

AN ANALYSIS OF THE DIFFERENCES  
INVOLVED IN WRITING THE  
ONE-ACT PLAY FOR STAGE,  
AND THE HALF-HOUR PLAY FOR  
RADIO AND FOR TELEVISION

Thesis for the Degree of M. A.

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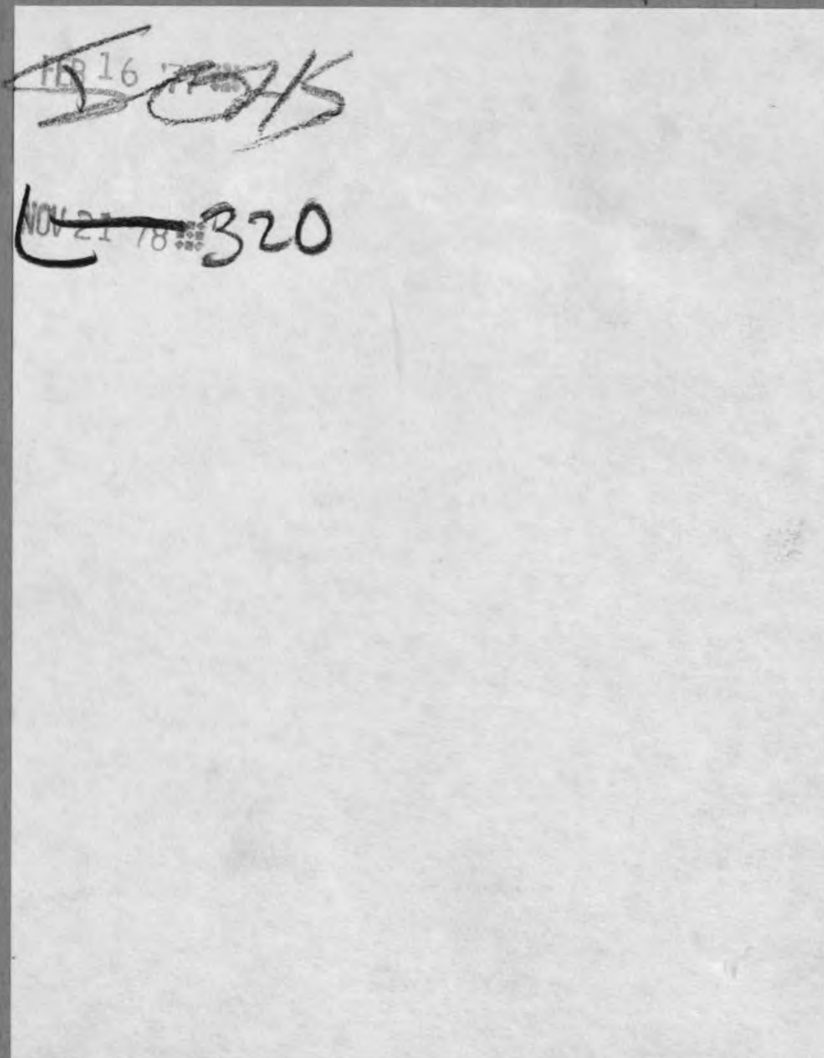
Arthur V. Briskin

has been accepted towards fulfillment  
of the requirements for

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*Ronald L. Bull*  
Major professor

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AN ANALYSIS OF THE DIFFERENCES INVOLVED IN  
WRITING THE ONE-ACT PLAY FOR STAGE, AND THE HALF-HOUR PLAY  
FOR RADIO AND FOR TELEVISION

By

ARTHUR VALNER BRISKIN

A THESIS

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## INTRODUCTION

The playwright who is interested in writing in the contemporary field is faced with having to know the technical background of the theater, of radio, and of television.

There are major differences in writing for each of these fields that are imposed by the limitations of the physical factors of production. These may be overcome, however, by acknowledgment of the use of these mechanical factors.

There are subtler differences in writing which lie in the fields of plotting, characterization, action, and dialogue; and so far, little has been done in making a study of the problems involved in each of these fields.

This study will be an analysis of the similarities and the differences involved in writing the one-act play for stage, and the half-hour play for radio, and for television. The thesis will be divided into two sections. The first will be the writing of the one-act play, the half-hour radio drama, and the half-hour television drama. A master scenario will be used in all three scripts. Part two will be the analysis of the differences and similarities that exist in the technique of writing for the three media with regard to a) plotting; b) characterization; c) action; d) dialogue. Each analysis chapter will follow the specific script to which it pertains.

All three plays will be in the form of comedy, trying to show that an attractive Hollywood "glamour girl", reputedly the stupid type, is in

reality a smart individual and has more business acumen than that for which she is given credit.

The author chose this problem in the hope that this study will acquaint the reader with the difficulties and techniques which are involved in writing for these three media.

PART I

THE STAGE PLAY

"THE GORGEOUS BRAIN"

By

Arthur V. Briskin

A PLAY IN ONE ACT



### CHARACTERS

GERTIE "THE LEGS" GRINSHAW, Hollywood glamour girl.

MAX FEINBAUM, Gerties agent -- a New Yorker gone Hollywood

ARTHUR HIGGENSWORTH, Young, Handsome, but stuffy, museum curator

ELMER STONEHURST, pompous, blowsy President of the board of the museum  
CLERK

MAID

ELIZABETH STONEHURST, plain, spinster type young woman

### SCENE

The "Presidential" suite of the Star Hotel, New York City. Eleven  
o'clock in the morning

"THE GORGEOUS BRAIN"

THE SCENE: Presidential suite of the Star Hotel. A spacious, handsome, and tastefully furnished living room, decorated in bright colors. In the back, a raised doorway that leads outside into the hotel corridor. In the right-hand wall of the room another door leading to the bedroom. Between the two doors a sliding door leading off to the kitchen and dining room of the suite. The room is furnished with beautiful, ultra-modern furniture. There is a large mirror near the bedroom door, couches, chairs, tables, radio-phonograph combination set, and fancy nick-nacks all over the place.

It is eleven o'clock A. M. on a bright cheerful day.

## THE GORGEOUS BRAIN

AT RISE: Hotel clerk is checking over the condition of the room, he talks to the maid off stage.

CLERK  
(To MAID off Stage)

Make sure that there are plenty of towels in the lavatory. (Hums to himself as he continues to fix up the room.) (To self) Now, let's see! Plenty of flowers - lots of sunlight coming in, and - - - oh yes, music. Miss Grinshaw always likes music. (Walks over to radio and puts it on). Ah! I guess that takes care of everything for Miss Grinshaw. (Walks across room to the bedroom door, looks in and speaks to MAID off stage). And don't forget to make sure Miss Grinshaw has plenty of pillows - - - you remember the last time she was here, her agent kept calling down for more pillows. (Walks toward the other room as music on radio is interrupted by news splash).

ANNOUNCER  
(Radio Voice)

Flash! - - - Gertie, "The Legs" Grinshaw was kidnapped a few minutes ago from the Grand Central Rail Terminal as she was alighting from the train. Miss Grinshaw - the owner of the world's classiest legs was to lead a galaxy of stars at her new world premiere this evening in New York. Miss Grinshaw when last seen was attired in slacks, beret, and glasses - the dark variety type. Anyone knowing the whereabouts of this glamorous creature, please notify the police immediately. Now, back to the music of Art Val and his orchestra. (Music is playing "On a Slow Boat to China").

CLERK

(Startled) Oh no! Dear me! This can't happen to me - oh, poor Gertie. (MAID enters from bedroom).

MAID

What was that he said about Miss Grinshaw, sir?

CLERK

Kidnapped! Oh, for the life of me, I can't believe it - our Gertie kidnapped.

MAID

Our Gertie kidnapped. It must be a mistake sir!

CLERK

(Wailing) Poor, poor Gertie!

MAID

That's all right sir: Don't take it so hard, I'm sure it will all turn out all right.

CLERK

(Regaining dignity) Yes, yes, you are right. It will be all right. Now then, if you have taken care of everything, that will be all.

MAID

Yes, sir.

CLERK

One more thing - please turn off the radio as you go out.

MAID

Yes, sir. (Walks over and turns radio off. Opens door to exit and in bursts GERTIE. Exit Maid and closes door).

CLERK

Dear, dear me. (Turns sadly and sees GERTIE). Oh, Miss Grinshaw! Miss Grinshaw --- thank God you are safe! The radio said you were kidnapped.

GERTIE

(Nonchalantly) Do I look kidnapped?

CLERK

No, no Miss Grinshaw, but they said it was----



GERTIE

I don't know what it was -- I didn't bother to find out. Some jerk pushed me in a cab before I knew it, said something about wanting to see my works of art and then I bopped him one and ran into the hotel here. You know, nowadays anything can happen to a woman - even when she don't want it to.

CLERK

Oh yes, I know! (Disappointed) Oh, you're wearing slacks, Miss Grinshaw. But as soon as your luggage arrives, I imagine you'll be anxious to change to --- oh...something...ah lighter, shall we say?

GERTIE

And shall we say that you'll have a chance to see them before I leave.

CLERK

(Giggling) Oh Miss Grinshaw .... Gertie, you're a card, that's what you are.

GERTIE

Thanks little man ... My agent should be along any minute. He must be in a tizzy ... will you see if he's arrived yet and then send him right up to my suite.

CLERK

Of course ... (slyly) Gertie (Exit CLERK)

(Gertie takes off glasses and beret and goes into bedroom. The door is seen closing at the same time the door from the hotel corridor bursts open and Max Feinbaum rushes in. He is attired in a Hollywood getup - yellow pants, red shirt, white ascot, blue sport jacket, dark rim glasses, and a purple tam perched atop of his head. He is carrying and listening to his portable radio which is in his hand).

MAX

Gertie, Gertie. You're all right? Mit my own brain I couldn't ... (stops short as he sees GERTIE is not in room. He starts toward bedroom door - calling.) Gertie, Gertie -- oye always she is not where she should be!

GERTIE

(Bedroom door opens and GERTIE enters still attired in slacks).  
Must you always make so much noise?

MAX

This morning it is called for - - Nu, what happened?

GERTIE

Don't you know?

MAX

Oye, oye, oye. What a woman. (Turns his midget radio on louder.)  
On every station you are and with "flashes", too. (GERTIE walks  
right past him to coffee table to get a cigarette, takes one out  
and then turns back to him.) Nu, listen.

ANNOUNCER  
(Radio Voice)

The kidnapper of Gertie "The Legs" Grinshaw was discovered to be  
Mr. Arthur Higgensworth, curator of the city museum. It is be-  
lieved that Mr. Higgensworth is the new hidden love in Gertie's  
life. The where-aboutsof Miss Grinshaw are still unknown.  
(MAX turns off radio).

MAX

Nu?

GERTIE

Nothing I don't deserve, Maxie dear.

MAX

Yes, dis I know--but this time I'm having nothin' to do with it!

GERTIE

With what?

MAX

(Excitedly, with gestures) With what, she asks. With this morning at the railroad station. Here for two days I'm making big publicity plans for my Gertie. I'm having reporters, with photographers, boys mit flowers, and having thousands of peoples waiting to meet "The Legs", and what happens?

GERTIE

All right, what happens? Go on, keep talking, I won't charge you for it.

MAX

You, you go and getting a new boyfriend I'm not even meeting and he grabs you from under mine nose, picking you up and making get away in cab. Oye, oye, oye. No pictures, nothing, then they find you mit him gettin' out at dis hotel.

GERTIE

Where did you want me to get out? At his hotel!

MAX

So, now your making with jokes.

GERTIE

I'm sorry about it, Max. It was just one of those things, why I don't even know the jerk.

MAX

(Looks at GERTIE and then at the radio) You know something, this isn't even making sense. Oye, vat a ding to doing to me, like a father I'm being and then behind mine back your getting a boy friend.

GERTIE

But Max, you heard it on the radio. You wanted publicity, didn't you?

MAX

Nu, so for yourself, now your thinking. It is on every one's ears--so it's beautiful. Oye, what a woman. All right, so how long has this been going on?

GERTIE

Has what been going on?

MAX

This, this love affair with--with (MAX turns on radio) thanks, with the museum head.

GERTIE

Why--why only--Say, what about the photographers? Where were they?

MAX

Well, that boyfriend of yours didn't give anybody a chance to taking a picture. One-two-three you're both gone.

GERTIE

Well, I'm here now and everything is fine again. So how about seeing about the pictures?

MAX

O.K., O.K.--you know, for over thirty years I'm a publicity man and never did anything like this happen to me.

GERTIE

Why nothing happened, You know all about it. (Points to his radio) Everybody knows about it.

MAX

Foogie! So all right! When is the wedding? That at least tell me. You want maybe I should loose my job?

GERTIE

Lose your job?

MAX

Of course lose mine job. Your knowing to me, that being married is one of the most beautiful things in life--dat is next to money--and if you get married, I don't get no money.



GERTIE

Max, no matter what happens, the people will always see "The Legs" on the screen.

MAX

Now, that's like my Gertie. But you should be telling me somethin'-- your knowing I've been like a father to you all these years--nothin' I don't know until this museum guy comes up like somebody dug him up. Gertie, how long did you knowing him? (Phone rings. MAX walks over to answer it.)

MAX

Miss Grinshaw's suite. Yes. Who is this? Wh.. (GERTIE grabs the phone.)

GERTIE

Yes....of course. Yes. All right. Goodbye. (Hangs up phone.)

MAX

Nu--who was it, reporters?

GERTIE

Why-----uh no. Max, be a good 'papa' and go down to the newspapers and round up the photographers and bring them back here. You don't want this golden opportunity for publicity to fade away---do you? And Maxie, I may have a real surprise picture for you...so hurry up!

MAX

So, nu, good. Ah, more publicity and pictures...dat's good, ya-good! But, de phone calls..(Suspiciously) Surprise huh, vat gives?

GERTIE

Please Max for me.

MAX

Well, all right, but I don't like it.

GERTIE

Talk to them nice!

MAX

O.K. O.K. don't push, I'm going. Hollywood stars, mine bread and butter; mine grey hair--even from the servants entrance I'm having to leave. (Exit MAX from room through dining room door.)

(GERTIE turns back to room, starts to straighten her hair. There's a knock on the door. GERTIE walks over and opens the door. Enter Arthur Higgensworth--conservatively dressed, stiff, uneasy and with a stuffy over-all appearance, like a funeral parlor attendant. He carries two Ming Dynasty Vases.)

ART

Ah, Miss Grinshaw.

GERTIE

Yes-----come in. (ART slides in around door jam as GERTIE closes the door.) All the way in.

ART

(Moves further on stage) Thank you, Miss Grinshaw.

GERTIE

Now, what---can-----may I do for you?

ART

I wish to explain about this morning and offer my humble apologies.

GERTIE

Fine, but no more taxi rides with you. Now, Mr. Higgensworth, lets get straightened out.

ART

Oh, thank you, thank you. See, these are the vases that caused the mix-up, Miss Grinshaw.

GERTIE

Make it Gertie, Hig. (Takes vases and looks them over.)

ART

Thank you. My first name is Arthur, ah....Gertie.

GERTIE

Arthur's too "icky" and doesn't suit you. I think Hig is much cuter, don't you?

ART

I wouldn't say the adjective "cute" exactly applies to me.

GERTIE

You sure are educated, aren't you. You talk like a college professor.

ART

Well, in a way, I am. But I preferred the museum post to teaching.

GERTIE

Fancy that, now! They tried to learn, I mean teach, me some grammar and stuff when I first went to Hollywood, but it ain't, hasn't taken too well.

ART

Well, education isn't everything, Miss Grinshaw. (GERTIE gives him a look) I mean...Gertie. You know, you really are a most fascinating young lady.

GERTIE

You haven't seen the best part of me, yet.

ART

Ah, you mean in reference to that absurd title.

GERTIE

There's nothing absurd about it, brother.

ART

I....ah....wan't...referring....

GERTIE

All right, skip it. Now what about this morning?

ART

You see, it was like this, I thought you had two works of Art of mine.

GERTIE

I have two "legs" of Art, but they're not yours.

ART

Well, I should think not! But you see I was waiting at the station for these two precious Ming dynasty vases and....

GERTIE

I know, you decided you liked the idea of my two legs better.

ART

Why, that's hard to say....you see I....no, you don't understand.

GERTIE

I can't if you don't explain.....Higgsie.

ART

Well, Miss Elizabeth Stonehurst was suppose to deliver the vases to me. I knew she would be wearing slacks, beret, and glasses. She always wears clothes like that.

GERTIE

Yea, that's what to wear when you travel--me, I always wear casual clothes.

ART

Hurph. Well, when I saw you carrying that luggage so carefully---well, I thought---that is, I thought you were her and I wanted to get you out of the crowd and prevent any damage to the vases.

GERTIE

(Holding and looking closely at the vases) So, these caused the trouble.

ART

Yes. Then I got you in the cab and when I finally discovered you were not Elizabeth, you were gone.

GERTIE

I'm a fast mover you know.

ART

So then, I immediately had the driver return me to the station and saw Elizabeth standing with the vases--I grabbed them from her and told her I had to find you and explain everything. That's why I'm here, to say I'm sorry.

GERTIE

So that's it. Hmmm, and all the time I thought that it was----oh well, deep and devious don't worry about it....everything is all right now.

ART

But it's not, Gertie. The account on the radio will bring about my dismissal from the museum. You see this type of publicity isn't exactly up to standards for a museum employee! And then I've got to make Elizabeth understand.

GERTIE

Is that so....well, I always say, when a little Hollywood glamour won't help boost a guys business, then it ain't fit to be in.

ART

You don't understand Gertie. Personally, this morning was a most adventuresome time for me, and to be truthful I have rather enjoyed it. But the board of directors of the Museum will look at it differently. Why, Mr. Stonehurst, the President of the Board will relieve me of my duties as soon as I deliver these vases to him! (Telephone rings)

GERTIE

Oh damn! Just a minute, Hig. (Into phone) Hello...Gertie Grinshaw's suite. Who's this? Who? Oh yes, he's here. Just a minute. It's for you, Higgsie. (Hands ART the phone, covering one end with hand and mimics) Mr. Stonehurst, calling.

ART

What in the world! I wonder what he wants! (Takes phone) Hello Mr. Stonehurst. Yes. What sir....yes sir. Right away, sir...but Mr. Stonehurst, but...but...but....ohh, he hung up.

GERTIE

Say, how did he know you were here?

ART

Elizabeth phoned and told him of my action and he's already heard the radio.

GERTIE

First it's the radio and now it's Mr. Stonehurst bothering you. Say, Higgsie, don't you know...you can only get fired once!

ART

Well, you see....Gertie--Elizabeth...that is he...well, Mr. Stonehurst is the father of my fiance.

GERTIE

Fiance, why Higgsie. I didn't know that you were engaged! Say, what does the girl friend think of all this?

ART

Mr. Stonehurst just informed me about Elizabeth's reaction and I'm afraid she isn't taking too kindly to all this. Mr. Stonehurst worships Elizabeth and would do anything for Elizabeth.

GERTIE

Do you always call her Elizabeth?

ART

Yes, that's her given name and seeing we're engaged it's permissible. You know, Elizabeth is a very sweet girl. Very intelligent.

GERTIE

I'll bet she belongs to the Thursday afternoon Club and does social work.

ART

Oh, she does. An admirable girl. And quite a leader. She's very good at running things.

GERTIE

Like you, for instance. I'll bet she has you run ragged.

ART

Elizabeth and I have found our tastes very similar and work well together. We provide mental stimulation for each other.

GERTIE

Fancy that now! Well, at least you know what to do "On a Slow Boat To China!"

ART

We've never been "On a Slow Boat To China," but I'm sure that if we did go, Elizabeth would know what to do, if it were slow.

GERTIE

You may be a professor, Higgsie, but there are parts of your education that are noticeably lacking.

ART

To what aspect of my education are you referring?

GERTIE

I have neither the strength or the inclination to help you brush up on it now, especially before lunch.

ART

Dear me, (Looking at watch) it is lunch time and I must be going. I have to see what I can do about counteracting all this unpleasant publicity I've unwittingly brought about and then explaining to Elizabeth about your "legs." And the vases and everything.

GERTIE

I doubt if she'd understand! But stay and have lunch with me!

ART

Gertie, please. This is a serious matter. I am most fearful of the outcome concerning Elizabeth. I must go.

GERTIE

I'll bet if I could get you to stop talking like it came out of a book, you wouldn't be a bad fellow. You are kind of cute, you know.

ART

You are one of the most amazing people I have ever met. I really should like to see you again before you go.

GERTIE

That's hard "Higgsie"--but stay now (grabs him) and let's get better acquainted. (Looks toward the door very hopefully) If you're hungry I'll make the arrangements and we'll eat up here in my room--no publicity, etc.

ART

Gertie, just the two of us alone?

GERTIE

What do you have to do----take a little nap in a mummy case and think about it.

ART

Miss Grinshaw! I'm used to all sorts of ordeals and without the benefit of a nap.

GERTIE

No-o-o-o-! How do you do it?

ART

Due to daily exercise, my physical condition is most rugged. (Goes and picks up the vases) I must return these vases first and then I shall return for our luncheon engagement.



GERTIE

No Higgsie---please, old Stoneheart won't be too tough on you if you come in a little later.

ART

Stone-hurst. I really must go now.  
(Starts to walk to door. Knock on door. Turns around and heads for closest door saying over his shoulder)  
I shouldn't be found here alone with you! I'll leave by the servant's entrance.  
(MAX enters as ART reaches bedroom door.)

MAX

Well, I got the photographer's coming here and the stories all fixed up. Nu, who's dis! Oh ho, this is the Museum Head, no?

GERTIE

Hi Max, this is Higgsie. Higgsie this is my manager, Max Feinbaum.

ART

Ah----- (Relieved) How do you do Mr. Feinbaum.

MAX

Feinbaum, but to you, just Maxie.

ART

Did you say photographers? Dear me, I really must leave now!

MAX

Wait, dis is for Gertie! The photographers will be here right away.

GERTIE

Oh, come on Higgsie. (Grabs his hand) I have pictures taken with everyone that hustles me into a taxi cab.

ART

But, I've already explained it was a mistake. Please let me leave!

MAX

Nu, have you set the wedding date?

GERTIE

No, not yet Max.

ART

Oh, are you engaged too, Gertie?

MAX

Is she engaged, nu, who should know better than you?

GERTIE

Max, one more favor please--will you go down and make arrangements at the dining room to have a luncheon table sent up here for two?

MAX

All the way down I should go for dot--not--me--we pay our bills. I'll call room service--that's what it's for you know. (Starts toward phone.)

GERTIE

No, Max. I'd rather have you take care of it personally. (Knock on door--Relieved) Ah--that must be the photographers. Who's there?

STONEHURST

(OFF STAGE) Mr. Stonehurst.

(ART takes off for the dining room putting the vases in GERTIE'S hands!)

GERTIE

One minute, please. (Whispers to MAX) Go with Higgsie--don't let him leave.

MAX

Why should I leave and who's this Stone head?

GERTIE

Please go with Higgsie, he'll explain!

MAX

All right, I go..Stop pushing me. (MAX exits into dining room, closes door. GERTIE walks over to main door, opens it.)

GERTIE

Come in.

STONEHURST

I am not in the habit of calling on young ladies in their hotel rooms at this hour of the morning. But I deem this necessary.

GERTIE

I beg your pardon.

STONEHURST

I am E. W. Stonehurst, President of the board of directors of the Museum, and Mr. Higgensworth's future father-in-law, and those are my vases you have there.

GERTIE

(Shocked) They are---well, do tell. Aw, come down off that high-horse, Mr. Stonehurst. You don't have to go dignified on me, and after you do that you can explain everything!

STONEHURST

Explain everything---I beg your pardon, but I am Mr. E. W. Stonehurst and am not accustomed to being spoken to in that tone of voice.

GERTIE

No? All right, what was it you stated about the vases?

STONEHURST

I wanted to see what type of young woman would lead a man astray just so she could gain some cheap publicity. And to warn you that if you do not stop all this scandal and stop using innocent people as your tools that I will sue you for \$100,000 dollars; have your pictures barred by the civic group as being immoral; and see that everything you do from now on will be ridiculed. Now, give me those vases.

GERTIE

What? Ha, you're wasting your breath.

STONEHURST

That's what I had thought, you type never cares who you hurt. After all, the public can only go by what it sees in the papers and publicity of that sort cannot be countenanced by the Museum.

GERTIE

What's wrong with that?

STONEHURST

Wrong with it! What was it the radio said---oh yes---Museum Curator Ganders Gertie's Gams.

GERTIE

That's good publicity. I said it before and I'll say it again. Any business that can't stand a little Hollywood glamour isn't fit to be in, and I don't think the Museum is any different than any other.

STONEHURST

A museum is a cultural center. A dignified guardian of the treasures of the ages. It's custodian must reflect that.....

GERTIE

Oh, nuts! You want people to come and look at the stuff, don't you? Well, can you think of a better way to get them than by giving the joint a little glamour. They'll flock to see Higgsie, now. I'll bet you'll be getting the biggest crowds that musty old mausoleum ever drew.

