THEATRE CRITICS AS EVIDENCED IN THEIR REVIEWS OF 'THE BEST PLAYS' FOR THE SEASONS 1956 - 1960

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This is to certify that the

thesis entitled

AN INVESTIGATION INTO THE CONCERNS OF SELECTED NEW YORK THEATRE CRITICS AS EVIDENCED IN THEIR REVIEWS OF "THE BEST PLAYS" FOR THE SEASONS 1956-1960

presented by

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ABSTRACT

AN INVESTIGATION INTO THE CONCERNS OF SELECTED NEW YORK DRAMATIC CRITICS AS EVIDENCED IN THEIR REVIEWS OF "THE BEST PLAYS" FOR THE SEASONS 1936-1950

by Kenneth [illegible]

The purpose of this study [illegible] ted New York dramatic critics [illegible] have written for the major Ne[illegible] ial 1936 to 1950.

To accomplish this [illegible] number of Broadway reviews [illegible] (for twenty-five productions, [illegible] theater critics: Brooks Atkinson, [illegible] Barr, Richard Watts, Jr., and [illegible] nize the critics' "concerns", [illegible] the feeling, etc.--that they [illegible]

It became apparent [illegible] that some concerns of the critics [illegible] others. For example, critical [illegible] "Characters", or the "Plot", was concerned [illegible] the "Script." Thus, the concerns were ordered [illegible] ive) and "specific" (subsidiary) classifications, with all [illegible] concerns classified together. Eventually, all concerns mentioned by the critics were included in a consolidated list consisting of six "general concerns": Script, Acting, Production, Directing, Technical Theatre, and Audience, which were further subdivided into twenty-eight "specific concerns."

ABSTRACT

AN INVESTIGATION INTO THE CONCERNS
OF SELECTED NEW YORK THEATRE CRITICS
AS EVIDENCED IN THEIR REVIEWS OF
'THE BEST PLAYS' FOR THE SEASONS
1956-1960

by Kenneth Regenbaum

The purpose of this study was to describe the concerns that selected New York dramatic critics have shown in the theatre reviews that they have written for the major New York City daily newspapers, during the period 1956 to 1960.

To accomplish this purpose an objective evaluation of a selected number of Broadway reviews was undertaken. One-hundred-fifty reviews (for twenty-five productions, over the five-year period, by six newspaper theater critics: Brooks Atkinson, John Chapman, Robert Coleman, Walter Kerr, Richard Watts, Jr., and John McClain) were carefully read to determine the critics' "concerns", that is, the subjects--such as the Script, the Acting, etc.--that they were writing about.

It became apparent as the analysis of the reviews was conducted, that some concerns of the critics were broader and more inclusive than others. For example, critical commentary upon the "Theme", or the "Characters", or the "Plot", was considered aspects of the concern of the "Script." This, the concerns were ordered into "general" (inclusive) and "specific" (subsidiary) classifications, with all synonomous concerns classified together. Eventually, all concerns mentioned by the critics were included in a consolidated list consisting of six "general concerns": Script, Acting, Production, Directing, Technical Theatre, and Audience, which were further subdivided into twenty-eight "specific concerns."

After each review was read, the number of words that was devoted to each concern was counted. (The total number of words recorded for each general concern equalled the sum of all the specific concerns subsidiary to it. For example, the total for Acting equalled the combined totals for the specific concerns: General Acting Technique, Technique of the Individual Actor, Background of the Actor, and Comparison With Other Work.) These words were then subdivided, within each concern for each review, according to the "favor"--positive, neutral, or negative--as expressed in a judgement the critic made about that concern.

From the objective data so gathered, it was possible to posit answers to the following questions:

--What do the critics, as a group, look for in a production?

--How much attention do they, as a group, devote to the concerns?

--Is each critic equally concerned with the same concerns?

--What is the amount of favor, neutrality, and disfavor that each critic shows per concern?

--Is the amount of attention and the amount of favor directed by the critics toward the same concerns or toward different concerns?

--During the five-year period of the study, do the critics devote the same amount of attention year by year as they do production by production?

It was found that all six critics spent the greatest amount of the space in their reviews on the concern of the Script (63.3%, in mean percents). This large amount of Script space was distributed among the specific concerns of Script: the Playwright, Character, Plot, Structure,

Theme, and Script Style, with Character and Playwright emerging as the most important determinants of the large concern for Script.

All the critics gave the concern of Acting the second largest amount of space (23.0%).

The remainder of their attention was distributed, on an average, in the following order: Production (6.8%); Directing (3.4%); Technical Theatre (2.6%); and Audience (1.0%).

In spite of the over-all consensus in regard to the ranking of the concerns, the individual critics showed differences regarding the attention given each concern, as well as in both the amount and the kind of favor that they ascribe to that concern. Walter Kerr evidences a higher concern for Acting than any other critic, and shows both highly positive and negative indices of favor for that concern. Richard Watts has the highest degree of concern for Script of all the critics, and is highly concerned, both positively and negatively, with the specific concern of the Theme. John Chapman and Robert Coleman evidence high concerns for the Script, but theirs is the highest positive favor for the specific concern of the Plot. Brooks Atkinson expresses a high degree of concern, with high positive and negative dispositions with regard to favor, for the specific concerns of Structure, Theme, and Character within the Script.

It was found that the large amount of space devoted by the critics, as a group, to the Script included a higher degree of neutral and negative favor than it did positive favor. On the other hand, the attention given the Acting by the critics was overwhelmingly positive. Thus, the conclusion was drawn that the Acting was accorded the most favorable attention by the critics.

The degree of Attention and of favor shown to a concern by the critics from one year to the next in the study, was found to fluctuate. The critics showed consistencies, as a group, within their reviews of individual productions, rather than over the theatrical seasons.

AN INVESTIGATION INTO THE CONCERNS OF SELECTED NEW YORK THEATRE CRITICS AS EVIDENCED IN THEIR REVIEWS OF 'THE BEST PLAYS' FOR THE SEASONS 1956-1960

By

Kenneth Regenbaum

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DEDICATION

This author takes great pleasure in dedicating this study to his Favorite Concern: his lovely Suzanne.

ACKNOWLEDGMENTS

This author wishes to express his appreciation to the many people who have contributed of their time and energy in the furtherance of this investigation. The author is especially indebted to his adviser, Dr. James Brandon, whose good counsel regarding the nature and the form of the emergent study, and whose careful judgment throughout the weeks of its development have been instrumental in bringing the study to realization. The other members of his committee, Dr. E. C. Reynolds, Dr. John Waite, and Dr. Arthur Weld, have offered helpful suggestions and advice at crucial stages in the investigation. Dr. Vincent Farace and Dr. Randell Harrison, of the Communications Department of Michigan State University, have given valuable assistance in the utilization of the numerical data, in the formulation of the interpretive concept known as a meaningful differential, and in the construction and interpretation of the tables presented in the study.

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CHAPTER I

INTRODUCTION TO THE INVESTIGATION

The Purpose of the Study

The study aims to describe the [illegible] of the Broadway scene in New York City [illegible] they have written for the major New York [illegible] the period 1935-1960.

The Approach [illegible]

To accomplish this purpose [illegible] the study. Each review for each critic [illegible] jected to content analysis to determine [illegible] devoted to each concern, And second [illegible] concern.

From the objective data so [illegible] termine:

1. What the critics, as a group [illegible]

2. How much attention they [illegible] concerns.

3. Whether each critic is equally concerned with the same concerns.

4. The amount of favor, disfavor, and neutrality that each critic shows per concern.

5. Whether the amount of attention and the amount of favor are directed by the critics toward the same concerns in the same proportions, or whether attention and favor are directed in different degrees to different concerns.

CHAPTER I

INTRODUCTION TO THE INVESTIGATION

The Purpose of the Study

The study aims to describe the concerns selected dramatic critics of the Broadway scene in New York City have shown in the theatre reviews they have written for the major New York City daily newspapers, during the period 1956-1960.

The Approach of the Study

To accomplish this purpose, an objective approach is employed in the study. Each review for each critic over the five-year period was subjected to content analysis to determine: first, the amount of attention devoted to each concern, and second, the degree of favor accorded each concern.

From the objective data so gathered, it has been possible to determine:

1. What the critics, as a group, look for in a production.

2. How much attention they, as a group, devote to each of their concerns.

3. Whether each critic is equally concerned with the same concerns.

4. The amount of favor, disfavor, and neutrality that each critic shows per concern.

5. Whether the amount of attention and the amount of favor are directed by the critics toward the same concerns in the same proportions, or whether attention and favor are directed in different degrees to different concerns.

The Need for the Study

There is no question that the dramatic critics for the New York City newspapers exercise an influence of considerable weight upon the Broadway scene. Margaret A. Leitner, Sanford Moss, and Percy Tannenbaum, writing in a study that was part of the research program of the Mass Communications Research Center at the University of Wisconsin commented on this influence:

> Dramatic criticism is readily accepted as a legitimate function of the press in reporting events seeking public patronage and offering fair comment and criticism. To some authorities, however, the press--more specifically, its principle representatives in this area, the drama critics--is seen as exercising an inordinate influence on how a given theatrical venture may fare. 1/

Since the dramatic critics do exert an influence upon the Broadway theatrical scene, it is important to study the concerns--that is, the expressed interests of the critics, or what they write about when they review a production. Further, it is important to examine these concerns within a systematic framework that will enable the examiner to pursue such a study in some breadth: to describe the concerns within each review for each critic; to compare critics and their reviews for similar productions; to compare productions for each year; and to compare the findings over all the five years under study.

In this way, it is hoped that the study will help us to determine if the critics provide strictures which define what an audience ought or ought not to see. Does the influence of the critics extend to positive or prohibitive injunctions? Does the critic provide judgments about

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1/ Margaret A. Leitner, Sanford Moss, Percy H. Tannenbaum "Who Makes the Play Run?" Journalism Quarterly, IV, No. 3 (Summer, 1963), 375.

his concerns or does he report their existence only? Is the critic predisposed to favor certain concerns within a production?

The Value of the Study

This study seeks to clarify what the critics look for in a production. Assuming such clarification is possible, a basis is provided for the exploration of:

1. The possible relationship between critical concerns and critical standards.

2. The possible connection between the critics' concerns and the audience's concerns.

3. The concerns of the playwright as compared with the critics' concerns.

4. The concerns of the critic that relate to the form of dramatic productions over the course of several theatrical seasons.

Related Works

There are three other studies which deal with the dramatic critics, but none of them systematically investigates all the critics' concerns. The first study, Lillian Edna West's Contemporary Broadway Criticism (University of Wisconsin, Ph.D., 1951) presents a broad over-view of the critics' work from 1920 until the turn of this century.[2/] The second, Theodore James Heusel's An Analysis of the New York Critics' Theatre Reviews with Emphasis on Acting in Order to Determine Whether There is a Consistency Among the Critics' Evaluation of Performance in the Plays

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2/ Every attempt has been made to find West's study, but to no avail. It has been lost by the Library of the University of Wisconsin and is not available.

Which Opened on Broadway During the 1941-49 Seasons Inclusive, (University of Michigan, M.A., 1951),[3] discovers that there is a consistency in the critical evaluation of the concern, Acting, during the seasons in question. The third study probes the influence of the dramatic critics, and formed a part of the research program of the Mass Communications Research Center at the University of Wisconsin, 1962-1964. The results of this study were reported in the Journalism Quarterly, IV, No. 3. The study establishes that the dramatic critics for the seven New York City dailies do exert an influence upon the success of failure of the theatrical venture on Broadway.

The Scope of the Study

The period chosen for investigation, 1956 to 1960, represents a time when there were a large number of productions on the boards of Broadway.[4]

The six dramatic critics studied: Brooks Atkinson, John Chapman, Robert Coleman, Walter Kerr, Richard Watts, Jr., and John McClain, were writing the daily theatre review for their newspapers over the five years.[5] Each man was the only regular Broadway theatre critic for his paper. As such, he represented his paper as an elector of the productions

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3/ Theodore James Heusel, An Analysis of the New York Critics' Theatre Reviews With Emphasis on Acting in Order to Determine Whether There is a Consistency Among the Critics" Evaluation of Performance in the Plays Which Opened on Broadway During the 1941-49 Seasons, Inclusive, (University of Michigan, M.A.) 1951.

4/ See comparative remarks on the theatrical seasons in Louis Kronenberger (ed.), The Best Plays, 1956-1960 (New York: Dodd, Mead and Company, 1956-1960).

5/ On four occasions another individual from his newspaper was a "stand-in" for the regular dramatic critic. These reviews that were not written by the critics in this study were not included.

chosen to be included in the Burns-Mantle yearbook of "the best plays" of that year.

The productions chosen for study were among "the best plays" featured in Burns-Mantle. Out of a possible fifty productions, (ten "best plays" for each of the five years under study), twenty-five were selected as comprising a unified body of material: they all originated in this country, were first produced on Broadway, and are serious dramas. The productions (and playwrights) covered in this study are as follows:

1956

Long Day's Journey Into Night (Eugene O'Neill)

A Very Special Baby (Robert Alan Aurther)

The Ponder Heart (Joseph Fields & Jerome Chodorov)

Orpheus Descending (Tennessee Williams)

A Clearing in the Woods (Arthur Laurents)

1957

The Potting Shed (Graham Greene)

A Moon for the Misbegotten (Eugene O'Neill)

A Visit to a Small Planet (Gore Vidal)

Look Homeward, Angel (Ketti Frings)

The Dark at the Top of the Stairs (William Inge)

The Rope Dancers (Morton Wishengrad)

1958

The Cold Wind and the Warm (S. N. Behrman)

J. B. (Archibald MacLeish)

The Disenchanted (Budd Schulberg & Harvey Breit)

A Touch of the Poet (Eugene O'Neill)

A Sunrise at Campobello (Dore Schary)

The Pleasure of his Company (Samuel Taylor & Cornelia Otis Skinner)

1959

A Sweet Bird of Youth (Tennessee Williams)

A Raisin in the Sun (Lorraine Hansberry)

Kataki (Shimon Wincelberg)

The Tenth Man (Paddy Chayefsky)

The Andersonville Trial (Saul Levitt)

Requiem for a Nun (William Faulkner)

1960

The Best Man (Gore Vidal)

Toys in the Attic (Lillian Hellman)

Procedure

The procedure of investigation was as follows: The one hundred and fifty reviews of the six critics for the twenty-five productions were read to discover the critics' "concerns," the subjects--Script, Acting, Directing--that they were writing about. A "concern" is an expressed interest of the critic in one aspect of what appears on-stage before him. The number of words that each critic devoted to each concern was counted in each review.

When it appeared that a critic was writing about a subject, an attempt was made to describe that subject, or concern, with a single word, such as, Script, Acting, Directing.

It became apparent as this analysis proceeded, that some concerns of the critics were broader and more inclusive than others. One critic, for example, might write of a production, that the "Script" was good (Walter Kerr, reviewing The Potting Shed, commented as follows: "It is

quite a complicated play. It is also, I think, a very good one in its restless, defiant, edgy way..."), while another critic might write of the "Theme" of the same production (witness Brooks Atkinson on The Potting Shed: "Was the return...[to life] a miracle? Mr. Green thinks it is and he sets about illuminating it. He has a theme. He has the power to develop it...") In this case, "Theme" can be considered one aspect of "Script." "Structure," "Character", "Dialogue," "Plot," "Playwright," and "Script Style" are also generally considered to be aspects of Script.

Thus, as the various concerns suggested themselves, a system of classification was arrived at. Synonomous concerns were classified together. (i.e. "Background of the Individual Actor," "Comparison With Other Actors," "Comparison With Other Work," are grouped together.) Also, the concerns were ordered into "general" (inclusive) and "specific" (subsidiary) concerns for the reason mentioned above. Eventually, all concerns discussed by the critics were included in a list consisting of six "general concerns": Production, Script, Acting, Directing, Technical Theatre, and Audience, which were further subdivided into twenty-eight "specific concerns," and, in addition, the general category, Irrelevant to Critics' Concerns, completed the list. Hence, the list provided for the fact that all the words of the critics in their respective reviews could be counted.

The general concern, Production, is an all-inclusive term for whatever the audience sees. It contains the subsidiary or specific concern, Source of Production, which refers to the work of the producer. The term, Production, is also used as the name of the work that is presented on the stage.

The general concern, Script, is that part of the production which is the contribution of the playwright; the written part of the production.

The specific concerns within the Script are: Structure, the organization scheme of the Script, its time, place, unity, coherence; Character, the revelations on-stage of the interior workings or motivations that reflect the pattern of behavior of a person in the Script; Dialogue, the passages of talk in the Script; Plot, the plan of action of the Script that produces the interaction of the characters as performed on the stage; Theme, the purpose of the playwright as interpreted by the production; Playwright, the originator of the Script; Comparison With Other Work, any commentary that the critic makes upon this Script as compared to another; and Script Style, the Playwright's conception of the environment he has created in his Script.[6/]

The general concern, Acting, refers to the performances on-stage of the players. It includes these specific concerns: General Technique, all-embracing comments which refer to the entire company; Technique of the Individual Actor, specific comments that express concern for a performer who is singled out for mention; Background of Individual Actors, biographical information about a single performer; Comparison With Other Actors, commentary upon one performer as compared to another; Comparison With Work on Other Productions; and Acting Style, the interpretation of the performer of the world of the character he is portraying.

The general concern, Technical Theatre, refers to comments upon all physical properties of the stage, exclusive of the living performers. It includes the specific concerns: Set, concerned with the designs for the stage; Lighting, concerned with the plotting and production of the lighting effects; Costuming, concerned with the creation and propriety

6/ Herbert Heffner, et al, Modern Theatre Practice (New York: Appleton Century Crofts, 1959), p. 69.

of the costumes for the styles of acting, directing, and the script.

The general concern, Audience, is concerned with the over-all reaction of the body of people in the auditorium to any element they are viewing on the stage. The specific concerns specify this reaction: Reaction to the Entire Production; Reaction to the Acting; Reaction to the Direction; Reaction to the Technical Theatre; and Reaction to the Script.

After the total number of words was counted within each general and specific concern, the words spent on each concern were further divided into three categories according to the amount of favor, neutrality, or disfavor the critic expressed when he discussed that concern. These parts were designated "positive," "neutral," and "negative" Favor. Favor refers to the amount of judgment that the critic injects into his discussion of a concern. If the critic is in favor of that concern, the words discussing that concern are counted under "positive"; if he describes the concern without dispensing a judgment about the concern's merits, the words are counted as "neutral"; and if he expresses disfavor, the words are counted as "negative." In this way, every word dealing with each concern was given a place under one of the three Favor headings, and counted once as a part of the total number of words for that concern.

Methodology

To further the purpose of this study, it became imperative to establish the index of measurement that would be used for quantifying the amount of concern. There were alternatives to consider. First, as Charles Osgood has pointed out in The Measurement of Meaning,[7] a common

[7] Charles Egerton Osgood, The Measurement of Meaning (Urbana: University of Illinois Press, 1957). See also Ithiel de Sola Pool, ed., Trends In Content Analysis, Papers of the Work Conference on Content Analysis of the Committee on Linguistics and Psychiatry, Social Science Research Council (Urbana: University of Illinois Press, 1959).

form of indexing is to measure frequency, and to measure attention towards that frequency as separate items. This would have meant that the number of words expressing some kind of judgment, and the entire phrase for which the judgment was rendered, would both be counted. For example, the word "excellent" of the phrase "the excellent acting" would be counted, and the entire phrase would also be counted. The difficulty with this approach is that the same word is counted twice. Therefore, there would be an inaccurate index of Favor.

The alternative, and the method chosen, was to determine first the number of words each critic used to evaluate a concern. Then, to compare the attention shown in percentages to each concern by each critic in each production. Third, to compare critical attention for all critics as well as for each critic, for each and all concerns, among all the productions for one year, and for all the productions among the five years, 1956 to 1960. Finally, and only at this juncture, this author divided the words each critic used to express his attention for a concern into "positive," "neutral," and "negative" categories, depending upon whether the critic expressed favor, simply described the concern in question, or expressed disfavor. Thus, this method has the virtue of counting one thing at a time while preserving the unity of the whole.

Organization

There are guideposts which this author has established in order to facilitate the compilation and demonstration of meaningful data. Throughout the text, representative passages from the critics' reviews are included. These criticisms attempt to orient the reader to the kind of concern that the critic has. Supporting each passage is the numerical

data for each review.

The study is descriptive, and not normative. It does not attempt to probe the statistical differentiations of the percentages from critic to critic. The critics studied are not meant to represent all critics, nor are the productions of this period meant to represent all productions for all periods. The focus of the study is upon the critics' concerns; these are inductively arrived at and described as exhaustively as possible.

To facilitate an understanding of this description, two kinds of data are given in the text and tables. Wherever the emphasis is upon the individual critic, and where the purpose is to show the amount of space that he has devoted to a concern, the smallest unit of analysis, the word count, is employed for clarity and convenience.[8/] But wherever comparisons are being made on a larger scale, percentages are used in the text and tables because of the great variation in the numbers of words in each review.

The conclusions in Chapter IV are presented entirely in terms of percentages. In place of a statistical differentiation, the conclusions probe the significances of the study in terms of a meaningful differentiation. A meaningful differentiation is one which, based on the comparative percentages in the concluding chapter, leads the author to hypothesize that, given a difference between two percentages (between critics, between concerns, or between years) of at least 10 percent, there is a large enough difference to preclude chance reactions. The use of the meaningful differentiation is a convenient means of presenting the qualitative significance of this study in order to interpret

8/ Bernard Berelson, "Content Analysis," in Gardner Lindzey, Handbook of Social Psychology (New York, 1958) p. 508.

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8/ Bernard Berelson, "Content Analysis," in Gardner Lindzey, Handbook of Social Psychology (New York, 1958) p. 508.

quantitative results.[9/]

Style

The concerns that are examined in the text are treated as proper nouns and capitalized to designate the critic's specified realms of interest. Thus, if a critic says, "The acting is fine," the general concern, Acting, is credited with four words. Similarly, when reference is made to a critic's expression of judgment, his Favor is capitalized.

9/ The concept of Meaningful Differentiation is based upon the studies in footnote #7 above and upon a number of discussions among the author and Dr. Randell Harrison, Department of Communication, Michigan State University, and Dr. Vincent Farace, Department of Communication, Michigan State University. This procedure is followed in order to account for all the variables in the investigation. Since a critic is subject to chance reactions, any difference less than 10% is discounted as a possible result of such reactions. Possible causes of reactions would include: illness of the critic, the condition of his place of work, the rudeness of his taxi-cab driver, and other common circumstances.

CHAPTER II

Attention Must Be Paid:

The Ranking Concerns in the Productions: 1956 through 1960

Table I shows the concerns of the critics.

Table I

Mean Percents of Words in the Concerns for all Critics for all Productions

CONCERNS	Percent of Total Number of Words
Script	63.3
Acting	23.0
Production	6.8
Directing	3.4
Tech. Th.	2.6
Audience	1.0
Irrelevant	0.3
	100.0%

In the reviews of the productions which are considered in this study, the six critics have written a total of 78,385 words. The concern of Script clearly outstrips all other concerns in terms of space. It has nearly three times the amount of space as does the concern of Acting, the concern second in popularity. Two questions need to be answered to clarify the meaning of the dominance of the Script in the reviews: First, what are the concerns of the individual critics' reviews that make up this large amount of space? Second, what component parts within the concern of the Script (specific concerns) reflect this high

percentage?

Table II demonstrates that for all the critics there is indeed a large amount of attention for the Script.

Table II

Total Concerns By Critic

	CRITICS						
CONCERN	Atkinson	Chapman	Coleman	Kerr	Watts	McClain	Sum
			percent				
Script	61.8	66.2	55.7	61.2	75.0	56.6	276.5
Acting	24.4	19.5	22.9	29.8	18.2	23.5	138.3
Production	3.9	8.6	11.7	2.2	3.5	10.6	40.5
Directing	4.7	2.3	4.4	4.4	1.1	3.8	20.7
Tech. Th.	4.4	1.6	2.6	1.6	.6	4.8	15.6
Audience	.5	1.7	2.2	.8	.7	.3	6.2
Irrelevant	.3	.2	.4	0.0	0.0	.4	1.9
Total %	100.0	100.1	99.9	100.0	99.7	100.0	599.7
Total No Words by Critic	14,530	10,766	11,100	16,380	13,353	12,236	78,385

Moreover, the degree of concern for Script goes from between 50% to 66% in the case of five out of six reviews, to a high of 75% for Richard Watts, Jr. This is to say, that for all the critics, at least as much attention is devoted to Script as for all the other concerns put together, and for Richard Watts, Jr., three-fourths of his attention is devoted exclusively to Script.

The Script

The reviews of each production will be examined to reveal the attention shown for Script critic by critic. The Specific Concerns which

comprise the concerns of Script are: Structure, Character, Dialogue, Plot, Theme, Playwright, Comparison With Other Work, and Script Style.

A Long Day's Journey Into Night

Eugene O'Neill's drama, Long Day's Journey Into Night, is the first production to be considered. Brooks Atkinson's review totaled 552 words and 213 of them were devoted to Script. Surprisingly enough, however, the largest amount of space within the concern of Script was devoted to an examination of the Structure. Mr. Atkinson comments at length on the size of Long Day's Journey Into Night. "...refers to a conception of theatre as a form of epic literature...like a Dostoevsky novel...."[10/] Atkinson's apparent reason for spending one-ninth of the Script space on the Structure, is to tie his statements in regard to Structure back to his lead point, which is in reference to the production as a whole, "With this production...the American theatre acquires size and stature. It restores drama to literature, and theatre to art."[11/] Then, for Atkinson, the size of the script is justified because it is such a titanic undertaking that it is worth the amount of attention that the reviewer is giving to it. Similarly, under the concern of Comparison With Other Work, Mr. Atkinson deals with the fact that he believes that this mammoth drama "ranks with Electra and Desire Under the Elms"[12/] in its sheer power and ability to hold an audience riveted. For fifty-five words Atkinson goes on in this vein and compares the three tragedies regarding their style and their use of long summation speeches. Atkinson

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10/ Ibid.
11/ Ibid.
12/ Ibid.

then discusses the plot wherein he says: "Factually it is a sordid story...roughly those are the facts..."[13/] Within this discussion, it becomes clear that the format considered is not the story at all but rather the manner of telling. The poet who is doing this telling is to be most important. Although after careful consideration, Atkinson feels that Long Day's Journey Into Night could be pruned of some of its excesses "...its spacious point of view,"[14/] he is most impressed by the manner of the telling and by the dialogue. "Strindberg has written the dialogue."[15/] As for the Playwright: "...one of the greatest of all time."[16/] In sum, then, the Structure provides Atkinson a springboard for a discussion of the Dialogue, the Character of the Script, the Playwright's Other Work, and finally the Plot.

When we turn to the review by John Chapman, we see a rather different picture. Out of a total of 483 words, 344 are devoted to the Script. A discussion of the Playwright's great power and deserved fame occupies this space. "This is O'Neill's most beautiful play...In it O'Neill became a poet."[17/] Although Chapman agrees with Atkinson regarding the plot: "...a summary of the plot seems dismal..."[18/] (but Chapman cautions us not to "forget some things...") this plan is a biographical one and therefore great even unto that. For 91 words, Chapman goes on in the vein that as a piece of psychological developmental history and insight into the mind of a genius, this play is worthy of the greatest praise. Just as Atkinson had used the length of the work to dwell upon the Structure of the play in its meaning, so Chapman uses the same length

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13/ Ibid.
14/ Ibid.
15/ Ibid.
16/ Ibid.
17/ Ibid., 218.
18/ Ibid.

to dwell upon Character. "One by one they are magnificent."[19] For one-sixth of the amount of space of the Scriptural Concerns, Chapman dissects the various members of the twisted, tormented family that O'Neill presents upon the stage. If for no other reason, Chapman finds this play a tribute to the developing genius that was to be Eugene O'Neill.

Robert Coleman, the critic for the New York Daily Mirror, spends 529 words on Long Day's Journey Into Night and of this total nearly half, or 260 words, on the Script. Midway between Atkinson and Chapman, Mr. Coleman denigrates the Structural length: "It lived up to its title for it ran about four hours. It needed editing..."[20] but the critic finds the Structural size justified because Long Day's Journey Into Night is "...a sprawling, ruggedly chisled monument to the misbegotten youth of a future genius."[21] A little less than a quarter of the total words in the review (125 words), and almost half of the words devoted to Script itself, are spent linking the Playwright and his technique and his characters together. And once again the autobiographical element is underscored:

> Before his death, O'Neill wrote a play...it was autobiographical and bitter, it must have been like sticking a knife in his heart and twisting it over and over...O'Neill's technique...the mother, father, and sons setting one another up with seeming kindliness...for revealing blows. It is a vivid, harrowing study of frustrated hate-ridden people. [22]

Again the Comparison With Other Works by other playwrights is made and this time it is not to O'Neill's credit: "It is overly long Chekov with a vengeful bite and too little genuine compassion."[23] For Coleman then, the important item is the biographical context. Therefore,

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19/ Ibid.
20/ Ibid., p. 217.
21/ Ibid.
22/ Ibid.
23/ Ibid.

the main concern is the background of the Playwright that led him to fuse himself into his characters.

Walter Kerr of the New York Herald Tribune dwells mostly upon the concern of the Playwright's psychological state as manifested in what he considers to be the Theme of Long Day's Journey Into Night. "This, I think, is what O'Neill was doing..."[24] He portrayed the fact that for him, now, "pain is gone." In elaborating upon this, Mr. Kerr spends 264 words out of a total of 295 on Script: he believes that Mr. O'Neill was stripping himself bare at his depiction of his own family and showing himself, now that the pain was gone, able to see what it was like to look at the dry bones of what once were the figures of those people dear to him. Thus, nearly half of the entire review, 637 words, is spent describing the Playwright's psychological motivation for writing Long Day's Journey Into Night.

Richard Watts, Jr., the critic for the New York Post, spends more words than any of his fellows describing the Script and this is evident from the very first review. He spends 362 words, out of a total in the review of 549, to discuss the Script and of those 362 words, 266 are spent discussing the manner as versus the matter of O'Neill's work. "Although intensely dramatic, there is very little plot. O'Neill is merely concerned with the day of terrible crisis."[25] Mr. Watts, more than the other reviewers, finds nothing to complain about in regard to the size of O'Neill's work. Just as the Playwright has stature, so must his Script reflect that stature:

> The important thing is it [the dramatic action] does build... staggering in its emotional intensity. All that does hap--en is that the father and his sons come to know each other

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24/ Ibid., p. 219.
25/ Ibid.

> better Compromise? O'Neill is incapable of compromise with himself or with his audience... Eugene O'Neill's autobiographical drama broods with unsparing candor towards understanding, compassion, and dark lamented beauty... the giant stature was unmistakably O'Neill. 26/

Watts holds that this production, as "in Iceman Cometh, demonstrates the stubborn and uncompromising authority of his genius."[27/] (This statement is counted as part of the concern, Comparison With Other Work.) Thus, for Richard Watts, the material on Script was used to embody the critic's conviction that O'Neill is an uncompromising and honest Playwright and therefore his Script is a successful one.

John McClain, the critic for the Journal-American, spends the fewest amount of words on the Script: 153 words out of a total of 492. Like Richard Watts, Mr. McClain takes time in his review to praise the Playwright; he has no time for a cavil about the length of the Playwright's work: "Long Day's Journey Into Night runs four hours but the time is magically well spent."[28/] Again, the space is divided almost equally between the Playwright and his biographical Plot material: "With seering simplicity he makes an incision that lays bare the souls involved in his own life."[29/] As far as Comparison With Other Playwrights is concerned, Mr. McClain makes the most unequivocal statement of all: "O'Neill makes today's playwrights look a little silly."[30/]

What can we say then about Long Day's Journey Into Night in regard to the Script therein?

26/ Ibid., p. 217.
27/ Ibid.
28/ Ibid., p. 218.
29/ Ibid.
30/ Ibid.

Table III

The Concern of Script:
A Long Day's Journey Into Night

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Script Structure	90	42	48	0	27	0
Character	42	80	24	61	57	0
Dialogue	17	0	41	0	0	0
Plot	0	22	12	0	39	153
Theme	73	91	98	149	104	70
Playwright	0	98	0	85	69	53
Comparison w/other wk	10	11	0	0	82	57
Script Style	55	0	23	0	11	0
Script Totals	287	344	246	295	299	333

Table III shows the large amount of space, given here in terms of words rather than percents, which the critics give to Theme, Structure, Character and Playwright.

A Very Special Baby

In the reviews of the second production in 1956 entitled A Very Special Baby, by Robert Alan Aurther, Brooks Atkinson takes 476 words to discuss the entire production, 286 of those words are used to describe the Script and the largest amount of space is occupied with discussing Character (97 words), Plot (56 words) and Playwright (52 words). Since the critic is taking Mr. Aurther to task for his "lack of roots" [31]

31/ Ibid., p. 208, A Very Special Baby.

he spends a good deal of his critical attention documenting his charge.

Thus, Characters are described as "shallow", the Plot is described as one in which "the excitement is on the surface," 32/ and as far as the Playwright is concerned:

> When the final curtain falls, nothing seems to have been accomplished except that the author has stayed the distance. Whatever idea he originally had in mind seems to have been overwhelmed by the external fury and excitement. 33/

Hence, it is interesting to note that the kernel of Atkinson's review when he is denouncing this Script rests within the diatribes against the Playwright:

> Since Mr. Aurther writes in primary colors at top speed and in full voice, it is a little difficult to understand what he is driving at until well into the evening... Robert Alan Aurther is a very earnest, highly-wrought playwright... 34/

Similarly, John Chapman, whose review comprises 397 words and whose concern with the Script amounts to nearly 70%, uses that amount of space to be unkind to the Playwright. "I have a feeling the author... has tried most earnestly to combine Eugene O'Neill and Paddy Chayefsky." 35/ Mr. Chapman, however, zeros in on the playwright's use of dialogue:

> Somebody is always protesting 'Oh pop' or, 'you don't love me, pop'...To his (playwright's) credit, he can write straight pithy dialogue but there is no depth to the characters who speak his words. 36/

Here we can see that the critic manages to dismiss both Dialogue and Character in a single blow. The Structure of the Script is likewise dealt with by Mr. Chapman: "The drama is a long, dreary, and exceedingly noisy family squabble." 37/

32/ Ibid.
33/ Ibid.
34/ Ibid
35/ Ibid., p. 209.
36/ Ibid.
37/ Ibid.

Robert Coleman apparently has a good deal more respect for the Script of A Very Special Baby than his fellows. In a review of 303 words, 322 are reserved for a discussion of the Script. The largest chunk of this discussion, 204 words worth, deals with the Plot. The bald recitation of events, wherein an "Italian patriarch" tries to rule his family with an iron fist, is called "the elements for terse drama"[38] by Mr. Coleman. The honesty of the Playwright is praised and, almost as an afterthought, Coleman realizes that Mr. Aurther is "seldom able to take the ingredients and make them explode with a truly terrifying crash."[39] For the first time, then, we have a critic who ascribes the failure of a Script exclusively to the weakness of the Plot.

Walter Kerr's review is the first time that we see a critic who does not spend more than one-fourth of the space in his review for the attention of the Script. Out of 610 words, Kerr only spends 125 words on Script. For him, the Script has small characters, bits of detail, and a problem: "The problem--and I don't mean to dismiss it--is to get... [the baby] out of the front door."[40] This, about the lead character in the script! To punctuate his concern for the smallness of the Script, Mr. Kerr spends most of his time avoiding the discussion entirely. Instead, he goes on to discuss the Set.[41]

Richard Watts, Jr. goes on to a whopping 394 words, out of a total of 488 words in his review, to discuss the virtues of part of the play's Structure and of the complete honesty of the Playwright. After lamenting that the first half of the Script was "an unrelievedly depressing slice-of- life drama,"[42] he observes that in "the final three scenes,

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38/ Ibid., p. 209.
39/ Ibid.
40/ Ibid., p. 207.
41/ Ibid.
42/ Ibid.

it quite amazingly, comes to sullen and resentful life."[43/] Again, this is a paean to the honesty of the Playwright. Mr. Watts discusses how Aurther manages to achieve real force and compassion, given the small characters.

> It would have been simple for the playwright to make the rebellion of the son seem triumphant, give the daughter a ringing scene of denunciation, and overwhelm the . . . father in defeat and it might have given the drama an easier road to popularity. But it would have been less honest, relentless and it is immensely to his credit that he (the playwright) is, when he gets down to it, so forthright and unafraid. [44/]

For 127 words, Watts praises the dramatist's honesty. Watts distinguishes, however, between this honesty and the spirit of tragic exultation that is missing, he feels, in the Script. The critic wishes Mr. Aurther had "a greater gift for eloquent tragedy."[45/]

Thus, there is a remarkable similarity at the outset of the study, in regard to the critics' great concern for the integrity of the Playwright. Together with this concern, and sometimes superceding it, is the concern for the Structure of the Script. The final critic's comments on A Very Special Baby are indicative of the latter idea: ". . . A quite moving one-act drama which stubbornly refused to be stretched into a full evening in the theater."[46/] John McClain spends a total of 517 words to describe A Very Special Baby, 227 of these on the Script, and 140 on the specific concern, Structure.

> ...it should not have taken so long in the telling. The second act is enough--and by that time it is too late ...As it is presented, the first act is mostly dreary exposition, the procedure which even T.V. has discovered means of reducing. [47/]

43/ Ibid.
44/ Ibid.
45/ Ibid.
46/ Ibid., p. 208.
47/ Ibid.

As we will see below, critical vituperation regarding the Structure of the Playwright's work and fastening upon his moral attitudes is a favorite stratagem of the reviewers. Let us reserve this for a detailed discussion later in this chapter.

Table IV

The Concern of Script:
A Very Special Baby

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
Script Structure	0	number of words 35	41	153	182	136
Character	97	56	9	0	28	0
Dialogue	9	0	0	24	0	0
Plot	56	115	204	80	51	77
Theme	0	0	10	0	0	0
Playwright	62	0	0	0	131	0
Comparison w/other wk.	0	43	34	0	0	0
Script Style	62	0	24	0	95	14
Script Totals	286	248	322	257	487	227

The Ponder Heart

The next production, The Ponder Heart by Joseph Fields and Jerome Chodorov, merits 622 words, and half of these describe the Script in a review by Brooks Atkinson. Once again, the tone is leveled at the redeeming honesty within the Script, this time a feature of the make-up of the Characters. "It's funny and delightful [because]... it also includes some forgiving truth about unpretentious people."[48] For 93 words

48/ Ibid., The Ponder Heart, p. 361.

Specific genre	Atkinson	Chapman	Coleman	Kerr	Waters	McGlotlin
		number of works				
Devotional	0	35	91	153	182	195
Character	97	56	9	0	28	0
Religious	9	0	0	24	0	0
Plot	56	115	204	80	51	77
Theme	6	0	10	0	0	0
Playwright	92	0	0	0	131	0
Comparison w/other wk.	0	43	34	0	0	0
Script Style	62	0	24	0	92	34
Script Totals	295	248	322	257	487	229

out of the 309 devoted to the Script, Mr. Atkinson has a joyous time describing Uncle Daniel Ponder and his friends, to this effect: The critic demonstrates that as the hero of the Script is disarmingly gauche, so the proceedings capture his attention. He is even able to make a favorable comparison between The Ponder Heart and the Script of No Time For Sergeants. Finally, the critic takes off on the acting because he has laid the groundwork in the sweet absurdity of the characters.

> Strictly speaking, Uncle Ponder must be a whack. He doesn't seem to be able to deal with the realities of the world.... He likes people and wants everybody to be happy.... Over the whole work, Mr. Wayne presides with an expansive heart, a cheerful nature, devotion to his friends, soothing speech, and flowing gestures. 49/

John Chapman, after spending 90 of the 187 words he devotes to the Script (there are 472 words in the entire review.) on a recitation of the Plot, ties this in to a tribute of praise for the characterizations.

> At the beginning, Uncle Daniel Ponder is coming up for trial on the charge of having murdered his bride . . . His bride was a girl whom the old rake trapped into marriage by getting her drunk on pistachio ice cream and giving her a solid gold wedding ring from a box of cracker jacks . . . She was the kind of girl who could spend hours trying to figure out how the tail of the C gets through the 1 on the Coca-Cola sign. 50/

Robert Coleman digresses from this critical approval for Character above all. And his digression takes us right back to Structure and Plot as obstacles, for Coleman, to the success of the Script. There are 422 words in Coleman's review, 191 of them are about the concern of Script and 159 of those words on Script deal with the Plot while 32 additional words remark upon the Structure. Since the critic finds the Ponder character human but implausible, he blames the Plot for lacking

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49/ Ibid.
50/ Ibid., p. 359.

suspense and build.

> He [Ponder] is completely likeable . . . so that we can't help doubting that his fellow townsmen ever permitted him to be indicted for a murder he didn't commit . . . There was never any question in our mind but what the jury would reach the right verdict. 51/

An ingenious character then, is sometimes not enough to wrest a production out of the doldrums of structural difficulty in the Script. However, as we will see below in the section on Acting, a merger of exceptional performances with inviting characters can get critical plaudits.

Walter Kerr goes along with this merger of Acting and Characterization. In the shortest review that we deal with as an example of his criticism during this study within 454 words, 257 of which comprise his discussion of Script, Mr. Kerr is willing to let the Structure go by the boards in favor of the Character that sparks the Acting:

> Its most serious passages have a ripple of cracker-barrel shiftlessness and corner-store humor about them. It's offbeat and tenuous and dramatically impertinent. But like Mr. Wayne, it has a bubbling spirit beneath its lazy graces. 52/

Richard Watts, Jr., in an interesting departure from the concerns with Character and Structure and Plot, feels apprehension not with the moral backbone of the Character but instead, with the over-all morality implicit in the entire Script! This is our first clear example of a critic concerned with the implications of the Theme. Watts confesses that "until the third act, The Ponder Heart worried me a little." 53/

> . . . There was something [wrong] about the relationship of the two central figures, an innocently quixotic Southern gentleman and his feeble-minded child bride, which

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51/ Ibid., p. 358.
52/ Ibid., p. 360.
53/ Ibid., p. 358.

> seemed to contain a hint of pathological overtones merging on the uncomfortable. 54/

But Watts is relieved to find that in the third part of the Script the thread which would have developed this "uncomfortable" theme was broken and the style of the Script: the satirical satire of the fantastic trial of the leading character comes to the fore. Meanwhile, the critic has declaimed for 95 words about his thematic disappreciation.

John McClain has the last word on the concern of Character. After admitting that as "the entire effort is a study of Daniel Ponder, the beguiling Wayne character, and it must be agreed that it nearly comes off," 55/ Mr. McClain blames the overextended Character for the Script's lack of success with him. "One is apt to wind up with the conclusion that everybody is too far off the beam to bear further consideration." 56/ He spends 62 words (out of 242 words on the Script, and 415 words in the total) ridiculing the plausibility of the Characters and an additional 33 words denigrating the plausibility of the Plot. Finally, he dismisses the Script Style: "The line between straight farce and unbelievable comedy is too often crossed." 57/

54/ Ibid.
55/ Ibid., p. 360.
56/ Ibid.
57/ Ibid.

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54/ Ibid.
55/ Ibid., p. 360.
56/ Ibid.
57/ Ibid.

Table V

The Concern of Script:
The Ponder Heart

Specific Concerns	Atkinson	CRITICS Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Script Structure	58	0	27	59	0	0
Character	123	69	37	0	34	149
Dialogue	0	0	0	76	0	0
Plot	91	0	176	32	95	91
Theme	16	90	16	39	217	0
Playwright	24	0	0	0	0	0
Comparison w/other wk.	22	28	0	0	0	0
Script Style	5	0	0	78	0	12
Script Totals	339	187	256	284	246	252

Orpheus Descending

When we come to the production of Orpheus Descending, we might expect to find a reversion to the concern for Playwright and Comparison With Other Work, but the interest in Character and in Plot is still evident. Mr. Atkinson, in a 559-word review, spends 80% of his space discussing the Script. One-fourth of this amount deals with the Playwright and a detailed comparison with Williams' work. Mr. Atkinson finds that Williams, "a genuine writer," is writing one of his "pleasantest plays." But this praise of Williams' ability does not last long for it only leads to the comment on Script Style and Structure:

> Mr. Williams' style of writing elliptically is a fundamental part of his gift. He does not attack his scenes head-on. They grow out of improvisations . . . Orpheus

> Descending is a loosely woven play--overwritten in some of the scenes, uncertain at times in its progressions. 58/

Structure is here the crucial concern. It is interesting to see how the critic underscores the importance of Structure and Plot at the expense of a number of the other concerns:

> What we are left with is a discursive tale with an attractive locale, a sense of small town realities, some original characters and several wonderful scenes . . . But this time he (Williams) has not ordered his world as decisively as usual. Orpheus is not always sure of his direction. 59/

There is a total of 119 words which Atkinson uses to describe the faulty play structure. It seems that poor structure is a hydra-headed animal and can pull down in all directions everything from Character motivation through to Dialogue and Script Style.

