of life, and send them away with Channing Pollock's words ringing in their ears when he says in his *House Beautiful*, "People are looking for gardens again."

So with these considerations in mind: that the play be actable; that it be castable; that it be capable of production with the physical equipment at hand and that it be of literary merit; there is no reason why, out of the vast storehouse of worthwhile plays, you should not find just the play you want.
Chapter VII

CASTING THE PLAY
Now the fun begins! We are faced with the selection of those upon whose shoulders will fall the burden of the interpretation of the play to the audience. But at the same time, we must keep in mind that we are also interested in the individual development of the cast members themselves. Casting is a serious problem, for there are many aspects to consider, and so much is involved; but when it is done well the entire group is repaid for the time spent.

Before we go into detail about the various methods of casting, it is apropos to consider what preparation the director should make before he begins the task. For after all, although others may have a voice in the selection of the players, it is the director who must have the final word as to the choice. First of all, he should know the play thoroughly, so thoroughly that he catches the spirit of just the sort of people the author wrote his play around and about. That is not always easy to get on the first reading, but with care and careful study of the play as a whole, it does shape itself definitely in his thinking. The current Pulitzer prize play, Susan Glaspell's *Allison's House*, is an excellent example of a play which would fail utterly of interpretation unless the director had thoroughly absorbed the spirit of the whole, in which it was written. Marc
Connelly's *The Green Pastures* is another. That subtle something which makes the play reflect the individuality of the author must be caught by those seeking to interpret it. But not only must he catch the spirit of the play itself, but he must see the characters as living people, people that walk and talk in a real world, and that have bodies and souls just as do we. The interpretation of the play depends largely on the securing of characters as nearly like the models as possible. From the outset we must remember that it is due the author to get his viewpoint as nearly as possible; otherwise why should he put his literary efforts forth for the world to interpret.

Not only must the director know the spirit of the play, and the models from which the characters were sketched, but he must also have so carefully studied the details of each role that he knows the peculiarities of interpretation which every role requires. This is very important, for it is essential in securing players who can plumb the emotional depths, and scale the heights that the play sets forth. This study will reveal the idiosyncrasies which some one role must depict, the voice qualities that another requires, the agility of movement that a third will call for, the comic, poetic, that still another must have. All these things are not
apparent to the casual reader, not even to the cast members themselves; and if the director does not master them, who will? If he is sure in his own mind as to what each role requires, then there is no danger that someone will be put into a part who plays in a wooden manner, as all too often we see done in emotional roles.

After he has thoroughly absorbed the details of the play itself, it is time to shift the focus to the group of aspiring candidates and study them closely. Why? This scrutiny will often reveal the fact, before any casting has been done, that there is an individual in the group capable of a certain role in the play, and that choice of a play can be discarded before it has been miscast. Understand us, however, when we say that because a person has never played a certain type of role is no reason to assume that he cannot do it. That would be utter fallacy, for new doors of expression may open up for the individual through that role. But we are talking rather of those individuals who do not have in them sufficient ease of expression, adaptability and understanding to create a difficult piece of work. For there are many such, who walk through a role, say their lines in parrot-like fashion, and never live the part. You have all seen them, and no doubt are forming some mental pictures of some evidences of miscasting right now.
But with a knowledge of what is required in effective presentation, you will avoid those pitfalls. And then even senior plays, a part in which is the end and aim of many students' existence, it would seem, would become not a display of prominent students, but a display of histrionic art, and a performance worthy to be remembered.

From the outset it must be remembered that no one method of casting is an infallible one; nor has one as yet been judged to be the best by a majority of directors. After all, what may prove to be a very effective method for one person, may be a pitfall for another. For the human element does enter in, and so a wise director will experiment until he finds one that for him at least, gets the most successful results. Hence those methods which follow do not seek to set themselves up as superior, but rather to show the various plans that are used. Their results will be governed largely by conditions attending the try-outs, for all have been successful for some people.

The scene of the try-outs should as far as is practicable, be the stage of the auditorium in which the play is to be given; for in no other place can one adequately judge the effect of the voice of the individual. Acoustics play strange tricks, and there is no way of knowing how
forehand just how any particular voice will sound, be heard, or reecho in a room. A successful speaker can only succeed before an audience in a strange auditorium without trying for at least three or four minutes tried out his voice in that room. Another advantage of using the auditorium is that the director gets a chance to see the reaction of the individual to the stage, and his ability to surmount any feeling of stage-fright that may arise. Outsiders, particularly disinterested parties, should not be allowed in the auditorium, and many directors have found it impractical to allow even the other students trying out to be present when an individual is on the stage. That can to some extent be determined by the students themselves, for they are the ones to be considered. If they can keep more calm until their turn comes, standing outside the door, by all means let them. On the other hand, they may feel that it will help them to forget themselves if they have an audience of people they know listening to them. An atmosphere of calmness and ease should be established, and there should be no suggestion whatever of hurry. Every person, no matter how poor he may be, is entitled to a fair try-out of his abilities, and often proves to be a pleasant surprise if he meets with sympathy and understanding. A nervous person can often be set at ease by a few words of casual
conversation that are calculated to make him answer and so forget for a moment the tenseness that he feels. If he is too wrought up to do well, even though he has the ability, there is no reason to feel that he would be overcome by that same stage-fright if he had a role in the play. After all, the nervous strain of wondering whether or not he will fail to achieve a role is a vastly different thing from the nervousness that a timid person feels when he steps out on the stage for the first time in the role of a character in a play. Sometimes it is well to begin the try-out with no reference whatever to the play at hand, but rather by asking the candidate to do some rather desultory things which to him may have no significance, but which to the practiced eye of the director will speak a volume as regards his muscular reactions, his power to execute quickly and accurately, and his power to forget self when he is absorbed in doing something which commands his attention. Psychology can be a valuable aid in such times, and it is well to remember that we seldom appear at our best under strain. Often candidates will be so upset emotionally that they will break down and cry for no reason whatever. In that case one valuable trait is shown, the ability to give way to the emotions; and if the wise director will let the person have a good cry, he can often get a far more satisfactory
try-out when the tension is relieved in that way.

Who shall judge the try-outs and pass final judgment on the selection of characters? That is a much-rooted question, and has more than one angle to be considered before a decision is made. On the one hand the director is the sole judge to hear the try-outs; on the other, he passes the responsibility on to a group of judges. With the director as the judge, any plan of rating satisfactory to him may be used, or no plan at all; for he alone is responsible for the choices made. The advantages of this plan are that it is the director who must work with the group, and hence it is he who is most interested in the characters who will make up the cast. He knows the group better than any group of judges does, as a rule, and is much better able to determine the abilities of individuals. And he also has a better chance to know what the play calls for than would some who were outside the department itself. But on the other hand, many feel that when the director does the choosing, the personal element is very liable to enter in, and operate either for or against the candidates. With a well-balanced director, however, that element need not be feared; but it does need to be noted as a criticism of this method. However, this plan puts the responsibility on the one who is to produce the play and thus assures a sense of produc-
ing a better performance. But whereas if the director chooses the characters he is the one responsible for a poor choice, we often find him unwilling to judge the try-outs for that very reason. He likes to feel that no one can level at him the charge of personality entering into his choice; and so he advocates the use of a group of judges. These judges, as a rule, are not connected with the dramatic department, and are given a list of qualities to look for in the candidates. It is their task then, to listen to each individual and then rank the various candidates for each role, in the order of their merit. The ratings of the different judges are added together then, and the person receiving the smallest number in the rating is given the role. Or occasionally the judges may use the plan of conferring together after they have heard the candidates and settle on who will make up the cast in that way. Either method is more impersonal, so far as appearances go, than is the plan of having the director do the judging, and may be preferred on that account. Then too, a group may be able to detect merits and weaknesses better than can one individual, and thus deal more fairly with the candidates. But we do have to acknowledge that the weakness of this plan lies in that very impersonal element; for all too often with the judges, the casting is merely another one of those duties
which must be performed, and they go into it in a most perfunctory manner. And even when done conscientiously, it is very apt to be done on the basis of snap judgment rather than on the basis of what the play requires. It is up to each group to weigh the merits of either plan for judging, and then abide cheerfully by the results when they are announced. Poor sports are very much in evidence whenever a cast is chosen, and criticism is handed around very freely; but when we learn to "play the game" fairly and square, we shall be glad to see the best man win.

Now for the various methods of casting; we shall consider each briefly and try to point out its weaknesses as well as its strengths. For first consideration, let us use the method of the individual try-out at sight. This is a most simple plan, and one that is not often resorted to by experienced directors; but since it is used, it is well to consider it. In this plan the candidate, without having previously seen the script of the play, is given a copy, and asked to read. Perhaps he may be told of the characters of the play and given a chance to find some pages where some particular character which he fancies speaks extensively, or he may just read at random. What is accomplished for the judge is not an adequate idea of whether or not that candidate could handle
a certain role of his choice, but rather how he reacts
to the written page, whether or not he is a fluent reader,
how his voice sounds, and what his poise is under that
condition. Its strength lies perhaps only in being able
to determine somewhat adequately the candidate's power
to read anything into the printed page, when it is un-
familiar to him. One might say, "But no actor has to
interpret unknown material." True, they do not, but it
does help to know whether or not one would have to train
all their expression into their lines. The weakness of
this method lies in the fact that it makes it impossible
for the candidate to give any evidence of his ability to
characterize, or for the director to form an estimate of
that ability.

The second method to be considered is that of the
individual try-out after the candidate has had an oppor-
tunity to read the play and form some estimate of the
character he would like to impersonate. As a rule the
candidate selects four or five pages that contain conver-
sation in which this character figures largely, and then
prepares those pages so as to give an effective reading.
It is to be expected that the person makes his own choice
of character and is judged accordingly. There is no
reason why the individual may not memorize these pages if
he wishes, though as a rule little is gained by that.
The strength of this plan is first of all the opportunity to see what estimate the candidate makes of his own abilities. Then it gives one a chance to see what ability to impersonate the person has, for it is to be expected that with a knowledge of the plot the person trying for the role will seek to make that character live in the lines he gives. And it certainly is a very fair index of how much preparation the person is willing to put forth to get a role, even though the sign may sometimes fail. Then, too, the poise of the individual, and his flexibility of voice is determined better than by the previous method, by far. The weakness of this method is that the student is not always a fair judge of his own abilities, for superiority and inferiority complexes show up readily here. And those abilities cannot always be determined by the preparation of a few pages, for more often than not, that preparation has been made with the assistance of another person. But it is a method that is widely used.

A third plan is that of listing the various characters to be played and asking that the candidates sign up under the caption of the character they would like to take. In this way, the judge or judges hear all the members of the group trying out for a certain role, and from that group choose the most likely. The strength of
"A Christmas Chime"—Margaret Cameron
that method is that it does insure free choice of a role on the part of each individual, and a satisfied feeling on the part of the one finally chosen for the part. But the plan is weak in that again the human element of misjudgment of ability is present, and often strong characters in another role are passed up because they did not choose to try out for that one.

This fourth method has been particularly successful when it was necessary to get together a cast for a contest play. That type of play calls for such difficult work and such trying hours of rehearsal that it is necessary to have in the cast a group of people who can work together without the customary bickerings and strife that accompany long-continued effort. Perhaps it would be just as successful in casting any type of play; that is for you to decide. This method is that of group try-outs. Here the members of the group who wish to be in the play, form casts of their own, and rehearse some one scene of the play that has, as a rule, been agreed on. The director does not have a voice in forming these groups, but rather lets individual choice govern the members and their roles. Then in the try-outs those groups perform as a unit, and from those are weeded out the impossible ones. At the same time, however, it is well to note carefully evidences of talent on the part of single
individuals. After the number of groups has been reduced to those most able to handle the roles, then it is time to do some eliminating by individual criticisms of the members. For substitution of characters, it is well to have at hand those of the eliminated groups who have done well in those roles, and let the groups exchange and substitute characters until strong units have evolved. By this plan one can get the number down to two groups or at the most three; and from those it is not hard to select the winning group. This plan takes more time than any other method, but does have compensations for it insures a smooth-working group which can carry the roles assigned. That has always been the strongest point where our experience has been concerned, for when the director has not arbitrarily thrown together a group, it is easier to get from the cast the cooperation desired and imperatively necessary. The weakness, of course, lies in the fact that it is very easy to overlook talent on the part of single individuals, and thus perhaps weaken some individual impersonation.

The last method to be advanced is that of arbitrary assignment of parts for the try-out by the director or the group, though most often by the director. This method of course entails the director knowing very accurately the capabilities of his group, for otherwise it would be
a farce, that might work out successfully, but more often might not. In this plan the director assigns to each candidate the role that he deems fits him, and then chooses the one for the role who best portrays it. That plan has in its favor the advantage of more mature judgment than that of the individual trying out, and also is based on previous performances of work. And all things being equal, it could be quite effective if the director was quite sure of his group. But it does have the weakness of destroying initiative on the part of those whom the director has not had adequate opportunity to observe. Nothing kills interest sooner sometimes than arbitrarily to say who shall and who shall not try out. And if we are interested in the development of new people, it is probably best to give everyone as fair a chance as possible.

If it were possible to give an unerring judgment on which plan is best, we should insist on doing it; but with human traits as they are, it is still a matter of individual experiment as to which one will work most successfully. But let us turn from the methods to a final consideration of a few cardinal truths that need to be remembered. Many more might be noted, but these are some that experience has proved that directors often lose sight of, in the desire to produce a certain play. Here is first
the point that the voice of the candidate is a most important factor. That will often bar the very attractive girl or the handsomest boy in school from the leading role, but after all, "the play's the thing" and the one who measures up to what is expected of the character is the one to be considered rather than the one who just looks the part. If the voice is weak and ineffective, the director seldom has time to go into detailed voice training with the possessor of that inadequate voice, in order to make him or her able to be heard. And not only must the voice be heard, but it must be flexible enough to meet the demands upon it. So before the final choice is made, stop to judge adequately the voice of the person.

A second 'don't' to observe is that of taking care that no highly emotional role be given to one unable to handle it. Some plays are so written that one or more characters have to run the whole gamut of emotions in their portrayal. In that case only a very strong individual can handle it, for the strain on the person is terrific at its best, and certainly the role cannot be well done by one restricted in his emotional control. In order to know whether or not the candidate can do what is expected of that part, the director should test him out in those certain scenes before a choice is made. Nothing is more conducive to making a play a failure
than to have the emotional scenes "muffed", as we say in common vernacular. And they are due to be weak attempts unless the portrayal is done by one with power to give all that he has in him. Even love scenes require more than ordinary ability to make them convincing, and often they are the means of throwing the entire audience into convulsive giggling because of the amateurish efforts. It cannot be too strongly urged that we make every effort to insure the maximum of efficiency in the players chosen.

Another important consideration that is often lost sight of is that the cast must be chosen in terms of the whole rather than from the standpoint of individuals. A lovely leading lady may find herself sadly hampered by no greater trifle than that her lover is three inches shorter than she. Or a very slight, timid girl may be cast to play the part of a domineering wife opposite a boy who weighs two hundred pounds, and has the shoulders of a football tackle. A girl may be cast for the mother of one of the boys and look years younger, in spite of the use of make-up. To many these are minor trifles to be dismissed with a shrug of the shoulders, but would that the audience dismissed them so nonchalantly! Every discrepancy of that sort is quickly observed and noted; and in spite of splendid playing on the part of those particularly under observation, the audience does not forget.
After all, our eyes make a strong impression on our brain; so it behooves a dramatic group to present harmonious pictures in all cases. It takes a little more time to match up individuals, but it pays big dividends in the long run.

Then again, in casting, the director must remember that the group which is chosen must work together, and thus any individual who does not display traits which mark him as one who will cooperate in all ways, should be dropped from consideration at once. That may seem a bit harsh, but once you have had the experience of trying to work with a trouble-maker, or one who refuses to consider others before himself, you will readily see why it is not fair, much less logical, to ask the director to attempt to create a finished product with a group lacking in harmony. Many discipline problems have been solved by the medium of a role in a play; but they are not put on for that purpose primarily. Discipline is solved because the person taking the role is so absorbed in the development of that character that he has no time to think up things to do which will disturb others. It is not too much to say that it is sufficient ground to put a person out of a cast if that individual does not show a willingness to get along harmoniously with each and every member of the cast. But it is far better to
choose rightly first of all, so that no such unpleasant situation will occur.

Lastly, in selecting the cast, artistic rather than social reasons must prevail. One might think that the Little Theatre is the only one confronted with that problem; but so long as human nature is what it is, it will also trouble the director of school plays of any sort. In every group are some who by virtue of social preeminence or wealth expect to be given the first place in everything that is done. And that, unfortunately, often serves to make the life of the director most miserable, for outside pressure is so often brought to bear. This is a plea to hold up the hands of the director in his efforts to make school dramatics a field in which individual merit is the one thing that counts. Nor is it always one socially prominent that makes the casting problem hard; it is also many times the so-called popular student whom the others insist must share the limelight at all functions. Sooner or later the true worth of the individual becomes distorted and it is harder to make him and his followers see reason. And not only in the cases mentioned does this idea need to be remembered, but also in the case of the talented individuals who always give an excellent performance. It is so much easier to give them the heavy roles every time than to train a
novice, but if drama has any place at all in the school, then those who have important roles one time will be able to carry gracefully the most minor roles another time. But again we urge that "the play's the thing" and insist that is that principle be adhered to in all instances, artistic motives will have a chance to prevail.

Because we have set forth principles which have guided us past many a pitfall and made our work happier and a more satisfying experience, we may have sounded arbitrary in our statements; but that is far from our intention. It has rather been to give some guideposts for you to use, by which you may explore new fields for yourself. And if you do set yourself to see through the how and why of careful casting pf a play, you will have gone far toward gaining one of the assets of a successful director.
Chapter VIII

DIRECTION
The old idea has been for long that the student should only be concerned with the play in the role of an actor or a stage hand, and thus he has gone out of the dramatic work with no conception whatever of the technique of direction. Hence all his work has been of little avail if he is called on to stage a production. For that reason a few departments of drama have pioneered in developing student directors, as well as actors---, scene-wrights, and the like. It is because of the firm belief in the work of the student directors, and with an eagerness to help them understand what is to be expected of them, that this chapter is included. At the same time it will perhaps help them to understand what is required of the professional director.