STONEHURST

That may be true, but they won't see it's now, notorious curator.... Higgsie. Besides, have you thought what this has done to my daughter, Elizabeth? I don't know why she loves the damn fool, but anything she wants, I'll see that she gets.

GERTIE

Higgsie, isn't a damn fool.

STONEHURST

Why, all your type is out for is cheap publicity and money. I suppose you've already an idea that some one gave you to publicize yourself some more at the expense of that ass Arthur. Why, everyone knows the theater is completely immoral!!

GERTIE

Why you---you fogie. If I wasn't a lady I'd-----oh nuts. (Throws the vases to him. Goes to bedroom and slams door after her. STONEHURST turns to leave and the dining room door opens and once again MAX appears.)

MAX

Nu---who are you?

STONEHURST

E. W. Stonehurst, President of--

MAX

Don't tell, don't tell me. You're Arties's boss, no?

STONEHURST

You might say that.

MAX

What do you mean, I might say that, I am saying it.

STONEHURST

And who may I ask are you?

MAX

(Draws himself up) Me, me I'm Max Feinbaum, top publicity man for Parmouth Studios, assigned to "The Legs", Parmouth's brightest star and the woman with the world's most perfect legs.

STONEHURST

I thought so, another Hollywood person-----you're all no good!

MAX

You should pardon the interruption (under his breath) you should drop dead, but what is it you're saying?

STONEHURST

Just what I told Miss Grinshaw, that everyone from Hollywood is out for cheap publicity, money and to hurt people. None of you has any brains.

MAX

You said this to my Gertie, oye, oye, oye!

STONEHURST

That's right, I said it to...to Miss Grinshaw after what she did to Mr. Higgensworth and to my daughter.

MAX

Why did you tell her this?

STONEHURST

Because I'm thinking of my daughter!

MAX

Your daughter. You think maybe she's going to marry Artie...ah yes, he just told me about her!

STONEHURST

Against my better judgement she's going to marry him--and nothing will spoil her happiness.

MAX

I see.

STONEHURST

You see what?

MAX

I see that you've made a mistake.

STONEHURST

I make a mistake? I beg your pardon.

MAX

You don't have to beg, you're old enough to steal.

STONEHURST

What was that?

MAX

I said all this we can heal.

STONEHURST

Oh.

MAX

In the first place, if you want to gain anything you should go about it in the right way. You want Gertie should leave Artie alone, nu. Well, the way to do that is to find someone to take Artie's place. You said my Gertie is interested in money---so, someone with more money would interest her, no? Good. Now by telling my Gertie what you think that she's no good is bad. You should never tell people what you think of them. It always causes hard feelings. Now, everything you know about us--we want money, publicity and pictures, so what? But you want Artie should marry with your daughter and go back to the museum. Hmmm--let's see---how will---ah! Here is what you have to do.

STONEHURST

Me?

MAX

Nu, who then? You should being nice to mine Gertie, helping her, not hurting her. Like opening your museum to seeing her and the ~~vases~~ or maybe giving her the vases, in front of photographers--to put in a special place in the museum. Then she'll forget about Artie and think only of you---how good you are and then everything will be honkey-dorrie. You're wanting to make your daughter happy-no?

STONEHURST

Well yes, but permitting her to receive publicity at the expense of the museum! Well, I don't think I can.

MAX

Can you? Sure you can. This way your letting Gertie know that you're all right, that your a smart man. And will play up all publicity for her?

STONEHURST

You really think this will do the trick? That Elizabeth will go back to Arthur and Gertie will leave him alone and also return the vases?

MAX

I don't think, I'm knowing. Nu, are you going to work with me or not?

STONEHURST

I don't know yet, of course it's for Elizabeth's happiness--she means everything to me.

MAX

Good---now hurry then. You better go and make arrangements at the museum. Then I'll go fix things up with my Gertie and then our little plot can come hatching, no.

STONEHURST

Well I'm not sure yet, but I'd like to apologize to Miss Grinshaw now.

MAX

What? No, not now! Leaving me speak with her first, then you speak to her.

STONEHURST

Well, I don't know now.

MAX

I'm saying--leave it to me, so go now. (Starts to push him toward door.)

STONEHURST

All right, I'll be back later. (He exits.)



MAX

Well, nobody is going to stand in the way of my Gertie's happiness and her wedding. Maxie, will fix everything.....(calling) Gertie, Gertie.

GERTIE

(Enters from bedroom with different outfit, dressed in long skirt that comes down to floor and fancy blouse with no shoulders or back, etc.) Well, where is he?

MAX

Oh-ho, your meaning Artie of course. He's eating Graham crackers and milk in the kitchen.

GERTIE

I mean that big, stupid jerk Stonehurst.

MAX

Don't worry, I'm fixing it all up right.

GERTIE

Fixing what up? Oh, never mind. Did you say Higgsie was in the dining room?

MAX

No, he's in the kitchen eating Graham crackers and milk. (Makes face on milk)

GERTIE

Talking about food, that reminds me. Are you going to go down and get that lunch for us?

MAX

Vot was that?

GERTIE

You know--the lunch.

MAX

But why couldn't we phone?

GERTIE

Please go get it!

MAX

Oh ho, I'm gettin' it. Boy am I dumb or am I.

GERTIE

What do you mean?

MAX

All dressed up you are and wanting me to go away. Last time I go, Artie comes. This time I go, he's here, oh ho!

GERTIE

I assure you that nothing is going to happen. Now, will you go?

MAX

All right, I'm going, I'm going. With that dress on, nothing she tells me will happen. Like my own daughter I'm treating her and she doesn't want me around. (Walks to center door, shrugs head and exits.)

GERTIE

Higgsie, Oh Higgsie. (Enter ART with brandy snifter filled with milk and half eaten Graham cracker.)

ART

Yes, Gertie. Is everything allright now--I mean, is it proper to be seen here alone with you?

GERTIE

I see that you have made yourself at home in my suite.

ART

I guess I have been a bit presumptuous. I'm sorry, but it is a nice suite!

GERTIE

It's the presidential suite you know----- What's good enough for Harry is good enough for me!

ART

I don't see a piano.

GERTIE

Why, Higgsie, you surprise me!

ART

Thank you. Why Gertie, you look simply ravishing. But I see I've interrupted your dressing. You haven't had the time to don the .... up.....upper portion of your lovely gown.

GERTIE

The upper portion is me, Higgsie. That's all there is.

ART

Er....may I be so bold as to ask what holds it up?

GERTIE

A special act of congress? Shall we leave it at that. (Knock at Door)

STONEHURST

(Off stage) Gertie.

ART

Oh, my God! (Runs back into dining room)

GERTIE

(Looks at ART running away) Now what. Oh Well, come in. Oh, it's you. Get out!

STONEHURST

I bought these flowers and candy for you down in the lobby, Miss Grinshaw, er--Gertie, while thinking about my actions I wish to apologize. (Hands her the above mentioned articles.)



GERTIE

What was that, these are for me? I thought you were going to sue me--ruin my career--why you--

STONEHURST

I'm sorry about before! I...I was a little rash and....

GERTIE

This I don't get. What gives? Why the sudden change?

STONEHURST

Why nothing, can't one of your admirers bring you some little token to honor you?

GERTIE

Admirer? Gifts? Hey, this the "The Legs" Grinshaw. You know, the babe that wants money and publicity. The one you're out to break.

STONEHURST

I'm sorry. I was a bit upset you see, but Max brought me to my senses. Will you permit me to take you to lunch, I'd like to talk to you about an idea I've had!

GERTIE

Lunch with you, why..(Phone rings)..excuse me. (Answers telephone) Gertie Grinshaw's suite. Yes. She is! Thank you. (Hangs up and turns back to Stonehurst.) That was the desk clerk. He just informed me that your daughter is on her way up here.

STONEHURST

She is?

GERTIE

I don't think she expects you up here. You're a smart man so I think you better think of something, but fast.

STONEHURST

Why...ah..thank you Miss Grinshaw, but I'm afraid my so-called smartness won't help me with my daughter. You know she is Mr. Higgensworth fiancee!

GERTIE

Yeah, he told me about her. She hasn't broken off the engagement has she?

STONEHURST

Not yet, but I presume she will for dignity sake, only. Funny thing, I think she's jealous. But if she wants Arthur--I'll see to it that nothing spoils it for her. She's all I have in the world, and her happiness is my only thought now.

GERTIE

Is that so? Well, don't worry. I only felt sorry for him. He's not a bad egg, but he ain't my type.

STONEHURST

Uh, he's not? Well you know, you are a beautiful girl. No matter how intellectual the woman is, she has a sneaking fear of the glamour girl.

GERTIE

Say, what is she? Definitely droopy when it comes to looks?

STONEHURST

I would hardly call Elizabeth ugly, but she certainly has managed to disguise what few good points she has. She was rather attractive as a girl.

GERTIE

Why the broomstick complex? Maybe she's erratic.

STONEHURST

Neurotic is the word. No, I don't think that's it. You see, she has always been in love with Arthur and I think she has an idea that he is only interested in her brains.

GERTIE

Oh, brother! She ain't lived much, has she?

STONEHURST

Arthur's tastes are very aesthetic. He's fearfully intellectual you know. A scholar of the Arts.

GERTIE

He may be asthmatic, but he is still a man. He sure didn't sound love sick when he told me about Elizabeth.

STONEHURST

No, that's just the trouble. Elizabeth is fully aware of the fact that Arthur admires her, but she knows that she instilled no overpowering emotions of love in him.

GERTIE

I know his type. They're the first one to go overboard for a pretty face and an empty head. A little "tch tch" in a dame and they're sunk.

STONEHURST

I'm afraid you're right. (Door opens and in walks MAX) You certainly have got plenty of "tch tch" eh.....eh....Gertie.

MAX

Certainly she got plenty of it, plenty of beauty, with brains thrown in besides. (To GERTIE) I'm making the arrangements you want, Gertie.

GERTIE

Thank you Max. Yea, that's what I mean. It never fails.

MAX

(Aside to STONEHURST) You're following my advice, no... Remember this is for your daughter!

STONEHURST

Oh yes, yes indeed! Do you know Gertie's admitted she doesn't care for Arthur?

MAX

Did you say, doesn't care? Oye!

(Knock on door)

GERTIE

Come in, the door is unlocked. (Door opens and in comes ELIZABETH dressed in slacks, beret and glasses)

ELIZABETH

Father! What are you still doing here?

GERTIE

Nothing he shouldn't be, dearie. You got here just in time.

STONEHURST

Why.....ah... Elizabeth...(MAX whispers to him) Yes..Umph, Elizabeth, I think I shall ask the same of you?

ELIZABETH

I've come to see about returning the vases to the Museum. I've also come to speak to Miss Grinshaw! I should like to have the satisfaction of pointing out to her the havoc women of her type can wreck on a man's life.

STONEHURST

Elizabeth, you are going to far! (MAX whispers to him again) I find nothing wrong with Gertie's....ah... Miss Grinshaw's type. (MAX pats him on the back and he smiles back at MAX)

ELIZABETH

You too, father? There, you see, you have even managed to distort my father's sense of values.

GERTIE

Then, values have been distorted since Adam fell for Eve.

ELIZABETH

And look what happened to them!

STONEHURST

Elizabeth, you are being ridiculous.



ELIZABETH

Oh, it's ridiculous that Arthur lost his job, has been made a fool of, and on top of that hasn't even called me?

GERTIE

Take it easy, kid. Higgsie got his job back and he most likely didn't have time to call. Too busy signing autographs for his fan clubs.

ELIZABETH

What is all this father? Do you mean to tell me Arthur wasn't discharged immediately as a result of his depraved behavior?

STONEHURST

Elizabeth, sometimes you make me sick. Gertie has more good sense in her exotically manicured little finger, than you have in your whole dowdy, badly-dressed body.

ELIZABETH

I refuse to stay and listen to such outrageous talk from my own father. Here, give me the vases and I'll leave.

STONEHURST

Oh yes, you will listen. One beautiful, exciting woman has done more for the museum overnight than you and all those frustrated frumps you try to copy could ever do. Arthur may be a pompous ass but he's human. I don't blame him for preferring Gertie. (Stops, and thinks over what he's just said.)

ELIZABETH

(Crying) See what you've done, you...you..tramp? Stolen my fiance and turned my own father against me.

GERTIE

Stop sniveling and come here. It's time someone got you straight on the bird and bee routine. I may be sappy--but I hate to see a woman of your type discredit the rest of our clan.....I said, come here!

ELIZABETH

Now what do you want?

GERTIE

Just come here a minute. I want to show you something.

ELIZABETH

All right. Well, what is it?

GERTIE

Look in that big mirror there.

ELIZABETH

Well?

GERTIE

Well?

ELIZABETH

I don't deny you are attractive in a superficial way. But....

GERTIE

Who gave you the cock-eyed notion that a smart woman can't be a pretty one?

ELIZABETH

A good book doesn't need a flashy cover.

GERTIE

And damn few people want to curl up with one on a rainy night!

ELIZABETH

Are you suggesting I should advertize like a.. a.. soap chip?

GERTIE

If you ever want to get anyone interested in the product you have to offer.....Take off those glasses.

ELIZABETH

(Gertie looks her over and then starts to monkey with her hair.)  
What are you doing to my hair?

GERTIE

Taking the pins out. It's about time you let your hair down.

STONEHURST

I haven't had so much fun in years.

ELIZABETH

Ohhh....

GERTIE

Max, you and Mr. Stonehurst go into the dining room and have a drink. We'll call you when we're ready. (Exit men) Stop fidgeting around. Say, your hair is naturally curly, isn't it?..... Pull your skirt up.

ELIZABETH

My....my skirt.

GERTIE

If this ain't a dilly! Oxfords and rayon stockings. Even mine couldn't survive that. My gosh kid, this is supposed to be the 20th century.

ART

(Enters during GERTIE'S speech) Elizabeth...I feel that I owe you an apology.

ELIZABETH

(Drops skirt.) Arthur---really! (Exits into bedroom)

GERTIE

Higgsie, that is one of the points your education has been lacking!

ART

You mean.....Oh, Gertie, No!

GERTIE

Yyyy..eeee...sss, I do!

ART

Perhaps if I took some...

GERTIE

Benzadrine, ought to do it. I thought you told me you were the smart type.

ART

I am but I have never dissipated. I lead a most exemplary life.

GERTIE

You don't have to dissipate, Higgsie, to have a little fun. Just let your hair down and be yourself once in a while.

ART

I shall try, Gertie, to please you. But if ever I tried it on Elizabeth, she'd think I'd gone mad.

GERTIE

Don't be too sure. Elizabeth might love it. I bet her secret ambition is to forget she's a lady just for once and have herself a time.

ART

Heaven Forbid! (Nervous laugh) Oh, flowers and candy.

GERTIE

Oh, those...they belong to Max. He's got a girl friend.

ART

(Face brightens up) Max's...good! May I use the telephone, Gertie?

GERTIE

Of course Higgsie.....I'm going in to freshen up now. (Exit into bedroom)



ART

(Walks over to phone and picks it up) Hello. Give me the florist, please.....

(Enter MAX and STONEHURST talking..both stop talking when they see Higgsie and he drops phone when he sees them and walks down stage trying to whistle. MAX goes to sit down, picks up the flowers and candy and crosses to table near main entrance. STONEHURST pauses to light and fix up his cigar.)

ART

Oh Max, are you going to take them to your...your..girl friend.

MAX

Girl, smirl...since ven I'm having a girl friend besides Gertie?

ART

(Disappointed) Ohh.

STONEHURST

What are you doing with my flowers...and candy?

ART

Yours?

MAX

For Gertie, huh?

STONEHURST

Yes, but Max I have yet to know why they call her...

MAX

"The Legs"? Does Heifitz carry his fiddle around mit out a case? And does he play it every time your looking at him, either?

STONEHURST

What's that got to do with it?

MAX

Nu, that's what the box office is for!

ART

Well, I thought her...ah...legs were her stock in trade, so to speak.

MAX

(Aside) Just between youse and me, it's a publicity gag. They're being no different than a hundred others. Its all mit special lighting and leg make-up doing the trick on the pictures screen.

STONEHURST

You know Arthur, I think that all this publicity may be a blessing in disguise after all.

ART

Certainly it is. Gertie is a mighty smart woman.

STONEHURST

Yes, she is! I really believe she is. I think I shall do something for her as well as ourselves. She's really a good and smart young lady.

ART

And a gorgeous one. I've never met anyone as completely fascinating. I find it hard to keep her out of my mind.

MAX

So doing a few million others.

STONEHURST

Arthur, my boy, you know you haven't a ghost of a chance with her!

ART

No, I have never deluded myself into believing that I had. If only Elizabeth...

MAX

Vots dat? You're not being for mine Gertie, who is saying do?

STONEHURST

Mr. Feinbaum, please.

MAX

That's all right, you can call me Max.

STONEHURST

Arthur, what's wrong with Elizabeth? You two are perfectly suited to each other.

ART

Oh, nothing is wrong. It's just that she's so...so..

STONEHURST

Wholesome and unappetizing, I know.

(Bedroom door opens and in walks ELIZABETH all dressed up.  
STONEHURST and ART both whistle.)

ART

Gertie, they're sensational!.....Why, it's Elizabeth!

STONEHURST

Good Heavens! Is that mine?

ELIZABETH

Oh, I knew I'd just make a fool of myself. I'll change this ridiculous getup right away.

ART

(Springs to action) Ridiculous! Why you're simply stunning, Elizabeth!

STONEHURST

You make me proud to be your father.

MAX

(Rushes over) Me, you're making your agent, I'm gettin' you in the movies and I'm only charging 10 percent.



ART

(GERTIE enters while he is speaking) I can't understand why I never noticed how lovely you were before.

GERTIE

Ever hear of camouflage? She was a master at it.

ART

(Still has his eyes on ELIZABETH and sees nothing else.)  
Elizabeth, would you do me the honor of having lunch with me at Stauffers?

ELIZABETH

Why Arthur, I'd be delighted. Come on dear...(leads him out main door)

ART

Elizabeth, the activities in that room have made you like Gertie.  
(Looks over to GERTIE and says to her) Gertie, I'm almost through with my education.

STONEHURST

Errumph.....Gertie, (Picks up vases)--if you don't mind, I'd like to have the photographers take a picture of the vases and your "works of art" at the museum.

GERTIE

Why--how nice---uh--uh---

STONEHURST

Elmer. Call me Elmer, Gertie.

GERTIE

Elmer, how sweet. Do you know you are a very handsome man?

ELIZABETH

(To GERTIE on way out) I'm beginning to see what you mean dear.  
(Exit ART and ELIZABETH; STONEHURST and GERTIE.)

MAX

Oye, oye, oye. Vot gives. Oh vell, someone has to wait for the  
photographers. (Starts to pull up chair)

\*\*\*\*\* CURTAIN \*\*\*\*\*

**ANALYSIS**  
**STAGE PLAY**

In undertaking an analysis of the different techniques and methods of approach in writing for the stage, radio, and television, one of the first problems discovered was the division of each field into comparable study areas. For the purpose of this analysis, the following major areas were selected: plot, action, character, and dialogue. This thesis will attempt to point out the different approach to each of these areas in the three writing fields. These divisions were also the author's foundation for all of the creative writing in this thesis. This breakdown was based on text material as well as previous experience.

This first chapter will discuss plot, action, character and dialogue only as they apply to the stage, as exemplified by the preceding one-act play script. Later chapters will begin a comparison of these areas as they appear in radio and television as well.

The author first discusses plot with particular emphasis on the plot of the one-act play. The majority of the books on playwrighting recommend that the one-act play plot should be focused on a single incident and that the fundamental plan of the plot should be simple. Selden stated that in a one-act play, "The structural plan includes a brief passage of exposition, a swift development leading up to some well-marked crisis, and then a clean-cut ending."<sup>1</sup> The author followed this pattern in preparing his play, and in further discussing plot, let us follow Selden's lead and consider plot in relation to the beginning or exposition, the conflict, the crisis, and the denouement or ending.

1. Samuel Selden, An Introduction to Playwrighting, F. S. Crofts and Co., New York, 1946, p. 17.

The beginning of the play is very important. What many theatergoers fail to realize is that every part of the beginning of the play has been carefully plotted. Drawing the audience's attention with the dimmed theater lights, the raising of the curtain, and focusing this attention upon the well-lighted stage, all this is part of the beginning of the play. The first element the playwright uses in introducing his story is spectacle or setting. "The modern stage setting not only decides character and creates mood for action, but also helps the player tell a story."<sup>2</sup> When this broad, comprehensive idea of the function of the setting is accepted, it is easy to understand the place the scene design plays in the plot. For instance, consider the stage set called for in the thesis play and its effect upon the audience as the curtain rises and ~~is~~<sup>it is</sup> seen for the first time. The plot requires an interior setting representing a sumptuous room in an exclusive hotel. The hotel environment is suggested by the spacious, handsome, tastefully-furnished, yet somehow impersonal room. In the wall, center back, is a door which opens into the hotel corridor; in the downstage right wall is another door opening into the bedroom; in the upstage right wall is a third door opening into the dining and kitchen areas. The furnishings consist of beautiful, ultra-modern furniture. The color scheme is bright, gay, and cheerful. The whole setting gives an instant impression of liveliness and happiness, an atmosphere which is necessary to a comedy plot.

2. Heffner, Selden, and Sellman, Modern Theater Practice, F. S. Crofts and Co., New York, 1946, p. 212.

At the beginning of the play, the playwright's first business is to reveal to the audience/<sup>the</sup>who, what, why, when and where of the story. "This presentation is generally called exposition."<sup>3</sup> There are numerous methods of exposition in the theater today, but one of the easiest methods is to have one of the characters begin the play by recounting facts. "At least nine out of every ten plays start with a character"<sup>4</sup> on stage, and this play is not the exception to the rule. The opening of the play finds the hotel clerk on stage. His business and dialogue establish the "where" or locale of the play as a luxurious hotel suite and sets the tempo of the play. The clerk mentions and introduces the leading character of our story, Gertie Grinshaw. In discussing her personal preferences and whims on her last visit, he gives us our first glimpse of Miss Grinshaw's character and reveals that she is apparently wealthy and given to having her whims gratified. Next, the playwright incorporates a device to aid in the exposition. This device is a special or "flash" announcement heard on the radio. (The use of the radio announcement is probably influenced by the author's radio writing experience. Many other such devices may be used, such as a telephone call, a newspaper read aloud). This "flash" announcement notifies the audience of the kidnaping of the "The Legs" Grinshaw. The radio announcement completes the exposition; it has set the mood, established the identity of the leading character, and given the impetus for the action to follow.

3. Barnard Hewitt, Art and Craft of Play Production,  
J. B. Lippincott Co., New York, 1940, p. 73.

4. Selden, op. cit., p. 9.

Many dramatists agree with the statement that "the beginning of a play is necessarily a dramatic situation, a situation which is unstable and which must therefore lead to action."<sup>5</sup> The radio "flash" in this dramatic situation is one that will lead to action and set the stage for ensuing action. What the clerk hears on the radio serves to change his emotions; his face lights up with fear, and he utters a startled statement accompanied by emotions. Observing the clerk's reaction, the audience is curious so that it will be willing to listen eagerly as the story unfolds in dialogue and action. This opening action will lead gradually to the unwinding of the main issue, to the dramatic statement of the major question of the play.

<sup>2</sup> The author must pause at this point and briefly consider character in relation to the plot. The main issue in the plot is affected by the characters, and as Archer states, "the play will be of small account as a work of art unless character, at a very early point, enters into and conditions its developing."<sup>6</sup> From the beginning of this play the characters are put to work. The clerk is used for exposition and setting the tempo. Next comes the brief appearance of Miss Grinshaw who gives the audience a glimpse of the traits that will identify her in the story. The exit of Miss Grinshaw is timed with the entrance of Mr. Feinbaum, the "comedian" of the play. Mr. Feinbaum is a colorful character in the play. He is on the stage just long enough to supply the necessary details to start the wheels turning and to lead the audience on to the main conflict of the play.