> . . . It seems to this playgoer that Mr. Williams has his story less thoroughly under control this time, and his allusive style has a less sturdy foundation. The purple patches that explode magnificently in his best work sprawl and crumple when they are not soundly motivated. 60/

John Chapman seconds the large amount of concern for the Structure. If anything, he takes the playwright more to task for the looseness of the format of events. Chapman objects to the lack of direction, to the feeling that "one is never certain what Williams is driving at or where he hopes he is going," 61/ and even to the ending "... on a shrill note of melodrama that seems to be a manner of expediency rather than a logical and inevitable conclusion." 62/ Chapman's denunciatory review has 170 words describing Structural inadequacies out of 243 words describing Script. (There are 415 words in the entire review.) Thus,

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58/ Ibid., p. 310, Orpheus Descending.
59/ Ibid.
60/ Ibid.
61/ Ibid., p. 310.
62/ Ibid.

these remarks are our highest point, to date, that reflect purely Structural dissatisfaction. Indeed, perhaps the harshest statement regarding Williams' work is made by this critic when he describes his reaction to the end of the production: "The curtain falls on a scene of brutality and disillusionment because Williams hasn't been able to think of a better way out of the mess he has created for himself."[63] There are times when we observe that commentary upon the Structure of a Script becomes the most direct form for censure of a Playwright.

Robert Coleman's review employs a unique approach. Although the critic seems to be spending most of his time on the concern of Script (out of 451 words in the review, 335 deal with the Script), and although he seems to laud the Playwright's work, in reality he is making an oblique comment upon the sadism of the Audience. The entire review leads to the climactic statement:

> [Williams]... pulls out all the stops with...hypnotic results. The first-nighters sat spellbound throughout the harrowing dip in Hades. It may...turn the stomachs of the squeamish but Williams' brutal rhythms exert the fascination of a cobra for playgoers. [64]

We will discuss the implications of this concern when we take a detailed look at the Audience, later in this chapter.

Walter Kerr spends 542 words dealing with Script. (His review is 722 words long.) Again, Plot and Structure loom large in the scene. Further, Mr. Kerr identifies a lack of Character Motivation for the poorly constructed Plot: Regarding one high point in the action, Kerr has this to say:

> There is no real cause for the intolerance that has brought...fanatics into the story....When there is a

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63/ Ibid.
64/ Ibid., p. 311.

> pitched battle between the lovers over the matter of getting out of town, /the hero's/ failure to tell the truth is an expedient one; it keeps the scene going--but it drains them of such character as he seems to have had. 65/

The critic deplores what he considers Williams' "sentimental dialogue." His denunciation of the Dialogue verges into a condemnation of the Characters:

> Apart from the 'nobody ever gets to know nobody' sort of philosophical exercise, he /Williams/ permits his characters to talk about the 'sweetness we Americans used to have for each other,' about how a guitar 'washes me clean like water whenever I feel dirty' and he finally has one of them rip right open into declamation on the order of 'my body has burst into flower.' 66/

The critic becomes sardonic when Williams waxes poetic. Kerr spends 119 words on Character and 79 on Dialogue, and all of it is roundly condemnatory. (For a more detailed description of Kerr's disfavor see Chapter III.)

Richard Watts, Jr. disagrees with the morning trio of critics, Atkinson, Chapman, and Coleman, in declaring Williams' Script morally cathartic. Although he agrees with his fellows that "Orpheus Descending seems a little more scattered in its drama than is usually the case with Mr. Williams," 67/ Mr. Watts deprecates the importance of this because:

> The actual villain (which serves as the unifying force in the drama) is the petty and spiteful atmosphere of this small unnamed town and the air of doom that hangs over the drama is an almost impersonal kind of vindictiveness which the playwright sets down with bitter understanding. 68/

This critic emphasizes the environmental and social reform which he feels is behind the Playwright's work: "More than most of Mr. Williams'

65/ Ibid., p. 313.
66/ Ibid.
67/ Ibid., p. 312.
68/ Ibid.

plays, it contemplates not only the personal tragedies of a few frustrated misfits but also the ugly tensions, hatred, jealousies, and narrow-minded stupidities of an entire backwoods Southern community."[69] Ninety-percent of the critic's review is concerned with Script and 115 words within this Scriptural concern are related to Theme. Further, 115 words are concerned with Character. It is interesting that Watts' notes that "there is...the good prostitute of 'good' family whose preoccupation with sex is the tortured reaction from one time social idealism."[70] For Mr. Watts, the concerns of Script (Character, Dialogue, Plot, Script Style, and Theme), are intimately connected with the significances of social reality.

John McClain also spends close to ninety percent of his review of 586 words, upon the Script. The overwhelming bulk of his material is devoted to a sensationalistic description of Williams' Characters. But the import of the following is similar to that in Robert Coleman's review, and therefore, we will consign the discussion of such a statement as this to the third chapter:

> Dogs from the chain gang devour unclad fugitives, an old Indian sells fresh animal skulls, an Italian immigrant's homestead is burned down by the vigilantes and the old man loses his life in the fire, a young belle having lost her fight for non-segregation, is now devoting herself to juke-crawling and backseat romancing with any new face that appears in the country. These are only a few of the charming people one encounters in this new Williams' play and it seems almost unbelievable that they can be made persuasive and valid enough to hold an audience for an evening...With one or two exceptions all the characters in the drama would cause any one of us to bolt the door... We wouldn't wish to spend an evening with them in the flesh, but we cannot help being fascinated with them just as one might linger over-long at the cobra cage in the zoo. [71]

69/ Ibid.
70/ Ibid.
71/ Ibid., p. 311

Suffice it to say, this paragraph does not only refer to the Characters; it has the purpose of whetting the appetite of the Audience, and therefore, it is an extremely positive statement with which to credit the production.

Table VI below shows the concerns for Orpheus Descending. The fascinating thing here is that when this table is compared with Table IV, we can note the steady progression away from concern that is solely with the Playwright, and toward large percentages of words for multiple concerns: Character, Plot, Dialogue, and Theme. The critics are concerned with the Playwright as the progenitor of all the aspects of drama. We will continue to note this trend in terms of future productions.

Table VI

The Concern of Script:
Orpheus Descending

Specific Concerns	Atkinson	CRITICS Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	69	162	0	70	30	0
Character	55	20	0	160	155	197
Dialogue	0	0	124	79	0	0
Plot	0	35	75	93	27	59
Theme	29	10	51	0	39	0
Playwright	40	0	19	24	60	59
Comparison w/other wk.	0	0	6	0	53	95
Script Style	105	0	60	22	86	30
Totals	298	227	335	448	450	440

A Clearing in the Woods

For the production A Clearing in the Woods by Aurther Laurents, Brooks Atkinson spends 268 words out of his total of 480 words denouncing the Playwright and all for which he is responsible. He strikes the keynote with his Comparison With Other Work: "Having succeeded with the possible in The Time of the Cuckoo, Aurther Laurents has now tried the impossible."[72] The major reason for the Playwright's failure, according to Mr. Atkinson, may be traced to his delineation of an uninteresting leading Character.

> Virginia is not an interesting woman. She is an egotist--a sick egotist--and she has nothing except her sickness to offer the audience. . . .she is an abstraction when she finds a way to make peace with herself she is naturally elated. But the elation is private . . . that is the reason a Clearing in the Woods always seems remote and detached like a series of figures painted on a screen. [73]

This analysis of Atkinson's is given in this chapter in order to help explain the large amount of concern Atkinson places upon character delineation. Over half the space that he uses to describe the Script is dedicated to a dissection of Mr. Laurents' leading Character. The culminating blow falls when the critic gets to the subject of Script Style: "Poetry is a better medium than psychoanalysis for the job Mr. Laurents is trying to accomplish."[74] How very different a comment of this ilk is from Mr. Watts' concern for social reform and moral intentions.

Richard Watts, Jr. spends 90% of his space (454 out of 539 words)

72/ Ibid., p. 310, A Clearing in the Woods.
73/ Ibid.
74/ Ibid.

on the Script and half of that attention is devoted to an analysis of the Plot. "A great deal of the play is concerned with scenes in which the girls indulge in quite a lot of squabbling." 75/ It is this squabbling that disturbs Mr. Watts and he gives a good deal of attention to show that "the manner of the drama is considerably more striking than its substance." 76/ Not that Mr. Watts did not like the Theme of the drama. On the contrary, he takes pains to underscore the fact that "despite the thoughtfulness of its probing into a neurotic girl's subconscious mind, it resulted in a labored and unstimulating drama." 77/ The second largest amount of space in the review is devoted to an explanation of the shortcomings of the Plot which result from a failure of the Playwright to mount the action so that it would be "dramatically impressive." But more of Watts' reasons for his curious lack of praise for a Script whose intent he admires later in this Chapter.

John Chapman's review is a study in denunciation and we will underscore it below. But it is relevant at this time to note that out of 316 words in the review, 192 denounced the Script. The majority of the space was consumed by diatribes against the Dialogue and the Theme.

Robert Coleman takes 80% of his review (486 words en toto) to recite the Plot, lament the length and inquire if the Theme was really worth it. Like Mr. Chapman, Coleman finds nothing in the Script to praise; but he gets particularly lyrical when it comes to the point of it all:

> It's like a weekend in the woods with a bunch of perplexed people annoying the devil out of you with a lot of high-falutin' talk about their troubles, which aren't particularly important to you. 78/

75/ Ibid., P. 312.
76/ Ibid.
77/ Ibid., p. 312.
78/ Ibid., p. 313.

But more of this in Chapter III!

Mr. Kerr puts his finger on the problem and at least writes a rationally structured piece that dwells upon the Character and her misgivings. (There are 630 words in Kerr's review and he spends 66% upon the Script.) Mr. Kerr dissects the four portions of the leading Character's psyche. "Four Virginias are not really more interesting than one Virginia: the evening and our emotional response splinters into abstract fragments."[79] Here we see once again, that for the critic, Structure and Character go hand in hand. The critic further remarks that the Theme which should be emerging slowly to life throughout the evening, finally rears its head and isn't worth the birth.

John McClain agrees with his cohorts and in his review (wherein 85% of the space is devoted to script out of 492 words) he spends the bulk of his time showing that the structure is impossibly labored in the Script. Thus far in our study, this production, A Clearing in the Woods, has received the most agreement from the critics as regards their estimation of the Script. It is true that they dislike it, but more important for our present purpose, is the congruence that they evidence in the amount of space they devote to lambasting the Structure, the Theme, the Character and the Plot.

Table VII is, therefore, the most uniform of tables.

79/ Ibid., p. 313.

Table VII

The Concern of Script:
A Clearing in the Woods

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Script Structure	0	0	80	20	120	179
Character	138	0	36	198	89	19
Dialogue	0	111	0	59	0	31
Plot	68	0	84	0	194	88
Theme	55	58	82	76	0	50
Playwright	33	12	71	0	41	0
Comparison with other wk.	18	0	0	0	0	0
Script Style	16	12	0	0	0	0
Totals	328	193	353	353	444	367

The Potting Shed

The next production, The Potting Shed by Graham Greene, is the first consideration for the year 1957. Atkinson, (who devotes 553 words to the entire review, and spends 387 on the Script,) is fascinated by Mr. Greene's Plot and by the Playwright's originality. He spends 111 words to discuss the problem of the play: What was the mystery that lay in the past for the leading characters of the potting shed? As Atkinson points out, it is a tribute to the Playwright's skill in organization that attention is kept by this simple question: "Was the character's return a miracle? Mr. Greene thinks it was and he sets about illuminating it."[80]

80/ New York Critics' Reviews, XVIII (1957), 394. The Potting Shed.

Atkinson's favorite concern seems to be Structure, and this time, he manages to link Script Style to it. Further, as will be seen, he lauds the Playwright for his tight organization as well as his unique style:

> Like an honest Briton, Mr. Greene underwrites. The stiff upper lip makes his first act seem like Henry Arthur Jones disciplined by Somerset Maugham. Although big subjects are discussed, Mr. Greene keeps his voice low and his literary style reticent. But he is entitled to write in the style that he finds most congenial. 81/

It is interesting to observe that of all the critics, Brooks Atkinson, is the most concerned with the literate ability of the Playwright. This reference, which might also be classified as part of the concern, Comparison With Other Work, is of further interest because of the ambivalent nature of the comparison. Atkinson's literate contributions are recorded as part of the concerns for Script Style (54 words), and Playwright (59 words).

John Chapman spends the bulk of his review (495 words in length and 376 words devoted to Script) on Character. Indeed, for 60% of the space on Script, Chapman lists a bevy of questions which spill over into a detailed examination of Plot (47 words).

> Why has Flemyng, a good newspaper man, been unable to live with the wife he loves and why has he been unable to find the answer in a long course of psychoanalysis? Why has...the psychoanalist run into a blank wall every time he tries to get out of Flemyng the story of what did happen in that shed?...Why has the once devout priest become a cynical drunk without faith?...These and many more questions Greene puts, not to the audience but to his characters and this is what makes the play the interesting affair that it is. 82/

It is imperative to note the last line of this commentary because it

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81/ Ibid., p. 278.
82/ Ibid., p. 372.

is the first time that one of our critics has singled out a reason for a particular method on the part of the Playwright's Characterization for praise. Later, the significance of just such laudatory commendations will be analyzed. Mr. Chapman is so overwhelmed by the Characterization and technique therein, that he cannot even muster his usual cynicism in regard to the Theme. As a coda, he adds:

> Toward the end of Graham Greene's mystical drama... Dame Sybil Thorndike, trying to figure out what had happened said 'I am not sure.' Then she remarked sagely, 'When you are not sure, you are alive.' This lovely and luminous actress put the words right into my mouth. I'm not sure what dramatist Greene was driving at and maybe he wasn't either, but I do feel stimulated. 83/

The Potting Shed is an example of a Script which, for Mr. Chapman, reverses the criticism leveled at Structure for A Clearing in the Woods. In the Shed, the manner is so engrossing, that the matter doesn't matter.

Robert Coleman devotes 50% of the amount of space he has allocated for Script (276 words) out of 506 words in toto) to a discussion of the Plot. Time and again this critic recites the incidents of the Plot without commenting. When he does get to the Playwright, he has reserved only 50 words in which to take exception to his fellows:

> Greene, who has won renown as a novelist, is, we think, more facile in that medium. As a playwright, he is... prone to substitute argument for emotion. He is highly emotional but appears afraid to show it. And that's not good for a dramatist. Intelligence is one thing and theatre another. 84/

Mr. Coleman, although he later goes on to make allowance for a dramatist of the stature of George Bernard Shaw, seems to tip his hand in this review. He is almost totally concerned with how simply the Plot

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83/ Ibid., p. 372.
84/ Ibid., p. 374.

is brought out on the stage and with how much can be dramatized within the frame of the story-line. We will evaluate the significance of this critical mean in Chapters III and IV.

The critic for the Herald Tribune is another matter entirely. Mr. Kerr, whose review totals 663 words, spends nearly 90% of that amount discussing Script and divides his time evenly between Character and Theme. (An interesting postulate would be that whereas Robert Coleman and John Chapman tend to be most similar in the allocation of their concerns for Plot, Walter Kerr and Brooks Atkinson progress along parallel lines by emphasizing Character and Theme.) Mr. Kerr finds that the intriguing point of this drama is the interest that the Playwright manages to engender for an abstract Theme: the revelation of a miracle from within the commonplace. The critic discusses for 190 words his feeling that such a Script is miraculous in itself:

> The matters that intrigue Mr. Greene, the values that seem to him to cry out for restatement are tricky and illusive, in themselves dramatically undemonstrative. Yet it seems to me that he has come close to success here....The unrelenting eye of the author is steady here, the tone quietly honest and cracklingly literate, the psychological detective story processes (are)... firm...(the Script) brings an odd release in its anti-dogmatic wake - - When you're not sure you're alive. 85/

Richard Watts, too, spends 90% of his space (out of 591 words in the review) on the Script and 90 words on the Theme. But he is less equivocal than his cohorts:

> ...an absorbing and fascinating drama in which the author's tortured probings into the doubts and torments of religious faith, with a special reference to his own strangely bleak Catholicism, are set down in brilliantly effective theatrical terms. 86/

85/ Ibid., p. 375.
86/ Ibid.

For Watts, the Plot, which he describes for 119 words, is an effective means for the search of the Playwright. Mr. Watts tends to conjecture upon the Playwright's interior state (cf. O'Neill's Long Day's Journey into Night, Fields' and Chogorov's The Ponder Heart, and Williams' Orpheus Descending.) For 86 words, Watts describes what he feels is the backbone for Mr. Greene's thematic concentration.

> Although Mr. Greene is a Catholic who writes as a Catholic, his highly personal religion seems so dour and upsetting that he almost appears at times to hate it... It is...evident that spiritual comfort is not what he is looking for in faith. What he is searching for appears to be a kind of intellectual scourge. While he writes of religion, he is no propagandist for it. The search is into his own soul and the quest is restless, terribly candid and remarkably moving. 87/

John McClain spends 60% of his review (559 words) on the Script and one-third of this space on the Structure. Plot (75 words), Theme (48 words), and Character (34 words), are all subordinated to this critic's concern for his belief that The Potting Shed took three acts to "reveal a fine two-act play." This critic is chagrined to discover that so much good plotting is "thrown away" on the last third of the Script with a good deal of talk about "repetitious" matters.

Table IX shows that the preponderance of critical concerns for The Potting Shed is directed toward Theme.

87/ Ibid.

Table IX

The Concern of Script:
The Potting Shed

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	122	0	27	154	14	127
Character	10	201	13	104	0	34
Dialogue	0	0	0	0	0	0
Plot	101	47	140	0	135	75
Theme	41	95	30	214	190	48
Playwright	64	17	50	7	86	0
Comparison w/other wk.	13	16	16	20	74	0
Script Style	54	0	0	0	0	0
Totals	405	376	276	499	499	284

A Moon for the Misbegotten

Eugene O'Neill's A Moon for the Misbegotten is treated by Brooks Atkinson as a Script wherein all the credit for Characterization goes to the Actors and none to the Playwright. This is an interesting feat for the critic to accomplish, since over 50% of his space in the review (650 words long) does discuss the Script. The critic's method for accomplishing this is elucidated in Chapter III. Atkinson dismisses the Playwright's work of Characterization in these words:

> Although the performance runs a few minutes longer than three hours, the characters are not worth such close inspection and the dramatic achievements are minor. 89/

89/ Ibid., p. 278, A Moon for the Misbegotten.

John Chapman tells the story by describing the Characters who move the Plot. His 146 words on Character, out of 296 on the Script (534 *in toto*) is deceptive because he is only concerned with whether the people behave as if they come from the pen of O'Neill. For 91 words dealing in a comparative fashion with O'Neill's work, Mr. Chapman convinces himself that this Script is indeed worthy of the master.

Walter Kerr's review, agreeing in design with that of Mr. Atkinson, finds praise only for the Acting. But Mr. Kerr consistently compares the Playwright and his Structural pattern with what the actors have fashioned of it. Kerr does discover that the climax of the Script is worthwhile. "The futile romance of two condemned lovers builds to a climax that is almost musical in feeling, lyrical and lascerating in a single impulse."[90] But Kerr underscores the futility of the Script in fine fashion: "The rest of the play does not yet exist on the stage."[91]

Watts once again takes nearly 90% of his space (in a 561-word review) to give a detailed examination to the Script. He spends 225 words comparing O'Neill with O'Neill:

> It is a remarkable tribute to a playwright when the only possible current rivals to one of his dramas are a couple of his other works and *The Moon for the Misbegotten* must inescapably be compared to *Long Day's Journey into Night* and *The Iceman*. [92]

Mr. Watts, in his usual manner, goes into the reasons for the dramatist's "weaknesses."

> [The Script]...suffers from his characteristic failings of excessive length and insufficient eloquence...O'Neill plays have a manner of smoldering slowly and then bursting into dramatic flames--and here the smoldering takes

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90/ *Ibid*., p. 276.
91/ *Ibid*., p. 276.
92/ *Ibid*., p. 276.

> much longer and the flames are less frequent. Once they have arrived they are tremendous but the unfortunate part of the periods of marking time between outbursts of fire is that they make the dramatist's known weakness, the inability of his prose style to rise to the heights of his imaginative lyric conceptions, too evident. 93/

The critic devotes 133 words to the Characters and finds that "they are studied with superb insight and compassion." 94/ Watts' description of the Characterization tends to bear out Mr. Chapman's use of the Playwright's Characters as foils for Plot concerns. Further, discourses upon Characterization provide a fine springboard for discussions of the Actors.

John McClain distributes the 288 words he uses to describe the Script (470 words in all) rather evenly over the Playwright, the Plot, the Structure, and the Characters. O'Neill, as a Playwright, commands many more words for this critic than does any other Playwright.

> The power and the grandeur of Eugene O'Neill are again evident in A Moon for the Misbegotten. Like Long Day's Journey into Night, to which this is at least a partial sequel, it has the same fierce qualities of introspection, the ruthless examination of forces and frustrations, which pursued his tragic family to their separate graves... with a gift superior to anyone writing our language today... 95/

McClain finds that O'Neill can do no wrong. If the Structure is "long-winded," it is "justified." McClain is even willing to say that "the general effect depends upon its very verbosity." 96/ The critic ends his review with an admission of his feeling for the Playwright: "There will be those who find Moon over-length and under-clear. But not me. I am an O'Neill fan and I think it's just great." 97/

93/ Ibid.
94/ Ibid.
95/ Ibid., p. 277.
96/ Ibid.
97/ Ibid.

Table IX

The Concern of Script:
A Moon for the Misbegotten

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
Structure	40	number of words 0	Did	75	49	99
Character	159	146	Not	123	133	35
Dialogue	4	0	re-view	0	0	0
Plot	90	0	this prod-	0	0	58
Theme	0	0	uct-ion	42	17	0
Playwright	83	59	0	0	19	47
Comparison w/other wk	101	91	0	29	225	49
Script Style	0	0	0	0	0	0
Totals	377	296	0	240	443	288

Table X should be compared with Table III in order to show what a Playwright of the stature of Eugene O'Neill can do for the total amount of space spent on Script. Later in the study, there will be comment upon the trend toward and away from the Playwright; this is the more impressive because of the large number of interesting Playwrights in this period.

A Visit to a Small Planet

A Visit to a Small Planet, by Gore Vidal, is the next production of 1957. Atkinson spends only 227 words on the Script out of 680 words in his review. Script is eclipsed by Acting as a concern. But within the space devoted to Script, the Playwright is brought to the fore: "As a writer of comedy, Gore Vidal is foolish and funny. A Visit to a Small

			number of words			
Structure	40	0	Did	75	40	90
Character	159	124	Not	123	132	35
Dialogue	4	0	Like	0	0	0
Plot	90	0	this prod- uction	0	0	58
Theme	0	0	42	17	0	
Playwright	83	59	0	0	19	47
Comparison w/other wr.	101	91	0	29	225	49
Script	0	0	0	0	0	0
Style						
Totals	377	276	0	240	443	288

Planet...is uproarious..."[98] For 65 words Vidal is praised as the man who starts the Actors moving in the direction of humor. "Mr. Vidal has started them [performers Ritchard and Mayehoff] off beautifully.....Even if he had stopped writing half-way through, the entertainment would go on under its own momentum..."[99] Throughout the review Mr. Atkinson takes pains to point out the consistency between the Styles of the writing and the acting.

> In both the writing and playing of Visit to a Small Planet is a topsy-turvey lark that has a lot of humorous vitality. The tone is low; the entertainment is highly enjoyable. [100]

Now this is something new in the documentation of critics' concerns. The Playwriting here is depicted as the gateway to the Acting--theatre is seen as the equivalent of drama.

Mr. Chapman takes a bigger chunk of his review (299 out of 475 words) to discuss the Script as a separate unit. As usual for this critic, 166 words describe the Plot. Chapman takes pains to give space to Vidal's technological fancies. He quotes the leading Character to this regard. "Where I come from we don't have babies anymore. We gave it up. Sometimes I think we were a bit hasty."[101] But Chapman is making a point about the lack of a Theme in this Script. After quoting the interplanetary visitor of Vidal's farce as gurgling, "Isn't hydrogen fun?"[102] when he hears about modern warfare, the critic closes in upon what he considers to be the Structural deficiency:

> The comedy fails to be something better than happy nonsense... because it reaches no particular conclusion about the state of civilization in 1961. Neither the

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98/ Ibid., p. 359, A Visit To A Small Planet.
99/ Ibid.
100/ Ibid.
101/ Ibid., p. 357
102/ Ibid.

> author, Vidal, nor the strange visitor, Ritchard, ventures a constructive opinion as to what we should do with ourselves. 103/

It seems that Mr. Chapman has become didactic in regard to the social significance of a Script. This is particularly remarkable given Mr. Chapman's penchant for the Plot.

Richard Watts, as one might expect, agrees completely with Mr. Chapman.

> As a satire or even as a play, Gore Vidal's comedy pretty much fades into thin air after the first act...because the satirical possibilities of Mr. Vidal's comedy start off so promisingly, it seems rather a shame that A Visit to a Small Planet turns into a series of vaudeville acts... 104/

Mr. Watts goes on to add a doubt. He feels it is possible for the Script to succeed with some excellent vaudeville turns by the leading Actors. But he laments the abandonment of the Playwright's "satire" to the level of the bright idea. For the bulk of 191 words, (442 in toto) he discusses the Structural letdown: "For the plot does try rearing its head from time to time and on these occasions it appears thin and a little uncertain." 105/

Robert Coleman is also in agreement. He spends only 179 words on the Script (out of 455). Seventy-five of these are on the Character and 52 deal with the Structure. Following is an indicative comment: "If you're looking for substance for credibility, A Visit to a Small Planet is not your dish." 106/ Mr. Coleman denounces the implausibility of the play's incidents and then, having made the point that it is built on sand, he dismisses the enterprise completely: "Don't expect a play in a

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103/ Ibid.
104/ Ibid., p. 356.
105/ Ibid.
106/ Ibid., p. 358.

conventional sense for there's no such animal prowling the premises."[107] Now he is ready to build anew and proceeds to use the space on Characterization to discuss the work of "a pair of magicians producing rib-wrecking laughs..."[108] The review becomes a paean of praise for Ritchard and Mayehoff. Later in this chapter, the implications of the usurpation by Acting of Script's space will be discussed.

Walter Kerr too depicts the Playwright in the service of the Production. The most he can say for the Playwright is to grant his narrative plausibility in the face of "an almost barrage of freshly minted quips...that keep the merriment rolling."[109] Within his 249 words devoted to Script (out of 688), Mr. Kerr is specific about the reasons for changing gears and replacing the Playwright with the Actors, the Theme with banter.

> ...I have undoubtedly given the impression that author Gore Vidal has had very little to do with making Visit to a Small Planet the glorious funny evening it is... he hasn't, to get down to the one warning I want to give you,...written a play that holds together of its own adhesive power. Time and again things get rattled and threaten to sputter. Mr. Vidal and company must improvise fast.[110]

Kerr has no truck with the didactic intentions of the Script, and he finds that even in a farcical comedy, Structure is still needed. "...this being a piece with a built-in moral about the futility of war, the moral is often on as slippery ground as the plotting."[111] Mr. Kerr deplores what he considers as the mixing of genres within the Script. Therefore, since this Script does not ride on its own right as a drama, it can pass as an entertainment.

107/ Ibid.
108/ Ibid.
109/ Ibid., p. 356.
110/ Ibid.
111/ Ibid.

Of all the critics, only John McClain is consistently happy with the Script. He is the only critic who spends a majority of his space discussing this concern. (186 words out of 494 are on Script.) For 57 words he praises the Theme:

> It's an ambitious idea to regard the foibles of the world through the eyes of a visitor from a civilization which has risen above death, war and sex...I thought he managed to keep the thing crashing along at a merry rate without bothering too much with the obvious temptations of painting morals or drawing parallels. 112/

McClain is pleased to see that this happy idea is kept afloat of its own accord. For 56 words he praises the Structure as being tigher than he had imagined it would be, given the premise. It is only when the critic praises the Characters (32 words) that he goes into a description which lauds both Actors and Playwright.

Table X.

The Concern of Script:
A Visit to a Small Planet

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	0	9	52	0	73	56
Character	25	0	75	0	86	32
Dialogue	0	0	7	32	0	0
Plot	99	173	17	73	0	33
Theme	0	75	0	26	0	57
Playwright	65	0	8	118	23	8
Comparison w/other wk.	0	0	14	0	0	0
Script Style	38	14	6	0	0	0
Totals	227	271	179	249	182	186

112/ Ibid., p. 358.

Specific Concepts	Author				
	Atkinson	Chapman	Coleman	Kerr	Watts	McGlath
	Number of words				
Structure	0	9	52	0	73	56
Character	25	0	75	0	86	32
Dialogue	0	0	7	32	0	0
Plot	99	173	17	73	0	33
Theme	0	75	0	26	0	57
Plausible	65	0	8	118	23	8
Comparison w/other wk.	0	0	14	0	0	0
Script Style	38	14	6	0	0	0
Totals	227	271	129	249	182	186

Look Homeward, Angel

Atkinson's review of Look Homeward, Angel by Ketti Frings pays the highest of compliments to the Playwright. Out of 399 words on Script (589 total) Atkinson spends 399 words on the Playwright. In this space he compares her favorably to Thomas Wolfe.

> What Thomas Wolfe could never do, Ketti Frings has done admirably. She has mined a solid drama out of the craggy abundance of Look Homeward, Angel... 113/

For 157 words, Atkinson embroiders his praise for the Playwright with commentary upon both the Plot and Thematic implications. Basically, Atkinson spends the space saying yes to the question, "Is this what really happened in Wolfe's youth?" 114/ He feels that Miss Frings has been more than an adaptor because she has managed to portray the mood of the great novelist both as Character and overseer of his own private world.

Mr. Chapman spends his review (278 words on the Script out of 487) discoursing on the beauties of the Plot for 182 words, and in the process, remarking upon the Characters.

> The dominant character is a woman, mother of several children, who runs a boarding house, and a husband with an iron will. Opposed to her...is her youngest son who yearns for all the spacious beauty there is in the world. At the very end a ghostly voice tells this lad that the world does not lie outside this boarding house.../but/ within himself. 115/

Chapman is also ecstatic about the Playwright and feels her drama "ranks with, perhaps above, Arthur Miller's Death of a Salesman." 116/

In Mr. Coleman's review, there are only 172 words in Script (out of 459). But within this number Coleman repeats in essence what Atkinson has said about Miss Frings' success in the theatre which is ironical

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113/ Ibid., p. 169, Look Homeward, Angel.
114/ Ibid.
115/ Ibid., p. 166.
116/ Ibid.

because of Thomas Wolfe's inability to write for the stage.

Walter Kerr's review discusses Character and Plot as leading into the Theme of the Script. (416 words out of 682 deal with Script. 168 words are oriented towards the Plot and 137, towards the Characters). But Kerr's writing is so literary that it is possible to see it all as a roundabout tribute to Miss Frings. (This is true even though there are only 46 words on the Playwright.) Kerr's formula: Plot + Character = Playwright.

> For one insane moment toward the end of Look Homeward, Angel,...the passionate embattled, hopelessly bound Gant family turn with unholy wrath on the home that has held them together. They clutch at the doorposts and wrench them from their sockets. Splinters of benches and chairs fly...an ax rides high in the air...For this one second, ...the Gants would like to wipe out their world. For their world... was eternally two-faced.... What makes the Ketti Frings's adaptation of Mr. Wolfe's autobiographical novel so fascinating in the theater is the perfect, perfectly sustained, tension with which it holds these violently opposed emotions in balance. 117/

Richard Watts agrees with the tumultuous praise for the Playwright. He, too, finds the power of her writing in her portraits on the stage. Out of 273 words devoted to Script (521 words total), 83 describe the Characters and 53 express conclusions about the dramatist.

> As an account of the growing pains of a youthful author, it is remarkably real, touching and perceptive, but it is much more than a striking fragment of dramatized autobiography. It is likewise a deeply perceptive account of the family background from which genius sprrang. 118/

Finally, John McClain completes the circle of admiration. Out of 225 words on Script (491 in the total), he takes 71 words to praise the Playwright, 55 words to touch on Character, and 99 words on the Plot. But McClain makes it clear that the Characterizations are the touchstone

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117/ Ibid., p. 167.
118/ Ibid., p. 168.

of Miss Frings' success.

> Her characters have true depth and dimension, her situations are simple and valid. There is no message, no symbols; this is good writing reduced to its unaffected best. Why it emerges thus is due to her painstaking and insistent evaluation of the people at her disposal. There aren't very many of them, actually, but each one is meticulously etched. When the play reaches a dramatic climax, the emotional values stem from character--we know the people and we are enormously interested in them. 119/

Mr. McClain gives the simplest and most direct rationale for the critical acclaim that greets Miss Frings' work.

Table XII below is deceptive because it does not reveal the full truth about the amount of space by implication which Miss Frings has received.

Table XI

The Concern of Script:
Look Homeward, Angel

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	0	0	0	13	76	0
Character	129	0	0	137	83	55
Dialogue	0	0	0	52	0	0
Plot	157	182	0	168	26	99
Theme	0	0	47	0	45	0
Playwright	113	77	110	46	53	71
Comparison w/other wk.	0	19	0	0	0	0
Script Style	0	0	15	0	0	0
Totals	399	288	172	416	283	225

119/ Ibid., p. 168.

The Dark at the Top of The Stairs

The Dark at the Top of The Stairs by William Inge is also treated to praise by the critics (which we shall specify fully in Chapter III on Favor)--but this time, the route for the acclaim is over Plot together with a discussion of Character.

Atkinson devotes 427 words (684 total) to the Script. The beginning of the review is indicative: "William Inge has written another drama that has a modest look but that is full of his particular insights and sympathies." 120/ This is the keynote for Atkinson's special use of Plot description. In the following, it is interesting to see how the recitation of the Plot highlights both Character and Theme:

> ...It is the home of a salesman who is traveling in harness-wares, his wife, his adolescent daughter and his son. They are average people. The adults are concerned about money. The children are involved in the painful social affairs of the young. Nothing of consequence happens to any of them. But Mr. Inge has written about them with so much tenderness and understanding that his play is both amusing and touching. 121/

We notice that Atkinson has carefully structured his review, so that the Playwright becomes the star. Even though there are only 41 words devoted to the Playwright, the 218 words under Plot plus the 40 words given to Character may be said to be included in the dramatist's domain. Further, there is a climactic statement by Mr. Atkinson involving Inge's Script Style (36 words):

> Mr. Inge writes these scenes in a colloquial style. But they carry weight. They reveal the lonely agony of people who live together without really knowing one another, suffering in silence, communicating only when the situations are desperate. 122/

120/ Ibid., p. 159, The Dark At The Top Of The Stairs.
121/ Ibid.
122/ Ibid.

The critic builds to his point that The Dark at the Top of the Stairs is the Playwright's finest play because "although the style is unassuming as usual, the sympathies are wider, the compassion deeper and the knowledge of adults and children more profound."[123]

Brooks Atkinson has set the critical style for the reviews of Inge's Script. Mr. Chapman in taking 85% of his space to cover the Script (473 total) also uses his Plot space (169 word's worth) to bolster his remarks about the Thematic significance of the Playwright's writing. His first sentence is unusual for Chapman because it states the Theme right away:

> The title of William Inge's new play...implies that there is nothing to fear in this dark at the top if you've got somebody climbing the stairs with you. If this somebody can offer love, or compassion, or understanding, the endless stairway which we call living is an easy climb and a safe one; but finding the right companion is a perilous task. [124]

The critic spends a high of 91 words on the Theme. In fact, wherever he mentions a Plot incident, he punctuates it with a Thematic concern.

> There is laughter and tragedy; loneliness and companionship;...And always there is this human yearning, this reaching out for somebody who will help in this fearsome ascent. [125]

Robert Coleman has taken 281 words (out of 524) to discuss the Script and although 117 of them tell the story, 83 review the Playwright's successful career and a high figure of 81 words (exceptional for Mr. Coleman) discuss the Theme.

> In our book, The Dark at the Top of the Stairs is the best play that William Inge has written and that's saying a lot for so far he's merely given us such hits as Come Back Little Sheba, Picnic, and Bus Stop. But ...the new /show/...is the best because it digs deeper

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123/ Ibid.
124/ Ibid., p. 160.
125/ Ibid., p. 160.

into what makes people tick than any of them. 126/

Coleman's concern for Character is impressive and he manages to link this concern with the large amount of space spent on Comparison With Other Work. "Not since George Kelly...has a dramatist understood women so well as Inge." 127/ The Playwright is truly ascendant.

Walter Kerr makes the Theme the most important part of his review. 172 words (out of 390 for the Script, within a 797 word review) show off the Theme to the advantage of the Playwright.

> ...the kind of play that a child might have overheard as he passed...through the back corners of his parents' lives...a child hears one tone at the threshold, another as he is sighted, still another as he is vanishing through the portieres. It is this erratic, tantalizing, half-understood and violently unexpected universe of mysteriously behaved adults that author William Inge... /et al/ have caught so perfectly and so touchingly... 128/

Both Script Style and Structure are passed upon by the critic as he fills in the story through the eyes of the children Characters.

Richard Watts balances 113 words regarding a shaky Structure with 176 words of praise for the Characterizations (out of 460 words for Script within a 550 word total). Although he finds that the "people are wisely and compassionately studied and all of them suffer from the same pangs of misunderstood loneliness," 129/ the critic sees a diffuse series of stories on view. It is rare to find Watts calling for unity overall but this is just such a review.

It is interesting to note that just when a majority of the critics seem to be concerned mostly with Theme or Character as related to the Playwright, at least one of their number will remark at length upon the Structure.

126/ Ibid., p. 159.
127/ Ibid.
128/ Ibid., p.161.
129/ Ibid., p. 158.

John McClain spends the bulk of his space (114 words out of 301 on Script within a 533 word review) to discourse upon the Characterizations. "It seems to me the skill of Mr. Inge relies on his painstaking excavation into Character."[130/] McClain minimizes the importance of the Plot. He spends only 69 words on the incidents of the Script: "The train of events are trivial....the plot is entirely subordinate to the Characterizations..."[131/] The critic uses his concern for Character as a springboard to a discussion of the Acting and Directing and he awards to those in charge of the production, the prize for the success of the theatrical effort. "This may not be Mr. Inge's best play, but in combination with Mr. Kazan, it emerges as such."[132/] (See below for detailed examination of this kind of review's implications, in the sections of this chapter that discuss Acting and Directing.).

Table XIII shows the race for space among the concerns Plot, Character, and Theme, each of which must be compared to the number of words credited to the Playwright by each critic. Later, we will present a summation of the interesting differences in regard to space allocated to each Playwright in the study.

130/ Ibid., p. 160.
131/ Ibid.
132/ Ibid.

Table XII

The Concern of Script:
The Dark at the Top of the Stairs

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	0	0	0	73	113	0
Character	40	91	81	44	176	114
Dialogue	0	0	0	27	0	0
Plot	218	169	117	61	68	69
Theme	79	71	0	172	33	16
Playwright	41	0	0	13	38	19
Comparison w/other wk.	36	9	83	0	32	83
Script Style	13	0	0	0	0	0
Totals	427	340	281	390	460	301

The Rope Dancers

Morton Wishengrad's The Rope Dancers is reviewed by Atkinson in a piece that devotes nearly 60% of its space (out of 653 words total) to the Script. 111 words on Character, 107 words for Plot, and 87 to Theme, comprise the bulk of that space. Again, although only 22 words mention the Playwright himself, the review is written in such a fashion as to keep attention upon him: Witness this statement that touches upon Theme, Style, and the dramatist together:

> Taking as his subject, a man, a woman, and their daughter at the turn of the century, in a New York tenement, Mr. Wishengrad has written a dark idyl that explores the labyrinth of the human heart, and...illustrates a Nietzchean point of view...Mr. Wishengrad is really interested in the torments, the fears and denials of

human beings they can neither resist nor understand.[133]

But whereas Theme and Characters are lauded, the plan of the Script and its Structural overtones are described as "awkward" and "heavy" due to the alleged failure of the Playwright to "pull away from it far enough to look at it objectively."[134] However, within this limitation, Atkinson swings his review into the realm of Production, and reports that "...all the actors have been stimulated by the clairvoyance of Mr. Wishengrad's play."[135] So that, for Atkinson, an eloquent Theme abetted by skilled interpretations of Character, can pull a loosely organized Script a long way.

Chapman feels that the Playwright's hand is too evident in the manipulating of Plot and Character on the stage. Although the critic admits that "a summary of the circumstances cannot do justice to the warmth and insight of Mr. Wishengrad's writing,"[136] Chapman spends 172 words out of 281 on the Script (462 total), summarizing. For this critic, the "characters are carefully written"[137] and this, together with the carefully contrived Plot, becomes a deficit. In sum, the Script is overly Structured for Chapman's taste.

Coleman spends 90% of his review (542 words) discussing Script and half of this space telling the story, not for its own sake but to underscore the effectiveness of the Characters and to emphasize his disappointment at their abbreviated development. The critic feels that the dramatist's background as a writer for television dwarfed his style:

> ...His drama is...too concise and too brief in running time. But you cannot enjoy the luxury of fully developing

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133/ Ibid., p. 159.
134/ Ibid.
135/ Ibid.
136/ Ibid., p. 158.
137/ Ibid.

> characters around the studios where every minute counts, where there must be time for commercials even when tragedy is afoot. 138/

For 79 words, Coleman makes the point: The Script Style (88 words more) suffers and the Characters diminish because the Playwright has not learned to write for the medium of the stage.

> ...He has yet to learn how to capitalize on /these characters/ in terms of sheer theatre. He soars toward the stature of tragedy only to settle for a less than felicitous melodramatic flight. 139/

Thus, for both Coleman and Chapman, The Rope Dancers is "sketchy" and lacks the Structure to support its development. Coleman's allusion to the dramatist's background is another interesting dimension to the concern of Playwright. (Among the dramatists of this study, Gore Vidal, Paddy Chayefsky, Robert Alan Aurther, Budd Shulberg, Dore Schary, and William Faulkner · a majority of the Playwrights, originated in a medium other than the stage.)

Walter Kerr's treatment of The Rope Dancers dwells upon specific over-all deficiencies in the Characterizations. He sets the tone immediately: "The Rope Dancers is an intensely earnest... play about people whose emotional responses are always in excess of the facts." 139a/ Given the Plot, Mr. Kerr cannot understand what all the fussing is about. For 195 words out of 518 on the Script (691 total), Kerr explains that the Character background is shallow: "We are given so little insight into the harrowing beginnings of what is now a misshapen soul..." 140/ and the leading Characters cannot be liked. Further, the Theme, which ought to have grown out of the Characterizations, pushes itself upon action which

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138/ Ibid., p. 158.
139/ Ibid.
139a/ Ibid., p. 160.
140/ Ibid.

will not support it. Since this Script deals with the attempt to lock away from the world a six-fingered child, by her willful mother, the critic insists that motivations be clarified, that expositions be presented. But most of all, he blames the Playwright (in 75 words) for not having the artistry befitting his ambitions:

> Mr. Wishengrad writes of ugliness, of ravaged and unattractive people with considerable integrity. What he does not do, is make us care for the stricken figures that inhabit an ambitious--indeed over-ambitious fable. 141/

Watts, who spends 90% of his review (totaling 550 words) on the Script, is kinder to the Playwright than his cohorts. He gives 163 words to analyze the dramatist's abilities and to find that although he must be "respected" for his conscientiousness and integrity of purpose, his work lacks "the feeling of deeply brooding emotions in ambush" and "fails to rise to the demands of its pathetic theme with the needed cumulative force." 142/

Interestingly, Watts makes an excuse for the Playwright; after noting his fine intentions, postulates that it is not his fault if he is not up to the stature of Eugene O'Neill:

> Possibly only Eugene O'Neill could have taken this particular material and by the strength of his monumental theatrical drive, given it the desperate tragic sense it demanded. 143/

John McClain agreed with his fellows that although there is "some...forceful and compelling writing", 144/ the situation as written, does not seem sufficient fuel for the blaze that it apparently engenders:

> I came away from the theatre in a state of total confusion. A child is born with six fingers on one hand--

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141/ Ibid.
142/ Ibid., p. 160.
143/ Ibid.
144/ Ibid., p. 159.

> that this should induce the psychopathic fandango that follows is beyond my ken. 145/

But McClain gives far less attention to the Script than the other critics. He only spends 145 words (out of 466) wherein he describes the Plot (75 words) in order to make this comment upon the Structure (41 words). Then he is free to summarize his feelings about the dramatist in the remainder of space. For McClain feels that Mr. Wishengrad has written an Actor's Script. (See below)

Table XIII

The Concern of Script:
The Rope Dancers

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	110	0	22	0	113	41
Character	50	7	6	18	15	4
Dialogue	0	0	0	0	12	0
Plot	107	179	169	124	98	75
Theme	87	0	45	70	12	0
Playwright	22	102	79	75	163	25
Comparison w/other wk.	0	0	88	0	27	0
Script Style	0	0	0	0	0	0
Totals	376	288	409	287	440	145

The Rope Dancers gives us renewed evidence for linking the concerns of Character and Structure. We note how these two parallel each other in the amount of space each critic allocated to both.

145/ Ibid.

Now that we have analyzed a detailed break-down of the specific concerns within Script for the first two years of our study, and the method of approach to the critics' material is clear, it is appropriate to proceed with a more concise discussion of the individual reviews so that the comparative feature of the analysis will be the major factor for our consideration. Accordingly, the discussion of Script will be completed by focusing upon the concerns for all the critics at one time, for each production.

