PHOW THE STARS WERE MADE"

AN ORIGINAL CHILDREN'S PLAY AND

AN ANALYSIS OF

THE PRODUCTION PROBLEMS

Thesis for the Degree of M. A.

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Patricia McKenna Dye

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"How the Stars Were Made", and original children's play and an analysis of the production problems.

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"HOW THE STARS WERE MADE" AN ORIGINAL CHILDREN'S PLAY AND AN ANALYSIS OF THE PRODUCTION PROBLEMS

В**у**

Patricia McKenna Dye

A THESIS

Submitted to the School of Graduate Studies of Michigan State College of Agriculture and Applied Science in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Department of Speech, Dramatics, and Radio Education

Inesis -

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DEDICATION

To My Mother and Father

and

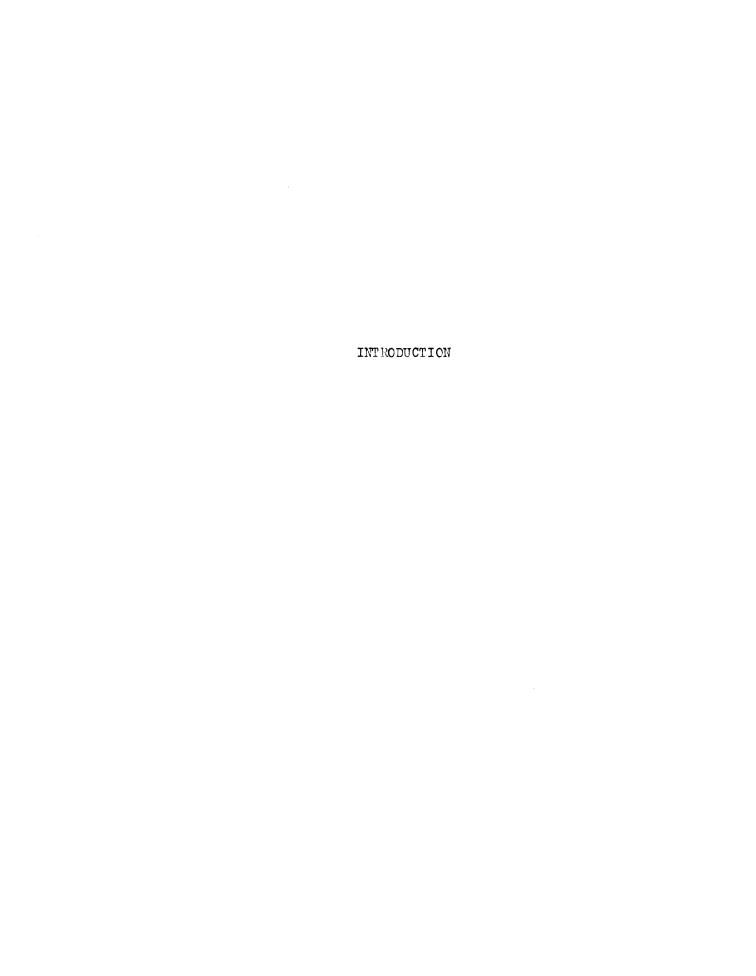
My Husband

TABLE OF CONTENTS

CHAPT E	R	PAGE
I	THE ACTING SCRIPT OF "HOW THE STARS WERE MADE"	6
	Description of Characters	6 7 17 32 41 55 71
II	WRITING FOR CHILDREN	81
	Fundamentals of Play Writing	81 92
III	DIRECTING AND DESIGNING FOR CHILDREN	107
	Fundamentals of Directing and Design	
IV	THE PRODUCTION BOOK OF "HOW THE STARS WERE MADE"	135
ν	SUMMARY OBSERVATIONS BASED ON "HOW THE STARS WERE MADE"	168
BIBLIO	GRAPHY	187

LIST OF ILLUSTRATIONS

AST ARA	I "I know but still" Act I Scene II	AGE 25
	Setting - Act II Scene I	37
AUNT:	"She has delusions, Homer That child is suffering." (DELIVERS THE SPOON) Act II Scene II	4 5
AUNT:	"Little Beggar get away from here We have nothing for you." Act III Scene I	57
ASTARA	"Is it yours, Vadi?" Act III Scene I	62
	Setting - Act III Scene II	72
THOR:	"She made you promise to bring the Cloak back! Well, have you?" Act III Scene II	74



AN INTRODUCTION TO THE STUDY

"The children's theatre in the United States is of very recent origin, but no country, perhaps, has at the present time more widespread interest in developing such a theatre." With this "widespread interest" there consequently arises a need for a statement of techniques and methods; a need for materials designed for the exclusive use of such a theatre; and a need for exploration into the scope of this area in terms of directing and designing.

The purpose of this thesis was to (1) write and produce a full length children's play, and (2) to analyze the writing, directing, and designing techniques employed, primarily in view of the fundamentals proferred by two of the foremost authorities in children's theatre, Winifred Ward of Northwestern University, and Charlotte Chorpenning of the Goodman Theatre in Chicago.

Before examining the progress of children's theatre in the United States, its European antecedents should be considered. Stephanie de Genlis was probably the most pronounced forerunner of our modern conception of theatre for children. Madame de Genlis, who served as governess to the children of the Duke of Chartes in the late eighteenth century, taught not only manners and morals but also academics by means of playmaking. However, Madame de Genlis was more than a century shead of her time, for, while she fostered the idea of

Winifred Ward, Theatre For Children. (New York: D. Appleton Century Company, 1939), p. 21.

a children's theatre, the other European countries contented themselves with including children and children's stories in their religious festivals and morality plays. Then Russia took the lead; for, in 1918, under the direction of Natalia Satz, the Moscow Art Theatre established a children's theatre. This project gradually expanded until it could boast a "choice of plays any day in the week" to all the children of Moscow.²

The United States first recognized the value of children's theatre in about 1892, when the social settlements began to use drama in their programs. A few years later, 1903, the first theatre for children in the United States was established in New York City by Alice Minnie Herts under the direction of Emma Sheridan Frye. Shortly afterward, the Drama League of America, established in 1910, became one of the first national groups to sponsor children's theatre. This league opened a Junior Drama Department headed by Cora Mel Patten. Its work was primarily fundamental, for through the medium of its publication,

The Drama Magazine, Mrs. Patten set forth principles of organization, and reported on the various activities of the member groups, compiled lists of plays, and planned programs for special celebrations.

² Ibid., pp. 10-21.

³ Ibid., p. 21.

Cora Mel Patten, "How To Organiza A Junior Drama League," The Drama Magazine, 11:31, October, 1920.

⁵ Cora Mel Patten, "Christmas Plays for Children," The Drama Magazine, 11:65, November 1920.

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The Drama League of America fathered many children's theatres, and certainly can claim credit for boosting general interest in the area. In 1921, the Junior League of Chicago played "Alice in Wonderland." The success of the production led eventually to the adoption of children's theatre as a national project of the Junior League, to be developed and promulgated by the member chapters. One hundred and forty-eight Junior League chapters in the United States, Canada, Mexico, and Honolulu, were producing plays for children in 1938.7 The number of producing groups has not increased substantially since that time. 8 Colleges and universities, too, have done much to enhance the children's theatre program. Among the pioneers in collegiate children's theatre is Winifred Ward, who, in 1925, as an agent of the School of Speech of Northwestern University, helped found a children's theatre in Evanston, Illinois. Two years later, the Board of Education and the Parent-Teacher Association of the community elected to assist the University in sponsoring the theatre, thereby making it a community institution.9

The development and growth of producing children's theatre organizations has been steady over these last twenty-five years. The latest listing of the Directory of Children's Theatres shows a total of

⁶ Ward, op. cit., p. 23.

⁷ Ibid., pp. 24-25.

⁸ Personal interview, Mrs. John Seaman, July 16, 1951.

⁹ Ward, op. cit., pp. 25-26.

one hundred and forty-eight groups producing for children in the United States. 10

With this growth there has also developed a distinct necessity for more plays written specifically for children. The Children's Script Evaluation Committee of the American Educational Theatre Association in 1948 recommended seventy full length plays as ones which can be made into "exciting theatre for children." Then, too, in preparing this study, a comparative dearth of material on producing for children was found. This is with the obvious exception of Ward's book, Theatre For Children, and the records of the conferences of the Children's Theatre Committee of the American Educational Theatre Association. With these two points in mind, this author has been interested in writing and producing a children's play with the projected view of adding her findings to the field.

So that there will be no misunderstanding of the terms used by the author, there follows a definition of each of the less familiar phrases in the title of the study.

Full length - By this the author means a play with a running time of from one hour and a half to one hour and three quarters in length, including scene changes.

Children's Theatre Directory, The American National Theatre and Academy, August 15, 1950.

¹¹ Louise C. Horton, Editor, Handbook for Children's Theatre Directors, (Cincinnati: College Hill Station, 1949), p. 22.

Children's Play - This refers to a play written for children to be performed either by children or by adults, but to be given for an all-child audience.

Production Problems - By using this phrase, the author attempted to describe all the problems involved in writing and directing the play. This includes a consideration of designing for the child audience as well.

For the purposes of this study, the problem will be divided into the following chapters: Chapter I will be the acting script of the author's play, "How The Stars Were Made"; Chapter II will review the literature dealing with the fundamentals of writing for children and give illustrations of these fundamentals from the author's play; Chapter III will investigate the fundamentals of directing and designing for children and again enumerate the author's specific experiences; Chapter IV will be the production book of the author's play; and Chapter V will summarize the problems involved in the production of "How The Stars Were Made".



HOW THE STARS WERE MADE

DESCRIPTION OF CHARACTERS:

VADI: A boy of 11, good-looking and well-built. His official title is imp of the gods. Sometimes he is a braggart; sometimes a lovable little boy; sometimes a thoroughbred devil; sometimes all sweetness and light...but at all times he is Astara's friend and cohort...a delightful, normal, all-boy.

THOR: The god of night and day. He is a big man, and when he speaks, there is a rumble. He carries his thunder hammer at all times. He is very proud of himself, his power over the mortals, and his position in Valhalla. Odin is the only one who can subordinate him. His body gives off a gold glow which the mortals call daylight.

MOON: A sweet faced middle-aged woman with a soft, sweet voice. She is thoroughly kindly and motherly.

ASTARA: A pretty little girl, age 12. She has a very pleasant and charming manner. She is thoroughly sympathetic for the audience.

FATHER: Named Homer. He is a woodcutter, very soft-spoken and kind. He dearly loves his child, Astara, and is grateful to his sister-in-law, Anna, for managing his household.

AUNT: Named Anna. She is Astara's maternal aunt. She is a lithe, not too unattractive woman with a voice like a fingernail on the black board. She resents Astara. Her main interest is her long black hair...and her main love is a parakeet called Keetie, which perches on her wrist most of the time. She is a pampered, selfish, nagging woman.

ODIN: He is king of the gods. He has a tremendous voice...and a commanding manner. Yet he is kind and sympathetic. He is at all times a very godly figure.

GUARD: Servant to Odin. Tall and muscular.

CHILDREN:

NEIL: A sweet, naive boy of 9. Marta's brother.

MARTA: A nice, though rather gossipy girl of 8.

IARS: A big boy of 10. The rough house of the group.

Christina's brother.

CHRISTINA: A homely child of 12.

HOW THE STARS WERE MADE

Light Cue No. 1

SCENE: THE CURTAINS OPEN ON A LAVISH SETTING CONTAINING IN PARTICULAR, 3 LARGE CHAIRS AND A TABLE. ON THE TABLE ARE A PITCHER AND 3 GLASSES. THE ENTIRE SET BESPEAKS THE PLACE ... VALHALLA.

YADI, A BOY OF 11, IS HIDDEN BEHIND THE LARGEST CHAIR (C). HE PEEKS OUT, AND SEEING NO ONE IN SIGHT, HE ELERGES, ARMED WITH A PEPPER SHAKER. HE POURS MEDE FROM THE PITCHER INTO ONE OF THE GLASSES, AND THEN SPRINKLES IT LIBERALLY WITH PEPPER. HE PICKS UP THE GLASS AND GIGGLES ... A GIGGLE INDICATIVE OF ALL VADI STANDS FOR ... FOR HE IS THE IMP OF VALHALLA: JUST THEN, THOR IS HEARD CALLING VADI. VADI REPLACES THE GLASS JUST AS THOR ENTERS.

Thor off UR enters on R diagonal.

_table.

X TTC R to table.

X DL

Vadi hides pepper shaker ben ind pitcher.

X DR of table.

Coming DC sets hammer on THOR: Hahl There you are, impl

X DC L VADI (VERY MEEKLY, WITH A BOW): At your bidding, great god Thor.

> THOR: At my bidding! Where is my cup of mede? You know it's time for me to begin my walk of night!

VADI: I do... and I have your mede all ready for you. (GOES TO GET IT) I've even poured it.

THOR: Ah... That's the way it should be... That's the way you should act all the time, Vadi. Then your duties would be well done.

VADI: You're right, god Thor.

THOR (WITH GUSTO): Of course I'm right ... I'm always right. When will you learn that? I, Thor, the great god of night and day, am never wrong.

VADI (ANXIOUS): Your mede, Thor. Will you take it now?

Vadi X L to Thor.

THOR: What? Oh, yes, yes, Vadi. Bring it here. (TAYES MEDE...) There is no one who can fool Thor... no one who can escape his great wrath. I defy any one who says he can.

Backing to C.

VADI (OBVIOUSLY ANXIOUS TO GET AWAY): Yes, oh Thor... and now may I leave? I have work to do...

THOR (AGITATED): For whom?

VADI: For my mother.

THOR: How many times must I tell you to call her the moon! Here in Valhalla, there are no mothers... no fathers... only gods and slaves. You are a slave. So is the moon.

Backing farther R. VADI: Of course, Thor. I forgot... May I leave?

X UC to chair, sit. THOR: You may not! You shall stay with me. Entertain me for a while ... as I rest and enjoy my mede.

toward R.

Still edging backwards VADI: Please, Thor... I really must leave.

> THOR (AMGRILY): Enough! You stay! And now some music to soothe me.

Runs X C to DL VADI: I'll get my lyre... I left it in the throne room.

Thor points to chair L. Vadi sighs - X CH L Uncase flute.

THOR: Never mind that. I see your flute there. Use that. Hmmmm. I do dearly enjoy this mede... it's made from the honey of the best bees in Valhalla. (HE TWISTS THE GLASS IN HIS HANDS. GAZES AT THE CLEAR LIQUID) So sweet... so smooth...

Thor to DC. Vadi L.

Hears giggle and runs blindly
to L. Vadi runs UC above
table to R side DR chair.
Vadi giggles from DR and Thor
heads in that direction. Vadi
runs DC then U and under table.
Thor follows roaring his
commands.

Falls head down on L stage. Vadi tries to go to L stage. Thor grabs him just as Vadi is C.

Rising: clutching Vadi by shoulder.

Played C - Thor R of Vadi.

THOR DRINKS, AND THE PEPPER TAKES
INSTANT EFFECT. HE GOES INTO FACIAL
CONTORTIONS... THAN SMASHES GLASS
DOWN. VADI, FLUTE IN HAND, GOES INTO
GALES OF LAUGHTER AT THE SIGHT OF HIS
ARROGANT MASTER SO UNCOMPORTABLE.
THEN THE CHASE BEGINS.

THOR (DURING CHASE): Vadi... Vadi... Where are you, you imp? I'll teach you to play jokes on me. Come here. Come here. I shall punish you for this. Vadi! I command you...

DURING THIS THOR HAS BEEN CHASING VADI AROUND THE ROOM, FROM CHAIR TO CHAIR. HE GRABS FOR VADI... MISSES... STUMBLES. VADI IS ALWAYS JUST A BIT MORE NIMBLE. THEN THOR STRIKES THE PEPPER SHAKER WITH HIS HAND. THE CLOUDS OF PEPPER MAKE HIM SNEEZE UNCONTROLLABLY. VADI IS BY THIS TIME UNDER A CHAIR WITH HIS FLUTE EXTENDED AS A STUMBLING STICK. THOR OBLIGES. THEN, AS VADI ATTEMPTS TO SNEAK PAST THE PROSTRATE THOR, THOR SEIZES HIM BY THE LEG AND CAPTURES HIM.

THOR (A GREAT ROAR): Now... Hah...
Now I've caught you... and you won't
get away.

VADI (FRIGHTENED): I... I... I was only playing a joke... I didn't mean to anger you....

THOR: You will be punished for this...
I have it! I shall banish you to the top of Nethermost Mountain... and you will stay there until I summon you.

VADI (PLEADING): Nethermost mountains Oh, great god Thor, stuff me in a cloud... ring me with lightening... do anything... but please don't send me to Nethermost Mountain.

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THOR (FIRM): Enough: I have made my decision ... and I shall not change my mind!

VADI: But Nethermost Mountain: Why there is no one... nothing... there! I'll be all by myself.

THOR: And so you should be. An imp such as you deserves to be banished from Valhalla... but only Odin, the King of the Gods has power enough for that. Now.. fetch my Cloak of Deep Darkness... and be quick about it!

Throw Vadi front of Thor toward DR entrance.

VADI (HUMBLY): Yes, great god...

THOR: It is time for me to begin my walk of night ... the mortals are already yawning and stretching ... ready for sleep. And after this night, I shall personally take you to Nethermost Mountain Now, off with you.

Vadi exits DR.

VADI NODS AND EXITS. HE IS VERY DE-JECTED AND SUBDUED. THOR LOOKS AFTER HIM, FIRM AND UNYIELDING. THE MOON ENTERS AND BOWS TO THOR.

Moon enters DL.

MCON: Oh Thor, god of night and day, have you seem my son?

THOR: I most certainly have.

X to C.

MOON: (AMXIOUS): Do I detect anger in your voice and eyes?

THOR: You do.

MOON: Not Vadi! Not again!

THOR: Again, Moon. That son of yours has played his last trick on me. This TUR. time I mean to teach him a lesson he will long remember.

MOON: What have you done with him?

X to UR then to DR corner of table, pick up hammer.

THOR: Nothing yet. But as soon as this walk of night is over, I shall personally escort him to the highest peak of Nethermost Mountain... and there he will stay.

X U to balance

MOON: Nethermost Mountain: But Thor... the child will be all alone... There is no other living thing on that mountain.

THOR: Just as it should be. Vadi has well deserved this punishment.

MOON (ALMOST DEFIANT): No child deserves punishment like that. To be alone... without playmates... without company...

THOR: Enough, slave: My mind is set. Vadi shall be banished until he mends his ways.

MOON (PRESSING): But you made him the imp of the gods... you taught him his deviltry.

THOR: To be practiced on the other gods... not on me.

MOON: The child knows no other life than mischief making.. playing tricks..

THOR: All your pleading will come to nothing, Moon. Vadi goes to Nethermost Mountain after this walk of night.

MOON (THREATENING TONE): You are driving me too far, Thor.

X DL (FRONT)

THOR (RESTLESS ANGER): Hahl

MOON: If only I could gather the courage to speak to Odin of your injustices to me and to my son.

VIARN: Effect

THOR: Odin would not listen.

Balance MOON (DERISIVE): He might... and then where would you be... Thor.. the great god of night and day ... a kidnapper!

THOR (ROARING): Silence!

MOON: A god who found delight in stealing a mortal woman and her baby son from the kitchen of their home...

THOR (QUIET RAGE): Enough of this! Remember your place, slave... You are angering me beyond reason...

X toward Thor

MOON (PRODDING): And just so will Odin be angered ... at you. when I tell him of your misdeeds.

EFFECT NO. 1 Gesture with up arm. Moon sinks on knees C. Thor stands over her.

Vadi enters DR

THOR: (STRIKES OUT WITH THUNDER HATTER. THUNDER IS HEARD. THE MOON FALLS AS IF STRUCK.) Banishment would not hurt you... humble you... but banishment of your son will. (VADI ENTERS WITH THE CLOAK, HE LISTENS TO THE CONVERSATION) Now, off with you. You are not prepared for the walk of night. Where is your silver robe? Your singing lyre? Get them quickly.

MOON (CRUSHED BY BLOW): Another night! Oh, Thor.. grant me an evening's rest, I beg you. I'm tired...

THOR: Hah! Threaten me. Insult me. Then ask for a rest! And what would the mortals do without your silvery light? Without you, there would be nothing but darkness on earth. The mortals like your soft light... they need it..

MOON: You don't think of that when you're angry with me ... and imprison me in a cloud ..

THOR: Enough: You are troublesome, Moon...

MOON (HEAD BOWED): Weary, Thor..

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THOR: No matter. I've had my fill of you and your son. Vadi goes to Nethermost Mountain... and you go on this walk of night.

VADI IS LOOKING AT THE MOON WITH SORROW.

From DR.

VADI: Your Cloak of Deep Darkness, oh great god Thor.

THOR: Bring it to me. (VADI DOES SO THEN GOES TO MOON)

Vadi X C then helps moon up.

VADI: Sit down, mother ... rest a bit.

Rises - moves L.

MOON: No, my son. I must don my silver robe. (SHE SIGHS) Night seems to come so soon...

THOR (IMPATIENT): Slavel Prepare yourself!

Exit DL.

MOON: As you say, great god Thor. (BOWS AND EXITS)

Rises to put on cloak, picks up hammer.

THOR: Assist me, Vadi.

Vadi assists (c) then sits DL.

VADI DOES SO. THE CLOAK COVERS THOR FROM HEAD TO TOE. IMMEDIATELY HIS LIGHT IS GONE. SMOTHERED BY THE THICKNESS OF THE CLOAK. THOR STRUTS AND PREENS. VADI LOOKS AFTER HIS MOTHER. HE HEARS NONE OF THOR'S REMARKS.

Thor moves DR then across C then toward UR brandishing hammer.

THOR: No other god has as much power as I. No other god in all Valhalla equals me in my duties and services to the mortals. Without me, the mortals would never sleep... the earth would blister and burn from my continual light. With me, there is dark night and bright day. Is that not right, Vadi?

Rises

VADI (JERKED BACK TO REALITY): Eh..
oh.. yes.. yes, great god Thor..

THOR (ANGRY WITH VADI'S INATTENTION): Send the Moon to me. The time for Exit UR diagonal night has come. (EXITS) VADI IS ALONE ... HE IS THE PICTURE OF Vadi X DR, sit chair. DEJECTION. IF HE WEREN'T A BOY? HE'D Moon enters DL. BE ON THE VERGE OF TEARS. HOOM ENTERS, ROBED FOR MIGHT. Arms outstretched. MOON: Vadi, my dear one. Vadi X L. VADI: (RUNS TO HER) Oh, mother... Sit chair L, draw Vadi up to 'CON: You're sad... you're sorry... knee but always too late.

> VADI (DOWNCAST): I can't go to Nethermost Mountain. I'd die there all alone..

> MOON: There, there, my little one. Perhaps we can outwit Thor... I've thought of a plan...

VADI (EXCITED) How.. oh, mother tell me how..

MOON: I've been thinking of this for a long time... and now I'm sure it's the right thing to do...

VADI (GIGGLING AND HAPPY AGAIN): To outwit Thor:

MOON: Not only to outwit Thor, Vadi... but also to send you to earth... to your own people..

VADI (SURPRISED): To earth! But... mother... I've never been there... I...

MOON: Listen to me carefully, Vadi. There's a little girl called Astara who needs you. I'll send you to her. You'll be the delight of her heart. Take care of her... make her happy...

VADI: Astara... that's a pretty name..

MOON: She needs you, Vadi... You can make her life all it should be ... Take her a little bit of Valhalla ...

VADI (WITH GREAT EXCITEMENT): Me on earth! Such fun! How long am I to stay, mother?

MOON: Forever, Vadi. You must never, never, never return to Valhalla.

VADI: But that means leaving you... never seeing you again..

MOON: It's better that way. You don't belong here.. You belong to earth... and to Astara.

VADI: But if that's true, then you don't belong here either, mother. Come with me... we'll go to earth together.

MOON: No. Vadi... I'm needed here... I can't leave.. but you can... and you will..

VADI: I can't imagine living without you.

X DL - hiding sadness - MOON: It will seem strange for a while. turn to him. But you'll be a good brother to Astara, and a good son to her father.

VADI: And her mother?

MOON (HURRIEDLY): Don't question, Vadi... just do as I say ..

VADI: Thor will be very angry..

MOON: He's been so before..

VADI: I can't leave you to face his wrath alone. He'll throw his thunder hammer all over Valhalla.

MOON: I'll take care of that. Now, Vadi, I'll summon you when the time comes. Please don't wander away..

Rise - X C

Rise, X C to him.

X to him.

WARN: Effect VADI: How do I get to earth, mother?

Gesture off R

MOON: There's a secret path.. it begins at the base of Odin's mountain and ends at the foot of a big elm tree near Astara's house. I'll light your way down that path when Thor is walking elsewhere in the sky.

X DR looking in direction of path back to Moon.

VADI: It's so exciting, mother...

Follow him, arm on shoulder.

MOON: Exciting and wonderful for you. My moonbeams will show you the way. Don't be frightened... the distance to earth is nothing...

Turn to her.

VADI: Nothing ... and everything, mother ... I'll miss you..

EFFECT NO. 2

MOON: And I you. But I'll be watching over you from here.. (THOR THUNDERS) I must go, my dear one. Remember, go to the base of Odin's mountain when I summon you... not before. And when you get to earth, Vadi, you are to stay there. You must never return to Valhalla.

WARN CURTAIN

VADI: I'll do all you say, mother...

X UR diagonal, exit UR.

Then farewell, my son... farewell ... MOON: Remember not until I call (EXITS).

chair C

VADI IS ALONE AND STARING AFTER HIS MOTHER. HE LOOKS AROUND THE ROOM.... X UC above table, then sit SAYING GOODBYE TO ALL HE KNOWS. THEN HE BEGINS TO GIGGLE.. HARDER AND HARDER...

> VADI (EXCITED): We'll outwit Thork Again: And I'm going to earth: I'm going to earth!

CURTAIN CUE NO. 1

ONCE AGAIN, VADI IS MASTER OF THE SITUA-TION ... AND HE BUBBLES WITH DELIGHT AS THE CURTAIN FALLS.

LIGHT NO. 2

ACT I SCENE II

SCENE: THIS SCENE TAKES PLACE ON EARTH. IN A HUBLE COTTAGE NEAR THE EDGE OF A FOREST.

THE LIGHTS COME UP ON ASTARA STANDING ALONE IN THE DOORWAY OF THE KITCHEN. MIGHT IS SLOWLY COMING ON. SHE SIGHS DEEPLY AND SHAKES HER HEAD SADLY. FATHER EMTERS FROM THE INVERIOR OF THE HOUSE.

X to C FATHER (KINDLY): Such a big sigh for such a little girl!

Turn to him.

ASTARA: Oh, father... I didn't hear you come in..

FATHER: But why the big sigh, Astara? Does night time frighten you?

X to CH above table.

ASTARA: No, father.. it's not that. I'm not frightened.. but I feel so alone...

Gesture toward interior.

FATHER (REASSURING): You shouldn't. I'm here... your aunt is here...

ASTARA: I know... but still... maybe it's the darkness that makes me lonely. Why does night have to be so very dark?

X to door and look out.

Thor wishes it to be that way. He is the mighty master of night and day, you know...

ASTARA: Yes... but what of the travelers who walk through the country without any light to guide them? And the animals of the forest? Perhaps they're afraid ... but they can't do anything about it ... We have candles to brighten the darkness... to chase away the shadows ... They have nothing.

X to CH C FATHER: You are forgetting the moon, my little one.

X C

To C up

ASTARA (WITH REAL APPRECIATION): Ch. no, I'm not ... I could never forget the moon. She's beautiful ... but she's not always in the sky ... and her soft beams don't light the forest...

FATHER: She? Her? And how do you know the moon is a she?

Sit CH up

ASTARA: I... oh.. I just think she must be..

FATHER (LAUGHING KINDLY): And right you are, my little one ... The beautiful moon must be a she.

X U to platform, look out _window.

ASTARA: If she could only light the night every night... from its beginning to its end..

FATHER: Astara, my dear, you must realize that Thor has made the night a time for sleeping ... not for traveling, or playing ... or even working. That's why it is so dark.

X to him kneel high (C)

ASTARA: But wouldn't it be nice if the animals could have candles like ours ... sky candles ... and then the travelers would have something to light them on their way ...

Pat her on head.

FATHER (WITH GREAT AFFECTION): Always thinking of someone else... have you no thoughts of yourself?

ASTARA: Only one, father ..

FATHER: And that one is?

ASTARA: Tell me about my mother... I do so want to know ...

Rise quickly go toward door. FATHER: It's not a pretty story, Astara..

X after him. ASTARA: You always say that, father... and you never go any farther..

Back to her. FATHER: It's a hard story to tell... and a sad one to recall.

X to C ASTARA: It all must have happened when I was very young. I've tried so hard to remember ... but I can't.

Turn - X toward her.

FATHER: It's best that you don't. Thor wants it that way.

ASTARA (SURPRISED): Thor? The god of night and day?

FATHER (HEAVILY): Yes. Thor.

ASTARA: Tell me, please, father ... I do so want to know..

Entered from interior. AUNT ANNA HAS ENTERED TO OVERHEAR THE LAST FEW LIMES. SHE CARRIES KEETIE. HER PET PARAKEET ON HER WRIST ..

From Arch

AUNT: Tell her Homer. The child has a right to know.. Perhaps when she hears how this family has angered Thor, she won't be so hard to handle.

Step toward her. FATHER (SHARP): Anna! How many times have I asked you not to mention that before Astara. Why do you take pleasure in hurting the child?