5. Hewitt, op. cit., p. 72

6. William Archer, Play-Making, Dodd, Mead and Co., New York, 1934, p. 72.

Once the opening situation has been explained, one finds himself in the central part of the plot, conflict. "Every point of attack starts with conflict."<sup>7</sup> The author started this play with a basic or opening situation of Arthur kidnaping Gertie as a result of mistaken identity, and this leads to publicity. The case of mistaken identity is the basis for the conflict throughout the play. Most authorities on the art of the drama agree that conflict should be kept before an audience at all times. This conflict may be between character and character, between a character and a social order that is represented by another individual, or even within the character himself. The author has planned this conflict to appear in all the above forms. The initial conflict is between Arthur and Gertie and is revealed to the audience by Gertie soon after her appearance. Conflict after the kidnaping is brought about when complications set in between the forces of Gertie and Max versus Mr. Stonehurst. "Two determined, uncompromising forces in combat will create a virile rising conflict."<sup>8</sup> Gertie and Max wish to turn publicity resulting from the case of mistaken identity to their advantage and to capitalize on it. Mr. Stonehurst is not only against the plan but thinks people whose minds work that way are worthless and stupid. Mr. Stonehurst's attitude arouses the emotions of anger and pride in Gertie and he has insulted her intelligence. She refuses to accept the derogatory remarks and insinuations made about her, the movie industry, and her new interest, Arthur Higgsworth, the museum curator. There is a heightening of the struggle

7. Lajos Egri, The Art of Dramatic Writing, Simon and Schuster, New York, 1946, p. 256.

8. Ibid, p. 158



between these forces when the mention of Elizabeth, Stonehurst's daughter and Arthur's fiancée, brings up the possibility of a love triangle between Gertie, Elizabeth and Arthur. All this is in preparation for and leading up to the decisive clash between the two forces, as exemplified by Gertie and Stonehurst. The conflict is further intensified by Stonehurst's reappearance and his use of a new approach on Gertie. The completion of the rising action or the "climax" comes with the announcement that Elizabeth Stonehurst is on her way up to the suite. The author followed the lead of many well-known dramatists when he developed the conflict of his plot through the use of attack and counter-attack and permitted it to grow naturally out of the characters. The climax finds Gertie facing a decision as to her course of action and arouses audience interest in the coming solution of the conflict. The rising action ends with the turning point. "The main purpose of rising action is to lead up to the turning point or crisis, the most significant dramatic situation in the play."<sup>9</sup>

Modern playwrights agree that the essence of the drama is the crisis. Since this is a one-act play, the crisis has of necessity been reached swiftly, with a minimum of sub-plots and complications. The start of the crisis is the accusation by Stonehurst that Gertie is responsible for the case of mistaken identity and that she has taken unfair advantage of an innocent person. The plot, in its development up to this point, has been composed of a short series of increasingly involved complications; as soon as Gertie makes her decision regarding

9. Milton Marx, The Enjoyment of Drama, F. S. Crofts and Co., New York, 1940, p. 73.

the final problem posed in the crisis, there is a rapid unwinding of the various skeins of the plot until the ending is reached.

"This unwinding has long been called by the French term denouement."<sup>10</sup> In the beginning of the play the characters are in a state of uneasy equilibrium. Then an overt act is done by Arthur, the act of supposed kidnaping. This action started the following sequence of events that complicate the affairs of the major characters: Gertie's reputation, pride, and livelihood are at stake; Max may lose his job; Mr. Stonehurst fears disgrace for his museum and heart-break for his daughter; Arthur is in danger of losing employment and losing his fiancée; Elizabeth may become a spinster. These complications build up until it appears that the problems will resolve themselves with Gertie giving up everything for Arthur, Max falling out, Stonehurst losing a potential son-in-law, Elizabeth nursing a broken heart. However, just before that point is reached, further complications arise through Mr. Stonehurst's conversion and change of tactics, Gertie's new plans and poor Max's floundering among the quickly-changing romantic ideas. Thus the play has been constructed in terms of a series of complications that grow out of each other and which in turn carry the play on to a higher pitch. The resolving of the plot is found in the denouement. Gertie's intelligence is shown and accepted by Elizabeth, Arthur, Max and Stonehurst. She converted Elizabeth to a modern streamlined girl in both appearance and mind. Arthur found his real happiness with the new Elizabeth. Max won his publicity and kept his job. Mr. Stonehurst

10. Heffner, Selden, and Sellman, op. cit., p. 50.

gained a son-in-law and was humanized. Thus in this denouement the major dramatic questions were answered, the conflicting forces were balanced, and the author's purpose established.

From the previous analysis in this thesis, it is known that dramatic plot is basically founded on what people do, think, and feel. These qualities may be termed action. The author has divided the action into two parts: mental, what the characters suffer, discover, feel, think and do; and physical, the progression of the story and the overt acts of the characters.

One of the major elements of action is suffering. "By that is meant what the characters experience, feel, or undergo, ranging the whole gamut from emotional experience to actual physical suffering."<sup>11</sup> The author thus uses "suffering" for what happens in the character, within himself. The first character to analyze in relation to suffering is Gertie Grinshaw. Miss Grinshaw's suffering includes the humiliation she undergoes by the kidnaping at the opening of the play, the anguish over Max's loss of faith in her, and the initial bitter reaction to Elizabeth. Next, the author considers the suffering of Arthur Higgensworth. His suffering takes the form of fear over losing his position and fiancée. Mr. Stonehurst undergoes mental suffering in the form of fear of his daughter's losing her fiancée, and the museum which he heads receiving some adverse publicity. Elizabeth Stonehurst goes through suffering in the broadest sense of the term for she is brought to tears and near hysteria through everyone apparently turning

11. Heffner, Selden, and Sellman, op. cit., p. 48.

against her. She thinks her father and fiance are taking Miss Grinshaw's side and fears that she is losing her fiance. Max suffers because of lack of information and knowledge, as shown in his fear of losing his job.

The second phase of mental action is discovery. It is through the suffering and its consequent actions that these characters are led to make discoveries of relationships, of new facts, or of other things which vitally affect their lives and conditions. The first discovery in this play is that the "works of art", in which the museum curator is interested, are Ming Dynasty vases and not the famous "legs" of Gertie Grinshaw. This disclosure starts off a series of events and gives the author his story within the play. These two pairs of "works of art" lead to Arthur's discovery that Elizabeth is missing sex-appeal in her physical make-up and that is what has held up their marriage. The case of mistaken identity gives Max and Gertie a better publicity idea. Mr. Stonehurst discovers his belligerent attitude will never achieve his desires. The best type of discovery is exemplified in Elizabeth's finding out that a woman with brains may also be attractive. This brings about the final group of discoveries: Elizabeth is naturally attractive; Arthur's real love for Elizabeth is brought to light; Stonehurst opens his eyes to Gertie's intelligence and is going to aid her in publicity; Max realizes that he had nothing to fear about his job.

Discovery may in turn lead to the third part of this action, which Aristotle calls peripeteia, or reversal. Playwrights, in general,

conclude that a good play with complete action should contain both discoveries and reversals.

In this play, Stonehurst's final discovery of Gertie's golden nature and the conversion of his daughter into an attractive young woman constitute a definite reversal of his nature, attitude, almost the basic foundations of his character. He becomes human, friendly, helpful, and cooperative. Elizabeth's reversal is both mental and physical. Her attitude of superiority changes into one of trustfulness and displeasure and dislike into happiness. She reverses her physical appearance from that of a plain woman into that of an attractive one and becomes happy and carefree. Her concept of Gertie now takes an opposite direction, one in which she feels grateful and indebted. The reversal in Arthur is his returning to Elizabeth and the complete dismissal of Gertie from his mind.

The statement of Crafton and Royer that "people must do and not be"<sup>12</sup> is further evidenced by the changes in the fortunes of the leading character. The changes show Gertie seemingly interested in Arthur and then reversing her action so that Arthur will give his attention to Elizabeth. Gertie is further shown going from what appears to be bad fortune in the ruining of her publicity for a world premiere to one of good fortune in "here-to-see" unpredicted publicity. Not all of these reversals may appear as major ones to the reader, but each one played an important, necessary part in the writing of the play.

12. Crafton and Royer, The Problems of Play Production, F. S. Crofts and Co., New York, 1928, p. 273.

In contrast to mental action is physical action. This type includes consideration of dramatic progression and the emotional and physical maturing of the characters.

A phase of this physical action may be defined as "what-ever the actor does on the stage, as distinct from what he says."<sup>13</sup> Movement, according to Brown and Garwood, is divided into inherent and imposed action. The inherent movement in a play is necessary to the plot. It is required, and without it, the play has no progression.

The necessary physical action in this play starts with the turning on of the radio by the clerk in the suite. The next bit of required movement is Gertie's entrance and brief appearance, followed by Max's entrance. The exit of Max, further on in the play, through the servant's entrance, builds up Arthur's entrance. Arthur's entrance with the two Ming Dynasty vases is required, as it supplies a comic incident when he forgets the value of the vases and tosses them over to Gertie at the sound of Mr. Stonehurst's voice. The vases also supply the visual proof of the reason for the case of mistaken identity. The next bit of required action is Max's reentrance just as Arthur is about to exit. This timed, reentrance injects a new note of conflict and a revealing of Max's ideas pertaining to the original incident of mistaken identity. The appearance of Stonehurst, heralded by his voice and knock on the door, puts to use the setting the playwright has required for this play when Max and Arthur exit through one of the doors in the suite to avoid Stonehurst. The following required

13. Brown and Garwood, General Principles of Play Direction, Samuel French, New York, 1937, p. 17.

action of Gertie throwing the vases to Stonehurst and slamming her bedroom door indicates the mood she is in, and marks a point of semi-climax in the play. The action of the play continues when Max reenters the room just as Stonehurst is about to leave, and Max convinces Stonehurst that his attitude and tactics toward Gertie are wrong. Max accelerates Stonehurst's exit after he has injected the idea into Stonehurst to be nice to Gertie. Immediately after, Max's exit is demanded by Gertie in order for her to be alone with Arthur. The period of seclusion is short-lived for Gertie and Arthur, because Stonehurst knocks, announcing his arrival. Stonehurst's reappearance brings about another hurried but planned retreat for Arthur, and the spectators anticipate conflict. Attention and interest are carried forward by the reaction Gertie will have to the conversation of Stonehurst and the possible mix-up that will take place when Arthur and Stonehurst encounter each other in the hotel suite. The final required movement is the unexpected appearance of Elizabeth at the suite with all the characters present. Elizabeth allows her emotions to get the better of her and breaks into tears. Gertie takes over at this point and arranges the required physical changes in Elizabeth which will transform her into an attractive woman. This physical conversion then leads to the happy ending.

The second type of physical action is imposed action. This is movement used throughout the play for effect and purpose but is not absolutely necessary to the play. The playwright in this play used imposed movement in numerous instances to break up a long scene.

Bodily movement is used in the scene between Max and Stonehurst where Max is attempting to change Stonehurst's ideas and actions in such a way that Stonehurst will be nice to Gertie and at the same time be useful to Max. The first encounter on stage between Max, Gertie, and Arthur, where they are all standing around looking a little awkward because of the intimidating conversation, is broken up by the movement and gestures of all three. The scene between Gertie and Stonehurst appears confusing to both Gertie and the audience until it is broken up with the presentation of the flowers and candy by Stonehurst to Gertie. The opening scene with the clerk attempting to fix up the suite for the arrival of Miss Grinshaw is filled with imposed action such as his turning on the radio, fixing the blinds to let sunshine in, and straightening out the pillows on the couches.

Another purpose of imposed movement is the recapturing of attention by an actor. The entrance of Arthur with a brandy snifter of milk swings the audience's attention to him. Special attention for Gertie's reentrance after the argument with Stonehurst is gained by the clothes she has on. When Max comes back on stage at the end of the play, he gains the audience's attention by his comment on Gertie's beauty and the compliment he pays her on her intelligence.

One of the most pertinent needs of imposed movement is to aid in the building of a climax. Stonehurst's first appearance in the play, when Arthur is in the suite with just Gertie and Max, adds the element of conflict and this aids in arriving at the climax in the play. Further on in the play, the second appearance of Stonehurst brings on a



hurried exit by Arthur which is a prelude to the climax in the play. The phone call to the suite announcing Elizabeth's visit brings about the uneasy fidgeting by Stonehurst and helps build up the feeling of suspense about the meeting of father and daughter, fiance and fiancée, and the two women.

The introductory movement by the hotel clerk of fixing the pillow not only breaks up a seemingly dull scene but also aids in giving the locale of the play as a hotel suite. Changing of clothes by Gertie gives the location of the bedroom, and the exit and entrance of Arthur with milk and crackers gives the locale of the kitchen.

The last use of imposed movement is in the relieving of strain so that the emotional build-up in the audience will not reach a breaking point. This is best illustrated in the scene where Arthur first comes to Gertie's suite. Their conversation is relieved by the presenting of vases to Gertie and her examination of the vases. This movement relieves the boredom and presents the necessary relief without letting the scene drop. Another example, is Gertie going over and taking Elizabeth's hands after her near breakdown and relieving the uneasiness of the other characters in the scene.

The plot and action being chosen, the next problem the playwright must solve is characterization. The fundamental make-up of a character is the first determinant of his actions. Iajos Egri states that it is necessary to understand a character in his three dimensions: physiological, sociological, and psychological. The desired understanding of a

person requires the knowledge of everything that will motivate and compel the character to act the way he does.<sup>14</sup>

The first phase in character development is his physical appearance. The visual interpretation of character is an important factor in arousing audience sympathy and understanding.

Arthur's outward appearance somewhat resembling an undertaker's assistant causes the audience to feel sorry for him. He is stiff and unnatural in posture; his pale complexion gives him a sickly appearance. He doesn't become relaxed and natural in looks and bearing until he has been in Gertie's company for over half of the play. Elizabeth's appearance takes the audience by surprise. She is dressed and looks like an old lady. Youth and beauty are so camouflaged and her talk so pedantic that when Gertie transforms her, the audience has difficulty in realizing that they are seeing the same girl. Elizabeth is now physically attractive, witty, yet still honest and straight-forward. Mr. Stonehurst is the only character in the play who shows a definite age. He is about fifty. He not only appears pompous but acts that way. Gertie finally makes Stonehurst relax and be natural, forgetting his background long enough to be human.

Max is the colorful agent in the physiological sense. His dyed, blond hair, rotund figure and bright attire, all added to his noticeable accent, present a clear-cut picture of a New Yorker gone Hollywood. Gertie is "The Legs" and represents the sex element in this play. Her physical appearance not only pleases the men and awes the women, but

14. Egri. op. cit., pp. 33-34

her over-all appearance of good-looks, proper weight, neatness, pleasant attitude, reveal the desired elements for dramatic action. The audience will sympathize with Gertie, no matter what she does.

The next phase of character analysis is the sociological background. Under this comes class groupings. In this play Arthur, Elizabeth, and Mr. Stonehurst are from one society group. They have education, social position, and wealth. Max and Gertie are of a different group. They have gained their education through experience and struggle, their position as the result of professional activities, their wealth without culture. Another factor in this character study is occupation. Arthur has a routine job at the museum, but one that he enjoys. Elizabeth does work for charity and her society circle. Mr. Stonehurst's work consists of living from an inherited income and ruling the museum board. Max and Gertie are show people from the land of the movies. Their positions are held by their developed talents and the way in which they sell themselves to the public. All five characters have a place in their respective communities. Gertie is a leader in Hollywood circles. Max is one of the top agents and managers in the movie business. Arthur is a well-known museum curator. Elizabeth is a social leader. Stonehurst is a Wall-street tycoon in New York.

The psychological analysis of character is an out-growth of both physiological and sociological aspects. "This combined influence gives life to ambition, frustration, temperament, attitudes, and complexes."<sup>15</sup> This sum and substance differentiates one human being from the other.

<sup>15</sup>. Egri., op. cit., p. 34.

In order, then, to understand the action of the characters, the playwright has to think of a motivation which will compel them to act as they do. The psychological point of view presents the characters in this light.

Arthur has a sex life that is based on high moral standards. He has personal ambition to make a success of his curator position. He is an easy-going individual who permits himself to be imposed upon by one and all. This well-known attitude toward life finds him resigned to the Stonehurst designs until Gertie appears. In a sense, he is an introvert. His abilities are excellent, having talent and being well-versed in the aesthetic field. He is intelligent and has fine judgment, and until he met Gertie always maintained a dignified poise. Elizabeth is lacking in feminine appeal, never having realized its necessity with even as serious-minded a man as Arthur. The chief personal goal she is striving for is an accomplishment that Arthur will admire. Arthur shows only an intellectual attraction toward her. Her temperament is one of pessimism. She has a slight introvert complex but is very intelligent and has leadership ability in certain fields. Mr. Stonehurst has the highest moral standards of his social group. His ambition is to be a father-in-law and to make the museum one of the most famous in the country. His only disappointment is that his money can not remedy the appearance and change the set of ways of his only daughter. He is excitable and somewhat intolerant by nature and very militant in his attitude toward life. In a sense he has an extrovert complex. His main abilities are spending money and dictating

to people. He always means well, but his efforts seldom turn out for the best.

Max is a happy contrast to Mr. Stonehurst. He has lived in a world of glamour for a long time, and his moral standards have been broadened. His chief desire is to keep Gertie at the top in the movie business and to continue as her agent. His only disappointments appear when he unsuccessfully tries to act as cupid and find Gertie a husband. Max is very easy-going and has the attitude towards life of "live and let live". Max is also an extrovert, and he has the talent of making publicity out of any and all occurrences. His judgement is good, and he has an uncanny sense for doing the right thing at the right time.

The last character for analysis is Gertie Grinshaw. She has all the Hollywood standards of glamour at her command but knows how to ~~ascertain~~ right from wrong. She is anxious to prove to people that her type of glamour girl is really smart and not stupid. She has an optimistic, easygoing temperament and an attitude towards life of being helpful and wanting to get along with everyone. She is also an extrovert whose abilities include good acting and the talent of bringing people out of themselves to change for the better. Her major qualities are her excellent judgement, good taste, normal poise, and her ability to understand and aid everyone.

The next phase of character analysis is a consideration of their growth and development. The author attempted to understand his

characters and endeavored to follow George Pierce Baker's advice for presenting their advancement from one stage to another. "A play which aims to be real in depicting life must illustrate character by characterization which is in character."<sup>16</sup> To maintain authenticity the playwright has to know his characters through and through, and this involves change. "Everything in nature changes human beings along with the rest."<sup>17</sup>

The characterization of Gertie is to prove the premise that Hollywood glamour girls must be inherently intelligent to reach the peak of stardom. Quick wit and good common sense are deciding factors in maintaining their position. Throughout the play, Gertie uses her intelligence, ability and sense of judgement to motivate all the other characters from one definite position to another. The maneuverability of everyone, directly or indirectly because of Gertie, brings about the accepted acknowledgment of her brilliance and is the motivating power of the play.

Arthur is first revealed to the audience through a minor conflict with Gertie. He is a serious, methodical museum director who is very conscientious about his responsibilities. He is only aware of women as intellectual beings and has had his concepts of love frozen by Elizabeth. The mistaken identity situation brings about a decision by Arthur to rectify his blunder and to attempt to make amends. This decision sets in motion other forces that bring him in conflict with

16. George Pierce Baker, Dramatic Technique, Houghton Mifflin and Co., Boston, 1919, p. 308.

17. Egri, op. cit., p. 60.

Gertie, Max and Stonehurst. The combination of these conflicts and the definite influence of Gertie, who awakens the manhood in Arthur, moves the play forward and brings out hidden qualities in Arthur. He shows that he has spirit and determination, is a good loser, can get away from the serious side of life, and he decreases his interest in his work long enough to aid in proving that Gertie is the main reason for his change and that she is smart in every sense of the word.

Mr. Stonehurst is also brought into the play through conflict. This conflict begins with the preconceived ideas which Stonehurst has about Hollywood and all its inhabitants being worthless and cheap, ideas intensified by the fact that his daughter's fiance has become involved with a Hollywood glamour girl. Arthur's entanglement gives rise to Stonehurst's commanding and demanding that Arthur break away from the present surroundings, and that Gertie and Max recant and rectify all past activities. Stonehurst is moved to this pompous attitude because of his fear that his daughter will be hurt by the loss of Arthur to Gertie. This starts the play's little war of intelligence and has Gertie's aiding Elizabeth and the museum's business bringing about the decision by Stonehurst that he was in error. Stonehurst changes from ordering people around to a pleasant manner of requesting people to do his bidding and of being natural with them. This complete reversal in Stonehurst is brought about by Gertie's ingenious ways. First, she proves to Stonehurst that if people are to do things for you, you cannot be demanding. Second, Gertie's actions in changing Arthur

into a real man appeal to Stonehurst and cause him to have a new regard for Arthur. Third, Gertie's kindness in making over Elizabeth accounts for Stonehurst's announcement that Gertie is not only a fine young woman but a brilliant one, too.

Max's presence in the play and his actions are also motivated by Gertie. He feels a paternal interest in Gertie since he was the one who started her in the movies, helped her rise to the top in her profession and helps her to maintain her position. He watches out for her welfare. There is also an element of self-preservation in Max's case. Gertie has been and is Max's source of income. Her success is his, and consequently he is faithful and obedient to her. There has been no necessity for any change in Max's character as he is in the play to support Gertie in her actions and attitudes, and his attitude has to be the same throughout the play in order to maintain the proper continuity.

Elizabeth's entrance also results from conflict. She is troubled with inner conflict between a desire to see who this woman is who maneuvered Arthur away from her and to release her pent-up emotions over her treatment from Arthur. At one time or another, Elizabeth has a motivating effect on all characters in the play. Elizabeth motivates her father through the love he has for her and the fear he feels at the possibility of her losing Arthur. Through her lack of feminine charm, Elizabeth contributes to Arthur's interest in Gertie as an attractive woman. Through Elizabeth's influence on her father,



Max is able to push Stonehurst into actions that are against Stonehurst's previous principles. Elizabeth's decision to meet Gertie finds her entering the suite of the star, and her ensuing ideas and words set in motion further decisions from her father and Gertie. These are all tied in, and the next bit of action moves the play towards its ending. Here, Gertie is impelled to change an unattractive girl into a gay, attractive and tolerant young woman. This transformation is brought about through Gertie's kindness and the sympathy Elizabeth creates by her appearance and the predicament she is in.

Therefore, no matter what influence each character may have on the plot, each one in turn is motivated one way or another by Gertie, the attractive Hollywood glamour girl. She is the central character around whom all the action revolves. Gertie proves by her physical and mental actions that Arthur can be a normal person and that Elizabeth was the girl he really admires and loves. She shows Elizabeth that just being intelligent is not the only way to win a husband. Stonehurst is shown the fallacy of his ideas through the conversion of Arthur, the metamorphosis in Elizabeth, and the revitalizing of his museum.

The art in playwrighting is a matter of balance, and the playwright should have all elements of his play in balance. In the breakdown of character analysis, "the principle of balance has to do with the maintenance of stability through equilization of contending forces."<sup>18</sup> The playwright has a purpose in mind when he undertakes the writing of a play. In this play the author desires to prove that Gertie,

18. John Dolman, Jr., The Art of Play Production, Harper and Brothers, New York, 1946, p. 61.

as<sup>an</sup> illustration of the typical Hollywood glamour girl, has intelligence. In order to prove the point, characters are used by the author to maintain this element of balance in the conflict.

The characters in this play are divided into two groups--protagonists and antagonists--and are maneuvered into their respective areas by Arthur who is placed in the middle of the grouping. Arthur is used throughout the play to bring about the necessary circumstances that keep the scale balanced evenly. He is in the middle of all the arguments and is the cause of some of the disputes, instigating conflict by his seeming interest in Gertie instead of Elizabeth.

On one side of this scale are the protagonists, Gertie and Max. They help to create conflict and maintain the forward movement of the play. At the start of the play, Gertie is only opposing an incident that marred a publicity deal. This incident leads Gertie into initial conflict with Stonehurst. The conflict is magnified until Gertie is not only attempting to prove to her antagonists that she has nothing to do with starting the trouble but also that she is sweet, kind, considerate and intelligent. The finale of the play still shows Gertie as the leading protagonist, but she has proved her point by the converting of Elizabeth, by making Arthur a man, by making Stonehurst admit his mistake.

To insure the balance of the play in number and strength of characters, Max is on the protagonist side. The beginning finds Max not only supporting Gertie but also supplying incidents to bring about

action to aid in the maintenance of the balance of the conflict of the play. Towards the middle of the play, Max is enduring Stonehurst for Gertie's sake but conceives the idea of using Stonehurst without Stonehurst's knowledge. When Gertie is off stage, Max maintains the conflict for her to make sure that there is equilibrium. The balance of the play is helped along by Max at the final curtain. The conversion of Elizabeth, Arthur rejoining Elizabeth, Stonehurst joining Gertie, these leave Max as the middle man to see that the weights on the scale are still balances.

The main antagonist in this play is Mr. Stonehurst, who is concerned over both his daughter's single state and the dignity of the museum. He starts fighting Gertie and Max from the moment he knows about their connection with the dilemma facing his daughter and his museum. He unjustly accuses Gertie of intentionally playing up the publicity incident with Arthur, and he adds injury to insult by stating untruths about her profession and her part in it. Progression of the plot finds Max playing on Stonehurst's fatherly love for his daughter and his wish to help his daughter's cause with Arthur by suggesting that Stonehurst be nice to Gertie. Here, Max shows Stonehurst what road to take in the present situation. The end of the play finds Mr. Stonehurst admitting his mistake, trying to make amends in his peculiar way, and joining Gertie in agreeing that she is intelligent and in admitting his own mistaken ideas.