The Cold Wind and The Warm

The Cold Wind and The Warm by S. N. Behrman is the initial production for 1958. Brooks Atkinson devotes 494 words to the Script (out of 651), John McClain, 391 words (out of 524), Richard Watts, 383 words (out of 518), Walter Kerr, 358 words (out of 618), Robert Coleman, 328 words (out of 435), and John Chapman, 308 words (out of 411). This means that Atkinson has the largest percentage devoted to Script and Coleman is right behind him. Whereas Atkinson devotes his amount of space in the order: Plot, (164 words), Script Style (87 words), Comparison With Other Work (76 words), and Playwright (67 words), the other critics employ a different order for their concerns. Atkinson dwells upon the Plot simply to show that Mr. Behrman has devoted himself to an engagingly new Style (reminiscent of Atkinson's praise for Inge's Style). The Style is anecdotal and Mr. Atkinson feels that the entire Script is a "carefully designed cameo."[146] The Plot is an umbrella under which Atkinson notices the abundance of warm and friendly Characters. Thus, even though "nothing of importance happens,"[147] the Plot and Character pull it off.

146/ New York Theatre Critics' Reviews, XIX (1958), p. 178, The Cold Wind and The Warm.

147/ Ibid. p. 176.

John McClain puts a premium on the Characters. For 90% of his Script space he describes their plausibility as indeed they were real people in the Playwright's past. The critic finds the idiom of Jewish-English "constantly delightful."[148] He sprinkles his review liberally with them. McClain's only cavil is with the Structure. But he only spends 50 words to apologetically state that perhaps one of the leading Characters should not have committed suicide. "The Cold Wind and the Warm takes a little time to get warm but when it does it becomes very comfortable and ingratiating."[149]

Richard Watts also spends the bulk of his attention to Script on Character (140 word's worth). But this critic finds that the people are too close to types and overly familiar while the Structure is so frail that the Characters do not move him. When he compares the drama to Look Homeward, Angel, he feels sorry for Cold Wind because of its "mildness of manner."[150]

For 75% of his space on Script, Walter Kerr analyzes why these "immensely attractive vignettes,"[151] do not move the audience or sustain the evening. He returns to the explanation advanced above by Mr. McClain, that suicide of a leading Character does make sense. "...[there is] nothing to prepare us for the alarm we must feel."[152] Kerr tries to show that without this discordant element, the folk of the tale would have been enough.

Coleman finds only that the Playwright's original sketches upon which this production is based were superior to the stage version. For

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148/ Ibid.
149/ Ibid., p. 175.
150/ Ibid., p. 177.
151/ Ibid.
152/ Ibid., p. 176.

182 words he nostalgically recalls the dramatist's past activities and then finds that neither the Characters nor the action of this present work are worth stage attention. (90 words on Character and 46 words on Comparison With Other Work.

Chapman agrees that the play is "oddly unresolved."[153/] His largest amount of space (84 words) within Script concern, denigrates the "series of sketches which are neat in themselves but not holding as cumulatively interesting."[154/] Chapman puts the Characters on the level with "The Rise of the Goldbergs" and the central Character is continually uninteresting for him. (59 words for Character, 37 words for the Playwright and 47 words for Comparison With Other Work; 33 words for Script Style.)

Table XIV

The Concern of Script:
The Cold Wind and the Warm

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	51	84	0	113	29	44
Character	49	70	90	221	151	210
Dialogue	0	18	0	53	0	36
Plot	164	19	0	0	70	35
Theme	0	0	0	0	0	20
Playwright	67	37	182	0	75	0
Comp. with Other Work	76	47	46	0	44	46
Script Style	87	33	10	37	14	0
Totals	494	308	328	353	383	391

153/ Ibid., p. 176.
154/ Ibid., p. 177.

The Concern of Scripts
The Cold Wind and the Warm

Specific Concerns	C R I T I C S					
	Atkinson	Chapman	Coleman	Kerr	Waite	McClain
	number of works					
Structure	31	86	0	113	29	44
Character	49	70	90	221	151	210
Dialogue	0	18	0	53	0	36
Plot	164	19	0	0	70	35
Theme	0	0	0	0	0	20
Playwright	67	37	182	0	75	0
Comp. with Other Work	76	47	46	0	44	46
Script Style	87	23	10	37	14	0
Totals	494	308	328	353	383	391

J. B.

Walter Kerr spends 90% of his space on the Script of J. B. (504 words out of 602), Watts takes 197 words (out of 356), Chapman devotes 335 words (out of 515 total), Atkinson takes 217 words (out of 346), Coleman uses 98 words (out of 299) and McClain spends 34 words (out of 136).

For 217 words Kerr tells the story of Job and explains how it has been transformed into a theatrical effort. Kerr takes 125 words to speak equivocally about the language of the Playwright. "They are always words, the marching men of thought...something less than the fully-fleshed faces of men." 155/ He feels that J.B. is a handsome "monument" to the biblical homily. 49 words describe the Theme: An existential statement, "We are--and that is all our answer. We are--and what we are can suffer." 156/ 25 words are taken discussing Script Style positively, and 25 negatively.

Mr. Chapman simply recites the tale for 169 words and explains that the scheme of the play "is so lovely and simple." 157/ His concern is mostly with the way in which dramatist, Archibald MacLeish, uses the original Plot to make his own climactic point:

> God triumphs over evil as J.B. is restored in mind and body by love. Not by theoretical or theological love, but by the present love he feels when he sees his wife walking toward him once again. 158/

155/ Ibid., p. 169, J. B.
156/ Ibid..
157/ Ibid., p. 168
158/ Ibid.

Chapman takes 101 words (under Comparison With Other Work) to explain how the Script's "beauty beyond the feel of fingers"[159] carried him beyond the reach of his ears and eyes. (The implications for audience-reaction to such feelings on the part of the critic will be discussed below in the section of this chapter on Audience.)

Watts agrees that the primary power of J.B. lies in the combination of "theatrical effectiveness [a paean to Production] with rueful lyric beauty."[160] For 35 words, he praises the "power and eloquence" of MacLeish's Dialogue as "working out admirably in theatrical terms."[161] But, after relating the modernized version of Job (83 words), he disagrees with Chapman regarding the effectiveness of the Thematic end (62 words):

> If it seems at its least impressive in the final scene, I suspect this is the inevitable fate of morality plays. The fact is that, no doubt due to something perverse in human nature, the theater can dramatize the sadness, bitterness and desperation of mankind far more tellingly than it can explain the inscrutability of providences. J.B. cannot escape it.[162]

Atkinson feels that J. B. is on the highest level in every respect, and he distributes his attention over Plot (94 words), Character (33 words), Theme (33 words), Comparison With Other Work (15 words), and Structure (13 words). For the critic, MacLeish's J.B. is Everyman and he does succeed in exploring "the unanswered problems of man's relationship to God in an era of cruel injustices."[163]

Robert Coleman spends nearly all his Script space giving the elements of the Plot (74 words). For the remainder, he merely notes that MacLeish's "method of projection is striking indeed,"[164] that his "speech

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159/ Ibid.
160/ Ibid., p. 168.
161/ Ibid.
162/ Ibid., p. 168.
163/ Ibid., p. 170.
164/ Ibid., p. 169.

is sometimes poetic, over-slangy and jazzy;"[165] and that his "conclusions are at variance with the original."[166]

John McClain barely mentions the Script at all. (Only 34 words are devoted to it; 18 to Theme and the remainder to Plot.) He does feel that the Book of Job is given a literal interpretation to phrase the question, "Why does God punish the innocent?"[166a] but that "There are... reservations about the final resolution."[167]

In sum then, with Table XV, the inter-relationship between Theme and Plot, or the impositions foisted structurally upon the Plot, is evident.

Table XV

The Concern of Script:
J. B.

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	13	65	7	46	0	0
Character	33	0	0	0	0	0
Dialogue	0	0	9	125	0	0
Plot	94	169	74	217	83	8
Theme	38	0	8	49	62	18
Playwright	24	0	0	17	35	0
Comparison w/other wk.	15	101	0	0	17	0
Script Style	0	0	0	50	0	0
Totals	217	235	98	504	197	26

165/ Ibid.
166/ Ibid.
166a/ Ibid., p. 169.
167/ Ibid.

The Disenchanted

Budd Schulberg and Harvey Breit's The Disenchanted earns 90% of the space as Scriptural concern from Mr. Watts (503 out of 568 words) and nearly 85% of the total goes for Script (600 out of 745 words) for Mr. Kerr. Both these critics spend the largest amount of the Script space discussing the Structure. Watts takes 233 words to express his disappointment at the "lack of emotional warmth in the narrative"[168/] and he blames the flashback technique, employed to show the contrast between the young and older Scott Fitzgerald, for an overly "detached" feeling about the Script. Kerr spends 143 words decrying the absence of the gradual revelation of the Character's inner self. He links the Structural deficiency to Character weakness and, in 166 words, explains that for all the articulateness of his speeches, the leading Character has nowhere to go but down."[169/]

> In time, an air of constant recapitulation...gives a treadmill pace to a play that expresses itself well but cannot find the momentum that will drive it boldly and excitingly through space. [170/]

Watts disagrees with Kerr on the issue of Character in The Disenchanted. Although he does grant the Structural weakness, he feels: "The portrait of the artist as a doomed man is always intelligently and perceptively set down."[171/] The two critics go on to award accolades for Characterization to actor Jason Robards, Jr. (See below in the section on Acting.)

Chapman takes nearly one-third of his space on Script (340 words out of a 499 total) to praise the Playwrights for their ability to tell

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168/ Ibid., p. 182, The Disenchanted
169/ Ibid, p. 181.
170/ Ibid.
171/ Ibid., p. 182.

the story of the doomed genius in a compelling fashion. Interestingly, he does not comment on Character at all but takes the remainder of his space to describe the incidents of Plot (233 words).

Coleman also spends the bulk of his Script space on the story line (125 words out of 294 on Script within a 552 word total). There is just 50 words on Character and 55 within the concern, Comparison With Other Work. But these concerns are meant by Coleman to embroider his point that the dramatists have taken a well-known personality and simply told his story. Since Fitzgerald was "a hero" of the critic's, this is more than sufficient for him.

Atkinson takes nearly half of his Script space (84 out of 180 words) to discuss the central Character. He disagrees with Kerr and feels that the interior person of the artist is met on its own terms. The Plot (45 words) does permit the Fitzgerald hero to reach the cathartic state wherein the meaningful problems of a writer are dramatized. He agrees with Watts when that critic declaims upon weaknesses in the Structure. Atkinson states his one reservation with the writing:

> As a piece of theatre writing, The Disenchanted carries its... burdens of narrative flashbacks and verbosity... [they] bear down heavily on the audience now and then. 172/

Robert Coleman plays another variation on the key of the weakness in the Script: He feels that both Character (79 words) and Theme (111 words out of 217 on the Script and 439 total) are not realized. Because the Character was once a real hero, the stage will not hold him, according to Mr. Coleman. The Theme of slow self-destruction is not shown but told; not fulfilled on-stage but implied in the dialogue: (The Script)"...is long on suggestion and short on realization." 173/

172/ Ibid., p. 181.
173/ Ibid., p. 183

the story of the doomed genius in a compelling fashion. Interestingly, he does not comment on Character at all but takes the remainder of his space to describe the incidents of Plot (233 words).

Coleman also spends the bulk of his Script space on the story line (125 words out of 294 on Script within a 552 word total). There is just 50 words on Character and 55 within the concern, Comparison With Other Work. But these concerns are meant by Coleman to embroider his point that the dramatists have taken a well-known personality and simply told his story. Since Fitzgerald was "a hero" of the critic's, this is more than sufficient for him.

Atkinson takes nearly half of his Script space (84 out of 180 words) to discuss the central Character. He disagrees with Kerr and feels that the interior person of the artist is met on its own terms. The Plot (45 words) does permit the Fitzgerald hero to reach the cathartic state wherein the meaningful problems of a writer are dramatized. He agrees with Watts when that critic declaims upon weaknesses in the Structure. Atkinson states his one reservation with the writing:

> As a piece of theatre writing, The Disenchanted carries its... burdens of narrative flashbacks and verbosity... [they] bear down heavily on the audience now and then. 172/

Robert Coleman plays another variation on the key of the weakness in the Script: He feels that both Character (79 words) and Theme (111 words out of 217 on the Script and 439 total) are not realized. Because the Character was once a real hero, the stage will not hold him, according to Mr. Coleman. The Theme of slow self-destruction is not shown but told; not fulfilled on-stage but implied in the dialogue: (The Script)"...is long on suggestion and short on realization." 173/

172/ Ibid., p. 181.
173/ Ibid., p. 183

Table XVI presents another illustration of the nuances which are struck by the critics on the theme of the Structure-Plot-Character triangle.

Table XVI

The Concern of Script:
The Disenchanted

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	40	0	6	43	233	35
Character	84	0	79	116	162	50
Dialogue	0	0	0	34	0	29
Plot	45	233	111	162	36	125
Theme	11	5	21	64	0	0
Playwright	0	102	0	14	38	0
Comparison w/other wk	0	0	0	47	34	55
Script Style	0	0	0	0	0	0
Totals	180	340	217	580	503	294

A Touch of The Poet

Eugene O'Neill's A Touch of The Poet inspires Mr. Chapman to use what is, for him, an extremely large amount of space on Script. He takes 528 words out of 571 words in his review. The largest bulk of that space (169 words) pays tribute to the "power" of the dramatist:

> ...there suddenly grew upon me the strange feeling that it was a living O'Neill and not director Harold Clurman who was driving Eric Portman toward, and into, the shattering blood-chilling climax. O'Neill was there. 174/

174/ Ibid., p. 283, A Touch Of The Poet.

Chapman goes from this into commentary upon the tight Structure (59 words) and the electricity within the Characters (129 words). For a change, this critic reserves a comparatively small amount of space (76 words) for Plot.

Atkinson too spends a great amount of attention discussing why one would "recognize A Touch of The Poet as an O'Neill play."[175] 119 of his 405 words on the Script (out of 767 words in all) characterize the dramatist's work in terms of: Theme-- "A tale of the possessors being self-dispossessed,"[176] (45 words); Plot-- the drivings of romantic fancies that pull the Characters; and Character-- "a hot-blooded Irish father, submissive wife, and scornful, rebellious child."[177a]

Coleman finds that this script of O'Neill's may be compared favorably with his other work. For 150 words (out of 452 for Script within a 558 word review) he makes the point that "[this work]...has a heart that is missing in many of his plays. It has warmth and affection..."[177b] To this end, the review's 150 words on Plot is directed. Interestingly enough, Coleman relates that he was "fascinated by a great playwright's understanding of people..."[177c] without taking any space to describe Characters.

Watts does not follow this method. He spends 156 words out of 452 allocated to Script (within a 558 word review) on the Characters. He is particularly fascinated by Major Melody whose "final sad acceptance of the truth"[178] comprises both the climax of the Plot and the Thematic

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175/ Ibid., p. 282
176/ Ibid.
177a/ Ibid.
177b/ Ibid., p. 284
177c/ Ibid.
178/ Ibid, p..285.

statement of the Script. In Watts' comment on Structure, (39 words) and his remarks about Theme (96 words), the critic demonstrates that this Character is pivotal for O'Neill's dramatic expression.

John McClain agrees in substance with his colleague, Watts. 286 words are devoted to a Character analysis of Melody. (He spends 468 words on the Script out of 613.) McClain further indicates that the Structure (57 words) is magnificent primarily because we care about the people so much that even a banal happening will move us. Witness:

> ...the author's magnificent skill in the construction of scenes like the one in which the daughter is trying to tell her mother that she has that night been deflowered while the mother, reverting to type, is only preoccupied with what she hopes her husband has done to the police. Them dirty rats! 179/

Table XVII below shows that Playwright and Character receive a large amount of space.

Table XVII

The Concern of Script:
A Touch of the Poet

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Watts	Kerr	McClain
		number of words				
Structure	27	59	0	72	Did	57
Character	96	129	0	154	Not	331
Dialogue	0	0	0	58	Write	0
Plot	0	76	150	0	Re-	0
Theme	45	52	29	96	view	0
Playwright	150	169	43	0		80
Comparison w/other wk.	69	43	82	67		0
Script Style	0	0	0	5		0
Totals	387	528	304	452		468

179/ Ibid., p. 283.

Specific Concerns	G R I F F I C S					
	Ahlquon	Chapman	Colegan	Watts	Kerr	McClain
	number of words					
Structure	27	39	0	72	Did	57
Character	96	129	0	134	Not	331
Dialogue	0	0	0	58	Write	0
Plot	0	76	150	0	Be-	0
Theme	65	32	29	96	view	0
Flavorlab	150	189	43	0		80
Comparison worker wk.	69	43	82	67		0
Script Style	0	0	0	5		0
Totals	387	528	304	452		468

Sunrise at Campobello

Sunrise at Campobello by Dore Schary convinces the critics that a hero can make an effective stage Character, which feat The Disenchanted could not accomplish. Brooks Atkinson takes 265 words, nearly half of his Script space, (544 words out of 674) to describe the charms of the FDR Character. He explains that part of the success of the Character and of the entire Script lies in the careful choosing by the Playwright of a simple series of incidents (Plot: 78 words) that illustrate Roosevelt's fight against crippling disease and his rise to national power. Hence, the Structure is cleverly made because it is unadorned. (Structure: 96 words.) It leads straight to the Theme: Man triumphs over adversity (Theme: 82 words) and therein lies a field day for the Actors.

John Chapman spends just 78 words to say that the Playwright succeeded because Roosevelt succeeded and 69 more to complete his Script space, embroidering the incidents of difficulty in the Plot which are all overcome by the Acting. Thus, the review turns into a tribute to the Acting.

The rest of the critics fall into one of these two camps: Either they follow Mr. Atkinson and trace the line from Character through Structure and Plot to triumphal Playwrighting, or while agreeing substantively with Chapman, they find the real success in the Script to be the completed Characterizations which are supplied by the Actors. Watts and McClain take the former stand, while Coleman and Kerr, the latter. Watts' celebration of the dramatist's tools include: 135 words for Plot, 152 words for the Playwright, 77 words for Character, 58 words for the

Theme, and 2 words for the Structure; a total of 424 words out of 572, on Script. McClain takes 109 words to laud Character, 79 words for Plot, 44 words for Structure, 63 words for Theme, and 33 words for Dialogue. He has a total of 328 words for Script out of 532. Coleman devotes 111 words to Character, 88 to Theme, only 57 to Playwright and 49 to Dialogue. This gives him a total of 305 words for Script out of 503 in the review. Mr. Kerr devotes 142 words to Character, 43 words to Dialogue, 106 words to Playwright (but 54 of these are negative)and 23 words to Script Style. He has a total of 314 words for Script out of 698 in his review. (We will explore the meaning of the dimensions of these figures under Acting later in this chapter.)

The Pleasure of His Company

Samuel Taylor's The Pleasure of His Company received, as one might expect with a comedy of manners, a large amount of space for the Plot and a larger than usual amount of space for the Dialogue. Mr. Atkinson, who is not usually so lavish with his Plot space, takes 158 words (out of 345 for Script within a 635 word review) to comment upon the complicated nature of the activities of the Script. Interestingly, only 38 words describe the Characters as everything on-stage is made subordinate to the action of the moment. But when the critic of The New York Times spends 51 words to commend the Dialogue, the moment is worth reporting:

> ...For the authors have written light, ironic dialogue with polish and skill and manage...to quote poets and philosophers without sounding pretentious. It is a long time since the English language has been used with so much dexterity by writers interested in nothing more lethal than a good time. 180/

180/ Ibid., p. 246, The Pleasure of His Company.

For 45 words, Atkinson reminds his readers that the Style is high comedy of manners and so all is well. His one cavil is on the Structure: "...a depressing tendency to be wholesome toward the end."[181]

In Coleman's review, although the Script is eclipsed by the space given Acting (only 188 words are given Script out of 551), the bulk of the Script space is reserved for Plot. Sixty-four words recount the story of the urbane playboy who seduces his daughter into accompanying him on his travels. The critic's purpose in highlighting the Plot is to lead into the lenghier discussion of the Actors. However, there are 61 words expressing joy at the Script Style (unusual for Mr. Coleman) and even 44 words on the Character playing the actor, Cyril Ritchard.

After a revelation of the incidents of the Plot, Watts reacts characteristically by becoming alarmed at the "questionable" relationship between the leading Character and his daughter. He spends 201 words (out of 411 on Script and 584 on the entire review) establishing a detailed resumé of the story. Then, with 173 words on Character, he explains his fear that "something dubious was going on between them."[182] Thus, once again, Watts finds the combination of Characters with Plot actions as leading to Thematic implications which vitiate his enjoyment of the Script--and affect his allocation of concern space.

Mr. McClain follows the trend by spending more than half of his space for Script on the Plot (129 out of 245 words) and then filling in a detailed picture of the leading Character, in 66 words, as fuel for praising the star performer.

Kerr, whose review is an unmitigated rave, also makes his largest concern, the Plot. But for this critic, the 161 words that tell the

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181/ Ibid.
182/ Ibid., p. 247

story are framed to suggest the magnificence of the Character, as written by the dramatists. (140 words describe the Characters very carefully.) The merger of Character and Action then prompts Mr. Kerr to say: "...the Taylor-Skinner combination has turned out an attractive piece of light-hearted well-bred bandiage."[183]

An appropriate sub-heading for Table XVIII below would be: "The Plot Thickens."

Table XVIII

The Concern of Script:
The Pleasure of His Company

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	32		0	0	0	29
Character	38	Did	44	140	173	66
Dialogue	51	not write	0	8	0	0
Plot	158	review	64	161	201	129
Theme	0	0	0	0	37	0
Playwright	21	0	19	17	0	18
Comparison w/other wk.	0	0	0	0	0	0
Script Style	45	0	61	0	0	0
Totals	345	0	188	376	511	242

A Sweet Bird of Youth

The first production we will consider for 1959 is Tennessee Williams' A Sweet Bird of Youth. Williams is the only playwright in this study, who rivals Eugene O'Neill in regard to the amount of space he

183/ Ibid., p. 248.

receives from the critics. Atkinson awards him 111 words (out of 368 reserved for Script within a 516-word review), Chapman, 140 words (out of 459 on Script within a 533-word review), Coleman, 72 (532 Script words within 532 words in the review), Kerr, 305 (out of 564 Script words within a 792-word review), Watts, 226 (out of 486 on Script in a 569-word review), and McClain, 150 words (out of 337 on Script within a 507-word review). Thus, concern regarding the dramatist forms the kernel of the reviews of A Sweet Bird of Youth.

Atkinson relates the Plot (in 114 words) and launches into praise for Williams:

> If Sweet Bird of Youth is less shocking than this resumé suggests, it must be because of the nature of Mr. Williams' artistry....It is a play that ranges wide through the lower depths, touching on political violence as well as diseases of mind and body. But it has the spontaneity of an improvisation. Nothing seems to be planned...Nothing seems to be arranged for theatrical sensation. Knowing his subject with chilling intimacy, Mr. Williams daintily peels off layer after layer of the skin, body, and spirit of his characters and leaves their nature exposed in the hideous humor and pathos of the truth. As a writer of prose drama, Mr. Williams has the genius of a poet. 184/

Commentary on Structure, Character, Theme, and Script Style all are here in measure, as Atkinson enumerates his rationale for lauding Williams. The entire review simply detailed these elements: 58 additional words on Character and 55 on Theme.

Chapman underscores, as the keystone to his review, the statement: "There isn't a character or an event in Sweet Bird of Youth anybody could like," 185/ and his review goes on to salute Williams for his integrity. For 222 words, Chapman details the incidents of the Plot, ending with the remark: "This is about as unpromising a scenario as

184/ New York Theatre Critics Reviews, XX (1959), p. 350, A Sweet Bird of Youth.
185/ Ibid., p. 351.

ever got to the stage."[186] Yet Williams is depicted as having "an odd and curious strength: He will not compromise..."[187]

Coleman explains why Williams' work is so fascinating: "...[he] has no peer at depicting the weirdies of the world and he has a genius for reducing people to the lowest common denominator."[188] But again the major amount of space is taken not for Character (53 words) but for Plot (109 words). In this way Coleman illustrates the hypnotic effects of Williams' salacious story.

Kerr creates a balance sheet for Williams and makes this the sum of that section of his review devoted to Script. On the positive side, he feels that "the theatre and playwriting have been opened as with a scalpel..."[189] and commends Williams' Characterizations (93 words). On the other hand, it is relevant while we are discussing the great amount of space devoted to Williams, to state that Kerr has spent 145 of his 305 on the Playwright, in assessing Williams' weaknesses:

> Certain strains of naivete persist in the playwright: the placing of an intolerable burden on the sex act, a burden it is not wholly prepared to carry this side of comedy, a yearning for an 'innocence' that probably never was; a failure to identify...the source of the initial corruption that continually begets itself. [190]

We will evaluate the significance of this and other similar comments that express favor in Chapter III.

Watts is particularly interested in illustrating how Williams conveys the Theme, which the critic identifies as "the doom of lost youth."[191] He spends 137 words discussing his belief that Williams'

186/ Ibid.
187/ Ibid.
188/ Ibid., p. 352.
189/ Ibid., p. 352.
190/ Ibid.
191/ Ibid., p. 351.

"sensationalism" is justified by his Thematic point. For this reason, Watts identifies what he considers faults in the Script, in incomplete Characterizations and "loose" Structure (62 words and 18 words respectively).

> ...what worried me were a number of loose ends. The lack of complete fulfillment of several characters...Wasn't there something about the racist politician's own racial background that was on the verge of being revealed? Didn't the politician's mysterious heckler have some reason for his hatred that wasn't made clear? Wasn't the character of the politician's mistress kept too vague? It must be a tribute to the play that such queries did disturb me. 192/

The last statement above certainly does express a "tribute" at variance with his fellows.

John McClain's review praises the dramatist exclusively for his Plot and Structure (111 words and 61 words) and dismisses any cavil about Plot or Theme by exhorting the "strength" and "eloquence" of the writing: "I do not always agree with Mr. Williams' ideology, frequently don't understand him, but always respect him..." 193/

A Raisin In The Sun

Lorraine Hansberry's A Raisin in the Sun receives plaudits directly for the Playwriting from three of the critics, while the Script is generally praised by one, and the Acting takes first honors for two critics.

Atkinson makes the honesty of the dramatist the nucleus of his review. He relates the Plot to show the honesty of the basic family situation, and to pinpoint the Theme as naturally emergent from that situation. "...[this] is a play about human beings who want on the one

192/ Ibid.
193/ Ibid., p. 350.

hand, to perserve family pride, and on the other, to break out of poverty that seems to be their fate." 194/ (Plot: 117 words and Theme: 74 words.) Atkinson embroiders his conception of the Thematic import when he compares Raisin to The Cherry Orchard:

> Although the social scales of the characters are different, the knowledge of how character is controlled by environment is much the same and the alienation of pathos and humor is similar. 195/

Robert Coleman credits the Playwright with "a keen sense of humor, an ear for accurate speech, a compassion for people." 196/ He is relieved to find that she does not "mount soap boxes" but merely states "important truths." 197/ (53 words: Playwright.) Coleman fills the rest of his Script space with an account of Miss Hansberry's stage family, and then he launches into the Acting. (Plot: 147 words.)

Next to Atkinson, Watts gives the largest amount of space to the acclaim for the dramatist's integrity:

> It is sometimes rather forgotten, but there is a great deal to be said for plain downright integrity in the theatre... (the Script represents) its author's honest, unsparing determination to set down without recourse to trickery or sentimentality the stresses and strains that torment a poor Negro family living in a white man's city and describes them with compassionate candor... 198/

(Playwright: 179 words) The critic goes on to show how this honesty carries into Characterization: "...the ability to see the weaknesses and pettiness of people without losing her respect for them as puzzled human beings." 199/ (Character: 159 words.) Watts adds that since the

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194/ Ibid, p. 350.
195/ Ibid., p. 345.
196/ Ibid., p. 347.
197/ Ibid., p. 347.
198/ Ibid., p. 351.
199/ Ibid.

drama "has a tendency to gather its effects slowly, it is perhaps more reflective than intensely dramatic."[200] However, in this case the reality of the depiction is all.

McClain follows the lead of his colleagues: "the absolute honesty of speech and behavior of the characters was most impressive. There are no Uncle Toms involved...and no self-conscious intellectuals."[201] (Playwright: 19 words and Character: 47 words.)

Chapman and Kerr, while admitting the dramatist's integrity of purpose, find the greatest fulfillment on the stage in the Acting. Thus, in Chapman's 215 words regarding the Plot, the story is told to illustrate the Actors' skill. This is likewise true for Kerr's 159 words of Plot. Kerr casts the only directly negative remark in Miss Hansberry's direction: "/She/...has...driven her desperation to too unrelenting a pitch somewhere in the second act. Blow follows blow...and we are threatened with a monotone of defeat."[202] (Playwright: 97 words.) Chapman ends his review, however, with a glowing light upon the Theme, which brings us round full cycle:

> The family, in losing most of its fortune and much of its hope, gains something greater--its pride. As Poitier points out in the closing scene, his little boy represents the sixth generation of Americans who have been able to take care of themselves.[203]

Table XIX is, I believe, an interesting comparison between the concerns within the realm of Script, shown to two Playwrights, the one a famed name in the theatrical world, at the time the reviews were written, and the other, a neophyte making her bid for critical success with her first produced work. Can there be any doubt that as the

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200/ Ibid.
201/ Ibid., p. 350.
202/ Ibid., p. 346.
203/ Ibid., p. 344.

Table XIXa

The Concern of Script:
A Sweet Bird of Youth

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	0	0	53	61	62	61
Character	58	27	17	93	18	0
Dialogue	0	0	0	0	0	0
Plot	114	222	109	105	137	111
Theme	55	0	0	0	51	0
Playwright	111	187	72	174	226	150
Comparison w/other wk	30	22	0	0	0	15
Script Style	0	0	0	19	0	0
Total	368	458	251	433	494	337

Table XIX b
The Concern of Script:
A Raisin in the Sun

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	0	0	0	0	33	0
Character	0	0	0	0	159	61
Dialogue	0	0	0	0	0	0
Plot	117	215	147	159	45	91
Theme	74	45	0	0	0	0
Playwright	122	10	53	97	179	19
Comparison w/other wk.	47	0	0	0	0	0
Script Style	0	0	0	0	0	0
Total	360	247	200	266	416	181

Character	58	27	17	27	18	0
Dialogue	0	0	0	0	0	0
Plot	114	222	105	105	117	111
Theme	55	0	0	0	21	0
Playwright	111	187	72	175	229	150
Comparison w/other wk	30	72	0	0	0	15
Script Style	0	0	0	19	0	0
Total	368	458	291	433	404	327

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	0	0	0	0	33	0
Character	0	0	0	0	159	61
Dialogue	0	0	0	0	0	0
Plot	117	215	147	189	45	91
Theme	76	45	0	0	0	0
Playwright	122	10	53	97	179	19
Comparison w/other wk.	47	0	0	0	0	0
Script Style	0	0	0	0	0	0
Total	360	267	200	266	416	181

Playwright's stature grows, so too are the number of specific concerns for which his Script is accredited.

Kataki

Shimon Wincelberg's Kataki features the Script which is almost roundly condemned for a Structural flaw: the Character in this two-character Script who speaks no English can communicate to the critic much more fluently than the American Character. Mr. Atkinson makes this fact the kernel of his review (187 words: Structure, and 67 words: Character).

> The Jap commits hari-kari to keep from becoming a prisoner of war. He would be well within his rights if he killed himself to keep from listening to the American... 204/

Let us note this review for extensive examination in Chapter III, for it is the first time that Mr. Atkinson can muster nothing positive to say about the Script.

Coleman feels that the Theme is a worthy one: "Kataki, meaning 'the enemy', has to do with the efforts of the American and the Jap to reconcile their viewpoints." 205/ This critic maintains the Script contains "gripping scenes, compassionate and humorous ones, too." 206/ He feels that the main problem is simply that it is a two-Character play and therefore difficult for the Actors to sustain. But when he tells the story he tries to show that the heroic effort of the Script is worthwhile. (Plot: 72 words, Theme: 52 words, Character: 27 words.)

Kerr spends most of his Script space (321 words out of 529) on the Characters and, by phrasing their activities with the names of the

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204/ Ibid., p. 328
205/ Ibid., p. 326
206/ Ibid.

stars of the show, he transforms his review into billing for the two performers. Thus the Plot (120 words) and the Structure (88 words) as well as the Characters become subordinate to the critic's study of the art of Acting. (See section on Acting below.)

Richard Watts follows precisely the same format as Walter Kerr.

McClain comes closest to writing a favorable review. He feels that given the Characters and the basic situation, the proceedings have a chance. "It would appear patently impossible to write a full-length play about two characters who don't speak the same language. But Kataki ...nearly succeeds."[207] The Playwright is praised for his "fresh humor and adept delineation of the character of the Midwestern kid who finds himself locked in with a middle-aged Oriental."[208] However, the Structural "trick" begins to become monotonous for McClain. Thus, after spending 67 words describing the Characters and 99 detailing the Structural fix, McClain simply gives up the Script and moves on to the Acting.

Table XX
The Concern of Script:
Kataki

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
Structure	196	number of wds	27	88	51	99
Character	80		87	321	155	67
Dialogue	0	Did	0	0	0	0
Plot	0	not	72	120	43	96
Theme	32	write	52	0	89	0
Playwright	16	re-	0	0	0	41
Comparison w/other wk	0	view	0	0	0	0
Script Style	0		0	0	0	0
Totals	324		238	529	338	303

207/ Ibid., p. 326.
208/ Ibid., p. 326.

Specific Concerns	C o l l i t o s				
	Atkinson	Chapman	Coleman	Kerr	Watts	McCle
Structure	196	number of wds	27	88	51	29
Character	80		87	321	152	67
Dialogue	0	Did	0	0	0	0
Plot	0	not	72	120	43	95
Theme	32	write	52	0	89	0
Playwright	16	re-	0	0	0	41
Comparison w/other wk	0	view	0	0	0	0
Script Style	0		0	0	0	0
Totals	324		238	529	338	302

The Tenth Man

Once again, we have a review of a production which starts with praise for the Playwright. Witness Atkinson: "Being a genuine writer, Paddy Chayefsky can make the impossible happen. In The Tenth Man, he has written an enchanting play about exorcising a dybbuk in Mineola. In Mineola today in fact." 209/ Mr. Atkinson devotes 72 words to an explanation of how Chayefsky can make anything happen. For 141 words he discourses upon the Plot, but for Atkinson the most enjoyable aspect of the Script is the Dialogue:

> ...the comic dialogue between temperamental Jews of middle years who talk with gusto about great subjects--anarchism, communism, materialism, God--always earthy in their choice of words, always restless intellectually, always social in their feeling for one another. 210/

Thus the critic uses the Dialogue as a springboard by which he can express his delight of the Characterizations and the Acting. But the critic takes special delight in Chayefsky's mixing of Styles from the expressionistic to the realistic. (Script Style: 39 words.)

Chapman underscores his joy at the humor that is invested in this Plot:

> ...Sometimes it is wry, other times, sly. There are instances of mad exaggeration like the curse one man puts on a female relative: May she own a hotel with a thousand rooms and be found dead in every one of them. 211/

(Plot: 209 words.) In addition, he admires the Playwright for his Style, and for having written "this parable, this modern Long Island folk tale." 212/ (Playwright: 18 words; Script Style: 18 words.)

209/ Ibid., p. 233.
210/ Ibid.
211/ Ibid., p. 234.
212/ Ibid.

Coleman exults in the Theme, that love is faith to exorcise all dybbuks, and reviews the Plot to show how this message is dramatized. (Theme: 42 words; Plot: 145 words.) The "ritualistic atmosphere" which he feels the Script relies upon to make its point, causes the critic to doubt its over-all popular appeal. (Structure: 33 words.) (See below, section on the Audience for commentary on the significance of this.)

Kerr's review is a glowing example of tribute to the dramatist, and one which it will profit us to examine in more detail in Chapter III on Favor. Suffice it to say here that out of 554 words on the Script, 141 compare Chayefsky's favorably with other work on Broadway: "... what a very rare thing a work of creative imagination is on Broadway",[213] 49 words state: "Whatever else The Tenth Man may be, it is a work of creative imagination,"[214] and the critic launches into a 354 word idyll to the Structural method in which all kinds of contrasts are hewn together to produce what he feels is a startlingly meaningful whole:

> ....Sanity and insanity, violence and vaudeville, mysticism and psychiatry, dignity and broad folk comedy are meant to fuse into a single sound, and the sound is meant to be the sound of our curious world. A world in which superstition itself comes to seem far more sensible than the logical, unloving, self-destructive lives we lead. This is a bold and startling landscape to have been roughed out on any man's canvass. [215]

It is significant to note that Kerr has wedded Structure and Theme, while underscoring the one as productive of the other.

Watts makes a keynote of what he feels is a new trait in the Playwright's make-up: a "mystic" touch. For 185 words, he traces the ramifications of this mysticism through the Plot (190 words) and

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213/ Ibid., p. 235
214/ Ibid.
215/ Ibid.

Characters with their respective moods (88 words). Like Kerr, he finds charm in the combination of serious and humorous incidents, the mosaic of opposites that is brought, he observes, onto the stage.

McClain differs from his cohorts in taking his largest amount of Script space (87 out of 274 words) to describe the Characters and relate their personalities and respective (Plot) difficulties to the charm of the Script and to the Actors' skill in interpreting them. The critic also gives a rare nod to the Dialogue (26 words): The following is another tribute to the dramatist's skill at orchestrating the discordant: "Chayefsky's facility with dialogue is again his greatest asset for he can interrupt the most deeply devout moment with a colloquialism which shakes the chandelier."[216]

Table XXI demonstrates that Plot and Structure may account for a large amount of critical attention shown to a successful dramatist.

Table XXI
The Concern of Script:
The Tenth Man

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	0	0	33	354	29	46
Character	0	0	14	10	88	87
Dialogue	49	0	0	0	0	26
Plot	141	209	145	0	190	70
Theme	0	0	42	0	0	21
Playwright	72	18	0	49	185	24
Comparison w/other wk	0	0	20	141	0	0
Script Style	39	99	16	0	0	0
Totals	301	326	270	554	492	274

216/ Ibid., p. 235

Specific Concepts	C R I T I C S				
	Aehimoo	Chapman	Coleman	Kerr	Weese	McGlaxlo
	number of words					
Structure	0	0	33	354	29	46
Character	0	0	16	10	88	87
Dialogue	49	0	0	0	0	26
Plot	141	209	145	0	180	70
Theme	0	0	42	0	0	21
Flavor/tone	72	18	0	49	185	24
Comparison w/other wk	0	0	20	141	0	0
Script Style	29	29	16	0	0	0
Totals	301	326	270	554	492	274

The Andersonville Trial

The battle lines are drawn by the critics over the question of Theme in the reviews of Saul Levitt's The Andersonville Trial. For Watts, (Theme is given 337 words out of 465 on Script), Coleman, (Theme: 134 words out of 171 on Script) and, to a lesser extent, Chapman, (41 words out of 277), Theme is lauded; but for Atkinson, (Theme: 159 words out of 367 on Script), and Kerr (Theme: 214 words out of 354 on Script), the Theme is of uncertain worth as presented in the production. It is important to bear in mind the great amount of space five out of six reviewers (McClain only gives Theme 36 words out of 160, for he is most concerned with Plot: 94 words.) devote to this concern, as a preparation for the detailed analysis of Favor we will make in Chapter III. We will reserve the commentary on the reviews of The Andersonville Trial until then.

Table XXII is indicative of attention shown the concerns within the Script:

Table XXII

The Concerns of Script:
The Andersonville Trial

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	72	16	0	0	48	0
Character	0	90	22	62	0	30
Dialogue	0	0	0	15	0	0
Plot	136	108	0	53	40	94
Theme	159	41	134	214	337	36
Playwright	0	0	15	10	40	0
Comparison w/other wk	0	22	0	0	0	0
Script Style	0	0	0	0	0	0
Totals	367	277	171	354	465	160

Specific Concerns	CRITICS				
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
	number of words					
Structure	72	16	0	0	48	0
Character	0	99	22	62	0	30
Dialogue	0	0	0	15	0	0
Plot	136	108	0	53	40	24
Theme	159	41	134	214	327	36
Playwright	0	0	15	10	40	0
Comparison w/other wk	0	22	0	0	0	0
Script Style	0	0	0	0	0	0
Totals	367	272	171	354	455	160

The Adversaryville Trial
Are Witnesses of Sorts?

Requiem For a Nun

In a similar vein, we will see that the critics are divided in regard to the amount of Favor that they give to William Faulkner's "Requiem For a Nun", but for the time being let us note that they are united in distributing their highest amount of attention between Plot and Structure. Brooks Atkinson finds the Playwright's "signature" clearly visible in the involuted style which he feels gets in the way of the Plot narrative. (Plot: 167 words and Playwright: 114 words.) The major element that results from Atkinson's concern with Plot development is his Script Style (119 words). The formula which is carried through by all the critics except for John McClain, is: Structure plus Plot (and occasionally Dialogue) equals Script Style.

A study of Table XXIII below reveals the unusual amount of attention that the critics have devoted to Script Style. This strikes a new note that we will see clearly affects the amount of accord they give to Faulkner's Script.

Table XXIII
The Concern of Script:
Requiem For a Nun

Specific Concerns	CRITICS					
	Atkinson	Chapman	McClain	Kerr	Watts	Coleman
	number of words					
Structure	0	98	42	0	147	20
Character	19	33	104	55	0	6
Dialogue	22	49	0	150	0	0
Plot	167	51	203	42	0	145
Theme	0	0	61	0	89	60
Playwright	114	50	11	0	0	0
Comparison w/other wk	0	0	0	0	0	53
Script Style	119	67	0	0	85	29
Totals	441	348	421	247	321	313

The Concern of Script:
Requiem For a Nun

Specific Concerns	C R I T I C S				
	Atkinson	Chapman	McGinis	Kerr	White	Coleman
	number of words					
Structure	0	98	42	0	147	20
Character	19	33	104	55	0	6
Dialogue	22	49	0	150	0	0
Plot	167	51	202	42	0	145
Theme	0	0	61	0	89	60
Playwright	116	50	11	0	0	0
Comparison w/other wk	0	0	0	0	0	53
Script Style	119	67	0	0	55	29
Totals	441	348	421	247	321	313

Given the limitations of the study, there are just two productions for the year 1960: Gore Vidal's The Best Man and Lillian Hellman's Toys In the Attic.

The Best Man

The Best Man brought back to the fore the concern for Character. All of the critics give their greatest amount of attention to Character within the realm of Script. (Atkinson: 180 words out of 424, Chapman: 166 words out of 370, Coleman: 134 words out of 281, Kerr: 248 words out of 462, Watts: 187 words out of 459, and McClain: 142 words out of 286.) This makes particularly good sense since there is consonance among the critics regarding the play's overall merits being due to the Characterizations.

Witness Atkinson:

> ...one of the pleasures of The Best Man is the sardonic consistency with which it recalls characteristics of current politicians--the fastidiousness and wit of a Stevenson, the belligerent political guile of Harry Truman, Richard Nixon's soap opera with wife and dog to convince the country of his honesty. 217/

John Chapman blends the Character into his concern for Plot (112 words). He indicates the varied vulnerabilities of the personalities in Vidal's Script.

Coleman, for a change, marries Character to Theme and finds the true value of the Script in his feeling that "a lot that (Vidal) has to say about our national pastime come every four years is trenchant and true." 218/ (Coleman uses 107 words for the thematic implications of the characterizations.)

217/ Ibid., p. 309.
218/ Ibid., p. 310.

Mr. Kerr, in an extremely literate review, also uses Character as a springboard upon which to praise the Playwright's skill and his message. Since he spends 248 words discussing the villainous character, it is important to detail the rationale for this space:

> Our boy doesn't smoke, drink, philander, or tell the truth. He can't tell the truth because he doesn't know what it is. And this is where...(the playwright as well as the actor playing the role) make hay. It would have been easy to set this fellow up as a symbol of all that is opportunistic, conniving, practical and expedient to American politics... Dramatist and Actor have done something more. They have blinded their opportunist, depriving him of all consciousness of possible right and wrong, so that he has only one thing left to believe in: himself. 219/

The critic has managed to convey the virtues of the Structure and the Theme as well as of the Character. For Kerr, Character repeatedly becomes the touchstone for his critical analysis. (But more about this in Chapter III.)

Richard Watts simply uses his description of Character to correlate with the amount of space he spends upon the Plot (Plot: 134 words). Watts is also concerned with leading to a good many plaudits for the starring Actors. This he does in a technique similar to Kerr's by calling the Characters by the names of the Actors so that both Character and Plot space also becomes fuel for the Acting. (See section on Acting below.)

John McClain also ties Character and Plot together. He spends a good deal of his Character space echoing Atkinson and conjecturing on the real models for the fictional political Characters. 220/

Table XXIV below should be subtitled "The Power of Character."

219/ Ibid., p. 310.
220/ Ibid., p. 308.