Come into room X to cupboard, ATMT: Hmph! Hurting her! You're too look for dust. easy with her. She needs to be taught about life ... about her life especially.

X to father's R.

ASTARA: What about my life, father? Are we really in Thor's disfavor?

AUNT (NASTILY): I should say you are! And it's all your mother's fault. No respect for superiors ... lazy ... goodfor-nothing. You take right after her.

X to her FATHER: Anna! You have said enough. To speak that way of your own sister.

Brush past father to Astara.

AUNT: Yes, my own sister ... mother of your darling Astara. (TO ASTARA) Go gather the firewood. And be quick about it.

FATHER: If we need more wood, I'll gather it, Anna. There is no need to send Astara.

Turn to him then back. AUNT: I intend to have a few words with you, Homer. Now, you... get the wood ... and don't take all night.

> ASTARA: Certainly, Aunt Anna. Shall I take Keetie for his airing? (SHE REACHES FOR KEETIE. AUNT PULLS BIRD AWAY)

Pull arm away. AUNT: No! You know Keetie doesn't like you. Animals are often smarter than men, you know ...

Exits door ASTARA (BROKEN BY AUET'S SHARPMESS): Yes, m'am... (EXITS)

Anna X to Ch C, sits.

FATHER: Oh, Anna... when will you let that child alone? You seem to be always trying to hurt her, or ...

> AUNT (RIGHTEOUS) I am merely doing as any aunt of a motherless child would do. You do nothing to discipline her.. You spoil her completely.

Up toward platform. FATHER: You're right, I suppose.

AUNT: Of course I'm right. You indulge her dreaming, her laziness...

FATHER: Dreaming? Laziness? I wonder. She is so kind, Anna. Only tonight she was sad for the poor creatures, man and beast who have no candles to light the night. She wondered why Thor doesn't have candles in the sky to light the darkness.

Rise and X toward C AUNT: That's exactly what I mean... wasting time like that.. and look! The dishes haven't been put away!

FATHER: She's only a child, Anna..

X D to chest. AUNT: Yes... and cursed by the gods!

FATHER: That's not true!

AUNT: Yes it is. Admit it, Homer. Admit that Thor killed Sonja.

X to her.

FATHER: Why do you take such delight in reminding me?

AUMT: Because you must keep it always in your mind. And you must tell your darling Astara.

FATHER: Why? Why should she know of the disappearance of her mother and little brother?

Brush past him to up chair

AUNT: Disappearance: Indeed: We know that Thor killed them right here... and struck Astara down for her insolence.

X to Ch C sink into Ch.

FATHER: We don't know that: All we know is that they disappeared and that I found Astara lying on the floor unconscious. Must you be so harsh?

AUNT: Only truthful, Homer... as you must be.

FATHER: Perhaps.... if the opportunity presents itself..

AUNT: Tonight, Homer. You are to tell Astara that because of the folly of her mother she is under the curse of Thor. Tell her how Thor killed her mother and brother and dropped their bodies into the sea.

X up to platform looking out.

FATHER: I can't believe they're dead...

I feel them near me sometimes... I even
hear Sonja's voice when the night is
very dark and very still... and only the
moon light serves to brighten the night...

X to C

AUNT: Hah! Such nonsense. You are as witless as your daughter.... And now, Homer, as we've settled this matter, you may take care of the barn for the night.

FATHER (SIGHS): Is it time for that? How quickly darkness has come. Thor must have put on his Cloak of Deep Darkness with unusual haste. (EXITS) Exit Door THE AUNT IS ALONE IN THE KITCHEN. STROKES KEETIE. . AND TALKS TO HI'. . X to Chest - sit AUT: There. There, my widdle sweetums.. Is oo tired? Hungry? My poor baby... no sausage to eat.. not for nearly a month... and melon seeds! Why, I've not had money for them in such a long time. Never mind, my little Keetie ... You will soon have everything ... as soon as I rid Rise and walk to cupboard, this house of Astara. Homer will marry me. Then I shall be mistress of all he turn with back to door. owns. Only wait a little longer.. I'll make that Astara so miserable she'll be glad to leave.. glad to escape my nagging ... Patience, my darling Keetie.. Patience.. ASTARA ENTERS WITH THE WOOD. SHE SETS IT NEAR THE DOOR. AND THEN GREATS HER AUGIT. ХC Where is father, Aunt Anna? ASTARA: Back to her. AUNT: Settling the barn for the night. Turns to go out. ASTARA: I'll go help him.. he seemed tired.. Turn to Astara. AUNT: You help him! (LAUGHS SCORN-FULLY) A big help you'd be. Puny thing you are.. Stops ASTARA: I guess you're right. Oh, if only I were a boy ... or if I just had a brother. AUNT: A brother! And what for? Only more burden for me to bear. ASTARA: Oh, no, Aunt Anna.. He'd be a big help to father.. and to you.. AUNT: Enough of this foolishness. You've wasted the whole day with your

stupid dreams and wishes... Now it's

time to work.

ASTARA: To work? But I thought..

Gesture to cupboard, walk around center them to chest.

AUNT: Well don't think. Just work. You have yet to put those dishes away... and this floor needs sweeping. It's that Marta and Neil.. Why must you have such dirty friends? Don't bring them in here again. I don't know how I put up with you!

ASTARA: I'm sorry, Aunt Anna. I didn't mean to anger you... it's growing awfully dark.. may I take a candle from your room?

From chest.

AUNT (IMDIGNANT): A candle: I should say not. You know I need all of them. I need everyone we have. I have to arrange my hair for the night, and you know I need candles for that. Besides, my little Keetie is afraid of the dark... Aren't oo sweetums...

ASTARA: Of course, Aunt Anna... but if I could have just one..

Sweep up to table - arrange cloth and flowers - prodding Astara, back to her.

AUNT: No! Perhaps my dear Astara, you could use one of your candles from the sky. Never mind worrying about the poor creatures alone in the forest at night.. Worry about yourself.. Astara... the girl who carries Thor's curse..

ASTARA: That's not true... it can't be..

Wheel to face Astara.

AUNT: And why not?

ASTARA: Because the moon talks to me.. She even calls me her little one... and she wouldn't do that if I were cursed by the gods...

AUNT: Hmph: The moon talks to you...

I've always said you weren't quite right
in the head... and now I know it. It's
best that you get right at your work...
Perhaps your talking moon will help you.
(EXITS LAUGHING SCORNFULLY)

X to exit - very scornful and deri sive.

ASTARA SIGHS AND BEGINS TO SWEEP THE KITCHEN. THE MOON COMES UP SLOWLY... FILLING THE ROOM WITH SOFT LIGHT. ASTARA STOPS TO WATCH FOR A MOMENT, THEN GOES BACK TO WORK. FATHER ENTERS.

From door then X to her (C)

FATHER: What's this? 'y little Astara working when even Thor has donned his Cloak of Deep Darkness and begun his walk of night? You know that means bed time, my dear.

ASTARA: Yes, father... but I must finish this first. Come sit with me for a little while.

at cupboard side.

FATHER: I won't sit... but I will help. Sweeps C. (TAKES BROOM. ASTARA GOES TO PUT DISHES Asta at cupboard puts broom AWAY.) You should be tucked in by the time the moon is high.

Turn to father oh, father..

ASTARA: The moon. She's the most Coes to platform beautiful of all, father. See her...

Arms outstretched FATHER: What is it, my dear? Are you so very sad?

X to him

ASTARA: Not sad, father.. Just wishing and dreaming ...

To Ch C sit.

FATHER: Dreaming? Wishing? For what?

Sit on father's lap.

ASTARA: For a brother. I do so want a brother... someone to talk to and play with... someone to help you so that you won't have to work so hard... I wish it every night... and sometimes.. sometimes, father.. I think the moon answers me.

FATHER: A pretty thought, my pretty one. But it's not a true thought. The moon doesn't speak. She's merely the slave of Thor.

ASTARA: I know... but still..

FATHER: You dream it Astara. But your dreams may bring you a happiness the world can not. And now it's time for bed. (PICKS HER UP AND CARRIES HER TO EED) Pray to Valhalla.

Carry to bed, father on Asta's L.



WARN: Light

FATHER (CONTINUED): Maybe the gods are listening and will grant your wish. Good night, my little Astara.

ASTARA: Good night, father.

FATHER PATS HER HAND AND KISSES HER CHEEK... THEN HE WALKS SLOWLY TOWARD INTERIOR. ASTARA CALLS AFTER HIM.

ASTARA: Odin bless you, father...... and a good night's rest.

LIGHT NO. 3

ASTARA THEN SLIPS OFF HER SHOES AND SHAKES OUT HER HAIR. THE MOON RISES SLOWLY BEHIND HER, AND SHE IS BATHED IN ITS LUSTER. SHE TURNS TO THE WINDOW, CURLING HER LEGS UP UNDER HER. A LOVELY THOUGH RATHER WEIRD VOICE SPEAKS TO HER.

Moon on Stage DR

MOON: Good evening, my little one.

ASTARA: Oh, Moon Mother.. I wondered if you'd see me here.

Moon soft floating gestures.

MOON: I see you always. I watch you from up here. Your unselfish ways, your kindness, your sweetness... I see them and know them all...

ASTARA: Somehow I knew that.. I can feel you with me.. guarding me..

MOON: And reading your thoughts, my little one.

ASTARA: My thoughts?

MOON: Your thoughts and your dreams and your wishes... the wish you voiced for the first time this evening. I have seen it grow within you.

ASTARA: Oh, Moon Mother, I do... I do want a brother more than anything. Father said that if I prayed enough perhaps the gods would hear me... and you have...

Gesture to R

MOON: Look, my little one... over there... what do you see?

Look off R ASTARA: A boy. oh, Moon Mother... He's coming here...

Fades off - LIGHT NO. 4

MCON: Take care of him, my little one... Take care of him.

Vadi X C looking around Double take on Astara

ASTARA WATCHES AS VADI COMES THROUGH THE DOOR. HE IS UNSURE OF HIMSELF IN THIS STRANGE PLACE.

At CH C

VADI: Do you live here?

Rise, X to him.

ASTARA: Yes, I'm...

VADI: Then you must be Astara.

ASTARA: Oh! I am! Only who are you? Where did you come from? How did you know my name?

VADI: Galloping gods! You fire questions fast. My name is Vadi... and I'm the imp of the gods... and my mother, the moon, sent me here.

ASTARA: The moon is your mother!

VADI(NCDS): The prettiest and the nicest person in all Valhalla.

ASTARA: I knew she would be. I've always thought so.

VADI: She's Thor's handmaid ... and I'm his messenger. He's the most important god next to Odin, you know..

ASTARA: Oh, goodness! And you came down to earth to visit me.

VADI: And to make you happy. The happiest mortal on earth... Come...

Run to archway look in let's do something.

ASTARA: What? What would you like to do?

X to her	VADI: I don't know Something you'd like to do How about hide and seek? You like that don't you. (SHE NODS) There are lots of hiding places in here.
Pointing	ASTARA: There are the cupboards or under the bed
X to chest, examine it	VADI: Or that chest Galloping gods, that's a big one. It must hold a lot!
X to chest	ASTARA: It belongs to my aunt.
	VADI: It'd make a fine place to hide something
	ASTARA: Something?
Run to cupboard Blind eyes	VADI: I mean us, of course Well, let's go You hide first and I'll count.
Start toward table - stop.	ASTARA: I'm afraid we'll make too much noise, Vadi. Father and aunt Anna are sleeping and
X to her, then to door - look out	VADI: Then let's go outside. Thor's cloak certainly makes the world dark even moon mother's light doesn't help very much.
	ASTARA: What's Thor like?
X to her	VADI: Very big and very strong and very proud of his power over you mortals.
	ASTARA: You mean governing night and day
	VADI (NODS): Especially night. Odin gave him his Cloak of Deep Darkness, and Thor treasures it above all else.
X toward C	ASTARA: Goodness! It must be a very wonderful Cloak. It hides every bit of light.
Turn to door.	VADI (LONGING): Except for the moon.

ASTARA: And she isn't always out. I guess that's when she's resting.

Wheel on her.

VADI (INDIGNAMT): Resting! Thor doesn't permit that. He never lets mother rest.

ASTARA: Doesn't she get awfully tired?

VADI (NODS): She certainly does. Sometimes she even wishes that night wouldn't come at all.

ASTARA: But where is she when she doesn't show in the sky?

X to C to Astara.

VADI: That's when Thor's angry with her. He stuffs her in a cloud.

ASTARA: How awfull Does Thor really have that fierce a temper?

VADI: Galloping gods! He certainly does. He's almost always mad at someone. In fact, my mother told me that he stole us from earth when I was just a baby.

ASTARA: Stolen from earth! Then the moon is mortal!

VADI (NODS): Me too. She says Thor was angry with her because she pulled the window shade to keep his light out.

ASTARA: Goodness! His temper must be terrible.

X to CH C -

VADI: Sometimes he makes the whole sky Shake it. shake with his roar.

> ASTARA: That's thunder ...

VADI: But what's worse is when Odin is angry... He swings his scepter.... Swoosh ...

X to CH up sit.

And lightening flashes. Ch, ASTARA: Vadi, have you seen all these things happen?

Sachez to cupboard.

VADI (BRAGGING): Of course...

ASTARA: And have you seen Thor's Cloak of Deep Darkness?

VADI: I've more than just seen it. I've gone to get it for him. He keeps it in a jewelled box on the top of the highest mountain in Valhalla.

ASTARA: Ooch! You really are an important messenger!

VADI: You're right! Vadi, the imp of the gods at your service! (HE MAKES A SWEEP-ING BOW)

Jump up X to him.

ASTARA (LAUGHING WITH DELIGHT): You're wonderful.. how I wish..

VADI: What do you wish, Astara?

ASTARA: Two things ... First I wish that you could stay with me always ...

Stroll toward chest looking around - sit

VADI (CASUAL): 'aybe I will... I like it here on earth..

ASTARA: Oh, Vadi, if you only would... I want a brother so badly .. I'd be just like Christine and Marta.

VADI: Then it's settled. I'll stay.

ASTARA: But what will the gods say?

VADI: Never mind them... I'll take care of it. But what's your other wish?

ASTARA: I... oh, I'd better not say it..

that one come true too.

VADI: Go ahead ... I may be able to make

Walk up toward platform turn

ASTARA: Well.. oh, Vadi... I wish the night weren't so very dark.. Not that I don't love the moon... but her light doesn't reach everywhere ... see how dark the forest is..

X to her

Turn away

VADI: You mean you like daylight?

ASTARA: Of course... all mortals do.

VADI: And you'd rather have daytime than nightime?

Up on platform - sit on bed to L.

ASTARA (NODS): It's much nicer... in the day everything is so bright and cheerful... the sky is so blue and the forest so green... the whole world sings with happiness...

Up to bed - sit R.

VADI: And when Thor puts on his Cloak of Deep Darkness?

ASTARA: The world sleeps.. as if everything had been smothered.. It's a lonely time for every earthly creature... even mortals.

Jump up.

VADI: Hmmmm... that's interesting. I know! Astara! I've got the best idea!

ASTARA: What? Vadi, tell me..

Down from platform run toward door.

VADI: What a joke on Thor! I have to go now..

ASTARA: Where? Where are you going? Don't go.. Please, Vadi...

Out door

VADI: Sleep well, Astara... I'll be back...

After him to door - calling

ASTARA: Vadi! I thought you were going to stay! Vadi!

VADI RUNS QUICKLY OUT CIGGLING I'PISHLY.
ASTALA RUNS TO THE DOCR.... BUT HE IS
GONE.. SHE TURNS TO THE MOCH AND OFFERS
A PRAYER..

Them to bed (foot)

Looking up to spot where

moon appeared then toward

audience as she lies down -

ASTARA: Oh, Moon Mother.. send him back to me... Please..

LIGHT NO. 5

THE LIGHTS GO OFT AS ASTARA SINKS ON HER BED... TEARS IN HER EYES...

ACT II SCENE I

LIGHT NO. 6

SCENE: THE CURTAINS OPEN TO REVEAL THE TOP OF THE HIGHEST MOUNTAIN IN ASGARD. CENTER, RAISED IS A LARGE JEWELLED BOX CONTAINING THOR'S CLOAK OF DEEP DARKNESS.

VADI IS HEAD OVER DERRIERS IN THE CHEST AS THE SCETE PEGINS. FROM CYF L ODIN SAYS, "COME THOR" THEN ENTERS, FOLLOWED BY GUARD, THEN THOR. VADI POPS INTO THE CHEST. ODIN POINTS WITH HIS SCEPTER AT BOX.

X to DR guard follows stops at foot of ramp

CDIN: This is the chest which contains the Cloak of Deep Darkness?

C

THOR: That is correct, oh great god Odin.

CDIN (GOES UP RAMP TO CHEST AND TAPS IT): Hmmmm. Handsome box, Thor.

THOR: I had it made especially for the cloak. No ordinary jewels are grand enough to bedeck the box containing your great gift to me, oh god of gods. (BOWS)

ODIN: The Cloak is in here now.. (LIFT LID WITHOUT LOCKING IM)

THOR: Yes... it rests there throughout the time of my daytime walk.

X to DR on floor

and the state of t

ODIN: Good (DROPS LID) This inspection may seem silly to you, Thor... but I've found that some of the lesser gods were not doing their duties as ordered.

VADI LIPTS THE LID OF THE BOX AND SLIPS OUT... THE OTHERS DO NOT SLE HIM. HIDES BEHIND BOX.

X toward R

THOR: Surely, Odin, you do not suspect me of that!

ODIN: No, no, Thor. You are very responsible. ... but, as I was passing here, I thought it best to stop.

THOR (RUMBLE): Of course. I am at your bidding, great Odin.

Turn to go out DR - stop return -

So, Thor. I must hasten... but ODIN: perhaps I had better inspect the cloak. It is a very special gift ... and therefore very valuable. The only one ever made. ... and the only one which ever can be made. Even I can not make another. Yes, you had better bring it to me.. I shall be in the throne room.

THOR: With pleasure god of gods ..

Vadi scampers to DL floor.

ODIN AND THE GUARD EXIT. THOR LOOKS AFTER THEM. VADI COMES OUT, SO WHEN THOR TURUS, HE SEES HIM.

THOR: Oh, there you are, Vadi. I've been looking for you. Now that my walk of night is over, I shall take you to Nethermost Mountain. You are ready?

No, oh great god Thor. yet to bid my mother farewell.

Start out R

Such silliness: However, I shall THOR: send the moon to you.. bid her farewell, and then bring the Cloak of Deep Darkness to me in Odin's throne room.

VADI: As you wish..

THOR: Now ... get this farewell over with. There is no need for sentimentality. You deserve to be punished severely ... and I mean to see that it is done. (EXITS)

Exits DR

Vadi giggling runs L then R looking off - then up to YADI LOOKS AROUND THEN GOES UP TO CHEST, DIVES INTO IT, AND PULLS OUT CLOAK. IS VERY LARGE AND BULKY. HE JUST GETS IT OUT WHEN THE MOON CALLS TO HIM FROM OFF.

Off R

chest.

MOON: Vadil Vadil

Cloak to L side of box and Vadi to DL floor.

VADI HIDES THE CLOAK ON THE SIDE OF THE BOX, AND THROUGHOUT THE NEXT SCENE HAS TO MANEUVER THE MOON SO THAT SHE DOESN'T SEE IT.

From DR

MOON (ENTERING): Vadi... Ch, there you are... Thor said you were here, but I couldn't believe it. You were to stay on earth.

VADI: Oh, mother... I couldn't.. I had to come back just once more ..

MOON: I hope you haven't spoiled everything. Thor is ready to take you to Nethermost Mountain..

VADI: I know ... he just said so ..

Edging him toward exit DL

MOOM: You must hurry and leave at once. Thor will be coming for you at any moment.

her hands so she has to turn from L to R

X to R below moon - taking VADI: Please, mother.. let me stay a moment. I left in such haste that I forgot the gifts you've given me.. my ball of moonbeams... my ribbon made from the clouds ...

Hands on his shoulders

MOON: Treasure them, Vadi, and share them with Astara. They'll help to keep me with you always.. (KISS HIM ON FORE-HEAD).

VADI: And now I'll go, mother..

Step up - Vadi passes below to DL

MOON: Farewell, my Vadi... May you find much happiness on earth..

Turn to her

VADI: Happinessi I can only be happy when you are happy, mother...

MOON: I am, my son..

VADI: That's not true ... Thor has made you weary and tired. Why should you, a mortal, be made to serve him! Come with me to earth.

That I can not do. I am needed here.. What would happen to earth if there were no moon?

VADI: I know the mortals need you.. I've heard them say so.. but.. oh, mother... what if there were no night... no need for a moon? X DR -MOON (WISHING SHE COULD GO): If that were true, then I would go with you. But such talk is nonsense. Thor and Odin would never permit it. And now, my son, farewell. Travel quickly and quietly ... and tell Astara that I am guarding her even as I am guarding you. WARN: Effect VADI: Farewell, mother.. Just one last look, and I'll be gone. X to DR - MOON: I'll tell Thor that you're coming.. (EXITS) VADI LOOKS AFTER HER FOR A MCMENT, THEN GATHERS THE CLOAK IN HIS ARMS AND EXITS. Exit DL THOR ENTERS IN A RAGE, CALLING: Enters DR X to DL THOR: Vadi: Odin is waiting. I am waiting. Why have you not brought the cloak? Vadi! Where are you, you imp! Whirls and runs to box. THOR LOOKS FOR VADI... THEN GOES TO BOX.. LOOKS INSIDE AND THEN ALL AROUND... VERY BEWILDERED, AND THEN AS HE REALIZES WHAT HAS HAPPENED HE GIVES A ROAR OF RAGE. EFFECT NO. 3 from raised THOR: My cloak! My Cloak of Deep Darklevel C. ness. It's not here! It's gone! (THROWS THUNDERBOLT) Vadi: Vadi has stolen my cloak. From DR Guard stops foot of ODIN ENTERS FOLLOWED BY GUARD AND THE stairs. Moon DR MOON. ODIN: What is this crashing of thunderbolts? Such behavior, Thor. THOR: My cloak is gone... Stolen... WITH EACH BIT OF NEWS, THE GUARD AND THE MOON REACT... MUR'UR AND SO FORTH..

ODIN: This can not be.

Pause while Thor comes down and X to DL and Odin goes up to box - looks in - amazed.

THOR: Look yourself! (ODIN DOES SO...) And that imp. that master of mischief, that messenger whom I've trained and cared for... He's the cause of it.. (ROAR) Vadi!

MOON (DEFENSIVELY): Not Vadi1

THOR (ROARING): Yes, Vadi... Your son.. He's behind all this... find him at once!

ODIN (COMMANDING): Silence.. all of you. (QUIETLY) Now, Thor, you say Vadi has stolen your cloak.

X C L

THOR: I know he has...

ODIN: Then we must find him. Guard, summon Vadi.

3_steps forward.

GUARD: Vadi: The great god Odin summons you. (PAUSE) The great god Odin bids Vadi enter.

Guard steps back

THERE IS SILENCE WHILE EVERYONE AWAITS VADI'S ANSWER. CHARACTERS LOOK AROUND.

ODIN: He does not answer? This is very strange. He must be near.

X D L

THOR: He's afraid to answer... and well he may be. My wrath is great, and never have I been so angry. His punishment will suit this monstrous act.

ODIN (SOOTHING HIM) The imp may have some explanation, Thor. He's young. and though this is serious, perhaps...

THOR: No! Not this time. I shall insist that you banish him from Valhalla.

MOON: Wait, Thor. Do not be too harsh with Vadi..

THOR (HE MUST SILENCE HER): Enough, slave. I shall search until I find him... and then... (MAKES GESTURE OF VIOLENCE)



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	MOCN: Searching will do no good, Thor.
	ODIN (SURPRISED): No good! And why not, Moon?
X to CR kneel	'COM: Oh, great god Odin, Vadi is not here.
X toward her.	THOR (RAGING): Not here: Great god Odin: What is the answer to this? My cloak is gone the mortals robbed of night of sleep the earth robbed of reat and the trouble-maker is not here:
Thor turns and X DL	ODIM: Silence, Thor. Moon What do you know of this?
	MOON: I sent Vadi to earth to his own people.
	ODIN: To his own people this I do not understand
	MOON: I have never told you, oh god of gods, because I feared Thor's wrath
X to her	THOR (THREATENINGLY): And so you should now as then. Not another word, slave.
Thor, rebuffed X DL, Odin signals Moon to rise.	ODIN: Thor! I command you to silence. Continue Moon
Rises.	MOON: Vadi is mortal and so am I.
	ODIN: This can not be true: How come you to Valhalla?
X DL to Thor	MCON (DEFIANTLY): Thor broke into the kitchen of my home and stole Vadi and me leaving my daughter and my husband without any knowledge of our disappearance
Shove Moon aside X to CL	THOR: She offended me, great god Odin. She denied me entrance
Thor moves UL	ODIN (ANGENED AT THOR'S INTERRUPTION): Silence: Now, Moon

X to CL MCOM: I've sent Vadi to earth to live with my husband and daughter.... his father and sister. They need him ... He is where he belongs. X to Moon THOR: And my cloak? What about my cloak? Turn to him. MCCN: Vadi doesn't have it.. He wouldn't do such a thing.. Come to DR ODIM: Of that I'm not sure. At any rate he must be found. (TO GUARD) Send out earthly messengers. 3 steps down. GUARD: Messengers to earth at once. Odin commands that Vadi be found. Speaking across Moon. ODIN: And now, Thor, continue your walk of day time. Search for Vadi and your cloak wherever you send your light. A step to him. Oh, god of gods, you won't hurt MOON: Vadi? ODIN: That I can not say. If he has stolen the cloak, he must be punished. THOR (FIERCE): And I shall see to that! X DL X below Moon to Thor DL ODIN: No, Thor, I shall. You forget yourself at times... forget that I am ruler here.... And you forget that I have a sense of justice which you lack. Vadi is not the only one to be punished. You shall be, too. WARN: CURTAIN THOR: II Thor! Have I not been ounished enough? To have my cloak stolen! ODIN: And what of your injustice to this mortal woman and her son? There is no god in all Valhalla who may go unpunished for such a deed. Effect THOR (UNBELIEVINGLY): Surely, oh great god Odin ..

X to exit DR ODIN: Surely, Thor. If you find Vadi, summon me. Now I need time to find the way to right the wrong you have done. Come with me, Moon, and tell me again just what happened.

Exit DR - Odin, Guard, Moon.

THEY ALL EXIT EXCEPT THOR. HE IS RAGING, BUT POWERLESS. ODIN HAS SPOKEN, AND CDIN IS KING OF THE GODS.

X up to DR then to box raised C for thunderbolt.

THOR: Hah! Punish me! Not before I've punished Vadi: The earth will ring with thunder until I find him ... and when I do... (THUNDERBOLT)

EFFECT NO. 4

CURTAIN CUE NO. 2

CURTAIN

LIGHT NO. 7

ACT II SCENE II

SCENE: THE TIME IS THE NEXT DAY ABOUT NCON. THE SCENE IS EARTH. THE SUN IS HIGH AND VERY HOT.

ASTATA IS IN THE KITCHEN PREPARING LUNCH. AUNT ANNA IS RESTING AND FEED-ING KEETIE FROM A BOWL OF BREAD CRUMES.

table Ch up.

Astara at cupboard. Aunt at AUNT: Poor Keetie. Oums don't wike these bread crumbs, does oo? Astara, bring me that piece of sausage. Keetie is hungry for some meat.

Turn to her. ASTARA: But, Aunt Anna, this is father's lunch. He'll be home soon.

> AUNT: Nasty child! Do as I say. Keetie is hungry ... and your father can eat these bread crumbs.... just soak them in some goat's milk.

Yes, m'am. (BRINGS SAUSAGE ASTARA: OVER AND THEN STANDS)

Astara X to C above Aunt

AUNT: Well, hurry. Oh, the things I have to put up with! Arguments from you.... no money in the house.... (TAKES SAUSAGE AND GIVES ASTARA BOWL OF BREAD CRITIBS) this terribly hot day Well? What do you want?

ASTARA: I have something to tell you... something wonderful..

Rise - walk to chest

AUNT (EAGERLY ... PREENING): You've heard the neighbors talking about me... about the luster of my hair... Is that it?

ASTARA: Oh, no, Aunt Anna. about a dream I had..

Wheel on her. AUNT (HARSH): A dream! Is it so wonderful to dream?

ASTARA: I dreamed that the moon..

Walk to cupboard.

AUNT: Hah! The moon again.. you crazy child..

ASTARA: The moon sent a little boy down here from Valhalla to play with me... and he said he'd come here to live if I wanted him to...

AUNT: To live! Hmph! Not while I'm in this house.

ASTARA: Oh, but then I'd have a brother... someone to play with... someone to help father... and you... and..

AUNT: Stop this nonsense! You have better things to do than sit and make up stories. There's no reason why I should have to stand here and listen to such foolishness.

ASTARA: But Aunt Anna... it wasn't foolish... it was wonderful...

AUNT (IMPATIENT): That's enough! A boy from Valhalla, indeed! Fetch me my scented pillow from the chest... I think I'll go in and rest a bit... This heat is unbearable..

ASTARA SAYS NOTHING, JUST DOES AS HER AUNT SAYS. AUNT CONTINUES TO FEED KEETLE THE SAUSAGE NIBBLING ON IT HERSELF. WHEN ASTARA OPENS THE CHEST, A MOTH TLIES OUT. SHE GASPS... THEN SLAPS AT IT.

AUNT (EXASPERATED): And now what are you doing?

ASTARA: I think I saw a moth... I'd better sprinkle this chest with camphor..