First of all, of course, is the requirement of health. If one is to do good work with a group, heterogeneous at its best, nerves must be dependable, strength must stand an extra strain, digestion must be good; in short, the entire physical being must "click". Unless these things are true, with the average person the disposition will be unable to remain stable, and one's efficiency will be hampered by annoying details which come up in the best of play groups. We can never overstress the fact that a pleasant relation must exist between the director and players; for in no other way can carping criticism with the barb that cuts, be avoided. With a friendly atmosphere, all criticism becomes constructive.
At the same time a strictly business-like atmosphere must prevail, else the charge of favoritism is easily formed, and thus disrupts a carefully planned whole. For some unknown reason there are many directors who feel that their position gives them the right to be temperamental; and bravely live up to that idea so as to appear professional. Nothing is farther from the truth, and far better work is accomplished by the calm, composed individual who sees the final result rather than the tedious steps by which it is gained. We must learn to be as fair with the players as we are with ourselves, and even fairer, for that is a requisite of a leader. And we must find the good wherever possible, for it is there to be uncovered. Long hours spent in developing the latent genius of a player must never become a bore. And they will not be if we are "in love with our job." And we can only be "in love with our job" when we are well, and have a reasonable amount of rest and recreation.

A second requirement is that of knowing how to work with a group to get the best out of them. To that end we must know when to quit, and when to go on; how to avoid all appearances of driving; and how to lead without dominating. Knowing when to quit is put first purposely, for it is not often mentioned as a characteristic of a director. Some leaders become positively inhuman, and never take into account the psychological reactions
of the group. There is nothing gained in continuing a rehearsal when the players have slipped off the learning level and are making no visible progress, especially when they are very definitely trying. Those times come with the best of groups, and should be the signal for dismissal, even if the director is disappointed. And that disappointment, by the way, should be concealed from the cast. Send them away in a happy frame of mind, and when the next rehearsal begins, you will find that the progress made repays you for the time lost on the previous one. Then we must come to see that 'driving' only antagonizes the player who is earnestly attempting to do as he is told, and that it sets up a barrier between director and actor. Human nature is such that it resents such treatment, and it always reacts unfavorably. Time and again as a director we feel that we cannot endure the slowness of progress, and that we must make the tempo increase in rapidity; but there is a way to do that and a way not to do it. If we can get into the sensitiveness of the players a feeling of the slowness or the drag of a scene, then results will follow; but when we order them to change it without consulting their own reactions, little is accomplished other than a half-hearted attempt. Players are like sheep; they cannot be driven, but they can always be led. And that brings us to the third suggestion in knowing how to work with a group, which might almost be combined with this one. But in the latter we imply even
"Mrs. Partridge Presents"—Mary Kennedy—Ruth Hawthorne
more scope. For when we say that we should not dominate we particularly hope to avoid getting keyed up in order to get results. The brain cells are relaxed when creating, and contracted when criticising. And it is the business of the director to be creative. In watching the rehearsal he should only think as the characters make him, and throughout he must make the approach wholly from the human standpoint. A properly directed play unfolds to the audience in such a manner that the machinery of the play and its direction is entirely subdued and out of the picture. If either is apparent, then the proportions are wrong and the fault lies, not with the players but with the director wholly. After all, it is not how perfectly things are done but how they get across the footlights, that counts. He must make the player see that intelligent handling of the dialogue must come before moving scenes can be attempted. After intelligence comes sensitiveness. The player must be so led that he wants to get the most out of every line he utters; and he must never fear the ridicule of the director if he makes mistakes. It is not the mistake that counts, but the fact that they are repeated.

As the third and last requirement, comes the requisite that the director himself have some technical knowledge of all the details connected with play production. He need not be an expert at designing scenery, but he should be able to judge whether the effect is what he desires;
he may not be a star actor himself, but he should be
able to make others be. In short, he must have a general
background of knowledge that will make him a recognized
authority with the group. Too many people think them-
selves directors, just because they have put on a
production. To really know the art means long study and
effort at achievement. He should know such small details
as that actual lines should be written out for the Ad. Lib.,
and for the mob scenes. He should know the principles
of voice control, and especially of voice development.
And he should himself practice what he knows, so that
those working with him will have no occasion to be harassed
by a weak astrident or artaucous voice. His knowledge of
grouping, dramatic effect, and general fitness of action
must be very accurate, and his ability to analyze scenes
and characters must be highly developed. For after all,
there must be a final word spoken in the matter of every
detail, and it is the director's voice which should speak.
A whole chapter might be written on that one point alone,
for it is one of the vital essentials in"playing the
game." We can offer no more poignant suggestion to the
student who aspires to direct, than that he begin to
study the principles of theatre art from the bottom, and
persevere in that study until he knows that he knows the
ins and outs of it all. The same can be said for anyone
who wishes to have any connections whatsoever with the
theatre or its art; perfection is never gained until all
the fields of production have been covered.
If then the director has that poise and self-control that comes from physical well-being, if he knows the art of working with people, and if he himself is well-grounded technically, there is no reason why with courage and enthusiasm as his aides, he should achieve other than success in his chosen field. The late David Belasco was an outstanding example of directorial genius, and his achievements place him in the front rank of directors. A striking illustration of the power of a director is that found in the presiding genius of the Dallas Little Theatre, Oliver Hindsell, who three years in succession, took a group of amateurs to New York to participate in the international competition for the Belasco cup and won over all comers. And not only did he do that, but he has succeeded in building up an amateur organization that every year produces plays with all the finish of Broadway productions, both in the finesse of the action, and of the stage settings. The goal of excellence is difficult of achievement, but the rewards for work well-done are eminently satisfying.
Chapter IX

THE REHEARSALS
If it is borne in mind that a play is two or more human beings coming into contact, with problems arising and being worked out, then it will plainly be seen that the matter of rehearsals is an important one; for the audience must be able to see this conflict of character clearly, and without confusion. Nothing is more miserable to witness than a half-done play, and yet year after year even the professional stage is at times guilty of that atrocity. Better no play than one not a masterpiece of perfection.

Before there is even one rehearsal there are certain necessary steps in preparation that should never be slighted. Some plays are so written that the stage business throughout is carefully indicated, but in a large number of cases that is left to the director and cast. Hence the play should be gone through carefully by the director, and all entrances, exits, business, off-stage effects, and the like should be carefully indicated. It is poor business to have to unlearn things, so why not have the action done correctly from the first? Then everyone in the cast should have a clear idea of what the entire play is about, for sad to say, that seems difficult for many in their first reading. And from the start, all the cast should know and understand what is to be expected from them, so that rehearsals will not be broken up by failure of characters to put in their appearance. Incidentally it
might be added that it is always well to have one or two understudies ready to step into the place of any character who insists on being absent from rehearsals. The tension of the whole group is too high to be tightened by lack of cooperation.

Often we are asked the question as to how long a play should be rehearsed. That depends. Professionals use four weeks, and oftentimes are producing a play at the same time. Amateurs vary from four to eight weeks, with oftentimes mediocre results after eight weeks of work. Years of experience have proved to the writer that the maximum time allowed should never be more than six weeks, and that with intensive work on a play of three acts, that far finer results are obtained with four weeks of rehearsal. Of course shortening the time means that the entire cast must cooperate to the fullest, by mastering an act a week, and then using the fourth week for putting the play together. But the very decided advantage in using the shorter time is that it is not so hard to sustain the interest of the group. That is the cardinal reason why plays so often fail after eight weeks of rehearsing, or even six—the group has become thoroughly "fed up" on the story. Some argue that if more time is taken, then rehearsals need not be held every day, but there again experience proves to the contrary. For unless rehearsals are held every day, and thereby shortened in time, it is
very difficult to sustain any continuity, or to clinch suggestions made for improvement. As a rule, if a group is anxious to give a play, the players are happy to be together working on it every school day. It is not often, even when using only four weeks, that Saturday rehearsals have to be held, but rather the week end is devoted to mastering the next act individually. Do not be afraid to try the shortened schedule, and notice results, as compared with longer times allotted to other plays. After all, it is an individual matter depending on the capabilities and eagerness of the cast and director; so they should work out a schedule accordingly. And never should it be lost sight of that no play is justified which makes it impossible because of the length of time spent on it, for the cast to keep up their daily work. That must be planned for, and stressed constantly.

Now to consider the actual rehearsals. First and foremost, may we stress the attitude of the director. His or her attitude should always be businesslike, but at no time other than pleasant. He should remember that the cast are working hard to grasp what is expected of them, and that the task is made a happier one if they find in the director an attitude of friendliness, of sympathy, and of joy in accomplishment. So many coaches are sparing of their praise, feeling that if they praise unduly at the first, no progress will come. But common-sense will
tell one how much to praise or to condemn. And there is no group but what wants notice taken of work well-done, of improvement made, of attention to details. Can we not approach rehearsals with a determination not to foist our weariness, our ill-humor, or our jumpy nerves on the group, but rather with a determination to make of each one an adventure of understanding and help, as we teach these students to find a glorious means of self-expression?

But at the same time there are certain things which the director may expect of the cast. First and foremost he may expect the spirit of cooperation which is evidenced in such important things as faithful attendance on time, strict attention to the business at hand, memorization of his lines as called for, and a willingness to shake off his personal feelings and enter heartily into the spirit of the play itself. For after all "the play's the thing."
The writer will always recall an outstanding example of such a spirit with the deepest sense of gratefulness. The senior class of a certain Texas high school was to presents a difficult professional play, Mrs. Partridge Presents, and with but three rehearsals left, including the dress rehearsal, the boy playing the leading role of Philip took seriously ill. A substitution was made, the cast rallied to the support of the substitute, and with only the three scheduled rehearsals, the play went on, and
had a marked success, both in regard to the role of Philip, and in the cast as a whole. Many a group would have been daunted, but not they. And a similar emergency can always be met that way if the spirit of helpfulness is present throughout the rehearsal period. A director has a right to remove any player who lets petty personal differences hinder his work, and certainly one who does not carry his share of the load.

Time should be taken in the beginning of the first rehearsal of every act to indicate clearly the windows, doors, or other physical features which figure in the action of the play. If there is no scenery to be used, mark such places on the floor with chalk, or block them out with chairs; anything to aid the visual imagination. Then each player should take careful note of his own entrances and exits and the cues for the same, so that even a reading rehearsal may be an intelligent one.

Every person in the act should be "on his toes" as it were, from the start, and should be available for his entrances without confusion in taking his place. It is not necessary in the first rehearsals that the players always stay on the stage until their cue comes; but they must be in the practice room, and listening quietly to the dialogue, while watching for their entrance. A piece of work that the holder of the book may engage in until memorization is complete, and there is need for prompting, is to warn the
players of their entrances. Quiet on the part of all except those on the stage must be the invariable rule, for otherwise there is wasted effort by all concerned. A director cannot listen intelligently above conversation, and those on the stage cannot keep their minds on what they are doing when disturbed by the activity of those off-stage. Even in reading rehearsals, especially the first one, the actors should have sufficiently mastered their roles that they can read intelligently and with expression, their lines. Only in that way can the preliminary work with the books in hand, be of value. As soon as possible, books should be discarded; and the rule of the director in regard to when parts should be learned should be adhered to rigidly. There is a tendency on the part of amateurs to rely too long on their manuscripts, and hence when the final performance occurs, the actors do not have that sureness of lines that comes from long association of them in one's mind.

Each scene should be worked on until the actors forget that they are working on a play, and get the spirit of the whole. It is even possible when creating a part, to so thoroughly live it, that all one's speech and actions unconsciously reflect that role. A beautiful example of that came with a high school group who presented Paul Green's The No'Count Boy several times; they got into the spirit of it that for weeks they talked in the negro
"Trifle's"--Susan Glaspell
dialect unconsciously, and needless to say, their diction in the play was perfect.

As soon as the books have been cast aside, the hand properties should come into play, either the real ones to be used, or satisfactory substitutes. This feature of rehearsals cannot be overestimated, for its lack is the failure of many, many amateur plays. A critical audience can easily detect when an actor is opening a letter for the first or second time. We should strive for the utmost in naturalness when we insert any action whatsoever in the play, and particularly in the case of properties that cannot be done unless one is thoroughly at home with the article.

This same familiarity should hold true with each and every scene of the play, for no hollow ring should be apparent throughout. A well-played scene is very similar to a well-played game of tennis; the ideas must pass back and forth like the ball. By the time the lines are mastered, the use of the properties is familiar, the directions have entered into your subconscious thinking, and you are sensitive to the locations of various things on the stage, and its entrances and exits, you are ready to polish the play. Remember that the role you take is your individual problem, and no director should have to interpret it for you. You should project your own personality into it so thoroughly that it is of your own invention. True it is
that the director may suggest and advise if you are not working along the right angle but learn to depend on yourself. Learn to get the most out of every scene possible, yea, even out of every line. If the rehearsal time is to be four weeks for a three-act play, then the first three weeks should be given over to an act each. The last rehearsal of each week should see you rehearsing the previous act along with the one at hand. Then the fourth week, spend the time putting the whole thing together, and securing smoothness, tempo, and continuity. By now there should be no awkward places, and the work of the entire week should be toward smoothness of production. Here the entire production staff should be on at attention, and be on hand and functioning for each rehearsal. Perhaps it should be mentioned that no stage action or business should be postponed till the last week of the play, but special stress should be laid on love scenes. Many, many directors wait until the dress rehearsal for such things, but love scenes more than any other, are ruined unless practiced over and over in a natural way, until the self-consciousness of the individuals is entirely removed. After all, it is entirely the way in which the idea is presented, as to how the cast will react to the emotional scenes. But practice the love scenes every time they occur in the rehearsal, and go over and over them until they are natural and create an air of sincerity.
Now we come to the critical time, the dress rehearsal. The old custom is to have one dress rehearsal, the night before the production, with all the accompanying stage management. Experience has proved that nothing is lost and much is gained by having two dress rehearsals, if that is at all feasible; and very seldom is it not so. The cast welcome two, for by the time the second one is over, they feel at east in the play. The rules for a dress rehearsal should be more rigid than ever, and studiously adhered to in all details. Sufficient time should be given the group to be there and properly clothed before the time set for the actual rehearsal; some make-up should be applied to at least one boy and one girl, in order to determine how much must be used to be effective with the lighting effects which are to be used; and the director should see that all the producing staff are there and in their places. The holder of the book should be just where she is to be during the time of the performance; the scene shifters should be ready to move at a moment's notice; the stage manager should know that all is in place as it should be, and that all hand properties are where they will be available for the actor's use. The electrician and the curtain raisers should have typed copies indicating their cues, and these should be very definitely understood. It is a great help for the electrician to have his switches marked carefully, so as to avoid any mistakes in color of the lights.
The director should be able to lay his manuscript down and forget the technical business, so as to give his entire mind to thinking as the actors make him think, and judging the reaction on an audience. There should be an attitude of calm preparedness that makes for ease on the part of the actors in a naturally trying situation. When all are dressed each should quietly take his place behind scenes, the stage manager should order the stage cleared, and the play should begin.

Naturally there will be hitches; actors will forget their lines because of the novelty of seeing each other in unfamiliar garb; and the technical staff will fail to function swiftly and surely at times. But patience should prevail, and a business-like atmosphere dominate things, so that the spirit of the play is not lost by these things. The stage manager should notice all these lacks, write them down, and carry on for the rest of the play as though nothing had happened. But there should be a resolve that the second rehearsal should be perfect; and that it should be given as carefully as though to the audience of the next night.

If two dress rehearsals are held, it is always wise to allow the members of the cast who are not in particular scenes, to come out in front and watch the play, on the first rehearsal, with the prompter being sure to warn them of their entrances. But on the second rehearsal no one of
the cast should be out in front, but just where he is to stay during the performance itself. That takes discipline, it is true, but if we know that it is a valuable aid to efficiency it is not so hard to do. No outsiders should be allowed to attend the dress rehearsals, especially the second one, for not only do they distract the actors themselves, but also they inject the element of a third party just when the cast and director should be alone. There is only one exception which perhaps should be made, and that is in the cast of the ushers. Then it should only be made if the ushers are a group who do not know the seating arrangement of the auditorium, and need to get acquainted with it in semi-darkness as well as during its being well-lighted. They should attend the first rehearsal, and sit quietly while the play is going on; acting as judges of whether or not the voices of the players are carrying sufficiently. When they have something to do while the rehearsal is on they will cooperate to the fullest.

When the final rehearsal is over, do not spend any more time than absolutely necessary with last-minute instructions; for after all, it is too late then, but rather take the time to see that all things are in readiness for the performance, and that everyone goes home and to bed, for no tired, sleepy group can do good work the next night. The play is in the lap of the gods; the best preparation now is rest and sleep.
Chapter X

THE ACTOR
Anyone who was fortunate enough to see the late Minnie Maddern Fiske play the role of Mrs. Malaprop in The Rivals knows what she meant when she said, "Great acting is a thing of the spirit." All the technique in the world would not alone have been sufficient to produce that matchless interpretation. It was rather something within, something which transcends all the learning one might acquire.

One cannot be taught to be an actor as he can to be an engineer, a typist, a chemist. For technical skill is only the beginning of the art; enthusiasm, a sense of humor, imagination, personal magnetism, all must play their part. And always we must keep in mind the truth expressed by Louis Calvert thus, "We must serve our art, we must not try to make it serve us."

Perhaps you are saying that you do not intend to go on the stage, but would just like to take part in some amateur productions, and hence see no reason for trying to make an artist out of yourself. But why do it at all unless you do it well? The world is full of half-done things, and people who are satisfied with something less than the best. But once you do master the technique, the smell of grease paint and the glare of the footlights will always awaken the warmest of memories.
The personal equipment of the actor consists first of all of a body that is obedient to his mind. If he cannot hold his shoulders erect, throw his hips back, hold his chest up and lift his feet from the ground, he has no place on the stage unless he is playing a cripple or an inebriate. Posture is a vital element, and no one expects to see a hollow-eyed, bow-legged, flat-chested, round-shouldered individual as the hero or heroine. That does not mean that the actor must be a Venus or an Adonis; but it is fair to expect good carriage, a spring to the step, ease of movement, a clear skin and bright eyes. Then clothing and make-up can do the rest. Girls are the chief offenders in the matter of posture, for the modern miss often has little conception of how poorly she stands. Many times a sack of flour is just as graceful in appearance. The health needs to be looked after so that the movements of the body will reflect the sparkle and zest and enthusiasm of one in love with life. Poor eating habits, irregular hours for sleep, and lack of systematic living are the downfall of many who would otherwise succeed.