Elizabeth bolsters the antagonistic side. Her appearance adds new blood to the conflict just as Stonehurst is about to join Gertie

in her ways. Elizabeth's appearance keeps the balance in sight again. Emotional problems are easily discerned by Gertie who takes Elizabeth in hand and does the expected revision of her personality both physically and mentally. The ending coming soon after her late appearance, finds Elizabeth reunited with Arthur, and the romantic element is balanced and cancelled out.

The characters in this play are all well-defined and uncompromising in their actions until the end. They moved from one point in the plot toward another through conflicts.

One of the main problems in the writing of a play is the conversion of story material into dialogue. Ideal dialogue must be as natural a part of the character as are his physical attributes. George Pierce Baker states this idea as, "when a dramatist works as he should, the emotion of his characters gives him the right words for carrying their feelings to the audience, and every word counts."<sup>19</sup> Dialogue is also used for exposition to let the audience know what is happening, who the characters in the play are, their relation to one another and aids the actor in forming a convincing characterization. It is also used "for impressive reading, and for rising to dramatic heights."<sup>20</sup> The major uses that were made of dialogue in this play were: exposition, plot, mood, characterization, and to prove the author's tenet that Hollywood glamour girls are clever as well as beautiful.

19. Baker, op. cit., p. 344

20. Crafton and Royer, op. cit., p. 269

The initial dialogue in this play is used for exposition. It occurs in the play where little or no action is called for. The opening of the play has the clerk's expository speech developing curiosity, and then the radio "flash" comes, explaining the situation and giving the author the desired break so that he may initiate his element of conflict. Further exposition is presented through the "flashes" where a more detailed explanation of the leading character is furnished.

Dialogue in relation to the plot fulfills the function of advancing the action. For instance, there is the dialogue in Arthur's first visit to Gertie to apologize for his mistake and the revelation of the outcome of the mistaken identity situation. This brings in the conflict elements of damage to the museum and injury to Elizabeth, and it moves the play along to the point of bringing Stonehurst into the picture. The dialogue between Max and Stonehurst when Max attempts to have Stonehurst change his conception of Gertie also advances to new action.

A play must have a definite locale, and dialogue assists the setting in establishing the locale. Then opening dialogue of this play sets the locale as an expensive hotel suite in New York. The locale is further defined by Gertie's dialogue with Arthur when she reveals in referring to her suite, "it's the presidential suite!" Thus, the locale is set as being not only in the best hotel in the city, but also in the best suite of the hotel.

The mood of this whole play comedy, is created by fast, witty, sarcastic, direct dialogue. The greater part of the dialogue adds to

the mood and brings on humorous retorts from other characters. Gertie frequently utters amusing malapropisms. Max and his muttered comments are intended to elicit chuckles. Elizabeth's quaint, old-fashioned statements light up otherwise dull dialogue and offer a contrast to the wisecracks of the two from Hollywood. Another aid to creating a light and gay mood is the use of Stonehurst's facetious comments.

Characterization pointing up the character's backgrounds, expressing their ideas and emotions, and bringing out their individual functions in the play is also shown by the dialogue. The first scene between Max and Gertie point out Max's dialect and broken English, and conveys to the audience that he is Jewish, has had a limited education, and that he is in the play as Gertie's agent and advisor. In the same scene, Gertie's casual wise-cracks and easy-going conversation reveals the sharp tongue and witty mind which she possesses. The further clarification of characterization through dialogue is shown in the cases of Stonehurst with his dictatorial speech, Arthur with his polite but educated speech, Elizabeth with her highly intellectual conversation.

Dialogue is further used to prove that Gertie is intelligent. The spectators hear Gertie match Stonehurst word for word and thought for thought, never giving ground. They hear her taunt Arthur. They listen to Gertie change Elizabeth's ideas about Gertie's association with Arthur and Mr. Stonehurst. Gertie proves to Max, throughout all the play, that all the planning and happening taking place are due to her actions and not to circumstance. The crowning acknowledgment that glamour girls are smart comes with Stonehurst's comment, "I think I

shall do something for Gertie as well as ourselves. She is really a smart young lady."

PART II

RADIO SCRIPT



"THE GORGEOUS BRAIN"

By

Arthur V. Briskin

CHARACTERS:

GERTIE GRIMSHAW  
ARTHUR HIGGENSWORTH  
MR. STONEHURST  
ELIZABETH STONEHURST  
DRIVER  
VOICE I  
VOICE II  
VOICE III  
CLERK  
FRENCH WAITER  
COP

SOUND EFFECT:

CAR  
CAR (DOOR)  
KEY IN LOCK  
DOOR  
TELEPHONE  
RATTLE OF DISHES  
BELL RINGING

MUSIC:

SOUND: Music--fast--fades under for crowd noise--under for announcer

ANNOUNCER: It's a weekday morning at a railroad terminal. A larger crowd than usual is waiting for Gertie Grimshaw of Hollywood, better known as "The Legs".

On the same train with this glittering personage is a nondescript little lady known as Miss Bessie Bottomely. She is the guardian of two precious Ming Dynasty vases bound for the city museum. Mr. Arthur Higgensworth, the curator of the museum is on hand to meet Miss Bessie and her precious cargo. Never having met the lady before he has been informed that she will be attired in slacks, beret and wearing glasses. Gertie "The Legs" Grimshaw is also attired in slacks, beret and glasses, the dark variety. The mighty monster of the rails has just pulled in and disgorges our two heroines. Poor Mr. Higgensworth has only the slacks and beret description to go on so in his haste and eagerness he scoops up the protesting Gertie and whisks her into a cab.

SOUND: Car starts up -- under for:

GERTIE: Well, really! After all I don't play favorites you know.

HIG: Depressing crowd, wasn't it? You have got them with you, haven't you?

GERTIE: I hardly see how I could get along without them.

HIG: Beautiful things. I can hardly wait to see them.

GERTIE: Good-Heavens! They're not that good!

HIG: Great Scott, it just occurred to me. You don't think they could have gotten scratched or broken in that crowd back there.

GERTIE: I'd hardly be sitting here grinning if they were. Or was that a sample of your sparkling wit?

HIG: What a strange girl you are. Don't you realize what an unthinkable catastrophe it would be if they were damaged?

GERTIE: You really feel they are that valuable?

HIG: They are two of the most priceless treasures ever to have passed into the keeping of the museum!

GERTIE: Now look here, Bub. Let's not get personal about this.

HIG: This is a most remarkable conversation. What can be personal about something that belongs to the ages.

GERTIE: Listen, deep and devious, I'm only twenty three, regardless of what that catty LuluParasnips has to say about it.

HIG: Young lady, no one has the slightest interest in your age. I am interested in two things and two things only. And as soon as I get you to the museum my interest in you as a person ceases.

GERTIE: Driver! Driver! Stop this cab. SOUND: - Car-Brakes-Stop. As for you, you enemic wolf! I'll report you to your paper and personally see to it that you're put on obituaries from now on. Now let me out of here.

HIG: Now wait, driver. There's some mistake here.

DRIVER: There sure is Bud, and it's you.

GERTIE: Here's my Hotel, let me out right here.

HIG: Oh no you don't. You can't get away without proving that you have them with you.

GERTIE: Well, get him! He thinks I put them on and off.

DRIVER: Puts what on and off Lady. This is gettin' confusin' even for me.

GERTIE: My legs, goon child.

SOUND: CAR DOOR SLAM

HIG: Come back here. Let me out of this cab!

SOUND: CAR DOOR SLAM

DRIVER: Wolf or no wolf I want my fare.

SOUND: CAR DOOR SLAM

GERTIE: Let go of me. Help, this man is attacking me.

GRIVER: Just pay the fare and you can take her legs home with you for all of me.

HIG: All right! All right! Hold on to her while I get out my wallet, will you?

DRIVER: Sure, glad to oblige.

GERTIE: Hey you, in the uniform. Arrest this man.

COP: What's all the excitement here. Who seems to be annoyin' who.

VOICE 1: Hey, that's Gertie Grimshaw. Come on boys, here she is.

VOICE II: What happened at the train, Miss Grimshaw.

VOICE III: I'm from the Star, how about an interview, Miss Grimshaw.

VOICE I: Hold it Miss Grimshaw. You wouldn't roll your slacks up for the next one, would you Gertie?

VOICE II: Who's the boy friend, Gertie, someone new?

HIG: Just what is all this and who are you, young lady?

GERTIE: Gertie, "The Legs" Grimshaw, as if you didn't know.

HIG: Gertie "The Legs" Grimshaw?

GERTIE: You've heard of the "Look," "The Body," "The Voice," aint 'cha, I mean haven't you. Well, I'm the "Legs."

HIG: Oh, a cinema actress. I thought you were Miss Bottemly with my Ming Vases for the Museum.

VOICE I: Come on, Gertie, give out! Who's the boy friend.

VOICE II: Who is he, Gert, the new love interest?

VOICE III: Give us a chance to scoop Lulu Parsnips, will you, Gert.

VOICE I: Hey you guys. Know who that is? It's Higgensworth. You know, Arthur Higgensworth. The Curator of the Art Museum.

VOICE II: What's he going to do Gert, give a private showing of your game for the art lovers.

HIG: Please, gentlemen. There's been a mistake. None of this must leak out to the papers, you know.

VOICE I: You kiddin' Hig. A story like this'll make the front page.

VOICE II: Hold it, Higgenbottom. Got it. Museum Curator Ganders Gerties' gams. Oh Boy, what a picture.

VOICE I: So long, Gert, thanks for the story. This'll be great publicity for you. Compliments of the Evening Reporter.

VOICE III: See you tonight, Grimshaw.

DRIVER: Could I have my fare now, Mr? I got to go home. I promised to help the wife with the canning.

HIG: Fare? Fare? Oh, of course. Sorry, old man. Here's a little something extra for your trouble.

DRIVER: Gosh, thanks. Another dime towards Juniors college tuition.

SOUND: CAR-START UP-FADE

GERTIE: How about coming up to my suite and talking this thing over. We certainly put on a swell "who's on First" routine, didn't we?

SOUND: DOOR

HIG: They won't really print all those things in the paper, with my picture, will they, Miss Grimshaw?

GERTIE: I'm afraid so. It was too good to pass up. But why so sad, look at all the free publicity you'll get.

HIG: Oh no!

GERTIE: I'm Miss Grimshaw. Is my suite ready.

CLERK: Oh yes! Right this way Miss Grimshaw. This IS an honor Miss Grimshaw..(DISAPPOINTED) Oh, you're wearing slacks, Miss Grimshaw.

GERTIE: Come on, Mr. Higgensworth, it can't be all that bad. Brace up.

CLERK: Here's the elevator, Miss Grimshaw.

SOUND: CLOSE ELEVATOR DOOR

GERTIE: Whatever made you think I was the girl with the Ming vases.

HIG: Well, you see I was told to meet a young lady wearing slacks and a beret.

SOUND: ELEVATOR STOPS - DOOR

CLERK: Here we are, Miss Grimshaw. The presidential suite.

GERTIE: Well, what's good enough for Harry is good enough for me.

SOUND: KEY IN LOCK.....DOOR OPENING

CLERK: There you are and I'll send up your luggage as soon as it comes from the station.

GERTIE: My maid and secretary should be along any minute. They must be in a tizzy. I suppose they think you kidnaped me, Mr. Higgensworth.

CLERK: As soon as your luggage arrives, Miss Grimshaw, I imagine you'll be anxious to change to....ah....something...ah lighter, shall we say?

GERTIE: And shall we say that you'll have a chance to see them before I leave.

CLERK: (GIGGLING) Oh Miss Grimshaw....Gertie, you're a card, that's what you are.

SOUND: DOOR CLOSE

GERTIE: Well, I'm all of a twitter...Sit down, Mr. Higgensworth and lets get straightened out.

HIG: Why, thank you Miss Grimshaw.

GERTIE: Make it Gertie, Hig.

HIG: My first name is Arthur, ah...Gertie.

GERTIE: Arthur's too "icky" and Art doesn't suit you. I think Hig is much cuter, don't you?

HIG: I wouldn't say the adjective "cute" exactly applies to me.

GERTIE: You sure are educated, aren't you? You talk like a college professor.

HIG: Well in a way, I am. But I preferred the museum post to teaching.

GERTIE: Fancy that now. They tried to learn, I mean teach, me some grammar and stuff when I first went to Hollywood, but it ain't, hasn't taken too well.

HIG: That's part of your charm, Gertie. You really are a most fascinating young lady, you know.

GERTIE: You haven't seen the best part yet.

HIG: Ah, You mean in reference to that absurd appellation.

GERTIE: There's nothing absurd about it, brother.

HIG: I....ah....wasn't....referring....

SOUND: TELEPHONE RINGS

GERTIE: Just a minute, Hig, while I get the phone. Hello, Gertie Grimshaw's suite. Who? Oh yes, he's here. Just a minute. It's for you, Higgy.

HIG: For me? What in the world? Higgensworth speaking. Who... Oh Mr. Stonehurst.....You did, Sir? Yes it was a bit



HIG:(con'd) unfortunate. What Sir...Yes Sir....Right away, Sir.

But Mr. Stonehurst.....Mr. Stonehurst? Hm, he hung up.

GERTIE: Who was the, cookie?

HIG: The President of the Museum's Board of Directors and incidentally the father of my fiancée.

GERTIE: How did he know you were here?

HIG: Someone that knew me was in that crowd down on the street. He saw us come in the Hotel and then telephoned Mr. Stonehurst.

GERTIE: Was he mad or anything?

HIG: I would say "mad" was an understatement. If any of this gets in the papers, I'll be through at the Museum.

GERTIE: You're through then. Might as well start looking around for another job.

HIG: You're sure they'll print it.

GERTIE: A story like that! Higgy, you'll be a national figure tomorrow. Say, what is the girl friend going to think of all this?

HIG: Good Gracious! I forgot. I'm afraid Elizabeth isn't going to take too kindly to all this.

GERTIE: You mean she's the kind of a girl that's gone through life as Elizabeth. No nickname? Don't bother describing her to me. I know the type.

HIG: Elizabeth is a very sweet girl. Very intelligent.

GERTIE: I'll bet she belongs to the Thursday afternoon Club and does social work.

HIG: Oh she does. An admirable girl. And quite a leader. She's very good at running things.

GERTIE: Like you, for instance. I'll bet she has you run ragged.

HIG: Elizabeth and I have found our tastes very similar. We provide mental stimulation for each other.

GERTIE: Fancy that now! Well at least you know what to do on a "Slow Boat to China."

HIG: We've never been "On A Slow Boat to China" But I'm sure that if we did go Elizabeth would know what to do if it were slow. But Gertie, please. This is a serious matter. I am most fearful of the outcome.

GERTIE: I'll bet if I could get you to stop talking like it came out of a book, you wouldn't be a bad fellow. You are kind of cute, you know.

HIG: You are one of the most amazing people I have ever met. I really should like to see you again before you go.

GERTIE: I'll be here for three days. But I'm pretty well booked up.

HIG: Of course it was presumptuous of me. Well, good-bye and the best of luck to you. I will make it a point to see one of your cinema achievements soon.

GERTIE: Not so fast, Hig, of course I want to see you again. I've got to see how all this comes out. Let's see, I should be free by about ten tomorrow night.

HIG: Thank you. I shall arrive at approximately ten then.

GERTIE: Right! Hope old Stoneheart isn't too tough on you.

HIG: Stonehurst. Good-bye.

MUSIC: UP SWELL FADE...OUT

HIG: May I come in, Elizabeth? I feel I have an explanation to make, concerning the afternoon papers.

ELIZ: Come in, Arthur. Indeed you have.

SOUND: DOOR CLOSE

ELIZ: Have you seen the papers? That horrible picture, right on the front page. It's too revolting.

HIG: Miss Grimshaw is hardly what you might call revolting, or perhaps you were referring to me.

ELIZ: You know as well as I what I am referring to. The indignity of it. That ghastly headline "MUSEUM CURATOR GANDERS GERTIES GORGEOUS GAMS." The vulgarity of it!.....Arthur...What are gams?

HIG: Why...ah...I believe they are a slang expression used in regard to a young women's...ah...limbs.

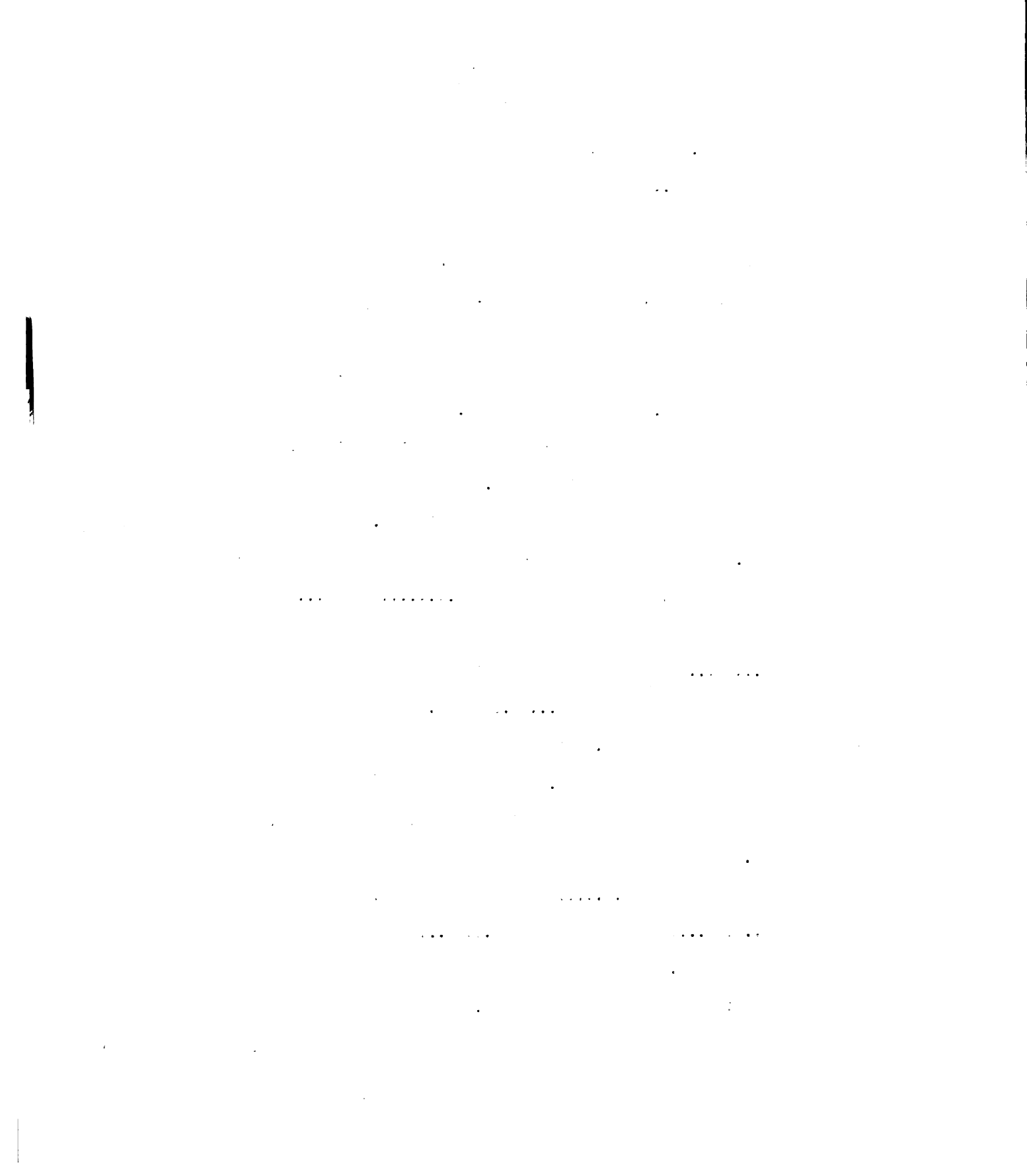
ELIZ: Gorgeous Gams indeed! I'd sue a man if he'd ever made a remark like that about me.

HIG: I hardly think you have anything to fear, on that score, my dear.

ELIZ: I should think not! .....What was that again, Arthur?

HIG: Why....uh....I merely meant your...ah....reputation as a perfect lady.

ELIZ: Oh-h-h! Father is simply furious.



HIG: I know. The board of Directors are having a meeting now. I am being tried without being allowed to speak in my own defense. It's utter injustice. Uh-Elizabeth? This may sound a bit irrevelant but what would you do on a "Slow Boat to China"?

ELIZ: Try to make it go faster!

HIG: That's what I thought.

ELIZ: Whatever made you ask me that? Oh, here's father.

STONEHURST: Good afternoon, Elizabeth. Good afternoon, Arthur.

HIG: Good afternoon, Sir. Is the meeting over?

STONE: Yes, just one more escapade, one more whisper of unbecoming conduct and you're out. We shall publish a dignified account of this mornings disgraceful mixup in the papers to offset that horrible picture...By the way, Arthur...wh...what...are gams?

HIG: They were referring to Miss Grimshaw's....ah...legs, I believe.

ELIZ: Really, Arthur, have you forgotten there is a lady present?

HIG: Forgive me, my dear.

STONE: Gorgeous Gams, eh? And she covers them with slacks!

HIG: Horrid fashion. I felt the same way.

ELIZ: You'll never see me wearing slacks!

STONE: On you it wouldn't make any difference.

ELIZ: Father! Just what do you mean?

STONE: Just what you thought I meant.

ELIZ: Have you thought of the light that all this has put me in.  
I am your fiancée, you know. My first impulse was to  
break the engagement, but then I decided to brave the storm  
with you.

HIG: (ABSENTMINDEDLY) By hurrying the boat up--of course.

ELIZ: What?

HIG: Oh....er...I do appreciate your sacrifice, indeed I do  
Elizabeth.

STONE: Very well, then. It's all settled. By the way, Elizabeth,  
I won't be home for dinner, tonight. The Press Club is  
holding a banquet.

ELIZ: The Press Club. But you don't belong to the Press Club.

STONE: I do now....Good afternoon, Arthur.

HIG: Good afternoon, Sir, and thank you again.

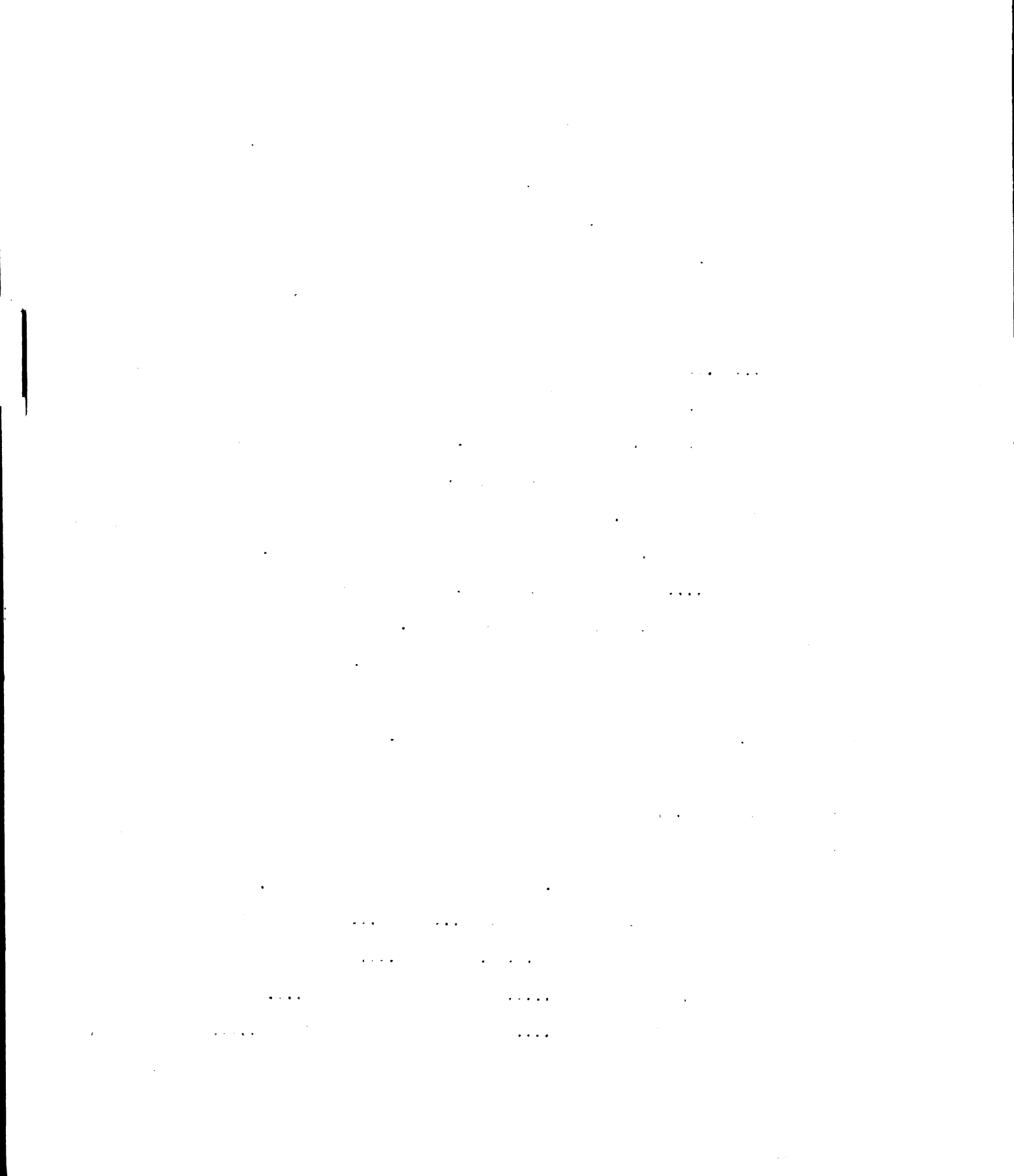
ELIZ: Whatever possessed him to join the Press Club. I wonder who  
the banquet is in honor of?