AUNT: You'll do nothing of the kind. You know the smell of camphor irritates me..

ASTARA: But Aunt Anna, if there are moths in there, they'll...

X C

X to her

Brush her away. X below her to Ch up.

Starts toward cupboard.

From C

AUNT: There are no moths in there ... It's my chest, and I've never been bothered by any moths. So just bring me my pillow.... and stop arguing!

X to chest - get pillow - to aunt, then over to cupboard

ASTARA: Yes, m'am. (DOES SO) I'11 fix father's bread and milk.

AUNT (FEEDING KEETIE SAUSAGE): And the same for you.

Turn to her

ASTARA: There won't be enough for both of us. I'm afraid Keetie must have eaten more than you thought he did.

AUNT (SIGH OF EXASPERATION): Must you contradict all I say? Fix the bread crumbs and be quiet. It's time for Keetie's nap.

FATHER ENTERS FROM OUTSIDE. SETS AXE NEAR DOOR. HE SHILES AS HE GREETS THEM BOTH. AUNT ICNORES HIM AS SHE EATS THE REST OF THE SAUSAGE AND STROKES KEETIE.

From door.

Mommon I smell lunch time. FATHER:

Run toward him. ASTARA: Father!

From chair.

AUNT: Homer, come here and hold Keetie while I eat my lunch.

Arm around Astara walking C

FATHER: Yes, Anna. And how is my little Astara today?

ASTARA: Oh, fine, father. And I had the most wonderful dream!

AUNT (IRRITATED): Homer:

cupboard.

Back over and take Keetie - FATHER (TAKES KEETIE): Bring our lunches, Sit Ch C. Astara goes to Astara... and then you can tell me about your dream.

> AUNT: Pure nonsense! And you encourage it.

Astara X to father.

FATHER: Anna, please! I'm hungry...
let me eat my lunch in peace. Now,
come here, my child. and tell me your
wonderful dream. I want to hear it
all... but first... where is your
bread and milk?

ASTARA: I... oh... I ... I've already eaten..

FATHER (REALIZING): Then share mine. It's too much for me... Anna, a spoon, please.

Goes to cupboard

AUNT AUNA LOOKS AMAZED AT THIS ORDER, BUT GETS SPOON. FATHER IGNORES HER ANGER. ASTARA CAN'T HELP BUT SMILE.

Sits in Ch up.

ASTARA: Well, father... I prayed as you said I should... and the moon sent a little boy down to earth to play with me.

FATHER: Many wonderful things happen through prayer, my little one. What did you and this stranger from Valhalla do?

ASTARA: We talked... his name is Vadi... and he told me all about Valhalla... and Thor... and the moon...

X to table.

AUDT: She has delusions, Homer.....
That child is suffering. (DELIVERS THE SPOON)

ASTARA: That's not true! Why do you always say I'm crazy?

X C

AUNT: Hmph: Now she's going to be impudent.

Pat her hand on table.

FATHER: There, there, Astara. It's just that your aunt doesn't understand the world of dreams...

Begin exit X to arch

AUNT: Thank the gods for that! And now, Homer, suppose you rehang the mirror in my room. I can't keep my hair well arranged when I'm forced to fix it before a crooked mirror.

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FATHER: In a moment, Anna..

Exit arch.

AUNT: Now, Homer... and bring Keetie with you.

AIMIT SWEEPS OUT OF THE ROOM. FATHER PATS ASTAPA ON THE HEAD AND GOES CUT. ASTARA IS ALCNE AND VERY DIJECTED. VADI APPEARS AT THE DOOR, CARRYING CLOAM. HE CALLS TO HER IN A SOFT THISPER.

From door (Behind Astara)

VADI: Astaral

ASTARA LOOKS AROUND, BUT DOUSN'T SHE HIM. HE CALLS AGAIN.

VADI: Astara! Here I am.

Looks - rises.

ASTARA (AMAZED): Ch. no... it can't be...

VADI: But it is ... I'm back. May I come in?

Backing to DC

ASTARA (STARING IN SURPRISE): It's not true... You're a dream... and yet it's day time.. and I'm awake.

X into room C VADI: I'm not a dream... who ever told you that I was?

> ASTARA: Moon Mother sent you to me last night when I was sleeping ...

VADI: Look. You're not asleep new...

X to up Ch.

ASTARA: No...

VADI: And I'm here...

X to below platform.

ASTARA: Yes..

VADI: Then I'm not a dream...

X around him to L side.

ASTARA: I guess that's right... Oh, Vadi... if it's true, I'll be the happiest girl in the world..

VADI: It's true alright... besides, I said I'd be back, didn't I?

ASTARA: Yes, but you left me so quickly..

VADI (HESITANT): I had something to do. (QUICKLY) But now I'm here to stay.

ASTARA: To stay! Oh, goodness! I can hardly believe it!

X to her very secretively.

VADI: Astara... Can you keep a secret?

ASTARA: As well as you can.

VADI: Then will you do me a favor?

ASTARA: Of course. What is it?

VADI (UNFOLDS CLOAK AND HOLDS IT UP): Put this away for me in that big chest over there. I have to hide it for a while.

ASTARA (LOOKING AT IT CURIOUSLY): What is it?

VADI (CASUAL): Oh ... Just an old cloak of mine.

X around him to R.

ASTARA: Of yours? Why, Vadi... (LAUGHING) this is much too big for you.

VADI: I mean it belongs to me.. I'm... ch... I'm keeping it for someone.

Close to him.

ASTARA: Who?

VADI (ANGRILY, AFRAID OF BEING CAUGHT): You certainly are nosy: If you don't want to put it away, I'll find someone who will.

Turn away bundle cloak up.

ASTARA: Don't be mad, Vadi. I was just curious. I'll put it away. Only I hope it really does belong to you.

VADI: Of course it does... don't be silly. (GIVES CLOAK TO HER)

Walks toward chest - turn to him

ASTARA: What wonderful material it is, Vadi. So thick and soft.. like... well like I've always imagined the sky would feel if I could touch it.

VADI: Yes ... and it's very valuable. That's why I want you to put it in a safe place. That chest is perfect.

ASTARA: You're sure it's alright?

VADI: Of course. I wouldn't want you to keep it if it weren't.

Vadi X to chest.

ASTARA (GOES TO CHEST): Help me lift the lid, please. (VADI DOES SO) There. (PUTS CLOAK IN)

VADI: Now, remember, Astara... don't tell anyone about this.. we must keep it a secret ..

ASTARA NODS. AUNT'S VOICE IS HEARD OFF. "ASTARA: YOU HAVEN'T CLEANED KEETIE'S CAGE."

VADI: Who's that? What an awful noise!

AUNT CALLS AGAIN ... FORE INSISTENTLY. "ASTARA, TUST I COLE AFTUR YOU?"

X to arch look out. ASTARA (FLUST RED): Ch, goodness! She's coming out here. She mustn't find you... I know she wouldn't like the idea!

Sits on chest

VADI: She? Who? Galloping gods, Astara... you talk in riddles sometimes.

X to him - drag him to bed.

ASTARA: I'm sorry.. it's just that I'm afraid that she ... I mean my aunt ... will find you ... Hide under the bed.

Both on platform Astara to R.

VADI: Under the bed! I'll smother! But I guess anything is better than meeting the woman behind that voice!

AUNT CALLS AGAIN ... SHE'S COMING INTO THE ROOM. . "ASTARA: WHO ARE YOU TALK-II'G TO?"

VADI (AS HE DIVES FOR THE BED): What a voice! She'd be a good match for Thor! (GIGGLES)

ASTARA: Hurry Vadi..

VADI GETS UNDER THE BED, WITH ASTARA'S HELP, JUST AS AUNT ENTERS. AUNT LOOKS ALL AROUND SUSPICIOUSLY.

X Center

AUNT: Who did you have in here? I'm sure I heard you speaking to some one.

WARM: Effect

ASTARA: There's no one here... not in the kitchen..

AUNT: It was a boy's voice... Where have you hidden him?

AUNT FEGINS SEARCH FOR VADI. SHE LOOKS UNDER TABLE AND IN CUPBOARD.

ASTARA: (AS AUNT LOCKS IN CUPBOARD): Ch, he's not in there. I mean..

Goes to platform - about to lift covers.

AUNT: So... there is some one here... and you're standing near the bed. He must be under it.

EFFECT NO. 5

A LOUD SQUAWK IS HEARD... THEN A CRASH.. AURIT STOPS AND LISTEMS. AS THE ENSUING DIALOGUE GOES ON, VADI SLIPS FROM UNDER THE BED, CRAWLS BEHIND AURI, AND GOTS INTO CUPPCARD.

Looking off then to Astara R.

AUNT: Oh, my poor Keetie! He's angry because his cage isn't clean... and it's all your fault, Astara. Go in there at once.

ASTARA (STALLING): I... I haven't finished my sweeping.

AUNT: That can wait. Go tend to Keetie.

ASTARA: Yes. M'am..

Astara exits arch. Aunt is sure she's going to find someone.

ASTARA EMITS... BUT SHE SEES THAT VADI HAS SAFELY HIDDEN HIMSELF IN THE CUPBOARD. AUUT ANNA, AFTER ASTARA LEAVES, LOCKS UNDER THE BED SAYING "COME OUT YOU RASCAL". A LOOK OF AMAZEMENT CROSSES HER FACE AS SHE FINDS NO ONE THERE. SHE EXITS.

Exit arch.

VADI STICKS HIS HEAD OUT VERY CAUTIOUSLY, AND SEEING THAT THE WAY IS CLEAR, HE ETERGES.

X C then runs to chest.

VADI: Whew! Galloping gods! For a moment I thought sure she'd find me. Wonder if the cloak is alright.

HE GOES TO CHEST AND LOCKS IN. HE DOES NOT PULL CLOAK OUT. FATHER ENTERS TO SEE HILL LOOKING IN CHEST.

X C watching Vadi.

FATHER: Well, young man... Did you find what you're looking for?

VADI (STARTS FOR DOOR): Oh ... I .. I ..

Stops him C.

FATHER: Now, now... no need to run away. I'm no ogre. Tell me who you are.

VADI: My name is Vadi, sir..

FATHER: Vadil

VADI: You've heard of me? I'm a friend of Astara's.

FATHER: Of course, only she said you were a dream.

VADI: I know. That's what she thought until I came here today.

X to sit Ch C.

FATHER (CONFUSED): Just a moment.. I'm afraid I don't understand. Let me hear the whole story.

VADI: My mother sent me down to earth to make Astara happy. I guess she wants a brother..

FATHER: That's true enough. But what are you? God or mortal? VADI: I think I'm mortal, though I'm not sure. You see. Thor is my master and he calls me the chief mischief maker, X to supboard turn to face and won't tell me where I come from. But my mother says that Thor took us father. from our mortal home when I was just a baby. FATHER: And your mother... where is she? In Valhalla. She serves as Thor's X C VADI: slave. You mortals call her the moon. FATHER: And your father? VADI: I know nothing of him ... my mother says that he was kind and good, and that X toward door back to father. he still remembers me and loves me. Rise X to chest I wonder if ... but no ... still ... FATHER: VADI: What? What do you wonder? FATHER: Never mind ... I was just mumbling. It must be the heat. I'm so tired today ... seems that the daylight hours are longer then usual. My stomach tells me that it's almost dinner time... but my eyes tell me it's just past lunch time. VADI: Thor is still high in the sky. X C FATHER: Ah, well... I should know by now that a workingman's day is always long. Now, tell me, Vadi, why you're here. X to him. VADI: To be Astara's brother. FATHER: You mean you intend to stay! VADI: Of course... Mother said that I should. Turn to X below table. FATHER: My, goodness... this is a prob-

lem ... We have barely enough to eat now.

Run to him

VADI: I'll be good... and tend the fire... and help you... and

FATHER: And peek in the storage chest.

X toward cupboard

VADI (DISCONCERTED): I was just. uh. oh... looking for a place to hide.

FATHER: To hide? From whom?

VADI: Astara told me she mustn't find me.

FATHER: She. Who? .. Oh, Anna.

VADI: Yes, sir... Astara is with her now.

FATHER: I know. Cleaning Keetie's cage. (CALLING) Astaral Come here my dear. (TO YADI) Now we'll see if she really wants you to stay.

VADI: Oh, I'm sure she does ...

ASTARA ENTERS. SHE SEES FATHER, THEN VADI, AND DISMAY CROSSES HER FACE. SHE ISM'T SURE HOW FATHER WILL LIKE HAVING A SON.

Enters archway, Runs to Vadi

CH C sit.

X to arch, then back to

ASTARA: Yes father... Oh, Vadil You didn't hidel

VADI: Yes, I did. only..

X to father

ASTARA: Father, this is the little boy who was in my dreams.. he really wasn't a dream at all..

FATHER: I know. We've had a nice chat, Vadi and I.. in fact, we're friends, aren't we?

VADI: Oh, yes, sir..

FATHER: Vadi wants to stay, Astara. Should we let him?

ASTARA: Oh, please father. I want him to stay more than anything.

FATHER: Are you willing to share with him? ASTARA: Goodness, yes! I'd give my X to Vadi little brother anything. VADI: I'm not so little .. FATHER (LAUGHING): Alright. Stay he will. But not a word to Anna about this. Vadi will have to sleep in the barn, and come into the house only when you're alone, Astara. Run to father. ASTARA: Oh, thank you, father.. thank you.. (KISS ON CHEEK) AUNT'S VOICE IS HEARD OFF "HOWER! ARE YOU STILL HERE? IT'S PAST MID DAY. YOU SHOULD BE WORKING." FATHER (CALLING OFF): Yes, Anna. (TO X to arch then across C to CHILDREM) I'm going now.. but remember... door not a word.. not a slip.. VADI: We'll remember. I'm good at hiding.. Being the imp of the gods I had to learn how. At door turn to them FATHER: Then farewell until dinner. Take good care of your sister, my son... FATHER PICKS UP AXE AND EXITS. VADI AND ASTARA ARE DELIGHTED. VADI: He's nice. Someday I'm going to find my father, Astara, and I hope he's just like yours. X to her C X to him ASTARA: I do too. Vadi.. because he's the most wonderful father in all the world. AUNT'S VOICE AGAIN. "ASTARA! COLE HERE. MY HAIR NEEDS TO BE BRUSHED."

ASTARA: Goodness.. I've got to go..

Do you have to do everything?

VADI: Can't she do anything for herself?

X to arch.

ASTARA IS ABOUT TO ANSWER WHEN AUNT CALLS AGAIN. "ASTARA, MUST I COME AFTER YOU? YOU'RE SO SLOW NOT EVEN THE GODS WOULD PUT UP WITH YOU!"

VADI: Went me to sweep the kitchen for you? I'm a good sweeper. Where's the broom?

WARN: Effect Exit arch.

ASTARA: There. (PCINTS TO CUPBOARD) I'll be back as soon as I can. (EXITS)

VADI (CALLING AFTER HER): Hurry... but don't bring her with you.

EFFECT No. 6

Vadi sweeps C then puts broom ALCNE IN THE KITCHEN, VADI TAKES THE back and goes to chest.

BROOM AND IS ABOUT TO SWEEP WHEN HE THINKS
Gets cloak puts it on walks

OF THE CLOAK. HE GETS CLOAK AND PUTS IT

up and down C.

AROUND HIS SHOULDERS. THEN HE STRUTS.. INITATING THOR. THERE IS A LOUD CRASH OF THUMBER. VADI IGNORES IT. HE GIGGLES WITH DELIGIT.

> VADI: What an imp I am! Truly the chief mischief maker!

THE LIGHTS GO OFF ..

LIGHT NO. 8

ACT III SCENE I

LIGHT NO. 9

THE TIME IS FORTY EIGHT HOURS SCENE: THE SCENE IS EARTH.. THE LATER. KITCHEN. EVERYONE WEARS A TIRED AND HAGGARD LOOK.

Astara from arch and out arch.

ASTARA TIPTOES INTO THE KITCHEM, AND SEEING NO ONE, SHE GOES TO THE CHEST TO MAKE SURE THE CLOAK IS STILL THERE. SEEING THAT IT IS, SHE GOES TO THE DOCR ... SIGHS WITH THE HEAT .. SHAKES HER HEAD.. AND EXITS TO INTERIOR.

FATHER ENTERS FROM OUTSIDE. PUTS AXE MEAR DOOR. HE YAWNS AND STRETCHES, Father sits up Ch THEN GOES TO TABLE. HE SITS AND PUTS HIS HEAD DOWN AS IF TO SLEEP. AUNT ANDIA ENTERS. WHEN SHE SEES FATHER, SHE IS VERY ANGRY.

Enter archway X C.

AUNT: Homer! What are you doing home in mid afternoon?

FATHER: I'm tired, Anna. Tired, tired, tired. I don't know what's the matter with me.

AUNT: Well, I know! You're lazy. Just plain lazy.

FATHER: No... it's not that. But it seems as if the world is turned upside down. The day is so hot.. so long.. why even the lakes are drying up and the grass is burning.

AUNT: Hmph! Thor would never allow his light to be that hot and bright. You're imagining all that.

FATHER: Perhaps. Still, I wonder if Thor hasn't forgotten us. Never has there been such a day as this.

X to chest sit.

AUNT: I certainly agree to that. I have never been so uncomfortable. ... and poor Keetie can't get any rest. And look.... just look at my hair... I've arranged it three times already.. and still it needs brushing.

Rise X C

FATHER: Annal I've just had a dreadful thought. What if Thor is angry with us... what if he has refused to make his walk of night. The entire earth will shrivel and die... and all the mortals with it.

AUNT: Ridiculous. Thor would never do such a thing.

Turns X up on platform.

FATHER: Ah.. you're right, of course, Anna.. No god would fail in his duty like that. Still, if night doesn't come soon, I fear many living things will suffer.

AUNT: And you in particular, I suppose. I still say you're lazy, Homer. Now back to the forest with you... and thank Thor for these daylight hours... each one means money to us.

FATHER: I suppose I should.. I'll be back at dusk. (STARTS OUT)

Father sees Vadi as Aunt rises to go to table.

VADI APPEARS AT THE DOOR. FATHER GESTURES TO HIM TO GET OUT OF SIGHT, BUT ANNA CATCHES THE GESTURES, AND SEES VADI.

From C of table

AUNT: Little beggar... get away from here... we have nothing for you.

Comes into room.

VADI (FALLING INTO THE ACT): A piece of bread.. anything..

Sit Ch C.

AUNT: Hmph! We haven't enough for ourselves. Get along. It's enough that I have to bear this long, hot, day without being bothered by ragged little boys.

VADI: Have you no charity?

AURT: None, Now, on your way...

FATHER: Just a moment, boy. If you'll help chop some wood, bread will be your pay.

AUNT: Wasting bread: Such foolishness. Next thing I know, you'll be adopting him to keep your darling Astara company.



FATHER (WITH A BROAD GRIN TO VADI WHO WINKS BACK): Come along. I need some company myself. You can help keep me awake.

FATHER PICKS UP AXE, THEY EXIT. AUNT LOOKS IRRITABLY AROUND.

AUNT: Oh, this dreadful day! I need a nap. I'll get the scented pillow from this chest.

Astara enters from arch.

SHE STARTS TO THE CHEST AS ASTARA ENTERS. AFRAID THAT APPT WILL FIND CLOAK, ASTARA TRIES TO STOP HER FROM OPENING THE CHEST.

ASTARA: Ch... Oh... Aunt Anna.. I... I..
I brought your brush. I thought perhaps
I could..

AUNT: Not now, Astara. I'm much too tired. I'm going to try to get some sleep... If only Thor doesn't shine too brightly in my room.

ASTARA: May I get something for you..

AUNT: No. I just want my scented pillow. (OPENS CHAST AND THEN DROPS LID WITHOUT LOCKING IN) Oh, it's already on my bed, isn't it?

ASTARA (GREATLY RELIEVED): Yes, m'am.

AUNT: There's mending to be done. (CN HER WAY OUT) Have it finished by the time I awaken.

ASTARA: I will, Aunt Anna.

AUNT EXITS. ASTARA GOES TO CHEST AND TAKES OUT CLOAK. SHE YAWNS AND STRETCHES, AND IS ADOUT TO UTTOLD THE CLOAK WHEN HELL, MARTA, LARS, AND CHRISTINA ENTER. SHE HIDES CLOAK BEHIND HER. THERE IS NUCH FLURRY.

MARTA: Astara! You missed school today!

X up to cupboard.

X to arch.

X to Astara.

Kneel on CH C

MEIL: Greetings, Astara... are you
sick?

Stand to L of door.

CHRISTINA: Master asked about you..

X to up CH.

LARS: And we all missed you..

X up toward Christina.

ASTARA: Greetings everyone.. my good-ness.. one question at a time, please.

CHRISTIMA: Tell us why you didn't come ..

ASTARA: Ch, Aunt Anna wasn't feeling well... and so I stayed home to help.

X to Astara.

"MARTA: But that's not fair.

NEIL: Especially today when the funniest thing happened.

Sit CH up.

LARS: Waster told us to go home because he was tired! Imagine the master being tired!

Sit R edge of platform.

CHRISTIMA: I'm tired too.

ASTARA: Everyone is! It seems such a long day.

X_to chest - sit

MEIL: And school was so boring: Even the Master went to sleep in his big chair.

LARS: He was awake enough to rap my knuckles when I went to sleep:

ASTARA: Even Aunt Anna looks tired... and she never does.

X to cupboard.

MARTA: And why should she? My mother says she does nothing but brush her hair.

CHRISTIMA: And feed Keetie.

NEIL: My father says that anyone who's as vain as she is ought to have her hair pulled out.

WARTA: Wouldn't she look funny bald!! (ALL LAUGH WEIL IS ESPECIALLY LOUD)

X to Meil then turn to CR

ASTARA: Sh... she'll hear you... and you know you're not supposed to come in here.

Rise and grab at cloak.

NEIL (SEES CLOAK): What have you got behind your back?

ASTARA: Just an old piece of cloth.

Rise X to Astara.

CHRISTINA: Let's see it.

X to Astara.

MARTA: "Taybe we can make doll's clothes from it.

Rise

LARS: Or sails for our boats.

ASTARA: Ch, no. you see, it's not mine.. It belongs to..

NEIL: Who? Your aunt?

ASTARA: No..

CHRISTINA: Well, your father won't mind. (TAKES CLOAK AND HOLDS IT UP)

MARTA: Look at the holes in it!

ASTARA: Holes! Let me see!

NEIL: Just an old piece of black cloth..

LARS: It's a cloak... Look.. (HE PUTS

ASTARA: No... Don't put it on..

IT ON. A CLAP OF THUNDER IS HEARD)

MARTA: It'd make a pretty skirt.. it's such soft material.

X to Lars - take clock

X up toward platform

MEIL: I know! It'd make a wonderful tent... big enough to hold all of us.

From below table.

CHRISTIMA: And we could use the holes for windows!

ASTARA: No. please. it's not mine! I'm just keeping it for someone. Give it back, Neil.

X to Lars

WARM: Effect

EFFECT NO. 7

THERE IS THUNDER AND LIGHTENING.

Marta runs to door

CHRISTINA: Goodness.. it sounds as if it were going to storm..

From door

MARTA: But the sky is so blue..

From C

ASTARA (REALIZING WHAT CLCAK IS)
Thunder and lightening... Vadi said
that they.. that they meant..

X to her.

NEIL: Who's Vadi?

ASTARA: Just a little boy I know.

X to cupboard.

LARS: I'm hungry..

X to Lars.

CHRISTINA: It does seem a long time since lunch.

X to door.

NEIL: If we leave now, maybe we can get home before the storm..

'ARTA: You're right, Neil, we'd better go.

X to door.

CHRISTINA: Come Lars.

Follows Christina.

LARS: I'm sure hungry!

Follow them to the door

ASTARA: I'll meet you tomorrow at the crossroads.. if Aunt Anna feels better...

Astara to C. Vadi enters door.

CHORUS OF FAREWELLS, AND THE CHILDREN EXIT.. VADI ENTERS AND STANDS STARING AT HER AND THE CLOAK. HE IS VERY PERTURBED.

X to her - take cloak - X to chest.

WADI (VERY ANGRY): It's mine... not yours.

ASTARA: Is it yours, Vadi?

Put cloak in chest.

VADI: Of course. I brought it here, didn't I?

ASTARA: I just heard thunder and lightening, Vadi.



VADI: And what of that? It means a storm to you mortals, doesn't it?

ASTARA: But the sky is clear.

VADI: Oh, Astara.. let's just forget about it.

ASTARA: Whose cloak is it Vadi?

Turn all around back to her.

VADI (KNCWS SHE KNOWS) Thor's.

To his L

ASTARA: Thor's Cloak of Deep Darkness!

He turns.

VADI: Uh huh..

To his R

ASTARA: Vadi! Did you steal it?

He turns.

VADI: Uh huh...

Sits Ch C

ASTARA: Oh, my goodness!

X to her.

VADI: I did it just for a joke. I thought it would be very funny... And after all, I am the imp of Valhalla... and I'm supposed to do things like that. Besides... you said yourself that you liked daylight... I thought this would please you... not make you mad.

ASTARA: I didn't mean that I wanted daylight all the time. Oh, Vadi... you've done a terrible thing.

VADI: Why is it so terrible? Thor's angry... but he'll get over it.... he always does..

ASTARA: But what about us? What about father... and the school master... and Aunt Anna.. and all the other mortals..

X to cupboard.

VADI: There's no harm done to them... it's not their cloak.

Rise X toward him

ASTARA: Oh, Vadi.. don't you see! We work and sleep... even eat by Thor's movements! How long ago did you steal the cloak?

VADI: About two days ago... according to mortal time..

Take over center then to door.

ASTARA: Two days ago! That's why father's so tired... and why the school master fell asleep during school time.
No one has had any sleep for two days...
And that's why the earth is shrivelling, why the birds no longer sing.

X to CH up - sit

VADI: Galloping gods, Astara. I never thought of all that: I didn't know that mortals needed to sleep... or that Thor's light would burn the earth.

From door - then X to him.

ASTARA: But you should have thought of it, Vadi. We're governed by the gods, and if they don't do as they should, the whole world is turned upside down. You've done a very bad thing.

VADI: I'm sorry.. I really am. Please don't be mad at me, Astara.

ASTARA: Promise me that you'll take Thor's cloak to him right away.

VADI: I can't... he'll beat me.. or stick my head in a cloud.. or maybe even banish me....

X up toward platform.

ASTARA: "o, he won't.. Not if you explain to him. Anyway... You have to take the cloak to him.

Rise

VADI: Everything will be alright soon.

ASTARA: Vadil

VADI: Galloping gods, Astara... I didn't mean to do anything that bad.

ASTARA: But you did... and now the only right thing to do is to take the Cloak of Deep Darkness back to Thor.

X to her

VADI: Look, little sister... I brought you a present... A ball of moonbeams... See it shine.

ASTARA: Vadi, promise me..

X around her

VADI: And see. a pretty ribbon made from the lining of the clouds. So pink and soft. It'll look nice tied in your hair...

X away from him to CH C.

ASTARA (ALMOST SWAYED): Oh, Vadi, your gifts are lovely... the most wonderful things I've ever had.... But you must return to Valhalla.

VADI: I can't. My mother told me to stay here forever.

ASTARA: Did she know that you'd stolen Thor's cloak?

X to her

VADI: No... but... galloping gods, Astara.. I did it to help her... Without night, she can rest... and she needs to rest..

ASTARA: I'm sure she wants you to bring the cloak back. Promise?

X to chest.

VADI: Oh, alright, if you think I should... I promise. At least the Cloak is safe. I'm glad I put it in that chest.

ASTARA (HESITANTLY): Did the cloak have any holes in it?

VADI: Holes! I should say not! Why, if it did, Thor's light would leak out. It wouldn't be the Cloak of Deep Darkness.

ASTARA: Was it torn anyplace?

Get cloak out of chest

VADI: Of course not. It was lucky I thought to put it in here. Now it won't be wrinkled or dusty.

ASTARA TRIES TO FIND SOME WAY TO TELL HIM ABOUT_THE HOLES.

VADI: There! Just as it was when I brought it down to earth.

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X to U CH

ASTARA: Almost.. you see.

VADI: Ther wen't be half so mad if I return it in good condition.

X to C

ASTARA: Vadi... I have something to tell you.

YADI: What?

ASTARA: There are holes in the cloak.

VADI: No... there can't be... (HE BEGINS TO LOOK)

WARN: Effect

X to her

ASTARA: I think they must be moth holes ...

VADI: Astara.. you're fooling.. you're playing a joke..

ASTARA: I'm sorry, Vadi. I forgot there were moths in the chest. Moths like heavy material, you know. and Aunt Anna wouldn't let me put camphor in..

VADI: Galloping gods! Earthly moths eating holes in Thor's Cloak of Deep Darkness!

ASTARA: They're just little holes... Look... (TAYES CLOAK FROM HIM)

VADI: Oh, this is terrible... What will I tell Thor!

EFFECT NO. 8

THERE IS A BLINDING FLASH OF LIGHTENING...
COUPLED WITH THUNDER. VADI DISAPPEARS..

Stands C holding cloak.

ASTARA: Vadi... Vadi... Where are you? Wait for me... I'll come with you and explain... Thor will understand...

AUNT ENTERS AND FINDS ASTARA CALLING TO THE AIR.

From arch.

AUUT: Always said you weren't quite right... standing there and talking to no one.

ASTARA: Oh, Aunt Anna. I'll be back.. (STARTS TOWARD DOOR)

AUNT: Where are you going? Out to play? And with the mending not done!

ASTARA: Not to play ...

AUNT: Well:

Sit CH up

ASTARA: Oh, nothing, Aunt Anna. You'd only say I was dreaming again.