Then the voice must be considered of major importance for it is the medium by which the lines of the play get across the footlights. We have already considered its training, but we do need here to call attention to
some common causes of poor transmission of thought. Distinct utterance is of prime importance in the theatre, and yet continually our carelessness makes people wonder what we say, even in ordinary speech. We cut off the ends of our words, particularly "ing"; we slur the letters and seldom articulate distinctly the consonants at the beginnings of words. Not only is distinct utterance essential, but also audibility. One very gifted actress was handicapped by a soft voice which had no carrying power. Resolved to be heard, she rehearsed lines steadfastly facing the wall and making her voice strike it with sufficient volume that the rebound carried her voice to the far corners of the room. Only study and hard work will overcome these voice defects, and until our voice is our obedient slave we cannot hope to go far in this field.

Then granted that the body and voice are trained, the last consideration is that of one's mental attitude. First of all there must be a willingness to cooperate to the fullest degree, not only with the director, but with each other. Too often a self-complacent air creeps in and individualism predominates where it has no right to be. Producing a play depends entirely on cooperative effort, and everyone concerned must be willing to subordinate self to the greater good. That goes for the leading
role as well as the most minor one. No matter if an actor has but one line—that line has a place in the play and deserves as much attention and perfection as the cleverest lines of the hero. Sometimes actors are prone to do poor work in any scene where they are not prominent, and many times they fail to give the necessary support to one another. But cooperation means other things too. It requires that one make it a point to be punctual, punctual at rehearsals, punctual in memorizing acts, punctual for any appointment. And it means dependability. Every director could deliver a sermon on the two words "punctuality" and "dependability," for they are rare gems in his experience. Besides cooperation, an unfailing sense of good humor is needed, for the hours get long, the work is hard, scenes have to be repeated often, and some of the players are slower than others in responding to directions. All these things try the mettle of the high-strung, active individual, but if good humor prevails, no one ever need know it. Once the cross words begin the rehearsal is worthless. Added to cooperation and good humor should be an earnest enthusiasm for the task at hand which will carry him through all the days of preparation with never-flagging interest, and make his creation of the role a truly individual interpretation.
"The Rejuvenation of Aunt Mary"—Anne Warner
This interpretation will be individual if the actor goes through each of these steps in turn as he sets about to learn his role: (1) read and know the play; (2) analyze his role in its relation to other characters and to the plot; (3) think the thoughts of the character—then learn his words. Most of us want to reverse the process and learn the words first. As a result the only difference between a victrola record of the lines and our rendering is the fact that we are present in bodily form to deliver them. But mere bodily presence is not sufficient to create the illusion of our being that person; the mind, the heart and all the emotional powers must be evident and make themselves felt. All the creative ability must be poured into the effort to make the role a natural one, for the audience is extremely quick to detect a hollow sound even though they may not know what the trouble is. They do not want a display of the intelligence of the actor, his perfection in memory work and his ability to remember stage business; they are searching for the projection of the heart, brain and soul across the footlights. It has been said that is is much more difficult to get sincere acting on the screen than on the stage, and it is not to be wondered at. For the audience helps greatly in keeping the actor of the legitimate stage keyed up to his best; but on the set of a mov-
ing picture production there is no audience to play to, unless one accepts the vast army of camera, light and sound men who are ever on the job. But will you find anywhere more superb acting than that of Lionel Barrymore and Marie Dressler, both past masters of legitimate drama? They are alive to their roles every moment they are on the set, and you laugh and weep with them because they succeed in establishing such a close relation that you know just what they are thinking and feeling. George Arliss, one of the last great actors of the old school, has succeeded equally well on stage and screen because for the time being George Arliss himself entirely disappears and Disraeli or Alexander Hamilton are as real as though they had actually been reincarnated. It is a great art, a supreme art, that allows us to recreate dream beings into real ones.

Perhaps a simple illustration will make plain the need for thinking the thoughts of the character. Suppose the maid had been the character who learned while off stage that the son of the woman had died, and it was her duty to go in and tell her. Instead of standing quietly for her cue and getting into and keeping the mood of sympathy and grief that she must express, she chatted with a stage hand, smoothed her clothing and generally was the center of interest back stage. How real could she hope
to make her emotion as she entered the room, how could the lines of her face suddenly congeal into an expression of sympathy? It goes without saying that an artificial entrance would result. A certain high school boy who was to play the role of the convict in Holsworthy Hall's powerful play, *The Valiant*, spent the entire day before the performance that night alone in the woods with his thoughts making them the thoughts of the character he was to play. That night the transformation into the convict was visible to all, and a matchless performance resulted.

The memorizing of a rôle is easy for some, difficult for others; but regardless of the effort required every line, every word should be committed verbatim. No one has the right to change the wording of any speech if he wants to be fair to the author. If there are, as occasionally one finds, objectionable elements, simply omit them; do not rewrite. But the director alone has the power to authorize an omission. There are various methods to memorize, and each actor should use the method easiest for him to handle. Some prefer to go over and over the dialogue with another person giving the cues; others work alone reading the cue and then covering their reply and trying to repeat it; others work out a cue sheet, giving the cue for every one of their
speeches. Whatever your method, make accuracy your first goal and absorb the lines so thoroughly that they become a part of your subconscious thinking. A suggestion given us years ago for memorizing has always proved helpful. We were told to master the lines so thoroughly that even in the middle of the night if suddenly awakened, we could start right off with them. In other words, if the lines are completely absorbed we shall be able to start anywhere in the play without preliminary "warming up." Then once the lines are memorized get everything possible out of each one. Be sure that no one can mistake your meaning, nor question the reason for the utterance. It is not mere words, but their underlying meaning that counts.

All dialogue is conversation; hence the concrete words and phrases should receive the stress. Little effort should be wasted on insignificant words. Careful attention to the emphasis of certain key words will make clear the meaning of the whole. However, many times the words of the speeches are perfectly clear, the meaning is very evident and the delivery is effective, and yet the play drags. Most often the fault is in the lack of response of the characters, that is, there is not a rapid enough interchange of thought to sustain the interest of the audience. Before the last syllable of one
"Daddy Long-Legs"--Jean Webster
character's speech is out, the next character should begin his response—unless what is said must be deliberated on until it can be answered. If there is a slight pause between remarks of what should be an even flow of thought, the idea is conveyed that you are groping for the next speech. Perhaps you are, but an artist never betrays it. If the lines have been completely absorbed there will be no such thing as a certain speech bothering you. Acting is an artificial process, but it must create the air of reality, and for that reason spontaneity must seem to be the keynote of the entire performance of the actor. As you converse with another you know of course what the speaker is saying and what is coming next, but never anticipate it by even the slightest facial expression. Amateurs are very apt to make that mistake, and also the one of inattention to the dialogue of others because of knowing it so well. Each line should be listened to and reacted to as though it was being heard for the first time. But that reaction should be made natural; that is, the attention of the listener should not be so riveted on the speaker that he "stares him out of countenance". If the dialogue calls for pauses they are there for a purpose and should not have the appearance of the actor's having said, "Stop--one--two--three--start." The fact that something is going on in
the mind must be indicated, else you have an untoward silence that is deadly to the effect of the play. The thought comes as to where the eyes shall be directed in these pauses, for as a rule when one ponders he does not look at the person to whom he is speaking. Since the audience must see the actor's face in order to know what is going on in his mind, it is well to direct the face toward them. But to keep the illusion of the actor's not being conscious of the audience, the eyes should be focused above the heads of the audience. That illusion is kept also in the directing of all conversation. Amateurs, new at the game, are inclined to want to look out into the audience as they talk, presumably because of an unconscious desire to "show off", but nothing could be more unnatural. The face, the body, the voice are all projected toward the person speaking and shifted each time the speaker changes. The scene should be played always as though there were four walls to the stage and the audience did not exist, so far as movement is concerned.

There are times in the midst of the dialogue when any actor has nothing to do. When there is nothing to do, do nothing. There is power in repose and the actor must at all times be relaxed and natural. Not a movement should be made or an interest shifted until something
happens to shift it. One of the surest marks of a novice is the nervous fluttering of the hands, the twisted handkerchief, the hands thrust in his pockets, the hand at the neck when the actor is out of the picture so far as the dialogue is concerned. The poised individual has power, and poise comes only through conscious effort. But once secured, it seldom deserts, and stage fright and self-consciousness become unknown quantities.

Entrances and exits offer a splendid opportunity for the practice of poise. Strangely enough they are more often than not the least-rehearsed sections of the play. The actor should be trained to assume or to keep his character five feet beyond the exit so as to insure no slip-up. All of you can recall instances of precipitous flight on the part of high school players once they got to the door, a flight that was plainly visible to the audience. Others have been old and bent in the play and before they were out of sight straightened up and assumed their youthful carriage. One who does that is devoid of the instinct of an actor. Many professional actors start their entrance as far in the wings as they can get in order to be sure the first impression they create is the right one. The reason why curtain calls are so distasteful to many of us is that we dislike to have our illusion spoiled. That same thing applies to entrances
and exits; once the audience sees the actor assume or throw off his role in their presence, he has lost his power over them. Many exits are the cause of outbursts of laughter from the audience because of the very artificial way in which they are executed. The player sidles along, plainly trying to prevent any glimpse of his back and slides out of the door as though he were a sneak thief about to be caught in the act. That sort of an exit is satisfactory only when it is indicative of the character himself. It the back such a repulsive portion of the body that we should side-step in all sorts of ways in order to prevent its being seen? True, formerly that was an infallible rule of stage technique, but we no longer concern ourselves with it; we replace it by the rule that if the exposure of the back is a natural movement it is permissible. Some of the most powerful speeches ever delivered have been given by actors when they faced the back wall of the set. Rehearse, rehearse, rehearse entrances and exits until you are very sure that the effect is just what is desired to be in harmony with the play.

There was a time when definite rules were laid down for gesture, to which a player rigidly adhered. But that day is past; now we are concerned with making acting natural. In fact, the natural way is the easy way, and hence
"Come Out of the Kitchen"—Alice Duer Miller-A.E. Thomas
the right way. Mechanics should never be evident, no matter how involved they may be; and once the player is living his part all mechanics will take care of themselves. All unnecessary movements should be eliminated, and the brain, not the muscles, should control the body. Some players cannot so much as turn on the stage without making it a gymnastic exercise. Every movement made should be indicative of the player's purpose; in other words, it should follow natural law. In any play there is a current of feeling and movement, with which the player must be in harmony. If the audience finds that it can anticipate some of the movements, it spends its time on seeing how many times it can guess correctly, and forgets entirely the theme of the play. Such things as crossings, groupings, gestures, and the like are simple when natural law is applied. We have always found it easy to explain the principles of crossings and groupings by the figure of the boat on the water. If all the freight in the hold is shifted to one side, the boat will list badly. Hence we have the phrase, "Don't rock the boat," which indicates to the players that there are too many on one side of the stage. Since we all have some natural vanity and desire to be seen, we are very apt to put ourselves in the limelight and forget about others;
but if a little forethought is given to the matter the players themselves will automatically take care of the problem of "covering" another. Gestures, when made, should, as before said, have a purpose and should not be half-done, but rather be full and free and impelled by the mind. Mechanical acting is a product of using only the memory, not the intelligence; so it can be overcome without a great deal of difficulty.

When all the technique has been mastered, when all the lines have been learned, when the hour comes to step on the stage and create for the eyes of a critical audience your dream character, there is a last-minute preparation that is vitally essential. The hurry and flurry of the past weeks, the weariness, the hectic effort to get everything done, must be thrown off--and a "peace that passeth understanding" must engulf you if you can ever hope to do your best. Only someone who has been through the experience can understand just what a need there is. Nerves are tight, tears are near the surface, perspiration stands out, but calmness can overcome these. We all have our individual ways of throwing off worry, and receiving strength from forces without ourselves; and now is the time to use them. Help does come, and glorious experiences such as seeing a high school boy carrying a heavy lead come back from a few silent moments
of communion with his head lifted, his eyes shining, his face alight, and hearing him say in the director's ear with a triumphant note in his voice as he goes onto the stage, "It's all right now!" makes us know we are better for having been put in a position where we have had to go beyond ourselves for inspiration. The unsung benefits of participation in dramatic effort are many, and this is not among the least.

To bring this chapter to a close we are appending a few do's and don't's that may be helpful and which did not need discussion in the body of the chapter.

Throughout the whole study of technique remember that we have sought to establish the principle that acting is a matter of obeying natural law.

DO'S

1. Develop your own individuality.
2. Teach the body perfect response to the will.
3. Find out the resources of your voice.
4. Accompany your words with action, or facial expression, or both.
5. Let thought precede gesture.
6. Cultivate naturalness of behavior.
7. Develop your imagination.
8. Learn the lessons of obedience, loyalty and cooperation.
9. Live your role.
10. Speak good English.
11. Remember that the eyes are the mirror of the soul.
12. Keep your hands out of your pockets.
13. Have all clothing comfortable and carefully adjusted.
14. Familiarize yourself with all hand properties.
15. Direct your voice to the back of the auditorium.
16. Inspiration fails in a crisis; learn your part perfectly.
17. Practice, practice, practice!

DON'T'S

1. Avoid becoming a type.
2. Avoid incessant movement.
3. Avoid overworking individual mannerisms.
4. Do not notice the audience.
5. Do not cross your legs unless for a specific purpose.
6. Unless to convey an idea of rudeness, never cross in front of another.
7. Do not cut in on another's speech.
8. Avoid a mechanical use of the stage directions.
9. Do not mouth your words.
10. Avoid sudden movements for which there has been no preparation.
11. Avoid "talking with your hands".
Chapter XI

THE PRODUCING STAFF
No successful director can cope with all the details of a production and still produce a worthwhile performance. For there is such a multitude of duties, such a multitude of things to be done, that he would have to be a superman to handle all of them well. So since the importance of dramatics has become more generally recognized, it has also become an established fact that a production should be a cooperative enterprise, and that the skill of the director himself should be expended where it will bring the most effective results. Hence, no organization to-day seeks to produce without a highly organized producing staff. Of course the professional theatre has its trained and paid staff; but for the sake of utilizing the genius of the director in its proper role, amateur groups should have the same set-up, even though the workers help for the sheer joy of participation. In fact the stage crew and assistants are a vital necessity for a successful performance, for no director could be everywhere at once; nor could he know well all the phases connected with the actual staging of the play. School groups are no exception, and students can get as much self-expression from working in various capacities on the producing staff as they can in taking actual spoken roles in the play. Fortunately, this behind-the-scenes work gives an outlet for expression to many who could not
reach the same degree of success in creating a character on the stage. But at the same time, there is no better nor surer way to develop a highly sensitive group, than for the actors of one production to become the stage hands of the next. And since it is our plan to have each person in the group acquainted, at least, with all the phases of production, we shall think together about the duties of each member of a producing staff. No one group may have need for all these members, but it is well to know the various positions which may be assigned in a carefully worked-out production.

From the outset it is understood that the director is the commander-in-chief of the entire staff, and that each and every individual is subject to orders from him. And no decision of theirs can be final without his final approval of it. In no other way can unity of function be secured; and in no other way can any permanent good be developed. But a wise director sees to it that no committee has a chairman upon whom cannot be put the highest sort of trust, and he never hesitates to sever the connection of that person with the organization once that trust is betrayed. Theatre ethics should be as high as those of any other branch of activity, and even higher, for drama is an art, not merely a business. It has been our experience that if a more or less permanent
production staff can be planned each year, better results can be obtained in school productions than by trying to use an entirely different set-up each time. But you say that that plan gives too few an opportunity to develop any skill; it is granted that on the face of it, it may, but every committee chairman has to have one or more assistants, and those can be changed for each play. One person it is never feasible to change, once a good one is found, and that is the electrician. He is an invaluable person if he makes an effort to master stage lighting, and if there is any equipment at all in that line, someone must be caring for it all the time, else its depreciation is very rapid. Besides, electricity is a dangerous plaything for an inexperienced person, and certainly trouble of that sort must be avoided. The electrician should be made somewhat of a czar in the handling of the lights and other equipment, for there is so much money invested in them. If a costume chest, or a wardrobe has been established, there should also be a czarina in charge of that for the entire year, who is held responsible for everything in the collection. The other staff members might possibly be changed for each production without a marked lessening of efficiency, but these two ought to be left unchanged for the course of the year, at least. Yet the wishes of the director,
and the arrangement which will bring him the greatest
degree of cooperation, should govern the decision as to
the plan to be used.

The art director may, or may not have a difficult
task, according to the material with which he has to
work. If scenery is to be designed, that is his task.
That of course entails his studying the play very care-
fully, and then being very sure that he understands just
how the director expects to interpret it. Either sketches
or a stage model should be made, so that it is clear just
what is planned. Then he should see that his plans are
executed as he has worked them out. If there is scenery
available for use, then he will decide the set-up of
that and make any adjustments necessary. If curtains
are used, then he should work out color schemes of set-
ting and lighting which will make the play effective
against a neutral background. Not only is the setting
of the play his problem, but also the costumes of the
actors. That will require a knowledge of the period and
the details of clothing worn then. If the costumes are
to be made he is to design them; and if they are to be
rented, he is to decide just what must be used. Then
he must work with the property committee in deciding
what type of furniture and other properties should be
used, and aid in locating them. Lastly, he must work
with the electrician in suggesting the color scheme for the lighting, and in achieving the desired results.

The production chairman is really a "jack of all trades", for he is at the beck and call of every committee. It is his task to be the coordinating force among them all. Oftentimes he has to act as the stage manager as well, though it is best to have an individual acting in that capacity also if the group has sufficient personnel to allow it. He may have to fit the sketches of the art director to the actual stage, and may even have to draw working sketches for the stage carpenters. He assists the director in organizing the different committees, and then it is his task to see that each member of those knows just what to do; and not only that, but he must see that they do it. Often the committee members will need assistance or at least suggestions in preparing off-stage noises, property charts, lighting cues, and the like. If he does his work well, he will prove an invaluable right hand man for the director.