Table XXIV

The Concern of Script:
The Best Man

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	58	0	30	61	94	21
Character	180	166	134	248	187	142
Dialogue	0	0	0	5	0	6
Plot	66	112	0	0	134	117
Theme	0	39	117	45	22	0
Playwright	32	42	0	80	22	0
Comparison w/other wk.	25	11	0	0	0	0
Script Style	63	0	0	23	0	0
Totals	424	370	281	462	459	286

Toys In The Attic

Toys in the Attic is notable for the large amount of space which the reviewers, except for Coleman, give to the Script. They all spend nearly 90% of their attention on the Script. (Atkinson: 411 words out of 561; Chapman: 402 words out of 482; Kerr: 737 words out of 753; Watts: 410 words out of 559; and McClain: 327 words out of 542. Even Coleman spends 251 words out of 465.)

Interestingly enough, Miss Hellman is not given a great deal of space by the critics. Mr. Atkinson does compare her new work unfavorably to her previous hits. But the backbone of his concern is for the Structure of this Script. What he has to say in connection with Miss Hellman is geared in that direction: "Some of Miss Hellman's plays have been so

Specific Concerns	C R I T I C S					
	Atkinson	Chapman	Coleman	Ferr	Miller	McGlade
	number of works					
Structure	58	0	30	61	96	27
Character	180	156	139	209	182	342
Dialogue	0	0	0	0	0	0
Plot	65	112	[illegible]	[illegible]	134	349
Theme	0	76	117	45	22	7
Playwright	32	42	[illegible]	80	22	0
Direction	25	11	0	0	0	6
Other wk.						
Script Style	93	0	0	23	0	0
Totals	424	370	291	462	459	286

shrewdly constructed that the mechanism seemed to hum too sweetly. Toys in the Attic could do with a little of her familiar talent for putting things together neatly."[221] Atkinson goes on to deplore the lack of a Theme. As we shall see when we explore the ramifications of the critics Favors in Chapter III, for Atkinson, a loose Structure without a strong Theme equals a poor Script. (In this review, 148 words are devoted to a Comparison With Other Work and 65 words discuss the Structural deficiencies.) However, he does find a saving grace in Miss Hellman's Characters (92 words: Character because he feels that they "have minds as well as arms, legs and faces and ... are worth serious acting by people of talent.)[222]

Chapman ignores these Structural weaknesses that Atkinson observed and only says "After a rather gabby start..."[223] before he launches into a lengthy recapitulation of the Plot. (Plot: 210 words.) For Chapman, if the growth of Plot is abetted by strong Characterizations, then all is well. Thus he spends 143 words describing the development of Miss Hellman's people.

Walter Kerr seems to be fascinated by a description of what we can best describe as "atmospheric mood." He is the only critic who explains fully why the Script moves him in terms of the "tensions" that Miss Hellman is able to wring out upon the stage. Mr. Kerr shows that both Theme and Character come out of the playwright's penchant for trusting her own private muses:

> How else are we to explain the very curious nervous tension that works, for no known reason, behind the small boy exuberance of Jason Robards, Jr. as he burst upon his old maid

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221/ Ibid., p. 310, Toys in the Attic.
222/ Ibid.
223/ Ibid., p. 308.

> sisters with a teetering amount of preposterous gifts?... In the dismayed edges of the smile Miss Stapleton finds for her new found treasure, in the reserved gratitude Ann Revere displays even as she tries on clothes she will never wear, a fear stirs. 224/

Again, it is imperative that we underscore critic Kerr's use of the nuances behind Characterization and Theme for future reference.

Richard Watts takes 172 words and 116 for Character and Script Style respectively. He agrees with Kerr that a good deal of the deceptive manner of the play, particularly in the early scenes, builds the tension of the matter as the Script progresses. Watts comments obliquely upon the Structure:

> ...by the time you are faced with the secret horrors seething within /the Characters/ you feel you know so much about all of them that there is something inherently dramatic in the discovery that what you have seen is nothing more than their surfaces. 225/

This is a particularly significant remark for the critic who most consistently seems to devote his space to an examination of Thematic import.

McClain, although he disclaims any feeling for more "plays about decadent southern families," 226/ spends 245 words talking about the virtues of these Characters as they are portrayed on the stage. It is impossible to separate McClain's concern for Character from his lauding of the Actors who play the roles but, for all of this he is the only critic who describes the Theme in one straight sentence: "In telling the story of what southern wealth can do to a man, what it can do to everybody around him, she is also telling us what dishonesty and hypocrisy can do to human relationships." 227/ (Theme: 43 words.)

224/ Ibid., p. 310.
225/ Ibid., p. 309.
226/ Ibid., p. 308.
227/ Ibid.

Mr. Coleman spends very little space (50 words or less) on every Script concern except for Plot. In characteristic fashion, he describes the incidents of the story in order to illustrate that the Characters and the Acting are worth looking at. Then, after the 144 words on Plot, he provides a series of coda remarks:

> Its characters are attention-grippers....Its dialogue crackles and probes...It's the best shocker since Tennessee Williams' Sweet Bird of Youth.... 228/

Table XXV shows the breakdown for Miss Hellman's Script and illustrates the divisive concerns of the critics.

Table XXV

The Concern of Script:
Toys in the Attic

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Structure	65	12	0	48	0	0
Character	92	143	50	173	172	245
Dialogue	0	0	5	81	0	0
Plot	67	210	144	34	0	0
Theme	19	0	0	186	0	43
Playwright	30	27	20	71	0	19
Comparison w/other wk.	138	0	11	118	122	20
Script Style	0	0	21	0	116	0
Totals	411	392	251	711	410	327

In sum then, we can begin to assess each critic's overriding concerns within the realm of Script. B ut let us bear in mind that as we

228/ Ibid., p. 310.

shall document, there is a difference between the amount of attention shown by each critic and the degree of favor he ascribes to that attention. Table XXVI shows the amount of concern for every specific element within the Script, for each critic, over the five-year period.

Table XXVI
The Concern of Script:
The Scripts: 1956-1960

Script	Specific Concerns								
1956									
LONG DAYS JOURNEY INTO NIGHT	STRUC.	CHAR.	DIAL.	PLOT	THEME	PLAY-WRIGHT	COMP WITH OTHER WORK	SCRIPT STYLE	* + TOTALS
Atkinson	90	42	17	0	73	0	10	55	287
Chapman	42	80	0	22	91	98	11	0	344
Coleman	72	41	14	0	12	98	0	0	237
Kerr	0	61	0	0	149	85	0	0	295
Watts	27	0	0	57	39	104	151	0	378
McClain	0	0	0	153	0	70	53	57	333
A VERY SPECIAL BABY									
Atkinson	0	97	9	56	0	62	0	62	286
Chapman	35	56	0	115	0	0	43	0	249
Coleman	41	9	0	204	10	0	34	24	322
Kerr	153	0	24	80	0	0	0	0	257
Watts	182	28	0	51	0	131	0	95	487
McClain	136	0	0	77	0	0	0	14	227
THE PONDER HEART									
Atkinson	58	123	0	91	16	24	22	5	339
Chapman	0	69	0	0	90	0	28	0	187
Coleman	27	37	0	176	16	0	0	0	256
Kerr	59	0	76	32	39	0	0	78	284
Watts	0	34	0	95	217	0	0	0	346
McClain	0	149	0	91	0	0	0	12	252
ORPHEUS DESCENDING									
Atkinson	69	55	0	0	29	40	0	105	298
Chapman	162	20	0	35	10	0	0	0	227
Coleman	0	0	124	75	51	19	6	60	335
Kerr	70	160	79	93	0	24	0	22	448
Watts	30	155	0	27	39	60	53	86	450
McClain	0	197	0	59	0	59	95	30	440
A CLEARING IN THE WOODS									
Atkinson	0	138	0	68	55	33	18	16	328
Chapman	0	0	111	0	58	12	0	12	193
Coleman	80	36	0	84	82	71	0	0	353
Kerr	20	198	59	0	76	0	0	0	353
Watts	120	89	0	194	0	41	0	0	444
McClain	179	19	31	88	50	0	0	0	367
1957									
THE POTTING SHED									
Atkinson	122	10	0	101	41	64	13	54	405
Chapman	0	201	0	47	95	17	16	0	376
Coleman	27	13	0	140	30	50	16	0	276
Kerr	154	104	0	0	214	7	20	0	499
Watts	14	0	0	135	190	86	74	0	499
McClain	127	34	0	75	48	0	0	0	284

* Total number of words on script.
\+ All figures are numbers of words.

Table XXVI (1957)--contd

Script	Specific Concerns								
A MOON FOR THE MISBEGOTTEN	STRUC.	CHAR.	DIAL	PLOT	THEME	PLAY-WRIGHT	COMP. WITH OTHER WORK	SCRIPT STYLE	* + TOTALS
Atkinson	40	59	4	90	0	83	101	0	377
Chapman	0	146	0	0	0	59	91	0	296
Coleman	--	--	--	--	--	--	--	--	--
Kerr	75	123	0	0	42	0	29	0	240
Watts	49	133	0	0	17	19	225	0	443
McClain	99	35	0	58	0	47	49	0	288
A VISIT TO A SMALL PLANET									
Atkinson	0	25	0	99	0	65	0	38	227
Chapman	9	0	0	173	75	0	0	14	271
Coleman	52	75	7	17	0	8	14	6	179
Kerr	0	0	32	73	26	118	0	0	249
Watts	73	86	0	0	0	23	0	0	191
McClain	56	32	0	33	57	8	0	0	186
LOOK HOMEWARD ANGEL									
Atkinson	0	129	0	157	0	113	0	0	399
Chapman	0	0	0	182	0	77	19	0	278
Coleman	0	0	0	0	47	110	0	15	172
Kerr	13	137	52	168	0	46	0	0	416
Watts	76	83	0	26	45	53	0	0	283
McClain	0	55	0	99	0	71	0	0	225
DARK AT THE TOP OF THE STAIRS									
Atkinson	0	40	0	218	79	41	36	13	427
Chapman	0	91	0	169	71	0	9	0	340
Coleman	0	81	0	117	0	0	0	83	281
Kerr	73	44	27	61	172	13	0	0	390
Watts	113	176	0	68	33	38	32	0	460
McClain	0	114	0	69	16	19	83	0	301
THE ROPE DANCERS									
Atkinson	110	50	0	107	87	22	0	0	376
Chapman	0	7	0	179	0	102	0	0	288
Coleman	22	6	0	169	45	79	88	0	409
Kerr	0	18	0	124	70	75	0	0	287
Watts	113	15	12	98	12	163	27	0	440
McClain	41	4	0	75	0	25	0	0	145

+ All figures are numbers of words.

* Total number of words on script.

Table XXVI (1958) contd

Script 1958	Specific Concerns								
THE COLD WIND AND THE WARM	STRUC.	CHAR.	DIAL.	PLOT	THEME	PLAY-WRIGHT	COMP WITH OTHER WORK	SCRIPT STYLE	* + TOTALS
Atkinson	51	49	0	164	0	67	76	87	494
Chapman	84	70	18	19	0	37	47	33	308
Coleman	0	90	0	0	0	182	46	10	328
Kerr	113	221	53	0	0	0	0	37	353
Watts	29	151	0	70	0	75	44	14	383
McClain	44	210	36	35	20	0	46	0	391
J. B.									
Atkinson	13	33	0	94	38	24	15	0	217
Chapman	65	0	0	169	0	0	101	0	235
Coleman	7	0	9	74	8	0	0	0	98
Kerr	46	0	125	217	49	17	0	50	504
Watts	0	0	0	83	62	35	17	0	197
McClain	0	0	0	8	18	0	0	0	26
THE DISENCHANTED									
Atkinson	40	84	0	45	11	0	0	0	180
Chapman	0	0	0	233	5	102	0	0	340
Coleman	6	79	0	111	21	0	0	0	217
Kerr	143	116	34	162	64	14	47	0	580
Watts	233	162	0	36	0	38	34	0	503
McClain	35	50	29	125	0	0	54	0	294
A TOUCH OF THE POET									
Atkinson	27	96	0	0	45	150	69	0	387
Chapman	59	129	0	76	52	169	43	0	528
Coleman	0	0	0	150	29	43	82	0	304
Watts	72	154	58	0	96	0	67	5	452
Kerr**	0	0	0	0	0	0	0	0	0
McClain	57	331	0	0	0	80	0	0	468
A SUNRISE AT CAMPOBELLO									
Atkinson	96	265	0	155	82	6	0	0	544
Chapman	0	0	0	69	0	78	0	0	147
Coleman	0	111	49	0	88	57	0	0	305
Kerr	0	142	43	0	0	106	0	23	314
Watts	2	77	0	135	58	152	0	0	424
McClain	44	109	33	75	63	0	0	0	328
THE PLEASURE OF HIS COMPANY									
Atkinson	32	38	51	158	0	21	0	45	345
Chapman **	0	0	0	0	0	0	0	0	0
Coleman	0	44	0	64	0	19	0	61	188
Kerr	0	140	8	161	0	17	0	0	376
Watts	0	173	0	201	37	0	0	0	511
McClain	29	66	0	129	0	18	0	0	242

\+ All figures are numbers of words.
* Total number of words on script .
** Critic did not write review.

Table XXVI (contd)

Script	Specific Concerns								
1959									
A SWEET BIRD OF YOUTH	STRUC.	CHAR.	DIAL.	PLOT	THEME	PLAY-WRIGHT	COMP. WITH OTHER WORK	SCRIPT STYLE	* + TOTALS
Atkinson	0	58	0	114	55	111	30	0	368
Chapman	0	27	0	222	0	187	22	0	458
Coleman	53	17	0	109	0	72	0	0	251
Kerr	61	93	0	105	0	174	0	0	433
Watts	62	18	0	137	51	226	0	0	494
McClain	61	0	0	111	0	150	15	0	337
A RAISIN IN THE SUN									
Atkinson	0	0	0	117	74	122	47	0	360
Chapman	0	0	0	215	45	10	0	0	247
Coleman	0	0	0	147	0	53	0	0	200
Kerr	0	0	0	159	0	97	0	19	266
Watts	33	159	0	45	0	179	0	0	416
McClain	0	61	0	91	0	19	0	0	181
KATAKI									
Atkinson	196	80	0	0	32	16	0	0	324
Chapman **	0	0	0	0	0	0	0	0	0
Coleman	27	87	0	72	52	0	0	0	238
Kerr	88	321	0	120	0	0	0	0	529
Watts	51	155	0	43	89	0	0	0	338
McClain	99	67	0	96	0	41	0	0	303
THE TENTH MAN									
Atkinson	0	0	49	141	0	72	0	39	301
Chapman	0	0	0	209	0	18	0	99	326
Coleman	33	14	0	145	42	0	20	16	270
Kerr	354	10	0	0	0	49	141	0	554
Watts	29	88	0	190	0	185	0	0	492
McClain	46	87	26	70	21	24	0	0	274
THE ANDERSONVILLE TRIAL									
Atkinson	72	0	0	136	159	0	0	0	367
Chapman	16	90	0	108	41	0	22	0	277
Coleman	0	22	0	0	134	15	0	0	171
Kerr	0	62	15	53	214	10	0	0	354
Watts	48	0	0	40	337	40	0	0	465
McClain	0	30	0	94	36	0	0	0	160

\+ All figures are numbers of words.
* Total number of words on script.
** Critic did not write review.

Table XXVI (contd)

Script	Specific Concerns								
1959									
REQUIEM FOR A NUN	STRUC.	CHAR.	DIAL.	PLOT	THEME	PLAY-WRIGHT	COMP. WITH OTHER WORK	SCRIPT STYLE	* + TOTALS
Atkinson	0	19	22	167	0	114	0	119	441
Chapman	98	33	49	51	0	50	0	67	348
Coleman	20	6	0	145	60	0	53	29	313
Kerr	0	55	150	42	0	0	0	0	247
Watts	147	0	0	0	89	0	0	85	321
McClain	42	104	0	203	61	11	0	0	421
THE BEST MAN									
Atkinson	58	180	0	66	0	32	25	63	424
Chapman	0	166	0	112	39	42	11	0	370
Coleman	30	134	0	0	117	0	0	0	281
Kerr	61	248	5	0	45	80	0	23	462
Watts	94	187	0	134	22	22	0	0	459
McClain	21	142	6	117	0	0	0	0	286
TOYS IN THE ATTIC									
Atkinson	65	92	0	67	19	30	138	0	411
Chapman	12	143	0	210	0	27	0	0	392
Coleman	0	50	5	144	0	20	11	21	251
Kerr	48	173	81	34	186	71	118	0	711
Watts	0	172	0	0	0	0	122	116	410
McClain	0	245	0	0	43	19	20	0	327

\+ All figures are numbers of words.
* Total number of words on script.

The Acting

The concern of Acting accounts for 23%, in mean per cents, of the words in the concern for all critics for all productions (cf. Table I). Over the five-year period, critic Watts spends the low of 18%, while Kerr devotes the high or 89.8% of his space to Acting (cf. Table II). However, it is important to remember that these percentages are deceptive. As we observed in our study of the concern of Script, there were many occasions when the number of words devoted to Character was applicable in context to the concern of Acting as well. We will continue to trace this trend of making Character serve a double duty even though, strictly speaking, we must include all references to Character in our figures for Script. Another factor which must be taken into consideration in measuring the concern of Acting is the large amount of critical Favor. As we will detail in Chapter III, Acting is the concern with the largest consistent per cent of Favor as shown for all critics across all productions. Therefore, our most important job in assessing the amount of concern shown to the Acting is to point the finger at the significance of the connotative expressions given the Actors within the amount of space allotted to them.

Within the original breakdown of specific concerns, this author counts the number of words devoted by each critic to: the General Technique of the company of actors, the Technique of the Individual Actor, the Background of the Individual Actor, the Comparison of the Actor with Other Actors, the Comparison with Other Work by the Actor, and the Acting Style. However, with the results of the counting behind him, the author finds it advisable to combine certain of the concerns which have the fewest number of words and present the data as follows: the

General Technique, the Technique of the Individual Actor, the Background and Comparisons of Actors, and the Acting Style.

Let us focus then on the question: How much concern, within each production, do the critics give to Acting?

Long Day's Journey Into Night

Long Day's Journey Into Night sets the pattern: just four words explain Atkinson's concern with General Technique: "The performance is inspired."[229] The other critics respond with brevity to General Technique: Chapman: "...it was given a magnificent performance..."[230]; Watts: "a magnificent and shattering play..."[231]; McClain: "There are only five people in the cast and they are all superb."[232] (We will find that for the most part, General Technique is confined to a few laudatory passages, the like of which may be easily displayed on a theatre marquee.) The Individual Actor's Technique is given a good deal more space. Atkinson spends 108 words (out of 196 devoted to Acting) discussing why he feels that Frederick March is "masterly," Florence Eldridge shows "tenderness and compassion," and Jason Robards is "remarkable."[233] But the critic for the New York Times gives O'Neill the credit for masterminding the characteristic intricacies which the Actors merely present upon the stage. This, as we shall see, is not the usual way in which the Actor is exhorted. The other critics are truer to form for Individual Technique.

Robert Coleman feels that Jason Robards is outstanding because

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229/ New York Theatre Critics' Reviews, XVII (1956), p. 310, Long Day's Journey Into Night.
230/ Ibid., p. 218.
231/ Ibid., p. 217.
232/ Ibid., p. 218.
233/ Ibid., p. 219.

he has "the freshness to act all out."[234] John McClain finds the most sympathetic Character in the portrait that is etched by Miss Eldridge, and Richard Watts feels that Frederick March has given "the finest and most penetrating performance of his career,"[235] one in which March's skill as a performer perfectly matches the role that was written by the dramatist. Watts makes a dissenting comment about Miss Eldridge which is interesting: he "suspects /that/...thate's a bit more to the part than she captures."[236] It cannot be over-emphasized that the critics are striving to find a mean between Playwright and Actors with regard to their interpretations of Character.

As regards Backgrounds and Comparisons, Coleman makes two interesting contributions: he points out that whereas March and Eldridge and Robards were giving bravura performances, "Bradford Dillman...had to emote with more restraint...but his performance, nevertheless had tremendous impact,"[237] and he suggests that Jason Robards be in the classics: "what a Mercutio!"[238] Richard Watts assures his readers that the promise which Robards had shown in Iceman Cometh is "here fulfilled."[239] In sum, the critics express the greatest amount of concern for the Technique by which the Actors are truest to the form of Characterization which their roles call for. If we compare the figures in Table XXVII below, with those showing the incident of Character in Long Day's Journey Into Night (cf. Table IV), we will observe the degree of consistency for each critic.

234/ Ibid., p. 217.
235/ Ibid., p. 217.
236/ Ibid.
237/ Ibid., p. 217.
238/ Ibid.
239/ Ibid., p. 217

Table XXVII

The Concern of Acting:
A Long Day's Journey Into Night

Special Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
General Technique	4	number 18	of words 0	0	6	13
Technique of Individual Actor	108	50	155	0	12	95
Background and Comp. Ind. Actor	10	0	35	251	99	0
Acting Style	0	0	24	0	0	0
Totals	122	68	214	251	117	108

A Very Special Baby

The commentary on both General and Individual Technique, ties the work of the Playwright and the Actors even closer in the production of A Very Special Baby. Atkinson's statement is indicative: "The actors are as highly wrought as the playwright..."[240/] Atkinson finds that the performances "sweep along at high speed,"[241/] while Coleman is convinced that "an excellent cast acts it for more than it is worth,"[242/] and Watts thinks that under the circumstances, "the acting is admirable."[243/] Devoting a good deal more space to an analysis of individual performances than to the over-all company, the critics none-the-less comment upon the over-all effect. John Chapman is concerned about the steady stream of noise:

240/ Ibid., p. 208, A Very Special Baby.
241/ Ibid.
242/ Ibid.
243/ Ibid., p. 207.

> /The leading character/ is played in a steady high whine by Jack Warden... The other lead is played with great ferocity by Luther Adler...the only member of the company who never yells is Jack Klugman... 244/

Brooks Atkinson also combines comparative talk about the Actor with his Individual Technique: "Luther Adler plays the father with tremendous force and craft...although he doesn't talk any louder than the other actors, he is in full voice and full of strength." 245/ Thus, the critics, in turn, discourse upon the Actors' breath which is parallel to their comments upon the vociferousness of the Script. Again, it is interesting and instructive to compare Table XXVIII below with the amount of Plot concern shown in Table V with regard to this production.

Table XXVIII

The Concern of Acting:
A Very Special Baby

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	13	0	7	0	4	6
Technique of Ind. Actor	45	53	27	63	76	55
Background and Comp. Ind. Actor	23	23	0	62	0	0
Acting Style	0	0	0	0	0	0
Totals	81	76	34	125	80	61

244/ Ibid., p. 209.
245/ Ibid., p. 208.

The Ponder Heart

The Ponder Heart is a Script where the predominant concerns are for Plot and Character for all the critics except Watts. The concerns under Acting reflect this. Atkinson observes that although the Acting is "excellent" all the way through, "it is in the court room (where the plot thickens) that the authors of the play, the actors and...the director become really triumphant." 246/ In his remarks on General Technique, Chapman underlines that the character parts are well done, and Kerr is pleased that "the cast has caught the hang of the thing with surprising uniformity," 247/ and McClain feels that a momentous pitch has been maintained by all the Characters wresting the most out of each scene. Atkinson's full remarks are worth quoting because of the total space (162 words out of 194 words) that they give to each performer's blend of Character with craft:

> David Wayne is at the top of his form. He is guileless, sociable and winning. Una Merkel is the picture of selfless affection. The well-plotted trial scene shows Will Geer's homely histrionics as the prosecuting attorney, Don Hammer's anxiety as Wayne's sorely tried attorney, John McGovern's comic vexation as the judge...Over the whole work, Mr. Wayne presides with an expansive heart, a cheerful nature, devotion to his friends, soothing speech and flowing gestures...Miss Merkel and Mr. Wayne are the actors whose taste and daintiness give the comedy its distinctiveness and keep it on the level of a comedy of rural manners--absurd but admirable also. They do not go after easy laughs. They respect the characters they are playing. What is absurd in the parts they forgive because it derives from goodness. 248/

John Chapman seconds Atkinson's feeling for Wayne's genial personality as fulfilling the Plot requirements of the character. "David

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246/ Ibid., p. 361, The Ponder Heart.
247/ Ibid., p. 360.
248/ Ibid., p. 361.

Wayne...would soften the hardest heart."[249] Chapman goes on this way and repeats many of the characteristics of the performers in the trial scene that Atkinson had singled out for praise (126 words).

Kerr adds another dimension to the consideration of Wayne's skill: the critic parallels his own concern for Theme as well as Plot material which he finds hidden in the Actor's repertoire of Characterization:

> David Wayne pauses long enough to announce that he is happy as a mockingbird and that he just wishes he could sing. I thought he sang real nice. But he isn't out [only] to show off his knack for character acting... He seems to have a notion that the easy going irresponsible... is the youngest and silkiest upstart in the south, and he turns the play's lines to butter - - the very best butter - - as he sweeps off his hat in a gallant bow and glides like a dragonfly across the sunlit stage... [250]

Mr. Kerr has taken 303 words to punctuate Theme, Script Style, Plot and Character. In terms of analysis of the Actor's craft he leads the way with a highly literate style.

The only contributions to the concern of Backgrounds and Comparisons of the Actors were made by Robert Coleman: "Wayne...who was charming as the wily and unorthodox Sakini in "Teahouse of the August Moon"[251] and the critics Kerr, and McClain, both of whom felt compelled to remark about Sarah Marshall (the doomed young bride of Mr. Wayne): "Miss Marshall looks like a backwoods Betsy von Furstenberg--I know that sounds frightening, but it's fairly accurate";[252] and "Whatever becomes of the venture, she will remain as one of the most primitive and arrested young Southern ladies since Jeeter Lester's kinfolk were operating hereabouts."[253]

249/ Ibid., p. 359.
250/ Ibid., p. 360.
251/ Ibid., p. 358.
252/ Ibid.
253/ Ibid.

Table XXIX

The Concern of Acting:
The Ponder Heart

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
General Technique	32	number 19	of words 0	12	19	7
Technique of Ind. Actor	162	126	32	303	150	66
Background and Comp. Ind. Actor	0	0	15	18	0	29
Acting Style	0	0	0	0	0	0
Totals	194	145	47	333	169	102

Orpheus Descending

Four out of six critics spend well under a hundred words to describe the Acting in Orpheus Descending. The average amount of space spent by these four critics on the entire concern is 45 words for Atkinson, Coleman, Watts, and McClain, respectively. In order to correctly estimate the importance of this small amount of space, one has only to compare their large amount of concern for Script, and more specifically, for the Playwright (cf. Table VI).

In the case of Williams, the amount of concern for the Playwright overshadowed any concern merely for Characterization or Acting, for these critics. Hence, the most Mr. Atkinson can say about a performance is that it was right in its own part. Let us take this statement: "Miss Stapleton and Mr. Robertson always keep their parts in focus."[254] Mr. Coleman can only relate the performance to the Plot: "Miss Stapleton

254/ Ibid., p. 310, Orpheus Descending.

gives an arresting performance of the warm-blooded hate-ridden wife who learns that her vicious husband is..." [255] And John McClain merely remarks that the leading character actress is playing in her element: "Nobody can play the tormented and desirous low-caste Southerner with such fierceness and conviction." [256]

John Chapman and Walter Kerr, on the other hand, each devote a good deal of space (Chapman: 132 words, and Kerr: 134 words) to treating the Acting as a consonant part of the Characterizations. Witness Chapman:

> This fellow is very well played by Cliff Robertson... [as a] Tennessee William's character we have met before, even in plays by William Inge - - the footloose and sexually attractive young vagrant. [257]

Or Kerr: "Miss Stapleton's fiercely intelligent eyes always carry conviction; you're sure she does know and feel everything the author says she knows and feels." [258]

There are no statements expressing concern for Backgrounds and Comparisons of the Actors.

Table XXX is interesting for a record of one of the smallest totals of attention given the Acting.

A Clearing In The Woods

A Clearing in the Woods finds the critics nearly unanimous in their belief that with poor Character fodder in the Script (cf. Table VII and the discussion relevant to it), there is not a good deal for the

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255/ Ibid., p. 311.
256/ Ibid., p. 312.
257/ Ibid., p. 310.
258/ Ibid., p. 313.

Table XXX

The Concern of Acting:
Orpheus Descending

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		Number of words				
General Technique	0	8	0	0	8	0
Technique of Ind. Actor	60	48	45	134	55	89
Background of Comp. of Ind. Actor	0	43	0	0	0	13
Acting Style	0	0	0	0	0	0
Totals	60	99	45	134	63	102

Actors to work on. Chapman observes (192 words devoted to Acting):

> There must have been some reason for the production... if there weren't, Arthur Laurents wouldn't have written it and Kim Stanley wouldn't have acted in it... Miss Stanley... and the other actors treat it with great respect. Miss Stanley... keeps tossing her head as if her scalp itched. 259/

Coleman feels that the leading actress "wrestles valiantly" with the Character she is portraying but the part is just too poor:

> She works like the proverbial Trojan to make this willful, self-centered, mixed-up femme appealing. But we don't think even Duse or Bernhardt could have turned that trick. After all, magic has its limitations. 260/

Kerr is "awe-inspired" by the actress' determination to make the unhappy girl's problems seem plausible, but he feels that it is a useless task. 261/ (See Chapter III).

While Mr. Watts and Mr. Atkinson take a good deal of space (64 words and 81 words) to laud the actress in the most general terms, and

259/ Ibid., p. 394, A Clearing in the Woods.
260/ Ibid., p. 396.
261/ Ibid., p. 396.

thereby are separating her from her role, Mr. McClain will not even give the performer that much without equivocation: "As a vehicle for Miss Stanley's fragile yet unfaltering talents, this is an interesting evening."[262]

Table XXXI

The Concern of Acting:
A Clearing in the Woods

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	21	26	27	0	83	0
Technique of Ind. Actor	81	10	23	135	0	82
Background Comp of Ind. Actors	0	0	0	0	0	0
Acting Style	0	0	0	0	0	0
Totals	102	36	50	135	83	82

The Potting Shed

The Potting Shed brings out a number of kudos for the Actors, each of whom has a meaty and provocative role to perform. Mr. Atkinson keynotes his remarks on the Individual Actors with this terse statement on General Technique: "Must the performance be so civilized?"[263] It turns out that, for Atkinson, there is a perfect meeting of Script Style with the Characterizations of the performers.

> Sybil Thorndyke plays the implacable mother with a strength and plainness of purpose that are effective...Mr. Flemyng gives an effortless performance that is intelligent and lucid...as the priest who exchanged his James' life...

262/ Ibid., p. 394
263/ New York Theatre Critics' Reviews, XVIII (1957), p. 375, The Potting Shed

> Frank Conroy has a role that may be the most ingratiating in the drama. He plays it with a warmth and humility that are overwhelming and gives The Potting Shed its finest moments on the stage. 264/

It is to be noted in Mr. Atkinson's 129 words devoted to Individual Technique, that there is a great amount of concern for the intelligence of the Characterization. For Mr. Kerr, too, the intelligence that underscores the performance does a good deal for the Thematic concern of the Script.

> Mr. Flemyng's lined, defeated face makes an intractable problem seem deeply personal. Miss Thorndyke's determined matriarch, her mouth set in asterisk precision and her fingers working eternally on the ring that means so much to her, is a stunning figure...McGrath brings a swift intimacy and warmth to her tentative gropings for a love that has baffled her... 265/

The remainder of the critics follow this pattern: they pay a tribute to all the performances which they feel so beautifully endorse the Theme and power of the Characters in the production.

Table XXXII below should be compared with Table IX in order

Table XXXII

The Concern of Acting:
The Potting Shed

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
Gen. Techn. of Actors	38	10	7	0	18	4
Tech. Ind. Actors	180	99	85	162	66	169
Background & Comparisons	0	0	0	0	4	47
Acting Style	0	0	0	0	0	0
Totals	218	109	92	162	93	220

264/ Ibid., p. 375.
265/ Ibid., p. 375.

to show the parallel, particularly for Atkinson and Kerr, between Theme and Individual Actor's Technique.

Let us underscore what we are learning from the correlation between the Specific Concerns of the Script and the Specific Concerns of Acting. In a word, the parallel is usually most impressive. Wherever the critics spend a large amount of space on a particular Script concern, on Plot, on Theme, or especially on Character, there is a correspondingly large amount of concern for the Individual Technique of the Actor. (This trend will become even more impressive when we concentrate our attention on the amount of Favor the critics show to the Acting as versus Script.)

A Moon For The Misbegotten

A Moon For The Misbegotten, which shows a large concern for Character, emphasizes the Individual Acting accordingly. The critics are unanimous in taking the bulk of their Individual Acting space to applaud the talents of Wendy Hiller. Mr. Atkinson relates his remarks to Background, wherein he points up the versatility of the star:

> It is the measure of her range as an actress that she is now giving the superb performance as a gawky, hulking, coarse, shrill farm girl who nevertheless has an awareness and yearnings for beauties beyond her reach...When Wendy Hiller was last here, she played a gentlewoman in The Heiress. 266/

Mr. Chapman shows the interrelationship between fine character Actress and Dramatist by pointing out that although O'Neill's Character description in his Script seemed to call for a big girl - - which Miss Hiller is not - - the Playwright was truly interested in expansive inner

266/ Ibid., p. 278, A Moon For The Misbegotten.

qualities, and these the star has in abundance.

> Miss Hiller is not a big girl, nor is she a hard one, but she fills the stage...as few contemporary actresses have managed to...This performance is a complete illusion... Miss Hiller makes one believe that O'Neill has written the play just for her. 267/

Mr. Watts, who spends the least amount of space on the Acting of any of the critics reviewing this production, nevertheless comments upon the actress' ability to fit the part: "Wendy Hiller...may not meet O'Neill's format for physical bulk in the role, but she plays so beautifully that this soon becomes unimportant." 268/ (If we note Mr. Watts' concerns for Acting, we will see how he manages to keep the pith of the commentary upon the Actors' Technique while having the fewest amount of words devoted to the Acting Concern.)

Mr. McClain, too, states that Miss Hiller succeeds in O'Neill's central part, and he ascribes her success to "sheer animal vigor...[where-in] she is able to create the desired effect." 269/

It is no accident that Walter Kerr is the critic with the largest concern for Acting. He characteristically writes a review that features a jumping-off place, where the critic uses a particular concern of the Script as a springboard for vaulting into a concern of the production. His review of A Moon for the Misbegotten is a good instance. Kerr has described how O'Neill's Characters and his Theme move along upon the edge of a faulty, overly-frantic Structure:

> Then, rather late in the evening, the frantic mood subsides. Miss Hiller pauses and begins to look--longingly, furtively, desperately--at the shaken man beside here... Something human has happened. Two people are listening to each other; moving to cling to each other. With some solid earth beneath their feet, there is room now for

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267/ Ibid., p. 277.
268/ Ibid., 279.
269/ Ibid., p. 277.

> for emotion, a base for genuine violence. Mr. Tone seizes the opportunity to outline with a savage and stinging vitality--the clash of motives that have drained him of his life... An exhausting internal tug-of-war is made chillingly plain. Mr. Tone is here, I think, giving us his best performance.
>
> And the image of Miss Hiller--arms folded in a battle for self-control, head hunched low to keep her from betraying all she feels, eyes alert to the stumbling man near her--is one you won't soon forget or want to. ...The work of these two people in this third-act dance-of-death is superb and should be seen. 270/

Mr. Kerr has emphasized not merely the Acting, not only the Characters, not solely the Thematic statement, but all three, and it is this author's view that because the impression is made in the writing of the critic that the Actors were the prime movers, the concern of Acting should be given the spacial credit.

Again, there is very little space devoted by any of the critics to Backgrounds and Comparisons. Mr. Watts does laud Cyril Cusack, in the role of the father, as "one of the most talented of contemporary Irish actors." 271/

Table XXXIII

The Concern of Acting:
A Moon For the Misbegotten

Specific Concerns	CRITICS					
	Kerr	Chapman	Coleman*	Atkinson	Watts	McClain
		number of words				
General Technique	58	52	0	9	10	0
Technique of Individual Actors	234	118	0	160	27	142
Background & Comp.Ind.Actors	0	0	0	19	56	10
Acting Styles	0	0	0	0	0	0
Totals	292	170	0	188	93	152

*Did not review production.

270/ Ibid., p. 278.
271/ Ibid., p. 279.

A Visit To a Small Planet

A Visit to a Small Planet is the first production we are considering which finds four out of six critics (Chapman and McClain excepting) taking more space for the concern of Acting than the concern of Script. (Atkinson: 353 words for Acting and 227 words for Script; Coleman: 243 words for Acting and 179 for Script; Kerr: 255 words for Acting and 249 for Script; Watts: 210 words to Acting and 191 to Script.)

This concern for Acting is only what one might expect to find in a production which the critics feel is a loosely structured vaudeville fair for the two performers who star: Cyril Ritchard and Eddie Mayehoff.

Comments on the General Acting Technique are indicative: Mr. Atkinson: "...Mayehoff and ... Ritchard are on the stage giving fantastic performances that make everything else invisible"[272]; Mr. Coleman: "...Ritchard and Mayehoff in their super foolery...a pair of magicians producing rib-wracking laughs from a cockeyed comedy hat"[273]; and Mr. Watts: "Two of the freshest and most original comic actors anywhere are Cyril Ritchard and Eddie Mayehoff."[274]

It is interesting to observe how the critics read Character and even sometimes, Theme, into broad comic spoofing. Witness Mr. Atkinson:

> Mr. Mayehoff can make dullness look and sound quite frighteningly hilarious. He has caught and assimilated the genius of dullness... He lets out little whines and grunts... denoting the man of vacant mind who is thinking earnestly and getting nowhere. Give him a questionnaire to fill out and a series of rubber stamps to bang in quadruplicate and he can make the whole military system odious and empty. ...Mr. Mayehoff's character is a comic masterpiece. There is a future in politics or management

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272/ Ibid., p. 359, A Visit To A Small Planet.
273/ Ibid., p. 358.
274/ Ibid., p. 356.

for anyone who can master the cliché as brilliantly as he has. 275/

The critics are unanimous in their feeling that the two stars make "the little satire on science fiction," 276/ seem a great deal bigger in comic significance. As Mr. Watts points out, "whenever the Play disappears, they rush out into the breach with gusto and abandon and things become uproarious enough to make the lapses remarkably bearable." 277/

For the most part then, the amount of space given to the Acting in A Visit to a Small Planet is in direct ratio to the amount of unfavorable discussion of the Script, Structure and Plot. (See Chapter III on this production where we explore the ramifications of Favor.)

Table XXXLV

The Concern of Acting:
A Visit to a Small Planet

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	23	13	41	18	40	41
The Technique of Ind. Actor	249	112	189	245	125	113
Background & Comp. Ind. Actor	0	0	13	10	0	16
Acting Style	26	0	0	0	0	0
Totals	298	125	243	273	165	170

Look Homeward, Angel

In the next two productions, Look Homeward, Angel and The Dark

275/ Ibid., p. 359.
276/ Ibid., p. 356.
277/ Ibid., p. 356.

at the Top of the Stairs, there is a great amount of concern by all critics for the fulfillment of the Playwright's Characters in the roles as portrayed by the Actors. In the reviews of Look Homeward, Angel, there is general agreement with Chapman who says of the General Acting Technique: "...its actors have been inspired to the kind of playing which transcends the workaday stage and vaults into the realm of spirit."[278]

The Individual Acting Technique is described as a series of characterized cameos:

> The performance of Jo Van Fleet as the mother is only one of the splendors of the Acting. There is another one by Anthony Perkins as her youngest son which is a masterly portrait of yearning youth. There is a pictorially splendid and robustly humorous portrait of a shrew-ridden, hard-drinking husband...by Hugh Griffith. And so the list goes... [279]

Mr. Watts finds it "difficult to know where to begin the applause."[280] But only Walter Kerr of the critics draws the majority of his words for analyzing Technique as a portion of the Characterization, a detailed contribution to the dramatist's Script:

> ....The savagery of Mr. Perkins' onslaught when he throws back his boyish shoulders, lets an irrepressible shudder shake him from head to foot, and screams out his 'What more do you want of me, Mother?' is brilliant, spine-tingling defiance. [281]

One of the rare references to the Acting Style is made by Mr. Atkinson when he notes that all the Actors in the company are contributing different Styles to build a mosaic of characterizations. The critic finds that different approaches to the Characters in the household as as described in the Script makes for a more realistic treatment of the whole story."[282]

278/ Ibid., p. 166, Look Homeward, Angel.
279/ Ibid., p. 166.
280/ Ibid., p. 168.
281/ Ibid., p. 167.
282/ Ibid., p. 269.

Table XXXV below should be compared to Table XII in order to appreciate the correspondent concern for Character and Acting Technique.

Table XXXV

Concern of Acting:
Look Homeward, Angel

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
General Technique	28	number of words 33	28	30	40	0
Technique of Ind. Actors	126	140	145	289	135	141
Background & Comp. of Ind. Actors	0	0	0	0	0	3
Acting Style	6	0	0	0	0	0
Totals	160	173	173	319	175	144

The Dark At The Top of The Stairs

The Dark at the Top of the Stairs presents further revelations, on the part of the critics, of cameo performances. The interesting thing about Mr. Atkinson's attention is that he relates performance back to Script Style:

> In the three chief parts, Teresa Wright, as the wife, Pat Hingle, as the husband, and Eileen Heckart, are superb. Miss Wright gentle, soft and wondering; Mr. Hingle, boisterous with a whining note of worry in his voice; Miss Heckart raucous, overeager and panicky inside--they preserve the homespun quality of the play and also disclose the darkness at the top of the stairs in their lives. 283/

Mr. Coleman underscores both Characterization and indirectly, Thematic statements about the Characters:

283/ Ibid.

> Teresa Wright is eminently right as the wife who, believing that her husband doesn't understand her, learns that others have their problems. Pat Hinkle is perfect as the loud-talking, swaggering peacock, who covers his bewilderment at changing times with bluster. Eileen Heckart is just wonderful as the wife's gabby sister, who hides her own heartbreak beneath endless chatter. 284/

But once again, it is Mr. Kerr who, in spending the largest amount of space on Acting of all the critics, regarding this production, details the significance of a characterized performance: The following is an elaboration on Mr. Kerr's concern with the Theme as an outgrowth of the world as seen through the eyes of children:

> What [the children] see and hear and cannot altogether grasp is brilliantly acted. Miss Heckert, noisily picking the meat out of cracked walnuts and even more noisily pretending that all is well with her own love life, grips a wicker rocker with her fists, instructs the world in intolerance ("I don't know what you see Norma Talmadge, and besides she's a Catholic"), and lavishes her secretely shattered heart on youngsters around her in a run-on, non-stop, piercingly desperate performance that is simply stunning. Beneath the busy, showy, wantonly generous activity there is a secret, and a hidden simplicity. When she gets to it, when her fingers hide her mouth and she speaks as softly and as honestly as she can, the dazzling pattern irises down to a sharp, chilling, blindingly clear focus. Miss Heckart can bring tears by the harsh expedient of cutting off her own. 285/

Table XXXVI
The Concern of Acting:
The Dark at the Top of the Stairs

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	26	16	0	37	5	0
Tech. of Ind. Actors	173	82	122	271	80	98
Background & Comp. Ind. Actors	0	0	0	0	0	0
Acting Style	0	0	0	0	0	0
Totals	199	98	122	308	85	98

284/ Ibid., p. 167.
285/ Ibid., p. 167.

The Rope Dancers

In The Rope Dancers, it is the motivational backbone of the Characters which receives the bulk of the space devoted to the Acting. For although the critics express reservations about the Structure and dismal quality of the Characters, they agree with Atkinson's regard to General Acting: "The Rope Dancers is eminently actable."[286]

According to Atkinson, the leading actress, Miss McKenna, has captured the real quality of the interior Character: "...this proud but wretched woman whose coldness is really passion, whose poise is really hysteria."[287]

Chapman underscores the relationships between the leading Characters as portrayed by the stars: "Miss McKenna plays the seamstress with cold intensity and Art Carney makes a fine contrast to her in the role of her glib, charming, warm-hearted and no-good husband."[288]

Mr. Kerr states that the Actors are at the service of the dramatist's nasty people:

> Miss McKenna is prepared with honesty and some dignity to rap out every cold and cutting insult the author has handed her... Art Carney...is similarly willing to make every defeated gesture that is asked of him."[289]

But this critic as well as his colleagues emphasizes the gap between what a performer can do and what a role doesn't provide.

Finally, Mr. McClain ties the actress' skill back to a Comparison with another role: "She comes on stage meaner than anybody this side of Look Back in Anger and it's a long time before we discover what's eating her."[290]

286/ Ibid., p. 175, The Rope Dancers.
287/ Ibid., p. 175.
288/ Ibid., p. 175.
289/ Ibid., p. 176.
290/ Ibid., p. 176.

As in A Very Special Baby, the critics underscore the deficiencies in The Rope Dancers while spending much space italicizing their admiration of the Actors.

Table XXXVII

The Concern of Acting:
The Rope Dancers

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Act. Technique	38	10	7	0	18	4
Technique of Ind. Actors	180	99	85	162	66	169
Background & Comp. Ind. Actors	0	0	0	0	9	47
Acting Style	0	0	0	0	0	0
Totals	218	109	92	162	93	220

The Cold Wind And The Warm

Owing to the large amount of space they spend on the Script, all of the critics except for Kerr spend relatively little space on the concern of Acting in the production of The Cold Wind and the Warm. (Atkinson spends 62 words on Acting and 494 on the Script; Chapman: 96 on Acting and 308 on Script; Coleman: 83 on Acting and 328 on Script; Watts: 79 on Acting and 383 on Script; McClain: 78 on Acting and 391 on Script; but Kerr: 254 on Acting and 358 on Script.) Following in the style of their reviews on The Dark at the Top of the Stairs and The Rope Dancers, the critical concentration here is once again on the cameos of the Character—Actor roles.