X to her

AUNT: What's that you have?

ASTARA: Just an old piece of cloth.

AUNT: Where did you get it?

Rises - as if to hide cloak

ASTARA: From the chest... it's just an old cloak..

X to apploard

AUNT: Let me see it. (GRABS IT) it's a fine bit of goods. Too bad it has all these moth holes in it.

X to her

ASTARA: Yes... it's really not good for anything. I'll put it back.

Brushes past her toward arch, then past chest to C chair

AUNT: I never knew it was there. I wonder who it belongs to. It's much too big for your father ... Why ... it would make nice curtains for Keetie's cage. I could cut it here... and here... Bring me the scissors, Astara.

From cupboard. ASTARA: Oh, no, Aunt Anna... You can't cut it up.

AUNT: And why not?

Enters door.

FATHER ENTERS TO HEAR THESE ANGRY WORDS. HE LOOKS VERY TIRED.

From above up CH FATHER: Well, Anna. my little Astara... what is this all about?

> AUNT: Homeri Speak to this child of yours. She's defying me.

WARM: Effect FATHER: What's the trouble?

Sit CH C

AUDT: Oh! This day! Keetie won't take his nap... my hair is straggly again... and now Astara is taking something which is mine.

Come in

FATHER: What is it, Astara?

ASTARA: That cloak, father.. It doesn't belong to her.

Sit CH up

FATHER: Now, now.. We're all weary after this long, hot day. But let's get this straightened out. What cloak, my dear?

Rises and struts toward arch

AUNT: This cloak.
(SHE PUTS IT ON AND THOR THUNDERS)
She found it in my chest.

FATHER: Is that right?

ASTARA: Yes. but..

From arch.

AUNT: You can see, Homer, it's no good. Look at these holes. The moths got at it.

FATHER: That's true...

AUNT: And it'll make fine curtains for Keetie's cage..

X to Aunt

ASTARA: You mustn't. The cloak isn't yours.

AUNT: And whose is it?

WARN: Light

FATHER: Enough of this. Astara, the cloak was in your aunt's chest. It isn't mine. It isn't yours. Therefore, it is hers.

X to father

ASTARA: Please, father... it's a very special cloak..

FATHER: Tell me why, Astara.

AUNT: She just wants it for herself, that's all. Though what she could do with it, I don't know.

FATHER SITS DOWN SHAKING HIS HEAD AT ALL THIS COMMOTION. HE FALLS ASLEEP ALMOST IN THE DIATELY. ASTARA IS BEWILDERED.—DOESN'T KNOW WHAT TO DO. THE MOON'S VOICE IS HEARD.

MOON: 'y little one... come near the window.. quietly.. quietly...

ASTARA EDGES TOWARD THE WINDOW.

AUIT: I could cut it here and here.

My, those moths really chewed this cloth. See the holes.

ASTARA: Yes, Aunt Anna.

MOON: Keetie will squawk in a moment. When he does, your aunt will leave. Take the cloak and bring it to me.

ASTARA: Alright, Moon Mother.

MCCN: Go to the foot of the elm tree. Follow the path there. But hurry...

ASTARA: I shall... I shall...

AUNT: What?

ASTARA: Nothing, Aunt Anna. I said nothing.

AUNT: And what are you doing up there? About to go to bed I suppose. You're as lazy as your father.. look at him sleeping there... and it's just mid day. Bring me the scissors.

ASTARA: Yes, m'am.
Oh, Moon Mother.. make Keetie squawk...

AUNT: There you go, mumbling again. Get those scissors here. Right now.

LIGHT NO. 10

Aunt takes off cloak - goes to table, lays it out - Moon appears on stage DR

From table - back to window.

LIGHT NO. 11 Fades off

WARM: Effect

Turn

Aunt turns back to table. Astara looks out window.

Turn to her

Astara goes to below table.

ASTARA GETS SCISSORS FROM CUPBOARD, TAKES THEM TO AUNT. THE CUTTING ALMOST BEGINS.

KEETIE SQUAWKS.

EFFECT NO. 10

AUNT: Oh, my poor Keetie. I forgot his bread crumbs. Go and bring him in here, Astara. I can cut this without your help.

EFFECT NO. 11

KEETIE SQUAWKS AGAIN: LOUDER AND MORE INSISTENT.

Aunt exits arch.

AUNT: Perhaps I'd better go. Poor Keetie is afraid of you.

AUNT EXITS. ASTARA PICKS UP THE CLOAK Astara runs past father to door. AND STARTS OUT. FATHER AWAKENS.

FATHER: Astara! Where are you going? And with your aunt's cloak!

Opposite him - takes his hand.

ASTARA: Oh, father... this isn't Aunt Anna's.. It's Vadi's... I mean it's Thor's.. I mean.. oh, father... come with me, please..

FATHER: Where? This is very strange, Astara.

ASTARA: I'm going to Valhalla, father. Moon Mother is calling me. Vadi is in trouble.

FATHER: Then let us go...

ASTARA: Run, father.. run..

THEY START OUT THE DOOR. AUNT ANNA EUTERS AND SEES THEM.

AUNT: Homeri Where are you going? Astara.. that's my cloak! Oh, no, you don't... You're not going anywhere without me... Wait for me.. Homer! Astara! I want that cloak.

AUNT RUNS CUT AFTER THEM.

THE LIGHTS GO OUT.

LIGHT NO. 12

ACT III SCENE II

SCENE: THE SCENE IS ODIN'S THRONE ROOM. THERE IS A THRONE AND A LARGE TABLE. SOME POTTED FOLIAGE LEND PRESTIGE.

Moon and Vadi UR - Thor walks to DC then to UP then to level C.

ODIN IS SEATED WHILE VADI AND THE MOON STAND TO ONE SIDE. VADI IS VISIBLY FRIGHTENED. THOR IS PACING THE FLOOR IN A RAGE. HE FINALLY BREAKS FROM HIS PACING AND STOPS BEFORE ODIN.

From C

THOR: I demand punishment for the impl We know he has stolen my Cloak of Deep Darkness !

ODIN: Is this true, Vadi?

VADI: Yes, great god Odin... but I'm sorry.. I thought it would be a good joke..

Wheel on Vadi.

THOR: Jokel For 50 hours, according to mortal time, there has been no night. And I, the great god Thor, I am being blamed for it. Come here, Vadi.

VADI: Yes, Thor..

Tell me where the cloak is hidden. THOR: (SHAKES VADI)

Enough, Thor! You are too harsh. The imp is so frightened that he can not Vadi X to Odin kneels. answer. Come here to me. Vadi. (HE DOES SO) Now ... tell me why you took the cloak.

> VADI: Oh, great god Odin.. I didn't know I was doing such a great wrong.... I meant only to please.

X to R C THOR: To please: Hah: To please whom? Certainly not me, your master.

Rise and X to Thor.

VADI: My mother needed rest.. You forgot that she was mortal and couldn't work as you do ... every night ...



ODIN: That is true enough. The moon walks with you every night. You rarely allow her to rest..

THOR: That is not reason for stealing my cloak!

X to Odin - kneel

VADI: I thought that if there were no night, mother could rest.. perhaps even come to earth with me..

MOOM: Oh, Vadi, my dear one..

THOR: Silence, slave. You have no part in all this..

VADI: And then, oh god of gods... I hoped to please Astara..

ODIN: And who is that?

VADI: My friend... she made me welcome on earth... called me her brother... and she said that she liked daytime.. only

ODIN: Only what?

VADI: She made me promise to bring the cloak back... she showed me that night has its place, too...

X to Vadi grab him and pull him up.

THOR: She made you promise to bring the cloak back! Well, have you?

VADI: No..

Throws Vadi down.

THOR (ROAR OF RAGE): I ve had enough of these fancy tales. Give the imp to me, oh god of gods. I shall handle him..

A step toward C

MCCN: Do not touch my son again Thor.

Turn to her.

THOR: Hah! I shall take the imp from you forever if I so choose.

ODIN: That you will not do, Thor.
These two mortals were taken from earth
unjustly... it is only right that they
be returned.



THOR: And a moon? What will I do for a moon?

MOISES ARE HEARD OFF. IT IS ASTARA AND HER FATHER. THEY HAVE THE CLOAK. THE GUARD STOPS THEM FROM ENTERING.

GUARD: Halt. You can not enter.

ASTARA: Please let us in. We must see Vadi, the imp of the gods.

FATHER: We have Thor's Cloak of Deep Darkness.

ASTARA: We mean no harm.

GUARD: No mortals are allowed in Valhalla.

FATHER: Then take this cloak to Odin ...

AS THIS GOES ON, ODIN IS AT FIRST BAFFLED. THOR STANDS TRANSFIXED WITH SURPRISE.

ODIN: Here, here. What is this? Mortals in Valhalla!

Runs to mother - then toward entrance DR

VADI: It's Astara. Oh, mother.. great god Odin... it's Astara!

VADI STARTS TOWARD THE GATES. ODIN STOPS HIM.

CDIN: Stay, Vadi. I shall take care of this. Guard, let them enter.

GUARD: At your bidding, god of gods.

ASTARA, GUARD AND FATHER ENTER. ASTARA CARRIES THE CLOAK. FATHER SLES THE MOON FIRST. ASTARA SLES VADI FIRST.

To Vadi - far R

ASTARA: Vadi.. I came as quickly as I could.

Guard X straight to far L above Odin.

To Moon - R

FATHER: Sonjal No. it can't bel But you are Sonja. Outstretched arms.

MOON: Homer. You recognize me after all these years. And my little Astara.

ASTARA: You're the moon... I know your voice... and you're as beautiful as I'd pictured you.

FATHER: The moon? Oh, no, my little one. This is your mother.

Runs to Moon

VADI: Her mother! Then... Astara! Father! Mother is it true?

MOON: Yes.. Yes.. it's all true my son.

ODIN: And what is this all about?

THOR: I will not have my slave acting in this manner.

Steps forward and to C kneel.

MOON: Great god Odin... this is my family.. my mortal family..

FATHER: This woman is my long lost wife... and this boy is my son...

ASTARA: Oh, father.. father.. I prayed so hard.. this isn't another dream, is it?

Rise - turn to Astara - then to Cdin

MCON: No, my little one... this is true. Oh, Odin, King of the gods, I beg you to send Vadi and me back with our family.

From ULC

THCR: This is very touching. But what about my cloak? What about my moon? What about punishing Vadi?

ODIN: Your cloak is here, Thor.

THOR: Yes, but I have no moon..

ODIN: I shall appoint one of my hand-maids.

THOR: But Vadi... what about him?

ODIN: What was it you suggested. Thor? Banishment?

THOR: Yes. yes. banishment. Oh. never to be plagued by that imp.

CDIM: Then banished he is! To earth. with his mother, father, and sister. My blessing on you.

Step slightly above Odin ULC

THOR: No! No!

ODIN: Silence: I have made my decision. Now, let us settle down to routine again. Valhalla has been in confusion! Where is Thor's cloak?

Steps forward to C

ASTARA: Here it is, great god Odin.

Goes to C

THOR: Give it to me.

AUNT ANNA BURSTS IN.. SHE IS IN QUITE A RACE.

X C

AUNT: Your cloak! My cloak!

Turns and steps upstage.

ASTARA: Aunt Anna!

Waves Thor and Astara to position above him.

ODIM: And who is this?

X to Odin then father then C toward Astara.

AUNT: Never mind who I am. I want my cloak. (SEES FATHER AND ASTARA) So.. you thought you could get away from me... stealing my things.. The idea! And you.. you masty child... You'll have a beating for this!

FATHER: Anna, be careful! Don't you know where you are?

ODIN: Enough, woman! You are in Valhalle, and such screeching is not allowed.

Advance toward Cdin. Thor

AUNT: Be quiet you old goat. (THCR steps between Aunt and Odin. ATTEMPTS TO INTERRUPT) And you, too. You're all thieves!

THOR (RCAR): This is too much.

Aunt and Thor wrestle over cloak C until Aunt is to stage L and Thor C.

Guard comes to Aunt and seizes her from behind.
Aunt screeches and struggles.

 $X D \mathcal{R}$

Guard pulls wig off. Great effort and struggle. Aunt screams, exit DL.

X to Odin

Step to C

Step to Vadi

Between Odin and children.

AUNT: Give me my cloak. (TUGS AT IT)

CDIN: Great Valhalla! I've had enough. This mortal has no sense of respect.. Guard! Seize her! (GUARD GCES SC) She affords the perfect solution. From now until eternity this mortal shall serve as your handmaid, Thor.. She will be your moon!

THOR: I won't have it! That voice!
All that hair! She'll drive me crazy.

AUMT: I've never been so insulted. Let me go! (STRUGGLES)

ODIN: If you insist on a bald moon, Thor you shall have it! Guard! Snatch her bald headed! (GUARD DOES SO) Now take her away. And you, Thor, keep her out of my sight. (AUNT AND GUARD EXIT)

THOR: Oh god of gods... I don't deserve this..

ODIN: You do... and she will be just punishment. Now, Thor.. on with your Cloak of Deep Darkness. Your walk of night must begin at once.

VADI: God of gods... I have something to tell you..

ASTARA: No, Vadi... we have something to tell..

ODIN: Well:

VADI: There are holes in Thor's cloak.

THOR: No.. no.. I don't believe it... there can't be...

ASTARA: I begged Aunt Anna to let me sprinkle the chest with camphor, but she wouldn't let me..

THOR: Great Valhalla! There are holes in it!

VADT: So the moths ate holes in the cloak and..

THOR (PUTTING CLOAK ON): It's ruined! Ruined! Look. My light is leaking out! No longer is this the Cloak of Deen Darkness!

May I speak, oh great Cdin? FATHER:

CDIN: Yes mortal man.

FATHER: Astara has often wished for sky candles to light the darkness of the night.

THOR: Sky candles! A rather nice thought!

CDIN: And a rather pretty effect. Look how your light glistens against the blackness of the cloak.

THOR (PLEASED): Yes... yes...

ODIN: How can we explain this to the mortals? What can we call them?

VADI: Oh, god of gods.. call them stars, in honor of my little sister, Astara.

ODIN: Mmmmm Good. Stars.. Stars.. The Cloak of shining Stars.. (LAUGHS WITH PLEASURE) Yes... I like the result Pats Vadi on head of your escapade, Vadi. Who would ever have thought that mortals and moths... could improve upon Valhalla! Guard! Bring mede for everyone. We shall celebratell

> GUARD DOES SO. THOR CAN NOT HELP BUT SHOW HIS DELIGHT. VADI LEAVES THE GROUP AND SPILLS PEPPER IN THOR'S WEDE. NO ONE SELS HIM DO IT.

MCCN: Pretty twinkling stars to brighten the night.. just as Astara brightens our lives.

X DR C striding Astara and Vadi fade up C

Step forward

Go to Odin, kneel.

Signals for him to rise.

Astara goes to R with Father and Moon. Vadi goes ULC to table end and gets pepper shaker from behind table leg. Pus iness Guard X above Odin to U C and pours mede.

X y L

THOM: And you think the mortals will like them?

ASTARA: I know they will, great god Thor. You'll bring joy to every night... sweep away all loneliness.. bring sweet dreams to every mortal.

GUARD SERVES ODIN THEN GOES TO ASTARA, FATHER, MOON.

CDIM: So be it! And now a toast to the starsi

VADI: Here, master ... I've poured this for you..

WARN: CURTAIN

WARN: Light

THOR: Hah! And for that reason, I insist on changing glasses with you.

VADI: Oh, no, Thor.. no..

THOR: Yes, Vadi. You like pepper in your mede.. end so we drink. (THCR LIFTS GLASS HIGH IN A TOAST .. AS DOES EVERYONE ELSE.) To the stars... may they long fill the sky with beauty...

ASTARA: And light.

EVERYONE DRINKS.. VADI PRETENDS TO, BUT THOR TIPS HIS GLASS, FORCING THE LIQUID DOWN HIS THROAT. THE PEPPER DOES THE TRICK.. CONTORTIONS, SHELZING, COUGHING, AND SO FORTH.

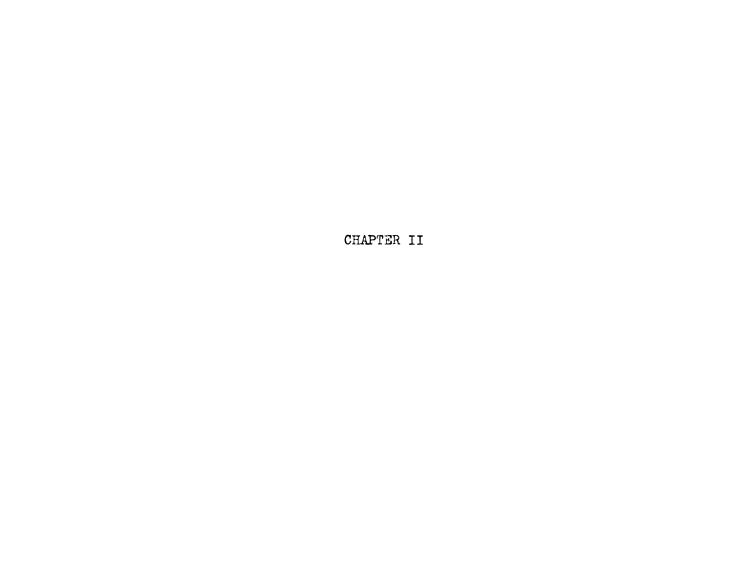
to his L

Vadi X DC in fits - Astara X ASTARA (LAUGHING): Eack to earth, little brother. You're no longer the imp of the gods!

CURTAIN CUE NO. 3

LIGHT NO. 13

THE COLPANY LAUGHS HEARTILY AS THE FINAL CURTAIN FALIS.



CHAPTER II

WRITING FOR CHILDREN

Miss Winifred Ward in her book, Theatre For Children, sets forth a few pre-requisites for the playwright about to serve his novitiate in writing for the child audience. Miss Ward points out that the successful playwright must have (1) creative imagination; (2) a knowledge of and respect for children; (3) a good grasp of dramatic technique with a conversant foundation in children's literature; (4) experience directing plays. 1

FUNDAMENTALS OF PLAY WRITING

The first problem to consider is the source from which the play is to be written. The play may be an adaptation of a traditional folk or fairy tale, or a myth, ballad, here tale, or it may be an original modern tale or an adaptation of a children's novel. Whatever the source, Ward cautions that the playwright should choose something which interests him, something which has not already been well dramatized, something which may be condensed into conformity with the unities, and something which contains several good episodes and a real climax. The children's playwright has one more requirement to meet. The plot taken from this source must have appeal for children.²

Winifred Ward, Theatre For Children. (New York: D. Appleton Century Company, 1939), p. 61-62.

^{2 &}lt;u>Ibid., pp. 63-68.</u>

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This appeal will differ with the age level of the audience, for varying age levels have varying theatre interests. The six-eight year olds flourish on the imaginative piece. This is not satisfying to the nine to twelve year old, however. This age group demands action and suspense. To them, the hero story, realistic and exciting, is good theatre. The high school boys and girls prefer the romantic and idealistic, and adventure and realism take a secondary position. John E. Anderson, of the Institute of Child Welfare at the University of Minnesota, reaffirms this cataloging by age level in terms of the differing patterns of interest and emotional involvements the individual enjoys at certain ages. So, the playwright must decide the age for which he is writing, and make his play answer the demands accordingly.

Coupled with this selection of source and age level appeal is an important question the playwright must answer for himself. Chorpenning states the requirement: "Make sure that the experience that happens... be an experience worth having." The child in the audience will respond vicariously to all that occurs in the play. The dramatist should consider it his obligation to make that response something "which will grow into his life and make him a better individual for the happening."

³ Ibid., pp. 119-122.

⁴ John E. Anderson, "Psychological Aspects of Child Audiences," The Educational Theatre Journal, II:285-291, December 1950.

⁵ Article in the New York Times, Charlotte Chorpenning, "Six Rules for Drama," September 1, 1949.

⁶ Loc. cit.

Kenneth L. Graham goes a step farther in order to clarify this phrase, "experience worth having." He says that while entertainment is one of the purposes of a children's play, the second basic purpose is "the imaginative vicarious fulfillment or satisfaction of certain basic psychological needs." He expresses these needs as follows:

- ... the desire to see the abstract pictures of the imagination realized in concrete form.
- ... the craving for a conception of life higher than the actual world.
- ... the propensity to express the larger life of the race in the individual.
- ... the craving for excitement, love of excursions into the world of the imagination.
- ... an outlet for the natural drives for adventure and excitement.
- ... the need to enter worlds larger than their own and there encounter people different from themselves.
- ... the need to experience emotions that might not be evoked in everyday living.
- ... the push of the "ego" which finds its vent vicariously.
- ... the imaginative satisfaction of "ego" and mutuality needs of the growing child. 7

Once the source and the age level have been selected, and the playwright has satisfactorily answered the requirement of portraying an "experience worth having", he is ready to build the scenario. This is simply the outlining in detail of the entire play. There is no one correct procedure for building the scenario. As Baker states,

⁷ Kenneth L. Graham, "Purposes of Children's Theatre Plays,"

Handbook for Children's Theatre Directors, (Cincinnati: College Hill Station, 1949), p. 10.

"Doubtless some writers see situation first, and others character, but sooner or later all must come to some story."

This story, in scenario form, is based on action and should tell the type of drama--comedy or tragedy--the description of characters, the divisions of the play, and the settings needed. Further, the mood is decided, and everything that happens should be described, particularly in causes and effects. Finally, the emphasis, the real point of the play, should be stated clearly. Only after the scenario is complete can the playwright proceed to the elements of writing the story.

The first step is concerned with the writing of the exposition, a difficult requirement to handle. The audience needs to know certain things concerning the characters and the situation. This information is given through settings and costumes, and through one character speaking with another. The difficulty arises in making the expository situations clear, logical, and, at the same time, subtle. The audience should not be conscious that necessary information is being given them. Baker states that exposition should be (1) clear; (2) natural; (3) interesting; (4) swift. To these Ward adds one rule: "Not all of it needs to be given at once. In a children's play it should be delayed until actually needed."

⁸ George Pierce Baker, Dramatic Technique. (New York: Houghton Mifflin Company, 1919), p. 80.

⁹ Ward, op, cit., pp. 75-77.

¹⁰ Baker, op. cit., p. 173.

¹¹ Ward, op. cit., p. 78.

The dramatic situations and their complications are the next step to consider. It is through the dramatic situations that the play is told, for, to use Eaker's term, they are the "illustrative actions." 12 If the playwright has prepared his scenario on the basis of action, the episodes which contain this action are the dramatic situations. The complication of the situations defines itself as reversals which tangle the problem and make the solution less simple. Aristotle calls this complication a "revolution", defining it as a "mutation ... of actions into a contrary condition ... according to the probable"

The next element to consider is the problem of suspense. Without this "straining forward of interest, a compelling desire to know what will happen next," 14 there is no play at all. Suspense is built on the emotional response of the audience which has become sympathetically involved with a character. Unless the characters have been created so as to demand this sympathy, this passionate desire to know how things are going to work out for the character, there is no suspense. There are two methods of eliciting the suspense reaction. The playwright may keep the audience in ignorance as to how things will turn out, using them, the resolution as his climax, or he may inform the audience

¹² Baker, op. cit., p. 80.

¹³ Theodore Buckley, Treatise on Rhetoric and The Poetic of Aristotle. (London: George Bell and Sons, 1880), p. 427.

¹⁴ Baker, op. cit., p. 207.

of the result of the situation, still keeping the characters ignorant of the forthcoming events. In the first case, the suspense grows through the desire to know, and in the second, through the desire to see how the characters will react when they learn of the events.

William Archer, in his book, Play-Making, implies a preference for the latter method of building suspense, 15 and Ward is amenable to either. 16 The entire basis of dramatizing the familiar story is this second method, for certainly the audience knows the experiences and situations by heart. It is, then, not too much to infer that the character is a major factor in building and maintaining suspense.

Next the playwright should consider the development of the dramatic situations into a unified, plausible whole with one climax. Each situation should lead into the next; each situation should fulfill a purpose—either of exposition, furthering action, developing character, or covering off-stage action. Perhaps the most important element in disciplining these situations arises in deciding what should be shown on stage and what may happen off stage and merely be reported. A rule of the thumb is ably expressed in this manner: "If a scene in which great interest has been aroused is omitted, an audience feels cheated.

... Chief of such scenes is the one up to which the drama has been built." 17

¹⁵ William Archer, Play-Making. (New York: Dodd, Mead and Company, 1934), Chapter XVII.

¹⁶ Ward, op. cit., pp. 78-81.

¹⁷ Ibid., p. 82.

The climax, the point toward which the entire sequence of dramatic situations is aimed, is "whatever point in the play arouses the most intense emotion." Or, as Baker says, "Climax is, therefore, an integral part of suspense. The point of greatest intensity reached in an ... act or play is the moment of climax." A children's play as well as an adult drama requires a strong climax. For the child audience, however, this climax should come as close to the final curtain as is logical and plausible. It may or may not be a matter of spectacle and vigorous display, although it is true that such a crashing climax does find favor with the children. 20

The preceding discussion has been concerned with the problem of writing the plot which is the story with its exposition, dramatic situations and complications, suspense, and finally, climax. On the subject of plot, Anderson suggests for children the "simple conflict... presented with... obvious and clean cut distinction between good and poor behavior." Ward has also developed a few conclusions defining the essentials of this plot when considered as a whole. She says it must be generally understood, must begin with the rise of the curtain and involve a good deal of action, must build steadily and rapidly to

¹⁸ Loc. cit.

¹⁹ Baker, op. cit., p. 215.

²⁰ Ward, op. cit., p. 83.

²¹ Anderson, op. cit., p. 286.

the climax and then stop, must contain the thrill of suspense and expectancy, must have comedy relief, must have a minimum and preferably no romance and love-making, and finally, it must have an encouraging ending based on poetic justice. Chorpenning states on this matter of plot, that it is most important that "the story of what happens... must never stop... not for comedy unless it actually moves the story, nor for dancers, no matter how beautiful, nor moralizing or philosophy, nor for sheer characterization. "23

Before discussing characterization and dialogue, there is another fundamental to consider when building a plot for the children's play. The playwright should be careful to arrange his episodes so that they not only fulfill the above requirements, but so that they also afford the audience a variety of emotional responses. Hilarity, thrills, suspense, sorrow, happiness, a sense of beauty, all are important and beneficial feelings for the child to have. They should all be present in the play for children. However, the playwright must be alert to the necessity of immediately relieving moments of too intense excitement. Although Burdette Fitzgerald was writing for the director, her findings are equally pertinent for the playwright. She notes that "Studies of audience reactions have been made and the indications through the bodily movements such as jumping up and down, crying, hiding the face,

²² Ward, op. cit., pp. 128-133.

New York Times, op. cit.

²⁴ Personal interview, Miss Eleanor Chase, July 11, 1951.

pulling bubble gum long and fast, have proved that the director must be careful of fear or over-border excitement in a script. These may be overcome, ... to quote from Charlotte Chorpenning "... through comedy, sense of beauty, and security."25 Consequently, in order to provoke these responses healthily and still maintain the story line, the playwright must provide adequate transitional scenes. The child audience is unrestrained; their response is total, and therefore must be taken into account before the playwright may set his episode sequence. An important scene can not successfully follow a high pitched one. The beautiful would be lost if it followed the thrilling too closely. The audience must be given time to prepare for the change of emotion as well as the return to the facts of the plot. 26 These transitional scenes are doubly necessary following what Chorpenning calls an "exercise" scene. "Therever it can be done without interruption to the story, write in scenes that will give the audience an excuse for exercise -such as loud laughter or applause or stamping. This is to break up too severe a tension."27 The scene which succeeds such an outbreak of emotions obviously must be one which is transitional and must contain nothing which is vital to the understanding of the plot.

²⁵ Burdette Fitzgerald, "Choosing the Children's Theatre Play," Handbook for Children's Theatre Directors, (Cincinnati: College Hill Station, 1949), p. 12.

Personal interview, Miss Eleanor Chase, July 11, 1951.

Mew York Times, op. cit.

Finally the playwright is ready to develop his characters and their dialogue. Above all else, the characters should be real and individual. Only then can the audience find sympathy for and with them and thereby rejoice in the dramatic situations and suspense so vital to the successful play. The fundamental requirements for any playwright creating his own characters are (1) economy in number: and (2) consistency within the character. 28 Added to these. Archer stresses the importance of character, "... the play will be of small account as a work of art unless character at a very early point, enters into and conditions its development."29 The characters in a play for children should be broad and obvious, without complexity or duplicity. The heroes are heroes throughout; the villians are consistently villianous. Further, "There must be a character for the children to identify themselves with."30 This character's experiences must be such that the child can readily become one with him and benefit through the relationship. 31 Albert Mitchell states that "The principal characters must be clearly established. They must dominate the action while the minor ones subordinate."32 It is vital that these characters be real people, not mere puppets. The emphasis in creating them should lie on the simplicity of motive within the character, rather than on a sterectyped

²⁸ Ward, op. cit., p. 84.

²⁹ Archer, op. cit., p. 22.

³⁰ New York Times, op. cit.

³¹ Anderson, cp. cit., p. 290.