The stage manager is "generally speaking, responsible for everything behind the scenes." He raises and lowers the curtains; he manages the curtain calls; he handles the off-stage noises; he organizes the stage crew; he sees that the actors are called for the performance; he is responsible for the conditions back-stage as regards
orderliness, and also the silence of all concerned; and often he has to superintend the making and painting of the scenery. During the performance his role is that of a policeman; and it must be understood that he is absolutely in charge of the actors. To that end, he will take care that no one outside of the theatrical cast and staff is allowed backstage, and certainly he should see that every member of either group who is there is "tending to business." Particularly should he do his part toward maintaining the dignity of the performance, and the first step in that is to restrain those very amateurish persons who want to peek through the windows or doorways of the set while the play is going on, or through the curtains during intermissions. Those individuals are always sure that they are not seen, but rarely are they missed. We are always reminded of the small child who, when he sees his mother in the audience, forgets where he is and waves to her. Perhaps we are only grown up children, but let us be careful to hide that fact during the productions. If we are able to play a role, we are able to assume professional airs in minor details, and so many, many school plays are such miserable attempts simply because the actors cannot forget their own self-importance. Then the stage manager must see that the actors do not leave the stage if they are to appear
again in that act, and should have them called when it is time for them to appear in the different acts. All off-stage noises, or other effects should be managed by him, and carefully cued, so as to synchronize exactly. After the play is over, his last task must be to see that the stage is cleared, the scenery in order, and the lights out. Oftentimes it seems that his is a thankless job, but the smoothness of the entire production depends on him. An efficient stage manager is a "joy forever" for the director.

The **property committee** should be organized into three sections: namely, those who handle the large properties such as furniture, platforms, rugs, and the like; those who handle the small ones, such as curtains, draperies, pictures, pillows, table runners, decorations, and any other thing used to dress the set; and those who handle the personal properties used by the actors. These latter things are, as a rule, vital to the lines of the play, and should be handled very carefully. It is well to have boys to handle the large properties, and girls for the other two groups, for speed and strength are necessary in order to get the furniture ready in time. These committee members should be very sure that they know where each and every article goes, and to that end should have carefully drawn charts made. The per-
sonal properties should be listed according to the actors, and the list checked carefully. In order to facilitate the movement and use of these articles, large and small, the property committee should have at least one rehearsal with the cast before the dress rehearsals.

The lighting committee may at first thought seem superfluous in the face of the fact that we have insisted that the electrician be the only one allowed to manage the switchboard; but seldom is there a play without the use of stoves, fireplaces, table or floor lamps, or the like. It is their task to get these on and off the stage, making the necessary connections, and seeing that they work. This latter word should receive stress, for how many times the floor lamp fails to light, and there is no time for adjustment because someone has slipped up on his part of the work. No one should trust to luck with such things, for too often he is disappointed. If lighting changes are to be effected during the scenes, it is the committee who changes the focus, shifts the lights, or replaces the color screens; for one can not expect the electrician to do that at the same time that he remains in control of the switchboard. A higher degree of cooperation must be effected here than in most of the other phases of the work, for the lighting is a variable thing, while with the properties, scenery, and
the like, once the scene is begun, there is no need of activity until it is finished.

The costume committee has work requiring a high degree of concentration on the task at hand; for it is easy to slip up on minor details of dress. What a terrible feeling it is to realize just as someone must go on, that you have failed to provide a string tie for his tuxedo, or a shirt with a stiff front! Deficiencies of dress cannot be masked; so this committee must be one that will check and check again, in order not to fail in providing all the necessary articles. If the costumes are to be made, it is their duty to execute the designs of the art director; if they are to be rented, or borrowed, it is they who see to getting them there available for use. Not only must they get them ready, but they must care for them so that when they are to be worn, they will be in shape to be put on and worn without last minute adjustments. Even if each player brings his own wardrobe, he should put it in the care of this committee so that he will be sure that it is ready when he wants it. Before the performance the committee should issue each outfit and when it is over, should see that each one in its entirety is returned. School groups are particularly careless when the production is over, and tend to go away without taking any thought whatever of putting
things in their proper places. The director is confronted with the problem of enforcing rules in that regard, and cannot be too dictatorial about it. If there is a wardrobe belonging to the group, things belonging to it should be packed away and catalogued; and things secured from other sources should be returned promptly. Could we but learn the lesson of taking back what we borrow as soon as possible after we are through with it, our problems of securing necessary things from outside sources would be minimized. It is this committee who is in sole charge of costumes belonging to the school, and they must be held responsible for any and all articles let out to others for use.

The make-up committee should be a group who can take entire charge of the work in order to release the director so that he may attend to the last minute details which always come up. They must see that the material needed is on hand, and in such order that it can be handled with ease. They must have a place ready for work and see that means of protecting the clothing of the actors is provided, as well as see that each actor brings cloths for removing his own make-up. After the production they must remain until every bit of the material has been put away, especially seeing that the tops have been put on all tubes and boxes, and stoppers
in all the bottles, and that the make-up kit is as clean as it was when they began with it.

The holder of the book or as it is commonly called, the prompter, is an integral part of the staff, for upon her depends much of the finish of the play. Psychologically it is unwise to refer to this person as the prompter, for immediately a negative impression is created. The title given dignifies her position, although many prefer to mask her duties entirely by calling her the director's assistant. We use the word 'she' with a purpose, for it is desirable to have a girl perform this duty on account of the fact that her voice can better be adapted to stage whispers. She must be one who can move quietly, and who has clear enunciation and distinct speech, else the cues are lost when she gives them.

Have you not had the unfortunate experience of witnessing some character lose his lines, and be unable to get them from the prompter even though they are given so loudly that the voice is heard in the audience? It was not his failure to hear that caused him to stumble, but rather his failure to catch distinctly what was said.

No prompter, however, no matter how good her voice, can expect to do a successful piece of work if she does not attend the rehearsals all through the period of training, in order thoroughly to accustom the players to her voice.
"Thy Kingdom Come"—Florence Converse
When one loses a line, the sound of a familiar voice giving it to him is like a life-line thrown out to a drowning man. In the first rehearsals, before the stage crew is needed, she gets the stage ready for the scenes, using what furniture there is, or chairs to simulate it, so that the cast may get used to the positions of things. These details of setting, along with all stage business, cuts in lines, sound cues, lighting cues, and group arrangements should be worked out in the prompt copy, which must be kept up to date. One cannot trust to memory in these details. The names, addresses and telephone numbers, as well as the daily programs of each player, should be kept; thus she may notify them of the rehearsal plans. She must be responsible for seeing that no actor carries his lines onto the stage with him, and that he learns word for word all telegrams, letters, and the like which are used in the play. During the performance she must stand on the side where the weakest scenes will be played, but in such a position that her voice will not carry out to the audience. Needless to say, she cannot watch the play; for the minute her eyes leave the book may be the minute when someone will stumble. She must have all pauses carefully noted so as not to prompt too soon, but at the same time she must be sufficiently sensitive to the tempo of the play that she realizes
ahead of time when prompting will be needed. Keywords must be given if the actor needs help; and if the player has learned to concentrate on the prompter, he will get them at once. Between acts the prompter's duty is to call the actors when they must come to the stage, and then see that they are there. However, do not get the impression that a play will always need prompting. Certain groups have made it a point of pride to learn their lines so thoroughly that there is no need of a break in them. The director is largely responsible for creating that spirit, and if he early in the game demands that the players not depend on their script beyond the date assigned for knowing an act, they will have gone over them from memory so often that they have become a part of their thinking. Whatever skill the prompter may develop in catching the breaks at once, it is always apparent to some in the audience that a player has needed help, and immediately they get the impression of a poorly prepared play. Another and stronger reason that we have always insisted that no prompting be the rule is that often when a player feels his lines going from him he "cracks up" and cannot get them no matter how clearly they are given. Even professionals have that difficulty at times. With few groups can you dare dispense with the prompter, but it has been done with high school people and worked.
The business manager together with his committee, is responsible for all financial arrangements connected with the production. He should get bids on various items of expenditure, see that the tickets are printed, arrange for their sale, put out the program, securing the advertisements if they are used, arrange for the orchestra, give out what complimentary tickets are issued, handle the reserved seat plat, and then issue the financial report for the play. This work demands individuals who are business-like and thoroughly reliable, for the selling of tickets, and the handling of money that belongs to another is a serious business, and should be so regarded by all concerned. If there is not a publicity chairman appointed, the business manager must handle that phase of the work too, for he is in closer touch than others with what the group can actually afford.

The doormen are responsible for collecting the tickets of those who attend, and for seeing that those without tickets are directed to the ticket-seller. Directions must be given to facilitate the seating of individuals, as to which aisle to enter. After the performance they should report to the director their count of the ticket stubs taken, and file the stubs. With the plan of tickets that we have suggested, the doormen are required to tear off and hand back the reserved seat
check on the end. That requires attention to the matter in hand so that the wrong end will not be handed to the patron.

The chief usher and his corps are responsible for what goes on in front of the stage. The chief usher, or as he is often called, the house manager, assigns the ushers to their respective sections, and then trains them in what is expected. He must see that someone is provided to hand out programs, and that disagreements about seats are settled quietly and quickly. He must take care to see that no late comers are seated during the act, and that those in the corridors during an intermission have warning of the raising of the curtain. Any disturbance in the auditorium should be a signal for his immediate attention, and action. Ventilation is controlled by him and the ushers, and fire regulations must also receive their attention. That, by the way, is a point often overlooked in school productions; but we have no right to bring together a large group of people without adequate regard for their safety in an emergency. He must be the front stage policeman in order to prevent any actor from appearing before or during the play in make-up, and should cooperate with the director to avoid the amateurish desire of the cast to be seen and receive the plaudits of their friends just as soon as the play is
over. Even school plays can have a professional air if no actor allows himself to be seen while the audience still remains. Let your friends come to you back-stage if they desire, but do not appear out in front in order to destroy the stage illusion which you have worked for two and a half hours to create. When everyone is gone, then the chief usher sees that all lights are off, that lost articles have been picked up and put away safely, that windows are closed, and that the auditorium is in order.

Now that we have covered the duties of the staff, it might be well to run through a performance from the viewpoint of the producing group and link up their duties. A well-planned performance, from the standpoint of the whole stage crew, will find the various duties dovetailing into one another in a most systematic fashion, and no group should be satisfied until perfect cooperation has been secured. It is always well to hold a clinic the next day after the play, which is attended by both players and staff, over which the director presides. This clinic will soon discover the weak points of the production and afford an opportunity to analyze them from all angles. It is no time for alibis, but rather for discovering ways in which the next performance may be bettered. Even the director should be willing to come
in for his share of criticism, if criticism is due him. And at the close of the discussion he should give praise where praise is due, in order that the entire group may recognize work well-done, no matter who did it. Nothing cements a group together more closely than this private, personal conference, closed to all but those directly concerned, and regarded as an executive session; and all will go out determined to merit the confidence of their fellow-workers.

Let us assume that the performance is scheduled for eight-thirty o'clock. All rehearsals have been finished, and the players are kept away from the auditorium and its last-minute bustle the day of the play. They are told to report to the director at seven-fifteen, and from there are sent to the costume committee, where they receive their clothing. They put on as much of their costume as they can without hampering the work of the make-up committee, and then report to them. This group has arrived not later than seven-thirty, and has everything out of the kit and ready for action. The most difficult make-ups are put on first, and care is taken to see that by eight o'clock, at least, all the people who begin the first act are ready, as far as they are concerned. There should be no confusion, and the players should be made to sit down quietly in chairs provided
until their turn comes. Conning of lines should have been forbidden previously by the director, and each and every committee should do their part to help enforce the suggestion. Talking should be in low tones and about things not connected with the play. Some insist that silence should prevail, but experience proves that there is no surer way to put the cast on edge. As soon as a player is finished, he should at once return to his dressing room and finish getting his costume on. Here the costume committee, armed with pins, needles and thread, and the like, should be ready to assist in the final touches, and see that every one is in perfect trim. Once the players are dressed, they should be made to remain quietly in the room, talking in low tones.

The prompter, at eight o'clock, should give the call in both make-up room and the dressing rooms, "Half-hour!" and again at eight-fifteen call, "Fifteen minutes!"

Meanwhile the personnel of the stage crew should have seen to it that the entire set-up of the first act was ready for the play before seven-thirty. It is best, if possible, to have the work all done in the afternoon, so that those individuals need not come before eight o'clock, and thus leave the first half hour for the actors alone, as it were. Above all, confusion of any sort must be avoided, and situations which will cause tense nerves
and a resulting lack of efficiency. The director is here, there, and everywhere, seeing to it that no detail is lacking, and creating an air of confidence by his own composure and freedom from haste.

At eight-thirty the call, "Act One" is given, and immediately all is galvanized into action, swiftly and surely, but quietly and without undue haste. The players take their places on the stage, or just outside the entrance which they will use first. The orchestra is signalled, and ceases playing. The electrician is at the switchboard, the stage manager at the curtains, the various other members of the staff off the stage and out of sight. The personal properties are given out and the prompter takes her place. All is ready! You will note that the actors did not take the stage until the hour set for the rise of the curtains. It is always well to begin five minutes after the hour set, in order that a larger proportion of late comers may be seated. Five minutes, then, is all that is allowed for everyone to take his place. At the call, "Curtain," the electrician turns on the foot and stage lights, and then dims the house lights. Thirty seconds after they are out, the stage manager raises the curtains and the play is on. During the act the electrician and stage manager are on their toes every minute in order that no effect for
which they are responsible will be lost; but the others can only remain quiet and wait. The prompter will allow the players to omit no page, but instead keep giving them the correct cues until they pick it up again. As the end of the act or scene approaches, the electrician is ready with his hand on the house light switches, and the stage manager with his on the curtain controls. As soon as the last words are said, or the last action is completed, the curtains begin to move, rapidly or slowly according to the tempo and mood of the play. It is always well to have one of the crew ready to follow up the curtains and hold them together as they close, in order to prevent their opening at an unforeseen moment and revealing the actors scuttling from the stage. The electrician waits for thirty seconds or more before throwing on the house lights, in order to give the audience plenty of opportunity to applaud. When they applaud, they instinctively have the feeling that the play is worthwhile. And the effect of the house lights coming on too soon is to stop it. With the lights on, no one on the stage or in the wings moves until the stage manager gives the command, "Strike". This rule must be observed as an ironclad one, for it insures no one leaving too soon, or interfering with the movements of another. Then he should take his place in the center of the stage where he may supervise all that goes on. He has already
had at least two rehearsals with the various properties and scenery and knows exactly just where everything should go. The actors go to their dressing rooms to change clothing, and to the make-up room for freshening if they need it. The lighting committee goes at once and removes the lights, disconnects switches and the like before anything else is removed. Then at a signal the property committees begin functioning, removing first all the properties which are to go off, and then bringing on those needed for the new act. The stage hands, commonly called "grips", attack the scenery and quickly and in order remove all the set before they attempt to bring on any new pieces. In order to facilitate their work, it is necessary that the flats should have been carefully marked in order that the drew may know just where each piece goes. The dead scenery and properties go to the right, and the live is brought on from the left. Colored chalk, used to mark where each set goes, will aid in setting the pieces accurately and with no loss of time. As quickly as two pieces are put together, they should be lashed and kept steady while the next piece is put on. It helps if the crew is divided into two groups, to work with either side of the stage. Of course the back flats are always put up first. While the "grips" are putting up the set, the property groups
are arranging the furniture, rugs, hangings, and the like just as fast as the make-up of the set will allow. A little practice will make it possible for a number to be working on the stage at one time without interfering with each other. The lighting committee must be very sure that all connections are made and the lights are ready for service. No more than eight minutes should be allowed between acts, and if still less can be used, it will be better. For an audience, waits between scenes, and even an orchestra palls on them after eight minutes. Three minutes before the time set for the curtain the players for the act should be called to the stage, and then the same procedure should be gone through with for the second act.

The procedure for the third act, and for the fourth if there is one, is exactly the same, and must be adhered to rigidly. With the close of the play and the final curtain, the stage manager again assumes control, and if there is to be no curtain call, immediately supervises the clearing of the stage. And may we again insist that no one be allowed to leave without having seen to it that all his duties are performed? It is poor business to wait until the next morning, for as a rule things must be returned at once and should be ready to go then.
Two last suggestions might be given, perhaps, because they refer to problems that do arise. One is in regard to curtain calls, and the presentation of flowers; and the other has to do with cases of so-called 'stage fright'.

In regard to the policy of curtain calls, that is a matter for the group to decide. It is a thoroughly engrained custom of the professional stage, where the stage manager seeks to win favor for each and every member of his cast. But with school productions it is sometimes such a ludicrous occasion because of the inexperience of the actors and their consequent lack of poise that many directors omit it altogether. However, if it is to be used, may we suggest that the only one allowed be the one in which a still is given of some scene in the last act, in which each character is in character. That scene should be rehearsed as a curtain call, and planned so that no one will get out of his role in the slightest degree. Flowers should not be allowed during the curtain call, or at any other time if they are to be passed over the footlights. Instead, the rule should be made that they can only be sent backstage by one of the ushers. At the same time that we are speaking of the actors, may we extend the rule to the director as well, and do away with the public
presentation of flowers and gifts between acts. A play should capitalize no single individual, and the director is no exception.

The second suggestion has to do with those players who just before the performance begins are stricken with a bad case of "nerves". Directors have different ways of handling this and may do nothing whatever about it; but sure it is that simply scolding an individual and telling him to "get hold of himself" will not "turn the trick". Even seasoned players have that experience. A simple remedy that has proved invaluable time and time again, is to give those players ten drops of spirits of ammonia in ten drops of water just before they go on, and every time they come off, if necessary, until they gain their composure. The ammonia acts as a bracer and helps that sinking feeling in the pit of the stomach because of the warmth it creates, but it does still more from a psychological standpoint, since its administration gives the player the feeling that he is going to be all right with that stimulant. Expect the novice to feel terrified when he first sets foot on the stage, but do not allow him to feel that he cannot gain his composure.

We have never gone into any play without first calling the players together just before they are sent onto
the stage, and talking quietly with them in order to send them out with a feeling of our confidence in them; and never yet have we had a cast "crack up" on us. If our work together has been harmonious and we have done our individual parts toward securing a finished performance, we need not fear to put the play "into the lap of the gods."
Chapter XII

COSTUMING
Knowledge of correct costuming should be of vital interest to all, for is not costuming a daily problem? None of us can get away from 'clothes', and all of us desire to appear correct. What suit will look best with my complexion? What tie can I wear with this suit? Will this color go with my hair? Will this cerise scarf look well with a yellow-green dress? Salespeople hear such questions all day long, evidence that customers are eager to look their best. But when they or others dress for the stage they many times disregard what they know about color and design in their desire to wear their Paris evening gown, their new tuxedo, or that stunning sports suit. However, there is another reason for their violations of good taste on the stage; they do not know what lights do to color.