HIG: Why, come to think of it, it's for Gertie. I wonder if I  
still have time to join?

MUSIC: UP...SWELL...CROSS FADE WITH

SOUND: TELEPHONE RINGING

HIG: City Museum of Fine Arts. Arthur Higgensworth speaking.  
Oh Good morning, Miss Grimshaw, uh...Gertie...Yes everything  
has worked out beautifully.....Tonight? ....Oh no, I haven't  
forgotten, but you see I..... They made a condition.....It  
would be taking a chance.....What was that about Columbus.....



HIG:(Con'd) Oh yes, of course.....No of course I'm not.....certainly  
I am.....I most certainly am not.....I most certainly am..  
ten o'clock then. Goodbye Gertie and thank you for calling.

SOUND: CLICK OF RECEIVER

HIG: (TO HIMSELF) Elizabeth was right, I'm simply too impulsive.

SOUND: PHONE RINGS

HIG: City Museum of Fine Arts, Arthur Higgensworth speaking.  
Oh good morning Elizabeth. Yes everything is going splendidly  
You have a favor to ask? Tonight?....Pick you up after the  
recital? I'd be glad to Elizabeth only....well, you see I'm  
going to be tied up tonight. Business you know...ah...ah..  
a directors meeting. Yes, I know it's a bit unusual to have  
it at night.....Well, do..Enjoy the recital....Good bye.

MUSIC: UP...SWELL...CROSS FADE WITH

SOUND: BELL RINGING

GERTIE: Higgy, come in, come in. I'll be ready in a minute.

SOUND: DOOR CLOSE

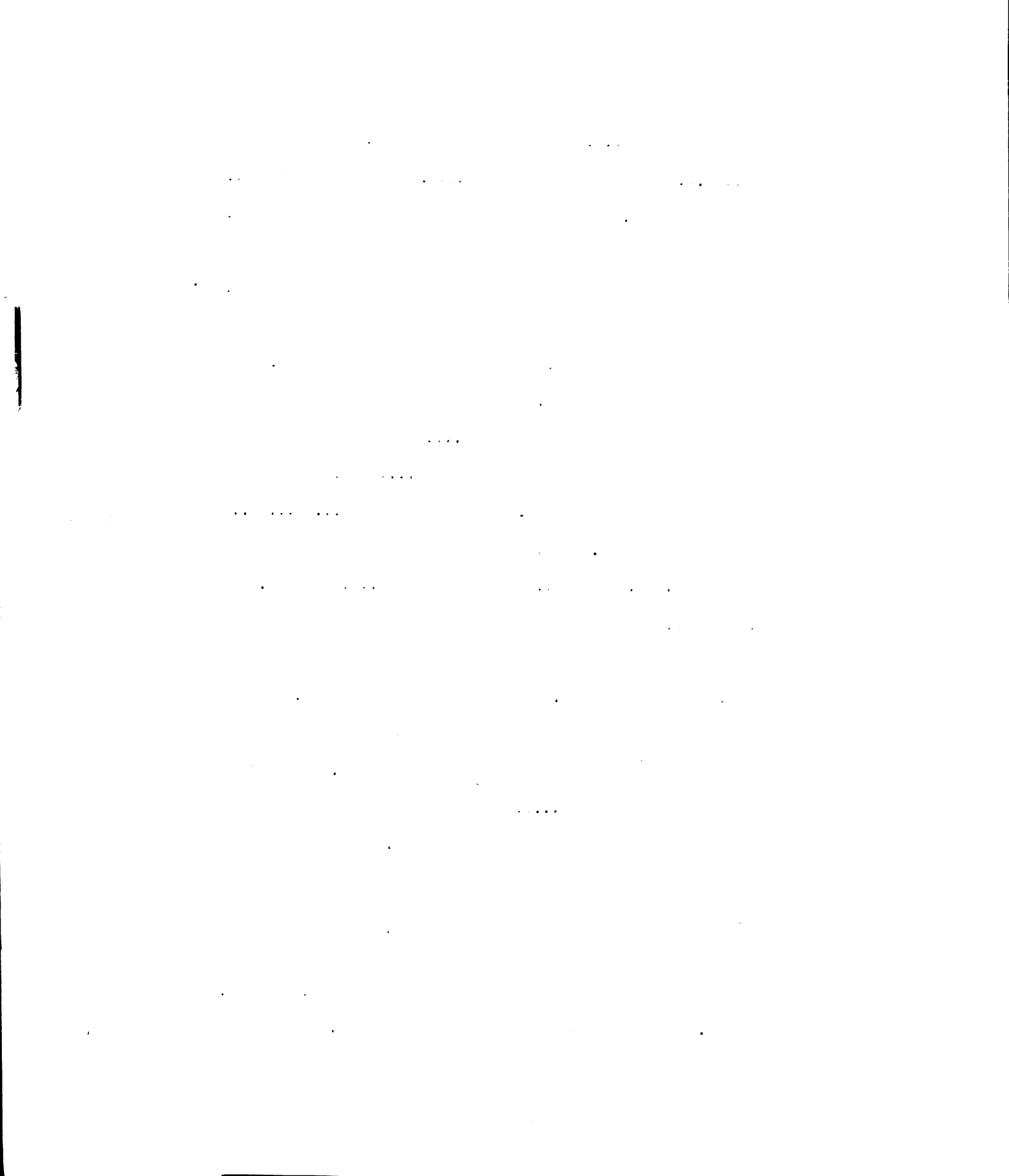
HIG: Are you planning on going out somewhere, Gertie. If you've  
made another engagement.....?

GERTIE: Sure, I'm planning on going out somewhere. Haven't we got  
a date?

HIG: Why, I thought we were just going to sit and have a cozy  
little chat

GERTIE: You didn't expect an evening of mental stimulation, with me,  
did you. That's Lizzie "The Brains" department.





HIG: Gertie, you under-rate yourself. You are very stimulating, you know.

GERTIE: That I know. That's why we're going out.

HIG: You look simply ravishing, Gertie. But I see I've interrupted your dressing. You haven't had time to don the...uh...upper portion of your lovely gown.

GERTIE: The upper portion is me, Higgysy. That's all there is.

HIG: Er...May I be so bold as to ask what holds it up?

GERTIE: A special act of congress. Shall we go?

HIG: Gertie, I might as well tell you. I managed to keep my position on one condition.

GERTIE: I know. No more publicity. I figured as much. So I have everything fixed.

HIG: Fixed?

GERTIE: Sure. The manager of the hotel is a nice guy, so he arranged it with the headwaiter of the Camelia Room.

HIG: Arranged what?

GERTIE: No reporters. No pictures. A table behind a pillar. We'll be safe enough. Good as having a private dining room.

HIG: That was very thoughtful, of you Gertie. You are a most perspective young woman.

GERTIE: Thank you--shall we go?

MUSIC: UP....SWELL....FADE UNDER FOR

HIG: This is delightful, Gertie. Such a refreshing atmosphere of frivolity. One can banish all thought of dull care and live for the delight of the moment.

GERTIE: Don't relax too fast. You might not be able to handle it.

HIG: Ah, here comes the waiter. What does one usually eat in these places?

GERTIE: Not much. One usually drinks. That's why the atmosphere of frivolity.

HIG: Liquor? I never touch it.

GERTIE: Of that I was sure.

HIG: I do hope you don't indulge in the vile stuff, Gertie.

GERTIE: No, I don't Hig, and anyway I have to watch my figure.

WAITER: Ah Madame and Monsieur. Have you decided on your order?

HIG: I never eat this late at night. But perhaps some fruit? Figs or stewed prunes?

WAITER: What was that, monsieur? I'm afraid I didn't hear correctly.

GERTIE: You heard correctly, Mr. Boyer, you just don't know Higgysy.

WAITER: My name is Jacques, Madam. But I am afraid we have not the ragout of prune.

GERTIE: Don't let it throw you, Jack. You've got a long night ahead of you.

WAITER: May I suggest the lobster, with perhaps a Magnum.....

HIG: Waiter, what sort of pop is that in those buckets?

WAITER: Pop, what is this Pop? Pop? Pop? No I do not know.

GERTIE: Sounds like the Fourth of July. Say that gives me an idea. Say listen, Jack, do me a favor and I'll give you my autograph.



WAITER: Ah, now I recognize the Mademoiselle. You are The Grinshaw!  
But of course. It will be a pleasure, Mademoiselle.

GERTIE: Good. Now look, I don't drink and neither does my boy friend.

HIG: I should say not!

GERTIE: So bring on the lobster and pack some Ginger Ale in one of  
those ice-buckets. A couple of champagne glasses.

WAITER: Ah Mademoiselle! You are truly the great artist! The proper  
atmosphere, that is what counts, no?

HIG: Lobster and Ginger Ale! Oh my! I dread to think of how I  
will feel tomorrow.

GERTIE: Who cares about tomorrow, Hig. Banish dull care and live  
for the moment, remember?

HIG: Perhaps if I took an extra vitamin pill it might help.

GERTIE: How about a shot of sulpha? I thought you told me you were  
the rugged type.

HIG: That's because I have never dissipated. I lead a most ex-  
emplary life.

GERTIE: You don't have to dissipate, Hig, to have a little fun.  
Just let your hair down and be yourself once in awhile.

HIG: Say, I wonder what all that comotion is around the entrance.

GERTIE: Where? Oh yes. Looks like someone that isn't wanted is  
trying to force their way in.

HIG: It's gratifying to know that they are so careful in the choice  
of their clientele.

GERTIE: Here comes Jean Sablon with the Ginger Ale. Looks cute in that silver bucket, doesn't it?

WAITER: Ah, the Champagne Mademoiselle Grimshaw. A glass, perhaps while you are waiting for your lobster?

GERTIE: Let her bubble, Jack.

HIG: What is the commotion over at the door, do you know?

WAITER: Ah, the press. I took the liberty of informing them that you were here. They.....

HIG: The Press! Oh no!

GERTIE: Here they come. Too late to try and duck now. They've spotted us.

WAITER: I hope I haven't inconvenienced you? Perhaps you wished to remain incognito?

GERTIE: If you're not too busy tomorrow, perhaps you could learn my boy friend how to be a waiter. As of now, he's out of a job.

VOICE I: Hi Gertie, say what gives with the professor?

VOICE II: Hey, champagne and everything. Naughty, naughty, Hig. Trying to lead our Gertie astray.

VOICE III: Hold it! Got it! Local Playboy Sweeps Hollywood Star off her Feet.

WAITER: Monsieurs, my reward. Five dollars is it not, for phoning in the news tip?

VOICE I: We'll mail you a check tomorrow, Frenchie. Thanks.

GERTIE: I'm sorry Hig. Do you want to go?

HIG: It's too late now. If it's all right with you, I intend to make a night out of it.

GERTIE: Condemned man orders last meal. Well, bring on the lobster Jack, here we go!

MUSIC: UP....SWELL....FADE OUT

GERTIE: Come in, Mr. Stonehurst.

STONE: I am not in the habit of calling on young ladies in their hotel rooms at this hour of the morning. What was it you wished to see me about?

GERTIE: Come down off that high-horse, Mr. Stonehurst. After that Press Club dinner it's a little late to try and go dignified on me.

STONE: That's another thing entirely, Miss Grimshaw.

GERTIE: Oh no it isn't. You just didn't happen to get your picture in the paper.

STONE: If this is about Mr. Higgensworth and that disgraceful picture again this morning, you're wasting your breath.

GERTIE: It wasn't champagne, it was ginger ale and for your information Higgsy couldn't do anything disgraceful if he tried, which is more than I can say for you.

STONE: No matter what it was, the public can only go by what it sees in the papers and publicity of that sort cannot be countenanced by the Museum.

GERTIE: I said it before and I'll say it again. Any business that can't stand a little Hollywood Glamour isn't fit to be in. And I don't think the Museum business is any different than any other.

STONE: A Museum is a cultural center. A dignified guardian of the treasures of the ages. It's custodian must reflect that.....

GERTIE: Oh nuts! You want people to come and look at the stuff, don't you. Well, can you think of a better way to get them, than by giving the joint a little glamour. They'll flock to see Hingsy, now. I'll bet you'll be getting the biggest crowds that musty old mausoleum ever drew.

STONE: That may be true, but they would only come to catch a glimpse of it's, now, notorious curator. That is not the type of person we cater to.

GERTIE: Since when did any public building cater to a favored few. You'll get people in there that never saw the inside of a Museum before, and once they are in it they'll be bound to look around. The next time they'll come back to see all them expensive antiques and junk you got around.

STONE: Hmmm! I never thought of it quite that way before? Your a very astute person, Miss Grimshaw.

GERTIE: I'll lose it as soon as I get back on my diet. Well what do you say? Does Hingsy keep his job?



STONE: Well, I can see no harm in trying it. The more I think about it, the more I can see certain possibilities in all this publicity.

GERTIE: A man as smart as you couldn't miss.

STONE: Why...ah...thank you, Miss Grimshaw, but I'm afraid my so-called smartness won't help me with my daughter. She is Mr. Higgensworth fiancée, you know.

GERTIE: Yeah, he told me about her. She hasn't broken off the engagement, has she.

STONE: She most certainly has. Funny thing, I think she's jealous.

GERTIE: Of what. I only felt sorry for Higgysy. He's not a bad guy, but hardly my type.

STONE: Well you know, you are a beautiful girl. No matter how intellectual the woman is, she has a sneaking fear of the glamour girl.

GERTIE: What is she? Definitely droopy when it comes to looks?

STONE: I would hardly call Elizabeth ugly, but she certainly has managed to disguise what few good points she has. She was rather attractive as a girl.

GERTIE: Why the broomstick complex? Maybe she's erratic.

STONE: Neurotic is the word. No I don't think that's it. You see she has always been in love with Arthur and I think she has an idea that he is only interested in her brains.

GERTIE: Oh Brother! She ain't lived much, has she?

STONE: Arthur's tastes are very aesthetic. He is fearfully intellectual you know. A scholar of the Arts.

GERTIE: He may be asthmatic, but he's still a man. He sure didn't sound love sick when he told me about Elizabeth.

STONE: No, that's just the trouble. Elizabeth is fully aware of the fact that Arthur admires her but she knows that she has instilled no overpowering emotions of love in him.

GERTIE: I know his type. They're the first ones to go overboard for a pretty face and an empty head. A little "tch tch" in a dame and they're sunk.

STONE: I'm afraid you're right.

SOUND: DOOR BELL

GERTIE: Come in, the door is unlocked.

SOUND: DOOR OPEN.....CLOSES

ELIZ: Father. What are you doing here.

GERTIE: Nothing he shouldn't be, dearie. You got here just in time.

STONE: Why...ah...Elizabeth, I might ask the same of you.

ELIZ: I've come to speak to Miss Grimshaw. I should like to have the satisfaction of pointing out to her the havoc women of her type can wreck on a man's life.

STONE: Elizabeth, you are going too far. I find nothing wrong with Gerties...ah...Miss Grimshaw's type.

ELIZ: You too, father. There, you see, you have even managed to distort my father's sense of values.

GERTIE: Then values have been distorted since Adam fell for Eve.

ELIZ: And look what happened, to them!

STONE: Elizabeth, you are being ridiculous.

ELIZ: Oh, I am, am I? It's ridiculous that Arthur lost his position, has been made a fool of and on top of that hasn't even called.

STONE: Elizabeth, sometimes you make me sick. Gertie has more good sense in her exotically manicured little finger, than you have in your whole dowdy, badly dressed body.

ELIZ: I refuse to stay and listen to such outrageous talk from my own father.

STONE: Oh yes you will. One beautiful, exciting woman has done more for the Museum in two days than you and all those frustrated frumps you try to copy, could ever do. Arthur may be a pompous ass but he's human. I don't blame him for preferring Gertie to you.

ELIZ: (CRYING) See what you've done, you...you...vamp! Stolen my fiancée and turned my ~~own~~ flesh and blood against me.

GERTIE: Stop sniveling and come here. It's time someone got you straight on the bird and bee routine.

ELIZ: Now what do you want.

GERTIE: Just come here a minute. I want to show you something.

ELIZ: All right. Well...what is it.

GERTIE: Look in that big mirror there.

ELIZ: Well?

GERTIE: Well?

ELIZ: I don't deny you are attractive in a superficial way. But....

GERTIE: Who gave you the cock-eyed notion that a smart woman can't be a pretty one.

ELIZ: A good book doesn't need a flashy cover.

GERTIE: And darn few people want to curl up with one on a rainy night.

ELIZ: Are you trying to say that the cover sells a book.

GERTIE: You never worked in a rental library, did you? That's good advertising, baby.

ELIZ: Are you suggesting I should advertise like a...a...soap chip?

GERTIE: If you ever want to get anyone interested in the product you have to offer..... Take off those glasses.

ELIZ: What are you doing to my hair.

GERTIE: Taking the pins out. It's about time you let your hair down.

STONE: I haven't had so much fun in years.

GERTIE: Stop fidgeting around. Say your hair is naturally curly, isn't it?.....Pull up your skirt.

ELIZ: My....My skirt?

GERTIE: If this ain't a dilly! Oxfords and rayon stockings. Even mine couldn't survive that.

SOUND: DOOR BELL

HIG: (OFF MIKE) May I come in?

ELIZ: It's Arthur, what shall I do.



GERTIE: Get in the bedroom quick (CALLS) Just a minute, Hig.

SOUND: DOOR CLOSES

HIG: (OFF MIKE) I want to see you. Gertie.

GERTIE: Come on in, I was just talking to your future father-in-law.

HIG: Mr. Stonehurst. What are you doing here?

STONE: Thoroughly enjoying myself. Anything wrong in that?

GERTIE: You two boys amuse each other for a few minutes while I finish dressing.

STONE: Slacks, long evening gowns, negligees. Gertie; when is the unveiling?

HIG: I have yet to know why they call you.....

GERTIE: Gertie "The Legs" Grimshaw? Does Heifitz carry his fiddle around without a case? He don't play it every time you look at him, either.

STONE: What's that got to do with it?

GERTIE: That's what the box office is for. Be with you in a minute. Tell Hig the good news while I'm gone.

SOUND: DOOR CLOSES

ELIZ: Why did you have me come in here?

GERTIE: Look kid. You love that academic Romeo of yours, don't you?

ELIZ: Yes, I'm afraid I do.

GERTIE: Well, if a little glamour'll get him hooked, you can sneak the brains in later, when he isn't looking.

ELIZ: Do you really think he would learn to care for me through my physical attraction only?

GERTIE: Been working without a hitch up till now. Start brushing that hair while I change to a slack suit.

ELIZ: Slacks? I thought your...ah...legs were your stock in trade, so to speak.

GERTIE: Just between you and me it's a publicity gag. They're no different than a hundred others. Special lighting and leg make-up do the trick on the screen.

ELIZ: Somehow it all reminds me of setting a trap to catch some helpless animal.

GERTIE: And since when was a male anything else? ... What size shoes do you wear?

ELIZ: Five and a half, narrow.

GERTIE: Here, put on these nylons and try on these patent leather ankle strap pumps. They're a little wide but they'll do.

ELIZ: Heavens! I'll never be able to balance on these heels.

GERTIE: The odds are worth it, aren't they? (FADING) You'll need some make up.....

HIG: (FADING IN) I believe you're right sir. The publicity may be a blessing in disguise after all.

STONE: Certainly it is. I tell you, Arthur, that Gertie is a mighty smart woman.

HIG: And a gorgeous one. I've never met anyone as completely fascinating. I find it hard to keep her out of my mind.

STONE: Along with a few million others. Arthur, you know you haven't a ghost of a chance with her.

HIG: No, I have never deluded myself into believing that I had. If only Elizabeth.....

STONE: What's wrong with Elizabeth? You two are perfectly suited to each other.

HIG: Oh, nothing wrong. It's just that she's so...so....

STONE: Wholesome and unappetizing, I know.

SOUND: DOOR OPEN

HIG AND STONE: (WOLF WHISTLE)

HIG: Gertie, they're sensational! Why it's Elizabeth!

STONE: Good Heavens! Is that mine?

ELIZ: Oh, I knew I'd just make a fool of myself! Please, I'll change this ridiculous get-up right away.

HIG: Ridiculous! Why you're simply stunning, Elizabeth!

STONE: You make me proud to be your father.

HIG: I can't understand why I never noticed how lovely you were before.

GERTIE: Ever hear of camouflage? She was a master at it.

HIG: Elizabeth, would you do me the honor of having lunch with me?

ELIZ: Why Arthur, I'd be delighted.

STONE: Shall we make it a foursome, Gertie?

GERTIE: I would have died if you hadn't asked me...ah...ah

STONE: Elmer, Call me Elmer, Gertie.



GERTIE: Elmer. How sweet. Do you know you are a very handsome man?

ELIZ: I am beginning to see what you mean, dear.

ANNOUNCER: And so ends our Gorgeous Brain's little escapade. We do hope you were able to derive a moral from it. We couldn't find one for the life of us. But with Gertie around, who really cares!

MUSIC: UP AND OUT

ANALYSIS  
of  
RADIO SCRIPT

The technique of writing for radio differs from that of writing for any other dramatic medium in three major respects. First, radio depends solely upon the ear to stir the imagination of the audience. Radio has the advantage of being able to depend upon the listener's imagination to supply his own scenic background, but the only fuel with which the listener can fire his imagination are word picture and special sounds. Secondly, the audience is scattered in small groups instead of being gathered in large numbers in a theater. Radio is a more intimate medium than theater. (At present radio tends to be more intimate than television since the scarcity of television sets tends to draw larger audiences for each receiver.) Radio is primarily individual, concerning itself only with the radio speaker or actor and the solitary listeners. Third, the radio listener is free, at any time that he doesn't care for the program, to merely turn the dial and listen to something else. Television as yet doesn't offer enough competing programs at the same time to make this one of the prime considerations for writing for television. But the radio play must catch the listener's attention at the very outset and hold this attention in a grip of iron, or the listener will turn to another program. Very seldom in a stage play, unless it is completely hopeless, does the audience leave the theater before the final curtain. They are content to wait for the slow unfolding of the conflict; the radio listener wants a quick, suspenseful development.

These bring about the necessity for informality and simplicity. In radio, the listener hears a line spoken only once and has no opportunity

of going back and figuring out a complex sentence structure or of pondering over glittering figures of speech. The radio listener does not even have the benefit of explanatory or illustrative gestures which are often used in stage plays. Sentences in radio must be straightforward and relatively brief. All ideas must be made instantly clear by a vivid pattern of dialogue, sound, and music. The imagination of the listener can furnish supplementary details only when the essential facts are obvious.

In the writing of a dramatic radio script, the author must have a plot in mind which fulfills the same three major requirements as that of a stage play. First, the plot must be based on a simple situation. Second, the situation must contain a clear, simple conflict. Third, the conclusion, or solution of the conflict must be complete and concise.

The necessity for a simple, clear and concise plot in radio drama is due in part to the time limitations imposed by the station and in part to the fact that the listeners, not having printed or visual aids to fall back on, find it difficult to retain a complicated story pattern in their minds. After the writer has outlined his clear, simple plot, he begins the actual composition of the radio script.

The thesis radio script, "The Gorgeous Brain," is introduced by suitable music to help set the proper opening mood for the script. "Music is the most valuable mood-suggesting tool" the radio writer has.

1. Erik Barnow, Handbook of Radio Writing, D. C. Heath and Co., Boston, 1947, p. 82.

There are two major reasons for the use of such an opening device: to catch the listener's attention and to maintain it; to set the mood of the play. The radio writer wishes to attract and hold attention, without wasting time with exposition in the opening lines of the script. "During the first moments the listener decides whether he wishes to remain tuned to the station, and he should be put in the right mood to cooperate in the reception of the plot that is to follow."<sup>2</sup> Usually the setting and initial characters are introduced briefly by the program announcer or narrator. Just enough information is given in the opening lines of the play to gain the listener's interest. Once the attention and interest are established, action must begin and build conflict rapidly, and the remainder of the exposition is brought in unobtrusively through the dialogue of the characters.

After opening this radio script with fast light music designed to establish a comedy mood, the music fades and the sound of a crowd at a railroad station comes to the listener's attention. These crowd noises remain on just long enough for the listener to recognize the background. Once the scene is set, the narrator presents a brief bit of introduction.