Albert Mitchell, "The Children's Theatre Audience," Handbook for Children's Theatre Directors, (Cincinnati: College Hill Station, 1949), p. 20.

woodenness on the part of the playwright when drawing the character. 33

The characters must, accordingly, speak characteristic dialogue. This dialogue must be selected and condensed and still maintain its threefold function of clarifying the situation, telling the story, and showing character. In any play, the dialogue should be natural, easy for the actor to say; in children's plays, it must also be brief. "Short, natural conversation which gets to the point at once is the only kind of dialogue which is successful."34 Chorpenning adds, "Be sure that these fundamental experiences are given in the children's own terms. This does not mean it is necessary to use only kindergarten words. A child will understand words too big for him as they apply to the situations he sees."35 The comedy in the lines must be very broad in order for the children to understand it. Lines of whimsy and satire are lost for the child audience. Generally speaking, it is better for the playwright to effect comedy through action. This may be written in specifically by the playwright, or it may be created by the actionconscious director from the suggestive clues planted by the playwright.

In summary, the writing of a play for children, not unlike the writing of a play for adults, is a matter of selection, condensation, and clarity in terms of episodes, characters, and dialogue. But even

³³ Ward, op. cit., pp. 133-134.

³⁴ Ibid., p. 85.

New York Times, op. cit.

Ward, op. cit., pp. 135-136.

more than that, a few principals peculiarly essential to successful dramatization for children can be stated.

- 1. Select a source from which a worth-while story with appeal for children of a stated age level may be gleaned.
- 2. Keep the plot simple and allow nothing to interfere with its progress.
- 3. Tell as much of the story in action as is possible.
- 4. Give the exposition only as needed.
- 5. Begin the story with the rise of the curtain.
- 6. Write the climax as close to the final curtain as possible.
- 7. Keep the suspense high.
- 8. Give the audience a character with whom they may identify.
- 9. Make the characters broad but real.
- 10. Tell the story in short, natural, conversational dialogue.
- 11. Use vocabulary understandable to the age level of the audience.
- 12. Include broad comedy lines when possible.
- 13. Plan for a variety of emotional responses.
- 14. Be aware of the value of transitional scenes and exercise scenes.
- 15. Avoid, as much as possible, romantic or love-making scenes.
- 16. Make the ending ideal, with emphasis on poetic justice.

ILLUSTRATION OF THE FUNDAMENTALS

The plays listed in the Subject Index to Children's Plays 37 indicate that very little from traditional Norse Mythology has been dramatized.

³⁷ Subject Index to Children's Plays, (Chicago: American Library Association, 1940).

While several Greek myths have been dramatized, the Morse stories have been neglected. Because the play dealt with the eternal elements of nature -- the moon, night and day, thunder and lightening, and the stars -and because it depicted the gods of Valhalla, it took the audience into new and highly imaginative realms. If the child in the audience was captured by the characters, his experience was one of aiding in the creation of a part of nature. Consequently, the play was designed to offer a worth-while experience by taking the audience through situations unfamiliar, exciting, and stimulating to them. Also, the story of Astara and the bitter treatment to which Thor subjected her family has an appeal to the child audience. The restoration of the family after their long years of separation and the subsequent security promised to Astara and Vadi delights every child. This is due to the familiarity both of the theme of family difficulties and of the emotion such difficulties provoke. When Astara and Vadi achieve family security, the audience experiences a sense of well-being, which is just as valuable emotionally as the thrilling experience of living with the gods.

In the case of "How The Stars Were Made", a few source explanations are needed. The plot was not based on a traditional myth. Rather, the author placed her characters against a background of mythology. To facilitate the explanation, the characters have been placed into three groups, (1) mortal; (2) semi-mythological; (3) actual mythological. The mortals, Astara, Eather, Aunt Anna, and Astara's friends, were drawn completely from the author's imagination. The two mortals whose home was Valhalla were in-between characters in terms of their

mythological descent. For, while Vadi was patterned after Loki, the traditional imp of the gods, the author was careful not to imply that Vadi was Loki. Vadi therefore was a product of the author's imagination characterized after reading of Loki's exploits. Norse mythology does not personify the moon. "Odin then regulated the periods of day and night and the seasons by placing the heavens the sun and moon...."38 Therefore, once again the author created the character, and, for reasons of dramatization, placed in Valhalla an unorthodox being. The guard is also fictitious as the Valkyrior, warlike virgins, were the messengers and servants in Valhalla. 39 However, a male guard was needed, to satisfy the plot action, and as there is no mention of such a character, the author felt justified in inventing one which would suit the action. Odin and Thor, however, are characters in the Norse myths. The play charged them to assume duties not assigned by tradition. In the sagas. Odin was the All-Father, king of the gods, and to him was assigned the palace of Valhalla in the place. Asgard. 40 Thor was his eldest son and "the strongest of gods and men". 41 He was the god of thunder, and as such, carried his thunder hammer with him at all times. Murray states that Thor was distinguished from the other gods because while

³⁸ Thomas Bulfinch, The Golden Age. George H. Godfrey, editor. (Boston: David D. Nickerson and Company), I, p. 412.

^{39 &}lt;u>Ibid., p. 414.</u>

⁴⁰ Ibid., p. 413.

^{41 &}lt;u>Ibid</u>., p. 415.

the other gods rode across Asgard, "Thor goes on foot; he is the striding god ... who traverses heaven in three steps." With these details, the author drew the story of Thor, god of night and day, pacing the heavens, recognizing only Odin, king of the gods as his master. The basic characteristics of the two have been preserved, namely Odin's quiet justice, 43 and Thor's impatient power. 44

As the situation was highly adventurous, involving real people, with the antagonists superior in power and authority to the protagonists, the play was designed for the older age group. The action was emphasized and the suspense was constructed for many high-pitched moments. Ideally, this play was written for an audience of nine to twelve year olds.

To illustrate the straightness and simplicity of plot, an examination of the scenes needs to be made. This may be most easily
accomplished by charting the progression of the scenes. Expository
episodes may also be marked in order to illustrate where and how often
they occur.

It is apparent that each scene is necessary to the story, for each contains an important point in the plot, without which the story would not be complete. The exposition is scattered throughout the scenes, and is re-stated when the author felt it needed emphasis.

⁴² Alexander S. Murray, Manual of Myth. (New York: Scribner, Armstrong and Company, 1875), p. 316.

⁴³ Murray, op. cit., p. 314.

⁴⁴ Bulfinch, op. cit., p. 415.

SCENE	PLOT LINE	EXPOSITION
Act I Scene I	Thor promises to banish Vadi. To escape this punishment, Vadi is to be sent to earth.	"oon and Vadi are mortal. Thor needs his Cloak to fulfill his duties.
Act I Scene II	Astara wants and needs a brother. Vadi arrives on earth. Vadi leaves earth.	Further explana- tion of Thor and his Cloak. Astara's mother and brother were stolen by Thor.
Act II Scene I	Vadi steals the Cloak and takes it to earth.	Further statement of mortality of Vadi and Moon. Description of how Thor stole Vadi and Moon from earth
Act II Scene II	Vadi returns to earth with Cloak. The Cloak is stored in chest.	There are moths in the chest
Act III Scene I	The holes in the Cloak are discovered. Cwnership of the Cloak is disclosed. Vadi is summoned to Valhalla. Astara, Father, Aunt Anna journey to Valhalla.	The length of the day is established.
Act III Scene II	The stars are made.	The family is re-

The third fundamental, tell as much of the story in action as possible, may best be designated by the explicit business in the script. For example, each scene began with pantomime which served to allow the audience to adjust to the place and the time of day, and also to the mood of the scene forthcoming. To take two illustrations, note how the actions took the place of dialogue in Act I Scene I when Vadi shook pepper in Thor's mede. or in Act II Scene II when Astara displayed her anxiety over the safety of the cloak and the peculiarity of the weather. This pantomime also served to start the story each time the curtain rose. The audience needed only to watch to understand. An example of action in the middle of a scene is in Act II Scene I, when Vadi slipped from the chest behind the backs of Thor and Odin. Another was Vadi's abrupt disappearance in Act III Scene I when the thunder and lightening ceased, to show Astara standing alone. Each of these action scenes forwarded the story, and also, in the latter two cases, provided exciting moments.

The primary method of suspense employed was the one discussed previously as letting the audience in on the secret. The major climax, the point of the play, was how the stars were made. The characters on earth, with the exception of Vadi, did not know to whom the cloak belonged. Aunt Anna and Father did not even know it was hidden in the storage chest. All the characters on earth, with the exception of Vadi, knew of the moth holes in the cloak. The audience was aware of all of these factors. Within Act I and Act III, the climax was not known to

the audience. In Act I, Vadi leaves earth without any warning. In fact, the audience had seen and heard his mother's admonition to him:

MOCN: Forever, Vadi. You must never, never, never return to Valhalla.

In Act III, the climax was the restoration of the family group. This was a surprise to the audience as Odin's reaction to the stars, and his subsequent treatment of Vadi was not certain.

ODIN: Hmmm. Good: Stars.. Stars... The Cloak of Shining Stars.. (LAUCHS WITH PLEASURE) Yes... I like the result of your escapade, Vadi. Who would ever have thought that mortals and moths could improve upon Valhalla:: Guard: Bring mede for everyone. We shall celebrate.

In Act II, the climattic points were many and comparatively minor. The biggest climax was Vadi's appearance with the cloak. The plot demanded that the act be built to that point because everyone in the audience had to be aware that the cloak was stored in the chest. The minor climaxes were based on action, particularly on Vadi's escapes from Thor and Odin, Aunt Anna, and Father. Viewing the play as a whole, then, the major climax was built on the premise that the audience was aware of the results, while the intra-act climaxes were governed by the element of surprise.

The suspense depended in great measure on the audience sympathy for Vadi and Astara. Each child in the audience who played the part with either the hero or the heroine could not help but be emotionally involved, as the characters themselves were emotionally moved at the climactic points.

As the fundamentals require, the author tried to create characters for identification, characters which were broad, and dialogue which was

brief and in the language of the children. As the characters are best examined through their dialogue, these above four fundamentals will be reviewed together.

Astara was created as a sweet, pleasant child, with the highest standards of behavior. Vadi, while an imp, was not malicious or destructive in purpose. Both were normal children transported into the world of make-believe. The children in the audience could have identified with either or both, and received a satisfying vicarious experience. Astara's character was constant, always a little wiser and more understanding than Vadi's. It was she who realized the harm of keeping the cloak:

ASTARA: Two days ago! That's why father's so tired... and why the school master fell asleep during school time. No one has had any sleep for two days... And that's why the earth is shrivelling, why the birds no longer sing.

and the wrongness of taking it in the first place.

ASTARA: But you should have thought of it, Vadi. We're governed by the gods, and if they don't do as they should, the whole world is turned upside down. You've done a very bad thing!

ASTARA: ... and now the only right thing to do is to take the Cloak of Deep Darkness back to Thor.

She immediately stepped forward to defend Vadi in the presence of the gods.

ASTARA: No, Vadi, we have something to tell....

ASTARA: I begged Aunt Anna to let me sprinkle the chest with camphor, but she wouldn't let me....

The last line was hers, showing that she knew Vadi and understood the adjustments he soon must make.

ASTARA: Back to earth, little brother. You're no longer the imp of the gods!

Vadi, on the other hand, was the active character. He played tricks for fun, but he stole the cloak for reasons he thought valid.

VADI: I thought that if there were no night, mother could rest... perhaps even come to earth with me....

VADI: And then, oh god of gods, I hoped to please Astara....

VADI: ... She (Astara) said that she liked daytime... but....

He agreed to Astara's suggestion that he take the cloak back to Valhalla once he became aware of the damage he had done. He was therefore willing to accept his punishment because he realized that he deserved it.

VADI: She made me bring the cloak back. She showed me that night has its place, too.

The resolution was a happy one for both characters, and left the audience with the feeling that the situation was settled and over.

The other characters were broad, being wholly good or wholly bad, and their dialogue was equally succinct. From the first, Astara's father was pictured as kind and gentle.

FATHER: You dream it, Astara. But your dreams may bring you a happiness the world can not. And now it's time for bed. (PICKS HER UP AND CARDIES HER TO THE BED) Pray to Valhalla. Maybe the gods are listening and will grant your wish. Good night, my little Astara.

He remained so throughout, even to assisting Astara when she needed him most.

ASTARA: I'm going to Valhalla, father. Moon mother is calling me. Vadi is in trouble.

FATHER: Then let us go....

He was as kind to Vadi as to Astara.

FATHER: (LAUCHING) Alright. Stay he will. But not a word to Anna about this. Vadi will have to sleep in the barn and come into the house only when you're alone, Astara.

FATHER: Then farewell until dinner. Take good care of your sister, my son....

Aunt Anna was mean and cruel. She tried to hurt Astara:

AUNT: I should say you are! And it's all your mother's fault.

No respect for superiors... lazy... good-for-nothing...

And you take right after her.

would have forced Vadi to leave the house had she known he was there:

AUNT: A brother! And what for? Cnly one more burden for me to bear.

and showed her selfishness in more ways than one.

AUNT: A candle! I should say not! You know I need all of them. I have to arrange my hair for the night, and I need candles for that. Besides, my little Keetie is afraid of the dark... Aren't oo sweetums..

AUNT: Astara! Come here! My hair needs to be brushed.

AUNT: There are no moths in there. It's my chest, and I've never been bothered by any moths. So just bring me my pillow and stop arguing!

Thor was equally harsh, although because of his position as a god, this harshness was somewhat justified and therefore mitigated. However, the fact of his fits of rage and thunder bolt hurling immediately alienated him from the audience by virtue of too extreme violence. The moon, in contrast to Thor, was mild and servile. Her voice, movements and lines indicated a kind of music and charm. As the moon lavished affection on Vadi and Astara, she assumed the same place as Father in the eyes of the audience.

MCON: (TO VADI) Exciting and wonderful for you. My moonbeams will show you the way. Don't be frightened, my dear one, the distance to earth is nothing.

MOON: (TO ASTARA) I see you always. I watch you from up here. Your unselfish ways, your kindness, your sweetness... I see them and know them all...

Her defiance of Thor in defense of Vadi aided considerably in establishing her character as sweet and loving, and still strong enough to fight injustice.

Mait, Thor. Do not be too harsh with Vadi....

MOON: You are driving me too far, Thor.

Odin, the guard, and the four children who were friends of Astara, carried the subordinate roles. Odin was just and powerful, as fierce to Thor upon prevocation:

ODIN: No, Thor. I shall. You forget yourself at times. Forget that I am ruler here. And you forget that I have a sense of justice which you lack. Vadi is not the only one to be punished. You shall be, too.

as he was firm with the moon when she spoke to him about punishing

ODIN: That I can not say. If he has stolen the cloak, he must be punished.

He was shown as the modiator, the judge, the one who meted out punishments as needed. That he eventually decided in favor of the "good" characters satisfied the audience as to his general classification. The guard was essentially passive, although the author attempted to differentiate his character by emphasizing his stage business. He carried a staff and spoke in an unusual sing song. It was he who snatched Aunt Anna bald headed, and the look of triumph which came over his face at that moment undoubtedly showed him as a real person with real dislikes. The children assumed no positive characteristics of

either good or bad. To give them each a personality the author attached adjectives to their names, and attempted to suit their business and dialogue to this adjective.

MARTA: (GOSSIPY) And why should she? I'y mother says she does nothing but brush her hair.

CHRISTINA: (SEMSIBLE) And we could use the holes for windows.

MEIL: (NAIVE) My father says that anyone who's as vain as she ought to have her hair pulled out!!

LARS: (ROUGH HOUSE) He was awake enough to rap my knuckles when I went to sleep.

From this discussion of the characters through their dialogue, the briefness of the lines as well as the broadness of the characterization certainly stands out. The vocabulary used is conversational in its scope, and could be readily understood by any child over six.

Because of the wide range of characters, the range of emotional responses apt to be provoked was wide. The appearance of the characters alone evoked a response. To be more specific, hilarity was provoked through broad comedy lines such as:

VADI: Who's that? What an awful noise!

VADI: Can't she do anything for herself? Do you have to do everything?

and through actions such as when Aunt Anna was snatched bald headed in Act III Scene II, and through a combination of both when she ran off stage screaming at the end of Act III Scene I. Fear was evinced through Thor's method of hurling thunder bolts and thrills through Vadi's frequent narrow escapes from his antagonists. Fear and then excitement came in Act III Scene I when Aunt Anna almost cut up the Cloak to make

curtains for her bird's cage. Sympathy for Astara came frequently through Aunt Anna's treatment of her, and also through Thor's harshness toward Vadi and the moon. The sense of beauty was gained primarily through the Moon's appearances to Astara. The dialogue was soft and melodious:

MOON: Good evening, my little one...

MON: Your thoughts and your dreams and your wishes -- the wish you voiced for the first time this evening. I have seen it grow within you.

Special spot lighting assisted in giving a very ethereal quality to these scenes. The special effects used, such as the parakeet strapped to Aunt Anna's wrist, Vadi's gift to Astara of a ribbon made from the clouds and a ball of moonbeams, and Thor's costume and thunder hammer, served to enhance the interest in scenes which might otherwise have been too talky. The emotional response to the ending was happiness and the scenes Father shared with Astara evinced a feeling of warmth of relationship which served to lighten the tension and give the audience time to relax.

Usually the scenes which were the transitional periods were written to re-inforce or re-state exposition or previous events in the play. They also served as relaxing moments when the tension rose too high. The first time such a scene was needed was after the chase at the beginning of Act I Scene I. Written as an exercise scene, it was followed by an episode between the Moon and Thor which began quietly, containing a restatement of Thor's decision to banish Vadi and a primary statement of the moon's mortality, and worked to the peak of a thunderbolt. This

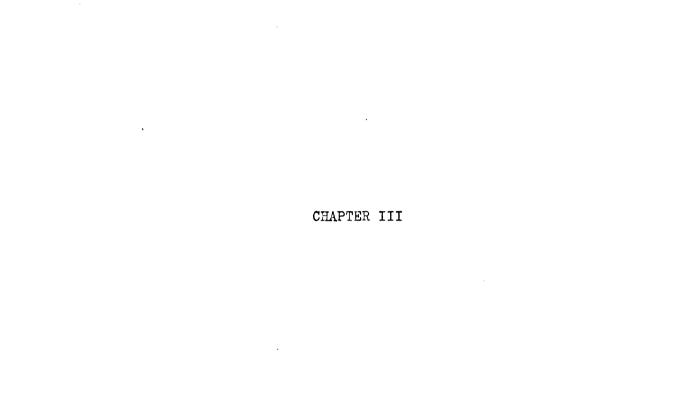
was followed by a scene between Vadi and Thor which merely embellished what had been said earlier. To take another example, note how the scene in Act II Scene I where Aunt Anna nearly discovered Vadi was followed by pantomimic action. Again, the highly emotional scene showing Astara and Father and then Astara and the Moon in Act I Scene I was followed by the exciting entrance of Vadi, and a subsequent restatement of what had gone before. The author also used these highly pitched emotional scenes as curtain episodes in order to use the time between scenes as the transitional periods, and also in order to leave the interest at a high peak.

The exercise scenes were fairly numerous. The first, Act I Scene I, has already been noted. There was another in Act II Scene I when Aunt Anna whisked up the bed coverings, expecting to find some one, and no one was there. The audience participated whole heartedly in such scenes as the ending of Act III Scene I, the hair snatching scene, and in the various scenes when Vadi was eluding the other characters.

The problem of overly romantic action did not occur in the play as there were no characters so inclined. The demonstration of affection between Astara, Father, the Moon and Vadi was entirely accepted because of its nature, that of family love. The climax occurred very near the end of the play. It was twenty dialogue lines or about two minutes from the final curtain. The ending itself certainly satisfied the audience's demand for poetic justice, as Aunt Anna and Thor were punished, and Astara and Vadi as well as the Moon and Father were rewarded. The

curtain fell with the audience assured that the family was happily united, order had been restored to Valhalla, and a wonderful new part of nature, stars, had been made.

The major fundamentals which are listed on page 92 have been covered. As has been illustrated the especial problems of "How The Stars Were Made" were those which dealt with character, dialogue and action.



CHAPTER III

DIRECTING AND DESIGNING FOR CHILDREN

The director of a children's play, like the children's playwright, must examine his personal resources to be sure he is suited to the work. Ward suggests that most basic of all requirements for the children's theater director are: (1) understanding of and love for children; (2) high personal standards in life and art; (3) some knowledge and experience in the technical areas of production; (4) ability to handle the publicity and the business end of a production; (5) a skill in arts other than drama.

FUNDAMENTALS OF DIRECTING AND DESIGN

As William Ireland Duncan points out

The directing of a play for a children's audience involves exactly the same fundamental principles which apply to the directing of a play for adults. To be sure certain adjustments in emphasis and style of acting are usually necessary, but these differences are in degree rather than in kind. The director of children's plays should have a thorough theater background and be as well versed in directing techniques as the director in any other kind of theater.²

The first steps in direction are planning the style of the show on paper and casting.³ After the director has become thoroughly familiar with the plot and characters of the play, he is ready to make a scaled drawing

Winifred Ward, Theatre For Children. (New York: D. Appleton Century Company, 1939), pp. 146-148.

William Ireland Duncan, "Directing the Children's Theatre Play,"

Handbook for Children's Theatre Directors. (Cincinnati: College Hill

Station, 1949), p. 14.

³ Loc. cit.

of the floor plan, indicating position of all walls, doors, furniture, and properties. He actually has begun his production book, which is the play on paper. It contains his ideas on the composition, picturization, rhythm, pantomimic as well as oral interpretations, and the stage movement of the play.

In planning the composition, the director would do well to consider Alexander Dean's definition that

Composition is the rational arrangement of the people in a stage group through the use of emphasis, stability, sequence, and balance, to achieve an instinctively satisfying clarity and beauty.

This "rational arrangement" in terms of the child audience means an "un-mixed-up" stage.

Creating an 'un-mixed-up' stage requires mastery of techniques which differ from those used in acting for adults only in being a little more obvious, at times, and in being of more vital importance to a child-audience. Such is the need, at all times, for a definite center of audience attention;⁵

As the characters are broad, their place in the composition must not belie their character. The emphatic position should be clearly emphatic, the result of the total should be interesting and unified. One of the most important means of doing this is through composition.

Linked to composition is picturization. "The picturization is the visual interpretation of each moment in the play." The

Alexander Dean, Fundamentals of Play Directing. (New York: Rinehart and Company, Inc., 1946), p. 137.

⁵ Charlotte Chorpenning, "Rehearsal Techniques," Handbook for Children's Theatre Directors. (Cincinnati: College Hill Station, 1949), p. 17.

⁶ Albert O. Mitchell, "The Children's Theatre Audience," <u>Handbook</u> for Children's Theatre Directors. (Cincinnati: College Hill Station, 1949), p. 20.

⁷ Dean, op. cit., p. 203.

relationship between composition and picturization is close because composition is the result of the technique of the director while the picturization is the concept of the playwright when he created his intercharacter relationships.

For children, this picturization must be clear and unmottled.

There should be a nice balance between the visual and aural story telling qualities in a play, but sometimes a director unconsciously emphasizes one at the expense of the other.8

Chorpenning illustrates this fundamental of making the picturization tell the story with two statements. "The stage must be a picture book." "No child must have to listen." Picturization is vital in every second of the children's play.

The rhythm is a unified combination of the audible and visual factors in both the interpretation of the play and in the designing of the production. The director is primarily concerned with the play-wright's use of character, dialogue and movement as they were employed to create a certain type of play, and certain types of episodes. The individual in the audience reacts in accordance with the rhythmic impression he receives from the play. As Dean states, "Dependent upon the intensity of the impressions our experience is expressed by degrees of emotional and muscular reaction ranging from pure inner feeling to bodily movement." Further, in defining rhythm, he avers that "The

B Duncan, op. cit., p. 15.

⁹ Chorpenning, op. cit., p. 17.

¹⁰ Dean, op. cit., p. 284.

secret of our aesthetic pleasure in rhythmic experience has probably a more practical basis than we suspect, for rhythm seems to satisfy the natural longing for progressive movement which is ordered rather than chaotic and haphazard."11

In Chapter II, the author pointed out the need for a variety of emotional scenes and exercise scenes in a children's play from the playwright's view. It is the responsibility of the director to co-ordinate these emotional and exercise scenes, suiting each to the basic rhythm of the play, yet still eliciting the full response. Duncan cautions that the director must give special attention to the scene which involves intense emotion,

for the empathic response of children is usually so strong that they are deeply affected and become extremely tense and highly excited. Such scenes should not be prolonged, even though the audience seems to be enjoying them. Tension should be built rather quickly, end abruptly and be followed by a scene which allows the audience to relax and calm down. 12

Chorpenning also views this matter of rhythm from the director's angle in a series of

basic facts.... No child is meant to sit still for long; unless we give him exercise scenes within the play...he will take it outside the play.... Children can not make quick transitions; we must do it for them. Too long continued tension is destructive; we must relax it by laughter, or beauty. ..."13

Then there is the necessity of planning the interpretation of the lines, characters, and situations. The playwright's concept should

¹¹ Loc. cit.

¹² Duncan, op. cit., p. 15.

¹³ Chorpenning, op. cit., p. 17.

govern the director. However, when necessary, the director may assume interpretative authority. Says Dean,

Interpretative artists must know their own technique as well as the creator's. Their imagination is different but must be no less vivid. They must sense emotionally and intellectually the creator's emotional and intellectual expression. Frequently they must drive their imagination beyond his—sensing the creator's imagination and adding to it. 14

With this oral interpretation, there is also the problem of pantomimic dramatization and stage movement. Pantomimic dramatization, according to Dean, is the detailed business of the character. It serves to tell much about the character, situation, locale, and atmosphere of the play. Stage movement, or business, is the grosser concept of movement in terms of stage crosses, entrances, exits, large shifts in emphasis, balance, stability, and sequence. It is, as Dean defines it, the "stage picture in action." Maile pantomime grows from character, stage movement has its source in the line or explicit direction of the playwright. The manner and the rhythm with which the character executes his stage movement is dependent upon, and, therefore, must be consistent with the characterization. 17

The careful children's theatre director can employ this pantomimic dramatization and stage movement much as the playwright does: to tell the story in action.

¹⁴ Dean, op. cit., p. 24.

¹⁵ Ibid., p. 297.

^{16 &}lt;u>Ibid</u>., p. 223.

¹⁷ Ibid., pp. 327-328.

Business and stage movement, motivated of course by character and situation are particularly important in a play for children, for the child understands and enjoys action more than he does words. For this reason it is important that the director devote a great deal of time and care to the planning of both. Every movement of the characters on the stage should be made clearly and directly, every piece of business should be executed with precision so that it may be seen and understood. 18

And another statement,

Little and dull children in the audience get their meanings from movement, voice quality, and facial expression, not from words. 19

The production book, as it is prepared before the production is under way, is not infallible. Many changes and improvements will be made when the show is studied in terms of the actors within the set. Still, "... a well prepared production book clarifies the director's thinking and gets the production off to a good start."20

As soon as the director knows the plot and characters, and perhaps while he is making his production book, he may begin casting. John Dolman discusses casting at length, differentiating between type casting and miscasting. He advises the director to take a middle of the road course between these two, having as the primary objective, casting the play as effectively as possible. He notes that the director should consider the (1) ability of the actor; (2) physical suitability of the actor; (3) voice flexibility of the actor.²¹

¹⁸ Duncan, op. cit., p. 14.

¹⁹ Chorpenning, op. cit., p. 17.

²⁰ Duncan, op. cit., p. 15.

John Dolman, Jr., The Art of Play Production. (New York: Harper Brothers and Company, 1946), pp. 148-153.

All three of these factors are important to the children's play. Ward is concerned particularly with the problems of ability and suitability of the actor. She is of the opinion that if the actor's ability is mediocre, the children will recognize it and not be satisfied with the performance, and if the physique of the actor is not in keeping with the role, the play will not be completely accepted by the audience. On the matter of voice flexibility, all children's theatre authorities lay primary stress on projection. Mitchell states it bluntly: "Children demand to hear." Duncan elaborates:

Since the children do have more difficulty in understanding words than actions ... it is necessary that the actors in a play for children should be directed to speak clearly and distinctly, paying particular attention to the emphasis of key words.

Ward devotes a section to projection, emphasizing the point that in order to train and preserve it, "It is ... important that at least some of the early rehearsals be held in the auditorium where the play will be presented."²⁵

There is one more casting fundamental to consider. The actors must be interested in playing for children, which means they must want to understand their audience. The actors must respect their audience and be concerned with the reactions they provoke. Chorpenning states

²² Ward, op. cit., pp. 169-174.

²³ Mitchell, op. cit., p. 21.

Duncan, op. cit., p. 15.

²⁵ Ward, op. cit., p. 162.

this fundamental in terms of the actor playing down to the children. She maintains that the actor must understand the audience as fully as does the director. In order to accomplish this understanding, Chorpenning, as a director, advises the actors to "Go into the audience Saturday; watch how the children's faces and bodies take on the expressions..."

26, the same advice Duncan offers to the inexperienced children's theatre director who wishes to understand the child audience. "And that is where the director should always be during performances—out in the house with the audience,... There he can learn most about directing plays for children."

It is not a mistake to cast an actor who does not understand children, but is a grave mistake to cast an actor who does not want to understand children.

Once the director is satisfied that he knows the audience and can transfer this knowledge to his actors thereby keying the play to the audience's understanding, and once he is satisfied with his cast in terms of their ability, suitability, and adaptability, he may proceed to the next step--planning rehearsals and establishing the stage action.

Rehearsal periods, according to Dolman, have at least three different purposes:

The first is to give opportunity for experiment; the second is to teach the text and meaning of the play to the cast, and the third is to perfect and polish the performance.²⁸

²⁶ Chorpenning, op. cit., p. 16.

Duncan, op. cit., p. 15.

²⁸ Dolman, op. cit., p. 178.