Your costuming problems may be simple or they may be complex; but there is no problem too serious to be solved. We shall begin this brief, general discussion with the use of color because we feel that that phase of the work is the one most needed in the program of the average high school group. If a costume play has been arranged for, the common custom is to rent the costumes desired; for it is difficult to find skilled seamstresses among the personnel of the group to handle the making of
Legend: RO—Red orange; OY—Orange yellow; YG—Yellow green; GB—Green blue; BV—Blue violet; VR—Violet red.

Primary colors—RED, YELLOW, BLUE.

Secondary colors—ORANGE, GREEN, VIOLET.
the clothing. However, we should like to suggest the production of one colorful pageant each year, for which you design and make the costumes. In this way you will learn through actual experience. Greek and Roman costumes, symbolic figures, pioneers and the other general types found in pageants are not beyond you; but the making of a dress for the Catherine de Medici period, or a suit for the court of Henry VIII, offers more difficulty and can well be passed up by those inexperienced at drafting patterns and fitting garments. For bear in mind that we do not advocate any work in this field which you will take home and have your mother or sister do, as you were accustomed to do with your sixth grade arithmetic. Yet whether you ever make a costume or not, you do have to apply rules for color every time you stage a play.

For any production there are two factors about color to consider: one, its psychological effect upon the audience; and two, the effect of artificial light upon it. No matter what the play—farce, melodrama, comedy, tragedy—the costume the player wears should be an index to his role. If he wears dark blue for a comedy role, all the tricks and devices will "fall flat" because of that mistaken choice of color. If she is a
sweet, unsophisticated girl and appears in a clinging red gown, she will never be able to convince the audience that she is interpreting her role sincerely. But on the other hand, if she selects a pale yellow frock, with many lighting effects that may be used, the audience will see her in a white dress, with a consequent focusing of the attention on her. Lights seem to be tricky in their effect on colors, but as a matter of fact they follow definite rules based on the compositions of color combinations.

At the outset we must know the three primary and the three secondary colors, and thus be able to see why they are focal points on the color wheel. Note the color wheel on page 176. The six colors indicated as primary and secondary (secondary because they are combinations of the primary) are not recommended for stage use for their strength will dominate. Rather should tints and shades of those colors be used. A tint is the color secured when white is added to one of the primary colors; a shade is that resulting when black is added. But again note the color wheel on page 176 and also the one on page 179. There the colors between the primary and secondary colors are not tints and shades but two-color combinations formed by combining the two colors
Legend: RV--Red-violet; VB--Violet-blue; BG--Blue-green; GY--Green-yellow; YO--Yellow-orange; OR--Orange-red.
on either side. Note the difference between violet-red and red-violet; green-blue and blue-green; orange-yellow and yellow-orange. Can you explain it? Surely, in the violet-red, the red predominates, and in the red-violet, the violet. And in all the others the same difference in proportion results in the colors shown. Study these carefully so that when you see colored fabrics you will know what color predominates. The colors adjacent to one another will always blend, and those that are complimentary will form a contrast. However, in using the latter, it is not wise to use each complementary color with the same intensity. Tone one down and the effect will be pleasing; otherwise both will be like a sore thumb, always in the way, as it were.

But perhaps you do not understand what complementary colors are. Let us illustrate by the color wheels again. The color that is exactly opposite another color is its complement. Thus red complements green; blue-green, orange-red; blue-violet, orange-yellow; and so on. Be sure that you can name off-hand the complement of any color on the wheel, for it will be of value in matching up accessories or trimmings for costumes, or in contrasting costumes.
Colors are divided into warm and cold, according to the reactions they create. The warm colors are red, orange and yellow, suggesting vigor and passion; the cold colors are blue, green and violet, suggesting calmness and quiet. Red suggests war, tragedy, hate, danger, fire or health; yellow suggests light; green, refreshment, spring, life; blue, dignity, soothing, intellectuality, aristocracy; purple, royalty; white, purity, chastity, modesty or innocency; black, gloom and death. Ophelia is always dressed in white; Hamlet in black. A most striking use of a white costume to suggest chastity and innocency of the one character in contrast to the worldliness of the rest of the group was that worn by Grazia, she who falls in love with Death and goes with him "all the way", in the play Death Takes a Holiday. The other women of the house party, blase, sophisticated, and seeking one amusement after the other to avoid thoughts of death, are all clothed in evening gowns of beautiful colors. But when this frail, ethereal girl who is carried away by the matchless wooing of Death, appears, she is clad in a filmy white dress which with her blond hair and fair skin at once creates the impression of a being who moves through this world but scarcely touches it.
In the choice of colors it must be remembered that a very stout person looks better in dark colors. If enlivening is needed, bright accessories can be added. But never kill the natural coloring; brunettes should wear vivid colors and blondes the pastels. If a touch of black is added to a costume, a French note is suggested, an air of being chic and smart. Green is hard for a woman to wear, especially if she is the least bit sallow. Men should wear gray, light tan and light brown for comedy roles, not navy blue. The necktie should be bright but not flashy. The color of the eyes and hair affect the choice of color for both men and women.

But the problem is not merely to choose a color that you individually like. The color of every costume must harmonize with all the other colors in the act, and at the same time provide enough contrast to give the character individuality. In the legitimate theatre the leading woman has the choice of colors and the others are built up around hers. That plan will give you a starting point for your group. The director must pass on every article of clothing to be used, and under no consideration must any actor change anything "on his own hook."
Yet if the colors have been selected in the daytime, or with no use of colored lights the whole effect may be destroyed when the stage lighting is trained on them. Dark green will look black, yellow or pink will become white, violet will become a muddy color, and so on. If the material is a mixture of colors often the whole will become one of the colors under the light. The best test to avoid poor effects is to try out each article of clothing with lights covered with gelatins such as will be used for the play. Never wait until the dress rehearsal for that, for then it is often too late to secure another outfit.

All stage clothing should be simple in order to afford a quick change, and must be cut on lines that suit the particular figure. One must be able to both walk and sit in it properly, and have worn it enough that the audience will have the feeling that you were born to it, as it were. Hoop skirts, trains, cut-away coats, stiff collars and the like, all strange to the average individual, are so often handled very amateurishly because of insufficient wearing. The hang of the skirt should be watched always and should be just a bit longer than for the street. Girls in amateur plays are very liable to appear with either their slips hanging
below the dress, or shoulder straps in sight. Neither should be tolerated. Shoulder straps should be pinned securely to the shoulder seams of the dress, and skirt lengths should be made right beforehand. If a close-fitting dress is worn no lines of underwear should be apparent. It might be well to urge here that safety pins be used freely by both sexes. It is disconcerting, to say the least, to have clothes part on the stage, and an extra pin or two will avoid any untoward accident. While the modern girl tends toward indecency in the scant amount of clothing she dons, she must not appear on a brilliantly-lighted stage without a slip of substantial enough material to prevent shadows. But boys and men need to be equally careful of their clothing, for it is so easy to be incorrect in details that count. Suits should fit, first of all, and the trousers and coat sleeves should be long enough. A bit of the cuff of the shirt should show below the edge of the sleeve. If a vest is worn the belt should not show. The collar and necktie should be adjusted perfectly, and the coat should be over the collar. On no account should the trousers be hitched. To prevent any nervous movements of the hands towards them it is well to wear suspenders. The creases should always be well-defined. The
feet demand as much attention as the face, not only here but on the street. They should harmonize with the outfit, as must the hose, and the shoes should be well polished (including the heels). They should always have a final rub just before one enters, to remove any powder from them. Men's hose should be held up with garters and girls' with supporters. No well groomed man appears in public with the tops of his socks draped down over his shoes, and no girl or woman with her's rolled. If she does come on the stage that way the audience cannot fail to get a glimpse of fair skin. The seam should be perfectly straight and there should be no wrinkles. After all, principles of correct grooming on the stage are exactly those of every day life. If hats are worn on stage they should not shade the eyes. Accessories such as gloves, purses, handkerchiefs, watch fobs, canes, beads, rings, flowers and the like must be planned for carefully for they must harmonize with the color and build of the individual, the costume, and the mood of the play.

As for the material to be used for the costumes, that is often determined by the type the character is. Satin and silk are very attractive because they reflect light, but should certainly be avoided if they do not
harmonize with the station of the character, and the setting. In period plays fine materials can often be simulated successfully by cheaper ones. In fact, sateen is a splendid imitation of silk. Coarser materials show up better. That same principle holds true on trimmings. Fine detailed designs are lost utterly. Imitation jewelry looks just as well and is much safer to use. Large-designed embroidery of coarse wool is very effective. Learn to observe effects of clothing on the stage and screen and pigeonhole them in your mind for future reference. In pageants or any group effects in plays, cheese cloth, voile, unbleached muslin, percale, lawn, outing, and other inexpensive fabrics may be used to secure beautiful effects. It is not the material but the effect the light has on it that counts. Thus it can be seen that costuming need not be an expensive undertaking. Learn to buy economically, getting material by the bolt and accessories by the dozen whenever large quantities are to be used.

The problem of how to be authentic in your costuming is solved by research. It will be well for all of you to be provided with costume plates showing the general designs that might be used. Some of these are the Greek, the Roman, the Hebrew, the Elizabethan, a monk,
an angel, an American Indian, a Japanese, a Chinese, a Puritan. You can think of others that might be useful. Pictures of these from which you may draw your designs may be found in histories of costuming and even in fashion plates. If a play is laid in a period other than modern do not try "faking" or take the attitude that anything will do. Instead, know what the clothing should look like and then secure or make some that is authentically copied. There is no reason for inaccuracy when there are so many sources of knowledge available. Every department should have available for constant reference Clothes On and Off the Stage by Helena Chalmers. Make it or a similar book your handbook of costuming just as you do The Century Handbook for your English courses. Learn to collect pictures of stage and screen stars in period costume and keep them in a scrapbook for reference, for they are valuable for details. Since there are such excellent sources of material we shall not give instruction for making the various costumes; but we do urge that you use your own ingenuity to solve problems of material and how to achieve effects. And further, may we advise that you start a wardrobe chest and take care that every article of clothing and every accessory made or bought is added to it. In time you
will have a collection that will save much time and energy in future productions.

One last suggestion may be of help in carrying out certain color schemes not possible in materials within your reach; that is, to dye materials that required shade. Perhaps you may think the process too complicated for your group. It would be were you to try the various intricate methods of securing designs, and to use expensive dyes. But for your purposes Diamond Dyes for cotton and silk, or similar brands, found in any drug store will answer. Directions are given very explicitly and if followed in the same fashion will bring results. If you are a novice at the task it would be well to experiment with some cheap materials; but you will soon master the art. Well do we remember the morning of the production of Why the Chimes Rang, when we were forced to dye hurriedly two suits of long underwear which were to serve as a substitute for tights (an excellent one, by the way), and then frantically dry them before the open furnace doors so that the players might get them on in time for the performance. No one was aware of the last minute rush except those dependable students who could rise to an emergency successfully even though unskilled in dyeing. Materials suitable for
this work are unbleached muslin, sateen, denim, cotton flannel, ratine, cotton, linen, silk, wool, straw, and feathers. Always be sure that the material is clean before you put it into color. Cotton goods should be boiled in cotton dye. After dyeing the material should be rinsed thoroughly and hung in the shade to dry. Heavy goods should be dyed unevenly. To accomplish this, dip the whole piece in once and then keep one end out and graduate the rest. If a secondary color is desired, better results so far as the richness of the color is concerned will most often come if the material is dipped in baths of each of the primary colors. But again, do not be afraid to experiment. And always remember not to dip the material into the color until you have tested it with a small piece of the same material. If your group is fortunate enough to have a workshop you can go far in this work; if not, overcome the lack of equipment and at least master the simple principles of dyeing for they are worth knowing.
Make-up as an art goes far back into antiquity, when primitive races used it in connection with their religious rites. Even in Greece in the beginnings of drama evidences of its use were noted in the processions held in honor of Dionysus and Bacchus. To-day we have a modern counterpart in the war dances of the American Indian, in which he wears brightly colored feathers and paints his face and body in grotesque fashion. And even yet strange masks and hideously-painted faces are seen in any Chinese festival.

By the time of the miracle plays of the fourteenth century it was an established art. The actors made themselves up in very startling and realistic fashion. But it was not until the development of the stage during the time of Elizabeth, that masks were done away with and the actors began to heighten their own features and wear wigs and beards. Cosmetics used then were applied very simply but since there were no artificial lights, were very obvious. However, during the same period the French were depending on the wig and moustache of the period rather than cosmetics.

It was not until the nineteenth century, however, that make-up was really studied. Up to that time the painting of the faces had been very inartistic and the
wigs and beards had been crude makeshifts, to say the least. But stage lighting gradually improved and called for more care in securing effects, though with the poor materials available, little natural-looking work resulted.

Grease paint has been invented little more than half a century, and other modern materials such as minstrel black, mascara, clown white and the like are of comparatively recent manufacture. The tendency now is to use only enough make-up to kill the effect of the lights, a decided contrast to the tendency a few years ago when stage lighting had not reached its present-day perfection.

It is sufficient for our purposes to consider make-up as serving two needs: (1) that of restoring the color that the light of the stage has taken away; and (2) that of making the face and head assume the characteristics that are in harmony with the role the body is playing. If you do not believe that stage lights kill the color in the face, watch closely their effect in some of your night rehearsals. All the color disappears and the face becomes dull and ghost-like. How then can any effective expression of the face be put across? Thus we accentuate or heighten the features
for the purpose of distance; sometimes we even have to enlarge them. But the minute that that accentuation is carried to the point where we look painted to the audience, we have failed to achieve an artistic make-up.

This is not to be a highly technical discussion of how to apply cosmetics, for with such excellent books available as Helena Chalmer's *The Art of Make-up* and Richard Whorf's *Time to Make Up*, we would not presume to be so bold. But we do want to give a few suggestions which will at least introduce the field.

Let us begin by enumerating the supplies necessary for a well-stocked make-up kit. This kit, if possible, should be a regular make-up box of metal, with a lock. The metal box prevents the drying out of the paints and liners, has a convenient tray, is equipped with a handle, and has the necessary protection of a lock. In this list we shall not give numbers of grease paints, powders, and liners, because the various brands have different systems of numbering. But a little study and inspection of the colors before you buy will enable you to make a satisfactory choice. The list follows:

Theatrical cold cream
Cloths
Grease paint
Men (all the tubes are labeled as to what
Women (they should be used for.
Liners
Men—dark gray, dark brown, medium blue, black, lake.
Women—dark gray, dark brown, medium blue, black.

Package of paper stomps
Pot of medium shade lip rouge (wet)
Box of dry rouge
Face powder—for blonds, brunettes, and men.
Powder puffs—large and small
Small baby brush
Rabbit's foot
Protected night light
Orange wood stick
Matches
Nose putty
Small comb
Crepe hair—black, brown, gray.
Spirit gum
Ether
Scissors
Hand mirror

This list may frighten you for it may seem to repre-
sent a considerable outlay of money; but as a matter of
fact, the cost of the whole, aside from the box, will
be quite reasonable. And no producing group can afford
to be without adequate Equipment. From time to time
other things such as eyebrow pencils, mascara, clown
white, tooth enamel, liquid powder, and other powders
and paints will have to be added—but for general pur-
poses the list given will suffice. If care is taken to
preserve this material it will not need to be replaced
often.

Handling make-up successfully is not a task for a
novice. Few do it well until after a prolonged period
of experimentation has been undergone. Lights play strange tricks, as is illustrated daily by the street make-up women use. They apply cosmetics by artificial light, and when they get out into the daylight, the effect is often grotesque. Watch the people you meet and see how often the rouge and lip stick are poorly applied. To do make-up well one must study people all the time in order to know the facial contour at different ages, the location of the shadows and wrinkles, the highlights, the hollows. Then one must develop an eye for color and its changes. Perhaps you have noted what various colored lights in the theatre do to the costumes of the chorus. Study to be sure of these effects. Speed in make-up can only be obtained after long practice.

As a rule make-up is classified as 'straight' and 'Character'; and the two groupings really cover all cases. Straight make-up is that which overcomes the lights and adds to the personal attractiveness; character make-up is that which changes the appearance of the character as regards age, race, nationalitiy or station. Character make-up is a field which is difficult to master, but skill in it brings real satisfaction.

It may be helpful to go through the process of applying a straight make-up. If you follow this outline,
step by step, practicing on yourself, you will become familiar with the "feel" of the various cosmetics used.

1. Swathe the shoulders in a large cloth, tucking it around the neck so as to protect the underclothing. (For it is assumed that the actor is not fully dressed when made up. Powder and paint soil clothing easily, and the costume looks anything but ready for stage use if they are visible.)

2. Apply theatrical cold cream to the face with the fingers and work it well into the skin. This fills the pores so that the grease paint will be kept out of them. There is no need of over-doing the matter of applying cream, for a very greasy look will result; but you should be sure that the face is covered with it.

3. Then with soft cloths (each actor should provide his own) wipe off the surplus cold cream, leaving the skin smooth and dry. Be sure that no shine is left.

4. Next we are ready for the ground tone of color, the grease paint. With quick sure strokes make two or three marks across the forehead, one
down the nose, two or three on each cheek, one across the chin, and a few on the neck. A light sure stroke will prevent the grease paint's being too heavy and will make it possible to secure an even spread of color. With the finger tips, working rapidly, spread the paint all over the face and neck, working to achieve a perfectly even surface of color. The neck must not be neglected, for nothing looks worse than a white neck below a made up face. The paint should also go well up into the roots of the hair.

5. The next step is the application of rouge. With a grease paint make-up, wet rouge is used, and applied with the fingers. A study of faces is the best aid to the correct placing of this color. A general rule is to begin just below the eyes with women, and carry the color no farther down than the nostrils; and with men to begin with the cheek bone and carry it to the jaw bone. But if a woman is very thin-faced the rouge must be applied lower if the effect of a full face is to be given. If we remember that wherever rouge is applied the face is accentuat-
ed, we will be guided in our placing. If the rouge is applied in a circle first and then blended with the tips of the fingers so that the edges vanish in the grease paint, the effect will be satisfactory. On no account leave a sharply defined line where the rouge leaves off. If the actor is playing a young vivacious individual, a little spot of rouge on the chin will heighten the face still more, and give color. But wherever rouge is used, avoid a brilliant color. No excessive use of color can enhance any individual's charm. With men use little rouge; it is easy to destroy their masculine features by making them "beautiful". If a tiny spot of rouge is placed carefully at the inner corner of each eye, it makes them seem brighter; but overdone it gives a grotesque effect.