The narrator introduces Gertie "The Legs" Grimshaw and Arthur "Museum" Higgensworth, the two main characters in the radio play. He arouses interest by revealing that Gertie is a Hollywood star arriving for a world premiere of her new picture, and that Arthur is the curator of the city museum awaiting the arrival of two precious Ming Dynasty vases. The main action of the play is set in motion by a description

2. Waldo Abbot, Handbook of Broadcasting, McGraw-Hill Co., New York, 1941, p. 107.

of Arthur who mistakes Gertie for the person delivering the vases, and hustles Gertie away from the crowd into a cab.

Time is limited in radio, and often a great deal has to happen in a very short interval. This acceleration of time is aided by scene transitions, (often music or sound) by means of which the radio writer gets his characters from one point to another in his play. These transitions serve much the same purpose as the between-acts "curtains" in the theater, interrupting the action and indicating a lapse of time or a change of scene.

The fading in of the sound of a cab puts the radio audience in the taxi-cab with Gertie and Arthur. Their conversation is one of complete cross-purposes. Gertie does not escape from Arthur who still believes she possesses his vases. Their slight struggle in front of the hotel attracts a crowd, including reporters and photographers, forcing Gertie to reveal her true identity to Arthur. This situation of mistaken identity, the kidnaping of Gertie, and the discovery of Arthur's identity by the reporters, leads the audience up to the start of the play's conflict.

This scene was designed with two factors in mind. First, it completes the necessary exposition and introduces the situation upon which the whole plot is based. Second, the changes of scene are excellent for holding the audience's attention and are easily accomplished by sound transitions and dialogue.

In order to meet the radio's time limitation and to keep the listener's attention, the conflict in the play should develop rapidly

with a maximum of "suspense." The plot must contain enough uncertainty so that the listener feels he must hear the solution and not turn off the program.

The beginning of conflict in radio drama, with its strict time limitations, "should have been under way before the actual action of the play starts."<sup>3</sup> A radio writer seldom has the time to start and develop the complete conflict in a half-hour radio script.

In this script the conflict begins with the misunderstanding in the car and gains momentum in Gertie's hotel suite when Arthur receives a phone call from Mr. Stonehurst. The phone call informs the audience that Mr. Stonehurst is Arthur's future father-in-law, as well as the President of the museum's board of directors, and that the kidnaping of Gertie has displeased both father and daughter.

To maintain interest and introduce both Mr. Stonehurst and Elizabeth, the scene is switched to the Stonehurst mansion, the transition is accomplished by a musical bridge. This continual shifting of scene in the radio script is used both to maintain interest and to make unnecessary long passages of exposition. This fluidity of setting is one of the great advantages which radio and movie writing hold over both stage and television. Very few one-act plays use more than one set, both because of the expense involved in changes of scenery and because of the time necessary to make the changes, during which the audience would get restive. The result in the stage play is that anything happening elsewhere has to be explained and discussed; in the radio

3. Albert Crews, Professional Radio Writing, Houghton Mifflin Co., New York, 1946, p. 238.

play and in the movie, we follow the characters wherever they go and have a first-hand knowledge of events as they transpire. Needless to say, it is of great advantage in the swift, exciting development of the conflict.

Arriving at the Stonehurst mansion, Elizabeth informs Arthur that she is highly displeased with what has taken place and that if it occurs again she shall break their engagement. Mr. Stonehurst informs Arthur that the museum board will give him just one more chance to keep his position; that unfavorable publicity will not be tolerated; that under no circumstance is Arthur to be seen with Gertie again. Arthur agrees to abide by Elizabeth's and Mr. Stonehurst's rulings.

This leads to further complications, "obstacles to the solution of the problem arise and are removed, only to leave the characters with new obstacles to be removed before a final solution can be reached."<sup>4</sup>

Another musical interlude and ensuing dialogue marks the passing of a day. Thus the next day, Arthur completes his previous plans to see Gertie in the evening. He breaks an engagement with Elizabeth, telling her it is business, thus clearing his way to keep the date with Gertie.

The above passage of time was not possible in the stage play because in a one-act play the author must conform to the unity rule of having the story take place in one scene on one day. In radio, change of scene is desirable, as well as progression in time, so that the listener will have new image pictures created to stir his imagination, and to maintain his interest.

4. Sherman Lawton, Radio Drama, Expression Co., New York, 1930, p. 193.



Arthur's confirming engagement with Gertie and his breaking of the previous engagement with Elizabeth again uses the device of the phone call, with a musical bridge between the two calls. In the calls with both girls, Arthur does all the talking but pauses long enough between certain words and sentences so that the listener can imagine the conversation that is taking place.

Major conflict in the radio script is begun by Arthur's breaking of his nightly date with Elizabeth. By breaking the date with Elizabeth, Arthur is able to attend a night club with Gertie. The reporters once again appear, take the necessary pictures, and draw romantic deductions. Arthur knows that this appearance with Gertie means more adverse publicity, his removal from the curator's position, and the definite loss of Elizabeth.

The passing of another day finds Mr. Stonehurst and Gertie face to face in the star's hotel suite, discussing the misfortune of more publicity for Arthur. Harsh words are spoken and Gertie uses her intelligence to make Mr. Stonehurst change his mind about firing Arthur. Just as the trouble seems to be solved the door bell rings and Elizabeth enters, bringing the comedy to its major crisis.

The author, having brought the two elements of his plot into conflict and having tipped the scale back and forth several times, must now resolve the conflict quickly because of the time limitation of a half-hour. In radio, "the crisis should come as near the end of that allotted time as possible, and the denouement should always be held to an absolute minimum."<sup>5</sup> In a cleverly constructed radio script, it is

5. Crews, op. cit. p. 245

possible to make the climax and denouement seem one. The audience should know, before the actual climax is reached, exactly what will be the results of the several possible solutions to the problem. Thus, when one of these alternatives is chosen, the results are obvious, and further explanations are unnecessary. "In radio, where time is important and the audience wants its full measure of entertainment, the denouement should be as short and as near the climax as possible."<sup>6</sup>

The major build-up to the crisis is Stonehurst's accusation that Arthur is to blame for everything and that he is not a responsible person. Gertie's concept of fair play is aroused, and she tells Stonehurst the truth of the situation. Gertie's revelation makes Stonehurst realize that all this publicity can be turned to the museum's advantage. However, the thought of his daughter bothers him, and the discussion of Elizabeth points up her entrance and the subsequent crisis in the radio script.

The radio denouement starts with the arrival of Arthur at Gertie's suite with Elizabeth and Mr. Stonehurst present. Arthur's appearance causes Elizabeth and Gertie to go into another room of the suite where Gertie completes Elizabeth's change of appearance. The exit of the two women permits the men to come to a better understanding. Elizabeth and Gertie reenter the scene, and the changed Elizabeth sweeps Arthur off his feet. Arthur realizes he is head over heels in love with Elizabeth. Mr. Stonehurst is pleased by the outcome of events and asks Gertie to join him for lunch. Thus, the denouement is fast, short, and ends happily for all concerned.

6. Ibid, p. 255.

Max Wyllie states, "the first requirement of radio drama is action."<sup>7</sup> Radio writers agree that action must be clear, credible, and brief. In radio, as in a stage play, the audience wants to know what happens to the characters, but they are not willing to sit through a long-winded verbal explanation. Radio action must be fast and clearly explained events.

Radio divides action into two main parts: main action and simple business. "Main actions are those events which will lead up the creation of, or solution of a difficulty."<sup>8</sup> The main plot action in the radio script written for this thesis consists of the same incidents as used in the stage play, with the exception of the nightclub scene. This scene has been inserted to add color to the play, to give further impetus to the growing conflict and to give the listener another new background for the continuation of dialogue. In explaining the rest of the action in the radio play the author will use the term "simple business." This term is accepted by such authorities in the radio drama field as Sherman Lawton, Norman Corwin, Arch Obler and Max Wyllie.

Simple business consists of non-plot activities which help carry a scene through expository sections. It is used to emphasize items in background, character or situation, or simply act as a foil for the main action to rest on.<sup>9</sup>

In the radio play, physical movement and visual scenery are missing and can not be used to aid in explaining action. Sound-effect and accompanying dialogue compensate for the limitation in the radio medium. Non-plot actions and dialogue are thus the following "simple businesses."

7. Max Wyllie, Radio Writing, Farrar and Reinhart, New York, 1939, p. 17.

8. Lawton, op. cit., p. 197

9. Loc. cit.

In this script, "simple business" started out with the crowd noises in the background under the opening narration. The purpose of the crowd was to emphasize the locale of the opening scene and to make it appear authentic. The sound of the cab in the background of Gertie's and Arthur's opening conversation also is simple business.

The entrance of Arthur, Gertie and the hotel clerk into the hotel elevator is shown by the sound of the opening and closing of the elevator door. The presence of the hotel clerk is detected by the sound of his unlocking of the hotel suite and his dialogue. The rattling of dishes brings out the tea hour in the Stonehurst mansion. The butler's presence is pointed up by his terse comments. The proper background noises set the scene in the night club.

"Simple business" fulfills other purposes: it aids in giving an air of naturalness to a scene; it relieves the audience's tension through preventing a too intense and continual concentration on the main problem; it can delay the plot action and bring about the feeling of suspense required by intensification; it can give the effect of movement to scenes in which no important plot action is taking place. All the phases of "simple business" are necessary to a radio script as they enable a writer to tell his story without having to rely completely on dialogue; they help show that actions which happen in the play do not always come about by coincidence.

All the action of a radio show is presented in the dialogue of the characters or by sound-effects and music. The characters are the people who make the plot real. They are the living, breathing forces which

give the play its personal appeal. For several reasons, in a radio play it is necessary to keep the number of these characters to a minimum. "The author should write a play requiring a limited cast, for more than six voices of major characters are confusing."<sup>10</sup>

One reason for limiting the number of characters is to help the listener keep their identities clear. The spectator sees the characters speaking in a stage play or television show, but in a radio show each character is identified only by his voice. If the listener has to remember more than six voices, he will not only get them confused in his mind but will lose interest due to the concentration necessary to keep from this confusion. Also in any dramatic production a small cast avoids the unnecessary complications of handling large numbers of people when dealing with amateurs. Not all productions are put on by professional people, and simplification eases the undertaking by non-professionals. This is especially true in radio for working on a mike is a very exacting and difficult special technique.

The limited cast is also required to avoid expense in a professional show. Due to the regulations of the American Federation of Radio Artists and of Actor's Equity, performers have to receive a definite amount of compensation for their efforts. The present-day standard of pay is fairly high, and all actors receive the same amount, based on the number of lines they speak. Radio dramatic shows all have production budgets, and if there are too many characters in a script that can not be doubled, the show will cost too much to produce.

10. Abbot, op. cit., p. 108.

Four major characters are used in "The Gorgeous Brain" compared with the five used in the stage and television scripts. They are Arthur, Gertie, Mr. Stonehurst and Elizabeth. These characters were created simultaneously with the plot.

In a radio show each character must be unique and as different as possible from every other character. Each must have a definite personality and his own style of talking. Howard Thomas points out that "the radio writer has to give his characters words which help listeners to create a sound picture of the speaker."<sup>11</sup> For instance, being a capable, intelligent Hollywood star, Miss Grimshaw develops her own characterization in the ears of the radio audience through her own smart, sharp dialogue. This same technique was used in the stage play. Gertie's wit is brought forth by the quick retorts she makes to Arthur at the beginning of all three plays. The rapidity with which she sizes up a situation is shown in the radio scene with the hotel clerk. Here she quiets his curiosity concerning a view of her legs with a straightforward and satisfactory answer. This same ability is brought out in the stage play by Gertie's conversation with Max.

In the radio script Gertie's easy-going nature is shown in the scene with Stonehurst in which she proves Stonehurst was in error concerning Arthur. Her ability to understand is demonstrated by her helping Elizabeth to become a physically charming woman.

Gertie's humor is demonstrated in the radio nightclub scene where she jests with the waiter. In the stage play, her humor is shown

11. Howard Thomas, How to Write for Broadcasting, George Allen and Unwin Ltd., London, 1940, p. 77.

through jesting with Arthur concerning his taking of naps and vitamins. Her personality will easily win favor with family audience; she represents a new approach to a type of character which has been popularized on screen and stage.

Arthur Higgensworth, the museum curator, is introduced to the radio audience in the same manner as Gertie. The opening narration mentions his presence and he further reveals his own personality through his dialogue. In the stage and television plays, Arthur's physical appearance gives the audience additional clues to his personality. Arthur's character was easy to develop as he maintains the same naive but intelligent perspective throughout.

Arthur's high standard of living is shown time and time again by the way he takes the remarks that Gertie makes pertaining to his physical condition, his love life, and his position. His lack of fight is shown by the way Stonehurst dictates his actions and by the way Elizabeth dominates him.

The humorous side of Arthur comes out at the end of the play, after his indoctrination by Gertie, and he tries to talk lightly to Mr. Stonehurst concerning his reasons for not rushing into marriage with Elizabeth. The whole extent of success arousing the "male animal" in Arthur is discovered in the last minute of the radio play when he realizes he is in love with Elizabeth and "sweeps Elizabeth off her feet!" In the stage play, this awakening is shown in the whole last part of the play through Arthur's overtactions such as his self-assured attitude, and manly talk.

Mr. Stonehurst is introduced to the radio audience through a phone call concerning Arthur. The gist of the dialogue in the phone conversation gives the listener a hint to Mr. Stonehurst's bossy and unreasonable personality. In the stage play the audience sees Mr. Stonehurst and the forming of their ideas is simplified by being able to look at him.

After the phone call in the radio script, Arthur confirms that Mr. Stonehurst is dictatorial and unreasonable. He also states that Mr. Stonehurst is the President of the Museum Board of Directors and the father of his fiancée.

Stonehurst makes his appearance in the radio script at his home where, in a solemn and dignified manner, he informs Arthur that he has another chance to redeem himself. Mr. Stonehurst's words and manner of delivery denote his positive and commanding position. In the stage play these qualities are shown by the mannerisms Stonehurst possessed in addition of his speech, such as a militant walk, well-tailored clothes, and the carrying of a cane. The listener gets a hint that Stonehurst has a few human traits when he tells Arthur and Elizabeth he is going to join the Press Club because they are honoring Gertie; when he inquires about the meaning of "gams"; when he discusses his daughter's faults with Gertie. In the stage and television plays this other side of his personality was shown when Stonehurst brought flowers and candy and tried to make up to Gertie.

Stonehurst's good nature is brought forth when he listens to Gertie and forgives Arthur. His conversion to a more likeable fellow is shown



when he encourages the changes in his daughter's physical appearance and then asks Gertie to join him for lunch at the end of the script, and ends by telling Gertie his first name.

Elizabeth is the last character to be developed. She only appears in the radio play after she has been described by phrases that establish her strict way of living. Her domineering nature is made clear.

The intelligence she possesses is brought out and her cold sense of humor is stressed in the tea scene with Arthur. This tea scene was included in the radio script because of the entertainment value, the chance to permit the audience to become acquainted with Elizabeth sooner, and the necessity for a variety of scene in a radio show to maintain audience interest. In her first appearance on the radio, the audience hears Elizabeth's sharp, overbearing way of treating Arthur and her lack of feminine wiles. Further development is made of Elizabeth's character through the conversation between Gertie and Mr. Stonehurst, completing the radio listener's mental picture of Elizabeth. Elizabeth's old fashioned way of dressing and thinking are brought forth in various conversations about her.

Elizabeth's second appearance reveal her own reaction to her predicament when she asks Gertie to take her in hand. After Elizabeth's conversion and rewinning of Arthur, she acknowledges Gertie's intelligence in a way that the listeners will comprehend. In developing the characters in the radio script, the author has followed the radio writers adage: "radio characters are born to be heard and not seen."<sup>12</sup>

12. Ralph Rogers, DOs and DON'Ts of Radio Writing, Associated Radio Writers, Inc., Boston, 1937, p. 16.

In writing for radio the author usually thinks of his characters as voices for it is largely by means of the voice types that the audience will classify the characters. Each listener has his own image of the radio character being heard. In the media of stage and television, the listener sees the character the way the author and producer want him to be seen.

In radio the characters should not be too unusual or subtle as they may not be fully understood and appreciated by the audience. However, the characters must have an individual characteristic which varies them from the stereotype character; otherwise they will not seem natural to the listening audience. Another important factor in radio writing is not to have any one trait too dominant in the characters otherwise the characters will not seem like real people.<sup>13</sup>

As in playwriting, radio dramatic writing is also an art of balance. The balance in a radio script is due to the time element, minimizing of characters, and simplifying of the plot.

Arthur is still used as the balance in the play but his maintaining of equilization is simplified. He is still in the middle of all the arguments. He brings the conflict to a crisis when his seeming interest in Gertie tends to upset the balance.

Gertie maintains one side of the scale of balance in the radio script and is not aided by Max, as in the play. The script still starts out with Gertie just opposing the mistaken case of identity. This leads to the publicity jeopardizing Arthur's future and Gertie tries to help him.

13. Lawton, op. cit., p. 197

During this conflict Gertie proves that Arthur is innocent of all the publicity stories. In the stage play, the publicity incident occurs once, and then the audience is told about it. In the radio script, the publicity incident occurs twice, and the listening audience hears the event both times.

The remainder of the radio script is occupied by Gertie's attempts to show Arthur that he is really in love with Elizabeth and that his mishaps can be advantageous to the museum. Gertie also forces Elizabeth and Mr. Stonehurst to acknowledge these facts thus demonstrating Gertie's intelligence, kindness, and understanding.

The forces on the other side of the scale of balance in the radio script are Elizabeth and Mr. Stonehurst. Stonehurst is still the chief antagonist in the play. His concern lies with his daughter's future and the reputation of the museum he heads. Conflict in the radio script starts between Arthur and Stonehurst over the phone when Stonehurst learns of the unfortunate publicity incident. The circumstances that places the blame on Arthur put Stonehurst in conflict with Gertie. In addition to blaming Arthur, he insinuates that Gertie is partly at fault. Gertie by her own special method of achieving results, changes Stonehurst's ideas about Arthur, about the publicity the museum has received, and about the spoiling of Elizabeth.

In the radio script, these points are brought to the audience through additional scenes concerned with these issues. The stage play has the same point of view, but the motivating powers behind the issues, the cause and effect, are stressed.

The end of the radio script shows Stonehurst acknowledging his mistakes, using the publicity advantageously for the museum, aiding in the physical and mental change of Elizabeth, and joining Arthur and Elizabeth in agreeing that Gertie has a fine nature and pleasant way of doing things.

Elizabeth is used to bolster the conflict against Gertie. Elizabeth shows this in the two appearances she makes in the radio play. The tea scene in Elizabeth's home threatens Arthur's position as a fulcrum when doubt concerning his engagement with Elizabeth is expressed. This first brief oral appearance of Elizabeth aids in keeping the balance of characters in the script in sight and prepares the audience for the scene in which Gertie is bound to take over and change Elizabeth. This extra scene was added to the radio script to aid in acquainting the audience with Elizabeth and gives more color and variety to the script.

Elizabeth's second appearance is her surprise appearance at Gertie's suite. This precipitates the crisis in the radio play. Gertie's transformation of Elizabeth into a modern young woman is shown in the radio script through Elizabeth's changed dialogue and through remarks about her made by Arthur and Mr. Stonehurst. The conversation reunites Elizabeth with Arthur, completing the romance of the script. The realigning of the characters into an harmonious group resolves the conflict and ends the comedy happily.

The audience in the theater learns about the characters by what they do and say. The audience of the radio play learns about the

characters and what they do only by what the characters say or what is said about them. These spoken lines by the characters in any dramatization are called dialogue.

One of the first problems in writing radio dialogue is maintaining a natural style and at the same time make everything clear. In the stage and television plays, the speaker may rely upon a gesture, a look, or on some easily understood background in order to convey an idea to a listener. In radio everything has to be accomplished by the voice, and each line must be in keeping with the character for whom it is intended as well as suited to conversational speech.

On paper, radio writing seems to be very poor style. This is due to over-punctuation and over-simplified conversational expression. The script usually indicates to the actor how the line is to be read. "Punctuation is, after all, only a series of signposts which should be used by the writer to clarify the construction of the sentence, and therefore, its meaning."<sup>14</sup>

The radio script also appears to be over-written, for every main point is usually stated twice. "The simplicity with which ideas are stated might appear to be almost childish, but one must remember that every line spoken by radio must be clear to a listener the first time the character reads it."<sup>15</sup> Ideas in a radio script are often repeated for emphasis and to make sure that a line will not be lost. One point the author discovered through experience is that the repetition in a radio script must be worded differently than the original statement; otherwise an audience may feel its intelligence is being insulted.

<sup>14</sup>. Crews, op. cit., p. 293

<sup>15</sup>. Lawton, op. cit., p. 83

Another difference in radio dialogue is that it must be "actor-proof". The actor must read a line but not memorize it. The audience must assimilate the idea by hearing the line read once. An actor-proof line will not be over-simplified but will contain enough information to be self explanatory. For example, many of Gertie's affirmative answers to Arthur and Mr. Stonehurst are not just written "yes" but "yes, I think I shall" or "yes, I believe I will."

Due to the lack of visual stimulus, a slight exaggeration in the key-note of character portrayal and character conception through dialogue. The individual's dialogue style will leave no question as to who is speaking the line and what kind of a person is speaking it.

The first dialogue in this radio play comes after the opening narration and gives the listener the who, when, and where of the story to follow. The initial dialogue, as previously explained was used both to enlighten the listener about the background of the characters in the scene, and to start the story.

Plot dialogue describing events aids the progress of the story throughout the script. It was used to explain the cause for Arthur's abduction of Gertie, Stonehurst's anger towards Arthur, Elizabeth's uneasiness concerning Gertie's presence in her life, and Gertie's reason for stepping into the picture and straightening everything out.

Dialogue is used throughout the numerous scenes to give locale of the action. In radio, the setting should be established immediately. This aids the listener in visualizing the scene, placing the characters in a definite location, and establishing variety.

Locale dialogue is best illustrated in the scene in which we find Arthur at the city museum receiving phone calls. In answering the phone, he identifies the locale and immediately establishes his position. The night club scene is established by background noises, dance music and the discussion between Arthur and Gertie about the nightclub.

Dialogue also differentiates characters. Gertie's fast, easy-going wisecracks identify her throughout the whole play. Arthur has a definite form of erudite speech as his calling card. Stonehurst's characterization is built up in a terse, heavy form of dialogue throughout the script, and gives the listener the impression of his bossy attitude. Elizabeth's speech is slow, precise, and highly intellectual.

In the radio script the producer casts his actors according to their voice qualities so that the voices will lead the listening audience to a closely aligned picture of the characters. No two listeners will picture the same character according to what he hears, the dialogue must be distinctive enough to arouse some sort of image. "Dialogue must sound not only like real people talking, but also like specific characters in the particular story under discussion."<sup>16</sup> This contrast is necessary in any type of dramatic production, but especially in radio where all the mental pictures are based on sound alone.

16. Crews, op. cit., p. 294.

PART III

TELEVISION SCRIPT



THE GORGEOUS BRAIN

By

ARTHUR V. BRISKIN

SCENE:

Presidential suite of the Star Hotel, New York. A spacious, handsome, and tastefully furnished living room, decorated in bright colors. In the right-hand wall of the room another door leading to the bedroom. Between the two doors a sliding door leading off to the kitchen and dining room of the suite. The room is furnished with beautiful, modern-day furniture. There is a large mirror near the bedroom door, couches, chairs, tables, radio-phonograph combination set, and fancy nick-nacks all over the place.

It is eleven o'clock A. M. on a bright cheerful day.

After camera gives show introductions--card will state "Hotel suite of Gertie "The Legs" Grinshaw, Hollywood actress." Camera will show above described suite and switch to door as Max comes bounding into room.

## SOUND

## AUDIO

## VIDEO

SLAMING DOOR

MAX: Gertie, Gertie. MAX SEEN ENTERING  
GERTIE'S SUITE WAV-  
GERTIE: Must you always make ING NEWSPAPERS. PICK  
so much noise? UP GERTIE COMING OUT  
OF BEDROOM

MAX: This time it's called  
for--look at the news-  
papers.

GERTIE: What about the newspapers?

MAX: You're on every front POSSIBLE CLOSE SHOT  
page--and vit head- OF PAPER & PICTURE.  
lines, too.

GERTIE: Nothin' I don't deserve.

MAX: Yea, I know--but this time  
I'm having nothing to do  
mit it.

GERTIE: With what?

MAX: (SITTING DOWN ON COUCH WITH  
PAPERS) Having your new boy  
friend steal you away from the  
crowd. Uh huh. (STUDIES PAPER)  
You know, he's not a bad lookin'  
guy. (READS FROM PAPER) "Mr.  
Arthur Higgensworth, Curator of  
City Museum, Kidnaps Gertie  
"The Legs" Grinshaw."