The first two are best seen in the light of reading and blocking rehearsals, where, aided by the actors, the director turns his production book notes and ideas into actualities. Perfecting and polishing the play means simply checking on cues, rhythm, climactic points, and generally smoothing the directing techniques of composition, picturization, rhythm, interpretation, and stage movement. In order to accomplish so much it is vitally important that the rehearsal periods and their content be planned to the minutest detail. 29 Charlotte Chorpenning reports that she begins production with a reading rehearsal. Then she blocks the movement, stressing the importance of having movement that originates in the character and is consistent with the dialogue. From this broad concept of movement, Mrs. Chorpenning writes that she goes into timing and coordinating movements, in order to avoid the "mixed-up" stage. The last rehearsals are spent in drilling on such things as cues, pace, timing, phrasing, projecting, and building and resolving climaxes. Finally, these "drill sessions are always followed, and usually preceded, by uninterrupted acting of the unit in which the need for then appeared...."30

The fundamentals discussed thus far are those applicable to proscenium directing. The author employed them in one half of her production (Act I Scene I, Act II Scene I, Act III Scene II). The other half of the production was performed on a three sided arena stage. In

²⁹ Ibid., Chapter XII.

³⁰ Chorpenning, op. cit., p. 17.

order to discuss production fully, a consideration must be made of the "musts" of arena staging. Sophie Rosenstein calls the director's attention to the importance of facial expression; the necessity for an increase, over proscenium requirements, in stage movement so that the actor may be seen and may allow the other actors to be seen by a major and continually shifting section of the audience at all times; and the importance of being aware of the long entrance crosses provoked by the aisle entrances. Vinton Freedley adds, partially in defense of the movement, "There is a fluidity of movement, a three dimensional quality to the playing, a closer intimacy between player and audience than can be achieved through the frame of the proscenium arch." Glenn Hughes devotes a chapter in his book to production techniques. Considering these techniques on the basis of how they differ from proscenium techniques, the treatment of the actor, movement and tempo is the point of departure from the conventional.

The actor must first of all achieve a naturalness which is convincing to an audience only a few feet away. This can be accomplished only by complete relazation and complete concentration.

There must be more movement ... than is ordinarily found in stage productions.

... the tempo is faster than that of a conventional theatre. The reason for this is obvious: the play does not have to be projected so far. 33

³¹ Sophie Rosenstein, "Seven Musts," Theatre Arts. 33:61, March 1949.

Vinton Freedley, "USA," Theatre Arts, 33:63, March 1949.

Glenn Hughes, The Penthouse Theatre. (New York: Samuel French, 1942), Chapter V.

To these, Sophie Rosenstein adds a statement, "Central staging demands of the director the maximum emphasis on reality and the minimum on theatricality." 34

In her research the author found no discussions of central staging for the child audience. Therefore, the application of these fundamentals to children's theatre, as applied to the author's play, will be made in view of the author's experience and will be discussed in the second section of this chapter.

Design, as a tool of the director, is the next problem to be considered. Again, it is necessary for the author to discuss the problem in two parts—for proscenium and for arena. For a basic term, perhaps Seldem and Sellman's definition of scenery will best fulfill the need.

"Scenery is all those visual elements that surround the actor in his performance on stage."

This includes the set, make-up, costumes, properties, and lights. The scope of this paper limits the discussion to the setting and lighting techniques the director may use, only touching upon the subsidiary factors of costume, make-up and properties.

The sets of the play should be an organic part of the production. ³⁶ Selden and Sellman also state that the designer should aim at making the settings expressive, attractive, projectile, simple, utilitarian, practicable, and organic. ³⁷ The responsibility of the director is in

³⁴ Rosenstein, op. cit., p. 61.

Samuel Selden and Hunton D. Sellman, Stage Scenery and Lighting. (New York: F. S. Crofts & Company, 1938), p.

³⁶ Ibid., p. 7.

³⁷ Ibid., p. 20.

coordinating the designer's ideas with the ideas of the playwright as the director interprets them. As Dolman, speaking of production as design says, there must be unity, "... the principle of oneness or singleness of thought." He then states that it is "the director's own work to determine how many settings are needed, what their general arrangement is to be in order to establish the mood of the scene, and how the entrances and exits are to be placed...." Basically, then, the director assigns to the designer the problem of making the stage look as it should in terms of the play, and in having the acting areas, furniture, and apertures where they should be in terms of the director's plan of composition, picturization, and stage movement. Lee Simonson reinforces this statement by writing, "The test of design in the theatre continues to be its effectiveness in interpreting a script in performance."

The children's theatre director faces the same problems as the adult theatre director. The sets must be in harmony with the play, must afford the proper acting areas, and must be attractive in appearance. However, there is a greater need in children's theatre to have the sets as simple and as beautifully designed and colored as possible. For the children, the simplicity of the set is based on suggestive

³⁸ Dolman, op. cit., p. 54.

^{39 &}lt;u>Ibid.</u>, p. 84.

Lee Simonson, The Art of Scenic Design. (New York, Harper and Brothers Company, 1950), p. 49.

⁴¹ Ward, op. cit., p. 136.

essentials. The children will supply the details from their imaginations, if the essentials aptly suggest them. As an example, Ward cites, "Banners and tapestries can do much to transform a bare stage into a palace,...." In considering this matter of simple, suggestive sets, the director and designer must be certain that the pieces which are used are distinctive, telling clearly the time, nationality, or style of the play. The value of making the sets colorful and beautiful in themselves lies in the excellent empathic response which will be aroused, giving the children an experience in the appreciation of color and artistry. Ward adds:

Beauty there should be in children's theatre settings, beauty which transcends the realistic and reaches for the ideal. Just as the plots of the plays have poetic justice in their outcomes, so may the settings be idealized. Inner lovliness is usually represented in children's stories by outward beauty; and children, drinking in lovely stage pictures, become more sensitive both to beauty which is seen and that which is symbolized. 45

While the designer and director for a well known adult play may use their imaginations quite freely in envisioning the settings, the children's theatre designer and director are bound by the children's preconceived ideas of what the set will be like. The audience for a familiar children's play come to see what has already been pictured for them in story books, on school stages, or in the moving pictures. The

⁴² Ibid., p. 204.

⁴³ Loc. cit.

⁴⁴ Burdette Fitzgerald, "Choosing the Children's Theatre Play,"
Handbook for Children's Theatre Directors. (Cincinnati: College Hill
Station, 1949), p. 13.

⁴⁵ Ward, op. cit., p. 207.

director and designer should not disappoint them. The sets should be in close communion with the pictures already accepted by the children. Often, this stress on accurate settings causes difficulties because children demand many different sets in one play. "... the more sets there are, the better." Obviously, the number must be limited, so the designer needs to make the most of the few he does use. The factor of simplicity, using suggestive pieces against drapes, will aid him immeasurably.

Light is a factor of design, in fact Selden and Sellman say,
"Light is design."⁴⁷ The functions of light are to afford selective
visability, reveal form, give an illusion of nature, enhance scenic
composition, and give satisfying emotional and psychological experiences.⁴⁸ The responsibility of the director is to check once again
with the designer, thereby insuring a unified interpretation of the
play. As the director merely stated what he wanted and needed in terms
of sets, so he does in terms of light. The factors to be considered
are the mood of the play, the time of day, the possible sources of
light (windows, doors, lamps), and the composition, picturization, and
stage movement the director has designed. It is then the responsibility
of the designer to satisfy the conceptive demands of the playwright and
the mechanical demands of the director.

⁴⁶ Ibid., p. 136.

⁴⁷ Seldon and Sellman, op. cit., p. 219.

⁴⁸ Ibid., p. 220.

The children's theatre director is most concerned with light in terms of the selective visability.

For seeing is even more important than hearing. The theatre is a place for seeing. Children demand to see—if anything is to be seen. This desire to see should be heeded not only by director and actor, but by designer and lighting artist. For adults they may create spectacular effects with Peer Gynt encountering Boyg in the dark, or Jacob Hamblin coming upon the wild Navajo in the dull glow of a dying fire, or Puck pursuing frantic lovers through a Grecian forest by night. But for younger people, easy visability is imperative. If they can't see what happens onstage, their audible protests prevents their hearing what is said there. The less they see, the less they hear, and the muttering grows to a rumbling that virtually stops the show... This is not to deny that light and shade can be used effectively; but only to remind ourselves to use it skillfully... 49

All the other facets of light can not be ignored by the children's theatre director, for they will enhance episodes in the children's play just as they do similar episodes in the adult productions. Lighting effects may be used especially well in conjunction with special stage effects, serving to reinforce the thrill, excitement, wonderment, or hilarity of the moment. Certainly the psychological effect of light on children is great, for their oral responses to a brightly lit scene in contrast to those evoked by a dim scene are indications of strong feelings. Ocnsequently, the director owes primary emphasis to visability when directing a children's play, and only after this demand has been answered may he proceed to use light as design.

The remaining elements of scenery, according to Selden and Sellman's definition, are costumes, makeup, and properties. While fundamentally

⁴⁹ Mitchell, op. cit., p. 21.

⁵⁰ Loc. cit.

the basic factor governing the director on all three of these elements is their suitability to the period and mood of the play, the children's theatre director must go beyond this. Because children have not learned to discriminate between historical periods and between color combinations, the director, with the costume manager, should assume the responsibility of helping the child in the audience to "set standards in style and color combinations,"51 and also illustrate accurately the costumes worn in the various eras throughout history, when the story deals with an actual historical episode and period. Oftentimes, however, the children's playwright deals with the "long ago" or some equally unqualified time. Then, the director may use his own ideas for costume design. Children are very much impressed by color and materials that shine. The wise director will take this under consideration, especially when costuming the major characters. 52 Once again, the fact that the familiar character's appearances are fixed in the minds of the audience by their previous experience with the character, binds the director and costume designer to fulfilling the children's expectations. 53 To this, Ward adds:

Detail is of little use on the stage, and children see it less than do adults. The successful costume designer will take care that silhouettes are right and that colors are as cheerful as the mood and period of the play will permit.⁵⁴

⁵¹ Ward, op. cit., p. 179.

⁵² Ibid., p. 180.

^{53 &}lt;u>Ibid.</u>, pp. 179-181.

⁵⁴ Ibid., p. 181.

The make-up for a children's play should be consistent with the characterization and designed for the light under which the character acts. The properties, too, should be consistent with the character who uses them and with the play. 55

The designing techniques used in arena staging differ considerably from those of the proscenium. Glenn Hughes points out that there is no set as seen in the conventional theatre.

Only furniture essential to the action of the play is used in the acting area. There are no walls against which to place atmospheric pieces, and every stationary article is an obstacle to free movement in the arena. Sofas, chairs, and tables are arranged conveniently and attractively, suggesting the natural arrangement of a room. Without exception these articles must be presentable from all sides, and must be unusually low in order not to obstruct audience vision. 56

Sophie Rosenstein adds that there can be no practical furnishings such as staircases, windows, and fireplaces, and that, generally, the scene changes must be limited to property shifts. ⁵⁷ In other words, the one set show is preferred in arena staging. The make-up problem is more severe because of the proximity of the audience. Hughes advises, "Color must be subdued, shadows light." In complete reverse of the proscenium fundamental of costuming, Hughes says:

Unusual importance is attached to costumes... because the audience is close to the actor and because there is no scenery to distract the eye. Materials must be good and so must the fit of the garment.

⁵⁵ Ibid., pp. 213-214.

⁵⁶ Hughes, op. cit., p. 31-32.

Rosenstein, op. cit., p. 61.

⁵⁸ Hughes, op. cit., p. 31.

Each actor is observed as carefully as a model at a fashion show--from every angle and in a variety of postures. The minutest details of dress are therefore important. 59

Again, because of the nearness of the audience, the properties must be very realistic. Any attempt to use a fake property at a distance of seven feet or less is obviously foolish. 60

In summarizing the fundamentals, the following points appear to be salient:

Directing

- 1. Study the responses of the child audience to learn about directing for children.
- 2. In planning composition, be aware of the necessity for an "un-mixed-up" stage.
- 3. Make the picturization tell the story.
- 4. Control the rhythm of the emotional and exercise scenes.
- 5. Emphasize pantomimic action in building characterization.
- 6. Tell the story in action through clear and precise use of stage movement.
- 7. Select a cast with acting ability and an interest in learning to play for children.
- 8. Be aware of the importance of projection when playing for children.

Designing

- 9. The set should be simple, attractive, and colorful, suggesting detail rather than supplying it.
- 10. Beauty should be a factor in designing sets and costumes.

⁵⁹ Loc. cit.

⁶⁰ Ibid., p. 33-34.

- 11. Whenever possible, the use of a variety of sets is recommended.
- 12. In designing sets and costumes, consider the children's preconceived ideas.
- 13. If the play deals with history, the sets and costumes should be accurate.
- 14. In lighting, the emphasis should be on selective visability.
- 15. Interesting stage effects are valuable and may be enhanced by lighting effects.
- 16. Special lighting effects appeal to the children and may have value psychologically.

The fundamentals of arena staging and design, as stated earlier, apply without exception to children's theatre. There are two points, however, where there is a difference in degree. Hughes pointed out that the furniture must be low; obviously for the children it must be even lower. Also, although no specific statement was made about the distance of the actor from the audience, it is important that the actor maintain a distance of five feet from the first row. The children, as they become emotionally involved, express their reactions overtly. Sometimes, and particularly in the case of "bad" characters, the child in the audience will grab for the actor, strike the actor, or attempt to hinder the actor's movements. While these overt responses are in themselves excellent, they should not be allowed to stop the play.

Therefore, the two fundamentals applicable to children's theatre arena style, as observed by the author are

- 1. Keep all furniture at or below four feet in height.
- 2. Allow a distance of five feet between the actor and the first row of the audience.

ILLUSTRATION OF FUIDAMENTALS BASED OF "HOW THE STARS WERE MADE"

To facilitate illustrating the fundamentals, examples of their use will be taken from the play as a whole, discriminating only when necessary between the proscenium and arena scenes.

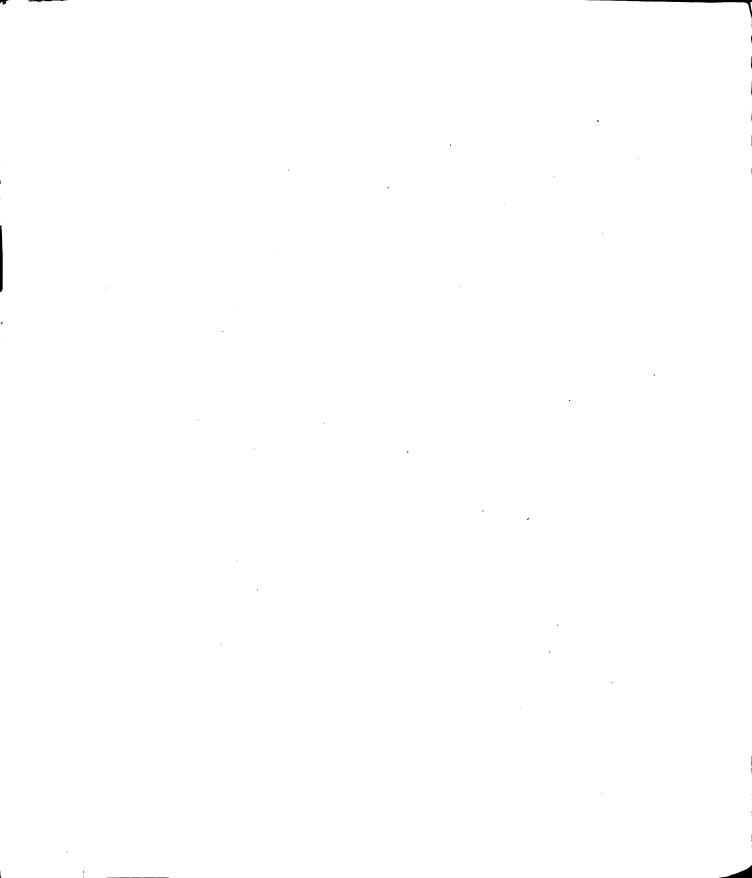
In order to clarify the explanation of the stage movement in the scenes staged arena style, the author designated the platform-cot area as the up end. Consequently, down was in the direction of the storage chest, stage right in the direction of the table, and stage left toward the cupboard. The author found these directions most practical for the actor as they correspond not only to the general proscenium directions, but also to the pattern employed specifically in the performance room used.

The author studied child audiences for a year before attempting to write and produce her play. The responses recorded aided immeasurably in deciding moot points of directing techniques, as well as playwriting techniques. This fundamental can not be over stressed, for without fulfilling it, the director will have difficulty adjusting to the other fundamentals which are so dependent upon understanding what satisfies the audience.

Simplicity and clarity in composition and picturization was achieved by using emphatic stage areas for emphatic action. This served to pin point the important dialogue and also placed the important character where the other characters could play around him, thereby telling the story in picturization. For example, in Act I Scene I, Thor strikes the moon with a thunder bolt as Vadi enters with the Cloak of

Deep Darkness. The compositional technique used showed the moon sharing the down center area with Thor. His mastery over her, both physical and actual, cows her, and sends her to her knees. Thor remains before her, standing, again illustrating his position of authority over her. Vadi makes a weak entrance down right, levelling the moon's position, and remains there holding the large cloak. He is impotent physically and actually. Through this composition, the stage picture emerges, telling the story of Thor's power over the moon, his harshness in dealing with her, and Vadi's fear of Thor and love for the moon. Another example of an "un-mixed-up" stage may be cited from Act III Scene II. With the entrance of Aunt Anna from the down right straight across to center, the moon, Father, Astara, and Vadi step up, giving the center to Aunt Anna and Thor. Odin remains seated, receiving emphasis from this isolated position and from the guard standing above and to the left of him. The composition leaves little doubt as to the important character in the episode, as the entire center area is open to Aunt Anna. Also, the picture formed tells the story. Vadi and Astara are together, Father and the moon protecting them. Aunt Anna stands alone. Thor, relying on Odin's approval, steps between Cdin and Aunt Anna. The composition and picturization, therefore, work as a unit, giving clarity and meaning to the director's static placement of the characters.

Controlling the rhythm of the scenes which stress exercise and highly emotional action may be accomplished in large extent by the playwright. However, the director needs to lay a governing hand on



the text of the play in order to insure just the right amount of response. For example, in Act I Scene II, the highly emotional episodes between Astara and Father and then Astara and the moon had to be controlled by the use of viviacious scenes preceding and succeeding. The preceding episode ends with Aunt Anna's scornful laugh, a direct contrast to Father's quiet entrance and affectionate greeting. The talk between Astara and the moon ends abruptly with Vadi's entrance. The duration of the episode is decided by the dialogue, but the timing of the end of the preceding scene and the beginning of the succeeding scene is decided by the director. In this case, the author was afraid that the affection and sentiment might pall if it were over done. Consequently, the scene was played as a pleasant interlude -- a sign of a relationship to be stressed later. As another example of controlling rhythm, the conclusion of Act III Scene I offers an episode. The audience reaction is at a very high peak as Astara and Father run from the kitchen. The appearance of Aunt Anna and her chase after them must come just as the audience is about to breathe a sigh of relief. If her entrance comes too early, there can be no time for the audience to recover from the suspense of knowing whether Father will stop Astara or go with her. If her entrance comes too late, the exhilaration of a plan well executed will have died. Consequently, it is the director's responsibility to send Aunt Anna on at the point between these two responses, thereby sustaining the rhythm of the episode.

Stage movement and pantomimic dramatization are extremely important to the author's play. In order to tell the story in movement,

the characters must constantly show their relationship to each other. In Act II Scene I. Odin precedes Thor, showing his authority over this lesser god. At the conclusion of this scene, however, Odin moves rapidly from down right center to down left to admonish Thor. This is a strong cross which indicates Odin's intention of reprimanding him. Another example occurs in Act III Scene I, during the three episodes which establish the fact that there are holes in the cloak. The first discovery is made by the children, and Lars takes the cloak from the down area to up center. Everyone in the audience can see the holes, and Astara's movement to get the cloak away from her friends shows her consternation. Vadi's reaction of disbelief is shown as he crumples the cloak after seeing the holes and walks away in bewilderment. Again, Aunt Anna's discovery is made as she holds the cloak up and models it. thinking of a way to use the material. Brief stage movements -- Astara sitting on Father's lap, the moon's farewell kiss to Vadi, Father's instant recognition of the moon as Sonja, his wife-tell the story of relationship as clearly as do the lines. Every movement made by every character was carefully planned and noted. There can be no uncharted pacing in a children's play. Even turns involving only a slight body movement were planned and used consistently. It is through this close attention to every movement made that the director maintains clear-cut, precise stage movement.

There is one other important point to consider in this matter of stage movement. In order to be valuable, stage movement must be seen.

Action which occurs on the floor of the stage or in the extreme up

areas will be missed by most of the audience. In Act I Scene I Vadi kneels at the moon's knee. The movement had to be designed so that Vadi knelt high, with a straight spine, and faced almost full front. Otherwise, he would be out of view and the episode would be lost in the noisy scrambling of each child in the audience trying to see. This same movement occurred in Act I Scene II between Astara and Father, and the same direction of kneeling high was given. In Act II Scene II, when Vadi runs from under the bed to the cupboard, the better way to do it, in terms of hiding himself, would be to crawl on his hands and knees. However, this movement would have been lost to the back rows, so direction called for Vadi to run and dive. As long as Aunt Anna had her back to him, he was safe from discovery. In terms of pantomimic action, Vadi's move was consistent. His characteristic impetuousness was aptly portrayed by his brief, harried run.

The arena staging demanded much more detailed and accurate pantomime than is usual in a proscenium production. Generally, the manner of walking was the single most indicative means of gaining characterization through pantomime. Vadi was characterized by a bouncing walk, and Astara by an even grace. The moon's flowing gestures set Thor's sudden heavy movements in sharp outline. Father's weariness served to emphasize Aunt Anna's knife-like movements. For Aunt Anna, pantomime was particularly important. Her facial expression and sharp crosses accompanied by rudeness of manner were excellent for reinforcing the characterization which came through the lines. Without Thor's striding crosses and hurling of the thunderhammer, without Astara's lightness

of movement and easy grace, without Vadi's constant exuberance and twinkling eyes, the play would have been lost, for it was through these gross movements and characterized pantomime that the story could best be told.

The cast of "How The Stars Were Made" were very much aware of the child audience responses, and of the need for projection. An example of this awareness was apparent when the actor playing Thor realized that he could best attain his character by his movement and pantomime, rather then by relying on huge voice volume. The loud voice frightened the children, but his movements and the thunder bolts did not. As the character of Thor was not written as a fearsome one but as a powerful one, the actor and the director supplied the latter interpretation by subjugating the other characters through movement contrast and compositional emphasis. Aunt Anna, as an actress, welcomed the jeers and hisses she received every time she entered. She understood that the release which her character was designed to afford was being successfully achieved. Projection proved a problem in the arena scenes, as the room was not built for accoustical soundness. The characters who played arena found that by turning their heads as they spoke, their voices carried farther.

The sets for the play were simple, easily executed, and varied.

Act I Scene I was done against colorful drapes, with elaborate furniture suggesting a palace room. The arena scenes were one set, relying on merely a change of properties to illustrate a change of time. The colors were bright yellow and dark green, with rose and tan as compliments.

Using the suggestive factor as a basis, an imaginary window was placed over the bed. The characters referred to it, the moon shone through it, and the audience accepted it as a reality. By piling wood kindling near the door, a stove in another room was suggested. only furniture used was that which was needed for the action; a table, two chairs, a bed, a cupboard, and a storage chest. Act II Scene I, laid on a mountain top, consisted of three mountain flats against gold drapes. Act III Scene II was again suggestive of a room in a palace using only drapes and elaborate furniture. A beauty of design was gained through the use of color and through simplicity in the execution of detail. This same concept guided the choice of costumes and costume The colors of the costumes, Thor in gold, Odin in purple, Vadi in green, the moon in silver, Astara in blue, Father in brown and black, and Aunt Anna in a rich maroon, blended vividly with the set. The gods, Thor and Odin, and the moon when serving Thor, wore satin -the shiny material so attractive to children.

The costumes of the play followed no definite period design. The play did not concern itself with history, and, as a result, the effect desired was one of "long ago." The sets were also non-period, designed to represent a common, humble kitchen, a lavish palace, and a far away mountain top.

The special effects, both in light and sound, were employed to enhance character, liven otherwise talky scenes, and in one instance, to build a beauteous scene. A tin thunder sheet struck by an iron hammer served as Thor's thunder bolt. The effect of the sound when

However, when the thunder was heard on earth, the noise itself sufficed. Another interesting effect occurred in Act III Scene I. Vadi had to disappear from the playing area. To accomplish this, thunder sounded and lightening (flickering lights) flashed, followed by a two second blackout. The thunder rumbled throughout the blackout, causing the audience to be more concerned with the noise than with the absence of light. Vadi ran from the stage during the blackout, and the lights came on suddenly to show Vadi gone. Light effect alone was used to emphasize the moon's two appearances to Astara. The beauty of this tall woman dressed in silver satin and outlined by a projector spot with an iris attachment was felt by the audience and remembered as one of the high points of the play. Besides achieving an appealingly beautiful effect, the character of the moon was reinforced, for to children, the beautiful is synonomous with the good. 61

The lighting design was simple in structure, dealing with bright, over-all light in all scenes except one. In Act I Scene II the time was twilight, and soft lavender gelatins were used. This ordinarily dim and gloomy effect was justified by virtue of the arena staging and the light contrast afforded when the moon appeared. The audience was so close that visability was not interrupted, and yet the atmosphere of night time pervaded.

Examples of the fundamentals of directing and design for a child audience have been given, and illustrations of the author's decisions

⁶¹ Ward, op. cit., p. 207.

regarding the various techniques have been made. The primary concern of the author in directing and designing for "How The Stars Were 'ade" was the manipulation of stage movement and pantomime, and the timing of the exercise and emotional scenes.



CHAPTER IV

THE PRODUCTION BOOK

The production book of "How The Stars Were Made" contains the floorplans, plots, cue sheets, and rehearsal schedule used in the production.

As the author wrote and directed the production, but did not design the scenery, no sketches of the set are included. Accurate views of the sets may be seen in the photographs of the scenes included in Chapter I.

Although the stage manager is usually responsible for all backstage mechanics, flexible staging and extremely limited lighting facilities made it necessary for the director to divide these responsibilities between members of the light crew, the stage manager, and the assistant stage manager.

The stage manager was responsible for the curtain, act house light cues, and backstage proscenium mechanics. The assistant stage manager was responsible for the arena mechanics. One member of the light crew was responsible for the special effects and another for taking the major act cues from the stage manager and also giving the intra-act light cues to his assistant.

Therefore, the cue sheets are divided in what may seem an unusual manner: a light cue sheet, a special effects cue sheet, a stage manager's cue sheet, and an assistant stage manager's cue sheet.