Only Atkinson and Chapman spend any time at all on the General

Technique. Let Atkinson's remark serve for both, bearing in mind that the critic is emphasizing Structural looseness and easy-going manner of the Script's Style, even as he says, "The acting is relaxed, amusing, and when the occasion rises, affectionate and moving." 291/

Chapman tries to convey the flavor of the Script's dialogue even as he compliments the leading actress in his space devoted to Individual Acting Technique:

> Miss Stapleton gets just the right timing into her lines, whether she is answering the telephone by demanding: "And so who are you?" or giving...a scolding and saying, "Educated you are--bright you are not. 292/

The critics Coleman, Watts, and McClain all tend to create a list composed of each Character and his activity on the stage. They give credit to Miss Stapleton, Mr. Eli Wallach, and to Timmy Everett who, in the concerted critical opinion, "came to full flower as an important actor in the part of /the dramatist/ Behrman." 293/

But Mr. Kerr, in his lengthy discourse on the Acting Technique, once again probes the motivations of the characters in order to suggest Dialogue, Character, and Theme:

> It is an honest and expansive pleasure to watch Miss Stapleton...turn a speculative eye on an attractive and available spinster, invent a handful of splendid lies to account for the failure of a promised suitor to show up....it's also great fun to listen to /her/...announce her own candid rule for emotional attachments: 'I'm not in love till I find out if I'm loved back' - throw up her hands with a thundering 'you'll get!' when one of her charges doubts her ability to snare a husband, and tangle with an unknown voice on the other end of the telephone, 'You have the wrong number but call me back - - I'm busy now.' 294/

291/ New York Theatre Critics' Reviews, XX (1959), p. 177, The Cold Wind and the Warm.
292/ Ibid.
293/ Ibid., p. 177
294/ Ibid.

Table XXXVIII below ought to be compared with the two preceding tables, as these three productions have a good deal in common as regards the critics' concern for the characterized performances.

Table XXXVIII

The Concern of Acting:
The Cold Wind and the Warm

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Techniques	13	24	0	0	0	0
Techniques of Ind. Actors	49	72	83	254	79	68
Background & Comp. Ind. Actors	0	0	0	0	0	10
Acting Style	0	0	0	0	0	0
Totals	62	96	83	254	79	78

J. B.

The production of J. B. is interesting for this reason: Although the amount of space taken for Acting is small, in terms of percentage of Favor the Acting concern is at its height (see Chapter III). Let us note also that Mr. Kerr's review represented his smallest concern for Acting of any of his reviews (16 words as compared to 504 words for the Script and 602 in the entire review). This is because, for once, the critics' interest in the Dialogue, the Plot, the Structure, the technical tricks of the Director, left no room for consideration of the Acting other than the statement: "It was performed with brilliant mockery by Christopher Plummer.../and/ Raymond Massey, immensely dignified in a trim white beard."[295]

[295] Ibid., p. 169, J. B.

The other critics' remarks ranged from a listing of characteristics by Mr. McClain, "Pat Hingle gives a tremendous performance as the beleaguered mortal; Christopher Plummer is brilliantly diabolical as the Devil, and Raymond Massey is strenuously benign in the role of the Creator,"[296] to Chapman's plaudit, "...[their] Acting...is something to give everybody new pride in our theatre,"[297] to Coleman's matching of Playwright and performers, "the individual performances and the ensembles are beautifully detailed...Christopher Plummer and Raymond Massey are eminently right as the pretenders who set forth Mr. MacLeish's conflicting ideas."[298]

Coleman's is the only word on Comparisons and Backgrounds: "Pat Hingle, heretofore known as a persuasive and skillful comedian, proves he is an actor of emotional stature as the tormented and perplexed J. B."[299]

Table XXXIX

The Concern of Acting:
J. B.

Specific Concerns	CRITICS					
	Chapman	Atkinson	Coleman	Kerr	Watts	McClain
		number of words				
General Acting Techniques	17	17	0	0	16	8
Technique of the Actor	34	53	42	16	45	30
Background & Comparison of Ind. Actor	0	0	8	0	9	0
Acting Style	0	0	0	0	0	0
Totals	51	70	50	16	70	38

296/ Ibid., p. 170.
297/ Ibid., p. 168.
298/ Ibid., p. 169.
299/ Ibid.

The Disenchanted

In The Disenchanted, it is well to bear in mind that there is a large amount of positive space for the Acting. This cannot be overemphasized because it gives added weight to the sheer amount of space, as per word count, in the reviews.

Mr. Atkinson rates the Acting as worthy of the most amount of words in his review (223 words for Acting; 180 words for Script). In fact, Atkinson dismisses the Script as a bare statement of Theme and a presentation of a single Character who gives Jason Robards, Jr., his chance to excel.

> ...the biographical facts are less important than Mr. Robard's stunning acting in a play that understands a writer's problems...Mr. Robards has given a genuine portrait of a sensitive man who is slowly falling to pieces. The portrait is flawless.../He/ catches a whole lifetime in a performance that is open and sincere and touching. Haggard, rumpled...Mr. Robards manages to retain the respect of a first rate man of letters and appalling circumstances. 300/

Chapman, whose General Acting comment is, "Its main performance by Jason Robards, Jr., is magnificent," 301/ finds an excellent parallel between the Actor and the Character as called for in the Script:

> Robard's change from confident young manhood to desperate and puzzled middle-age is admirable both as it has been stated by the playwrights and as it is acted by a player who is absolutely certain and right in his craft. His final scene, filled with all the bitterness of a lost life, is enormously moving. 302/

Coleman feels that Robards' performance "occasionally...sparks to life an otherwise artificial work with his emotional virtuosity." 303/

300/ Ibid., p. 170.
301/ Ibid., p. 168.
302/ Ibid.
303/ Ibid., p. 169.

Although the other critics merely list the performers who surround Robards with mention that they did adequately in their roles, Mr. Kerr spends the greater amount of his Acting space describing these character performers, all of whom he feels have excellently "outlined with patience and skill the literary exercise..."[304]

> Miss Harris' enticing witch of a wife fondles her strands of beads and describes herself as 'a lawless, flawless Lorelei', screams out a drunken plea for forgiveness and purrs and admiring, 'what a brave thing to do!' when her husband has torn the telephone out by the roots with tantalizing conviction...[305]

If it were not for Mr. Kerr's descriptive vignettes, we would not have a complete pixture of the performers in action on the stage.

Mr. Watts does underscore the admiration for the company which Kerr has keynoted, but he sees the other Actors as secondary to Mr. Robards.[306]

Mr. Kerr notes concern for an Actor's Background in a special circumstance: "Jason Robards, Sr., returned to the theatre after many years, is a humane and understanding agent."[307]

Table XL
The Concern of Acting:
The Disenchanted

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	45	21	0	44	0	4
Technique of Ind. Actors	178	74	53	91	65	91
Background & Comp.Ind.Act.	11	0	0	10	0	0
Acting Style	0	0	0	0	0	21
Totals	234	95	53	145	65	116

304/ Ibid., p. 169.
305/ Ibid.
306/ Ibid., p. 168.
307/ Ibid., p. 169.

A Touch Of The Poet

Within Mr. Atkinson's 286 Words on Acting, for the production A Touch of the Poet, we must note that there is a greater percentage of positive words than for the Script. Regarding General Acting Technique, Mr. Atkinson states: "The performance includes the sort of inspired group acting that our theatre is seldom able to provide". 308/ In discussing the Individual Actor, Atkinson comments upon the concept that the Actor has in mind. He feels that Mr. Portman has captured the wild emotional fury which ought to be in the nature of a central character O'Neill envisioned. Atkinson's detailed examination which compares the actresses Helen Hayes and Kim Stanley, is notable for its insights as well as for the large amount of space, relatively speaking, he devotes to the concern, Comparison With Other Work:

> A Touch of the Poet brings us the two finest actresses of their respective generation as mother and daughter...the shrunken, shabby biddy.../Miss Hayes/ plays here seems like a fresh discovery because it is so marvelously wrought in frailty, brightness, quickness of instinct, physical vulgarity and spiritual beauty. Nor does Miss Stanley's vividness of communication come as a surprise...But the fullness of her characterization, the temptestuousness of her emotions, the interior life of the character as well as its external expression, represent Miss Stanley well on into an extraordinary career. 309/

Mr. Atkinson goes on to relate how the actresses triumph in a particular scene where they are "alone in the night in the dining room of the inn, drawn together, absorbed by each other, yet thinking different thoughts..." 310/ Atkinson's use of space for the Acting perfectly parallels his tribute to O'Neill's genius at Character construction and Thematic development.

308/ Ibid., P. 281, A Touch Of The Poet.
309/ Ibid., p. 281.
310/ Ibid.
311 Ibid., p. 284.

Mr. Chapman spends very little space (only 43 words) discussing the Acting and for him, Helen Hayes is most important because she gives life to the Theme:

> Miss Hayes is simply wonderful as a tired, sloppy, bewildered Irish woman who only knows what love is and she loves her man. It is she who speaks at the end the obituary of the /man/ she loved so long: 'He had to live all his life alone in the hell of pride.' 311/

Coleman finds that Eric Portman must be singled out because "he brings heartbreak to the poseur's downfall."[312/]

Watts says, in essence, the same things about Helen Hayes and Kim Stanley that Atkinson says.

Both Atkinson and McClain note that Mr. Portman's diction is unclear, but Atkinson will make the adjustment for the sake of the interior Character the Actor is portraying whereas McClain will not (see further discussion in Chapter III).

Thus, it is clear that the space the critics spend on Acting in a production of O'Neill's work must represent for them a parallel to their concerns for his Characters and Theme.

Table XLI
The Concerns of Acting:
A Touch of the Poet

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Watts	Kerr*	McClain
		number of words				
Gen. Acting Technique	75	20	0	24	0	0
Tech. of Ind. Actors	192	23	71	46	0	81
Back. & Comp. Ind. Actors	19	0	0	33	0	30
Acting Style	0	0	0	0	0	0
Totals	286	43	71	103	0	111

*Did not review production.

311/ Ibid., p. 283.
312/ Ibid., p. 284.

A Sunrise At Campobello

A Sunrise at Campobello is an interesting production in that the critics are so different with regard to the amount of space they give to the Acting. (Atkinson: only 61 words, and 544 for Script; whereas Kerr gives Acting 384 words and Script just 314; the other critics fall between these two poles: Chapman, 107 words for the Acting and 147 words for the Script; Coleman, 186 for the Acting and 305 for the Script; Watts, 125 for the Acting and 424 for the Script; and McClain, 181 for the Acting and 328 for the Script.)

The reason why Kerr has spent so much of his review on the Acting is that he couches his references to the Plot, Character, Theme, not in terms of the Playwright (as Atkinson is willing to do) but through the eyes of the leading performer, Ralph Bellamy. Thus, once again, Kerr literally stars the performer in his review. He uses the novelistic device of placing the Actor upon the stage at a moment in the production and letting all the criticism proceed from that moment.

> In the last two minutes of Sunrise at Campobello...
> Bellamy sits measuring the distance between the chair
> that supports his steel-braced legs and the Madison
> Square Garden mikes that are boomingly waiting for him.
> He is F.D. R., the year is 1924... 313/

Mr. Kerr spends at least half of the space he devotes to Acting analyzing Mr. Bellamy's technique as the Actor portrays Roosevelt. The critic gives a detailed picture of the Actor at work. This author wishes to underscore the fact that Walter Kerr is the only one of the six critics who truly describes Acting Technique as such:

313/ Ibid., p. 381, A Sunrise at Campobello.

> Watch [Bellamy] survive a long haul down a twisting staircase on a stretcher, reach for the cigarette holder that exactly matches the angle of his chin, slap a hat onto his head and almost indifferently give directions for the family safety on a first trip out. Watch him swiftly and with no pride at all, rocket his wheelchair away from his stamp album to pick up something he has dropped. Watch him crawl to the floor, plant his hands behind him and frowning slightly as he calculates his powers, inch himself out of a room. It isn't a campaign poster who has just disappeared; it is a matter-of-fact man whose most triumphant secrets are hidden behind a genial, don't-kid-me face. The performance, in the sensitivity of its balance between hero-worship and simple honesty, is superb. 314/

Mr. Atkinson, in the relatively small amount of space he devotes to Acting, is matter-of-fact:

> Mr. Bellamy's portrait of F.D.R. could not be improved on. Apart from catching the resemblance and some of the mannerisms, he has found an even tone of speaking that expresses character and a cheerful manner that is never mawkish but illuminating always. 315/

Whereas Kerr gives an explanation of why a Character illumination strikes him as it does upon the stage, the other critics seem content to describe their opinions.

Chapman feels that Bellamy's Characterization "is a notable example of the actor's art." 316/

Coleman regards the star's portrait as "the finest thing he has ever done." 317/ The critic goes on to list the roles of the other performers and recognize that they are "believable

Although Watts merely repeats the sentiment that Bellamy is "superb", McClain adds the idea that while "...Bellamy is not structurally well-suited to the Roosevelt role...his performance is so sound and

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134/ Ibid.
315/ Ibid., p. 380.
316/ Ibid., p. 380.
317/ Ibid., p. 382.

ingrained that within a few moments he begins to look the part."[318]

Table XLII

The Concerns of Acting:
A Sunrise at Campobello

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	23	0	0	0	6	6
Technique of Ind. Actor	38	107	186	384	119	141
Background & Comp. Ind. Actors	0	0	0	0	0	0
Acting Style	0	0	0	0	0	0
Totals	61	107	186	384	125	147

The Pleasure of His Company

The Pleasure of His Company is a production which finds all of the critics spending a large amount of their space on the Acting. Even Richard Watts who had serious reservations about the Theme and Character material, spends well over a hundred words praising the Acting.

All of Atkinson's remarks are related to the Characters being portrayed. He feels Cyril Ritchard is "in great form--suave and mobile, dry and sphinx-like, mocking in the style of speaking."[319] The critic explains that all the Actors "make real characters out of the author's giddy attitudes."[320]

318/ Ibid., p. 381.
319/ Ibid., p. 380.
320/ Ibid.

Coleman comments for most of his space devoted to Acting, on the way the lines are delivered by the principals: Ritchard "gives a wicked bite to his lines," Skinner has "crisp authority," and Abel is "properly stuffy."[322]

Mr. Watts confines himself to the adjectives that remark in general terms upon the Individual Actors: "a witty and winning performance" for Ritchard, "excellent portrayals" for Abel, Skinner and company.[323]

Kerr comments at length upon both the general characteristics of the Acting and the individual touches. He realizes that "no one is every clumsy enough to overlook a nuance, a shift of the eye or the alarming implications of a crooked half-smile."[324] Mr. Kerr spends close to a hundred words describing in meticulous detail the qualities of Ritchard's manner: he covers everything from the curl of the clown's mouth to the wriggle of his fingers. These are the things that support his contention that the production is a funny one and worthy of the name "Comedy of Manners."

Table XLIII below is an example of a high-water mark in the amount of consistent critical interest in the Acting. This is another example of an all Character show (cf. Table XVIII). But here, as Chapter III will document, there is, for the most part, Favor in the Characters and Favor with the Actors.

322/ Ibid., p. 382.
323/ Ibid., P. 381.
324/ Ibid.

Table XLIII

The Concerns of Acting:
The Pleasure of His Company

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
General Technique	23	number of words Did	111	60	21	89
Technique of Ind. Actors	151	not re-	94	145	88	44
Background & Comp. of Ind. Actors	0	view pro- duct-	0	0	0	40
Acting Style	0	ion	0	0	0	0
Totals	174		205	205	109	173

A Sweet Bird of Youth

The production of A Sweet Bird of Youth finds the critics divided in terms of the amount of space spent for Acting. In one camp, with over a hundred words on Acting, are Mr. Kerr, Mr. Coleman, and Mr. Atkinson; and in the other camp, Mr. McClain, Mr. Watts, and Mr. Chapman have an average of about half that number. Again, the reason for the discrepancy in space is that the first set of critics places that much more emphasis upon the Technique of the Actor in the role in order to highlight Williams' Characterization, while the second group is fond of the list of adjectives coupled with performers' names.

Witness Mr. Kerr's opening sally into the Paul Newman interpretation of the Chance Wayne role:

> Paul Newman, playing him for all the greedy urgency and small boy insecurity he is worth, hauls himself out of a hotel room bed, stares contemptuously at the sheltered former movie star who is moaning for her morning oxygen mask... 325/

325/ . New York Theatre Critics' Reviews, XIX (1959), p. 347, A Sweet Bird of Youth.

Mr. Kerr later goes on to spend 54 words (as much as Chapman's whole review's space for Acting) discussing the way in which Miss Geraldine Page has altered her characteristic stage self:

> The small, shy, fugitive mannerisms by which we have come to know the actress are gone. In their place is a tigress with the voice of a trumpet, the candid self-knowledge of an improved Macchiavelli and the bitter, posturing humor of a tired gamin who half enjoys her fifteen minutes on the guillotine. 326/

Mr. Coleman also integrates the detailed discussion of the Actor's Comparison With Other Work with the Acting Technique. He spends half his space describing how Miss Page who was once a reticent actress, has now acquired all the feathers that befit a bravura performance. He also praises the Characterization by Newman "of a small town hot-shot who hasn't the stuff to be a big shot" 327/ and applauds the believability of the Actor's disintegration on stage when the Character faces reality.

Mr. Atkinson devotes most of his attention on the Acting, to a delineation of Miss Page's technique:

> Geraldine Page gives a fabulous performance as the decaying movie queen. Loose jointed, gangling, raucous of voice, crumpled, shrewd, abandoned, yet sensitive about some things that lie in the heart, Miss Page is at the peak of form in this raffish character... 328/

The critic feels that Page and Newman complement each other on the stage and Atkinson believes that within the interplay of the two quixotic Characters, as they are enacted, lies Williams' Theme well exposed. Since the format of his reviews always tends to refer back to the Script concerns, as in this review, to those of Playwright and Theme, his remarks upon the Actors is justified only in so much as they do underscore

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326/ Ibid., p. 347.
327/ Ibid., p. 347.
328/ Ibid., p. 350.

the Script's values. Herein lies the important difference between Atkinson and Kerr. (We will explore this further in Chapter III.)

McClain's only new contribution to the study of Acting in A Sweet Bird of Youth, crosses the line between Comparison With Other Work, Script, and Comparison With Other Work - Actor: he feels that Sydney Blackmer "as the pontifical papa", is another "Big Daddy" but with "more dimension."[329]

While Mr. Watts simply repeats his oft-heard comment, "the Acting is nothing short of superb,"[330] followed by a list of the performers, Mr. Chapman makes the point that relates Actors and Director (see section below) to his Plot concern and gives them the credit:

> This is about as unpromising a scenario as ever got to the stage. But as it is played by Miss Page, Newman, Blackmer...and all the other actors whom director Elia Kazan has so carefully coached, it is fascinating.[331]

Table XLIV
The Concern of Acting:
A Sweet Bird of Youth

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Acting Technique	17	33	0	0	10	27
Tech. of the Ind. Actor	85	22	97	104	53	41
Background & Comp. Ind. Actor	0	0	55	54	0	0
Acting Style	0	0	0	0	0	0
Totals	102	55	152	158	63	68

329/ Ibid., p. 350.
330/ Ibid., p. 348.
331/ Ibid., p. 349.

A Raisin In The Sun

A Raisin in the Sun shows a great amount of concern by the critics for the Acting. However, their differences remain in the point of their reference: Kerr refers to the Acting as the primary concern in that it brings the Plot to light, while the other critics praise the Acting inasmuch as it is the fulfillment of the Playwright's wish. Thus, Kerr makes of the Acting a separate thing with creative functions all its own. In his review of Raisin, he feels that "...There is nothing more moving... than the spectacle of Sydney Poitier biting his lip, clutching the back of a chair, and turning himself into a man..." 332/ The critic spends a whopping 378 words (more by far space than he gives to any other concern) explaining how the Acting makes so "completely touching a trivial, almost shrugged off implication). 333/ All of the Plot incidents, are in his view, unimportant in themselves, but the Actors' craft transform moments in the lives of these small Characters into epochal events.

> A time comes when the money which means freedom for everyone seems, without warning, to vanish into thin air. The incident is really over...the scoundrel who has absconded with every last cent is...gone. But time stands still for a moment in Mr. Poitier's glazed eyes, his arms rise in a limp and helpless arc until they seem to embrace a whole defeated race and the sound that is only a meaningless echo comes out of him: 'Don't-do-it-Willie!' with a fervent intensity and an impossible longing that are shattering. 334/

Mr. Atkinson states regarding the General Technique, that the performance is as "honest" as the Script is. He then goes on to detail

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332/ Ibid., p. 346, A Raisin In The Sun.
333/ Ibid.
334/ Ibid.

the performances of Mr. Poitier: "a candid actor... he vividly communicates the tumult of a high-strung young man,"[335] Miss McNeil, who has "nobility of spirit," and the remainder of the cast. But at all times the Acting shadows the Script.

Mr. McClain casts a dissenting vote about some of Poitier's performance which he considers "extravagant," for he feels it is beyond the bounds of the Script as written. However, he goes on to list the cast members as "very capable."[336]

Both Mr. McClain and Mr. Coleman praise Miss McNeil's ability to evoke heart-throbs from the audience (see section on Audience below). Mr. Watts further believes that Miss McNeil has "observed" (let us note that term) her role with fine humanity. And Chapman merely lists the performers as "flawless"[337]

Table XLV

The Concern of Acting:
A Raisin in the Sun

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
General Technique	18	number 26	of words 2	6	4	0
Technique of Ind. Actor	135	6	127	372	107	152
Background & Comp.of Ind. Actor	0	65	5	0	0	0
Acting Style	0	0	0	0	0	0
Totals	153	97	134	378	111	152

335/ Ibid., p. 345.
336/ Ibid.
337/ Ibid., p. 344.

Kataki

For four out of six of the critics (Atkinson and McClain dissenting), Kataki is truly an Actor's production. Kerr finds that Mr. Hayakawa is possessed of the remarkable resources with which to underscore the Character of one who is not supposed to be able to speak English:

> The face is a remarkable instrument. The complaisant content with which the actor munches on a piece of confiscated chewing gum outlines the power politics of the immediate situation... But there is more to Mr. Hayakawa. ... There is a tolerant, patient, long-suffering weariness too... 338/

Mr. Watts underscores the significance of this Actor's achievment:

> At the end of the play you somehow feel that you know all about the lonely Japanese soldier and have become aware that he is not only a good and decent man, but one of heroic stature... 339/

Mr. Coleman adds a reference to the star's Background: "... Hayakawa's silent screeen experience stood him in good stead," 340/ and Mr. McClain reminds the readers that he had "scored so effectively in Bridge on the River Kwai." 341/

Mr. Atkinson completes the round of praise for Mr. Hayakawa by exhorting his "dignity and strength." He is particularly interested in pointing out that "every gesture and move has significance." 342/ But because Atkinson is concerned with the poor Structure of the Script, there is very little space in the review left for Acting.

338/ Ibid., p. 328, Kataki.
339/ Ibid., p. 327.
340/ Ibid., p. 326.
341/ Ibid., p. 326.
342/ Ibid., p. 328.

Table XLVI

The Concern of Acting:
Kataki

Specific Concerns	CRITICS					
	Atkinson	Chapman*	Coleman	Kerr	Watts	McClain
General Technique	0	number of words 0	0	0	0	0
Technique of Ind. Actors	35	0	92	193	180	59
Background of Ind.Actor	0	0	36	0	0	10
Acting Style	0	0	0	0	0	0
Totals	35	0	128	193	180	69

*Did not review production.

The Tenth Man

The Tenth Man is the production which brings forth a host of comments referring to the group Acting of the company. Atkinson finds that the Acting evokes a number of different moods: comic spontaneity, somber piety, and beautiful incantation. The critic's attention is drawn to the integrity of the performance as a whole: "every actor gives a performance that is not only engaging but also seems truthful."[343]

Mr. McClain observes that the "entirely starless cast" captures the Playwright's Characters with all their special idiosyncrasies. The critic lists each Actor and his role, and he ties the performer to his function in the Plot: "Arnold Marle has a prodigious scene of redemption through a vision; David Vardi, the sexton, commands some of the most hilarious moments..."[344]

343/ Ibid., p. 233, The Tenth Man.
344/ Ibid., p. 232.

Mr. Coleman uses the same method of describing what the actors do: "Risa Schwartz, daughter of Maurice Schwartz, is highly effective as the possessed convulsive girl; Donald Harron is quite believable as the attorney who finds peace through love..."[345]

Mr. Chapman reiterates the point that "nobody in the cast is a star, because if one is, all should be."[346]

Only Kerr describes the effect of a performer's work:

> Donald Harron stands with clenched fists and sick eyes to describe the horrors of waiting for the slender structure that is his intelligence to crumble in ruins, and he does it beautifully. Arnold Marle, with a black and white prayer shawl draped over shaking shoulders, hears a dybbuk report his own imminent entrance into heaven with an ecstasy that is very moving.[347]

Mr. Watts, who spends the smallest amount of space on the Acting once again, simply states that each performer is "fine".[348]

Table XLVII

The Concern of Acting:
The Tenth Man

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Acting Tech.	47	102	29	74	4	13
Technique of Ind. Actor	76	0	27	24	57	87
Background & Comp. Ind. Act	0	0	0	0	0	17
Acting Style	0	0	0	0	0	0
Totals	123	102	56	98	61	117

345/ Ibid., p. 235.
346/ Ibid., p. 234.
347/ Ibid., p. 233.
348/ Ibid., p. 234.

The Andersonville Trial

In The Andersonville Trial, the critics are divided on two scores. In the first place, as indicated above, they are divided in their beliefs about the Theme.(While Atkinson believes the Theme to be a scurrilous one, and superficially foisted on the Plot, McClain finds the Theme unimportant to the effect of the theatrics, and Kerr finds both good and bad things to say about the Theme, Chapman, Coleman, and especially Watts spend the bulk of their attention upon Theme and they Favor it.) In the second, they are divided in the amount of space they reserve for Acting. It is interesting that those critics who are anti-Theme in the Script are pro the Acting and devote the largest amount of space to it.

Characteristically, Kerr's 376 words on Acting comprise his largest concern. His is a paean of praise for the principals, George C. Scott and Herbert Berghoff.

> ...Mr. Scott, treading constantly and feverishly on the toes of the army he serves, lets his subliminal smile flicker and die, rubs his hands along the railing in the fading sunlight, and wrestles with his own devils publically as he dares to draw more out of his victim than victim knows is in him. The attack is elusive, erratic, mercurial...dazzling...at the top of the evening, there is a top to the performing: Mr. Berghoff, clamping his recently-slashed wrists to the edges of his chair, twists his tormented and perspiring face until it is almost but wrenched from his shaking shoulders, loses control of his torrent of words as he builds to a crescendo calculated to damage his physically, and then subsides to a very simple, whispered 'I could not disobey' with a sense of self-discovery and of release that is stunning. 349/

Mr. Atkinson finds the Individual Actors' Technique hinging upon each performer's effective revelation of his own interior being.

349/ Ibid., p. 184, The Andersonville Trial.

> ...Scott's brilliant judge advocate...begins to suffer pangs of conscience, becomes a man unwillingly driven by demons...develops diabolical affection for his victim. 350/

Mr. McClain fills in the Background of the Actor, Scott and (regarding our concern for Comparisons With Other Work) the critic, in mentioning the scene between Berghoff and Scott, states: "We are treated to a scene unsurpassed since Lloyd Nolan found himself similarly trapped in Caine Mutiny. 351/

In contrast to the verbosity of Kerr and Atkinson, Mr. Watts merely states that the performers are at their best, and he lists them. Mr. Chapman has spent so much time on the Plot and Theme that he hardly has space to praise the leading Actors. Mr. Coleman, in an unprecedented reversal, spends more space discussing the Director of the Production (see section on Directing below) than he does on the Actors.

Table XLVIII
The Concern of Acting:
The Andersonville Trial

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	19	13	0	53	8	23
Technique of Ind. Actors	160	55	99	310	59	69
Background & Comp. Ind. Actors	0	0	0	0	0	59
Acting Style	0	0	0	0	0	0
Totals	179	68	99	363	67	151

350/ Ibid., p. 183.
351/ New York Theater Critics' Reviews, XXI (1960), p. 182.

Requiem For a Nun

Requiem for a Nun, which has received nearly all unfavorable criticisms regarding the Script (cf. Table XXIII) and especially Chapter III), gets very little attention for its Acting. Only Walter Kerr devotes nearly his customary amount of space to the performances and this because he has admiration for the strikingly different Script Style Mr. Faulkner had in mind, and he sees a connection between the performances and that Style.

We will reserve our discussion of this production's Acting for Chapter III, where we will detail the Favor which puts the amount of space rendered by each critic into proper perspective.

Table XLIX

The Concern of Acting:
Requiem For a Nun

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	0	0	0	0	0	0
Technique of Ind. Actors	40	73	24	218	73	36
Background & Comp. of Ind. Actors	0	0	0	0	0	0
Acting Style	34	0	9	0	0	0
Totals	74	73	33	218	73	36

The Best Man

The Best Man is a review which underscores once again the relationship between Character and Acting. Three-quarters of Mr. Kerr's extremely long (813 words) review is a careful detailing of the reasons

why the political characters in Mr. Vidal's Script are so intriguing on the stage. (See discussion of this Script above in the section on Script.) Kerr fills in the names of the Actors for the Characters and shows them in action:

> Mr. Douglas is enormously impressive as he simply and quietly walks away from the first hints of an especially juicy and highly useful bit of scandal. Lee Tracy as an ex-president...is a breath of fresh bourbon - and branch-water.... 352/

Mr. Coleman, also relating his praises for the Actors to the Characters they play, finds that "Melvin Douglas stands out like the lights in the capitol dome...Frank Lovejoy is as right as a tax cut would be for his constituents." 353/

Again, Atkinson's descriptions of the Actors follows their Characters and this critic praises plausibility of the part. "Frank Lovejoy gives an extraordinary portrait of a bigot and charletan who believes his own propaganda. There is something horribly plausible about his ethical obtuseness." 354/

As usual, Mr. Watts and Mr. Chapman are content to list the performers and praise them generally, although Mr. Watts does single out Lee Tracy and Melvin Douglas. Tracy's is an award of special rank: "There just isn't a finer or more dynamic actor anywhere than Mr. Tracy and he is a constant delight in his Trumanesque role..." 355/

Mr. McClain also puts in an extremely interesting comment regarding Mr. Tracy's Character and one which affects the Structure of the Script as well as the Acting:

352/ Ibid., p. 306, The Best Man.
353/ Ibid., p. 310.
354/ Ibid., p. 309.
355/ Ibid., p. 309.

> Lee Tracy...steals all [Frank Lovejoy's] scenes and is finally liquidated to keep him from absconding with the entire evening. 356/

Table L

The Concern of Acting:
The Best Man

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Technique	28	23	59	0	30	0
Technique of Ind. Actors	109	26	68	277	40	36
Background & Comp. of Ind. Actors	9	0	21	0	0	0
Acting Style	14	0	0	0	0	0
Totals	160	49	148	277	70	36

Toys In The Attic

Toys in the Attic is the production which finds Mr. Kerr taking a very small number of words to discuss the Acting. This is because he has spent his space almost completely discussing the Characters as fictional beings belonging to Miss Hellman. There is no room in this review for Kerr's usual synthesis of Character and Performance.

John McClain relates each Actor, in a detailed manner, back to the Plot. His is a record of where our sympathies lie in the course of the evening. (Actually, this is more an analysis of Audience Reaction to the Plot and Actor than anything else and has ramifications which we shall consider below in the section on Audience.)

> Jason Robards, Jr... gives an effusive and beguiling performance. His devotion to his two sisters, his childish delight with his good fortune, even his pecular love for his psychotic young wife make us

356/ Ibid., p. 308.

sympathize with him. 357/

Mr. Atkinson singles out for descriptive praise Miss Stapleton's Acting of the "more possessive of the sisters":

> ...comic, disarming, awkward and pathetic all at once, her breathless, high-pressured, plaintive-voiced portrait is the most vital element in the play and also the most thoroughly resolved characterization in terms of gesture, movement, inflection and timing. 358/

Coleman lists all the Actors as performers who "race the pulses," 359/ and Watts maintains that Robards, Stapleton, Revere, and Worth "offer the sort of impressive portrayals we have come to expect of them." 360/ Finally, Chapman relates the Characterizations to the realizations of the Plot which the Actors contribute: "Jason Robards, Jr., is magnificent as the brother who is so sweetly and insensitively determined to make everybody else share his good fortune." 361/

Table LI

The Concern of Acting:
Toys in the Attic

Specific Concerns	CRITICS					
	Atkinson	Chapman	Coleman	Kerr	Watts	McClain
		number of words				
General Act. Tech.	6	12	31	16	0	11
Tech. of Ind. Actors	57	48	45	0	75	97
Background & Comp. of Ind. Actor	30	0	19	0	0	23
Acting Style	0	0	0	0	0	0
Totals	93	60	95	16	75	131

357/ Ibid., p. 346, Toys In the Attic.
358/ Ibid., p. 347.
359/ Ibid., p. 346.
360/ Ibid., p. 347.
361/ Ibid., p. 348.

What can we say then about the critics' Concern for Acting? First, there is a good deal of parallelism between the Concern for Script and the Individual Acting Technique as interpreted by each critic. Kerr and Atkinson tend to approach Acting from the vantage point of Character and, to a lesser extent of Theme. Chapman and Coleman tend to relate Plot to the Actors' accomplishments. Watts, his large concern for Thematic import notwithstanding, tends to read the Actors into the Structure of the Script and list them almost as afterthoughts to his notes on the production. McClain, the most eclectic of the critics, is his own man. There is not always any relationship between his Scripted concerns and those of Acting.

Secondly, the amount of space that Kerr gives to the Actor is much greater than that of his colleagues. As we have noted, this is because Kerr dwells upon a synthesis of Character and Actor with the Actor's name covering both. The critic is fond of beginning his review with a moment in time that reflects the way the production and an Actor within it, affected him. Thus, he spends much space discussing motivations for actions and reasons for his critical feelings being stimulated.

Thirdly, it is a rare remark that describes the Background for Comparative feature of an Actor's work. Rare, too, is a description of Acting Style, although Mr. Kerr approaches this concern whenever he details a series of Acting mannerisms.

Fourthly, with the exception of Kerr, the critics place Acting far below Script in space devoted.

Table LII

The Concern of Acting:
The Productions: 1956-1960

SCRIPT	SPECIFIC CONCERNS				
1956	General Technique of Actors	Technique Individual Actors	Background and Comparisons	Acting Style	+ * Totals
LONG DAY'S JOURNEY INTO NIGHT					
Atkinson	4	108	10	0	122
Chapman	18	50	0	0	68
Coleman	0	155	35	24	214
Kerr	0	0	251	0	251
Watts	6	12	99	0	117
McClain	3	95	0	0	108
A VERY SPECIAL BABY					
Atkinson	13	45	23	0	81
Chapman	0	53	23	0	76
Coleman	7	27	0	0	34
Kerr	0	63	62	0	125
Watts	4	76	0	0	80
McClain	6	55	0	0	61
THE PONDER HEART					
Atkinson	32	162	0	0	194
Chapman	19	126	0	0	145
Coleman	0	32	15	0	47
Kerr	12	303	18	0	333
Watts	19	150	0	0	169
McClain	7	66	29	0	102
ORPHEUS DESCENDING					
Atkinson	0	60	0	0	60
Chapman	8	48	43	0	99
Coleman	0	45	0	0	45
Kerr	0	134	0	0	134
Watts	8	55	0	0	63
McClain	0	89	13	0	102
A CLEARING IN THE WOODS					
Atkinson	21	81	0	0	102
Chapman	26	10	0	0	36
Coleman	27	23	0	0	50
Kerr	0	135	0	0	135
Watts	83	0	0	0	83
McClain	0	82	0	0	82

\+ All figures are numbers of words
* Total number of words on Acting.

Table LII (contd)

SCRIPT 1957	SPECIFIC CONCERNS				
THE POTTING SHED	General Technique of Actors	Technique Individual Actors	Background and Comparisons	Acting Style	+ * Totals
Atkinson	14	129	0	0	143
Chapman	35	14	0	0	49
Coleman	8	52	0	0	60
Kerr	6	104	42	0	152
Watts	7	5	61	0	73
McClain	4	162	0	0	166
A MOON FOR THE MISBEGOTTEN					
Atkinson	58	234	0	0	292
Chapman	52	118	0	0	170
Coleman **	0	0	0	0	0
Kerr	9	160	19	0	188
Watts	10	27	56	0	93
McClain	0	142	10	0	152
A VISIT TO A SMALL PLANET					
Atkinson	23	249	0	26	298
Chapman	13	112	0	0	125
Coleman	41	189	13	0	243
Kerr	18	245	10	0	273
Watts	40	125	0	0	165
McClain	41	113	16	0	170
LOOK HOMEWARD ANGEL					
Atkinson	28	126	0	6	160
Chapman	33	140	0	0	173
Coleman	28	145	0	0	173
Kerr	30	289	0	0	319
Watts	40	135	0	0	175
McClain	0	141	3	0	144
DARK AT THE TOP OF THE STAIRS					
Atkinson	26	173	0	0	199
Chapman	16	82	0	0	98
Coleman	0	122	0	0	122
Kerr	37	271	0	0	308
Watts	5	80	0	0	85
McClain	0	98	0	0	98

\+ All figures are numbers of words
* Total number of words on Acting

** Did not review this production.

Table LII (contd)

SCRIPT	SPECIFIC CONCERNS				
THE ROPE DANCERS	General Technique of Actors	Technique Individual Actors	Background and Comparisons	Acting Style	+ * Totals
Atkinson	38	180	0	0	218
Chapman	10	99	0	0	109
Coleman	7	85	0	0	92
Kerr	0	162	0	0	162
Watts	18	66	9	0	93
McClain	4	169	47	0	220
1958 THE COLD WIND AND THE WARM					
Atkinson	13	49	0	0	62
Chapman	24	72	0	0	96
Coleman	0	83	0	0	83
Kerr	0	254	0	0	254
Watts	0	79	0	0	79
McClain	0	68	10	0	78
J. B.					
Atkinson	17	34	0	0	51
Chapman	17	53	0	0	70
Coleman	0	42	8	8	50
Kerr	0	16	0	0	16
Watts	16	45	9	0	70
McClain	8	30	0	0	38
THE DISENCHANTED					
Atkinson	45	178	11	0	234
Chapman	21	74	0	0	95
Coleman	0	53	0	0	53
Kerr	44	91	10	0	145
Watts	0	65	0	0	65
McClain	4	91	0	21	116
A TOUCH OF THE POET					
Atkinson	75	192	19	0	286
Chapman	20	23	0	0	43
Coleman	0	71	0	0	71
Kerr	24	46	33	0	103
Watts**	0	0	0	0	0
McClain	0	81	30	0	111

\+ All figures are numbers of words
* Total number of words on Acting

** Did not review the production

Table LII (contd)

SCRIPT	SPECIFIC CONCERNS				
A SUNRISE AT CAMPOBELLO	General Technique of Actors	Technique Individual Actors	Background and Comparisons	Acting Style	* + Totals
Atkinson	23	38	0	0	61
Chapman	0	107	0	0	107
Coleman	0	186	0	0	186
Kerr	0	384	0	0	384
Watts	6	119	0	0	125
McClain	6	141	0	0	147
THE PLEASURE OF HIS COMPANY					
Atkinson	23	151	0	0	174
Coleman	111	94	0	0	205
Chapman**	0	0	0	0	0
Kerr	60	145	0	0	205
Watts	36	88	0	0	124
McClain	89	44	40	0	173
1959 A SWEET BIRD OF YOUTH					
Atkinson	17	85	0	0	102
Chapman	33	22	0	0	55
Coleman	0	97	55	0	152
Kerr	0	104	54	0	158
Watts	10	53	0	0	63
McClain	27	41	0	0	68
A RAISIN IN THE SUN					
Atkinson	18	135	0	0	153
Chapman	26	6	65	0	97
Coleman	2	127	5	0	134
Kerr	6	372	0	0	378
Watts	4	107	0	0	111
McClain	0	152	0	0	152
KATAKI					
Atkinson	0	35	0	0	35
Chapman**	0	0	0	0	0
Coleman	0	92	36	0	128
Kerr	0	193	0	0	193
Watts	0	180	0	0	180
McClain	0	59	10	0	69

\+ All figures are number of words.
* Total number of words on Acting.

** Did not review the production.

Table LII (contd)

SCRIPT	SPECIFIC CONCERNS				
THE TENTH MAN	General Technique of Actors	Technique Individual Actors	Background and Comparisons	Acting Style	+ * Totals
Atkinson	47	76	0	0	123
Chapman	102	0	0	0	102
Coleman	29	27	0	0	56
Kerr	74	24	0	0	98
Watts	4	57	0	0	61
McClain	13	87	17	0	117
THE ANDERSONVILLE TRIAL					
Atkinson	19	160	0	0	179
Chapman	13	55	0	0	68
Coleman	0	99	0	0	99
Kerr	53	310	0	0	363
Watts	8	59	0	0	67
McClain	23	69	59	0	151
REQUIEM FOR A NUN					
Atkinson	0	40	0	34	74
Chapman	0	73	0	0	73
Coleman	0	24	0	9	33
Kerr	0	218	0	0	218
Watts	0	73	0	0	73
McClain	0	36	0	0	36
1960 THE BEST MAN					
Atkinson	28	109	9	14	160
Chapman	23	26	0	0	49
Coleman	59	68	21	0	148
Kerr	0	277	0	0	277
Watts	30	40	0	0	70
McClain	0	36	0	0	36
TOYS IN THE ATTIC					
Atkinson	6	57	30	0	93
Chapman	12	48	0	0	60
Coleman	31	45	19	0	95
Kerr	16	0	0	0	16
Watts	0	75	0	0	75
McClain	11	97	23	0	131

\+ All figures are numbers of words.

* Total number of words on acting.

The Production

The next concern to be considered is an all-inclusive one which embraces everything that is seen on the stage: The Production. There is only one specific concern for Production. Any reference to the Production's origins, or to the work of the Producer is considered the specific concern, Source of Production.

As can be seen by referring to Table I, Script and Acting together comprise 86% of the total concerns of the critics. The Concern of Production only amounts to 6.8% but this is significant for our consideration for several reasons: First, the percentage is after all the third highest amount in the breakdown (and it is double the amount of concern shown for the next figure which reflects interest in the Directing); Second, such a small amount indicates that the critics are not very much concerned with an overall picture of the Production but prefer a descriptive analysis of individual parts that comprise the Script, the Acting, the Directing and the Technical Theatre; Third, it is important to know which of the critics uses the most concern for Production because this may show a correlation with his work on Script and Acting.

As regards the third point above, Table II (page 12) shows the differences among the critics in reference to the concern of the Production. If we compare the critics with the largest percentage of concern for the Production, with those with the largest percentage of concern with the Script and the Acting, and further take into consideration the summary analysis of the critical concerns for Script and Acting, certain conclusions may be reached about some of the critics. Mr.

Coleman who takes the largest amount of space of any of the critics for Production (11.7%) is also the critic with large amount of concern for a general description of the Plot. He is one of the lowest in percentage regarding concern for Acting, and he is the lowest in percentage of Script concern. Similarly, the critics McClain and Chapman who rank just below Coleman in their concern for Production, are relatively low in concern for both Acting and Script. Conversely, Atkinson and Kerr rank low in their concern for Production, and are relatively high in their concern for Acting and Script.

The critics' comments will illustrate:

Long Day's Journey Into Night

Long Day's Journey Into Night does not show a representatively small number of words for Production. It is an unusual set of reviews for this concern. Atkinson spends 32 words wherein he states "... with the Production of Long Day's Journey Into Night, the American theatre acquires size and stature."[362]

Chapman echoes the Times critic: "it exploded by a skyrocket over the humdrum of Broadway theatricals; last evening at the Helen Hayes was a great evening for American theatre."[363] (26 words.)

Watts, too, feels that the Production "gives the season stature."[364] (10 words.)

But Robert Coleman comments upon the historical rights of the Script that led to the Production: "Recently Mrs. O'Neill released Long Day's Journey Into Night..."[365] (27 words.)

362/ New York Theatre Critics' Reviews XVII (1956), p. 219.
363/ Ibid., p. 218, Long Day's Journey Into Night.
364/ Ibid., p. 217.
365/ Ibid.

Neither McClain nor Kerr comments upon Production.

A Very Special Baby

In A Very Special Baby, only two critics remark about this concern. Richard Watts ties the Production back to his concern for Structure of the Script: "Despite its early weaknesses, I have admiration and respect for A Very Special Baby."[366] John McClain takes a very similar approach:

> The clients at the Playhouse last night were given a live audition of a pretty good TV show...still and all it wasn't a bad TV unspectacular. The fact is there's a lot of good in A Very Special Baby.[367] (40 words.)