GERTIE: Nice, isn't Max? (WALKS OVER TO  
MIRROR AND LOOKS AT SELF)

MAX: It's beautiful, oye, what a woman.  
Nu--how long has this been going  
on?

GERTIE: Has what been going on?

MAX: (STANDS UP, POINTS TO PAPER) This,  
this love affair mit--(READS) mit  
Arthur Higgensworth.

## SOUND

## AUDIO

## VIDEO

GERTIE: Why--why only--(LOOKS CLOSELY AND STUDIES PAPER) say, is that the best the photographers could do with my picture?

MAX: Well, you had your slacks on and besides your boyfriend didn't give anybody a chance to take a good picture. 1-2-3 you're both gone.

GERTIE: O.K. O.K., I'm here now and everything is fine again.

MAX: So, for over 30 years I'm a publicity man and never did anything like this happen to me.

GERTIE: (GOES OVER AND PETS MAX'S CHEEK) Why Maxie, nothing's happened, you know all about it.

MAX: (GETS UP) Fooie! All right, ven is the wedding? That at least tell me, you vat maybe I should loose mine job?

GERTIE: Max darling, if there is any wedding, you'll be the first one to know it.

MAX: So, that's like my Gertie. But tell me somethin'---(SITS GERTIE DOWN) like a father I've been to you all these years--nothin' I'm told and this museum guy then pops up like somebody dug him up. Gertie, how long did you know him?

PHONE RINGS:

GERTIE: (WALKS OVER AND ANSWERS IT) Miss Brinshaw's suite. Yes, speaking. Yes--of course. Yes. All right. Goodbye. (HANGS UP)

MAX: Nu--who vas it?

## SOUND

## AUDIO

## VIDEO

GERTIE: Why, uh uh--uh just the beauty parlor telling me they can take me this afternoon. Max, be a good "papa" and go down to the newspapers and get me a big picture of Mr. Higgensworth---please.

MAX: Oh ho, so it's pictures you want of him now. Pictures--phone call, sounds fish and soup to me, but I'll go.

GERTIE: (PETS HIM) Good, now talk to them real nice like so they'll make it a good picture. (STARTS TO PUSH HIM TOWARDS DOOR SHE HAS OPENED INTO HALL.)

MAX: So, don't push, I'm going. Oye, Hollywood stars, mine bread and butter; mine grey hairs; mine-- (GERTIE CLOSSES DOOR) ( SHE STARTS TO TIDY UP ROOM, HIDES PAPERS BEHIND CUSHIONS ON COUCH AND LOOKS AT SELF IN THE MIRROR.)

(KNOCK ON DOOR) GERTIE: (RUNS OVER TO STAND RT. NEAR DOOR) It's open. Entre vous!

HIG: (OPENS DOOR STANDS IN DOORWAY IN STIFF, UNEASY MANNER.) Ah, ah.. Miss Grinshaw.

GERTIE: Well, don't just stand there. Close the door and come on in-- all the way in!

HIG: (STEPS IN AND CLOSSES DOOR BEHIND HIM) Thank you Miss Grinshaw.

GERTIE: Now, what, can...may I do for you?

HIG: I wish to explain about the unfortunate incident and offer my humble apologies.

## SOUND

## AUDIO

## VIDEO

GERTIE: Well, I'm all of a twitter...  
Sit down, Mr. Higgensworth,  
I don't think you'll grow  
anymore, so lets get straight-  
ened out.

HIG: (WALKS OVER AND SITS DOWN)  
Thank you Miss Grinshaw.

GERTIE: Make it Gertie, Hig.

HIG: My first name is Arthur, ah..  
Gertie.

GERTIE: Arthur's too "icky" and Art  
doesn't suit you. I think Hig  
is much cuter, don't you?

HIG: I wouldn't say the adjective  
"cute" exactly applies to me.

GERTIE: You sure are educated, aren't  
you. You talk like a college  
professor.

HIG: Well in a way, I am. But I  
preferred the museum post to  
teaching.

GERTIE: (SITS ON ARM OF HIGS CHAIR)  
Fancy that now. They tried to  
learn, I mean teach me, some  
grammer and stuff when I first  
went to Hollywood, but it ain't,  
hasn't taken too well.

HIG: That's part of your charm, Gertie.  
You really are a most fascinating  
young lady, you know.

GERTIE: You haven't seen the best part of  
me yet.

HIG: Ah, you mean in reference to that  
absurb appa'ation.

## SOUND

## AUDIO

## VIDEO

GERTIE: There's nothing absurd about it, brother. (JUMPS UP & STARTS TO ROLL UP SLACKS)

HIG: I....ah...wasn't...referring...

GERTIE: (LEAVES PANTS LEGS DROP BACK DOWN & SITS ON COUCH) All right, skip it. Now, what was it about the mistaken kidnaping.

HIG: Well you see, I thought you had my two works of art.

GERTIE: (JUMPS UP AGAIN & STARTS TO ROLL UP PANTS AGAIN) I have two "legs" of art, but these ain't yours.

HIG: Gertie, please. (GERTIE DROPS SLACKS AGAIN & SITS DOWN) You see I was waiting at the station for my two precious ming dynasty vases and.....

GERTIE: You decided you liked the idea of my two legs better.

HIG: Why, that's hard to say....you see I...No, you don't understand.

GERTIE: I'd like to, but I can't if you don't explain...Higgsie!

HIG: Well, a Miss Bessie Bottomely was suppose to deliver the vases to me. I only knew she would be wearing slacks, beret and glasses. Then when I saw you..well, I thought.. that is I thought you were her and I wanted to get you out of the crowd and prevent any damage to the vases.

GERTIE: So that's it. (STARTS TO LAUGH) Boy, oh boy, this sounds just like a story for television or something. Well dark and dramatic don't worry about it...everything is all right now.

## SOUND

## AUDIO

## VIDEO

HIG: Thank you Gertie, but I think this may bring about my dismissal from the museum. You see this type of publicity isn't exactly up to standards for a museum employee.

GERTIE: (JUMPS UP, STAMPS FOOT AND HANDS UP FOLLOWING) Is that so? Well, I always say, when a little Hollywood glamour won't help boost a buys business, then it ain't fit to be in! (SITS DOWN)

HIG: You don't understand Gertie; personally last night was a most adventuresome evening for me, and to be truthful I have rather enjoyed it. But the board of directors of the Museum may look at it differently.

TELEPHONE RINGS

GERTIE: (WALKS OVER TO ANSWER AND IN GETTING UP KNOCKS DOWN CUSHION REVEALING PAPERS) Hello, Gertie Grinshaw's suite. Who? Oh yes, he's here. Just a minute. It's for you, Higgy.

HIG: (SURPRISED LOOK. GETS UP AND WALKS OVER TO PHONE) For me? What in the world? (TAKES PHONE FROM GERTIE AND IS DISTRACTED FOR A MOMENT AS SHE WALKS BACK TO COUCH) Uh..what..oh, Higgensworth speaking. Who....Ch, Mr. Stonehurst? You did, sir? Yes, it was a bit unfortunate. What Sir.. ..Yes Sir...Right away, Sir. But Mr. Stonehurst.....Mr. Stonehurst? Hmmm, he hung up!

GERTIE: Who was the cookie?

HIG: (SADLY) The President of the Museum's Board of Directors and incidently the father of my fiancée.

GERTIE: How did he know you were here?



## SOUND

## AUDIO

## VIDEO

HIG: (WALKING BACK TOWARD COUCH WHEN GERTIE SPOTS PAPERS AND TRIES TO COVER THEM UP, ETC.) Someone that knew me was in the lobby. He heard me ask for your room and I guess he saw me come up here and then telephoned Mr. Stonehurst.

GERTIE: Was he mad or anything?

HIG: I would say "mad" was an understatement. If any more of this gets in the papers, I'll be through at the museum.

GERTIE: (LOOKING AT COUCH & PART OF PAPER STOCKING OUT) You're through then. Might as well start looking around for another job.

HIG: (QUESTIONABLY) You're sure they'll print more?

GERTIE: A story like that! Higgy, you'll be a national figure in no time at all. Say, what is the girl friend going to think of all this?

HIG: (SHOCKINGLY) Good gracious! I forgot. I'm afraid Elizabeth isn't going to take too kindly to all this.

GERTIE: You mean she's the kind of a girl that's gone through life as Elizabeth. No nickname? Don't bother describing her to me. I know the type. (GETS UP AND WALKS AROUND GIVING AN IMITATION, KICKING SHOES OFF, WALKING FUNNY AND WITH NOSE IN AIR.)

HIG: Elizabeth is a very sweet girl. Very intelligent.

GERTIE: I'll bet she belongs to the Thursday afternoon club and does social work.

HIG: Oh, she does. An admirable girl. And quite a leader. She's very good at running things.

## SOUND

## AUDIO

## VIDEO

GERTIE: (SARCASTICALLY) Like you,  
for instance. I'll bet  
she has you run ragged.

HIG: Elizabeth and I have found  
our tastes very similar. We  
provide mental stimulation  
for each other.

GERTIE: Fancy that now! (WALKS OVER  
AND SITS NEXT TO HIM) Well, at  
least you know what to do on a  
rainy night in Rio.

HIG: (PUZZLED) We've never been to  
Rio! But I'm sure that if we  
did go, Elizabeth would know  
what to do if it rained.

GERTIE: (SLAPS HIG ON BACK) You may be  
a professor, Higgy, but there  
are parts of your education that  
are noticeably lacking.

HIG: (STARTLED) Just what aspect of  
my education are you referring  
to?

GERTIE: (STANDS UP) I have neither the  
strength or the inclination to  
help you brush up on them now,  
especially before lunch.

HIG: (GETS UP. LOOKS AT WATCH) Dear  
me, I must be going. I have to  
see what I can do about counter-  
acting all this unpleasant pub-  
licity I've unwittingly brought  
about.

GERTIE: Hmmm. There's one thing, or  
should I say two. (KICKING LEGS  
AROUND) I bet they wouldn't look  
at no dif....

HIG: Gertie, please. This is a serious  
matter. I am most fearful of the  
outcome.

## SOUND

## AUDIO

## VIDEO

GERTIE: I'll bet if I could get you to stop talking like it came out of a book, you wouldn't be a bad fellow. You are kind of cute, you know.

HIG: You are one of the most amazing people I have ever met. I really should like to see you again before you go.

GERTIE: By all means, shall we say lunch today, Higgsey?

HIG: Why....ah...all right.

GERTIE: I'll make the arrangements and we'll eat up here in my room--no publicity, etc.

HIG: Gertie, you think of everything.

GERTIE: Well, you take a little nap in a mummy case and I bet you'll feel better.

HIG: (STANDING STIFF AND STRAIGHT STATES) Miss Grinshaw! I'm use to all sorts of ordeals and without the benefit of a nap.

GERTIE: (TEASINGLY) No-o-o! How do you do it?

HIG: (PROUDLY) Due to daily exercises, my physical condition is most rugged (GERTIE FEELS WHERE MUSCLES SHOULD BE) I shall return in a little while for our luncheon engagement.

GERTIE: Right! Hope old Stoneheart isn't too tough on you.

HIG: (OPENS DOOR AS IF TO GO OUT..TURNS AROUND) StoneHURST. Well, good-bye. (STARTS TO WALK OUT AND MAX STARTS TO WALK IN, SEEING HIGGY LEAVING MAX TURNS AROUND TO LEAVE WITH HIM AND CALLS BACK TO GERTIE.)

## SOUND

## AUDIO

## VIDEO

MAX: Leave everything to me....vat  
a vedding I fix up! (CLOSES  
DOOR BEHIND HIM LEAVING GERTIE  
ALL ALONE. SHE STARTS TO GO  
INTO BEDROOM.

KNOCK ON DOOR

GERTIE: Come in.

CLERK: (WALKS IN FEMALE TYPE) Miss Grin-  
shaw, I thought as the chief clerk,  
that I would drop up to see if  
everything is satisfactory.

GERTIE: Yes, everything is, thank you.

CLERK: Well having you is indeed an honor  
Miss Grinshaw. (DISAPPOINTED) Oh,  
your still wearing your slacks.

GERTIE: Oh ho....well, shall we say that  
you'll have a chance to see them  
before I leave.

CLERK: (BACKING UP TO DOOR) Oh Miss Grin-  
shaw.....Gertie, you're a card,  
that's what you are!

GERTIE: Thank you. AND if I need something  
I'll call you.

CLERK: Please do and I'll look into it.  
(CLOSES DOOR BEHIND HIM.)

GERTIE: Boy, oh boy. (LOOKING AT CAMERA)  
You know, this should be a movie  
or something with all the jerks  
popin' in and out. You'd think  
this was the corner of State and  
Madison.....(K.O.D.) (Not again,  
I hope.) All right, come in.

KNOCK ON DOOR

STONE: (ENTER STONEHURST DRESSED IN A  
DIGNIFIED MANNER AND CARRYING SELF  
IN SAME WAY.) Miss Grinshaw. (GERTIE  
NODS) I am not in the habit of call-  
ing on young ladies in their hotel  
rooms at this hour of the day. But,  
I deem this necessary.

## SOUND

## AUDIO

## VIDEO

GERTIE: I beg your pardon; whom,  
who are you?

STONE: (BOASTFUL) I am Mr. Stonehurst.  
President of the board of di-  
rectors of the museum and Mr.  
Higgensworth's employer.

GERTIE: You don't say. Well, come down  
off that high-horse, Mr. Stone-  
hurst, you don't have to go  
dignified on me.

STONE: (STEPS FURTHER INTO ROOM) I beg  
your pardon, I am on no high-horse!

GERTIE: Oh no, well all right; now, what  
was it you wished to see me about?

STONE: (LOOKS HER UP AND DOWN) I wanted  
to see what type of young woman  
lead a man astray just so she could  
gain some cheap publicity.

GERTIE: (APPROACHES HIM) If this is about  
Mr. Higgensworth and that disgrace-  
ful picture in the papers, you're  
wasting your breath. You see..

STONE: That's what I thought, you're type  
never cares who you hurt; after all,  
the public can only go by what it  
sees in the papers and publicity of  
that sort cannot be countenanced by  
the museum.

GERTIE: (TAKES ORATOR STAND) I said it before  
and I'll say it again. Any business  
that can't stand a little Hollywood  
Glamour isn't fit to be in, and I don't  
think the Museum is any different than  
any other.

STONE: A museum is a cultural center. A  
dignified guardian of the treasures  
of the ages. It's custodian must re-  
flect that....

## SOUND

## AUDIO

## VIDEO

GERTIE: (EXPLODES) Oh nuts! You want people to come and look at the stuff, don't you? Well, can you think of a better way to get them, than by giving the joint a little glamour. They'll flock to see Higgsie now. I'll bet you'll be getting the biggest crowds that musty old mausoleum ever drew.

STONE: (COUGH) That may be true, but they would only come to catch a glimpse of it's now notorious curator. That my dear, is not the type of person we cater to.

GERTIE: Say, since when did public buildings cater to a favored few. You'll get people in there that never say the inside of a museum before, and once they are in it...they'll be bound to look around. So the next time they'll come back to see all them expensive antiques and junk you got around. (SITS DOWN AS IF PLEASED WITH SELF)

STONE: And how would you know. I'm sure that people of your kind have never been in a museum. If they ever did find themselves in one, they wouldn't know what to do. All your type is out for, is cheap publicity and money.

GERTIE: Why you....

STONE: Don't interrupt me. I'm also sure that you've an idea to publicize yourself some more at the expense of Arthur.

GERTIE: You--you (JUMPS UP AS TEARS START TO COME TO HER EYES, STARTS TO SOB AND RUNS INTO HER BEDROOM LEAVING STONE--HURST STANDING THERE WELL PLEASED. AS HE TURNS TO LEAVE THE DOOR OPENS AND AGAIN MAX APPEARS.)

## SOUND

## AUDIO

## VIDEO

MAX: Mu...vat are you?

STONE: (DRAWS SELF UP) I am Mr. Stonehurst. President of....

MAX: Don't tell me. You're Arthur's boss, no?

STONE: I imagine you might say that.

MAX: Vat do you mean, I might say that, I did.

STONE: Now may I ask who are you.

MAX: (DRAWS SELF UP IMITATING STONE:) ME, I'm Max Feinbaum, top publicity man for Parmouth studios, assigned to Gertie "The Legs" Grinshaw, Parmouth's top star and the woman mit the world's most perfect legs!!!

STONE: (SARCASTICALLY) I thought so, another Hollywood person---you're all the same, no good.

MAX: You should pardon the interruption, but vat is it you're saying.

STONE: Just what I told her, that everyone from Hollywood is out for publicity, money and to hurt people. None of you have any brains.

MAX: You said this to Gertie, oye, oye, oye!

STONE: That is correct, I stated it to Miss Grinshaw after what she did to Mr. Higgensworth and to my museum.

MAX: I'm having vun question--why did you telling mine Gertie this?

STONE: So she'd leave Mr. Higgensworth alone.

SCUND

AUDIO

VIDEO

MAX: (SURPRISED) You vant she should leave him alone, (vat no wedding) say, you think maybe she's a gold digger, no?

STONE: Yes.

MAX: Oh ho, I see.

STONE: You see what?

MAX: I see vat a mistake you made.

STONE: I make a mistake, I beg your pardon.

MAX: Nu, don't beg, you're old enough to steal.

STONE: What was that?

MAX: I said, maybe this time I can heal it.

STONE: Heal what?

MAX: Come mit me, I vant to talk mit you.  
(TAKES STONE'S ARM AND LEADS HIM OUT OF ROOM.)

PHONE RINGS.

GERTIE: (ENTERS FROM BEDROOM WITH LONG SKIRT ON AND STRAPLESS BACKLESS BLOUSE)  
Gertie Grinshaw's suite. Yes. Oh no. No. Now now, later please..I'm not dressed yet. Yes Thank you.  
(HANGS UP PHONE) That's all I need now the way I feel..reporters. Boy I never should have let that Stoneheart upset me like that, the big snob!  
(PICKS UP PHONE) Room service, please. Will you please send some one up from your dining room to take a special order for lunch. Thank you. (WALKS OVER TO MIRROR.) Boy, what fast service, come in. Oh, it's you, get out!

KNOCK ON DOOR.



## SOUND

## AUDIO

## VIDEO

STONE: Please, I brought these flowers and candy and gifts for you, Miss Grinshaw. (PRESENTS HER WITH FLOWERS, CANDY, GIFT BOXES, ETC.)

GERTIE: (LOOKS PUZZLED) I don't get it.

STONE: Well, I'm sorry about before. I...I was a little rash and....

GERTIE: (PUTTING DOWN PACKAGES) This, I don't get. I'm suppose to be the heartless one that hurts people....come on, what gives.

STONE: (HELPING HER WITH PACKAGES. OPENING SOME) Why..ah..ah nothing, can't one of your admirers bring you some little gifts?

GERTIE: (SITS DOWN) Admirer? Gifts? Hey, this is "The Legs" Grinshaw. You know, the babe that wants money and publicity.

STONE: I'm really sorry. I made a mistake and, please say you forgive me and that you'll have lunch with me.

GERTIE: (JUMPING UP. STARTLED LIKE) Lunch with you, why..  
Excuse me please (WALKS OVER TO PHONE) Gertie Grinshaw's suite. Yes. She is. Thank you. (HANGS UP) That was my friend the desk clerk, he says that your daughter is on her way up here.

STONE: She is?

GERTIE: I don't think she expects you up here, your suppose to be a smart man so I think you better think of something, but fast.

PHONE RINGS

## SOUND

## AUDIO

## VIDEO

STONE: Why..ah...thank you Miss Grinshaw, but I'm afraid my so called smartness won't help with my daughter. You know she is Mr. Higgensworth fiancée.

GERTIE: (GOES OVER TO MIRROR AND LOOKS AT SELF) Yea, he told me about her. She hasn't broken off the engagement, has she.

STONE: She most certainly has. (STARTS TO CHUCKLE) Funny thing, I think she's jealous.

GERTIE: Of what? (TURNS AROUND AND WALKS TOWARD STONE, AS IF MODELING) I only felt sorry for Higgsie; he's not a bad guy, but hardly my type.

STONE: (SURPRISED) Uh, he's not? Well you know, you are a beautiful girl. No matter how intellectual the woman is, she has a sneaking fear of the glamour girl.

GERTIE: (SITS DOWN) Say, what is she? Definitely droopy (MAKES SAD FACE) when it comes to looks.

STONE: (STANDS UP) I would hardly call Elizabeth ugly, but she certainly has managed to disguise what few good points she has. She was rather attractive as a girl.(SHAKES HEAD)

GERTIE: Why the broomstick complex? Maybe she's erratic.

STONE: Neurotic is the word. No, I don't think that's it. You see, she has always been in love with Arthur and I think she has an idea that he is only interested in her brains.

GERTIE: Oh brother! She ain't lived much, has she?

## SOUND

## AUDIO

## VIDEO

STONE: Arthur's tastes are very aesthetic. He is fearfully intellectual you know. A scholar of the Arts.

GERTIE: He may be asthmatic, but he's still a man. He sure didn't sound love sick when he told me about Elizabeth.

STONE: (WALKS SLOWLY SHAKING HEAD) No, that's just the trouble. Elizabeth is fully aware of the fact that Arthur admires her but she knows that she instilled no overpowering emotions of love in him.

GERTIE: Yea, I know his type. They're the first ones to go overboard for a pretty face and an empty head. A little "tch tch" in a dame and they're sunk.

STONE: I'm afraid you're right. (DOOR OPENS IN WALKS MAX) You certainly have got plenty of "tch tch" eh Gertie.

MAX: Cointainly she got plenty of it, (BOTH TURN TO FACE MAX) plenty of beauty, mit brains thrown in besides, didn't I telling you that.

GERTIE: Why thank you Maxie, (WALKS OVER AND PETS HIS CHEEK) You see, that's what I mean. It never fails.

MAX: (WALKS TOWARD STONE. WHISPERS TO HIM.) You're following mine advise, no?

STONE: Yes, and she's already admitted she doesn't care for Arthur.

MAX: Vot did you say, she said she didn't care, oye!

KNOCK ON DOOR

GERTIE: Come on in and join the party.

## SOUND

## AUDIO

## VIDEO

ELIZ: (STRUTS IN AND STOPS FAST)  
Father! What are you doing  
here?

GERTIE: Nothing he shouldn't be dearie.  
You got here just in time.

STONE: Why...ah...Elizabeth..(MAX  
WHISPERS TO HIM) Yes, Elizabeth,  
I think I shall ask the same of  
you.

ELIZ: I've come to speak to Miss Grin-  
shaw. I should like to have the  
satisfaction of pointing out to  
her the havoc women of her type  
can wreck on a man's life.

STONE: Elizabeth, you are going too far.  
(MAX WHISPERS AGAIN) I find  
nothing wrong with Gerties...ah..  
Miss Grinshaw's type. (MAX PATS  
HIM ON BACK)

ELIZ: You too, father. There (TURNING  
TO GERTIE) you see, you have  
even managed to distort my father's  
sense of values.

GERTIE: Then, values have been distorted  
since Adam fell for Eve.

ELIZ: And look what happened, to them!

STONE: (MAX WHISPERS TO HIM AND PUSHES  
TOWARDS HER) Elizabeth, you are  
being ridiculous.

ELIZ: (STARTLED & HURT) Oh I am, am I?  
It's ridiculous that Arthur lost  
his position, has been made a fool  
of and on top of that hasn't even  
called!

SOUND

AUDIO

VIDEO

GERTIE: (WALKS OVER AND PUTS ARM AROUND HER..ELIZ SHAKES IT OFF AND APPROACHES STONE.) Take it easy, kid. Hig's got his job and most likely didn't have time to call. Too busy signing autographs for his fan clubs.

ELIZ: What is all this father? Do you mean to tell me Arthur wasn't discharged immediately as a result of his depraved behavior?

STONE: Elizabeth, sometimes you make me sick. (ELIZ. PUTS HAND TO MOUTH. SHOWS SURPRISE AND PLOPS DOWN IN CHAIR. MAX WHISPERS TO STONE. AGAIN AND PUSHES HIM TOWARD HER) Gertie, has more good sense in her exotically manicured little finger, than you have in your whole dowdy, badly dressed body.

ELIZ: (STANDS UP & REGAINS POSITION) I refuse to stay and listen to such outrageous talk from my own father.

STONE: Oh yes you will, sit down! (SHE DOES) One beautiful, exciting woman has done more for the museum overnight than you and all those frustrated frumps you try to copy could ever do. Arthur may be a pompous ass but he's human. I don't blame him for preferring Gertie to you. (THINKS OVER WHAT HE'S SAID)

ELIZ: (CRYING & SOBBING) See what you've done, (POINTS FINGER AT GERTIE) you...you..vamp. Stolen my fiance and turned my own flesh and blood against me.

GERTIE: Stop sniveling and come over here. (WALKS TOWARDS MIRROR) It's time someone got you straight on the bird and bee routine.