DESCRIPTION OF LIGHT AND SET

ACT I SCETE I ... Valhalla

Gold drapes full on three sides 'ahogany chairs .. large and ornate 'ahogany table .. large and ornate Cnyx pitcher and onyx stemware glasses

Hot, bright light ... unreal, other world effect

ACT I SCENE II ... Earth

Vivid yellow table and two chairs
Dark green cloth on table
Pink asters in pale green pitcher on table
Pine stained cupboard and chest
Rose blanket on bed
Dark green dutch door
Deep red folding screens at archway

Dusk

ACT II SCENE I ... Asgard

Gold drapes full on three sides
Three mountain flats of purple and gold
Black enamelled box with gilt trim

Hot, bright, light ... unreal, other world effect Spot on box

ACT II SCENE II ... Earth

Same set

Bright daylight

ACT III SCENE I ... Earth

Same set

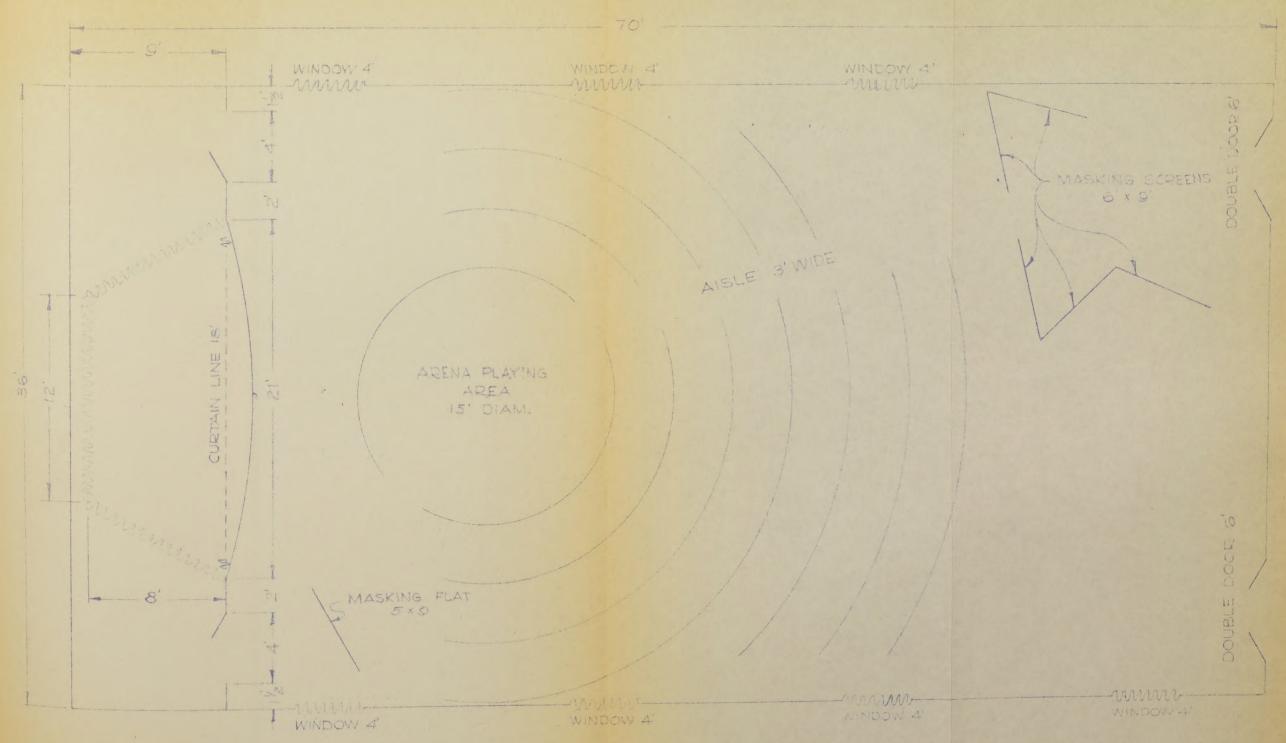
Bright daylight

ACT III SCENE II ... Valhalla

Gold drapes full on three sides
One mahogany chair ... large and ornate
One pot of palms
One mahogany table ... large and ornate
Onyx pitcher and six onyx stemware glasses
Onyx tray

Hot, bright light ... unreal, other world effect

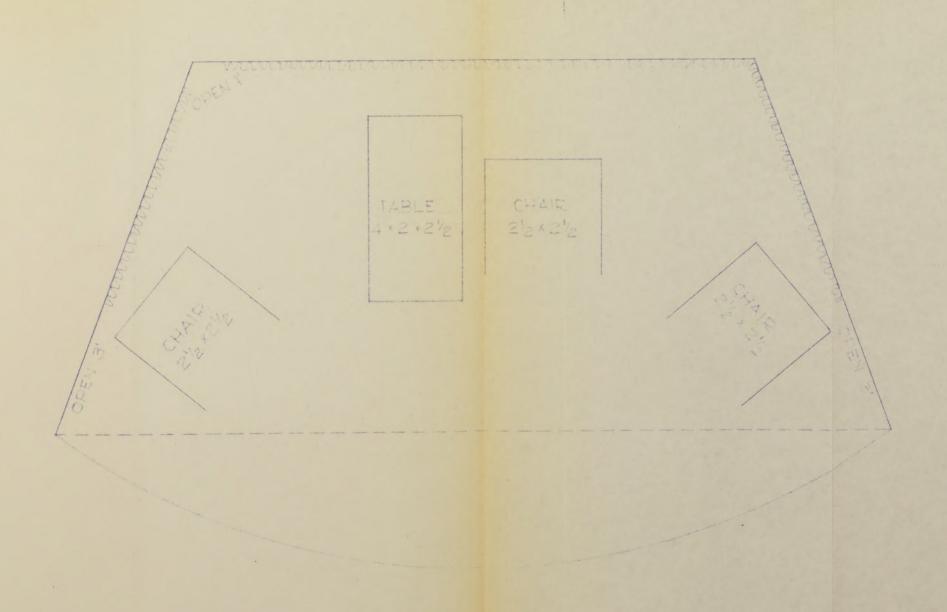




PERFORMANCE ROOM & ACTING AREAS

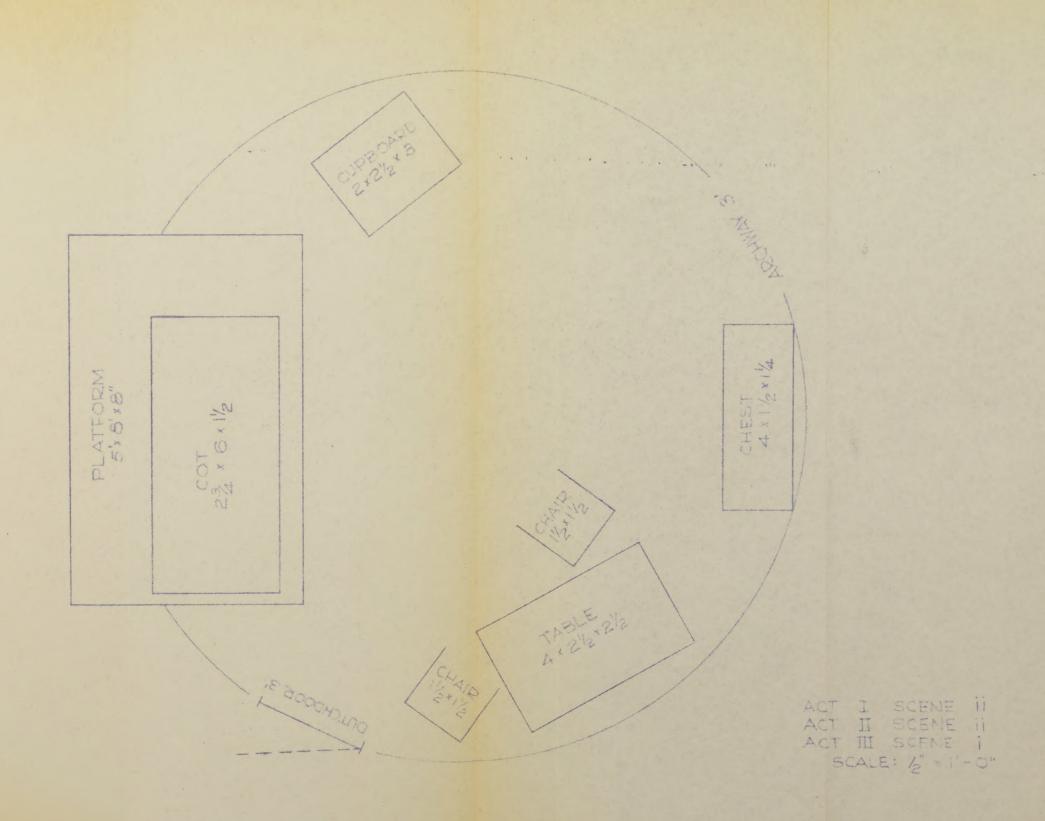


FLOOR PLAN OF SETS SCENE BY SCENE



ACT I SCENE I





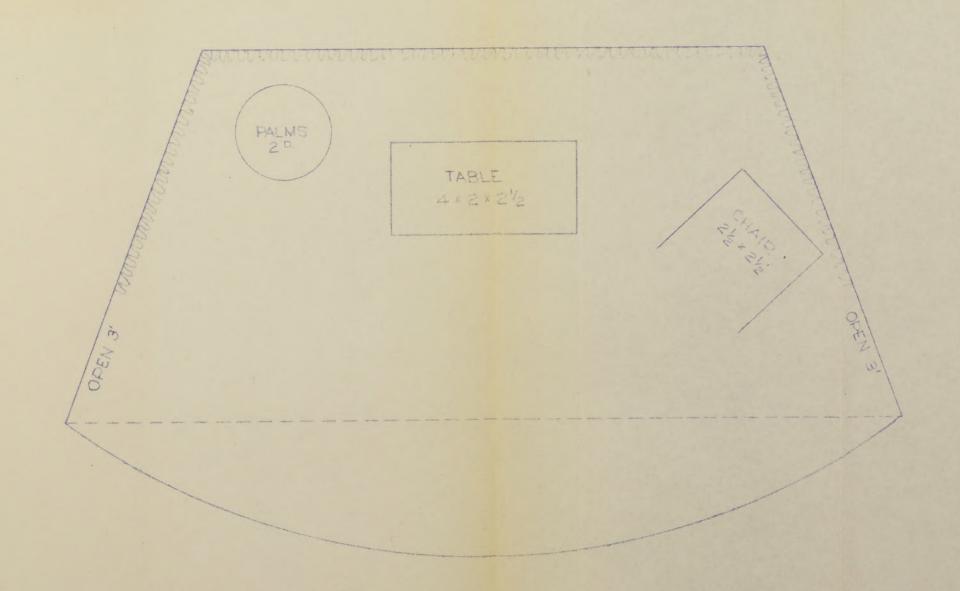


PLATFORM 4 / 8 : 1/2 BOX 2 × 4 × 2 1/4 FLAT 6' RAMP 3 x 5 x 1/2 OPEN 1/2 FLAT 12'

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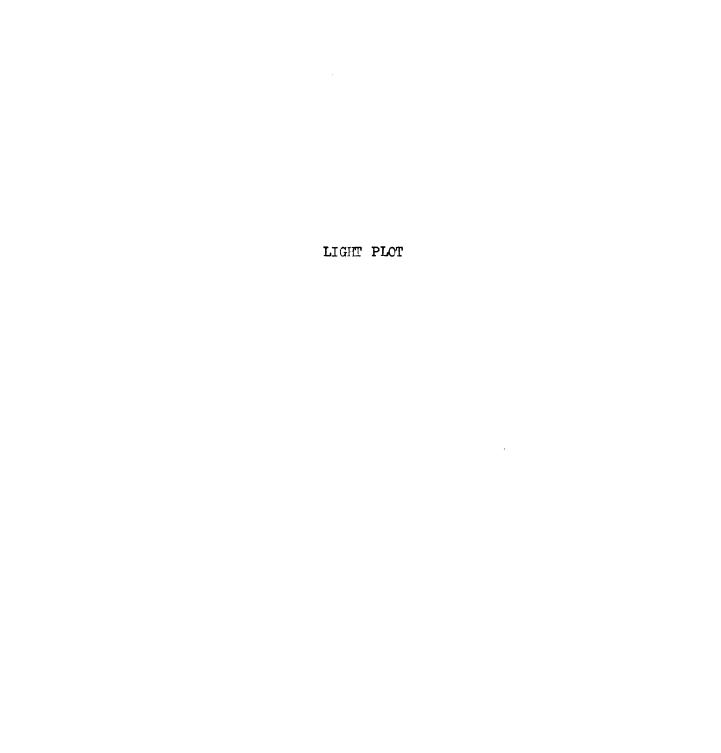
ACT IL SCENE I

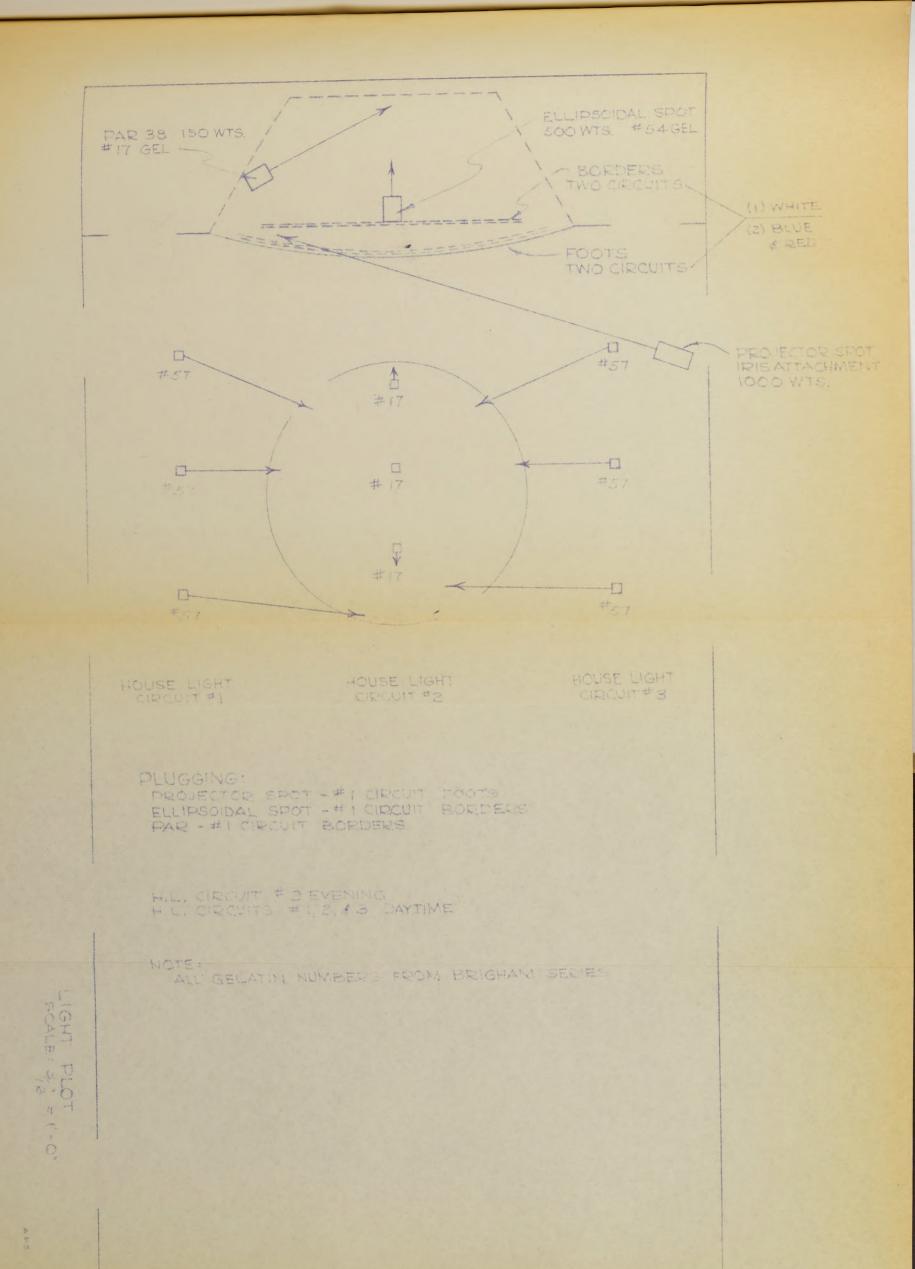




ACT III SCENE II SCALE: 1/2" = 1'-0"









LIGHT CUE SHEET

- Stage Lights Foots and Borders plus Par 38 off R, Elipsoidal Spot C on border, and Projector spot on floor L behind masking screens.
- Arena Lights Three Par 38 on House Light Circuit #1 with #57 gel
 Three Par 38 on House Light Circuit #3 with #57 gel
 Three Par 38 on House Light Circuit #2 with #17 gel
- House Lights Nine ceiling lights on Circuits #4, #5, #6.
- CUE #1 Open Act I Scene I
 Work lights off
 House lights off
 Foots and Borders up
- CUE #2 Close Act I Scene I
 Open Act I Scene II
 Stage lights off
 Count ten
 Arena lights up HL #2
- CUE #3 "Odin Bless you, father... and a good night's rest." p. 26
 Projector spot on full spot
- CUE #4 "Take care of him, my little one... Take care of him." p. 7
 Take spot out to zero
- CUE #5 Close Act I Scene II
 Intermission
 Arena lights off
 Count ten
 House lights up
 Work lights up
- CUE #6 Open Act II Scene I
 Work lights off
 House lights off
 Borders up
 Par and Ellipsoidal up
- CUE #7 Close Act II Scene I
 Open Act II Scene II
 Stage lights off
 Count twenty-five
 Arena light up H. L. #1, #2, #3

- CUE #8 Close Act II Scene II
 Intermission
 Arena lights off
 Count ten
 House lights up
 Work lights up
- CUE #9 Open Act III Sceme I
 Work lights off
 House lights off
 Count twenty
 Arena lights up HL #1, #2, #3
- CUE #10 "She just wants it for herself, that's all. Though what she could do with it, I don't know." p. 69

 Projector spot up with pinpoint iris
- CUE #11 "Go to the foot of the elm tree. Follow the path there.

 But hurry..." p. 69

 Projector spot off. No fade
- CUE #12 Close Act III Scene I
 Open Act III Scene II
 Arema lights off
 Count twenty
 Foots and borders up
- CUE #13 Close Act III Scene II
 Final Curtain
 Stage lights off
 House lights on
 Work lights on



SPECIAL EFFECT CUE SHEET

CUE	#1	Two blows with hammer on tin sheet Borders flicker three times	Act I Scene I p. 12
CUE	#2	Two blows with hammer on tin sheet Borders flicker three times	Act I Scene I p. 16
CUE	#3	Two blows with hammer on tin sheet Borders flicker three times	Act II Scene I p. 35
CUE	#4	Two blows with hammer on tin sheet Borders flicker three times	Act II Scene I p. 40
CUE	<i>#</i> 5	Live squawks Two Chair dropped	Act II Scene II p. 49
CUE	#6	Two blows with hammer on tin sheet	Act II Scene II p. 54
CUE	#7	Two blows with hammer on tin sheet H. L. Circuits 1,2,3, flicker three times	Act III Scene I p. 61
CUE	# 8	Three blows with hammer on tin sheet H. L. Circuits 1,2,3, flicker twice Three second blackout	Act III Scene I p. 66
CUE	# 9	Two blows with hammer on tin sheet	Act III Scene I p. 68
CUE #	#1 0	Live squawk One	Act III Scene I p. 70
CUE #	<i>‡</i> 11	Live squawks Three	Act III Scene I p. 70



DESCRIPTION OF PROPS

STAGE:

Onyx pitcher
Six onyx glasses
Onyx tray
Silver flute in black case
Black corduroy cloak
Pot of palms

ARENA:

Dark green tablecloth
Pink asters in pale green pitcher
Three white porcelain bowls
Three spoons
Sausage
Frilly lace pillow six inches square
Straw broom
Sheets, pillow, pillow case for bed
Rose blanket
Bread crumbs
Mending basket with threads and so forth
Tailor shears

PERSONAL:

Large glass pepper shaker
Hammer
Four inch multi colored bird
Small hand axe
Five small logs
Twelve inch gold scepter
Eight foot spear
Hair brush
Ball of silver cording
Yard of pink satin ribbon

PRODUCTION NOTE:

If three black corduroy cloaks are used, the mechanics of making the stars is much simpler. Make one whole; have tiny holes cut in the second; sew large gold stars on the third. The author used two, one with holes and one without. The one with the holes in it was exchanged for the one without holes after Act II Scene II. During Act III Scene I, the costumiere sewed gilded cloth cut in a star pattern on the cloak without holes in it. Between Act III Scene I and Act III Scene II, the prop girl ran this cloak to backstage.

PROP LIST

HOW THE STARS WERE MADE

ACT I SCENE I

1. Three glasses on table (C)	1. Thor - hammer		
2. Pitcher (full) on table (C)	2. Vadi - pepper shaker		
3. Flute and case on chair (L)	3. Cloak off right		

ACT I SCENE II

ON STAGE

ON STAGE

- 1. Tablecloth on table
- 2. Centerpiece on table
- 3. Dishes (bowls and spoons) on cupboard
- 4. Broom against cupboard
- 5. Cot dressed

ACT II SCENE I

ON STAGE

1. Cloak in box (C)

ACT II SCENE II

ON STAGE

- 1. Table dressed as in I II
- 2. Bowl of bread crumbs on table
- 3. Sausage on cupboard
- 4. Milk pitcher on cupboard (full)
- 5. Spoon on cupboard
- 6. Pillow in chest
- 7. Broom against cupboard

PERSONAL

PERSONAL

1. Wood off R proscenium

4. Moon's robe off left

2. Aunt - parakeet

PERSONAL

- 1. Thor hammer
- 2. Odin scepter
- 3. Guard spear

PERSONAL

- 1. Aunt parakeet
- 2. Father axe
- 3. Vadi cloak

ACT III SCENE I

ON STAGE

- 1. Cloak in chest
- 2. Mending basket on cupboard
- 3. Scissors in mending basket

ACT III SCENE II

ON STAGE

- 1. Six glasses on tray on table (C)
- 2. Pitcher (full) on table (C)
- 3. Pepper shaker behind table leg (C)
- 4. Pot of Palms UR

PERSONAL

- 1. Father axe
- 2. Astara brush
- 3. Vadi ball of moonbeams and ribbon

PERSONAL

- 1. Odin scepter
- 2. Thor hammer
- 3. Astara cloak
- 4. Guard spear

STORAGE OF PROPS

HOW THE STARS WERE MADE

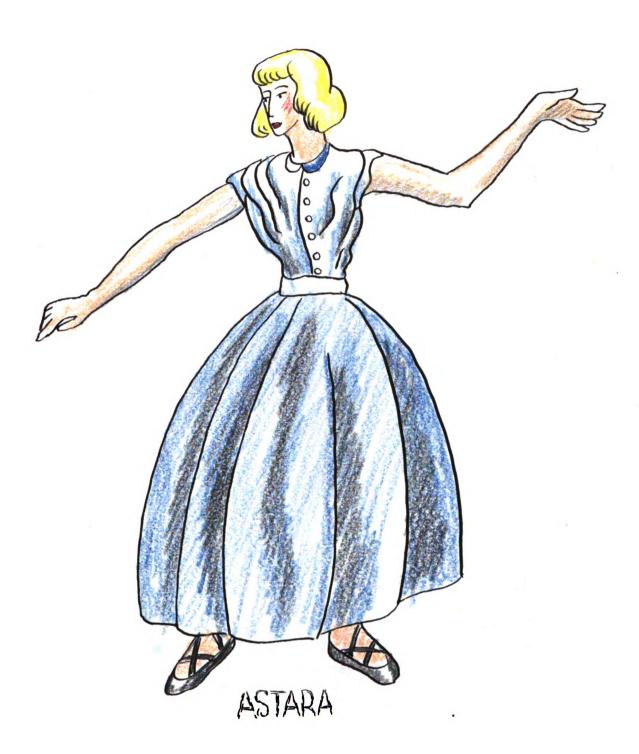
1.	Pitcher, tray, glasses	off	R
2.	Flute and case	off	L
3.	Thor's hammer	off	R
4.	Pepper shaker	off	R
5.	Cloak	off	R
6.	Tablecloth, centerpiece, dishes, pillow, broom, linen for cot, food, mending basket and scissors Room	om 30	38
7.	Parakeet and hair brush Women's Dressing	Roc	mc
8•	Axe	off	R
9.	Wood	off	R
10.	Scepter and spear	off	L
11.	Ball of moonbeams, ribbon of clouds	off	R





















BOYS=NEIL, LARS

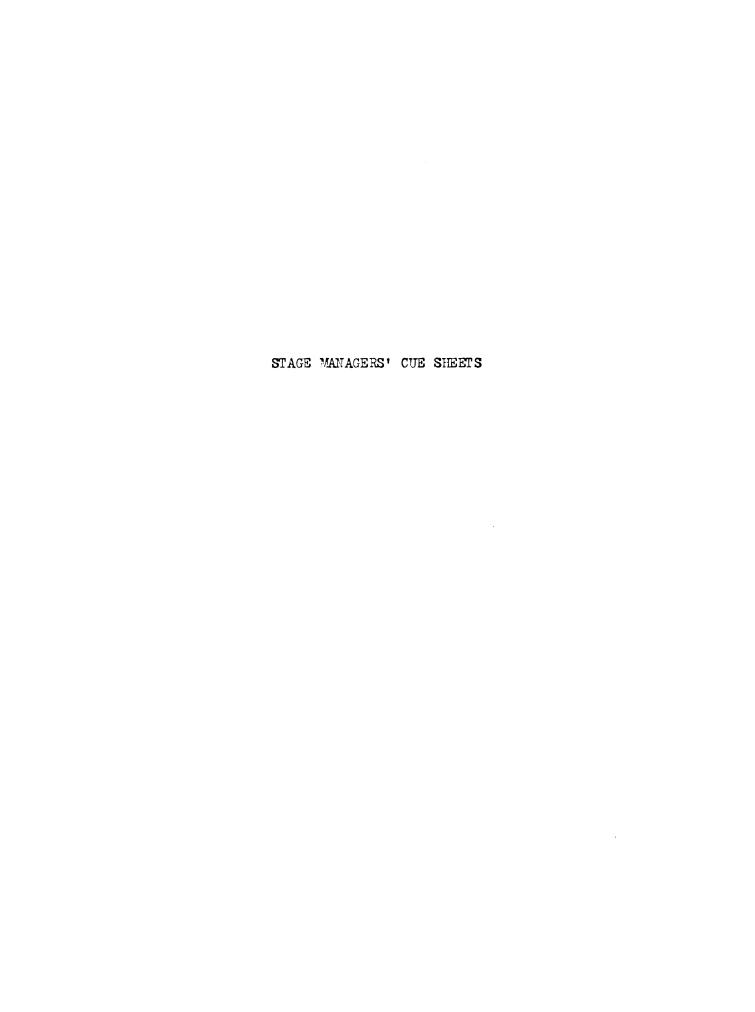


GIRLS-CHRISTINA, MARTA



	MAKE-UP PLOT		
CHARACTER	DESCRIPTION	MAKE-UP (Max Factor)	
Vadi	Juvenile 11 years old Impish and mischievous	Pancake #23 Light rouge Light lipstick #3 brown eye make-u	
Thor	God ageless Gold eyebrows and beard	Pancake #28 #3 light brown line Medium rouge Gold beard & eyebro	
Moon (Middle aged woman Serene beauty Hair in nob	Pancake #24 #3 brown liner Brown eye make-up Light rouge & lip- stic	
Astara	Juvenile 12 years old Sweet and pretty Hair pulled back behind ears	Pancake #22 Light rouge & lip- stic #3 blue liner Brown eye make-up	
Father	Middle aged man Knarled and worn Beard Kindly face and eyes	Pancake #26 #2 dark brown liner Light rouge Brown eye make-up Brown crepe hair beard & sideburns	
Aunt Anna	Middle aged woman Attractive Selfish eyes and mouth Black wig with skin cap Hair long and curled	Pancake #25 #1 black liner Light rouge and lip stice Black eye make-up Black horsehair wig	
Odin	God ageless Vibrant color	Pancake #28 #2 dark brown liner Medium rouge	
Guard	Straight young man	Pancake #23 #2 liner Light rouge	

	MAKE-UP PLOT		
CHARACTER	DESCRIPTION	MAKE-UP (Max Factor)	
Christine	Juvenile 12 years old Hair in pig tails	Pancake #22 Light rouge & lip- stick	
Marta	Juvenile 9 years old Hair straight	Pancake #22 Light rouge & lip- stick	
Neil	Juvenile 9 years old Accent on eyes	Pancake #22 Light rouge	
Lars	Juvenile 10 years old Face dirty, hair tousled	••	



CUE SHEET - STAGE MANAGER

House Lights Down Opening Curtain

CUE #1 Vadi sits chair C giggling
Fast Curtain
End Act I Scene I

Allow five minutes between Act I Scene II and Act II Scene I

House Lights Down Opening Curtain

CUE #2 Thor stands C throwing thunder bolt Fast Curtain End Act II Scene I

Allow ten minutes between Act II Scene II and Act III Scene I

House lights down Arena scene

Allow twenty seconds between Act III Scene I and Act III Scene II

Slow opening curtain

CUE #3 Ensemble grouped around C laughing
Fast Curtain
End Act III Scene II

Allow three seconds

House lights up

CUE SHEET - STAGE MANAGER AND ASSISTANT

ENTRANCES AND EXITS

Act I Scene I

Vadi on stage

Thor enters UR, exits UR

Moon enters DL, exits UR

Between scenes check that:

Vadi is off R

Moon is off R

Thor is off L

Astara, Father, Aunt are behind masking screens

Act I Scene II

Astara on stage

Father enters archway, exits archway Aunt Anna enters archway, exits archway Moon enters DR stage, exits DR stage Vadi enters door, exits door.