The Ponder Heart

The Ponder Heart presents near unanimity among the critics in viewing Production as the place in which to make the general comment about the quality of the Script as versus the novel from which it was taken. Atkinson feels that "between the novel and the play, nothing essential has been lost."[368]

In his review, he takes an unprecedented (for him) 98 words to point out that although it seemed to present a formidable task to transfer the spirit of the novel to the stage, "everything essential has been retained."[369]

Robert Coleman disagrees with Atkinson. In the 95-word piece, he explains that while Eudora Welty's novel must have seemed an excellent idea, it is too non-dramatic in Style for the stage.[370]

366/ Ibid.
367/ Ibid., p. 218.
368/ Ibid., p. 219.
369/ Ibid., p. 219.
370/ Ibid., p. 217.

John Chapman and Walter Kerr also give a few words each to the fact that the Script is an adaptation. Kerr gets off an early statement to the effect that the original story as well as the Script for the stage "Plays hob with quite a few conventions."[371]

Watts simply makes the statement of the origins of the Production, but McClain credits the pace of the over-all effort: "A large cast and careful Production have combined to give this a momentous pitch."[372]

Orpheus Descending

Orpheus Descending provokes three of the critics to comment upon Williams' first draft of his Script: Atkinson notes that "in its original form this play was Battle of Angels which closed amid the bedlam of scandal in Boston in 1940."[373] Mr. Coleman adds that when Williams penned the original Script, he had already become "maestro of the morbid."[374] And Mr. Kerr merely adds that Battle of Angels was Williams' "first produced play."[375]

Mr. Chapman affirms that "no Playwright could ask for better treatment than Tennessee Williams got from the Producers' theatre..."[376]

Mr. McClain is silent on the Production, but Mr. Watts keynotes his review with a statement on Playwright as well as Production: "The black and brooding spirit of Tennessee Williams is once more fascinatingly dramatized."[377]

371/ Ibid., p. 218.
372/ Ibid., p. 217.
373/ Ibid., p. 310, Orpheus Descending.
374/ Ibid., p. 311.
375/ Ibid., p. 313.
376/ Ibid., p. 310.
377/ Ibid., p. 312.

A Clearing In The Woods

Three critics capsulize their distaste for the Production of A Clearing In The Woods. Chapman and Coleman spend the most words at it (57 words and 54 words, respectively). Chapman sets an acid tone immediately:

> There must have been some reason for the Production of A Clearing in the Woods at the Belasco Theatre last evening. ...[If there weren't] Robert L. Stevens and Oliver Smith wouldn't have produced it...the only illogical thing about the whole affair is that I went to it and couldn't make any sense out of it no matter how hard I tried. 378/

The highly personalized nature of Chapman's account of the Production's effect upon him underscores another value of the Production concern. This is where we shall detail the critics' response as Audience, as distinguished from what the critic reports is the Audience's response. (For the latter, see the section below on the concern of Audience.)

Mr. Coleman reserves his concern on Production for the business aspect of things:

> Robert L. Stevens and Oliver Smith have spent a sizeable fortune to give A Clearing in the Woods the best of everything. We suspect their investment will not be productive of dividends. However, it will provide an endurance test for the hardy bent on seeing how much they can take under fire and survive. 379/

Mr. Kerr more quietly refers to the problem in the Script, that of keeping the Characters interesting for the Audience, and he thinks that the "theatrical pulmotors... [which] are working feverishly on the problem - - sometimes with near success," 380/ which should be noted.

378/ Ibid., p. 394, A Clearing In the Woods.
379/ Ibid., p. 396.
380/ Ibid., p. 396.

Atkinson is the lone dissenter. He feels that the technical dexterity of the Production (and the performance) should not be underestimated. In fact, he states that the evening in the theatre "succeeded...with the assistance of the superb Production..."[381]

The Potting Shed

The critics Chapman, Coleman, and McClain all note that The Potting Shed is the first Broadway Production by Carmen Capalbo and Stanley Chase, sponsers of the off-Broadway hit, The Threepenny Opera.[382]

Mr. Watts makes an unequivocal opening statement: "The Potting Shed is a distinguished event in our theatrical season."[383]

A Moon For the Misbegotten

A Moon for the Misbegotten finds Atkinson dissenting from the views of Watts and Chapman. Whereas the latter two critics find the Production filled with a "unity that few stage productions ever achieve",[384] and "...one of the memorable events of recent theatrical seasons",[385] the critic for The New York Times feels that "the current production suggests that no stage Production can solve the problems."[386] (Atkinson is alluding to what he considers problems of Structure and Character in the Script, as discussed above).

381/ Ibid., p. 395.
382/ Ibid., p. 394.
383/ New York Theatre Critics' Reviews, XVIII (1957), p. 393
384/ Ibid., p. 277, A Moon For The Misbegotten.
385/ Ibid., p. 279.
386/ Ibid., p. 278.

A Visit To A Small Planet

In A Visit to a Small Planet, Coleman stands out because his review presents the only statement of the critics which takes into consideration the producers of the show, George Axelrod and Clinton Wilder.[387] While Atkinson and Kerr are silent again in regard to Production, Chapman, Watts and McClain state the main reason why they recommend the Production: "...as a springboard for its pair of superior clowns, it is entertaining vaudeville,"[388] and "This is, so help me, an enormously funny show..."[389]

Look Homeward, Angel

Look Homeward, Angel features a high amount of space devoted by five out of six of the critics (only Atkinson demurs) to Production. Coleman is the leader of this Production chorus. He spends 72 words in an idyll to the producer, and once again, ties his remarks to the pocketbook:

> When it comes to gripping drama, Kermit Bloomgarden is the man to provide it. Remember Death of a Salesman? He produced it. Currently he is sponsoring another smash hit in Look Homeward, Angel ... it looms as a hard-to-come-by ticket.[390]

Chapman also praises the producer but adds that it is the "theatrical magic" of the Production which makes the evening a success. In this last, Mr. Kerr concurs.[392]

Mr. Watts uses Production space in another manner. His comment is directed toward the theatrical season:

387/ Ibid., p. 358, A Visit To A Small Planet.
388/ Ibid., p. 356.
389/ Ibid., p. 358.
390/ Ibid., p. 167, Look Homeward, Angel.
391/ Ibid., p. 167.

> What the season has been sorely needing was a new American drama of quality and importance, and Look Homeward, Angel is exactly that. It just goes to show how stirring the theatre can be when all its elements are functioning imaginatively. 393/

It remains for Mr. McClain to make the most all-encompassing remark which relates the Production to all seasons:

> Look Homeward, Angel... is...one of the best evenings I've ever had in the theatre. As presented at The Ethel Barrymore Theatre last night, it should remain a milestone in our time. 394/

The Dark At The Top Of The Stairs

The Dark at the Top of the Stairs again finds Mr. Coleman capsulizing his remarks within the general framework of Production notes:

> ...a stirring adventure in playgoing. It is a 'slice of life' about people worthy of your sympathy and attention. Though it is tensely dramatic, it is packed with laughs tinged with tears. It will make you roar one minute and cry the next. Here is a triumph to add distinction to this season. 395/

It is worth noting that Mr. Coleman here is doing more than simply describing the Production in general terms: he is, in fact, anticipating the audience response. Again, an important contribution to the vivification of Favor. (see Chapter III.)

Chapman states that the "play is good...not great...but quite moving." 396/ This, by way of his contribution to Favor.

Kerr finds the blend of Acting and Script "wonderfully evocative: warm, troubled and deeply moving." 397/

393/ Ibid., p. 168.
394/ Ibid., p. 169.
395/ Ibid., p. 160, The Dark At The Top Of The Stairs.
396/ Ibid., p. 160.
397/ Ibid., p. 159.

The Rope Dancers

Both Coleman and Chapman get in the plaudits for the producers of The Rope Dancers. Coleman feels that the sponsors should be "proud" that they had the courage to produce the first work of the young playwright, Morton Wishengrad.[398] Chapman says that the angels "have given the drama all the advantages."[399]

While Mr. Kerr and Mr. Watts are silent, Atkinson pays the Production a special tribute: "although The Rope Dancers is small, it is all gold..."[400]

Mr. McClain, although he has found confusion in the Structure of the Script, feels that the overall work in the theatre is "absorbing". The critic ends his review with a rare piece of modest denigration for his own powers: "If I missed the message, don't fear. I'm still waiting for Godot."[401]

The Cold Wind And The Warm

The Cold Wind and the Warm is unusual because it does not inspire any comments about Production from Coleman and Chapman, or from Kerr.

Mr. Atkinson wishes to "express gratitude to...everyone...concerned." He believes they deserve it because the entire Production is "...a cameo carefully designed and executed by expert craftsmen."[402]

Mr. McClain's is the most literary of Production statements:

398/ Ibid., p. 158, The Rope Dancers.
399/ Ibid., p. 158.
400/ Ibid., p. 159.
401/ Ibid.
402/ Ibid., p. 161, The Cold Wind And The Warm.

> The Cold Wind and the Warm takes a little time to get warm, but when it does it becomes very comfortable and ingratiating, and I think you'll agree. 403/

Watts follows the same thought; while he has reservations about the Structure in the Production, "the charm is there."[404/]

J. B.

J. B. is greeted by the critics with much acclaim for the Production. While Watts simply states: "...a brilliant Production...",[405/] McClain places the Production within the frame of theatrical history: "...the best play of the season to date, perhaps of several seasons... it reached heights of poetry and performance seldom attempted in the history of the American theatre..."[406/]

Chapman, in describing why he calls the Production "magnificent", waxes poetic: "Beauty beyond the feel of fingers. This is a description of the Play itself."[407/]

Coleman once again gives the nod to the producer, Alfred de Liagre, who has given the Production "the best of everything."[408/]

Atkinson uses a straightforward manner: "In every respect, J.B. is theatre on its highest level."[409/]

Kerr is the lone critic who does not remark about the Production of J.B.

403/ Ibid., p. 161.
404/ Ibid., p. 162.
405/ Ibid., p. 169, J.B.
406/ Ibid., p. 170.
407/ Ibid., p. 168.
408/ Ibid., p. 169.
409/ Ibid., p. 170.

The Disenchanted

Only two critics express themselves upon the Production of The Disenchanted. Mr. Chapman feels that "The theatre season came of age with a stunning Production of an absorbing drama."[410] And McClain prophesizes that this Production will "settle down for a long stay."[411]

A Touch of The Poet

Mr. Watts and Mr. Coleman feel that A Touch of the Poet gives the season stature.[412] But Coleman goes on to give the Production history in a lengthy (90 word total) discourse. The import of his view is that O'Neill's last work should have been produced before this in New York.[413]

The other critics do not give the Production concern any attention.

A Sunrise At Campobello

A Sunrise at Campobello earns a relatively long comment on Production from Atkinson. For 57 words, he explains his feeling that the entire company must know "they are participating in a fine theatrical and cultural enterprise."[414] In this vein, Mr. Watts "...can't imagine anyone so politically partisan that he wouldn't find Sunrise at Campobello moving, heroic and inspiring."[415] McClain adds that the future looks bright for this theatrical vehicle.[416]

410/ Ibid., p. 181, The Disenchanted.
411/ Ibid., p. 183.
412/ Ibid., p. 181.
413/ Ibid., p. 182.
414/ Ibid., p. 381, A Sunrise At Campobello.
415/ Ibid., p. 381.
416/ Ibid., p. 381.

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IPT9:  b' 36:
IPT8:  b' 26:
IPT7:  b' 36:
IPT6:  b' 16:
IPT5:  b' 16:
IPT4:  b' 16:
IPT3:  b' 1/:
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The Pleasure of His Company

Coleman states that the producers of The Pleasure of his Company have given New York City exactly "what its been needing: a sparkling, thoughtful, drawing-room comedy."[417] In a large amount of space devoted to the Production, Coleman goes on to underscore his prophecy that The Pleasure of his Company will be "tenanting The Longacre for months to come."[418] (The critic has spent 102 words exhorting the producers and the theatre-building.)

Atkinson expresses thanks to everyone concerned that the Production "turns out to be thoroughly delightful."[419]

Kerr is the most concise: "Pleasure is the word for it."[420]

A Sweet Bird of Youth

Just two critics comment upon the Production concern in A Sweet Bird of Youth. Significantly, they are Coleman and Chapman with Coleman spending 62 words. Again, it is interesting to note the way this critic consistently underscores the boxoffice:

> Make no mistake about it, Sweet Bird of Youth is hypnotic theatre and Cheryl Crawford has given it an exciting production. It spells boxoffice dynamite. It should make the Beck's turnstiles run hot-boxes for months to come. It may make your Aunt Nellie shudder, but...she'll be describing its sensations at the next meeting of her bridge club. [421]

By contrast, Chapman is concise. He states only that Mr. Williams' work "...was produced with great effect by Cheryl Crawford."[422]

417/ Ibid., p. 247, The Pleasure of His Company.
418/ Ibid., p. 247.
419/ Ibid., p. 246.
420/ Ibid., p. 248.
421/ New York Theatre Critics' Reviews, XX (1959), p. 351 A Sweet Bird of Youth.
422/ Ibid., p. 352.

A Raisin In the Sun

A Raisin in the Sun inspires another large number of comments regarding the Production. This time, Mr. Chapman has the highest number of words (138 words). The following is an important critical assessment and deserves to be quoted in its entirety:

> ...This is not a big play and probably not even an important one, but even so it is a work of theatrical magic in which the usual barrier between audience and stage disappears; the people up there are living among us and we down here are mixing up there on easy terms. This happy blend of script, cast and audience is not achieved very often and when it does come about, it shows us what the theatre should be at its best. It can make something important out of something slight and simple. 423/

The critic emphasizes for us the primary value of taking the time to analyze Production as a distinct concern. However, this is one of the rare occasions when a critic actually states the full significance of Production in terms of theatrical criticism.

Coleman and McClain use their space on Production to discourse at some length on the idea that the theatre has been "needing new talents" and has finally received them in the persons of playwright Lorraine Hansberry and several members of the cast as well as the newcomer to directing, Lloyd Richards. 424/

Atkinson leads off his review with the idea that the veracity of the Production is its outstanding element, and he forecasts that A Raisin in the Sun will "destroy the complacency of anyone who sees it." 425/

423/ Ibid., p. 346, A Raisin In The Sun.
424/ Ibid., p. 345.
425/ Ibid.

Kataki

Kataki garners only the comment on Production that it was originally written as a television script. Atkinson, Coleman, and McClain mention this fact, but only McClain uses it to point out that the Production is too small for the theatrical stage.[426]

The Tenth Man

For The Tenth Man there is a diversity of remarks relating to the Production. While Chapman notes the producers,[427] McClain describes the origin of the Script in terms of the original Dybbuk legend in Hebrew religious lore,[428] and Atkinson has his turn in expressing the thought that this is the Production that shows all the elements of the theatre to best advantage:

> ...All we need in the theatre are writers, directors, and actors. In The Tenth Man they are happily met in a new play for the first time this season. Mr. Chayefsky, Mr. Guthrie and the actors have exorcised a dybbuk that has possessed Broadway ever since this shabby season began.[429]

The Andersonville Trial

The remarks on the Production in The Andersonville Trial relate mostly to the Theme. (See discussion on section on Script.) While Coleman and Watts felt this "worthy attempt"[430] provokes "an absorbing and thoughtful drama",[431] Mr. Kerr emphasizes that since all the people responsible for the Production have "accepted the challenge", everyone in

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426/ Ibid., p. 326, Kataki.
427/ Ibid., p. 234, The Tenth Man.
428/ Ibid., p. 232.
429/ Ibid., p. 233.
430/ Ibid., p. 182, The Andersonville Trial.
431/ Ibid., p. 183.

the audience is "in for a whale of an evening."[432] Mr. McClain further prophecizes that "Andersonville should imprison enough people to make everybody happy, even the inmates."[433]

Requiem For A Nun

In Requiem for a Nun, McClain simply mentions that while the Production has been seen in England and fourteen other countries, it was presented in America for the first time. But Coleman embroiders remarks pertinent to the origin of the Script and Production until they encompass 114 words. He assures his readers that the current Production has essentially the same elements as those in the original in London.[434]

Kerr is willing to measure the Production "by the blows it delivers at the top of its strange and erratic rhythm" and finds it "a stimulating achievement."[435]

Mr. Watts relates his comments on Production to his concern for the Structure of the Script and feels that it's serialized nature causes it to be less than the fine theatrical evening should be.[436]

Only Chapman observes that the Production is too pretentious in tone for his taste: "...[It] is so serious about itself that it may impress many people. But not me."[437]

The Best Man

Chapman, Coleman and McClain all spend well over 70 words on

432/ Ibid., p. 184.
433/ Ibid., p. 182.
434/ Ibid., p. 310, Requiem For A Nun.
435/ Ibid., p. 306.
436/ Ibid., p. 309.
437/ Ibid.

an average discussing the general qualities of the Production of The Best Man. Chapman feels that it is "just the ticket for an election year,"[438] and Coleman also cheers the appropriate quality of the work, given the election season.[439] McClain is more specific about its ingredients:

> ...enormously good theatre. At last, we have a drama of size, written skillfully about people who bear a quaint resemblance to living characters, performed with brilliance, directed with taste and mounted in the style it deserves.[440]

Mr. Kerr relates his enthusiasm to the Script Style: "As a piece of first-rate journalism, with a telling little editorial tucked into one corner, The Best Man is a knockout."[441]

Toys In The Attic

Toys in the Attic earns a great deal of space for the Production.

Coleman characteristically gives this concern the most attention of any critic (75 words). He feels that it is "a stirring experience in playgoing."[442] Once again he brings the box office to the fore: "A word of warning: rush to the Hudson box office immediately if you expect to see it this year."[443]

Mr. McClain feels that the drama, the "excellent acting," and the brilliance of all concerned will make it a "big hit."[444]

Mr. Chapman offers commentary about the Production's place in

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438/ New York Theatre Critics' Reviews, XXI (1960),p.308, The Best Man.
439/ Ibid., p. 307.
440/ Ibid., p. 308.
441/ Ibid., p. 306.
442/ Ibid., p. 346, Toys In The Attic.
443/ Ibid., p. 346.
444/ Ibid., p. 345.

the season: "Toys in the Attic offers much to remember in a season in which there has been so much to forget."[445]

Watts is most concerned about the "ugly candor" which he feels is everywhere in the Production, and he is sure that the resultant "theatrical power" vivifies the theatre.[446]

In a slightly dissenting fashion, Atkinson and Kerr feel that the Production has enough work to be respected. Atkinson does not find this "the greatest play in the world," but he is willing to buy it "... until something more...adult comes along."[447] Kerr, while having doubts that future audiences will like the Production, is sure that they are going to "...listen to it, and with gratitude."[448]

Thus, we see that there are a variety of critical interests which comprise the concern of Production: the source of the theatrical venture, commentary upon the origins of the Script or the Production or both, a prophecy upon the fare's power at the box office, as well as an estimation of the affective unity of the overall presentation in the theatre.

The Directing

Table I indicates that the concern of Directing occupies 3.4 mean percent of the words in the concerns for all critics for all productions. In terms of each critic's breakdown, it is interesting to note (cf. Table II) that Atkinson shows the largest percentage of words devoted to the total concern of Directing, 4.7%. This is unusual because Atkinson is not even close to the highest percentages to words

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445/ Ibid., p. 348.
446/ Ibid., p. 347.
447/ Ibid., p. 347.
448/ Ibid., p. 344.

devoted to the concern of Acting or Script. It appears then, that for Atkinson, the concern for Directing is independent of the Acting or the Script. On the other hand, Kerr and Coleman, who both have 4.4% of the total on Directing, are second to Atkinson in this large percentage for the concern. But Kerr has the largest total concern for Acting, and there would seem to be a correlation for this critic between the concerns of Acting and Directing. Further, Coleman has the largest total concern for Production, and again, a correlation can be seen for him between Acting and Production. A detailed study of the Directing concern in all productions yields that Atkinson is erratic in his concern for Directing, which has no correlation to any other concern for that critic. The study also demonstrates that the relationship between the concerns of Acting and Directing is the closest one in Kerr's reviews; similarly, that the correlation between Production and Directing is closest in Coleman's reviews.

The focus in this section is upon the work of the Director who is defined as the single individual responsible for the orchestration of the production. Our specific concerns within the concern of Directing are: the Director's General Technique, his Background and Comparisons (with other directors or with work on other productions), and Directing Style.

Long Day's Journey Into Night

The production of Long Day's Journey Into Night features general praise (under the concern of General Technique) for José Quintero: Atkinson finds that his "insight and skill" underscore the meaning of the

the O'Neill work;[449] Chapman and Kerr give him the credit for the "magnificent" performances;[450] Watts praises him for his "sensitive insight;[451] and McClain states that he has "sympathetic understanding of O'Neill's genius for uncompromising dialogue and behavior."[452]

A Very Special Baby

In A Very Special Baby, Atkinson compares the Director, Martin Ritt, obliquely to another famous Director: "It was directed as though it had been staged by a committee composed of three Elia Kazans."[453]

Mr. Coleman ties the Direction back to the Acting: "Under Martin Ritt's direction, an excellent cast acts it for more than it's worth."[454]

Mr. Kerr is more specific than Atkinson in comparing the techniques of Ritt and Kazan: "...Ritt has given the family embraces, bickerings and roustabout brawls, the old Kazan, in an effort to expand their proportions."[455] But Kerr finds that no amount of Direction can enlarge the horizons of the small Script.

The Ponder Heart

In The Ponder Heart, only Atkinson relates his concern for Directing to the Script. He feels that in the courtroom scene, Director, Playwrights, and Actors succeed.[456]

449/ New York Theatre Critics' Reviews, XVII (1956), p. 219 Long Day's Journey Into Night.
450/ Ibid., p. 218.
451/ Ibid., p. 217.
452/ Ibid., p. 218.
453/ Ibid., p. 208, A Very Special Baby.
454/ Ibid., p. 207.
455/ Ibid., p. 207.
456/ Ibid., p. 361, The Ponder Heart.

Chapman pays tribute to the Director's Script: He thinks that Douglas must have relished directing this assignment.[457]

Coleman's contribution is to note the Background of the Director as being from Hollywood.[458]

Orpheus Descending

Harold Clurman, the Director of Orpheus Descending, is only given token space by the critics. Chapman notes that the Director "brought fire wherever fire could be struck..."[459] And both he and Coleman, in their descriptions of the Acting, try to show how Clurman "has staged this dance of death with a sure hand."[460]

Both McClain and Watts find that the Director aided the mood of the play and Watts refers back to his analysis of Williams' "tormented world."[461]

A Clearing In the Woods

Atkinson, Chapman and Coleman in their respective ways, point out that Joseph Anthony, the Director of A Clearing in the Woods, has a flair for the unusual. Atkinson calls him "imaginative...[he] likes to step off the beaten track..."[462] Chapman, in his derrogatory review of the ephemeral (for him) review of the Script, pays Anthony the oblique compliment that he has directed the performance "with the absolute certainty that Playwright Laurents must have written something."[463] But Coleman

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457/ Ibid., p. 359.
458/ Ibid., p. 359.
459/ Ibid., p. 310, Orpheus Descending.
460/ Ibid., p. 311.
461/ Ibid., p. 312.
462/ Ibid., p. 395, A Clearing In The Woods.
463/ Ibid., p. 394.

is specific about the style of the staging; he says that the fantasy had the benefit of "semi-balletic movement..." 464/

But the most specific comment about Technique comes from Walter Kerr:

> Director Joseph Anthony...has seen to it that all the woodland noises, the bursts of eerie music, the darting behind trees, and stream of consciousness dances are managed with a split second timing and a decent grace. 465/

The Potting Shed

In The Potting Shed, all of the critics except for Kerr who did not comment, gave Director Carmen Capalbo token words of praise: "tastefully directed," "lucid direction," and "directed with understanding and sympathy." 466/

A Moon For The Misbegotten

A Moon for the Misbegotten, also directed by Mr. Capalbo, receives some negative words from Kerr. These are interesting because they relate to the Structural rhythm of the Script and the Production:

> Director Carmen Capalbo has apparently found no rhythms, no lights nor shade, no relieving rests to give weight and life to O'Neill's opening movements. 467/

Mr. Atkinson disagrees with Kerr and gives the director the credit for "realizing that even a minor O"neill play deserves a beautiful production and an admirable performance." 468/

464/ Ibid., p. 396.
465/ New York Theatre Critics' Reviews, XVIII (1957), p. 375, The Potting Shed.
466/ Ibid.
467/ Ibid., p. 277, A Moon For the Misbegotten.
468/ Ibid., p. 278.

A Visit To A Small Planet

Both Atkinson and Kerr comment lengthily on Cyril Ritchard's dual roles as Actor and Director of A Visit to a Small Planet. The difference in the matter of how they treat Mr. Ritchard is instructive, for it shows Mr. Atkinson's general orientation and underscores Mr. Kerr's concern for the Actor.

First, Mr. Atkinson:

> It is a rule of the theatre that no one should direct a play in which he is starred. Mr. Ritchard has observed the rule by breaking it successfully. As director, he has staged a loud, swift-paced production in which every actor shines, every line is spoken with its funniest inflection, and every piece of business is spontaneous and clear. 469/

Contrast that with Mr. Kerr:

> ...Mr. Ritchard is more than a rich and rollicking entertainer. He is a magnanimous director. For he has permitted the lantern-jawed constitutionally hilarious Mr. Mayehoff to go right ahead and add all sorts of scene stealing, sound effects of his own... 470/

Let us underscore the point that, whereas many of the critics' comments on the Director are little more than a set of unexplained adjectives (Coleman finds, for example, that Ritchard's is "inspired staging." 471/ we will be concentrating our attention on those critical concerns which illuminate the rationales for particular sentiments. In addition, in this and succeeding chapters, we will present the results of the quantitative data that shows how many words were spent by each critic on his concern. For the time being then, the question remains: Why the amount of attention that is shown the Directing?

469/ Ibid., p. 357, A Visit To A Small Planet.
470/ Ibid., p. 358.
471/ Ibid., p. 358.

Look Homeward, Angel

The production of Look Homeward, Angel results in Director George Roy Hill's craft being labeled, "discerning direction" by Mr. Coleman [472/] and "unerring" by Mr. Kerr. [473/]

Only Mr. McClain gives the Director any real space. This critic points out that Mr. Hill, "...a fugitive from Television, here establishes himself as a first-class director for the theatre." [474/]

The Dark At the Top Of The Stairs

When we get to the work of Elia Kazan in The Dark at the Top of the Stairs, we see for the first time a burgeoning of space spent by the critics on Directing.

Mr. Atkinson discusses the fact that he finds Kazan's Style, a carefully detailed and deceptively simple arrangement of realities. The critic feels that Kazan rings "some complex, shattering emotions" through his use of selective realism. [475/]

John McClain spells out the Director's Technique in a review that features one of the largest amounts of space spent on Directing (98 words):

> ...the greatest kudos must be given Elia Kazan who directed. There are few plays in which the skill of the stage marshall is constantly evident, but this is one. The words are there, but Mr. Kazan has provided depth and meaning for each decible... 476/

Mr. McClain goes on to relate Kazan's success with the Actors. The

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472/ Ibid., p. 167, Look Homeward, Angel.
473/ Ibid., p. 167.
474/ Ibid., p. 169.
475/ Ibid., p. 161, The Dark At The Top Of The Stairs.
476/ Ibid., p. 161.

following is important to note because the critic is demonstrating how an Actor benefits from a skilled Director:

> Timmy Everett might have been a conventionally unhappy little boy, because of his religion, but here he is given a desperately nodding, hopeful delivery that is searing. He succeeds equally in bringing Evans, who might have been just another dizzy little doll, to the brink of stardom in her Broadway debut... 477/

Mr. Kerr balances his commentary on the Director: on the one hand he chides him for pushing the mood of the production beyond the limit prepared for it by the Structure of the Script, but on the other hand, he has to admit that the effect of the "terror...on the stairwell" that the Director creates is theatrically effective. 478/

Coleman relates the Director back to the Production and reminds his readers that the Playwright "is fortunate in having Elia Kazan and Saint Subber as his producers." 479/ The critic feels that Kazan, doubling as Director, has staged the piece "with discernment."

The Rope Dancers

The Rope Dancers shows the critics again paying very little attention to the Director. Atkinson finds that Peter Hall's Direction is "meticulously understated," and he gives him the credit for the "magnificent Performances". 480/ All the critics follow with a list of adjectives to describe Mr. Hall's work and, like Atkinson, none of them give him more than 12 words - - except for Mr. McClain who indicates what may be a remarkably insightful statement: "It is frequently difficult to assess the contribution of the Director..." 481/

477/ Ibid., p. 161.
478/ Ibid., p. 159.
479/ Ibid., p. 160.
480/ Ibid., p. 158, The Rope Dancers.
481/ Ibid. p. 159.

The Cold Wind And The Warm

There is no question but that even the casual student of the critic's reviews can see that there is but a miniscule amount of attention to the Technique of Directing, and that in review of production after production, the Director is dismissed with an adjective, such as in The Cold Wind and the Warm: "...Clurman's deliberate low-keyed direction"[482] (Chapman: 7 words); "...sensitive Direction"[483] (Atkinson: J.B.: "Kazan's staging...superb"[484] (Coleman 13 words); "...the ritual uses of the theatre are ... realized" (Kerr: 9 words); "stunningly staged..."[485] (Watts: 5 words). This list could go on indefinitely, but suffice it to say that an analysis of such critical statements is not any more revelatory than a bald summary of the figures for the number of words the critics use. (cf. Table LIII below.)

It can be said, however, that there are certain correlations between a critic's concern for Script (Watts) and the amount of non-attention he pays to the Directing; conversely, there is, as already indicated, a direct correlation between a critic's concern for Acting and his attention to Directing (Kerr).

The Technical Theatre

As Table I indicates, the concern of Technical Theatre, by which we mean all comments upon the physical properties of the stage exclusive of the living performers, occupies just 2.6% in mean percents of the words and the concerns for all critics for all productions. Interestingly

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482/ New York Theatre Critics' Reviews, XIX (1968), p. 160, The Cold Wind And The Warm.
483/ Ibid., p. 161
484/ Ibid., p. 169, J. B.
485/ Ibid., p. 168.

enough, as Table II shows, Mr. McClain spends the largest amount of words (4.8% of his total) on Technical Theatre. This would indicate that there is no practicable correlation between Technical Theatre and Directing. For Mr. McClain is relatively (.9%) far from the critic (Atkinson) with the highest concern for Directing, and he is even .5% lower in his concern for Directing than Kerr and Coleman. But, as Table II demonstrates, he is .4% higher in his Technical Theatre concern than Atkinson and nearly double Coleman's figure. However, it is possible to postulate a practicable correlation between the concerns of Technical Theatre and Production, at least as far as McClain is concerned. (It can be seen that McClain had the second largest chunk of space - 10.6% out of 40.5% spent by all the critics - for the concern of Production.) But even this correlation can be established with any feasibility for just this one critic.

We analyze the concern of Technical Theatre in terms of the <u>specific concerns</u>: The Set, the Lighting, and the Costuming. Since these specific concerns occupy but a miniscule amount of the critics' space, and since their comments are often closely kin to those in the concern of Directing in-as-much as the critics employ a number of unexplained descriptive adjectives to describe both concerns, we will focus upon only those critical comments which reveal why the space is being taken. Table LIII will indicate the figures for the amount of attention shown by the critics across the concerns: Directing, Production, and Technical Theatre.

<u>A Long Day's Journey Into Night</u>

In the production of <u>A Long Day's Journey Into Night</u> just two

critics provide a rationale for their comments on Technical Theatre. Kerr points out that the David Hays Set "is a perfect echo..." of O'Neill's mournful theme.[486/] Mr. Atkinson dwells upon the "sepulchral lighting' which, in addition to the "shapeless costumes" heightens the mood of the drama.[487/] (Atkinson has spent 43 words on Technical Theatre which is one of the high amounts of attention that this concern receives.)

A Very Special Baby

A Very Special Baby finds McClain topping Atkinson by devoting 86 words to an analytical description of the visual and audial effects that augment the production. He points out that the Set is so arranged that "cameras" which represent the ken of the audience, can follow the actors throughout the rooms of the house on-stage. Further, "...the stage is sharply canted and performers run up and down hill with the agility of mountain goats..."[488/] The critic underscores his feeling that while this is diverting, it is also distractive. He even implies that the actors had to keep "...pausing occasionally with one knee bent to keep balance."[489/] But McClain feels that the lighting wherein "...parts of the premises..not in use are blocked out and actors left brooding in the half-light,"[490/] does add to the moments of drama on the stage.

But the largest amount of the attention given by any critic in our study to Technical Theatre and to specific concerns of Set, is found in the review by Walter Kerr. Mr. Kerr spends 151 words out of his 610

486/ Ibid., p. 218, Long Day's Journey Into Night.
487/ Ibid., p. 219.
488/ Ibid., p. 206, A Very Special Baby.
489/ Ibid.
490/ Ibid.

words in the review (and more than the verbiage he expends on the Acting, which is very unusual for this critic) discussing the Set. His is the only review that makes the point explicitly that a Set which is overdone cannot compensate for a tiny script:

> ...I kept wondering why Howard Bay's setting had to be so monumentally cluttered, so toweringly overraked that it seemed ready to slide down the raked linoleum stage floor and into our laps at any moment...Gradually I found out why the porcelain machinery and the stained brown bric-a-brac had to crowd so deeply down stage that the players were working on a narrow and nervous apron at the footlights. Mr. Bay's scenery must fill up the acting space because the play is so small. 491/

Mr. Kerr makes clear the close relationship for him of Acting to the concern of Technical Theatre. However, this is the only review in which that relationship is so evident.

Atkinson and Chapman disagree with Kerr about the propriety of the Set. Atkinson believes that Mr. Bay "has ably caught the inside and outside of a fairly tasteless Long Island home..." 492/ He identifies the Set with the Characters of the .cript and finds that they can be at home there (27 words). Chapman seconds him and states that the atmosphere in the house as it appears on the stage is "worthy of a profound drama." 493/ (29 words.)

The Ponder Heart

The Ponder Heart features general agreement by four of the critics that the Set accurately reflects "the indolent goodwill of the town." 494/

491/ Ibid., p. 207.
492/ Ibid., p. 208.
493/ Ibid., p. 208.
494/ Ibid., p. 361, The Ponder Heart.

Orpheus Descending

Orpheus Descending provokes McClain to say of its single Set by Boris Aaronson: "...realistic enough to cause almost active illness."[495] (13 words.) Watts (in 6 words) and Atkinson (in 17 words) agree that the "open-work setting... captures both the poetry and realism of the script."[496]

A Clearing In The Woods

For A Clearing in the Woods five of the critics feel that the Set creates the strange and haunted mood which the Script is supposed to suggest. Atkinson (45 words) in which he describes a "necromatic forest and a spectral summerhouse,"[497] approves of a pulsing light which is meant to illuminate the story's moods, and even (a rare thing) states that the musical score is expressive. Coleman and Kerr and McClain wax poetic over the "transparent birches...[which] successfully suggest a place 'in mid-air, too low for planes and too high for people'."[498] Kerr and McClain find the costuming "arresting", but McClain has a pragmatic reason for his praise: "...Miss Stanley...is able to make deft alterations on stage."[499] All told, McClain, Kerr, and Coleman spend just 51 words covering Costuming and Set.

The Potting Shed

The Potting Shed only has two critics, McClain and Atkinson, who

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495/ Ibid., p. 310, Orpheus Descending.
496/ Ibid., p. 311.
497/ Ibid., p. 395, A Clearing In the Woods.
498/ Ibid., p. 394.
499/ Ibid.

mention the Set at all. (No one mentions Lighting or Costuming.) These critics merely say that William Pitkin's Sets convey the interiors they are supposed to. (Together the critics spend 41 words.)

A Moon For The Misbegotten

A Moon For the Misbegotten's reviews show two critics who comment upon the careful blend of Set and Costuming which effect the illusion that Wendy Hiller is a much bigger woman than she is. (McClain and Chapman together spend 35 words on this point.)[500/] Atkinson takes 39 words to praise the "ramshackle house that has a bleak power of its own...",[501/] to give a rare nod to "Lee Watson's sensitive lighting,"[502/] and to specify that Ruth Morley's costumes are a "beggar's symphony of rags and tattered decency."[503/]

A Visit To A Small Planet

The reviews of A Visit to a Small Planet merely detail a number of descriptive adjectives to describe the Set of Oliver Smith: "practical and unpretentious...",[504/] "tasteful"[505/] and "bright,..."[506/] (The critics spend a total of 33 words on the Set.)

Look Homeward, Angel

In the reviews of Look Homeward, Angel, McClain and Coleman spend the most words (24 and 32, respectively) simply explaining that

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500/ Ibid., p. 375, A Moon For the Misbegotten.
501/ Ibid., p. 376.
502/ Ibid.
503/ Ibid.
504/ Ibid., p. 357, A Visit To A Small Planet.
505/ Ibid., p. 357.
506/ Ibid., p. 357.

Jo Mielziner has been resourceful in suggesting various houses.[507]

The Dark At The Top Of The Stairs

The reviews of The Dark at the Top of the Stairs bring out a number of revealing comments about the concern of Technical Theatre. Kerr, who spends the largest amount of space, (47 words) relates the Set to his concern for the Thematic mood of the Script. Kerr describes the staircase and the area surrounding it to prove that these are places where a child might hide; and therefore, are excellent locales for the visitations of fears and darknesses about which the story is centered.[508]

McClain takes a lighter note and describes living room and stairs as "corny" but appropriate; he adds that the Costumes too are timely.[509] (38 words.)

Mr. Atkinson describes why the Setting is appropriate for him:

> ...Edwards has caught the drafty hideousness of one of those middle-class houses that are lumped as 'McKinley Style' in our folkways.[510]

The Rope Dancers

The production of The Rope Dancers features a single Set of a tenement which five critics describe as "bleak and believable[511] "... suffering...,"[512] and "fittingly drab..."[513]

507/ Ibid., p. 169, Look Homeward, Angel.
508/ Ibid., p. 159, The Dark At The Top Of The Stairs.
509/ Ibid., p. 161.
510/ Ibid., p. 161.
511/ Ibid., p. 158, The Rope Dancers.
512/ Ibid., p. 158.
513/ Ibid.

The Cold Wind And The Warm

The only review for The Cold Wind and the Warm that contains an analytical discussion of the Set is Atkinson's:

> Faced with the problem of multiple scenes, Boris Aaronson has solved it by an ingenious set with indoors and outdoors balconies, porches, an American-Gothic canopy and no crowding anywhere. 514/

In these thirty words, Atkinson has offered a rare explanation of a Set-designer's "problem" and a concise description of how he solved it. It is instructive to compare Atkinson's commentary with that of the critics quoted in the reviews of A Very Special Baby, wherein a similar problem was dealt with obliquely and the designer was blamed for not having its solution. The other critics take 17 words altogether to concur with Atkinson's view of the Set in The Cold Wind And The Warm.

J. B.

The reviewers Chapman and Atkinson devote their amount of space on the Set in the production of J.B. to a discussion of the designer's success in encompassing the entire world within the folds of a circus tent. Chapman (in 43 words) is pleased that the Set "goes beyond reality, which it should do in the ideal theatre." 515/ Atkinson notes that "the limitless space of the universe" gets included on the stage." 516/ (26 words) Unfortunately, the critic does not say how this is done.

The Disenchanted

The reviews for The Disenchanted merely echo one another with

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514/ New York Theatre Critics'Reviews, XIX (1958), p. 161, The Cold Wind And the Warm.
515/ Ibid., p. 169, J. B.
516/ Ibid., p. 168.

the statement than Ben Edwards' Sets "mirror the changing fortunes of the writer..."[517] Only McClain adds that the Lighting effects "which make the sets melt from one to the other..."[518] deserve praise equal to the Sets. (In all, there are 77 words spent on Set, and Lighting is 19 words of the total.)

A Touch Of The Poet

The critics McClain and Atkinson are the only two to comment upon Ben Edwards' Set for A Touch of the Poet. Whereas Atkinson is content to say that they are "beautifully designed."[519] McClain feels that his Set of an early American tavern "will whet the appetites of many antique dealers."[520] (The two critics spend 33 words together on the Set.)

A Sunrise At Campobello

The production of A Sunrise at Campobello features reviews which contain all told, six words on the Set (these by Mr. Atkinson simply say that it exists).

The Pleasure Of His Company

By contrast, The Pleasure of His Company receives reviews which contain a lengthy (relatively speaking: 42 words) account by Atkinson that relates the Set of this production to theatrical history:

> It is a tradition to produce comedies of manners with elegance. In this instance, the tradition is scrupulously observed. Designing a San Francisco drawing room with careless opulence, Donald Oenslager has made luxury seem like the most natural thing in the world.[521]

517/ Ibid., p. 181, The Disenchanted.
518/ Ibid., p. 183.
519/ Ibid., p. 281, A Touch Of The Poet.
520/ Ibid., p. 281.
521/ Ibid., p. 246, The Pleasure Of His Company.

Two of the critics, Coleman and McClain, spend their space (19 words and 21 words, respectively) in stating that the San Francisco mansion is opulent.[522]

A Sweet Bird Of Youth

John McClain, in reviewing A Sweet Bird of Youth, is the only critic to emphasize the Technique of the Set Designer, and in so doing, he puts the Designer on even level with the Director:

> The combination of Jo Mielziner's sets and Elia Kazan's production is fortuitous - you will be hearing about how the actors walk through the curtains and certainly about the TV bit in which...episodes in a political rally are thrown on a large back stage screen. Those credits accrue to the designer...[523]

In addition, McClain mentions the music as greatly helping the mood of the production.[524] (He spends 61 words discussing Technical Theatre.)

A Raisin In The Sun

The reviews of A Raisin in the Sun feature but a little space (58 words altogether) for the Technical Theatre. Atkinson sets the tone for discussion of the Set when he states that it depicts with honesty both poverty and the families' gentility of spirit.[525] (Atkinson is responsible for 29 words on Technical theatre.)

Kataki

The reviews for Kataki say only this about the Set: the atoll is workable and visually satisfying. Coleman adds that it has the

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522/ Ibid., p. 249.
523/ New York Theatre Critics' Reviews, XX (1959), p. 352, A Sweet Bird of Youth.
524/ Ibid.
525/ Ibid., p. 345, A Raisin In the Sun.

advantage of being "...quickly transformed from a beach camp into a jungle for an exciting and exotic chase."[526] (There are 69 words on the Set and 36 of them belong to Mr. Coleman.)

The Tenth Man

Only Atkinson details his feeling for the Set of the production The Tenth Man: "...in David Hay's grubbily detailed setting the production has the bold shadings of an etching or lithograph."[527] The critic believes that the synagogue is made to look on the stage as if it could house "unearthly wonders."[528]

The Andersonville Trial

McClain's review of The Andersonville Trial points out that the Set which represents the Court of Claims, Washington, D.C. has the proper "musty quality...important in the final effect."[529]

None of the critics who echo his statement say why.

Requiem For A Nun

McClain's is the only comment on Technical Theatre in the reviews of Requiem for A Nun. He only says that the Settings are "stark and effective."[530]

The Best Man

Mr. Atkinson describes his feeling for the Set in his review of

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526/ Ibid., p. 326, Kataki

527/ Ibid., p. 236, The Tenth Man

528/ Ibid., p. 236

529/ Ibid., p. 182, The Andersonville Trial

530/ New York Theatre Critics' Reviews, XXI (1960), p. 306, Requiem For A Nun

the production of The Best Man:

> Give Jo Mielziner a political convention to design... and he knows how to capture the sterotyped luxury of hotel suites and the squalor of the night when the delegates are balloting. 531/

Critics Coleman, Chapman and Watts reiterate that the hotel suites which the designer created are helpful. They spend 23 words altogether.) Coleman also says that the Costumes are accurate. 532/

Toys In The Attic

Two of the reviewers of the production of Toys in the Attic spend their space analyzing Technical Theatre. Coleman feels that the Set "captures the decay of a house blighted by frustration." 533/ and that the Costumes, especially those which "indicate a spendthrift on a fling" 534/ are appropriate to the Characters. But McClain cavils in his discussion of the Set and relates his concern to a disadvantage affecting Actors and Director:

> The Howard Bay set ingeniously portrays a New Orleans front garden and living room, but there were serious matters of moving the players about, in and out of earshot. 535/

Thus, the concern of Technical Theatre appears to be one in which only two critics are seriously interested. While John McClain spends the greater number of words, Brooks Atkinson expresses the most detailed analyses over the period of our study. Even Mr. Atkinson, however, stops short of explaining how a particular effect was achieved.

531/ Ibid., p. 311, The Best Man
532/ Ibid., p. 310
533/ Ibid., p. 234, Toys In The Attic
534/ Ibid., p. 234
535/ Ibid., 232.