6. The lips now demand attention. Either a lip stick, or the wet rouge may be used. A common mistake is to paint the entire mouth; if that is done, it appears very large. Rather, the color should be applied in the center and shaded out towards the ends. The flat end of an orange wood stick is the best to use for it makes the "Cupid's bow" of the upper lip easily. If the lips are
too wide naturally, do not bring the paint to the edge of the lips; if they are too thin, follow the opposite procedure. Again, rouge should be used sparingly on men.

7. Then with a paper stomp dipped into the color of liner that matches the eyebrows, run a line through each one, extending it just beyond the eye. As a rule, one plain line is enough; the natural eye brow color takes care of the rest. If the girl has plucked her eyebrows to a thin line, be very sure to accentuate here, else her eyes will fairly disappear on the stage.

8. Now we are ready for the final touches. A large powder puff is dipped into the powder and then applied all over the face. Put on plenty of powder, for only a certain amount will adhere. Then with the baby brush, clear off the excess with even, systematic strokes. Clear the eyebrows, eye lashes and lips of powder, and your work is done.

If a simple dry make-up of powder, rouge and penciling of the eyes and lips is used, follow the same suggestions, with the exception of the grease paint. Dry rouge is generally used here. Very, very often a straight character is most effectively made up this way. And it is
highly successful for men.

If the lights reveal shadows in a person’s face after he is made up, a bit of lighter grease paint will highlight that portion of the face and bring it into relief. It will be noted that the use of lines on the eyelids, and shadows around the eyes have not been included. For amateur work they are seldom successful unless used in character make-up. The only exception might be in the case of one who has very colorless eye lashes.

Rules for the placing of shadows cannot be given. They depend on the age of the character largely, and are aided by a careful study of the bones and muscles of the face. We must know where the skin falls away from the bones first, and the muscles begin to sag. Wrinkles are not so hard to locate for if the actor wrinkles his face and you follow the natural lines, you are sure of the location. The easiest way to apply these lines for wrinkles is to melt some of the liner over the night light and then with a tooth pick, a wire hair pin, or an orange wood stick dipped into the warm liquid lightly trace them. It takes skill and a steady hand; so practice before you attempt a piece of work to go on the stage.
Crepe hair for beards and moustaches is easy to handle after a little practice. It comes tightly braided and only a little should be unbraided at a time. Comb it out with a fine comb until you have it as thin as you want it. Paint the portion of the face to which the hair is to be applied with spirit gum, and after waiting a few seconds, apply the hair and hold it until it sticks. Then with scizzors trim it into the shape desired. Study beards and moustaches on men you meet if you would make realistic ones. May we warn you always to have ether on hand to remove the spirit gum after the hair has been pulled off. Energine or carbon tetrachloride are good substitutes, but ether removes it more quickly. Never attempt to remove spirit gum with cold cream or soap and water; it will only stick tighter to the skin. After it is removed it is well to cold cream the face lightly.

Men who are to have make-up applied should never appear with any stubble on the face. They should shave just before they report for the work. Too much stress cannot be laid on this.

Each different type of character make-up requires special study and instruction. These necessarily belong in a book on that subject alone. But with these fundamental suggestions you will not find the task so hard. Experiment on yourself whenever you can; try the effect of
lights; and strive to attain a smooth, finished piece of work each time.
Chapter XIV

BUILDING OF SCENERY
All of us are familiar with the atrocities found in many school auditoriums, that go by the name of scenery. Their fantastic designs, their impossible colors, the painted fireplace, the handleless doors that never stay shut, the windows in the most impossible places; all these as the setting for a carefully executed play are enough to discourage the staunchest heart. And that kind of scenery, unfortunately, is sold to individuals who in their own purchases exercise the best of taste. It is all due to a woeful lack of knowledge of the theater; just as is the poor construction of the stages. Thus our ingenuity is taxed to overcome the mechanical difficulties of production; yet that only adds zest to the work.

Many of you have fallen heir to sets of scenery as impossible as the ones shown on pages 97, 137, 142. Is not that an artistic creation? That set had to be hall, kitchen, dining room bedroom, living room - any interior desired, for the only other set available was an outdoor one consisting of a back drop and several trees as maskers for the sides. And all this was bought for a high school building built in very recent
years in a prosperous city. Supreme ingenuity was required to make the audiences accept the idea of the same set being various rooms with only a shifting of flats. But note the change that took place in that same set as shown on pages 110, 132. How was it accomplished? Simply by teacher and students working together to paint out those designs with two and in some cases three coats of alabastine, in a light tan shade that made a neutral setting. Sitting perched on the very top of a sixteen foot step ladder, wielding a brush to paint the tops of the flats was not a lazy man's job, but what a thrill it was when we got to the very bottom and surveyed our results! Volunteers were plentiful and all who desired it were given an opportunity to paint. Was it little wonder then that when all the flats were dry and we lashed them together to make a set, we could forget the tired backs, the sore arms, and that sinking feeling caused by a shaky ladder?

Your problem may be that of some wholly inadequate ready-made scenery, or it may be the very opposite — none at all. In either case it is well to know how to build your own, for the cost is far less, you can have more changes, and you can experience the joy of creation
through making it. There are always some of any group particularly skilled in handling carpenter tools, or wielding a paint brush - and if the directions are followed carefully the task is not too hard for anyone.

The lumber to be used should be clear white pine, 1" x 3". It is false economy to buy second grade material, for the strength of the flats will be diminished and the danger of warping increased. It is impossible to say just how much material a single flat will take, for while the standard width is 5' 9", the height cannot be given for that depends on the height of your stage ceiling, or of the proscenium arch. From figure 1 on page 208 you can estimate how much material will be needed once you know the height you must make the flat. It is understood, naturally, that the diagonal reinforcement shown on the one corner, is used on all four. The corner blocks and the keystones, also used to reinforce, are of profile or scrim 1/8" thick. Profile is a very thin veneer with two or more layers and a core. Scrim has the top and bottom layers of cloth. Other materials needed for the framework are corrugated nails, clout nails, ten penny nails, and staples.

The four pieces of the flat frame, very carefully
measured and fitted, should be put together with a mortise and tenon joint (see figure 2, page 208) if possible; otherwise the boards should be joined with corrugated nails. (See figure 4, page 208). The center reinforcement is fastened to the frame by means of clout nails, and care must be taken to have an iron piece underneath on which the nails will automatically flatten out as they come through.

Before going further a large staple should be nailed into one corner, and the lash line inserted and knotted at the end to hold it. The lash line is a rope fastened into the upper right-hand corner of a flat which holds the scenery together by means of being caught under nails or hooks at equal distances down the right side of the one flat, and the left of the next, and drawn tightly and tied. May we warn against the use of hooks of the common screen door variety. Some use them to hold flats together, but they are never able to make them fit tightly and solidly.

Then the corner blocks should be nailed on, again with clout nails, and the corner reinforcements with ten penny nails. If the flat is very low these latter pieces might well be dispensed with, but as most of them are twelve or more feet high, the solidarity is greatly increased with them.
1. Back of Flat

2. Mortise and Tenon Joint

3. Front of Flat

4. Corrugated Nails in Joint
It is well to remember that the back wall should never be made solid, even though the effect, so far as the eye goes, is better. The scenery for that wide space can be set up more quickly if it is broken up, and the danger of instability is reduced. A door or window should always be in one flat, so there must be careful planning before they are made.

With the framework finished we are ready to cover it. If the expense does not prohibit, it is well to use theatrical duck or canvas, the heavier the better, but unbleached muslin will serve our purpose. Muslin for this use comes 72" wide. The piece for the covering should be a little larger than the flat. But be very careful to prevent stretching the material tightly when tacking it, else when the sizing is put on and it shrinks it will either warp the flat or split. Be very sure to follow this suggestion. The piece should be laid on the flat and tacked at each of the four inside corners. Then the whole thing should be tacked around the inside of the frame with ordinary carpet tacks. Note figure 3, page 208 to be sure of tacking it in the right place. Remember that the cloth should not be nailed to the reinforcement across the middle of the frame. Then turn the cloth back over the tacks and
apply glue freely and smoothly to the rest of the frame. Flatten the cloth back down on the glue, taking care to smooth it out, and after being sure that it has adhered firmly, leave it to dry. When it is dry, cut the cloth off at the edge of the flat; do not attempt to fold it over the edge and tack it.

The cloth is now ready for sizing. Glue and water are used. Ground or flake glue is placed in a pail, covered with water, and boiled until it is melted. A double boiler arrangement is best for this. Then one quart of this mixture is mixed with one bucket of water, and the cloth is painted all over with it. If the material used happens to be very porous, whiting is added to the glue to make a backing for the cloth. However, if you want to get a water color effect when you paint the flats, omit it. The more whiting used, the more glue there must be added. When the glue is "tacky", that is, so that it just makes your fingers stick together, then you know that it is of the right consistency. When the sizing has dried all the slack in the cloth will have been taken up and you will have a smooth, firm surface for painting.

A test to determine whether or not the amount
1. Draped Curtain.

2. Cut-out Drop.

3. Leg Drop.

4. Tree on Wire

5. Set with Jack
of whiting in the mixture is satisfactory, is that of rubbing your hand over the cloth after the sizing has dried and seeing if the white rubs off on your hands, or of noticing whether the whiting flakes off. If as you paint, the sizing goes through the cloth, you have an insufficient amount of glue in the mixture.

In theatre work particularly, there is always a fire risk present - and for that reason should be minimized by forethought. Scenery is highly inflammable by nature of its construction, so should have fireproofing applied to every flat. The liquid can be obtained at drug stores, and the back of the flat, framework and all, should be painted with it and thoroughly dried before the front is sized.

If there is a tear to be mended, a permanent mending can be made by putting glue on the back of the flat, around the tear, and then pasting a piece of canvas or muslin over it. However, in an emergency an excellent substitute is the use of adhesive plaster to draw the edges together. If the cloth gets stretched anywhere, apply some more sizing to that portion and it will shrink up tight again.

While the use of a ceiling is still largely restricted to professional theatres, yet it is well
to know how to make one. And once you have used one in an interior set, you will be an ardent convert to one. Of course, however, it must be borne in mind that unless you have plenty of room and a high grid-iron from which to handle the ceiling, it had best be dispensed with. The putting together of the framework, the covering of it, the sizing, the fireproofing, are all the same as that of the flats.

But there are two ways of construction (see figures on page 214). The second one is preferable for the reason that it is much easier to handle. In the first figure the idea of hinging the two parts is so that, folded together, the whole can be lifted from the floor to the tops of the flats more easily. One half is placed in position and then the other opened out. In the second figure the frame work is put together by mortise and tenon joints, and then the muslin or canvas, instead of being cut off at the edge, is brought up over the sides and made into pockets with enough space for battens to go through. By means of these battens extending beyond the framework on both ends, the stage crew can handle the ceiling when shifting it into place. Lines are fastened as shown and tied to rings fastened to whatever device is to be
Two Kinds of Ceilings
used to lower it. There are two sets of ropes, and the back is always lowered first. The ceilings are always handled from the flies.

Before we go further it might not be amiss to urge that real window and door frames be used, and real doors. They can be fitted into the openings in the scenery and held there by hooks on the back. You will do well to have them made by a carpenter of the lightest wood available - and the reality they will give to the setting will more than repay the expense.

If the scenery must be very high it is well to brace the flats with regular stage devices for such. Or you may even devise tri-cornered braces of your own that can be fastened to the scenery and hold it firmly. Particularly does the back wall of the set need it.

The figures on page 211 are sufficiently plain to indicate how they are constructed. The draped curtains and the drops presume that there is a grid-iron from which to hang them. All curtains should have a fireproofed lining. The gauze used in the cut out and leg drops, on which are placed the canvas or muslin settings, is the regular natural-colored theatrical gauze which on the stage is almost invisible
with light behind it and almost opaque when there is no light spilling on or through it. Profile should be used for set pieces for it is light and durable. A jack used to support them is convenient when hinged on, for then it can be laid flat against the piece when not in use.

But while we have dwelt particularly on the building of flats for a stage set, it must not be overlooked that many, many theatres today are not using the realistic box sets, but rather depend on a neutral background of curtains, in front of which any type of setting may be placed. One decided advantage with curtains is that your stage is always ready for use; and another is that production problems are minimized so far as the work of preparing a set is concerned, and handling it during the production.

Light gray sateen of fine texture makes excellent material for curtains, for the sheen makes them very rich looking, and the color takes any color of light very effectively. It is well to take some colored bulbs along with you when you go to the wholesale house to get your material. The strips will have to be measured, cut, and sewed together, and then the whole hemmed, top and bottom. If there is sufficient full-
ness, and the bottom hem is wide enough, there will be no need of weights. To determine how many widths are needed to secure the fullness, measure one and one-half times the widths of the side and back of the floor plan you are following. The curtains are best hung from pipes on the ceiling, jointed together so as to form a set. The plumber should install these pipes. Then over them at intervals of six or eight inches should be fastened shower curtain rings, used to hold shower bath curtains to the pipe from which they are suspended. At the same interval on the completed curtains drapery pins should be fastened into the material, and then these pins hooked into the shower curtain rings.

Curtains are the solution of a very low-ceilinged stage. They are always ready for use. And because they remove the emphasis from the setting to the actors, they are highly desirable for artistic productions.
Chapter XV

OFFSTAGE EFFECTS
Off stage effects present mechanical difficulties in production that must be planned for very carefully, but in all but very rare cases, they enhance the realism of the play to a very marked degree. True, they require some ingenuity and some careful rehearsing, but anything worthwhile takes effort.

These suggestions given are simple ones, but some that have proved practicable. However, you may be able to work out a far better plan than any given for the effects you wish to achieve. If so, we have done what we hoped to do; namely, to stimulate your own creative powers.

One word of advice must be given. Remember that when lines depend for their meaning or effect on a noise off stage, under no condition should it be omitted. Nothing could be a more futile gesture than for someone sitting alone in a room to go to the door and usher someone in when there has been no knock or bell. Or if players suddenly fall to the floor in terror over a storm and no storm is heard outside, you can imagine the reaction of the audience. Those effects must come, they must actually suggest the sound or effect imitated, and they must come on time. The best of stage managers can fail in this respect unless he is
very careful of his cues and has rehearsed enough times to be sure that the device will work. It is his responsibility and under no conditions should he delegate it to anyone else.

Thunder—Fasten a wooden batten to the top and bottom of a sheet of tin. Suspend it, and shake the other end. Surf—Put stones in a box and roll them from one end to the other. Crashes—Drop a heavy object on a sheet of tin. For glass and crockery crashes fill a box with broken pieces and empty it into another. Train whistle—Use a wooden whistle from a music store. A train approaching or leaving—Use a tin washboard and a stick. Or excellent imitations can be made with a harmonica. Off stage shot—Shoot the gun into an ash can; or hit a leather pad with a rod to give the sound of cartridges. Always use blank cartridges in guns. Wind—Use a wind machine made of wood, pipe and canvas. Take two circles of wood at least two feet in diameter, and by fastening to them a number of pieces of narrow strips about two inches apart, a drum is formed. Then
mount this in a wooden frame by means of putting a pipe through both the frame and the drum for an axle and then bend the pipe on one end for a handle. Take a piece of heavy canvas and tack it onto a cross piece on the frame and then draw it over the drum. Weight the free end of it. The turning of the handle fast or slowly will regulate the sound of the wind.

Rain—Use a handful of shot in a tin tray, and move it about. Or attach a hose, turn on the water, and direct it into tin tubs. If rain must be seen outside a window or door, a perforated pipe has to be rigged above, and then water forced through. But means of carrying off the water must be provided.

Lightning—Flashlight powder can be used or a piece of carbon, well insulated, is struck against an electrically heated red hot wire. But an electrician should handle this.

Telephone or door bell—Have an electric bell rigged up as near as possible to the door or phone.

Chimes—Use brass tubes and strike them with a cushioned stick. Oftentimes a dinner gong can be borrowed.

Door slam—A heavy board with a rope attached to one end, by which it can quickly be dropped to the floor, is used.

Horses' hoofs—A cocoanut shell is cut in two and the two halves pounded on a cloth-covered surface.
Automobile horn—Use a real one and connect it to a battery.

Moving automobile—Hold a piece of pasteboard against an electric fan.

Snow—Scraps of paper, confetti, or the regular artificial snow used at Christmas. Salt is often used for the shoulders.

Fire—Colored bulbs, red or amber, may be concealed under the logs. Or if flame is desired an electric fan should be put in along with a light and bits of red and orange material fastened to a wire netting above the fan. When the fan is revolving and they flutter, the illusion is excellent.

Cathedral choir or any offstage music—This is well handled by using Victrola records, for the sound can be regulated by the distance.

Offstage mob scenes—These scenes, to be effective, require a number of people, but the entire stage crew may be used so as not to have to bring in extras. Each must be told what to say, and the group must be rehearsed a number of times. Care must be taken to have voices at all pitches in order to prevent a monotonous, unnatural sound.
Onstage shot--If a gun must be used, be sure of two things; one, that it is loaded with blank cartridges, and two, that it is never aimed at a person, even if he is supposed to be shot. The effect can be given even though the gun is aimed beyond him. The stage manager must always have another gun ready to fire off stage in case the actor's fails to go off. Care must be taken to secure a permit if one is required to shoot a gun in a public place.
Chapter XVI

LIGHTING
To many people the lighting of the stage is the most difficult phase of the production, and it might well be since it is not a matter for extensive experimentation on the part of amateurs, but one which requires a skilled electrician. Together with the scenery it forms the background against which the picture of the play is painted. While an amateur production cannot expect to reproduce some of the spectacular effects of the professional theatre, it can be so lighted that the effect is given, the basic purpose after all of stage lighting.