Between scenes check that:

Astara, Father, Aunt go to Room 308 Vadi is off R
Thor, Odin, Guard are off L

Moon is off R

Act II Scene I

Vadi on stage, exits DL Thor enters DL Odin, Guard enter DL, exit DR Moon enters DR, exits DR

Between scenes check that:

Vadi is off R

Father is off R

Astara and Aunt are behind masking screens

Act II Scene II

Astara on stage, exits archway Aunt on stage, exits archway Father enters door, exits door Vadi enters door Between scenes check that:

Vadi is off R

Father is off R

Astara, Aunt are behind masking screens

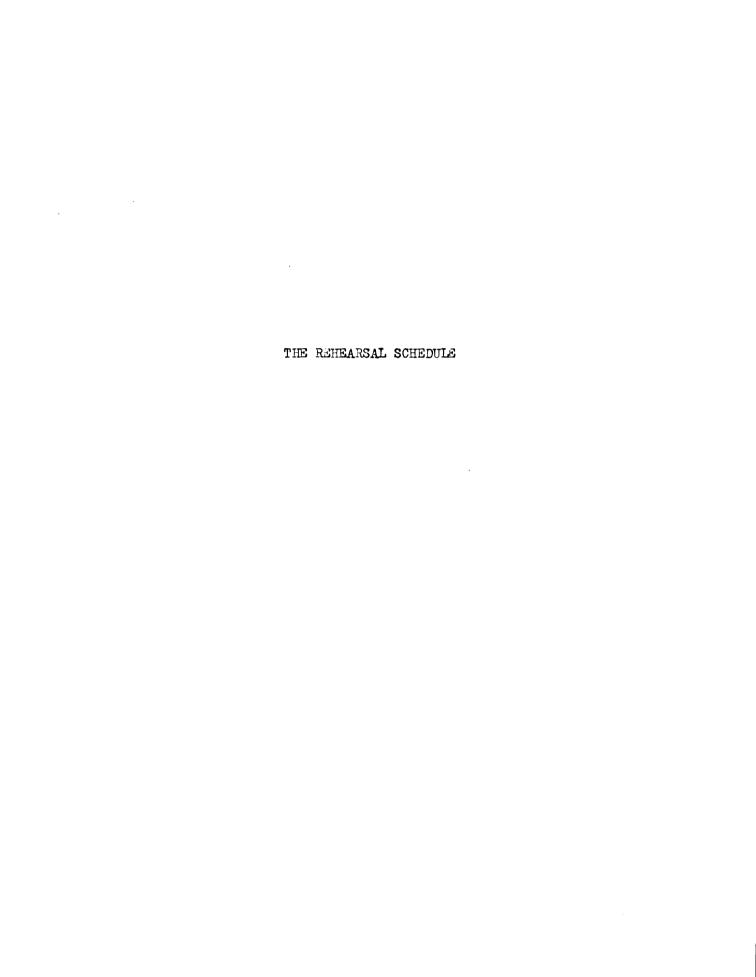
Neil, Lars, Marta, Christina are off R

Act III Scene I

Astara enters archway, exits door Father enters door, exits door Aunt enters archway, exits door Four children enter door, exit door Vadi enters door, exits door

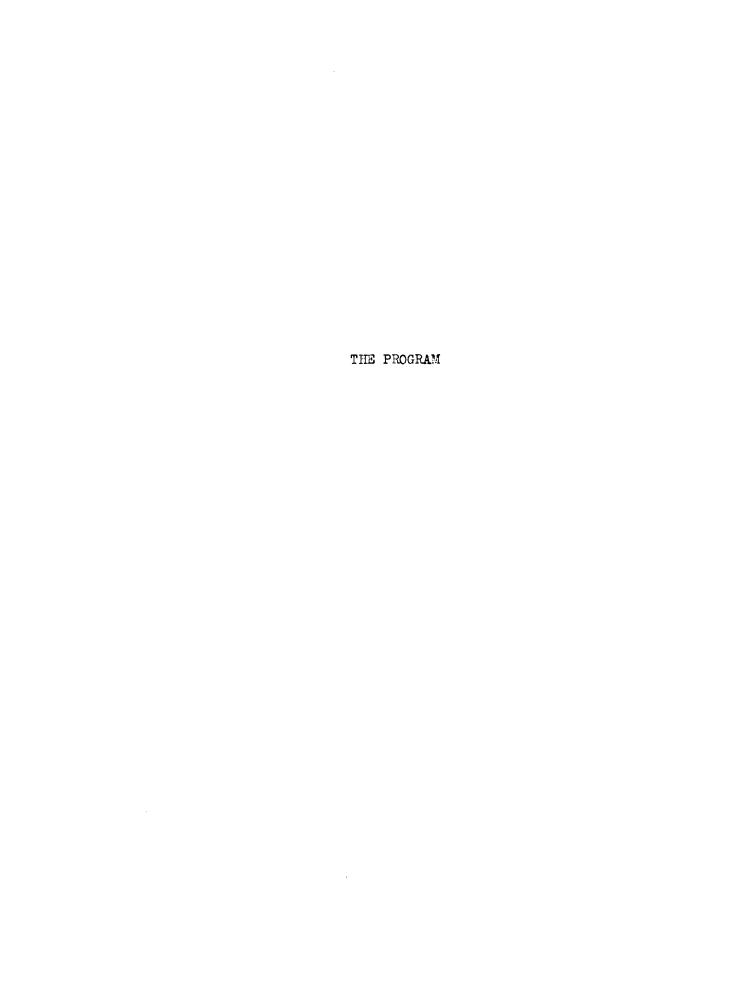
Between scenes check that:
Odin, Thor, Moon are off L
Guard, Astara, Father, Aunt, Vadi are off R
Four children are sent to Room 308

Act III Scene II
Odin, Vadi, Moon, Thor on stage
Astara enters DR
Father enters DR
Aunt Anna enters DR, exits DL
Guard enters DR



REHEARSAL SCHEDULE - "HOW THE STARS WERE MADE"

SATT 49	Vadi Pages 14,15, 16,17	49 AUD 10:AM Aunt, Astara, Vadi, Father Pages 23-30	ol germen	9 ? 10.AM - Act II	6 10, AM Performance
01.	15,14 4: Father Astara, Moon	144 AUD Pages 25-27 4: Vadi, Astara, Aunt	11 144 AUD Pages 31-40 4; Aunt, Father Vadi, Astara Moon, Children	[H]	25 26 PPerformance
THURSDAY 26		-	10 Home Ec. 144 AUD Pages 31,32,37 Pages 32-37 38,39,40 7: Aunt, Father 4: Asta, Vadi, adi, Asta, Noon Chris, Marta, Neil, Lars	1	24 301 Home Ec. 6:30 Dress
WEDNESDAY 25 49 AUD Pages 2-8	Thor, Vadi, 4: Thor, Vadi, Moon	2 144 AUD Pages 18-22 7; Vadi, Odin Thor, Moon, Guard	9 301 Home Ec. Pages 31,32,3'38,38,39,40 7: Aunt,Father	16 301 Home Ec. 7s Act III Lines learned	23 301 Home Ec. 6:30 Dress
TUESDAY 24 49 AUD Pages 2-8		AUD 235 7: Act I Lines Learned	Home Ec.	15 Pages 41-45 16 301 Home Ec. 7:0din,Moon, 7 Thor,Vadi, L Astara,Father Aunt,Guard	22 301 Home Ec. 7: Dress
MONDAY 23 144 AUD	4: Reading - All cast	4th Floor Thion Pages 9-17 7: Father, Astara, Vadi, Yoon, Aunt	7 501 Home Ec. 7: Act II Lines learned	14 Pages 41-43 301 Home Ec. 7. Astara, Thor Moon, Odin, Father, Vadi, Guard	21 Open for call
SUNDAT		ତ୍ର ଷ	ဖ	13	20 31 Union 7; Act III



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INDOMETION STAFF

States, coalgred and constructed by Ron Van Terrol

· 其实是一种,我们就会是我的最后的,我们就是我们的,我们就是我们的,我们就是我们的,但我们们就是我们的,我们就是我们的,我们就是我们的,我们就是我们的,我们就

Writion, directed and produced in partial fulfillment of the requirements for a Musical's Degree.

Francis and in the Little Theatre of the Home Economics Building on Friday, May 25th, 1961 at 1800 P.M. and Saturday, May 26th, 1962, ch 2015 P.M.

Janes Enlitaires

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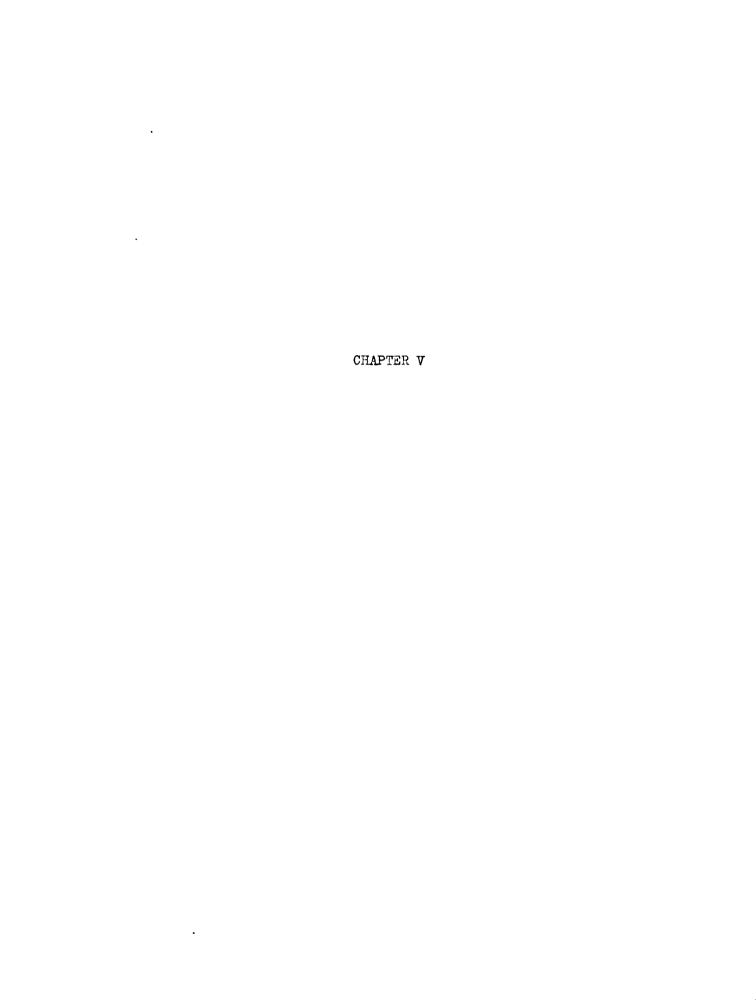
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CHAPTER V

SUMMARY OBSERVATIONS BASED ON "HOW THE STARS WERE MADE"

The author's purpose in writing this final chapter was to offer her observations as a playwright and a director, in the hopes that a newcomer to children's theatre might better understand the ramifications of writing and producing for the child audience. Consequently, the content of this chapter constitutes what the author feels are the points deserving primary emphasis in writing and directing children's plays.

Basic to any discussion of dramatic techniques is a clear understanding of the audience involved. Adult audiences differ--so do children's. It is impossible to categorize, pigeon-hole, or specify the child audience. Every community will produce a different kind of audience, with different interests, desires, and needs. The important point is to recognize the existence of these interests, desires, and needs, and then strive to satisfy them. A play which contains the essential elements discussed in Chapter II, produced by a director who has absorbed the fundamentals discussed in Chapter III should result in good theatre for children.

The makeup of an audience is a vacillating entity over which the playwright and the director have no control. Although the play may have been written for the nine to twelve year old group, children from two to fourteen may come. The answer to this problem is yet to be found.

The director may make concessions by altering parts of the play, emphasizing certain effects, or trying to gain universal interest through spectacular and colorful sets and costumes. The playwright may include episodes designed to elicit a response from certain age groups other than the group for which he is writing. However, if either the playwright or the director goes too far, the play will suffer from lack of unity, clarity of purpose, and fidelity to good dramatic technique. And these tenets are the basis of teaching the children what is good theatre. Perhaps the best answer is to write a play for a specific age group, play the play as it is written, and hope that the thrill of theatre—seeing real people doing real things—will satisfy the others.

They express their feelings out loud, without restraint. They "feel" with the characters they like, experiencing physically and overtly the emotions under which the characters are working. Children refuse to be confined by theatre etiquette—sitting down, being quiet, politely yawning. They rise and walk around when they wish, prompted either by great emotional reaction or great boredom. They yell and scream, guffaw loudly, shout warnings to their favorite characters, and, most important, if the play makes them want to yawn, they either leave the theatre—noisily—or they put on their own show with the aid of their neighbors. The playwright or director who does not make things happen on stage, may be sure that the actors in the audience will make things happen off stage. Children want to act, want to be given a release.

They act when playing, pretending, and daydreaming. They come to the theatre to act with the characters--and how verbal they become when the play won't let them!

The playwright and director who have observed these reactions become more aware of the importance of the fundamentals of writing and directing for children. They begin to realize how exercise scenes really do exercise the child's tense, tired muscles; how beautiful episodes send a chill down their spines; how honest comedy makes them scream with delight. The playwright and director become cognizant of the greatest tribute a child can pay to the production. The tribute is not applause, for the child audience rarely claps, but a smiling face which shows signs of an easy weariness. For the show which really plays with the children in mind will put each member of the audience through a series of highly vital and exhausting experiences, both physical and emotional, and will stop conclusively with a happy, thoroughly satisfying and neatly packaged ending.

The author's experiences have shown more clearly than any book or article the things which have appeal for children. There is no substitute for seeing the audience, feeling the audience reactions, and consequently knowing the audience. To understand children, one must be with them, to be with them, one must respect them; to respect them is to know the child audience.

Once the child's reaction to visual experiences is noted, the playwright can not help but be impressed with the importance of opening the play with pantomime. By doing so, the child is given time to adjust

to the set, and to the time and period it denotes. No dialogue is lost through the child's verbalizing his reactions, for there is no dialogue. The play, and each scene for that matter, should begin with the story told in action. Although this point has been illustrated in Chapter II, it is important enough to warrant more detailed examination.

The opening of the second scene in the second act of "How The Stars Were Made" was planned for pantomime for many reasons. Although the set was not altered, except by the addition of properties, the time of day had changed from twilight to noontime. This meant that while much of the set had been obscured by shadows in the previous arena scene, now every detail could be seen. The flowers on the table were real, and the children wanted to know that. There was real food in the cupboard, and Astara prepared it for her Aunt and Father. Keetie, the parakeet, so important to the action of this scene, could be clearly seen, and all curiosity about him vented and satisfied. Besides allowing time for these visual adjustments, the pantomimic action gave important clues to characterization. Aunt Anna was shown as selfish and wilful, sitting and petting Keetie while Astara, obedient and pleasant, prepared lunch. The opening dialogue restates the pantomime, as Aunt Anna coos baby talk to Keetie and then speaks sharply to Astara about lunch.

It is not enough, however, for the playwright to write in the pantomime. The designer must give the children something to look at, must clearly express the important factors of time, place, and mood. The set should be simple and colorful, indicating the place. The suggestions of detail should be precise, not veiled implications. The

period may be suggested by costume or set, or by both, but again the designer should leave the audience in no doubt as to when the play situations took place. Lights set the time of day, again without subtlety. The mood is a combination of all these designing techniques plus the playwright's concept and the director's interpretation. The important point is merging the three elements into absolute unity.

Within this unity there must be rhythm. The director should decide the rhythm on the basis of the playwright's concept and the children's reactions. When dealing with pantomime, the rhythm factor is doubly necessary. The duration of the episode must be neither too long nor too short. It is a matter of allowing time for the children to adjust visually and no more.

The exact length of time the director should allow for any pantomimic moments can not be stated, because with each play, each actor, each moment, the time will vary. However, if the director is aware of his audience and the length of time they usually need for adjustment, and if the actor can carry the pantomime through meaningfully, the problem of duration diminishes to a question of the director's discretion and taste. Once the rhythm of the entire episode has been decided, the director needs to set the rhythm within it. The pantomime should help the director and designer set the mood. Returning to the illustration of the opening of Act II Scene II, the decision as to Astara's movements in preparing lunch are the responsibility of the director. The playwright had set a mood by his choice of time and activity, the designer had reinforced these choices. Now, had Astara yawned as she

worked, or been very slow in her movement, or had she misplaced something and looked for it, the unity would have been destroyed. The movements had to be of normal speed, decisive, and clear-cut, illustrating a nice child deliberately and responsibly preparing lunch.

Consequently, looking at the problem from her own experience with it, the author feels that pantomime is extremely vital in allowing time for visual adjustment to the place, time, and mood. If used purposefully, opening pantomime can also assist the director in establishing character and the rhythm of the scene to come. Pantomime is definitely a positive manifestation of a conscious effort to please and satisfy a child audience.

To by-pass the point of controlling the exercise scenes would be to lose sight of one of the most outstanding factors of writing and directing for children. The exercise scenes, those which are designed to provoke muscular reactions (jumping up and down, shouting, clapping) in the audience serve primarily to relax tired muscles. The child in the audience suffers from tensions just as an adult does, and in children's theatre, scenes can be played which will release these tensions. The reason is simply that while the adult rarely ceases to hold a tight rein over his emotions, the child freely loosens his hold on the reins and enjoys the invitation to react overtly. Besides these already present tensions, the play often builds new ones, as the children experience thrilling, exciting, tender, and frightening situations with the characters. The exercise scene is undoubtedly an excellent answer to affording release. The only premise under which the

playwright may write such a scene, however, states that the audience must be reacting with the character who is leading the muscular exercise.

Taking a specific illustration may clarify the point. In Act I Scene I, within two minutes of the opening curtain, there is a chase. Thor chases Vadi around the room. The playwright, knowing the principle of including exercise scenes, assumed that beginning the play with such highly muscular action would be exciting, tell part of the story, and give an opportunity for release from tensions. Identification with Vadi on the part of the audience, establishment of Thor's character as one who deserved to be tricked -- these two points were noticeably absent. The result was a chase on the part of the two actors, while the audience watched. Even when Vadi tripped Thor, a point which was written to be highly comic, no response other than a few short-lived guffaws was elicited. The answer lies in the fact that the audience had not as yet accepted Vadi as sympathetic, were not as yet adjusted to the play and the characters. The playwright who is consciously writing an exercise scene would do well to recheck the episodes which precede it and assure himself that he has given the children time enough to become one with the character and may therefore expect the audience to participate in the character's actions.

The director, too, has a responsibility in this area of exercise scenes. In the case illustrated above, there was little the director could do without altering the script. However, in Act II Scene II, when Aunt Anna almost discovers Vadi, the director had to be aware of

playing the scene at too high a pitch. While the response to Vadi's foiling of Aunt Anna is broad laughter, following the muscular response to Vadi's wriggling and squirming in escaping her, it should not be over-done. The scene is only a means of building to the climax. and as such should be a comparatively minor incident comparable to any other single, isolated incident in the play. It is the tendency of directors and actors to over-do these exercise scenes, to "milk" them, as the saying goes, emphasizing, therefore, the single incident rather than the place of the incident in the whole. The children will laugh and scream and jump and clap-but they will expect, and rightfully, that the next point will be still higher. As it is impossible, perhaps even undesirable, to build a play to such a high peak as emphasis on the exercise scenes would demand, the director has to control the playing within the scene and also time the beginning of the next. In the case of the scene in Act II Scene II, Aunt Anna is barely out of the room when Vadi emerges with dialogue and new action. While the playwright has written the scene, the director is the sole judge of how it should be played.

The result of the author's observations in the area of writing and directing exercise scenes leads to the statement that exercise scenes are valuable only when the playwright has fully accomplished the preliminaries of establishing characterization, and only when the director controls the emphasis and timing of the scene on the basis of its place as a component of the total.

The playwright as he writes, knowing the fundamentals of making the characters broad, either "good" or "bad", and of creating a character or characters with whom the children may beneficially identify, should not overlook the danger of building "bad" characters who are too familiar. While this observation may seem to belie an earlier statement that the characters should be real, it actually does not. For the reality should not be the result of a completely true picture of an individual, but rather the result of suggesting reality through a measured combination of actual traits and super-imposed, artificial traits.

To illustrate, in drawing Aunt Anna, the playwright was continually aware of the danger of forcing the audience to see in Aunt Anna characteristics of any actual female relative. Originally, Aunt Anna's character was designated as Step-Mother. In planning the scenario, however, the question of modern step-mother-step-child relationship was raised, and the problem of coping with even the small minority of children whose feelings against their step-mothers might be defined through identification was proved insoluble. Obviously, if the children identified the playwright's character with an actual person, tensions might be increased, instead of alleviated as was the play's design. Deliberately, then, the playwright withdrew the Step-Mother character and substituted a maternal aunt. While Aunt Anna must be real, she must also be beyond the child's experience—unfamiliar to the extent that identification is impossible. The result of pondering this question was Keetie, a pet parakeet strapped to Aunt Anna's wrist. This unusual

a real character. In drawing Thor, the danger was not so imminent.

For Thor, by virtue of his position as a god, is removed from the realm of the child's experience. While he manifests a real person's emotions and desires, he remains aloof from any attempt to relate him to an actual person.

The director should work with the playwright's conception of the character and reinforce the unusual qualities whemever possible. Odd mannerisms, unpleasant movements, uncommon vocal patterns, will assist immeasurably in accenting the unreal within the real. Using Aunt Anna and Thor as examples, abrupt, sharp movements were characteristic of them. Thor's striding was heavy, and he swung his thunder hammer ominously and prominently. Aunt Anna's voice was shrill and high-pitched; her laugh was incomparable in its indication of a selfish and condescending attitude. The playwright can plan the unusual, write about it, describe it; the director makes the decision of emphasis.

The implications of these observations on drawing and delineating characters are primarily intangibles. Within the broad, real, "bad" characters, there must be an element of unreality which will remove the character from positive actuality. How this is to be accomplished depends on the character itself, and the imagination of the playwright in drawing the character. Keeping the minority group in mind will help, because the playwright should be completely aware of increasing tensions in any child. The director should also realize these implications and strive through his medium of interpretation and movement to reinforce what the playwright has created.

The playwright can not be content with a mere realization of the value of a variety of emotional scenes. It is undoubtedly true that by including scenes which call for an emotional response, the playwright may offer the child many worthwhile experiences—venting pent-up rage, satisfying a desire for revenge, mollifying a need for affection, affording an avenue for new emotions the child feels but does not understand. It is also true that the inclusion of such scenes must be in perfect accord with the story-line of the play, and controlled so that the apex of the response may be reached but not exceeded. Too often the playwright, recognizing the need for lyric moments, stops the story-line so that the characters may dance or sing. Or, he may, recognizing the need for seeing the spectacular, stop the play to include a juggling act or live animal sequence.

In planning the scenario of "How The Stars Were Made," the author changed Aunt Anna's pet from a dog to a bird. A bird could be a faked property because it is too small to be seen clearly, and it also is a relatively unfamiliar pet. Flying was out of the question because it was strapped to Aunt Anna's wrist. A dog, however, to be used in arena playing, would have to be real because of its size and familiarity.

Leashing a dog would not control its leaps and barks, the two things the audience might expect of a dog. While such antics would have delighted the audience, the story-line might have suffered as too often attention would be drawn to the unrehearsed cavorting. In some plays, a live animal can be used plausibly and congruously, but the playwright,

in calling up such an effect, must first examine the reasons for the inclusion and let honesty to the story-line be the deciding factor.

The other consideration, controlling the response, may best be explained through illustration. The affection and tenderness shown between Astara and Father, Astara and the moon, and Vadi and the moon, could not be stressed. The effect might easily have palled. With Vadi in particular, any show of great emotion would have alienated him from the audience. Consequently the scenes were short, preceded and succeeded by something much more exciting, leaving the audience with only an impression of the warmth of their relationship to each other. As another example, Aunt Anna's cruel remarks to Astara and her harsh treatment of the child allowed the audience to vent their feelings of anger and revenge. However, if this avenue of escape were too broad, wide, and over-stressed, the audience response might easily verge into either disbelief or hysteria. The line is slim; it can not be definitely demarcated. Only after watching the audience to see how much they can manage to beneficially absorb can the playwright set his standards.

One more example of controlling response was occasioned by Thor's hurling of thunder bolts. The effect was designed to be thrilling and spine tingling. The playwright in designating the episodes where the effect was to be used was alert to the possibility of over-doing and thereby killing the response. The audience reaction, if they became accustomed to the sound, might easily be one of casual acceptance. Then the effect as a means of stimulating emotion would be irretrievably lost.

The director, once again, should be amenable to the playwright's concept. While the playwright may specify the length of the scene or the number of times an effect is to be used, the judgement of the director in timing the ending of the scene and the preparation of the effect makes or breaks the episode. To illustrate, the director observed that the effect of the thunder could be heightened if flickering lights accompanied the sound. However, this effect was used only in the Valhalla scenes, and plain thunder without embellishment was used in the earth scenes. The temper of the effect was, therefore, changed enough so that it remained a thrilling stimulant. The scenes which were designed to elicit responses of warmth and love were ended abruptly and decisively with an active plot scene beginning immediately. The moon's farewells to her son, for instance, were followed rapidly by action scenes. The director who wastes no time in getting to them will do more to satisfy the audience's plea for emotional releases than the director who prolongs the transitions.

Therefore, the author feels that while children like to experience various emotions, they also like to see a story unfold without interruption. And, as with adult audiences, too large a dose of any emotion may cause the patient considerable discomfort and perhaps antipathy or lethargy. The director assists the playwright in eliciting healthy, varied responses by controlling the extent of the response through timing, rhythm, and discrete judgement of the validity of the response.

In dealing with the effect of beauty, the playwright must be aware of what is beautiful to children. Oftentimes adults find a beauty in

language that is incomprehensible to children--partly because they do not hear it and partly because they do not understand it. Beauty is, for the child, primarily visual. Language tricks may be fun, may be comic, but rarely will they afford the child a sense of beauty. Color is especially attractive to the child, as are shimmering metals and materials. Lighting effects, functioning under the premise that color is attractive, may also be used to evoke an appreciation of the beautiful. But these means are beyond the scope of the playwright, whose only medium is language. Consequently, in an attempt to provide a sensation of sheer beauty, the playwright often becomes lyric in his prose. As in the case of "How The Stars Were Made," some lines may contain a lyric rhythm. The playwright may fashion them purposefully; the actor may interpret them artfully; but it is this author's contention that these lines alone will not provoke a response. That is the responsibility of the director.

The director can and should point up such lines with special effects. Light, music, unusual movement which is in itself beautiful and soothing, an especial color attraction—these are at the director's disposal. To be specific, the moon's speeches in her appearances to Astara have a quiet rhythm to them. If the actress intones the words, accenting the rhythmic beat, the dialogue is quite musical. To enhance this dialogue, the director added a shimmering silver satin robe and headdress and a spot light. The oral response of the children illustrated their appreciation, and the stillness of the room testified to

their listening. A simple but effective use of the materials at the director's disposal can elicit a response to beautiful dialogue.

The author has concluded, therefore, that beauty in lines may be effective if the director reinforces these lines visually. The unusualness of the sight will attract audience attention and direct them to the words. Then and only then does the playwright carry the responsibility of creating the impression of beauty in the lines.

Children's plays often deal with action that must be seen and understood by the audience but not by the other characters on the stage. The playwright is wise in using this means of suspense (letting the audience in on the secret), but far too often he fails to write the scene adequately in terms of the composition, the picturization and the logicality which the director needs to attain. There is an excellent example of this in the last scene of the last act of the author's play. Vadi, on a stage full of other characters, must produce a pepper shaker and pepper Thor's mede without being seen by anyone except the audience. The ensemble, with the exception of the guard, is concerned with admiring the newly made stars. The guard, however, is pouring mede and can not help but notice Vadi's machinations. The playwright offers no solution and, in fact, poses another problem—the sudden appearance of the pepper shaker.

In this case, then, it is the author's observation that the playwright has shirked a responsibility of visualizing the scene as the director must. If the playwright has a knowledge, however cursory it may be, of the director's problems in staging various scenes, a happier unity between action, composition, picturization and logicality will result. For the scene just described, the director was forced to put Vadi up left center, in view of the audience, but behind the action and dialogue concerning the stars. The guard stood up center, partially turned from Vadi, and deliberately ignoring him. The pepper shaker was hidden behind a table leg, presuming, of necessity, that Vadi had instruments of trickery secreted all over Valhalla. If the elements of staging were weak, the playwright's lack of forethought made them so.

The conclusion may therefore be drawn that the playwright must be constantly aware of the directing techniques to be employed in producing his play as he sees it. Even one slip may cause the director serious staging problems.

Reiteration is the last point this author wishes to discuss. Her observations have shown that important facts of exposition need to be stressed and restressed in order to assure every child a perfect understanding. The playwright has a difficult assignment in dealing with reiteration for nowhere should the statements be too plain or too obvious. Yet, as stated in Chapter II, the child audience has difficulty in grasping subtleties. The problem therefore evolves into one of clever implications by many different characters and in many different ways. Variety is the answer to avoiding obviousness in reiteration.

Examples of the variety of ways of implying facts or relationships which the audience must understand can be cited from "How The Stars Were Made." The problem was to show the family relationship which existed between Father, Astara, the moon, and Vadi without over-stressing it.

Half of the suspense of the last scene of the play depends on the audience knowing that the family is about to be reunited to the complete surprise of every character. In Act II Scene I, the moon tells Odin that Vadi is on earth with his father and sister, and that one simple statement suffices as the only concrete link between the four characters. If the children miss that one line, and the playwright fails to provide more references to the situation, the audience can not be expected to fully appreciate the play. If, however, they do catch the line and understand it, then the playwright must be careful not to offend their intelligence by pounding the point home. Several techniques are applicable to this situation. Terms of address are one means: "my little one," "Moon mother," "my son." Astara's expressed desire to have a brother, and Vadi's arrival on earth to satisfy this desire was another means of implying the relationship. Explicit lines told the audience that Thor kidnapped the moon and her son, Vadi, from the kitchem of their home, and also that Astara's mother and brother were kidnapped by Thor many years before the time of the play. Thus the idea of parallel happenings was established in the hope that the audience would put them together. In Act II Scene II, Father is shown as visably and audibly disturbed by the circumstances of Vadi's mortality and his desire to be Astara's brother. The playwright's purpose was to drop a clue by having Father mumble, "I wonder if.." and then quickly change to "But, no... never mind..." These implications of a relationship which the audience must understand are means of accomplishing reiteration which is given often and under a variety of situations by a variety of characters.

The playwright can not neglect this repetition of important points and expect his play to hold. For the children, as in all other responses, are extremely verbal when they do not understand.

The director's responsibility in coping with reiteration is to give it a comparatively high degree of emphasis. As the playwright is using a subtle means to convey his idea, in not stating it openly, the director can not use a subtle staging or the result will be so veiled that understanding is impossible. So the director stages important reiterative scenes in prominent areas, relying on the playwright's use of subtlety and implication to carry the interest.

Concluding then, the author feels that while children need a great amount of "telling", they object to obviousness in the playwright.

Success in handling reiteration revolves around the playwright's employment of a variety of means to show relationships, and the director's use of strong staging to emphasize these means.

Children are a fine audience, an appreciative audience, a critical audience. The playwright and the director who find a niche in children's theatre will have a happy time if only because they know that their theatre is wholesome and meaningful. Children's theatre has so many ramifications, does so many worthwhile things for the child participant, that to discuss them would take another thesis study. However, and the author has been striving toward this point, children's theatre offers its members the reward of seeing children grow and develop under the hands of their teachers, the playwright, the director, and the designer. The author, after completing the total production of "How The Stars Were Made" feels that regardless of the effort involved, regardless of the

tears and sweat demanded, nothing anywhere can match the thrill of glimpsing the evolution of a child; the thrill of knowing that a part of you has been given a corner in a child's heart; the thrill of being the person who makes make-believe real and dreams come true.

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