Table LIII

The Concerns of Directing, Technical Theatre, and Production*:
The Productions: 1956-1960
Specific Concerns

SCRIPT	THE DIRECTING			TECHNICAL THEATRE			PRO-DUCT-ION
1956 LONG DAY'S JOURNEY INTO NIGHT	Genl. Direct-ing Tech.	Dir. Bkgnd and Comp.	Direc-ting Style	Set	Light	Cost	
Atkinson	56	12	0	24	13	6	32
Chapman	11	0	0	0	0	0	26
Coleman	14	0	0	0	0	0	27
Kerr	18	0	0	16	0	0	29
Watts	7	0	0	0	0	0	10
McClain	36	0	0	0	0	0	15
A VERY SPECIAL BABY							
Atkinson	7	14	0	27	0	0	23
Chapman	0	0	0	28	0	0	35
Coleman	7	0	0	0	0	0	0
Kerr	0	22	0	0	0	0	0
Watts	0	0	0	0	0	0	14
McClain	15	0	0	61	25	0	40
THE PONDER HEART							
Atkinson	7	0	0	14	0	0	98
Chapman	20	0	0	10	0	0	36
Coleman	0	15	0	9	0	0	95
Kerr	0	0	0	23	0	0	44
Watts	0	0	0	0	0	0	29
McClain	0	0	0	0	0	0	53
ORPHEUS DESCENDING							
Atkinson	0	0	0	17	0	0	29
Chapman	19	0	0	0	0	0	21
Coleman	12	0	0	0	0	0	21
Kerr	35	0	0	0	0	0	11
Watts	8	0	0	6	0	0	13
McClain	11	0	0	13	0	0	0
A CLEARING IN THE WOODS							
Atkinson	15	0	0	14	18	13	19
Chapman	18	0	0	13	0	0	57
Coleman	10	0	0	8	0	0	54
Kerr	38	0	0	29	0	7	14
Watts	7	0	0	0	0	0	0
McClain	6	0	0	7	0	13	17

* All figures are numbers of words.

Table LIII (contd)

SCRIPT 1957	THE DIRECTING			TECHNICAL THEATRE			
THE POTTING SHED	Genl. Directing Tech.	Dir. Bkgnd and Comp.	Directing Style	Set	Light	Cost.	PRODUCTION
Atkinson	9	0	0	14	0	0	0
Chapman	9	0	0	0	0	0	38
Coleman	4	0	0	0	0	0	147
Kerr	0	6	0	0	0	0	0
Watts	8	0	0	0	0	0	11
McClain	0	0	0	27	0	0	58
A MOON FOR THE MISBEGOTTEN							
Atkinson	19	5	0	18	6	15	30
Chapman	14	0	0	31	0	0	10
Coleman**	0	0	0	0	0	0	0
Kerr	24	0	0	0	0	0	0
Watts	0	0	0	0	0	0	25
McClain	11	0	0	15	0	4	0
A VISIT TO A SMALL PLANET							
Atkinson	77	0	0	8	0	9	6
Chapman	4	0	0	0	0	0	28
Coleman	8	0	0	9	0	0	16
Kerr	15	0	0	0	0	0	46
Watts	0	0	0	0	0	0	41
McClain	23	0	0	35	0	0	80
LOOK HOMEWARD ANGEL							
Atkinson	13	0	0	17	0	0	0
Chapman	10	0	0	0	0	0	26
Coleman	10	0	0	19	0	13	72
Kerr	12	0	0	7	0	0	38
Watts	7	0	0	7	0	0	59
McClain	14	0	0	24	0	0	66
DARK AT THE TOP OF THE STAIRS							
Atkinson	31	0	0	27	0	0	0
Chapman	10	0	0	0	0	0	25
Coleman	46	0	0	5	4	4	62
Kerr	13	0	0	47	0	0	16
Watts	5	0	0	0	0	0	0
McClain	96	0	0	15	0	23	0

* All figures are number of words.

** Did not review the production.

Table LIII (contd)

SCRIPT	THE DIRECTING			TECHNICAL THEATRE			
THE ROPE DANCERS	Genl. Directing Tech.	Dir. Bkgnd. and Comp.	Directing Style	Set	Light	Cost.	PRODUCTION
Atkinson	6	0	0	16	0	12	25
Chapman	5	0	0	6	0	0	41
Coleman	12	0	0	9	0	0	21
Kerr	0	0	0	0	0	0	11
Watts	5	0	0	0	4	0	8
McClain	29	0	0	13	0	0	63
1958 THE COLD WIND AND THE WARM							
Atkinson	20	0	0	30	0	0	45
Chapman	7	0	0	0	0	0	0
Coleman	24	0	0	0	0	0	0
Kerr	6	0	0	0	0	0	0
Watts	0	0	0	6	0	0	5
McClain	0	0	0	5	0	0	50
J. B.							
Atkinson	23	0	0	26	0	0	10
Chapman	17	0	0	43	0	0	69
Coleman	13	0	0	10	0	0	17
Kerr	52	0	0	0	0	9	21
Watts	5	0	0	8	0	0	11
McClain	4	0	0	4	0	4	60
THE DISENCHANTED							
Atkinson	7	0	27	23	0	0	0
Chapman	10	0	0	24	0	0	30
Coleman	0	0	0	0	0	0	143
Kerr	0	0	0	0	0	0	0
Watts	0	0	0	0	0	0	0
McClain	20	0	0	11	19	0	88
A TOUCH OF THE POET							
Atkinson	46	0	0	12	0	0	18
Chapman	0	0	0	0	0	0	0
Coleman	13	0	0	0	0	0	90
Kerr **	0	0	0	0	0	0	0
Watts	5	0	0	5	0	0	15
McClain	13	0	0	21	0	0	0

* All figures are number of words.

** Did not review the production.

Table LIII (contd)

SCRIPT	THE DIRECTING			TECHNICAL THEATRE			
A SUNRISE AT CAMPOBELLO	Genl. Directing Tech.	Dir. Bkgnd. and Comp.	Directing Style	Set	Light	Cost.	PRODUCTION
Atkinson	6	0	0	6	0	0	57
Chapman	16	0	0	0	0	0	79
Coleman	12	0	0	0	0	0	0
Kerr	0	0	0	0	0	0	0
Watts	0	4	0	0	0	0	19
McClain	0	0	0	0	0	0	23
THE PLEASURE OF HIS COMPANY							
Atkinson	31	9	0	42	0	0	34
Coleman	37	0	0	19	0	0	102
Kerr	61	0	0	0	0	0	6
Chapman**	0	0	0	0	0	0	0
Watts	0	0	0	0	0	0	11
McClain	15	0	0	21	0	0	79
1959							
A SWEET BIRD OF YOUTH							
Atkinson	25	0	0	9	21	0	0
Chapman	10	0	0	0	0	0	9
Cóleman	27	0	0	11	0	14	62
Kerr	52	0	0	18	0	0	0
Watts	11	0	0	9	0	0	0
McClain	34	0	0	35	0	0	7
A RAISIN IN THE SUN							
Atkinson	13	0	0	29	0	0	21
Chapman	0	0	0	0	0	0	138
Coleman	47	0	0	14	0	7	88
Kerr	0	0	30	0	0	0	0
Watts	7	0	0	6	0	0	8
McClain	16	0	0	8	0	0	88
KATAKI							
Atkinson	9	0	0	8	0	0	20
Chapman**	0	0	0	0	0	0	0
Coleman	13	0	0	31	5	0	43
Kerr	11	0	0	6	0	0	19
Watts	10	0	0	10	0	0	0
McClain	15	0	0	9	0	0	12

* All figures are number of words.

** Did not review the production.

Table LIII (contd)

SCRIPT	THE DIRECTING			TECHNICAL THEATRE			
THE TENTH MAN	Genl. Directing Tech.	Dir. Bkgnd. and Comp.	Directing Style	Set	Light	Cost.	PRODUCTION
Atkinson	30	0	0	28	0	0	50
Chapman	28	0	0	8	9	0	27
Coleman	17	0	0	7	0	5	3
Kerr	13	0	0	0	0	0	0
Watts	0	0	0	6	0	0	0
McClain	19	10	0	0	0	0	93
THE ANDERSONVILLE TRIAL							
Atkinson	74	0	20	10	0	0	0
Chapman	0	0	0	0	0	0	27
Coleman	109	0	0	0	0	25	10
Kerr	0	0	0	0	0	0	42
Watts	10	0	0	0	0	0	9
McClain	0	0	27	35	0	0	59
REQUIEM FOR A NUN							
Atkinson	0	0	34	0	0	0	14
Chapman	0	0	0	0	0	0	18
Coleman	0	0	20	0	0	0	114
Kerr	22	0	0	0	0	0	40
Watts	8	0	0	0	0	0	70
McClain	0	0	11	19	0	0	49
1960							
THE BEST MAN							
Atkinson	5	0	0	37	0	0	0
Chapman	8	0	0	0	0	0	83
Coleman	9	0	0	10	0	6	71
Kerr	32	0	0	0	0	0	42
Watts	4	0	0	6	0	0	15
McClain	28	0	0	0	0	0	75
TOYS IN THE ATTIC							
Atkinson	6	0	0	7	0	0	44
Chapman	0	0	0	0	0	0	20
Coleman	12	0	0	16	0	16	75
Kerr	0	0	0	0	0	0	0
Watts	5	0	0	4	0	0	42
McClain	10	0	0	29	0	0	45

* All figures are number of words.

The Audience

Table I indicates that the concern of Audience occupies only 1.0%, in mean percents, of the words in the concern for all critics for all productions. Only Coleman with 2.2% of his total amount of words, and Chapman with 1.7% of his total, express enough concern for Audience to matter.

But this concern is an important one where it appears, for it indicates a concern with the overall reaction of the body of people in the auditorium for whom the production is presented. Thus, we will consider those few but significant comments upon Audience. The specific concerns here are dealt with in terms of reaction by the Audience to: the entire Production, the Acting, the Directing, the Technical Theatre and the Script.

Long Day's Journey Into Night

The review of Long Day's Journey Into Night finds the Audience reacting to the production as a "spellbound and enraptured"[536] body, according to John Chapman. For 27 words, he describes what he feels is their reaction to the "profound compassion" that emanates from the stage.[537] In his review, Coleman points out that Jason Robards "won a deserved burst of applause."[538] (14 words.)

Orpheus Descending

Coleman's and McClain's reviews of Orpheus Descending contain

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536/ Ibid., p. 450, Long Day's Journey Into Night.
537/ Ibid., p. 450.
538/ Ibid., p. 452.

remarks pertinent to the Audience's Reaction to the Script. Coleman describes that "the firstnighters sat spellbound throughout the harrowing dip into Hades."[539] McClain, referring to the people around him in the auditorium, reports that "Orpheus Descending is not for the young or the squeamish."[540] (Between the two of them, 49 words are spent on Audience.)

The Potting Shed

In his review of The Potting Shed, Coleman mentions a similar Reaction of the Audience to that which he had described in Orpheus Descending: Once again, the Production brought the first nighters "to the edges of their seats."[541]

A Moon For The Misbegotten

Again, Chapman describes another incident where the Script kept the Audience "spellbound for more than three hours,"[542] this time in A Moon For The Misbegotten.

A Visit to a Small Planet

Kerr, in reviewing A Visit to a Small Planet, includes the Audience's Reaction to the Production as a vital ingredient:

> Happily neither Visit to a Small Planet, nor the audience can keep a straight face for long. It's difficult to quibble when you're being surprised into laughter every minute on the minute.[543]

(This represents one of the longest discourses on Audience Reaction: 32 words.)

539/ Ibid., p. 460, Orpheus Descending.
540/ Ibid., p. 461.
541/ New York Theater Critics' Reviews, XVIII (1957), p. 465, The Potting Shed.
542/ Ibid., p. 467, A Moon For The Misbegotten.
543/ Ibid., p. 470, A Visit To A Small Planet.

Look Homeward, Angel

McClain's review of Look Homeward, Angel includes the concern for Audience Reaction to the Acting: "[Anthony Perkins']... explosive tirade in the last act was rewarded by cheers from the Audience."[544]

The Rope Dancers

Chapman's thoroughly negative review of The Rope Dancers is softened by his comment on the Audience Reaction to the Production: "The audience was intent on it throughout and at curtain call, it gave play and actors genuine and long applause."[545]

The Pleasure Of His Company

Watts has to admit in his review of The Pleasure of His Company that the Audience Reaction to the Script, and in particular, to the leading Character was more favorable than his. "If I had been as captivated by Pogo as most of the first night audience gave evidence of being, I might have found him charming..."[546]

A Sweet Bird of Youth

The review of A Sweet Bird of Youth by Coleman includes an Audience Reaction to both Script and Acting: "Paul Newman, as well as the audience, was moved by the concluding passages of the play. There were tears in his eyes as well as those of many out front."[547]

544/ Ibid., p. 169, Look Homeward, Angel

545/ New York Theatre Critics' Reviews, XIX (1958), p. 175, The Rope Dancers

546/ Ibid., p. 247, The Pleasure Of His Company

547/ New York Theatre Critics' Reviews, XX (1959), p. 347, A Sweet Bird of Youth.

A Raisin In The Sun

Both the critics Coleman and McClain note (in 21 words and 6 words, respectively) that Sydney Poitier caused handkerchiefs to flutter in the production of A Raisin In The Sun.[548]

Kataki

In their reviews of Kataki, the critics Coleman (in 19 words) and Kerr (in 15 words) mention that the Audience Reaction to the Script resounded in their applause, and their feeling for the Acting resulted in "spontaneous outbursts for Mr. Hayakawa's miming."[549]

The Tenth Man

Coleman comments in his review of The Tenth Man that Audience attention was held by the production.[550]

The Andersonville Trial

The most unequivocal concern for the Audience is shown by Chapman when he spends 91 words to detail their appreciation of the Production of The Andersonville Trial:

> The Audience...could not wait for the end of The Andersonville Trial to begin its cheering...The first cheers came at the conclusion of an extraordinarily emotional scene played by Herbert Berghof. When the curtain fell a few moments later, the first nighters gave noisy approval to a fine all-male cast...and without doubt they were also cheering the work of playwright, Saul Levitt, and director José Ferrer.[551]

548/ Ibid., p. 346, A Raisin In The Sun.
549/ Ibid., p. 328, Kataki.
550/ Ibid., p. 235, The Tenth Man.
551/ Ibid., p. 182, The Andersonville Trial.

Atkinson and Coleman (in 18 words and 22 words, respectively) also include the Audience's favorable Reaction to the Production in their reviews.[552]

The Best Man

In their reviews of The Best Man, Coleman finds that "on the first night ballot, the initial audience hailed it a sure candidate for box office honors via the lusty applause route,"[553] and Atkinson feels that it will be quite a while "before people stop laughing at The Best Man."[554]

As we have seen, the bulk of the concerns for Audience are from the critics Coleman and Chapman. This author feels that it is an interesting commentary on the critics themselves to note that as little as 1% of their combined total attention is directed towards the response of the Audience.

552/ Ibid., 183.

553/ New York Theatre Critics' Reviews, XXI (1960), p. 310, The Best Man.

554/ Ibid., p. 309.

Table LIV
The Concern of Audience:
The Productions: 1956-1960

SCRIPT 1956	SPECIFIC CONCERNS				
	Reaction to Production	Reaction to Acting	Reaction to Tech. Theatre	Reaction to Script	* + Totals
LONG DAY'S JOURNEY INTO NIGHT					
Atkinson	0	0	0	0	0
Chapman	27	0	0	7	34
Coleman	0	14	0	0	14
Kerr	0	0	0	57	57
Watts	0	0	0	0	0
McClain	0	0	0	0	0
A VERY SPECIAL BABY					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
THE PONDER HEART					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	16	0	0	0	16
Watts	0	0	0	0	0
McClain	0	0	0	0	0
ORPHEUS DESCENDING					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	29	29
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	20	20
A CLEARING IN THE WOODS					
Atkinson	0	0	0	31	31
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	14	14
McClain	0	0	0	0	0

\+ All figures are numbers of words
* Total number of words on Audience.

Table LIV (contd)

SCRIPT 1957	SPECIFIC CONCERNS				
	Reaction to Production	Reaction to Acting	Reaction to Tech. Theatre	Reaction to Script	+ * Totals
THE POTTING SHED					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	19	0	0	0	19
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
A MOON FOR THE MISBEGOTTEN					
Atkinson	0	0	0	0	0
Chapman	13	0	0	0	0
Coleman **	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
A VISIT TO A SMALL PLANET					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	32	0	0	0	32
Watts	0	0	0	0	0
McClain	0	0	0	0	0
LOOK HOMEWARD, ANGEL					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
THE DARK AT THE TOP OF THE STAIRS					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0

* Total number of words on Audience.
\+ All figures are numbers of words.
** Did not review production.

Table LIV (contd)

SCRIPT	SPECIFIC CONCERNS				
	Reaction to Production	Reaction to Acting	Reaction to Tech. Theatre	Reaction to Script	+ * Totals
THE ROPE DANCERS					
Atkinson	0	0	0	0	0
Chapman	20	0	0	0	20
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
1958 THE COLD WIND AND THE WARM					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
J. B.					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	12	12
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
THE DISENCHANTED					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
A TOUCH OF THE POET					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr **	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0

* Total number of words on Audience
\+ All figures in numbers of words.
** Did not review the production.

Table LIV (contd)

SCRIPT	SPECIFIC CONCERNS				
1958	Reaction to Production	Reaction to Acting	Reaction to Tech. Theatre	Reaction to Script	+ * Totals
A SUNRISE AT CAMPOBELLO					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
THE PLEASURE OF HIS COMPANY					
Atkinson	0	0	0	0	0
Chapman**	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	38	38
McClain	0	0	0	0	0
1959					
A SWEET BIRD OF YOUTH					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	15	15
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
A RAISIN IN THE SUN					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	10	0	11	21
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	6	0	0	6
KATAKI					
Atkinson	0	0	0	0	0
Chapman**	0	0	0	0	0
Coleman	0	0	19	0	19
Kerr	0	0	0	15	15
Watts	0	0	0	0	0
McClain	0	0	0	0	0

* Total number of words on Audience.
\+ All figures in numbers of words.
** Did not review the production.

Table LIV (contd)

SCRIPT	SPECIFIC CONCERNS				
	Reaction to Production	Reaction to Acting	Reaction to Tech. Theatre	Reaction to Script	+ * Totals
THE TENTH MAN					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	17	17
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
THE ANDERSONVILLE TRIAL					
Atkinson	18	0	0	0	18
Chapman	91	0	0	0	91
Coleman	0	22	0	0	22
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
REQUIEM FOR A NUN					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	0	0	0	0	0
1960 THE BEST MAN					
Atkinson	0	0	0	14	14
Chapman	0	0	0	0	0
Coleman	22	0	0	0	22
Kerr	0	0	0	0	0
Watts	0	0	0	0	0
McClain	8	0	0	0	8
TOYS IN THE ATTIC					
Atkinson	0	0	0	0	0
Chapman	0	0	0	0	0
Coleman	0	0	0	0	0
Kerr	0	0	0	0	0
Watts	0	0	0	23	23
McClain	0	0	0	0	0

* Total number of words on Audience.
\+ All figures are numbers of words.

CHAPTER III

Bases for Bias: The Amount of Favor Shown by the Critics in Their Concerns in the Production

The focus in this chapter is on the degree of Favor which critics express within each of their concerns as they consider the Productions. It is well to recall that Favor is a feeling by a critic expressed in a judgment that is: friendly towards, simply descriptive, or opposed to a particular concern. If the judgment is friendly, it is classified as "positive" Favor; where there is no judgment, but description of the concern, it is "neutral" Favor; and an expression of disapproval is "negative" Favor.

Before studying the degree of Favor as expressed by the critics in each production, an analysis of some of the interesting features of Table LV below will yield insights into the over-all picture of Favor.

The largest amount of positive Favor for the critics, with only Mr. Coleman excepting, is devoted to the Script. This is unsurprising since it has been shown that all the critics devote the largest amount of their space to the concern of Script. However, it is noteworthy that the second largest amount of positive Favor, that of Acting is, on an average for five of the six critics, with Mr. Watts excepted, only a little over 3% behind the amount for Script.

Table LV

Mean Percent of Favor
for the
Concerns of Script and Acting

	CRITICS											
	Atkinson				Chapman				Coleman			
Concern	pos	neu	neg	Total	pos	neu	neg	Total	pos	neu	neg	Total
	percentage											
Script	26.9	25.6	9.3	61.8	23.7	31.2	11.3	66.2	18.6	28.9	8.4	55.7
Acting	23.7	.3	.4	24.4	17.7	1.3	.5	19.5	21.6	.6	.7	22.9

	CRITICS											
	Kerr				Watts				McClain			
Concern	pos	neu	neg	Total	pos	neu	neg	Total	pos	neu	neg	Total
	percentage											
Script	30.4	14.8	16.0	61.2	40.8	21.6	12.6	75.0	26.6	21.2	8.8	56.6
Acting	28.8	.2	.8	29.8	17.3	.5	.4	18.2	22.5	.3	.7	23.5

A significant point here is that a large percentage of the total amount of space spent by all the critics is devoted to neutral Favor. For Mr. Coleman and Mr. Chapman, there is a greater percentage of neutral Favor devoted to Script than there is to positive Favor. (Mr. Coleman expresses a predilection for neutral Favor; there is a meaningful difference between the 28.7% he spends for neutral Favor on the Script and the 18.6% he spends on positive Favor for that concern.) In addition, an average amount of space equivalent to more than one-fifth of the total amount of concern for Script is devoted by all the critics to negative Favor.

On the other hand, the positive concern for Acting is far higher than the combined totals of the neutral and negative concerns for Acting, for each of the critics. Mr. Chapman, who has the highest combined total of neutral and negative Favor shown for Acting, does not approach 2% in the degree of neutral and negative Favor.

This means that if we subtract the total Favor shown by each critic for the neutral and negative Favor categories from the total amount of positive Favor shown by each critic, for the concerns of Script, and again for the concern of Acting, the result is important. The concern of Acting has the highest percentage of positive Favor, when both the nuetral and the negative percentages are subtracted. Moreover, this is true for all the critics. (See Table LVI.)

Table LVI

Mean Percent of Positive Favor for Script and Acting, With Neutral and Negative Percentages of Favor Subtracted

	Atkinson	Chapman	Coleman	Karr	Watts	McClain
		percentage				
Script	- 8.0	-18.8	-18.6	- .4	6.6	- 3.5
Acting	23.0	15.9	20.4	27.8	16.4	21.5

The point is worth underscoring: The large amount of neutral Favor devoted to Script takes away from the positive concern for Script; conversely, the relatively small amount of neutral Favor shown to the Acting, adds to the weight of the positive concern for Acting. Of course, any amount of negative Favor will serve to reduce the concern of Script still more, and the relative absence of negative Favor for Acting will augment that concern.

An objection may be raised to the procedure of considering the amount of neutral Favor as a depressant upon the percentage of positive concern (for Script and for Acting) in the same sense that negative Favor is considered. The argument could run as follows: Since neutral Favor refers to passages where the critic describes the concern without giving any of his feelings or judgments upon it, then it is possible for a descriptive occasion of neutral Favor to bolster and add weight to a positive statement of Favor that is in some way related to it in the review. For example, if a critic were to say that the Plot of the Script is an exciting one, and then were to go on and describe the Plot at length, would not that description enhance the value of the positive Favor ascribed to Plot? The answer is that it would indeed. But, as we will show in detail, the incidence of this happening is very rare. For the most part, the neutral Favor works as a separate entity divorced from any positive Favor in the review. Thus, neutral Favor is aligned with negative Favor.

By focusing upon the degree of Favor in the concern of Script as compared with the concern of Acting, in each Production, illustrative evidence is marshalled to show how the positive Favor in Acting is given more weight by all the critics than the positive Favor in the Script.

Favor in the Script and in the Acting

Long Day's Journey Into Night

In Long Day's Journey Into Night, the critics spend a good deal of their attention on Script focusing on the Structure and the Theme. Both elements are used as springboards for discussing the Playwright's power. But the important point is that within each review of O'Neill's Script, the Actors are given as much space as that devoted to the Playwright. Thus the Actors usurp the space at the climactic part of each review at the expense of O'Neill.

Mr. Atkinson, having praised O'Neill's "conception of theatre as a form of epic literature," having defended the titanic Structure because the power of the autobiographical drama, he believes, warrants it, goes into a lengthy discourse praising the "inspired performances." [555] The critic lauds Fredrick March, Florence Eldridge, and Jason Robards, Jr. for one hundred and eight words, the longest single positive space in the review. Atkinson shows that although O'Neill had created the Production's fibre, it took the skill of the performers to breathe "tenderness and compassion" into the work on the stage.

Robert Coleman spends the longest amount of his space on Script describing, in terms of neutral Favor, the fact that O'Neill worte the story about himself, and that it must have taken a good deal out of him to compose it. "...like sticking a knife in his heart and twisting it over and over..." (Coleman dwells upon the implications of O'Neill's interior feelings about himself for 98 words; and he spends 48 words in addition to express his feeling that the autobiography "...never touches the heart..."). Thus, the critic has built a rather negative picture of

555/ All the quotations in this chapter refer to the work cited in Chapter II.

the Playwright's Script. This is a good example of the critic's device of beginning with a neutral comment regarding Favor and progressing to a negative comment. But there is nothing negative about Coleman's concern for Acting. For 155 words, the largest single amount of space devoted to any one concern in the review, he elaborates upon his statement that the Acting is "...nothing short of magnificent...". The point should be made that when critics Atkinson and Coleman laud the Actors they are also obliquely praising the Characters. But the fact remains that in the hands of these two critics the Characters as-described are altered by the craft of the Actors. For example, Coleman compares Jason Robards' Characterization, as brash, fresh, and vibrant, with that of Bradford Dillman whose part required him to "emote with more restraint," but who nonetheless brought "tremendous impact" to the role. Hence, the Acting receives more positive Favor than any other element in the review.

Walter Kerr, as has been indicated above in Chapter II, speaks of the Actors as if they are the Characters in the flesh. In his review of Long Day's Journey, the Acting received 251 words, and the Actors are described as the prime movers of the critic's emotional being. Mr. March, the readers are told, is greedy, selfish, and possessive of his family. Kerr also is stating that the Actor is very believable. In this way, positive Favor for Acting is underscored tremendously. Again, Kerr's remarks on the Theme of the Script, which occupy the second largest amount of space devoted to positive Favor in the review, (149 words), emphasize the critic's view that the entire Production is constantly reminding everyone that the Playwright's "pain is gone." The great triumph of the Acting then, is that the performers manage to

convey the Theme without oozing pity for Playwright.

Like Coleman, Watts and McClain spend a good deal of space in their Script concern (192 words and 153 words, respectively) describing with neutral Favor O'Neill's background and his possible reasons for writing the Script. Watts even takes an additional 27 words to comment negatively about the Script's length and its slow momentum, especially in the first half. The two critics also take more positive space for the Acting than for any portion of the Script concern. Watts takes 130 words to exalt Mr. March and Mr. Robards for their skill as Actors doing creditable jobs. McClain spends 108 words relating the Actors' roles back to their accomplishments technically. He says, for example, that Miss Eldridge does make one feel sorry for the mother, and conveys good facial and tonal expressions. But even here the amount of regard for the Actress must be appreciated as substantial in comparison with the 153 words descriptive essay that merely tells us O'Neill wrote the drama.

John Chapman is the only exception to the above. In his review, there is no question but that the Script, and specifically the Playwright occupy both the greatest amount of his attention and the greatest amount of his positive Favor. Out of 343 words on the Script, Chapman spends 278 in a positive manner (98 words on the Playwright, 80 words on the Characters, 47 words on the Theme, 42 words on the Structure, and 11 words on Comparison with Other Work) and only 68 words describe the Acting, and all of them in positive terms. But Mr. Chapman goes further than any of the other critics in his review when it comes to stating that the Production belongs to O'Neill -- everything else is icing. Whereas Atkinson points out that the Actors take advantage of

the Playwright's Characters, Chapman believes that the Characters speak through O'Neill, for in this "...the most beautiful play he ever wrote... O'Neill became a poet."

Although it appears from Table LVII that Mr. Coleman is the only critic who gives more positive attention to his concern for Acting than for Script, our study has shown that in this case the figures are deceptive. All the critics except for Mr. Chapman give the largest block of single positive concern to Acting Technique. All of them ascribe nothing but positive favor to the Acting, but together they give 21.3% of their space to negative Favor and 81.3% to neutral Favor, for the Script.

To crystalize the point that even in this Playwright's production, the Acting is given the most prominent display of Favor, Table LVIII below presents the break-down by words to show the comparison between the Favor accorded Acting Technique and that given each of the <u>specific concerns</u> within the Script. The fact cannot be over-emphasized that the critics (with the exception of Chapman) give a large amount of neutral and negative Favor in regard to the <u>specific concerns</u>: Playwright, Structure, Theme, and Character. This is expecially interesting since the work being criticized is by O'Neill, a dramatist who, we have seen, enjoys a great deal of critical attention. What can be expected then, from reviews expressing Favor shown to dramatists who are not of O'Neill's stature?

Table LVII

The Percent of Favor
For The
Concerns of Script and Acting

Long Day's Journey Into Night

	CRITICS											
	Atkinson				Coleman				Kerr			
CONCERN	pos	neu	neg	Tot.	pos	neu	neg	Tot.	pos	neu	neg	Tot.
				percentage								
Script	38.6	0.0	5.0	43.6	13.8	23.6	11.7	49.1	46.3	0.0	0.0	46.3
Acting	22.1	0.0	0.0	22.1	40.5	0.0	0.0	40.5	39.4	0.0	0.0	39.4

	CRITICS											
	Watts				McClain				Chapman			
CONCERN	pos	neu	neg	Tot.	pos	neu	neg	Tot.	pos	neu	neg	Tot.
				percentage								
Script	48.5	17.5	0.0	66.0	36.6	31.1	0.0	67.7	57.6	9.1	4.6	71.3
Acting	21.3	0.0	2.4	23.7	22.0	0.0	0.0	22.0	14.1	0.0	0.0	14.1

Table LVIII

The Number of Words Devoted to Favor
For the
Concerns of Script and Acting,
Showing the Specific Concerns of Script

A Long Day's Journey Into Night

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	62	0	28	42	0	0	0	0	48
Character	42	0	0	80	0	0	24	0	0
Dialogue	17	0	0	0	0	0	14	27	0
Plot	0	0	0	0	0	22	12	0	0
Theme	29	33	13	47	44	0	0	0	14
Playwright	0	0	0	98	0	0	0	98	0
Comp. With Other Work	10	0	0	11	0	0	0	0	0
Script Style	55	0	0	0	0	0	0	0	0
Script Total	213	33	41	278	44	22	50	125	62
Acting Total	196	0	0	68	0	0	214	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	0	0	0	0	0	27	0	0	0
Character	61	0	0	0	57	0	0	153	0
Dialogue	0	0	0	0	39	0	0	0	0
Plot	0	0	0	0	0	0	70	0	0
Theme	149	0	0	0	104	0	0	0	0
Playwright	85	0	0	0	69	0	0	0	0
Comp.Other wk	0	0	0	0	82	0	53	0	0
Script Style	0	0	0	0	11	0	57	0	0
Script Total	295	0	0	266	96	27	180	153	0
Acting Total	251	0	0	130	0	0	108	0	0

A Very Special Baby

In the reviews of A Very Special Baby, it is easier to see the dominance of the positive Favor for Acting because of the great amount of negative Favor ascribed to the Script. Out of 286 words devoted to the Script, (447 words in his entire review) Atkinson has only 19 positive words on Script. These praise the Playwright's earnestness and his grasp of idiomatic dialogue. For the rest there are 183 words which describe: the Characters (97 words), the Plot (53 words) and the Script Style (30 words) in a manner that lends weight to the 84 words Atkinson uses to denounce the awkwardness of the writing. In other words, 183 words of neutral description becomes the basis for the critic's attack:

> The word bitter is cropping up a lot of late in this space... we can't help it if our playwrights and producers are going in for scripts packed with hate, cruelty, and recrimination this season...

Once again a critic has shown the basis for his disapproval in a relatively neutral remark. Coleman goes on to explain that the Playwright, Robert Alan Aurthur, can only present the ingredients for a bitter drama, but can do nothing with them.

But in his discussion of Acting, Coleman is concise and all-praising. (See above in Chapter II, section on Acting.) The statement: "...an excellent cast acts it for more than it's worth" summarizes Coleman's climactic point in his review.

Kerr has the highest amount of negative Favor for the Script and also the largest amount of positive Favor for the Acting. Mr. Kerr's review is the exceptional one which was discussed in length in Chapter II, in the section devoted to the concern of Technical Theatre. For the critic spends 151 words describing the "monumentally cluttered" Set

in order to emphasize his disapproval of the contrastingly small Script. Kerr's point is that nothing that happens throughout the course of the evening "can conceal the fact that in scene five we are still anxiously traversing the ground of scene two." The critic spends 151 words filling in his denunciation of Structure and Plot.

On the other hand, just because the Structure of the Script wants so much, the critic finds ample opportunity to salute the Actors. His is the most complete description of the Technique of Jack Warden as "the baby" of the title. For 125 words he discourses in this vein:

> ...Mr. Warden shyly offers a slogan for his projected shop, lets his feet scamper jubilantly when his hopes are high and cringes in tears before an adamant patriarch to...chilling...heartwarming effect.

McClain is just behind Kerr in the large amount of negative space to express his disfavor with the Script. For this critic, the drama should have had its first act eliminated. The largest chunk of space (104 words out of 227 on the Script) devoted to the discussion of any concern, is spent denouncing the Structure of the Script. Admonitions are made to the prospective audience: "If you're going, don't rush through that second cup of coffee...", and although the critic finds a few words of praise to give to the Structure (32 words in all) they do not obviate his conclusion on the subject: "The second act is enough - and by that time it's too late."

Contrasting with the bleak picture he draws of the Script, McClain finds that the performances "are uniformly brilliant." In 61 words, he lauds Mr. Adler, Miss Sydney, and Mr. Warden as giving magnificent accounts of themselves on the stage. But the weight of disfavor in the review is such that the amount of verbiage given to praise the Actors is lost in the over-all review.

Watts, and to a lesser extent, Chapman are exceptions in their treatment of Favor. Watts gives the largest proportion of his positive Favor to the Script (226 words are positive, 95 words are neutral, and 73 words are negative in the Script) and specifically, to the Playwright. (The 105 words of positive Favor given to Mr. Aurthur equals the largest amount of space, in positive terms, given this Playwright.) As has been noted in Chapter II, Watts has a tendancy to defend honesty and integrity of purpose as an outstanding characteristic of a dramatist, and to particularly show interest in the Playwright's concern for social betterment. Thus, here the critic approves of the Playwright's spirit, "so forth-right and unafraid," in portraying his people as realistically as he does and living up to the brutality of his central confrontation between dominant father and babied son. At the same time, he does denigrate the Structural difficulties and Stylistic limitations of the Script. (16 words and 73 respectively for negative Favor.) But Watts feels that the positive outweighs the negative in terms of the Script's value so that he advises his readers that "if you can put up with the slow and commonplace beginning..." there will be rewards in store.

Watts takes just 80 words to praise the Acting as unfailingly fine. Again, the keynotes of his praise are: "honest," "credible," "integrity."

Chapman stands out because he does not spend any positive Favor on the Acting. For the first time we encounter a critic who is disapproving in his Acting concern. Sixty-seven words of neutral description prepare the reader for 9 words of denunciation: The critic is tired of listening to all the players who "yell."

In his concern for Script, Chapman spends most of his space (159 words out of 258 on Script) in a neutral description of the Plot and of the Characters. But because of the way the review is ordered, the neutral aspects are given the most weight, and therefore the Script emerges relatively unscarred (the 90 negative words are distributed between Comparison With Other Work and Structure). The most derogatory remark of this critic is under the concern of Comparison With Other Work and reflects a subtle Stylistic problem that the critic does not go into in his review: "I have the feeling the author...has tried most earnestly to combine Eugene O'Neill and Paddy Chayefsky."

In sum then, Chapman is the critic who gives the smallest amount of positive concern to the Acting, and therefore, by default, gives the largest amount of relatively positive concern to the Script. But this is a small amount of praise indeed because even Chapman spends a large proportion of his space in Script disfavor.

Table LIX

The Percentage of Favor for the Concerns of Script and Acting:

A Very Special Baby

	CRITICS								
	Atkinson			Chapman			Coleman		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	4.0	38.5	17.7	2.3	40.1	22.7	9.1	68.3	11.3
Acting	17.0	1.9	0	0	16.9	2.3	9.4	0	0

	CRITICS								
	Kerr			Watts			McClain		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	14.1	12.3	24.8	46.3	19.5	15.0	6.2	14.9	22.8
Acting	20.5	0	0	16.4	0	0	11.8	0	0

The Ponder Heart

In their reviews of The Ponder Heart, just two critics, Coleman and Kerr, give a relatively small amount of positive Favor to the Acting. For the others, there is no question that Acting is given the largest amount of positive space of any concern in their reviews.

For Atkinson, Chapman, and McClain, the largest amount of positive space on Script is devoted to extolling the virtues of the leading Character. (Atkinson spends 93 words on Character out of 189 on Script, Chapman takes 69 words out of 187 on Script, and McClain uses 23 words for positive Favor and 66 words neutrally out of 242 on Script.) But it is important to note that each of these critics spends considerably more space in a positive manner lauding the Character interpretations of the principal performers. (Atkinson: 194 words positive on Acting; Chapman: 145 words positive; McClain: 102 words positive.) Once again there are no negative nor neutral responses to dull the glow of Favor for these critics. All are agreed moreover that just as the Structure of the Script reaches its high-point in the court-room scene, so too the performances there are the best. (See description of the Acting Technique as described by these critics in the Chapter II section on Acting.)

Richard Watts writes the most complex review of The Ponder Heart. In his discussion of Script, 197 words praise the Plot and the Style (95 words and 68 words respectively) as developing "an endearing quality of wild and imaginative humor," but 101 words decry the critic's discomfort with what he feels are the implications of the Theme as expressed Structurally in the first two-thirds of the production. Watts, as we

have repeatedly noted, tends to underline the social results of a Character's action, and the moral motivations which he discovers in the Playwright's attitudes. Thus, Watts explains his feelings of apprehension at the development of the relationship between the "innocently quixotic Southern gentleman and his feeble-minded child bride," but the critic is pleased to find that by the third act the fortuitous combination of ingratiating Script Style and captivating Acting outweigh his moral objection. Watts goes on to spend 169 words on the Technique of the Individual Actors and on their General Techniques:

> ...One of the things most right about The Ponder Heart is naturally David Wayne's performance in the title role... Mr. Wayne is close to perfection. ...Sarah Marshall makes the poor little bride believable and pathetic...fine character performances...

Coleman has the largest amount of positive concern for the Script and the smallest amount for the Acting. But although he spends the largest amount of his positive space on the Plot of the Script (159 words out of 191), the critic manages to point out that due to a lack of suspense (which takes him only 17 words to describe) the production loses its momentum. Then, the critic has set the reader for his transition from Script to Acting: "[The Actors are]..getting a lot of mileage from the frail vehicle contrived for them." His review is an example of one in which a small amount of space belies the effect of the ordering of the critic's material. For, Acting is after all the concern with the most positive weight in Coleman's review.

Kerr's review is quite the reverse of Mr. Watts. For Kerr, any Structural deficiencies (22 words for Structure in negative Favor) are minor; in fact everything is minor except the free-for-all spirit that he feels is the Script's Style (78 words positive), the happy abandon

in the Plot (39 words), and especially the Character performances led by Mr. Wayne but including everybody in the cast (114 words):

> Let the action ramble, let the plotting climb trees, let some of the scenes go on too long for their own good, ...like Mr. Wayne /The Ponder Heart/...has a bubbling spirit beneath its lazy graces.

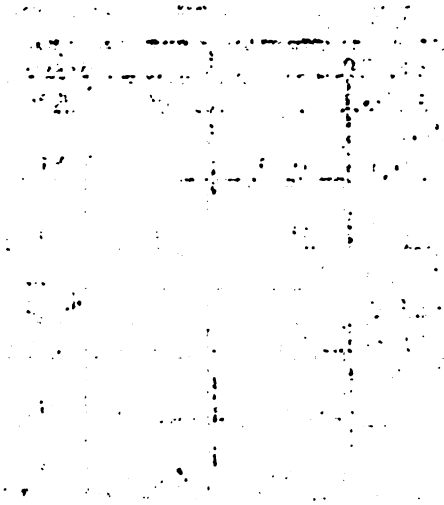
Hence, Kerr gives a different rationale for emphasizing positively the concern of Acting as the icing that tops the production of The Ponder Heart.

Table LX

The Percentage of Favor for the Concerns of Script and Acting:

The Ponder Heart

	CRITICS								
	Atkinson			Chapman			Coleman		
CONCERN	pos.	neu.	neg.	pos.	neu.	neg.	pos.	neu.	neg.
	percentage								
Script	30.4	0.0	0.0	39.6	0.0	0.0	45.3	11.6	3.8
Acting	31.2	0.0	0.0	30.7	0.0	0.0	11.1	0.0	0.0
	CRITICS								
	Kerr			Watts			McClain		
CONCERN	pos.	neu.	neg.	pos.	neu.	neg.	pos.	neu.	neg.
	percentage								
Script	28.0	23.8	4.0	39.7		20.4	5.5	29.9	22.9
Acting	25.1	0.0	0.0	34.1	0.0	0.0	24.6	0.0	0.0



Orpheus Descending

Like the work of Eugene O'Neill, the Scripts of Tennessee Williams are given a large amount of critical attention. In Williams' work particularly, it becomes evident that a number of the critics tend to view his Scripts more positively than any other concern in the productions. This is the case with Atkinson, Watts, and McClain in their reviews of Orpheus Descending. (The tables for Williams' productions as well as O'Neill's will include the break-down of the word count for the specific concerns within the concern of the Script, in comparison with the Favor allocated to the concern of Acting, in order to emphasize the unique nature of the critics' dispersing of Favor in the reviews of these dramatists' work.)

Atkinson, Watts and McClain give the largest amount of their positive space to a discussion of the Script Style. (Atkinson: 105 words; Watts: 62 words; and McClain: 30 words.) Atkinson sets the pattern by commenting that Mr. Williams is here concerned with "mood, lyricism, and tenderness" in his depiction of people "determined to free themselves from corruption." But Atkinson also devotes 46 words to explaining that the Style has a tendency to get away from the dramatist, that the "purple patches" are sometimes overdone. It is interesting that Atkinson ties in a positive remark about the Acting to this negative statement of a failing in the Style and Structure of the Script: "Although the script flies off at tangents frequently, Miss Stapleton and Mr. Robertson always keep their parts in focus." Thus, we have something new in Atkinson's review: The creation by the critic of a framework within which both Script and Acting can be balanced. Given

our rationale of the amount of words deciding this balance, Script is certainly ascendant over Acting (Script: 278 words positive; Acting: 60 words positive). But given the dimension of the connotations within the review, Mr. Williams must share top honors with the stars of the production.

Watts presents a similar picture but focuses the major amount of his positive connotative concern on the Script, and specifically for the gift of the Playwright at developing the captivating Style and the enveloping Characterizations.

> ...the power, the passion and the violent creditability are there and so is that remarkable gift for being darkly lyric in the midst of terror and hatred. There are moments, too, when a wry and embittered humor emerges with unexpected force in the center of the unrelieved gloom.

Watts further uses the 206 words he spends for positive Favor regarding Script, to launch into an explanation of how Williams plumbs the social-environmental ills of society to cleanse it. (See Chapter II sections on Script and Acting.) Within this review then, the Actors are applauded almost as an afterthought. There are just 63 words spent to say that each performance is "brilliant."

McClain's review is slightly different because the relatively small amount of space spent on Script Style (30 words) and on the Playwright (33 words) and, in fact, on the entire positive concern for Script (155 words) does not tell the whole story. This is one of the rare cases where the neutral Favor (285 words worth) that is ascribed to Character and Plot (176 words and 59 words respectively) augments the positive Favor of the Script. The long paragraph (quoted in its entirety on page 29) that details the sensationalist qualities within Williams' Script: "Dogs from the chain gang devour unclad fugitives, an old

Indian sells fresh animal skulls..." lays the ground-work for McClain's positive exhortation that "We cannot help being fascinated...[with these creatures] just as one might linger over-long at the cobra cage at the zoo." The crux of McClain's praise is for the Playwright's ability to utilize his Style and penchant for exotic Characters to make the audience "feel that, however repellent, we understand their motives."

Unlike Watts, McClain relates his positive concern for the Acting to the positive feeling he has about Williams' skill at Characterization. For 89 words he details the reasons why Miss Stapleton and Mr. Robertson fulfill the demands of Williams' roles. Since the entire review is built on the suggestion that the Characters of the Playwright are all, the positive Favor given Acting is really subordinate to the paean of praise for the dramatist's ingenuity.

Coleman's review takes a different tack and is conveniently contrasted to McClain's. For Coleman spends the bulk of his space (250 words out of 335 on Script, and 451 in the entire review) describing under neutral Favor the Characters, the Plot and the Theme. But these descriptions are equivocal: Witness this on the Theme:

> Williams took as his text...an excerpt from a letter the dour August Strindberg wrote to the eccentric Paul Gaugin, 'I too am beginning to feel an immense need to become a savage and create a new world.' Orpheus Descending [is]...an exploration into the depths of depravity.

It is noteworthy that the critic puts the Playwright in the company of personalities whom he describes as "dour" and "eccentric." Again, Coleman points out in a discussion of Script Style that leads to a Comparison-With-Other-Work commentary, that when Williams originally wrote this Script:

> ...he could still laugh a little, but his laughter was

> cynical and bitter. Even then, Williams was obsessed by the abnormal, by the frustrated seeking for understanding and adjustment in a world that seemed mad... Talk about the Duchess of Malfi. Williams makes Webster look like a mere amature at depicting terror and torture, lunacy and lust. He really pulls out all the stops...