It was not until long after Shakespeare's day that theatre performances were given at night. If one of the plays, Romeo and Juliet for example, required a night scene, torches were used to tell the audience in pictorial manner that they were to believe that it was night even though the sun might be shining. Quite the opposite it our situation today; now we have the stages so lighted that we are never left guessing as to the time. When lighting was first used, ordinary torches were the first means. They were held first by spectators, and later planted in certain positions. But it is not difficult to imagine the effect a wavering light would have caused. The next form of lights was small
oil lamps set along the front of the stage. Accounts of performances lighted that way reveal that to the people of that time the lighting was a great improvement, but to anyone familiar with the coal oil lamps and curved reflectors still to be found along the walls of many rural school houses and churches, they seem woefully inadequate. What grotesque shadows there must have been on the back wall as the characters moved about! Then candles in front and lights on the sides were substituted for the row of oil lamps and thus a distinct advance was made, for as soon as light was introduced on the side many of the shadows on the back disappeared. These in turn were replaced by gas lights which with their sickly yellow light and flickering flame did strange things to the faces of the players, but they were widely heralded in their day. To some of us their light is familiar and it is difficult to see how they could have been effective; but they illustrate the fact that when a play is well-acted, the externals can be forgotten. With the coming of electric lights a half century ago, they took the place of the gas lights, and through their development the modern era of stage lighting began. It has gone far in fifty years; what does the future hold?
Most school auditoriums are equipped with two sets of lights, footlights and overhead lights. But if you have a little stage where you have screens for scenery and no lights whatever provided you need not be dismayed. Many of us would have liked a similar situation rather than the poorly-located lights already installed. The footlights are at the edge of the apron and as a rule are so poorly placed that their light is a very unnatural one. The footlights serve one purpose; they light up the faces of the actors. The sentiment toward doing away with them is growing, but for our purposes at least, they seem the least of the evils. If the lights are arranged on two or three circuits they are much more useful. But even if they are not it is well to use white, amber, red and blue lights alternately. A little farther on in the chapter we shall suggest a simple expedient to use if footlights have not been installed in your stage.

The overhead lights are a row of lights placed in a tin trough and hung above the stage. As a rule there are at least three of these. They too often have the lights on at least two circuits so that different effects can be gained. The same set-up of colored bulbs used in the footlights is found here. Their purpose is
to furnish the main illumination of the stage.

Strip lights, bunch lights, flood lights, and spot lights are used for special effects. The strip light is a row of lights set in a trough and rigged up so as to be portable. They are used for lighting up the background, entrances, dark spots on the sides, and the like. A flood light is as its name implies, a powerful adjustable light (usually 1000 watts) mounted on a standard by which the whole stage can be flooded with light. The bulb is always placed in front of a reflector so as to give the light a projecting quality. These lights as well as the spots are equipped with color screens in which gelatins may be used to give any color desired. Spot lights are very useful since their purpose is to throw a particularly strong light in a limited area. The baby spot is a variation of these, in that its area is even more restricted. It is used to light up the face or part of the body of the character. Bunch lights are clusters of lights mounted on a standard and used for side lighting. They are particularly effective in lighting up the back of the stage in other than a box set.

All of these methods of obtaining effects are much more useful if the switchboard is equipped with a dim-
mer. The name explains it; it is an electrical device by which the lights may be raised or lowered gradually. If your switchboard is not so equipped and it is possible, it is worth the expense to have the board changed over to provide for one. Other methods of dimming used where there is no arrangement for it, are to cut off some of the lights or to mask some of them by putting cardboard over part of the light.

If a group is willing to make the effort it is possible to acquire a rather complete equipment for lighting at a not too exorbitant price. One piece at a time can be secured and before long the group will find themselves the possessors of a flexible set with which they can achieve all the effects they will need. One group was able to secure a combination flood and spot light with a color wheel for forty dollars, and thereby had all the accessory lights needed for their small stage. Until spot and flood lights can be acquired it is well worth while for the finish of the production to rent some for the performances. Even devices for dimming single lights can be secured.

It is possible if a good electrician is available to make some successful homemade light units. But an amateur should not undertake the wiring. Electricity is
a dangerous plaything! A strip of lights can be made by
mounting light sockets on battens of wood. Several of
these strips can be made very inexpensively. If a tin
reflector is fastened back of the bulbs and curved up
over them, the spill of light on the desired spot will
be more intense. With these anyone can have foot or
overhead lights or those to secure entrance or back-
ground effects.

Another effective unit easily made is also a strip
light but is designed for use on the side of the stage.
A wooden trough about six feet long is made, and the
sockets are mounted in the bottom of the trough. When
this is stood on one end, it gives a strong light for
the stage. If there are no overhead lights one of
these on either side just back of the curtain will light
up the stage quite well. The interior of the trough
should be painted white.

Many use homemade spots and floods rigged up out of
a standard on which has been mounted a wash pan or ket-
tle. A hole is put through the bottom for the light
socket. The pan serves as the reflector. But if strip
lights have been made they generally can serve the pur-
pose as adequately as will this device.

Red light is used for fire, sunset and tragedy;
orange for riotous scenes; green for mystery; and blue for moonlight, cold, and cheerlessness. Amber is a very popular color for it creates natural effects and is kind to faces. Many lighting effects are best secured by combinations of colors.

Much time must be spent in proper placing and adjusting of the lights to secure desired results. None of this should be done without someone on the stage in the positions the actors will take. Care should be taken that the faces are always lighted. Nothing disturbs an audience more than to have to strain to see the expressions of the players. Unless the play specifically calls for it all shadows should be eliminated from the back of the set. If a sunrise, sunset, or moonlight effect is to be used, that light from which ever side it comes, should be the central light so that the shadows will fall naturally. In fact, that principle of naturalness governs the placing of lights. If colored effects are to be used it is well to have a warm color on one side and a cold on the other. Too much light should not be used, especially if it is white light, for it is hard on the eyes of the audience. Even in dark scenes there should be enough light for them to see the action. If total darkness must be used, the scene must
be of very short duration. And lastly strive to make the lighting devices and effects so natural that they will not be obvious. Then your lighting is on the road toward being artistic. With co-operation the director and electrician can achieve results that will amply repay them for the time spent.
Chapter XVII

FINANCE
Section I

In any extra-curricular work there is always the pressing problem of providing the necessary funds to maintain the work on a sufficiently comprehensive scale; but this is particularly true in the case of any phase of play production, for to the uninitiated the projects attempted often appear to be just so much "foolishness", with no actual "dollars and cents" value. Unfortunately in this materialistic age we are losing sight of the value and necessity of culture and self-expression.

However, whether appropriations of funds are made for the work or not, experience has proved that a very extensive program of work can be carried out through the efforts of the participants alone. After all, there is joy in creation, and where can it better be developed than in learning to make the most out of a little in this work? What we earn we thoroughly appreciate, and so it is with a group of students interested in their work. Besides, automatically a selective process is formed, for only those students willing to work for the common good will elect the course; thus insuring the maximum results for the effort expended.

Various ways have been utilized to finance the dramatic department, but the means adopted depends largely on the situation. If the school allows a budget for the activity, then there is only the problem
of the administration of the funds; but seldom is that the condition. The department faces a constant demand for funds that must be met, so a treasury must be provided.

If the work is handled altogether by the club method, then a feasible plan is to form the basic working fund by an assessment on each member, from which no one should be exempt. For it must be remembered that business-like methods are as essential in this work as in a corporation. With this fund on hand preliminary expenses can be met until a production can be staged which will net a sum sufficient to finance the group for some time if proper attention has been paid to all business details. If this one performance, which by the way may be either a full-length play or a group of three or four one-act plays, preferably three, does not give sufficient income, then a second production should be staged. However, one should never present more than two such productions in a school year, else the interest in them from the public standpoint, will wane. At the same time they should be put as far apart as possible. Not only will these serve as a means of revenue, but also will they be the means by which all the theory of the work may be applied.

Opportunities for increasing the funds of the group are often found in one-act plays which are presented for luncheons, banquets, and other meetings of
of clubs or similar organizations. Any organization feels more interest in an entertainment for which it pays, and it is poor business for a group to make a practice of accepting invitations to stage plays for others' entertainment, in which some expense is always incurred, without receiving at least a sufficient sum to cover the expenses. Failure to insist upon that sooner or later costs the respect of the group. A wide-awake dramatic class or club will seek opportunities of the sort, and once having found them, will employ every means to justify the public's confidence.

If the work in dramatics is a regular school course, then the most logical plan to secure a working fund is to assess a stated laboratory fee for all the students, which will be sufficient to cover the cost of the materials they will use. Make-up materials, particularly, are very expensive and should be given due importance in the budget. If the work is done through a club, then the most satisfactory plan is one of two courses: either let each student furnish whatever he wishes with which to work; or charge him the actual cost for any materials used. The latter, if it can be handled well, is the more economical because the instructor can buy in quantities at a saving. The class would give the same productions suggested for the club, in order to increase its funds.
Many other opportunities may arise, of a wholly non-dramatic type, by which funds may be secured, but experience has proved that a group suffers by going beyond its own field. Rigid economy for a year or two, careful preservation of all costumes, properties and left-overs, and avoidance of wasteful buying, will soon set a department on its feet. Patrons come to the aid of a self-reliant group, and with the use of tact, care of borrowed property, and business-like methods, many dollars of expense can be saved on every production.

In the administration of these funds, no set rule of management can be suggested because of the varying methods school systems have of handling money. But whatever the system, a very accurate set of accounts should be kept within the department. A student should be responsible for these accounts, to save the time of the instructor for creative work, and to insure a maximum of student cooperation, as well. No item should be too small to be noted, and the accounts thus kept can be used as a basis of comparison on succeeding productions. Unfortunately the warning must be sounded that no money should be drawn from this fund for any other purpose. Athletics still holds first place in school activities, and all too often the other departments pay the deficits. The dramatic department should stand on its own feet, ask no favors from any other department, and merit
whatever confidence it receives. The accounts should be open to the members of the group, for the training they will receive in the actual costs of things. Never must it be forgotten that many of the directors and actors of the future are being trained in this work. Students should be taught to buy economically, to utilize what is on hand, and to save wherever possible and practicable. Note that the word "practicable" has been used. Too many producers fail to distinguish between false and true economy, and every care should be taken to teach these beginners what is true economy. That which lowers the standard or reduces the effectiveness of a production is false economy and should be avoided. It is far better to give up a choice of a play, than to stage it in an unworthy way.

With instructor and students working together it is surprising how successful the results will be. Courage, faith, and business-like methods will make a success of any undertaking.

Section 11

The business organization of a production is a highly important factor in its success. Too often haphazard methods are employed and financial loss results. The plan of campaign should be worked out far in advance, and necessary expenses determined. Assignments to secure quotations on prices should be made early enough to be
able to get satisfactory work. Some expenses that can always be counted on are royalty, printing of tickets, programs and placards, posters, make-up materials, properties, and drayage. Very often, if approached soon enough, furniture dealers and others will lend properties, charging only for drayage.

If possible to secure credit it is much better to pay all bills at one time, after the total receipts are in, with the exception of the royalty, which must, of course, be paid in advance. In this way there is no danger of overlooking bills, nor a failure to carefully check them over.

As much of the business end as possible should be taken off the director's hands, so for that reason a competent business staff should be secured. The most careful records should be kept, and every ticket issued should be accounted for in the final check-up. Herein lies the error of many in play production, and as a result many dollars are lost. Money should be turned in and checked daily, and then put into the hands of a responsible person to bank. The same procedure should be followed when the seat plat is opened. Tickets sold on credit as a rule prove a loss, so the practice should be discouraged.

The reserved seat plan has proved to be a most workable one, and is recommended for even the smallest groups.
It avoids confusion, stimulates advance sales, gives dignity to the performance, and insures a more satisfied audience. True, it makes a bit more work, requires more careful attention, and costs a very little more, but it pays for itself many times over. If a blue print is made of the auditorium, then each production can have plats made for very little money. Two sets of tickets do not need to be provided if the usual reserved seat ticket is not perforated at the end. The buyer will have his reservation fill in on his original ticket. A staff of carefully trained ushers should be provided who will expedite the seating of the audience, and give a professional air to the performance.

The practice of complimentary tickets may easily become a pernicious one, and requires a fixed policy that shall be adamant. Custom has decreed that ushers and orchestra members shall be admitted free, but not provided with seats. Faculty members and press representatives are ordinarily provided with seats, but aside from these named, no more should be issued. Plays cost regardless of the seat sale, so the profits should not be minimized by a desire to seem altruistic.
A word about the make-up of the program may not be amiss. Nothing cheapens a production more than a carelessly set up program, and nothing does more to give a favorable first impression. Sufficient time should be allowed the printer to set it up and have it carefully proofed, but at the same time, the copy sent to him should be very accurate. Avoid the use of names merely to flatter individuals, but be careful to include all of the actual workers of the business and producing staffs, as well as the cast. And be most particular about extending thanks through the medium of print to those firms who have cooperated. Make it a point of pride to put out a program worthy of a professional theatre.

If the business staff and the ushers are on the scene early the night of the production, and are "on their toes" every moment until the final curtain, then they have contributed equally with those "back stage" to the success of the performance.
The Public Speaking Department
of
SUNSET HIGH SCHOOL
Presenta
THE REJUVENATION OF
AUNT MARY
****
A comedy in three acts
by
Anne Warner
****
Auditorium, November 3, 1928
****
Presented by special arrangement with
Samuel French of New York

CAST OF CHARACTERS
(In order of their appearance)

Lucinda------------------------ Dolly Bannister
Joshua----------------------- W. L. Massey
Betty Burnett---------------- Vaudine Bauman
John Watkins,Jr.--------------- Earle Witt
Clover----------------------- Chandler Shackleford
Burnett---------------------- Richard Malone
Mitchell---------------------- Glen Hetherington
Aunt Mary Watkins------------- Ella Giarraputo
Daisy Mullins---------------- Mary Nyroth
Mr. Stebbins-------------------- W. C. Emerson, Jr.
Eva---------------------------- O. D. V. Christopher
James-------------------------- Jack Morriss
The Girl from Kalamazoo------- Buna Merritt

SYNOPSIS OF SCENES
Act I---Sitting-room of Aunt Mary's country home.
Act II--Living-room of the Burnett home in New York.
Act III-Bedroom of Aunt Mary's home.
PRODUCTION STAFF

Stage Managers--------------------- Maury Jones, Ruby Young
Stage Crew---------------------- Horace Evans, Chester Warren, William Sory, Charles Hobdy
Electrician----------------------------- W. B. Egan
Holder of the Book---------------------- Evelyn Robertson
Make-up------------------------- Clere Pearl Chunn, Merle Smith
Properties---------------------- Mina Hazlewood, Allene Good
Business Staff---------------- Charles Webber, Dan Brennan, Lafayette Franks, Alva Gus West

P. T. A. Committee-- Mrs. R. L. Nyroth, Mrs. W. H. Sory, Mrs. Jack Orr, Mrs. A. L. Horton, Mrs. Josie Dye

Music furnished by the Sunset High School Orchestra--- Otto K. Michels, Director

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(The fourth page was made up with ads secured from firms in the neighborhood.)

These two pages show the set-up of three pages of a four-page program. Some such form has proved very successful, and when ads are secured, provide no outlay of money.
Chapter XVIII

WRITING A PLAY
Are you one of those who have "the itch to write"? If so, this chapter is for you! Or are you one of those who like sometimes to try the unknown? You too may find something here. Few of us can be Paul Greens, Marc Connellys, Susan Glaspells— but some of us can writeactable plays, and after all, what harm is there in trying? Even Shakespeare did not know that he could write until he had tried it. It is not sheer genius alone that makes a playwright. Was it not Edison who said that "genius is one percent inspiration and ninety-nine percent perspiration"? So it is with you; with some knowledge of the technique and enough perspiration you may produce a play. One who knows the technique of acting and production is a better playwright than the one who makes his first approach to the field via his pen. And if the study of dramatics has quickened within you a desire to people the stage with some dream characters of your own, by all means try your hand at it. And if you get the play written, have it cast and rehearsed so that you may find the weak spots, and then rewrite and polish it until you have it ready for presentation. The time will come in our high schools when we too will have a "Harvard 47 Work-shop" where our own products may be rehearsed and staged before a group eager to give helpful criticism.
A full discussion of the technique of writing a play belongs properly in a writing course in the English department; and with several excellent books available devoted entirely to dramatic technique, we shall seek only to pass on some suggestions that proved helpful to us. For your purpose perhaps *Writing the One Act Play* by Harold N. Hillibrand (Alfred A. Knopf, New York) will be as helpful as any book you can use, for it is couched in language that a beginner in the field understands.

In order to know just what drama is, make sure that you understand Brunetiere's Law, not only what it says, but what it implies: "Drama is the representation of the will of man in contrast to the mysterious powers of natural forces which limit and belittle us. It is one of us thrown living upon the stage, there to struggle against fellow mortals, against himself, if need be, against the emotions, the interests, the prejudices, the folly, the malevolence of those around him." Can you see all the ways in which a play might be a conflict? Can you see how it not only can be, but is a cross section of life? Can you see the infinite possibilities for dramatic material there are?

Read Susan Glaspell's *Followers*, Alice Brown's *Joint Owners in Spain*, Paul Green's *The No 'Count Boy*,
and Winifred Hawkbridge's *The Florist Shop* and see what in the law just given they illustrate. Note the beautiful simplicity of each one, its realism, its adequate representation of life, and withal its power.

Reading these will not only make the explanation of what drama is more plain, but it will also illustrate what we mean when we advise you to write about what you know. That is our first problem, what to write about. Sometimes we sit and chew and chew the end of our pencil while trying to think of a story suitable for the plot of a play; at other times it comes with a burst of inspiration, all at once. But whatever the story, there is one thing that we must be sure of right away before we begin developing the idea--and that is that it is about something which we know and people that are familiar to us. We need to be quite skilled in writing before we can do research on people strange to us, and on their customs and then weave that into a convincing play. After all, the woman next door burying herself in her past, the old man down the street whose fiancee ran away with another man just before their marriage, the family of social climbers across the street, the lame newsboy you pass every day--all those are potential possibilities for a play--and you know many others like them. Seek out individuals who have been involved in a chain of
circumstances and see how they react to them. Unconsciously then you will absorb another element to be considered in selecting your plot—that of choosing one that revolves around a single character who throughout must be the focal point of interest. For modern plays are not plays of situation but rather the reactions of characters to them. This single character should be of absorbing interest and the details woven about him should be those in which he is directly involved. True, there are other characters in the play, but they are to support the central one. For in life no one "lives unto himself alone." Everything he does touches the lives of others. That then will prove a test of whether any of your characters are out of place in the story. If they have no vital relationship to the plot they are then just so much rubbish to be discarded.