## SOUND

## AUDIO

## VIDEO

ELIZ: (GETS UP AND WALKS RELUCTANTLY OVER) Now what do you want?

GERTIE: Just come here a minute. I want to show you something.

ELIZ: All right. Well...what is it?

GERTIE: Look in that big mirror there.

ELIZ: Well? (LOOKING IN MIRROR)

GERTIE: Well? (WATCHING HER)

ELIZ: I don't deny you are attractive in a superficial way. But...

GERTIE: (TURNS HER AROUND) Who gave you the cock-eyed notion that a smart woman can't be a pretty one.

ELIZ: A good book doesn't need a flashy cover.

GERTIE: Yea, and darn few people want to curl up with one on a rainy night!

ELIZ: (INNOCENTLY) Are you trying to say that the cover sells a book.

GERTIE: You never worked in a rental library, did you? That's good advertising, baby.

ELIZ: Are you suggesting I should advertise like a...a...soap chip?

GERTIE: If you ever want to get anyone interested in the product you have to offer. (LOOKS AT ELIZ.) Take off those glasses. (STARTS TO CHANGE ELIZ. HAIR)

ELIZ: What are you doing to my hair?

GERTIE: Taking the pins out. It's about time you let your hair down.

## SOUND

## AUDIO

## VIDEO

STONE: I haven't had so much fun  
in years.

ELIZ: Oh..

GERTIE: Max, you and Mr. Stonehurst  
go into the other room and  
have something. We'll call  
you when we're ready. (MEN  
EXIT) Stop fidgeting around.  
Say, your hair is naturally  
curly, isn't it?.....(STANDS  
BACK) Pull your skirt up.

ELIZ: My...my skirt?(PULLS IT UP.)

GERTIE: If this ain't a dilly! Oxfords  
and rayon stockings. Even mine  
couldn't survive that.

KNOCK ON DOOR

HIG: (BEHIND DOOR) May I come in?

ELIZ: (DROPS SKIRT AND LOOKS STARTLED)  
It's Arthur, what shall I do?

GERTIE: (POINTS) Get in the bedroom  
quick. (CALLS) Just a minute, Hig.

HIG: (OFF MIKE YET) I want to see you,  
Gertie.

GERTIE: Come in, I was waiting for you.

HIG: (ENTERS WITH FLOWERS, CANDY AND  
GIFTS. SEES OTHER DUPLICATES  
FROM STONE AND LOOKS HURT) Are  
you going out somewhere, Gertie.  
If something else has come up  
I'll....

GERTIE: (STARTS TO TRY AND GET OTHER BOXES  
OUT OF WAY) No, I'm not planning  
on going out anywhere. Haven't we  
got a date.

HIG: Well, I thought we were just going  
to stay here and have a cozy little  
chat and meal.

SOUND

AUDIO

VIDEO

GERTIE: That's it, but I hope you don't expect an afternoon of mental stimulation, with me, did you? That's Lizzie "The Brains" department.

HIG: Gertie, you under-rate yourself. You are very stimulating, you know.

GERTIE: That I know.

HIG: You look simply ravishing, Gertie. But I see I've interrupted your dressing. You haven't had the time to don the...upper portion of your lovely gown.

GERTIE: The upper portion is me, Higgsie. That's all there is.

HIG: Er...may I be so bold as to ask what holds it up?

GERTIE: A special act of congress. Shall we leave it at that.

HIG: Oh yes, (LOOKS AT HIS HANDS FULL OF GIFTS) I..I brought these for you, but...well, I see you all ready have received some of the same.

GERTIE: (GESTURING NONCHALANTLY) Oh, those. They belong to Max, he's always buying me gifts.

HIG: (SMILES) Max's. Good, good. These are for you Gertie.

GERTIE: Thank you Higgsie, will you excuse me for a few minutes while I finish dressing. Now what? All right, it's open.

KNOCK ON DOOR

FR.WAIT: Ah, Madame and Monsieur. You have called to make up the order, non?



## SOUND

## AUDIO

## VIDEO

GERTIE: Why, yes. It's for our little lunch together, Higgsie.

HIG: Well I'm not really hungry. But perhaps some fruit? Figs or stewed prunes?

WAIT: What was that, Monsieur? I'm afraid I didn't hear correctly.

GERTIE: You heard correctly, Mr. Boyer, you just don't know Higgsie.

WAIT: My name is Jacques, Madam. But I am afraid we have not the rag-out of prune.

GERTIE: Don't let it throw you, Jack. You've got a long day ahead of you.

WAIT: May I suggest the lobster, with perhaps a magnum...

HIG: Waiter, what sort of pop do you serve in buckets?

WAIT: (WITH EXPRESSIONS FITTING) Pop, what is this pop? Pop? Pop? No, I don't know.

GERTIE: Sounds like the fourth of July. Say that gives me an idea. Say listen, Jack, do me a favor and I'll give you my autograph.

WAIT: Ah, now I recognize the Mademoiselle. You are the Grinshaw! But of course. It will be a pleasure, Mademoiselle.

GERTIE: Good, now look, I don't drink and neither does my boy friend.

HIG: I should say not!

## SOUND

## AUDIO

## VIDEO

GERTIE: So bring on the lobster and pack some Ginger Ale in one of those ice-buckets. A couple of champagne glasses and who'll ever guess we're just a couple of squares.

WAIT: Ah Mademoiselle! You are truly the great artist. (STARTS TO BACK OUT) The proper atmosphere, that is what counts, non?

GERTIE: With Higgsie, I doubt if even that would help. (EXIT WAITER)

HIG: Lobster and Ginger Ale. Oh my! I dread to think of how I will feel tomorrow.

GERTIE: Who cares about tomorrow, Higgsie. Banish dull care and live for the moment.

HIG: Perhaps if I took an extra vitamin pill it might help.

GERTIE: (STARTS TOWARD BEDROOM) How about a shot of sulpha? I thought you told me you were the rugged type.

HIG: That's because I have never dissipated. I lead a most exemplary life.

GERTIE: You don't have to dissipate, Higgsie, to have a little fun. Just let your hair down and be yourself once in a while.

HIG: (SINCERELY) I shall try Gertie, to please you. But if ever I tried it on Elizabeth, she'd think I'd gone mad.

GERTIE: (LOOKS TOWARDS BEDROOM TURNS BACK) Don't be too sure, Elizabeth might love it. I bet her secret ambition is to forget she's a lady just for once and have herself a time.

## SOUND

## AUDIO

## VIDEO

HIG: Heaven forbid! Do I hear something in the next room?

GERTIE: Look and find out, while I finish dressing. (EXIT INTO BEDROOM)

HIG: (ABOUT TO GO INTO NEXT ROOM WHEN DOOR OPENS AND OUT COMES MAX AND STONE) Mr. Stonehurst. What are you doing here?

STONE: Thoroughly enjoying myself. Anything wrong in that?

MAX: (SEES FLOWERS, GIFTS, ETC.) All this you bring for Gertie, that's good.

HIG: Well, you see...that is..I

KNOCK ON DOOR

MAX: Come in.

CLERK: Oh, pardon me. I just thought I'd drop up to see if Miss Grinshaw wanted anything.

MAX: Something she is wanting, we call room service.

CLERK: It's our policy to help as much as we can. Has Miss Grinshaw changed her...er slacks, et..yet...oh.

MAX: Vots to you, ven the unveiling is coming, ve let you know.

CLERK: Oh, please do. I can hardly wait. (EXIT)

MAX: Is Gertie in the bedroom?

HIG: Yes, she just went in there. You know, I believe you're right sir. The publicity may be a blessing in disguise after all.

## SOUND

## AUDIO

## VIDEO

STONE: Certainly it is. I tell you Arthur, that Gertie is a mighty smart woman.

HIG: And a gorgeous one. I've never met anyone as completely fascinating. I find it hard to keep her out of my mind.

MAX: Mit a few million others.

STONE: Arthur, you haven't a ghost of a chance with her.

HIG: No, I have never deluded myself into believing that I had. If only Elizab.....

MAX: Vots dat? You're not for mine Gertie, who is saying so?

STONE: Mr. Feinbaum, please. Arthur, what's wrong with Elizabeth? You two are perfectly suited to each other.

HIG: Oh, nothing wrong. It's just that she's so....so.....

STONE: Wholesome and unappetizing, I know. (BEDROOM DOOR OPENS)  
(STONE & ART BOTH WHISTLE)

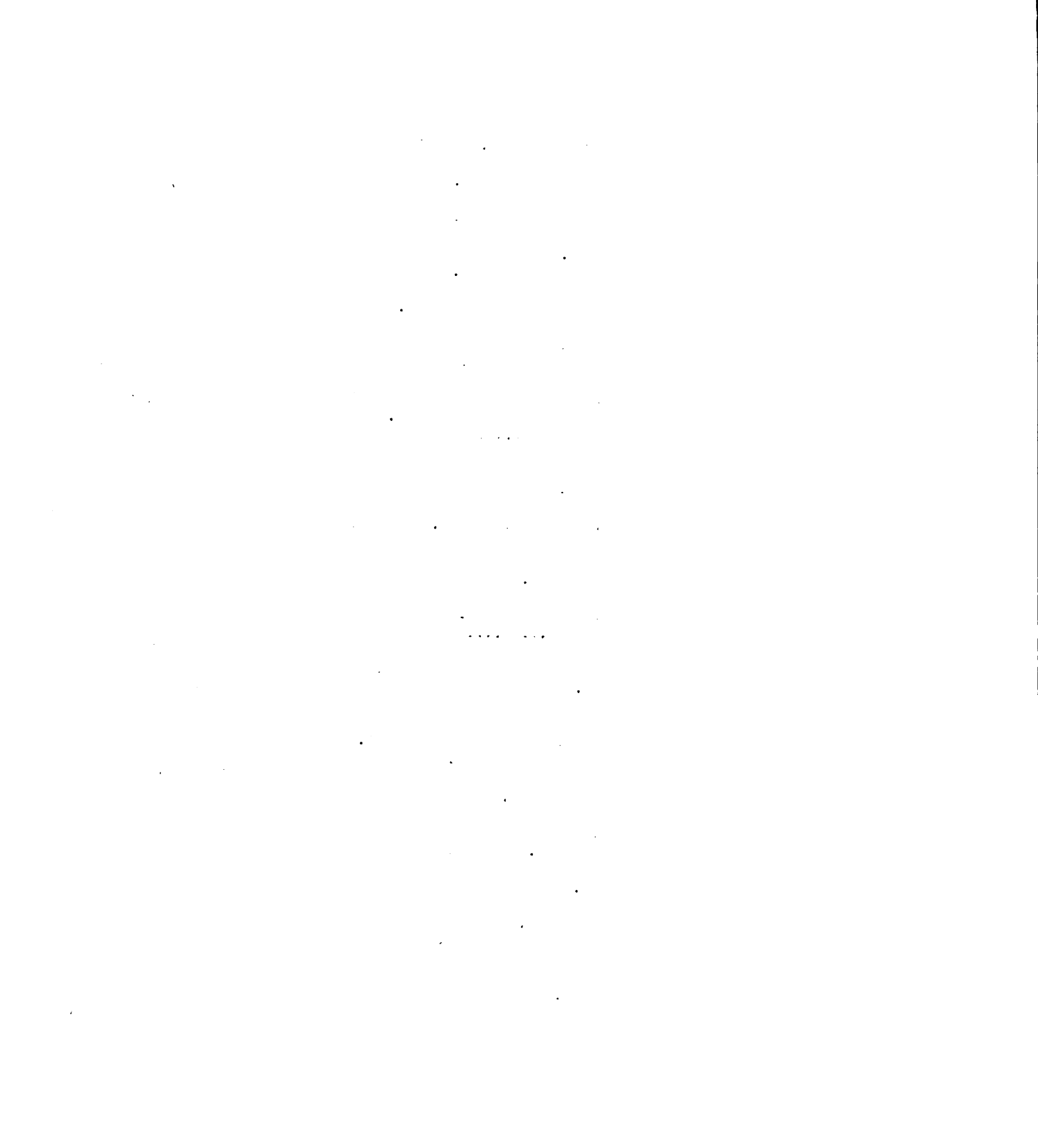
HIG: Gertie, they're sensational!! Why it's Elizabeth!

STONE: Good Heavens! Is that mine?

ELIZ: Oh, I knew I'd just make a fool of myself. Please, I'll change this ridiculous get up right away.

HIG: Ridiculous! Why you're simply stunning, Elizabeth!

STONE: You make me proud to be your father.



SOUND

AUDIO

VIDEO

KNOCK ON DOOR

MAX: Me, your making your agent,  
I'm getting you in movies.

HIG: I can't understand why I never  
noticed how lovely you were  
before.

GERTIE: Ever hear of camouflage? She was  
a master at it.  
(WALKS OVER AND OPENS IT: IN COMES  
WAITER WITH TABLE AND FOOD) Ah,  
Jean Sablon with the Gilger Ale.  
Looks cute in that silver bucket,  
doesn't it? Bring it in and set  
it up. (WAITER FOLLOWS INSTRUCTIONS)

HIG: (HASN'T TAKEN EYES OFF ELIZ. STRUCK  
BY HER CHANGE) Elizabeth, would you  
do me the honor of having lunch with  
me?

ELIZ: Why Arthur, I'd be delighted.

STONE: (TURNS TO GERTIE, SMILING) Shall we  
make it a foursome, Gertie?

GERTIE: I would have died if you hadn't  
asked me...ah...ah...

STONE: Elmer. Call me Elmer, Gertie.

GERTIE: Elmer. How sweet. Do you know  
you are a very handsome man?

ELIZ: (ON WAY OUT OF DOOR WITH ART) I'm  
beginning to see what you mean,  
dear. (BOTH COUPLES LEAVE CLOSING  
DOOR AFTER THEM)

MAX: Nu, how you likin' dat. Vell, you  
brought food, nu, sit down mit me  
and eat. (STARTS TO SIT DOWN\*\*\*\*  
END)

ANALYSIS  
of the  
TELEVISION SCRIPT

Television, though a constricting and frequently exasperating medium, is not the mystery many writers make it. The same rules of good writing style apply to it as to any other type of writing; any capable writer willing to concentrate intelligence and hard work on the subject can master its intricacies. It is difficult to analyze a television script because of the extreme youth of the industry. As it is still in its infancy, anything that can be said about it now may not apply in a few months. Also, the medium is too young for any definite authority in the field to be recognized, and as yet there has been no general writing format developed. The factor of its youth influences the writer in another aspect: the audience also is young, uneducated in its television tastes, and of extremely widely-varying interests. "Surveys have shown that families buy television sets for all kinds of reasons, ranging from some professional interest to the fact that they have small children and can't go out very much."<sup>1</sup> This widely-varied interest and the fact that the television audience is still sampling all types of shows with the enthusiasm of the small boy sampling the wares in the candy store is a great advantage to the author with original ideas, because as yet the industry and the audience are in the experimental stage and will try anything which seems feasible.

Even though the industry is so young, it is possible to define many of its virtues and limitations. Let us take a quick look at these, and then study some of them as they apply to the writer. Television's main virtue in the eyes of both the writer and the

1. Oscar Katz, "The Audience", Author's League Bulletin, 36:4, January, 1949.



audience is that the elements of imagery are so much greater than in radio. The audience sees the performance, as with the stage and live radio, while the actors are performing it, although what they see, unlike the stage, is greatly reduced in size. The fact that the audience sees the performance is both a help and a hindrance to the writer. It gives him a great many aids to presentation. In addition to dialogue, sound effects and music, which are all the radio writer can utilize, the television author uses costumes, scenery, lighting effects, stage properties, gestures, and facial expression to put across his ideas.

Although it would appear that the audience's watching the performance gives the author a great many production helps, it imposes fully as many restrictions. Here are some of the production factors involved. All television scripts must be written with the camera in mind. This aspect of camera limitations will be more fully discussed later; suffice it here to point out the important factors. The iconoscope is restricted in that it cannot see with clarity beyond the object in focus. Therefore, the writer may not indicate two simultaneous significant pieces of action one behind the other. The camera limits the actor's technique and the amount of space in which the action may take place. The actor must use simple gestures and point all movement at the camera. The small space which the camera covers definitely limits the size of the cast. The script has greater mobility than the one-act play in shifting from one locale to another, but there is a great deal less freedom of movement than in a

radio script. And keeping the movement flowing smoothly from one scene to another is much more difficult than in either the one-act play or the radio script.

The last important limitation which the author must keep in mind is one of writing style; he must remember that his audience is again similar to the radio audience in being small groups rather than one large unit, calling for a greater intimate, conversational quality than the style of the one-act play. He must maintain high interest and suspense as in the radio script, for although the television audience has no such wide choice as the radio audience, it is just as easy for the television watcher to flip a switch at the first sign of boredom and loss of interest.

"A good television script grows out of visual concepts with dialogue to heighten the effect."<sup>2</sup> "The Gorgeous Brain" grew out of the scenario that was used for the stage play and radio script written for this thesis. The plot in the television play was developed in the same four parts as the stage play; beginning, conflict, crisis and denouement. It follows the pattern of the stage play and presents the same comedy theme of a Hollywood star proving she has intelligence as well as beauty.

Action and movement in the video script is one of the most important and difficult phases which the writer faces. It should be remembered that the necessity of writing the television script with the camera in mind was mentioned earlier. Using the thesis script as an example, let us make a more detailed study of just how the camera

2. Ruth Friedlich, "Its A New Technique", Author's League Bulletin, op. cit., p. 17.

influences the writing of the script in relation to action. Before starting his writing, the author should be familiar in general with the technique of producing the television show. Let it be understood that the author does not have to include camera directions in his script. During his experience at WBFB,<sup>3</sup> the author was interested to discover that the television producers plot all the camera action. Camera direction is not the primary concern of the writer. However, it should be obvious that a thorough knowledge of the types of camera shots used -- close-up, medium close, long shot, full figure, high angle, dolly shots, travel shots, running shots, moving shots -- would be invaluable. "It is the writer's responsibility to know precisely the whole physical expression of his story in terms of the eye as well as the ear."<sup>4</sup> If the writer knows the possible and probable shots used for different types of scenes, he can plot his action with the visual aspects in mind, making it easier for him to write, and incorporating just enough camera and stage direction to help the action to move smoothly and with greatest effectiveness. He cannot merely write a script and leave it completely to the producer to turn it into an effective show.

Dupuy states that action must be planned for camera takes. The stage business must be plotted to take place in limited playing areas. Takes can be planned to be switched from close-ups to long shots to build the scene and story continuity.<sup>5</sup> All the action in the video

3. Television Station, WBFB, 190 N. State St., Chicago, Ill.

4. Henry Benker, "A Director-Writer Looks at TV", Author's League Bulletin, 36, op. cit., p. 13.

5. J. Dupuy, Television Show Business, General Electric Co., Schenectady, 1945, pp. 26-27.

script for this thesis was planned with the camera in mind. The stance taken by Gertie and Mr. Stonehurst, as two boxers in a ring, was planned especially for the cameras. Another camera-planned scene was the one in which Mr. Stonehurst enters with his "peace" gifts for Gertie. His awkward stance and hesitant presentation of gifts give the camera the time to take different shots of the scene, staying within its limited area but still presenting enough action to aid in the progression of the play. The author must remember that the actors have to play it close, face the camera, move slowly, without jerks.<sup>6</sup>

The action in the television show is the same as in the one-act play: inherent and imposed. But unlike the stage play, television's small screen sets up other special rules for the writer to take into consideration. It is clear that emotion, so far as it is reflected in the face, can be conveyed effectively only in the closeup. The medium shot is less telling in this respect than it is on the giant movie screen. On the other hand, the pattern of moving bodies, as in dancing and sport events, is quite satisfactory on the small television screen. Here the fact that the face is the size of a dime and utterly devoid of character matters very little. Also, the small actions termed "stage business" must be planned with this thought in mind.

It is generally agreed that a minimum factor of eight to one can be assigned the effectiveness of sight and sound over that of sound alone. Applying this index to program production, we can conclude that the action of "stage business" becomes predominantly important in television. Now that we are able to produce pictures over the air, it is not surprising to find

6. Robert H. Emerick, "Writing for Television", Author's League Bulletin, 35:15, December, 1947.

that the audience prefers action pictures to samples of still life....Normal movement and action should be written into the television story in order to avoid the immobility that is more appropriate to the other arts.<sup>7</sup>

The writer must have an abundance of movement and action implicit in the script. Some of this implicit movement in the thesis script is exemplified by Max's entrance into Gertie's suite with the newspaper and his scurrying around, looking for Gertie and a place in which to read her the paper. The writer has inserted directions as well as dialogue lines for Max to follow. More implied action is shown in Arthur's meek entrance into Gertie's suite. The half-way entry and the accompanying dialogue invitation by Gertie brings about the action required for Arthur's completed entrance.

Television differs radically from radio in one other technical matter important to the writer. In radio, changes from scene to scene are quick and easy. There are no limitations of time and place. But in television, there are several limitations, imposed by the physical setup of the studio, the budget of the production and the number of cameras available. The need for concentration of action within a limited number of sets is most important.

Concurrent with the above problem is the one of arrangement of the exits and entrances and passages of time to allow the actor sufficient opportunity to make changes in costume, make-up, etc.

Mabley states that due to the audience attending of the "live" television show obvious rules are derived such as that an actor must be given time to alter makeup or costume. Neither can he make any side excursions for location shots unless these are put on film. The actors and the lumbering cameras are, in fact, constricted to a very small area indeed, and the television

7. Edward Mabley, "TV Tips for Writers", Author's League Bulletin, 36, op. cit., p. 19.

studio at present is approximately as resourceful as the stage, perhaps a bit less so.<sup>8</sup>

The small screen indicates that scripts shaped up for two or three characters at a time have the best possibilities for effective production. If close-ups and medium close-ups can be worked plentifully into the script, the writer will have achieved additional factors in his favor. "In telecast technique, a close-up shows only shoulders and head; a medium close-up expands as far as the knees."<sup>9</sup>

The author has written the thesis video script with the above in mind ~~and~~ only once has more than three characters in any one scene. This is the final scene of the play where the plot demands that all five characters be together. Even in this scene, however, the author has worked out the distribution of the dialogue so that no more than two or three are speaking together, and the camera can easily be adjusted to these smaller groupings, and not lose any of the continuity of the story.

The most important problem of all for the writer is the one of completely visualizing his characters in form and movement. It is the writer's responsibility to know precisely the whole physical expression of his story in terms of the eye as well as the ear.

Henry Denker states that the trick in television writing is "how to establish character in the fewest lines; when to sacrifice character for plot requirements."<sup>10</sup>

The author was fortunate in being directed to write his one-act play so that he had established his characters in the fewest lines and

8. Ibid, p. 19.

9. Robert H. Emerick, op. cit., P. 15.

10. Henry Benker, op. cit., p. 13.

had created enough contrast and personal points in each character that when the writing of the television script took place he just followed the same procedure that had taken place in the stage play.

The characters were once again developed in three dimensions and the author followed the same procedure, as in the play. The added feature of having the audience see the faces of the characters made it easier to bring out the author's visualization of created characters. The author had his characters in mind as well as his theme before he sat down and wrote them from the three above phases.

The author pictured the following character points and was aided by the camera's close-up shots in obtaining them. He wished Gertie's face to appear very attractive, and due to the aid of make-up the audience could easily visualize that she is a beautiful and attractive woman. Elizabeth with her plain face, would not only look washed out but would supply the desired contrast needed for the two women on a television screen. Max would be very colorful and the close-ups of his face would aid in bringing out the shrewd managerial characteristics. Arthur would appear pale, slim, and reserved in all action and movements. Stonehurst would appear rotund, red-faced, and have a grey moustache.

In writing dialogue for the video script, the radio writer finds that where his effort up to now has been to convey a mental picture of an action by means of words and sound, he must reorient himself to the fact that the action is now visible, and the words and sound are of supplementary, and therefore secondary, importance. The radio

writer must adjust to the idea that what people are doing interests an audience more than what they are saying.

The dialogue for the video script was a duplication of the dialogue used in the stage play and was used as an aid to the action as Brander Matthews stated, "the skeleton of a good play is a pantomime."

Television is generally considered an outgrowth of radio due to the fact that broadcasters are operating most TV stations and as many valid businesses and organizational practices have carried over from the established radio medium.

So for now,

all that is usually asked or wanted of writers is a dialogue script slightly embellished with stage business. Assuming - and with jolly good reason - that no author understands the intricacies of studio operation, the overworked director prefers to add his own camera specification, to iron out video problems in the course of precious rehearsal time, and finally to rely on his judgement as the program goes on the air. Seldom do performers, crew, or those at the control-board know, on paper, exactly what is to appear on the screen.<sup>11</sup>

Television, although referred to as radio plus sight, must be considered as a theatrical medium. The writer interested in the new medium must, for the present, rely on a thorough knowledge of the theater or motion pictures. Until television develops a complement of writers, the field must depend on old-non-royalty plays and short stories.

<sup>11</sup>. Ruth Friedrich, op. cit., p. 16.



PART IV

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