Having then planned the characters of your story, the incidents to be woven about them, and the theme to be carried out, set about to write the story in no more than a hundred words. Even a three act play can be compressed into that number. With the story in front of you, criticize it severely. Is it an entirely credible and logical story? Visualize its effect on another. How many courses of action does it have? You may have to prune a number of limbs, for all of us who are novices
have a tendency to go off onto a number of tangents.
Is the element of conflict present? If not, the idea
is not the germ for a play. Does it promise to be an
idea that will stay within bounds, and not get beyond
your power of development before you bring it to a close?
And does it get somewhere? Is it like a fountain whose
waters endlessly fall and rise, or like the brook whose
waters flow on and on, gathering strength as they go,
until they finally reach the open sea? Unless the story
gets somewhere, unless there is a climax and an end in
sight before you write a word of dialogue, you can never
hope to write other than a loosely connected narrative
from the material you have.

Then if the story has met these satisfactorily so
far as you, the author, are concerned, it is time to
seek out the reactions of others. Tell the story to
them; let them question you about it; get their reactions
to it; and then if necessary, revamp it.

Now you are ready for the next step, the writing
of the scenario. This step should always precede any
attempt at dialogue, for it is a careful blocking out of
a play and serves the same purpose as does an outline
for a theme. Certain definite things are to be given in
a scenario. First of all, the stage setting should be
given, with all details carefully worked out and ex-
plained. Then the characters, who they are, the relation of each to the other, and a character sketch of each should be set down. Lastly, there should be a careful digest of the action, scene by scene (remember that the entrance of each new character breaks off the former scene), with all the important stage business included. The scenario is of inestimable value in helping you to test how the story moves, whether or not one scene grows out of the other, whether the emphasis is rightly placed, whether the plot is clear, and whether you have built toward and achieved a climax. And furthermore, once this play outline is approved, you can begin to write with an assurance that you have a compass to guide you to the finished product.

At last—you are ready for the dialogue. Yes, we grant that it is somewhat tedious to do all these other things first when we are so anxious to make our dream people talk—but in the end it pays a thousand fold to restrain our impatience. Early in the game we must learn certain things. The first you have observed from your own experience. Do you remember that very audible rustle in the audience from the first raising of the curtain which lasted two or three minutes? That rustle is always present and indicates a need for a dramatic device to catch the attention of the audience at once.
so that they will not miss the first words of the dialogue. Hence that is why a play opens with the maid dusting the furniture, the old man reading, the mother sewing, the stenographer typing, or the young girl at the piano. Of course this action must be illustrative action, that is, action designed as an interpretative factor—but at the beginning it is vital in drawing the interest of the audience to the stage. So work out a bit of illustrative action to be used before the dialogue starts. The second thing we must learn is that dialogue should not be a vehicle by which narration is inserted. What happened offstage has no value to the plot except in so far as it makes possible an explanation of present actions. Even then by a few cleverly-placed questions and answers and tell-tale gestures the facts should be put across rather than by one character relating a narrative. The audience likes to guess on some things, when they are given some good "leads". What they fill in by their imagination they are impressed with, and at no time in a play should be fail to carry their minds along with the minds of the actors.

Now let us consider some of the qualifications for good dialogue. It must first of all observe the general principle of short speeches. The movement of the play drags when there is not a rapid interchange of remarks,
and the hearers find it difficult to carry the import of long speeches in their minds. Besides, our natural tendency in conversation is toward short speeches. Again, the dialogue must be natural, that is, "ring true". With the self-consciousness of beginners we often tend to use stilted phrases, artificial figures of speech, and peculiar turns of words. If words that connote tangible things and create definite images in the mind are used, audiences will react quickly. Test your dialogue by reading it aloud, and by hearing it read. Then as a cardinal principle we must remember that the best dialogue serves three fundamental purposes: (1) it creates atmosphere; (2) it reveals character; and (3) it advances the plot. By applying these tests all inane remarks that lead nowhere will be eliminated, and each speech, no matter how short, will be insured a definite reason for existence. There are many other points that might be brought out, but they would defeat our purpose to avoid a thoroughly technical discussion of the subject. So we shall make a final suggestion regarding the use of humor in dialogue. Oftentimes you note in plays evidence of obvious striving for humorous effects, and a consequent lack of reaction on your part. Humor cannot be forced; it must be a spontaneous outburst, and it must be such that it is caught by the audience without
any mental strain. Often it is the accompanying action which makes an otherwise serious statement funny. If humor comes naturally to you, then use it—otherwise let it alone until such time as you have acquired enough skill in dialogue to attempt the subtle art of repartee.

Such principles as those of scene variety, the building up of suspense, ways of securing emphasis, the means of characterization and the like, you need to acquire gradually. But writing will help develop those in you, and so we say, "One never learns to swim on dry land." Who knows but that you may be a second Eugene O'Neill, a Philip Barry, or a Noel Coward. Try your luck! And then persevere!
Chapter XIX

DICTIONARY OF STAGE TERMS
Ad lib--at pleasure.

Alive--term used to denote scenery or props yet to be used.

Apron--that part of the stage floor extending beyond the proscenium arch to the footlights.

Asbestos curtain--a fireproof curtain lowered over the regular stage curtain when the stage is not in use.

Atmosphere--the emotional state of the play which is to be produced.

Baby spot--a very small spot light for use in lighting up the face or body of the character.

Back drop--a painted curtain used for the back of the stage.

Backing--piece of scenery used to mask any opening in the set.

Back stage--the space between the scenery and the back wall of the stage. Used also to denote all the space behind the stage curtain.

Bank lights--several rows of lights clustered together to light up skies or backgrounds.

Battens--narrow strips of wood to which drops, teasers, and the like are fastened, by which they can be hung.

Border--piece of scenery used for masking the top of the stage and to hide the border lights. Usually a curtain.

Border lights--rows of lights overhead to provide the main illumination of the stage.

Box office--where tickets are sold, reservations are made, and all financial business is carried on.

Box set--a three-wall set made of flats lashed together.

Bridge--an elevated platform found over the proscenium arch for the mounting and control of lights, or in the back for use in painting drops.
Bunch lights—a cluster of lights mounted in a white box, for use particularly in clearing the shadows from the background.

Business—any actions used on the stage.

Cable—electric light wires heavily insulated, used for powerful lights.

Cast—(noun) the group of characters who present the play; (verb) to assign the roles of a play.

Ceiling—a flat surface placed on top of the flats of a box set, to inclose the room.

Center stage—what in common parlance is called the middle of the stage.

Character make-up—any make-up done to make the person represent an entirely different age, a different nationality, or race, or an entirely opposite type.

Character part—one which depends largely on ingenuity, stage business, costume, tricks, eccentricities, make-up, and speech to put it across.

Clear—order given to get the stage free of all people except those who belong there for the scene; to remove all smaller props from the stage.

Clearers—members of the stage crew who handle the furniture and all other properties except the flats and the hand properties.

Clout nail—a short thick nail with a stub point.

Cocoa butter—a kind of grease used as cold cream for a powder base or to remove make-up.

Color screen—a framework of metal or wood, to hold transparent gelatin in front of spot and flood lights.

Comedy—a humorous play of character rather than situation, which makes fun of human nature as shown in real life.

Control board—term used to indicate the panel on which are mounted the master switches by which all the lights are controlled.
Corrugated nail—saw-toothed nail.

Crepe hair—a kind of wool that is used to make beards, mustaches, eyebrows, whiskers, etc.

Cue—(noun) the words or line just preceding an actor’s speech; (verb) to give some words to the actor which will suggest his speech.

Cue sheet—a sheet on which all an actor’s cues are written, for his use in memorizing his role.

Curtain—the front drop or curtain that separates the audience from the stage; a word used to denote the end of the scene, act or play.

Cut-out drop—a gauze drop on which cut-out or silhouette figures have been pasted.

Cyclorama—a curtain that is hung in a semi-circle from right to left of the stage, to take the place of the box set; commonly called "cyke".

Dead—term used for scenery or props that have already been used in the production.

Depth of the stage—the distance from the proscenium to the back wall of the stage.

Dimmer—an electrical device for controlling the quantity of light.

Dimmer board—the board to which is attached the dimmer bank controlling the various sets of lights.

Director—the individual responsible for the oral presentation of the play.

Doorman—the individual who collects the tickets at the door; or he may be stationed on the stage to keep off undesirables.

Drapes—any curtains used for or in the scenery.

Dress rehearsal—final rehearsal in which all the properties, the complete setting and the entire staff are used, along with the actors.

Dressing room—room provided for changing of clothing by the cast.
Drop—a painted curtain hanging from the gridiron.
Dry rouge—cake rouge which is applied by a rabbit's foot.
Electrical props—floor, table, or any other kind of lamps, fireplaces, or any other property requiring an electrical connection.
Exterior set—any set representing an outdoor scene.
Farce—a humorous play of situation rather than character, in which the humor is exaggerated or ridiculous.
Flat—scenery made of wooden framework, covered with cloth and painted.
Flies—the space above the stage.
Flood lights—powerful adjustable bulb lights placed in front of curved reflectors, which throw their light over a wide area.
Fly—to raise scenery out of sight.
Fly gallery—raised platform at the side, from which the scenery is controlled.
Fly men—the men who handle the ropes of the scenery and raise and lower it.
Foot iron—an L-shaped piece of iron used as a stage brace.
Footlights—the row of lights at the outer edge of the apron.
Fore stage—the space on the stage between center stage and the proscenium. Also called down stage (toward the audience.)
Front of the house—all that part of the theatre or auditorium, including the box office and halls, that is apart from the stage.
Gelatin—a transparent color sheet which when put in front of a flood or spot colors the light but does not diminish the quantity.
Grease paint—tubes of paint with a cold cream base, used to give the face the proper color tone.

Green room—a retiring room for the actors where they may wait between scenes.

Gridiron—iron framework above the stage from which scenery is suspended.

Grip—a member of the stage crew who handles the flats.

Grommet—a punched eyelet.

Ground cloth—a covering for the stage floor.

Ground plan—a floor plan of a stage set.

Hand props—those things to be carried in and used by the actors.

Height of the stage—the distance from the floor to the ceiling of the stage, above the gridiron.

House—the auditorium apart from the stage.

Houselights—all the lights in the auditorium proper.

Ingenue—the role of a simple, unaffected girl or young woman.

Interior set—any set representing an inclosed room of any sort.

Jog—a narrow flat for use in making jogs in the wall of the set.

Juvenile—the role of a young man or boy.

Kill—to remove scenery.

Lash line—a slender rope attached to each flat, by which the flats are fastened together to make a set.

Lead—the heaviest role in the play, either male or female.

Leg drop—a drop cut in the form of an arch, with two legs.
Light plot—a cue sheet for the electrician, giving the location of all the lights, when they are used, the colors, the changes, etc.

Liner—a stick of paint used to make shadows and wrinkles in make-up.

Make-up—the act of heightening the features or changing the lines of the face, by cosmetics.

Mascara—a preparation used to accentuate the eyelashes.

Masker—anything used to hide portions of the stage.

Melodrama—a play of situations which are full of excitement, thrills and sensations and which end well.

Mob scene—a scene in which a number of people with no definitely assigned roles are used to create a certain effect.

Naturalistic play—one which depicts life just as we see it.

Nose putty—a soft, pliable substance used to build up portions of the face.

Off stage—any part of the stage not visible to the audience.

Olivet—a flood light which gives a perfectly diffused edge to the beam of light.

Onstage—the part of the stage visible to the audience.

Outdoor set—any scenes which do not represent interiors.

Out front—in the audience.

Overhead spots—a row of individual flood or spot lights above the stage, often used instead of border lights.

Personal props—another term for hand props.

Pinrail—the railing of the "fly gallery" in which are the pins or pegs to which the scenery ropes are fastened.

Portal—door in the proscenium arch.
[Text not legible]
Practical—term applied to such things as doors and windows that actually are workable.

Profile—a very thin veneer with two or more layers and a core.

Prompt copy—complete manuscript of the play, with all the stage business, groupings, pauses, light cues, off-stage noises, and the like noted.

Prompter—the one who holds the prompt copy and aids with cues when necessary.

Property—anything from flats on down to letters, telegrams, etc, which are used on the stage to make up the set.

Property man—sometimes called "props"; he is responsible for the securing of and the handling of all the properties.

Property rehearsal—as distinguished from an acting rehearsal; one in which the stage manager and crew, and electricians and property committee go through the play without the players.

Property table—a table or shelf offstage where small and hand props are kept.

Props—a shortened term for properties.

Proscenium arch—the frame that encloses the stage.

Publicity committee—the individuals responsible for all the advertising of the play.

Rabbit's foot—a real rabbit's foot for use in applying dry rouge.

Realistic play—one that aims to present life's truths.

Rehearsal—the going over of any part or parts of the play.

Return—a narrow hinged flat, used to give the effect of thickness to the larger flat to which it is fastened.
Revolving stage--a circular stage so constructed that at least two sets can be built on it, and the one pushed around into place as soon as the other is dispensed with.

Rheostat--another term for a dimmer.

Rigging--the lines by which the scenery handled from the flies is manipulated.

Role--a part in a play.

Romantic play--one which depicts life as idealized.

Scene dock--place just off stage where scenery can be stored temporarily.

Scrim--a very thin veneer which has the top and bottom layers of cloth.

Sectional border--a border of lights in which each one has its own reflector and color frame.

Set--the dressing of the stage which makes it ready for a scene or act.

Set pieces--any shapes such as trees, rocks, stumps, etc., made with braces so that they sit on the stage.

Shifting--the moving of scenery.

Sight line--the lines of vision of the audience.

Sizing--a mixture of glue and water used to prepare the covering of the flat for painting.

Skeleton set--a set which is so made that merely by changing the entrances it can be used for different sets.

Soubrette--smart, sophisticated, attractive female.

Spirit gum--a combination of gum arabic and ether, used to fasten crepe hair to the face.

Spot--small light for bringing into prominence a restricted area.
Stacking—piling the flats.

Stage brace—for use in bracing flats or set pieces—one end hooks to the scenery and the other is fastened to the floor.

Stage carpenter—the individual who builds the scenery, and sees to all necessary bracings, adjustments and the like.

Stage crew—the men who handle the scenery and properties.

Stage effect—an illusion that is created.

Stage hands—all those who have anything to do with the set-up of the stage.

Stage left—that part of the stage to the left of the actor as he faces the audience.

Stage manager—the one in charge of the stage set-up.

Stage picture—the picture or effect formed by the grouping of the characters.

Stage right—that part of the stage to the right of the actor as he faces the audience.

Staple—a nail that has a rounded top and two legs.

Stock scenery—standardized sets of scenery, formerly seen in all theatres.

Stomp or stump—a small stick made of paper, used to apply make-up where the area of application is very small.

Straight make-up—one done only to heighten the features or enhance the appearance.

Straight part—a role which depends on the author's personal skill, magnetism and powers to put it across; he has nothing but himself upon which to depend.

Strike—the command for the actors to clear the stage and for the crew to begin removing the properties.
Strip lights—rows of lights mounted on battens which may be hung where desired.

Switch board—the board on which are mounted the fuses and various light switches.

Symbolic play—one that represents ideas rather than persons, and makes the characters symbols.

Teaser—a narrow drop hung from above in line with the tormentors, to aid the latter in framing the scenery.

Tempo—the speed at which the play is given.

Theme of the play—the fundamental observation as regards human nature, around which the play is woven.

Tormentor—the flats placed just back of the proscenium arch, to which the set extends.

Tragedy—a serious play dealing with conflicts of motives and emotions, which ends unhappily.

Trim—to manipulate the three lines of the drop until it hangs level and where it should be.

Type—a role interpreted in such a way as to be universally recognized.

Understudy—one who perfects himself in the role of another with a view toward playing it if the need arises.

Upstage—space on the stage between center stage and the back of the set (away from the audience).

Walls of the stage—any one of the three sides of a set.

Wardrobe mistress—the one who cleans, mends, presses, and generally cares for the clothing of the actors.

Wet rouge—paste rouge applied with the fingers.

Whiting—a white powdered chalk used as a pigment.

Width of the stage—the width of the stage from one side of the proscenium arch to the other.

Wings—flats placed at the sides as maskers.
SUMMARY
Thus we come to the close of what has been a laborious task, but one truly delightful and satisfying. We have steadfastly sought to inculcate into this book material which is an outgrowth of our experience, material which has been tried and found capable of achieving the ends sought. To that end we have not read every book in any way related to the subject, for we found it very easy to slip into another's phraseology, and more important still, we wanted this to be in truth material tested by personal experience.

We have throughout endeavored to keep the style of the book in line with an adolescent's point of view. Again we reiterate—this is a book for the student, not the director. The illustrations used are those of high school plays rather than professional ones. Detailed technical drawings and discussions have been omitted; they have no place in the high school student's book. Furthermore, in the case of specialized technical phases of the subject we have not presumed to discuss them in detail when there are such excellent books written by master craftsmen in those fields, available.

A brief history of drama was given in order to point out the gradual development of one of the arts, and to lay the foundation for an appreciation of the
modern theatre and its drama. The body, voice and speech were discussed as mediums of expression of drama. Pantomime and impersonation were handled as the preliminary work necessary before play roles are undertaken. Regarding the play itself, rules and considerations governing its choice were given; the methods and suggestions for casting were enumerated; what is required of a good director was suggested; how rehearsals should be held was pointed out; the technique of acting was discussed; and the duties of the producing staff were listed. The technical phases of production discussed were costuming, make-up, the building of scenery; off stage effects, and lighting. Color charts were given so as to make plain the use of harmonious color in costuming, and practical suggestions fitting the ordinary needs of high school groups were included. Make-up materials were listed, the processes explained, and some general suggestions made. Diagrams were used to illustrate the explanations of how to build scenery. The means used to secure various off stage effects were explained. Ordinary lighting problems and how to make some homemade units were taken up. A chapter on writing the play was included in order to further the latent creative abilities of those to whom it will appeal.
Lastly, a dictionary of stage terms, far more detailed than is ordinarily given, was compiled in order to explain unfamiliar terms and aid the students in acquiring a stage vernacular.

To us "the play's the thing" and we trust that these pages will breathe forth some of our love for the grease paint and the footlights, and our eagerness to do what we can to lead others into the enchanted land.
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