In translating Coleman's review to the terms of this study, it is difficult to break up such connotative passages as these into positive, neutral and negative Favor. But this author has followed the guidepost that the kind of judgment the critic expresses determines the kind of Favor ascribed to it, and that where there is no judgment indicated by the critic, the words are counted as neutral Favor. Therefore, the first part of the paragraph above which refers to Williams' "obsession" and to the peculiar taint of his mirth is counted as negative Favor for the concern of Script Style; and the second part of the paragraph dealing with The Duchess of Malfi, is construed as positive Favor in regard to the concern of Comparison With Other Work. The references to the Playwright's Plot and Theme which develop out of the statement on Comparison With Other Work are classified as neutral--but surely they are influencing the reader to both admire Mr. Williams' "abnormal" skill and to feel repulsion for his material.

Given the arresting nature of Coleman's discussion of the Script, his 45 words devoted to the Acting,which are all in a positive vein,may be considered as a coda. But they lend an extra boost to the feelings of scandal which Mr. Coleman describes in his ambiguously worded review. Coleman does not like to leave out very much of the juicy Plot details so that this is less a description of the Actors than of Williams' Character tyros. For example: "Miss Stapleton gives an arresting performance of the warm-blooded, hate-ridden wife who learns that her

vicious husband has helped to murder her father..."

Chapman and Kerr are dissenters from the trend to spend the bulk of attention and Favor on Mr. Williams. These critics renew the pattern we have been discussing before taking up Orpheus Descending: Acting stands out as the largest single positive concern for each man.

For both Chapman and Kerr, well over 40% of the reviews take Williams to task for his "fragmentary" Structure (Chapman: 144 words out of 243 on Script; Kerr: 43 words out of 542 on Script), for his unmotivated Plot (Kerr: 67 words negative and Chapman:35 words neutral but building the case for the Structural weaknesses), and Kerr finds his Characters completely without believability. (Kerr: 119 words negative on Character.) Chapman is particularly aggrieved that Williams has a "weakness of judgement" which the critic believes makes the dramatist unsure of whether a particular scene has any merit. By the time Chapman gets to the Acting, it is clear that the performers are truly the stars of his review. In 132 words, he raves about the versatility of Miss Stapleton, Mr. Robertson, Miss Smith, and the company. But the critic makes clear that the paludits go only to the Actors and not to Williams' Characters, who are "mostly like Williams' characters we have met before."

But Walter Kerr give Williams hismost unfavorable review, and, by dint of contrast, the Acting comes out most favorably. Kerr feels that there is a central "lesion in the reality of the work" and this lies at the root of the central Character's motivation:

> ...The boy who comes into town -- like a bird with no feet to land on, a bird who simply sleeps on the wind -- seems to me genuinely without feet with which to walk the earth, without that touch of clay that makes men common. He is basically a romantic convention, an innocent who has no flesh and blood existence -- and the fact that he is eventually torn to pieces by the somewhat more "real" denizens of the community cannot excite our pity.

Kerr has pinpointed his concern for realistic Characters, within a realistic Setting, and when he comes to speak about the Acting he clearly gives all the credit to the Actors just as Chapman did. But in Kerr's review the positive concern for Acting is made more emphatic because the Actors wear the name by which we know them, and thus are not at all in the guise of Williams' creations. Kerr details the precise ways in which Individual Acting Technique is responsible for creating motivations for Characters which do not otherwise exist:

> When Maureen Stapleton, as a woman who has been handed over to her ailing husband in a 'fire sale,' apologizes and hurls out an epithet in the same running breath, when her eyes blaze with the vision of the new confectionary she is going to add to her dry-goods store, when she fumbles in embarrassment over the proposition she is making to a young wanderer who works for her, the shadow of a genuine human being begins to rise on the stage.

Kerr's 134 words spent praising the Acting have the highest positive weight in his 722 word review.

Table LXI

The Number of Words Devoted to Favor the Concerns of Script and Acting, Showing the Specific Concerns of Script:

Orpheus Descending

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	9	0	69	18	0	144	0	10	0
Character	55	0	0	0	20	0	0	124	0
Dialogue	0	0	0	0	0	0	0	75	0
Plot	0	0	0	0	35	0	0	51	0
Theme	29	0	0	0	0	10	0	0	0
Playwright	40	0	0	0	0	16	15	0	4
Comp. With Other Work	23	0	0	0	0	0	6	0	0
Script Style	105	0	46	0	0	0	29	0	31
Script Total	278	0	46	18	55	170	50	250	35
Acting Total	60	0	0	91	41	132	45	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	27	0	43	0	0	30	0	0	0
Character	41	0	119	76	79	0	21	176	0
Dialogue	0	0	79	0	0	0	0	0	0
Plot	26	0	67	0	27	0	0	59	0
Theme	0	0	0	39	0	0	0	0	0
Playwright	9	0	15	29	31	0	33	26	0
Comp. With Other Work	0	0	0	36	17	0	71	24	0
Script Style	0	0	0	62	24	0	30	0	0
Script Total	103	0	345	206	178	30	155	285	0
Acting Total	134	0	0	63	0	0	102	0	0

A Clearing In The Woods

A Clearing in the Woods illustrates the principle that was stated at the start of this Chapter, that the true degree of positive Favor can only be measured after the neutral and negative Favors have been subtracted from it; and that proceeding in this fashion reveals the ascendancy of Favor for the concern of Acting over the Favor shown the concern of the Script. In all of the reviews of this production, there is a large amount of negative Favor (Chapman gives 50.6% negative Favor to the Script) for the Script as well as an exceedingly large proportion of space devoted to neutral Favor. By contrast, the Acting is accorded very little but positive Favor.

Mr. Chapman is the harshest critic in regard to the Script. As we have shown above in Chapter II, the section on Script, he does not see any reason why he went to the production, since he "couldn't make any sense out of it." Chapman spends no space on the positive concerns of Script. Only by charitable interpretations of this study's guidepost regarding the definitive use of judgment on the part of the critic to determine positive or negative Favor, can a few words be construed as neutral because they do not express judgment. But the bulk of the review (192 words out of 316) condemns the Playwright, the Theme, and the Dialogue. Regarding the Playwright, Chapman questions whether he has written anything. On the Theme, he sarcastically exempts himself from the analysis. The following is worth quoting as an example of what this author believes is the most caustic of commentaries to be found in the category of "negative Favor":

> . I can only guess that this is a fantasy with psychoanalytical overtones. There must be hidden meanings in it

> somewhere and no doubt some of them are dirty...But because I grew up as a fairly ordinary police reporter and neglected my studies of psychopathia, I am unable to submit a lucid report on last night's goings-on. About all I can safely say of them is that they were fraught.

It is interesting that the first sentence of this diatribe would be classified in its own stead as neutral Favor, but the rest plunges into attack.

In this extremely negative review, only the Acting receives one line that may be called positive Favor: "Miss Stanley...and the other actors treat /the Script/ with great respect." This is rather faint praise but does qualify as a judgment. Even this small praise is begrudged the leading performer. Chapman describes Miss Stanley's Technique as employing a habitual head-toss "as if her scalp itched." Obliquely, (this appears in the neutral Favor category) she must share the blame for having agreed to act in the production, although the critic realizes that she must have thought that there was something to it.

The important point here is that throughout the negativism of his review, the critic is willing to ascribe some small tokens of appreciation to the Actors, but none to the Playwright for having wrought the Script.

Coleman's review is only the slightest degree more favorably disposed towards the production of A Clearing in the Woods. There are a few more words which may be ascribed to the neutral Favor category but for the most part the comments, especially in regard to Script, are negative. (Script: 164 words negative Favor and 146 words neutral Favor; Acting: 50 words neutral Favor.) Ironically, Coleman begins his review with his only positive statement (the lone seventeen words which are positive Favor for Script refer to the Playwright), and then shortly turns the

sense of the praise into denigration:

> The news from the Belasco Theatre this morning is that Arthur Laurents is still a promising playwright. But not nearly so promising...as he was when he turned out Home of the Brave and Time of the Cuckoo. For his latest opus...represents retrogression.

With this deft and unfavorable Comparison With Other Work, Coleman creates the framework for his attack on Laurents' Script. The critic insists that this time the Playwright "has mistaken pretentiousness for depth, this obfuscation for the poetic." To this end, he recites the Plot in a purely descriptive fashion (84 words neutral) and then states that the whole depends upon an understanding and compassion within the Characters that is missing, and the meaningful point of view that is also not clarified. (Character: 54 words neutral and 26 words negative; Theme: 47 words neutral and 35 words negative.)

Like Chapman, Coleman has a few grudging words for the leading actress. She is credited with endurance and the excuse is made that no actress, no matter how great her ability, could make the central Character an intriguing one. Once again then, it is a case of neutral descriptions providing the dressing for the vilification of the Script and the half-shrugged acceptance of whatever the Actors can do in the unfortunate circumstances.

Atkinson disagrees with Coleman and Chapman. This critic underscores the idea that the performances and the production can go a long way towards making even a shallow Script into an enjoyable evening's entertainment in the theatre. "In every particular the acting is soft and entrancing." Atkinson further mixes credit for the "articulate" nature of Mr. Laurents' use of alliterative symbols on the stage ("... let us recognize the areas in which he has succeeded...") with Miss

Stanley's ability at enacting them before the Audience. Technically, the critic raves at length (81 words positive) about Miss Stanley's plasticity of performance, and he is delighted with her manner of "evoking hopes and fears out of the haunted air of the forest." But Mr. Atkinson uses just these positive elements in performance and in the intention of the Playwright to emphasize that Mr. Laurents has fallen short of preparing a fully human Character for the leading actress to work with. "She is an abstraction..." he laments, and thus in the connotative sense the critic's words of positive Favor underline the deficiencies of the Script. The tone is mournful -- the regrets are there.

Walter Kerr disagrees with Atkinson in regard to the nature of the difficulty in the Script. (Indeed the fascinating aspect of considering Favor in detail is that, as with this production, there are so many different rationalizations for critical judgment.) He is willing to credit the Playwright with certain Character insights "that make you sit up and take notice":

> ...a child begging for a spanking just to be sure that some attention is paid to her, a cold father providing a youngster who has threatened to run away, with the sandwiches and suitcase that will make running away perfectly possible.

These incidents are for this critic indicative of deft Character understanding, but the problem lies in the Structuring of the situation so that there are four different Characters supposedly playing the same girl, and in the belaboring of an evident Theme which, by the time it is wrung over the stage, has left company and audience dry and disgusted. "The machinery is seriously in excess of the meaning." (Character: 59 words positive; 64 words neutral; 75 words negative; Structure: 20 words negative. Theme: 76 words negative.)

Outstanding in Kerr's review is the large amount of strictly positive space he gives to the Acting. Even though the critic has pointed out that much of what Miss Stanley accomplishes is in vain because there is no significance to it in terms of meaning that the Audience will appreciate, Kerr insists that the Actress be credited with her Technique. This is a plea for Acting to be considered as an art in itself worthy of the spotlight:

> With little lines of tiredness under her eyes and an encroaching hysteria nagging at the corners of her mouth, she makes a wonderfully convincing set piece of the business of being unable to turn the knob of her office door, or the further piece of business of dropping first the sheet of paper, then a cup, then an ashtray out of the window she is thinking of diving through. The variety is endless...

McClain's review adds another string to the various reasons for the Script's lack of success. The critic asks why what is essentially "a simple and searing play" must be told in such a complicated manner. The critic discusses the Structure and the Plot and finds both heavy-handed:

> There is one juncture at which the mere detour around the tree represents a five-year flash-back. It didn't strike me that either the conception or the execution was worth it.

McClain agrees then with Coleman and Chapman, but disagrees with Atkinson about the articulateness of Mr. Laurents' conceptions. He further concurs with Kerr that "as a vehicle for Miss Stanley's fragile, yet unfaltering talents, this is an interesting evening..." (But note the left-handed compliment to the Actress.) Again, the trend towards utilizing neutral descriptions for negative bulwarks goes on. (Structure: 11 words positive, 29 words neutral, and 139 words negative; Plot: 88 words neutral; Theme: 50 words neutral; Acting: 55 words positive,

and 27 words neutral.)

As we have noted above, Watts finds that the Theme which emphasizes the rehabilitation of a torn psyche is an "intelligent" one and befitting the talents of the Playwright. In this sense he concurs with Atkinson's praise for the articulate nature of Laurents' drama, but Watts is characteristically concerned with the implementation of the Theme's value for society. (Thus, Playwright: 41 words positive; Plot: 43 words positive and 125 words neutral.) But the critic, while applauding the intention is dissatisfied with the result of the Script's manifestations in action on the stage. The Plot it turns out, is not up to the ingenuity of its premise, and neither are the Characters. (Plot: 26 words negative and Character: 80 words neutral, and 19 words negative.)

It is important to point out that Watts has sufficient esteem for the work of the Playwright's intentions to give A Clearing in the Woods the largest percentage of positive Favor of any of the critics in the concern of Script, and the smallest percentage of negative Favor in that concern.

His 83 words on the Acting praise the cast as a part of his over-all consideration for the presentation of the Playwright's "psychological fantasy."

Table LXII

The Percentage of Favor for the Concerns of Script and Acting:

A Clearing in the Woods

	CRITICS								
	Atkinson			Chapman			Coleman		
Concern	pos	neu	neg	pos	neu	neg	pos	neu	neg.
	percentage								
Script	15.8	27.7	12.3	0	10.1	50.6	3.5	30.0	33.7
Acting	21.3	0	0	5.4	2.9	3.2	0	10.3	0
	CRITICS								
	Kerr			Watts			McClain		
Concern	pos	neu	neg	pos	neu	neg	pos	neu	neg.
	percentage								
Script	21.4	0	0	11.9	0	0	11.2	5.5	0
Acting	6.0	0	0	1.3	0	0	1.2	0	0

The Potting Shed

The key factor in understanding the reviews of The Potting Shed with the regard to the Favor of the critics, is the large amount of space devoted by all of them to neutral Favor in the Script. Previously, in this chapter, it has been shown that neutral Favor usually lends itself to the support of negative Favor, but in the case of this production, the critics are so careful to leave the judgment out of their descriptions of Plot, Theme, and Character that for long paragraphs at a time these specific concerns are equivocal in nature, and the reader must decide for himself where he feels the critic wants the emphasis of Favor to go. Of course, since the Acting concern is accorded unanimous positive Favor and there is no equivocation (no neutral nor negative Favor for Acting), there is no problem in interpreting the critical

acclaim for the performers.

Atkinson stands out because, while his space for Acting is the largest single positive space in the review, it begins with a phrasing that seems to promise as much ambivalence as his discussion of the Playwright's abilities (below): "Must the performance be so civilized?" Fortunately, in the discussion of Acting that follows (129 words positive) Mr. Atkinson makes clear that for him, the word "civilized" implies "accomplished." The critic praises: "Sybil Thorndike...the implacable mother," Mr. Flemyng...intelligent and lucid," "Mr. Casson...plausible and neat of character," Mr. Conroy "...most ingratiating...warmth and humility."

On the other hand, in regard to the Script, Atkinson shows that the people "...are looking for something that corresponds to A Clearing in the Woods." But not satisfied with the involuted picture that this description conjures up of Laurents' contrived Script, the critic hastens to add that "Mr. Greene has a real subject in mind...the fact remains that The Potting Shed is full of seeds that flourish and yield a bountiful harvest in the last half of the play." Atkinson is willing to wait that long because he feels that the Playwright probes deeply within the Character, and this probing is in itself worthwhile. The critic equivocates about the Characters; they are at once fascinating and "...like figures in a dramatic museum." But he says that somehow they "grow" on him as the evening progresses, even though they never get out of the museum. The high point in this tortured review comes with an admonition to the reader regarding the quality of the Playwright, his vision, and his Characters:

Don't expect the familiar facility of ordinary playwrighting

> in Graham Greene's The Potting Shed. But you can expect original characters and provocative ideas. Mr. Greene is blundering down the tortuous labyrinth of life, meeting people who have a scar on their souls...Eventually Mr. Greene takes /his Characters to a rendezvous with their interior selves/...diffidently but with a last-act feeling that duty has been done.

This paragraph is a salute to critical Favor that goes off in three different directions at once: It is positive, neutral, and negative. The first two sentences are on an admiring level; but the rest of the paragraph, while avoiding a judgment about the effect of the Playwright's work, and thus maintaining a neutral tone, sallies into negative-sounding expressions ("blundering down..." "duty has been done...").

Coleman characteristically spends a huge amount of space describing the Plot, incident by incident. (Plot: 140 words neutral.) He does devote the remainder of his Script space to an admission that the Structure and the Characters improve as the production progresses. (Structure: 23 words positive and 4 words negative. Character: 4 words positive and 9 words negative.) But this critic loses interest in the specific concerns of Structure and Character because he feels that the Plot should stand on its own right. But then again, Coleman half-heartedly recites the motto of Sir Herbert Beerbohm Tree, "every dogma has its day" and the critic realizes that this Theme is the substance of Greene's drama. Coleman is more definitively negative toward the Playwright than Atkinson and says that the dramatist should have stayed a novelist because "intelligence is one thing and theatre another." This is an exceptional remark for a critic but it emphasizes Coleman's impatience with circuitous Structure-and-Character development and his delight with emotional Plotting.

Coleman does take 60 words to praise the Acting and in particular

the talents of "Dame Sybil and Sir Lewis." This praise stands out as most forthright and direct.

Kerr writes the most favorable review of The Potting Shed. Uncharacteristically, nearly all his space is devoted to the Script, (505 words out of 663),and only a relatively small proportion praises the Acting (120 words positive). But Kerr is the most unequivocal of the critics as regards his concern for both Script and Acting. When Kerr finds that the Structure is "theatrically jumpy, sometimes blocked along the ways,"he does not mind so long as the Thematic conclusions of the Playwright's quest are worth struggling to grasp. In a detailed description (99 words positive and 115 words neutral) Mr. Kerr leads his reader through "Mr. Greene's...labyrinthine ways and discovers that the Theme is worth struggling for:

> The bitter, haunted, nerve-wracked search for the secret of.../the central Character's/ malaise and the terror that lashes at him from the eyes of every member of his family takes up two-thirds of a troubled, absorbing evening.

Kerr goes on directly to discuss this main Character and the relationships that are forced on him in his strange quest. (Character: 104 words neutral.) He integrates his discussion of the Acting with his statements upon the Theme and Character, so that in this review the overall effect is to give the bulk of the positive praise to the Playwright who has originated the complex Character assignments:

> Witness:
>
> Robert Flemyng, as a gaunt young man with empty eyes and a habit of fidgeting feverishly with a dog collar, comes into his childhood home with a stubborn question on his lips. His dying father has expressed no wish to see him. His fiercely intelligent mother...bars his way to the sick-room with hands that shake and a voice that begs. His divorced wife, who has never truly known him, stares at him in bewilderment. And he is a sickening mystery to himself, a dead man who has felt nothing since an unexplained

illness in his youth...

Kerr has packed into one paragraph Plot, Theme and Acting, and yet he has merely described without casting a judgment. This sequence must be noted as one of the rare examples of the use of neutral Favor to lend credence to the critic's positive affirmation of the value of the Theme, of the kinship between skepticism and the joy of living. Kerr's review is the clearest for The Potting Shed because it is so well-integrated.

Watts seconds Kerr's enthusiasm for the Theme in a review that also takes the greatest amount of its positive space to discuss the Script. Watts replays another strain of his critical theme that exalts the intentions of the Playwright to explore the social and spiritual proclivities of Man. To this end, the critic subordinates all the specific concerns of Script. (Theme: 190 words positive; Plot: 16 words positive and 119 words neutral; Structure: 14 words positive; Playwright: 17 words positive and 69 words neutral.) Watts emphasizes that manner and matter are well suited to convey the Theme:

> There is one scene between Callifer and his uncle, a priest who has lost his faith and turned to alcohol, that is as terrible in what it says as it is memorably dramatic in the way he says it. In it he has presented an unforgettable picture of a man who gave more than his life for a friend. He had given, Mr. Greene says, his soul.

It is not surprising that Watts spends 73 words praising the Actors who depict the very scene just described.

McClain presents a different kind of review. This critic feels that Structural difficulties account for the Script's running on too long in an uneventful and repetitious manner. This complaint accounts for 132 words of negative Favor, as well as 75 words of neutral description that prepares the reader to accept it. Hence the bulk of McClain's

discussion of the Script is negative. (He spends 308 words on Script.)

By contrast, McClain feels that the Acting deserves the highest praise and he accords it the greatest amount of space, all in a positive fashion. The critic even notes that the final act which was the low point of the Script for him, was enlivened entirely because of the presence of the leading Actress, Sybil Thorndike.

Chapman's review emphasizes the Characters, "a profoundly interesting lot." In fact, they occupy the largest amount of space in his review, and dwarf the amount of Favor that is left for the Actors. Chapman spends just 49 words explaining that the company did every bit of the job that the Playwright had provided for them with his Characterizations.

Table LXIII

The Percentage of Favor for the Concerns of Script and Acting:

The Potting Shed

	CRITICS								
	Atkinson			Chapman			Coleman		
Concern	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	26.9	34.5	8.5	30.1	42.0	3.8	5.3	33.6	15.6
Acting	25.9	0	0	9.9	0	0	11.9	0	0

	CRITICS								
	Kerr			Watts			McClain		
Concern	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	38.5	34.1	3.6	50.6	33.8	0	25.0	13.4	16.6
Acting	22.9	0	0	12.4	0	0	29.7	0	0

A Moon For The Misbegotten

A Moon for the Misbegotten is in direct contrast to O'Neill's earlier produced work, Long Day's Journey Into Night. In Moon the emphasis of positive Favor is on the Acting, whereas in Long Day's Journey, the Playwright came in for a great share of the positive Favor.

It is Atkinson who gives O'Neill the harshest treatment. Of his Structure: "...a prolix, uneventful play that lacks the elemental power of an O'Neill drama." Of his Style: "It is not so much an ascent into tragedy as a descent into squalor." Of his Characters: "although the performance runs a few minutes longer than three hours, the characters are not worth such close inspection and the dramatic achievements are minor." Finally, of the Playwright himself: "In 1943, he did not have the vitality to lift...[the work] above the level of the Characters. It is tired work."

With the exception of a small description of the "humorous first act," the reviewer spends 371 words out of 377 on the Script detailing the neutral Favor, and concluding in negative Favor, the deficiencies of O'Neill's material.

Given the statement that "the characters are not worth such close inspection," the reader is prepared for heavy plaudits to fall upon the heads of the Actors who do give O'Neill's people the full advantage of their skill. For 160 words, Atkinson does not disappoint his public. As we have noted above (in Chapter II, section on Acting) there is a good deal of praise for Wendy Hiller and for Cyril Cussack and Franchot Tone. But it is interesting to repeat portions of the praise here so that the manner in which the critic exalts performers, while

keeping Playwright in the background, becomes evident:

> Miss Hiller manages to look careless and brutish and at the same time, radiates a kind of wistful glory. As her scheming, shiftless father, who is all shanty guile, Cyril Cussack gives a tight-jawed, purse-lipped, immensely enjoyable performance that is comic in its swagger moments and pathetically crushed at the end. Franchot Tone, as the dissolute Tyrone, is at the top of his bent in character portraiture - the braggart on the surface, the lonely child at heart, the baffling mixture of good and bad impulses, of a man doomed to kill the things he loves.

There is no question that in this review, the Acting, as a concern completely apart from Script, meets Mr. Atkinson's positive Favor.

Watts has a contrasting review. He believes that A Moon for the Misbegotten "is further proof that Eugene O'Neill was one of the titans of the Theatre." The largest single positive space is devoted to an analysis of the Characters, in positive terms. He shows that the three central Characters perfectly complement each other. In particular, the scene between the girl and the drunken Tyrone has all the pathos for Mr. Watts of O'Neill's greatest work. For this critic the illumination of a person is O'Neill's most important contribution to the theatre. (Character: 72 words positive; Comparison With Other Work: 69 words positive, 82 words neutral, 74 words negative.) Although Watts does explain the limitations of the Script, he feels that they do not stultify the Character inter-play.

Watts has only 93 words left for the Actors and he gives them all positive acclaim. He agrees with Atkinson in finding Franchot Tone at the top of his form, and also appreciates the manner in which Wendy Hiller fills the role that O'Neill has provided her.

Although Chapman calls Moon "another beautiful play by Eugene O'Neill," he spends the largest amount of his Script space in a neutral description of the Characters without mentioning a favorable judgment

(Character: 146 words neutral.) The largest amount of positive space for Chapman is for the Acting. (See Chapter II, section on Acting for a lengthy excerpt from McClain's review.) The critic is ecstatic over the performances of Mr. Tone, Mr. Cussack, and especially of Miss Hiller. He makes clear that if the Script is not a great one, the performances raise it to the engrossing level one would expect of an O'Neill work. (Acting: 170 words positive.)

As we have noted above, Walter Kerr has no peer in the amount of weight a critic can put upon the Acting. In this review, he explains (see Chapter II, section on Acting for the full quotation) that when Actor Tone begins to speak wearily to the girl beside him of the "too many dawns that have crept over too many dirty windows," the spotlight is turned on the humanity of two people who reach out to one another. The critic takes 253 words out of 292 on Acting to speak positively of the triumph of this moment. But he speaks of it as an Actor's triumph -- and in fact, contrasts it with the "rattled and blathered" content of so much of O'Neill's Script. (Kerr devotes 240 words to the Script: 165 of them are neutral in their description of Character and Theme; 48 of them are negative in expressing the critic's conclusions that follow from the description.) Again, as an example of an unprecedented critical remark that raises Acting much higher than the Script the following merits underscoring:

> The work of these two people [Hiller and Tone] in this third act of death is superb and should be seen. The rest of the play does not yet exist on the stage.

McClain's review has already been described in Chapter II and the critic's honest bias for O'Neill noted. McClain insists that it matters not if there are Structural weaknesses, if the play is over-long

and verbose, because O'Neill "never loses control or understanding of his characters." But the interesting fact about this review is that such a statement by the critic goes unproven. McClain spends only 35 words on Character (out of 288 on the Script). For the most part, he embroils himself in an attempt to prove that the Structure works out well given the over-all Plot.

The Structure is justified because in the long run, the critic feels that O'Neill's mood, his compassionate feelings, will breathe out of the situation. Then he goes on to hail the performances for 152 words. It looks to this author as though the "mood" of the Playwright is in reality the outcome of the machinations of the players, although McClain, admittedly "an O'Neill fan," will not admit this. What he does admit to is a lengthy description that points up in particular Mr. Tone's "longest expositional speech in recent history" as delivered with the compassion and assurance of a "brilliant" performer.

In the long run then the Actors out-distance the <u>specific</u> <u>con-</u>cerns of the Script in this O'Neill opus. The table below illustrates the story for all critics.

Table LXIV

The Number of Words Devoted to Favor
For the Concerns of Script & Acting,
Showing the Specific Concerns of Script:

A Moon For the Misbegotten

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Struct.	6	0	34	0	0	0	Did not write review		
Character	0	34	25	0	146	0			
Dialogue	0	0	4	0	0	0			
Plot	0	82	8	0	0	0			
Theme	0	0	0	0	0	0			
Playwright	0	31	52	0	59	0			
Comp. With Other Work	0	46	55	36	0	55			
Script Style	0	0	0	0	0	0			
Script Total	6	193	178	36	205	55			
Acting Total	169	19	0	170	0	0			

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Str.	27	0	48	46	0	3	41	27	31
Character	0	123	0	72	61	0	14	21	0
Dialogue	0	0	0	0	0	0	0	0	0
Plot	0	0	0	0	0	0	0	58	0
Theme	0	42	0	0	17	0	0	0	0
Playwright	0	0	0	19	0	0	47	0	0
Comp. With Other Work	0	0	0	69	82	74	10	39	0
Script Style	0	0	0	0	0	0	0	0	0
Script Total	27	165	48	206	160	77	112	145	31
Acting Total	253	0	39	93	0	0	142	10	0

A Visit To A Small Planet

A Visit to a Small Planet is a production where it can readily be seen that Acting eclipses all of the concerns in sheer space and in positive Favor. Furthermore, with this production all the critics are in accord. Atkinson's statement bears repeating here:

> Eddie Mayehoff and Cyril Ritchard are on the stage giving fantastic performances that make everything else invisible. Even if Mr. Vidal had stopped writing half way through, the entertainment would go on under its own momentum with Mr. Mayehoff and Mr. Ritchard clowning together.

This is the substance of Atkinson's review. In his discussion of Script, the critic uses the Playwright and his Plot and Style (65 words, 99 words, and 38 words positive respectively) as foils for the Actors.

It is unusual for Atkinson to write his review in a manner so closely akin to Kerr's. But the entire review becomes the story of how the two performers manage to bedazzle everyone with their gifts. For example, Atkinson's description of the Plot begins as follows: "At a moment when Mr. Mayehoff, as General Tom Powers, is boring a boring news commentator with his Pentagon gobbledygook, Mr. Ritchard swoops in from another part of the universe...'Oh no!' he says with patronizing scorn..." And Atkinson goes on delightedly explaining how Ritchard uses his frantic mannerisms to carry away the story. Witness this on Style of the Script: "...as a slapstick satirist Mr. Vidal is a good man. He makes us look ridiculous in a low comedy carnival..." The critic translates this comment from Script Style to Acting Style when he shows that the carnival is brought to life "with its own insane logic," by Mayehoff and Ritchard. Therefore, although there are 429 words out of 680 in the review that are devoted exclusively to the Acting Technique, in the

in the connotation of the review, all 688 words are positive for the Acting.

Although the other critics concur with Atkinson regarding the large positive concern for the Acting, they all note various deficiencies in the Script which are not mentioned by Atkinson.

As we have noted in Chapter II, both Chapman and Coleman observe weaknesses in the Structure and the Plot. Chapman wishes that the fare had been something "better than happy nonsense," and laments the fact that he believes that the Playwright reneged on his obligation to venture "a constructive opinion as to what we should do with ourselves." (Plot: 167 words neutral and 6 words negative; and Theme: 22 words positive but 53 words negative.) Coleman discusses the improbability of the Script's Structure (52 words negative). Both these critics spend the remainder of their Script space describing the Plot, with a few words devoted to the Playwright and his Style. While Chapman concludes that the Script is "a delightful lot of screwball humor" (14 words positive), Coleman feels that it is too frothy (6 words negative). The breakdown by words for the concern of Script with Favor is indicative for the two critics: Chapman spends 73 words praising the Script's "right idea," 167 words describing the Plot, and 59 words expressing his doubts about the ability of the whole to take on a semblance of unity without a guiding point of view. Coleman has nothing positive to say about the Script, describes without judging the Characters, the Plot, and the Theme to the tune of 114 words, and concludes in a 65 word attack that the substance of the work is missing. But both critics spend the largest amount of the positive space in their reviews lauding the Acting. (Chapman: 125 words positive and Coleman: 230 words positive.) Chapman describes the

"fine touches of madness in the comedy" and Coleman exults in "the marvelous Ritchard" and the "wonderful Mayehoff."

Kerr follows Chapman and Coleman in expressing misgivings about the lack of the Script's "adhesive power" and of the Theme's moral. (Playwright: 42 words positive but 76 words negative; Theme: 26 words negative.) But Kerr praises the Playwright's good sense in writing such actable lines for the performers to make the most out of. Again, the great bulk of Mr. Kerr's review is devoted to the Acting (273 words out of 688 in the review, praise the Acting.) For much of this space, Kerr describes in infinite detail the sounds that emanate from Mr. Ritchard's throat:

> He is no sooner on than he is expressing disappointment with a long, low gurgle that wells up from some old millstream in the depths of his being, registering shock at the eating habits of human beings with a horrified bleat, conversing with a cat in a comradly purr, and precisely imitating the patient buzz of a bombing plane belligerantly crossing the Andes. Nor does this exhaust his repertory. For a second act curtain, he is prepared to drop to one knee, place his hand on his heart and regale one and all with a liquid, throbbing and absolutely definitive rendition of a number called 'Coming in on a Wing and a Prayer.'

Further, Kerr regales his public with a matching description of Actor Mayehoff's aural repertoire. Since all of this is positive in its admiration of the performer's Technique, the reader is apt to be overwhelmed with the Actors' contribution to the production.

Watts is the only critic who finds anything disparaging to say of the Acting: he points out that it is possible that Ritchard and Mayehoff "are partially responsible for the disappearance" of the Script. (Acting: 14 words negative.) But this critic hastens to add that it makes little difference to him because their work is so splendid that "the fun makes one forget that the central satire is getting nowhere."

The key to Watts' review is that he underscores the negative aspects of the Script which we have already described in the reviews of Chapman, Coleman, and Kerr, and, at the same time, he builds his reason for positive Favor for Acting upon the idea that the stars do so much to fill the gap that the Script leaves, that the production succeeds. (Acting: 165 words positive; Structure: 63 words negative; Playwright: 23 words negative.)

McClain adds nothing new to our analysis. All of the positive concerns on Script are given Favor because they allow the Actors so much room to be entertaining. Thus the Characters are delightful because Ritchard and Mayehoff make them that way, the Plot succeeds in many places because the clowns bend the material to suit their personal characteristics, and the Theme works because Ritchard himself is believable as a "daffy visitor from outer space." (Character: 32 words positive; Plot: 33 words positive; Theme: 57 words positive; and Playwright: 8 words positive.) Again, the point is made that the Script is loose, but the Structure is bolstered by the performers. (Structure: 56 words negative.) By far the largest amount of space is given to the Acting, and of course all of it is in terms of praise. (Acting: 170 words positive.)

Table LXV

The Percentage of Favor for the Concerns of Script and Acting: A Visit to a Small Planet

CONCERN	CRITICS									
		Atkinson			Chapman			Coleman		
		pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	%	12.1	21.3	0	15.4	35.2	12.4	0	25.1	14.3
Acting	%	51.9	0	0	26.3	0	0	50.6	2.9	0
		Kerr			Watts			McClain		
Script	%	13.2	0	23.0	23.8	0	19.5	26.3	0	11.3
Acting	%	37.1	0	0	44.3	0	3.2	34.4	0	0

Look Homeward, Angel

In contrast to A Visit to a Small Planet, Look Homeward, Angel, is a production in which the Script occupies as much positive space (with allowance made for subtracting the neutral and negative amounts) as the Acting.

Atkinson spends most of his positive space for Script complimenting the Playwright and her use of Plotted material. (Playwright: 113 words positive; Plot: 92 words positive and 65 words neutral.) The critic shows why he feels that Miss Frings has done a remarkable job adapting a portion of Thomas Wolfe's novel for the stage. The Script hinges upon the delicate plotting of a few crucial moments in Wolfe's life:

> At the final curtain, Miss Frings manages to get... /Wolfe/ off to the university...where his real life will begin. Meanwhile the loose and lazy life in the boarding house has been stirred by some tumultuous events and angry talk that shakes the universe. In a scene so bursting with grief that it can hardly be borne, /Wolfe's brother/...dies at the end of the second act. The third act completes /Wolfe's/ rhapsodic love affair with one of the boarders, who leaves him desolate and shaken with a note of farewell.

Altogether there are 399 words devoted to the Script and 205 of them are positive. The remainder fills in the Characters who comprise the tale. (Character: 129 words neutral)

The Acting is discussed as a coda in this review. But it is a long one that embraces 160 words of praise for every member of the cast. The important thing here is that this praise is so ordered that it follows from the Playwright's skill at planning the scenes in which the stars emote.

It is noteworthy that Watts is the only critic who mentions any negative Favor in regard to Structure. The critic does feel that "there are moments when the author's natural determination to get as much of the book's original material as possible into the dramatization thretens to make things sprawling..." But Watts emphasizes that "the skill of the writing and acting keeps the work safely intact." This last is significant because the critic has identified the two bulwarks of the drama equally as the writing and the Acting. Watts, like Atkinson, spends much of his space lauding the Playwright but he emphasizes Character and Theme as the strong points of Miss Frings' gift. (Playwright: 53 words positive; Theme: 45 words positive; Character: 83 words positive.) Watts weds his description of Characters directly to the "genius" of the Acting. As has been stated above (in Chapter II, section on Acting) Watts does not know where to begin the applause. He applauds the Actors mightily for 175 words.

Chapman's review echoes his cohorts and gives the Playwright space second only to the Acting in terms of positive nature, and second only to the Plot in terms of sheer space. (Playwright: 77 words positive; Acting: 173 words positive; Plot: 55 words positive and 127 words neutral.) But Chapman's particular contribution is his statement that the Acting, the Plotted incidents, the quiet moving mood, "...all come together through some magical alchemy into a work of great beauty." This is mentioned here because, although it is actually a comment on the Production, it emphasizes the merger of Script and Acting that Watts too has presided over.

Coleman's review serves to further emphasize the even distribution of positive Favor in the concerns of Script and Acting. For

Coleman is most fair in this regard: he spends 172 words praising the Script and 173 words praising the Acting. Within the Script, the Playwright comes in for the biggest single share of positive Favor (110 words) and the Theme (47 words) and Style (14 words) occupy the remainder of the space. The sum of Coleman's remarks about Miss Frings expresses the idea that Thomas Wolfe himself would have been "delighted" with this adaptation. All of the Acting befits the portraits of the Characters that were in the original novel, and this gives the critic much to praise.

Kerr does his usual job of integrating the Characters, the Plot and the Actors into a dramatic narrative account of the production. His only cavil is with the "effortful rhetoric" which he feels does creep into the Dialogue. But for the most part, Kerr maneuvers his readers to the position where they will accept a good deal of the Character and Plot of the Script told to them through the eyes of the leading Character-Actors: Witness for example, Kerr's description of the interior resources that go into the making of a domineering mother as performed by an excellent Actress:

> For Miss Van Fleet has spent an evening showing us a worn, often venomous face in a varying light: in merciless glare and in disturbing shadow. She has made it clear that this slavey of a mother works as hard as she does in order to win the pity of her imprisoned brood; she has made it just as clear that the woman's voice can break in mid-sentence, and her step falter in the darkened garden at every overheard syllable that tells her that she is not really loved.

The critic insists that after all, it is the Actress who makes the intention of the part clear. Thus, for Kerr, the Actors and not the Playwright, even in this production, are responsible for the positive space that he gives them. This author believes that Kerr would put the concerns of Theme, Plot, and Character, under the realm of the Actors

because they are the prime movers for him. (In this review, Acting receives the single largest positive space of 209 words; Character gets 137; Plot, 168; and the Playwright, only 46.)

But Kerr is the only critic who dissents from the chorus of priase that Miss Frings receives. McClain states that he believes that she should receive "the loudest praise", because she has been so successful in her adaptation. McClain's entire review follows the pattern we have detailed for the majority of the critics: The Playwright's Plot and Characters are lovingly discussed (Plot: 99 words positive; Characters: 55 words positive; and Playwright: 77 words positive), and the Actors, while praised, are considered adjuncts of her gift for Characterizations. The exception to this is the description of Anthony Perkins' playing of the lead as deserving of "the season's awards in a walk." (Acting: 199 words positive.)

Table LXVI

The Percentage of Favor For the Concerns of Script and Acting:

Look Homeward, Angel

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	34.8	33.0	0	31.0	26.1	0	37.5	0	0
Acting	27.2	0	0	35.5	0	0	37.7	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	53.4	0	7.6	42.0	5.0	5.4	35.0	10.8	0
Acting	30.7	0	0	33.6	0	0	28.7	6	0

The Dark At The Top Of The Stairs

The Dark at the Top of the Stairs is another production in which the Acting seems to settle into second place behind the Script as far as most critics are concerned. But it is important to remember that whether Script or Acting emerge as dominant on the positive side of the review, depends upon how much there is in the neutral Favor category that lends strength to expressions of judgment in the positive or the negative Favors. It also depends upon whether the critic sees Character as a part of the Acting or as independent of the performers' talents. In his review of The Dark at the Top of the Stairs, only Kerr stresses the former interpretation of Character. But all the reviewers are agreed that this specific concern, Character, must be emphasized to explain the success of The Dark at the Top of the Stairs.

In Kerr's review, the Acting is the mainstay that expresses Theme and Character. (See the lengthy quotations from Kerr's review in Chapter II section on Acting.) Suffice it here to say that 308 words positively record the way Eileen Heckart, Pat Hingle, and the rest of the cast perform their various businesses with all the attendant emotions that express what Kerr believes is the Theme: The emerging out of childhood, past its fears and into the new fears of adulthood. (Theme: 172 words positive; Character: 44 words positive; Acting: 308 words positive.)

As if to further make his point that the Acting is most deservent of praise, Kerr points out that the Structure of the Script has one weakness: the suicide of a major Character. (Structure: 34 words positive and 39 words negative.)

Atkinson views the Characters and the Plot as manifestations of

an insightful Playwright. It matters not that the action is sparse because the critic finds that the view of reality is honest and touching. The bulk of Atkinson's space for the Script is spent explaining how this can be so. (Plot: 174 words positive and 44 words neutral; Theme: 66 words positive and 13 words neutral; Playwright: 41 words positive; Style: 13 words positive.)

> ...out of his memories of the time and place, Mr. Inge has drawn...things that are deeply moving. The good manners and bright spirit of the lonely Jewish boy who finds himself among friendly people; the anguished reception of the news of his suicide after he has been publicly humiliated at a dance; the horror with which one married sister confesses that her marriage is a failure and the shocked silence with which the other sister listens; the husband's shamefaced confession of the fears with which he views his economic future.

This recitation of what is primarily Plot incidents serves to keep the spotlight on the Playwright as a man who "reveals the lonely agony of people who live together without really knowing one another..." In this juncture, the Actors are introduced as people who "preserve the homespun quality of the play..." (Acting: 199 words positive.)

Chapman almost equalizes the scale between Acting and Script. He states that the "characters of Inge's are little plays in themselves, and they are most admirably acted." In a sense, Chapman almost duplicates Kerr's technique when he gives the Actors credit for fulfilling the Characterizations as well as the Thematic point of the Script, but Chapman has set things so that the Playwright must receive the lion's share of the credit - - It is to the Playwright that the critic gives the tribute for dramatizing the Theme that "in this dark at the top," if there is somebody climbing the stairs with you, there is nothing to fear. Still, the following is reminiscent of Kerr's method:

> Miss Wright, tender but inhibited as both wife and mother, is most affecting as she makes her climb to the top of the stairs. Hingle, as her rough-talking husband, finally finds within himself the tenderness he must offer.

While the Actors are mentioned and duly credited, their Technique is not described. Thus, the final bow remains with the Playwright.

Coleman underscores the Playwright in his Favor and in a long laudatory Comparison With Other Work, declares this production "the best play that William Inge has written." The rest of the review features a lengthy description of the Plot and a commendatory salute to the Playwright's Characters. Finally the Acting comes in for its praise. Each Actor is described as fulfilling the Character's demands. (Comparison with Other Work: 83 words positive; Plot: 117 words neutral; Character: 81 words positive; and Acting: 122 words positive.)

Watts has several distinct contributions to make. First, as we have noted above, he is concerned negatively with the fragmentary Structure of the Script. Secondly, he takes his largest amount of space to underscore the paradoxical of Inge's people.

> Most of them are revealingly presented as being not what they seem. The apparently brash father is actually tormented by insecurity and the seemingly prim wife is in reality highly-sexed, while her sister, who appears so domineering, hearty and earthy, confesses her unhappiness at sexual relations...

Watts explains that the key to his enjoyment of the production lies in its concentration upon the very ambiguities of these Characters. Given his large amount of space to explain this, the Acting is concise. (Character: 176 words positive; Plot: 68 words neutral; Theme: 33 words positive; Playwright: 38 words positive; Structure: 20 words positive and 93 words negative; and Acting: 85 words positive.)

McClain's review, while it exhorts Characterizations in the

Script (114 words positive), is more rightfully discussed below under Directing Favor, because the critic gives the Director "the greatest kudos." This is interesting because it is the first time that any critic in this study has explained his Favor for a Script concern by referring neither to the Actors nor to the Playwright for the major praise.

Table LXVII

The Percentage of Favor for the Concerns of Script and Acting:

The Dark at the Top of the Stairs

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	54.1	8.3	0	36.2	35.7	0	31.3	22.3	0
Acting	29.1	0	0	20.7	0	0	23.3	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	33.4	7.8	8.4	54.4	12.4	16.9	43.5	13.0	0
Acting	39.1	0	0	15.5	0	0	18.4	0	0

The Rope Dancers

The Rope Dancers shows the critics nearly united in a higher regard for Acting than for Script. Only Watts has a dissenting influence. But his review, which gives a higher percentage of positive Favor to the Script than to Acting, also gives a higher percentage of negative Favor to the Script than to any concern. This Playwright's work is treated roughly by all the reviewers; but it is paradoxical that the

reviewer who seems to be friendliest towards the Playwright, should actually be giving him more rope with which to hang himself. (Watts' 35.6% negative Favor for the Script is second only to Kerr's 39.7% negative Favor, and is at least double the amount of negative Favor given Script by every other critic.)

Ninety percent of Watts' review deals with the Script and one-fourth of this space condemns the Structure of Mr. Wishengrad's effort. The critic feels that it "lacks the skill and forcefulness which might have given proper emotional intensity to its frankly unpleasant subject matter." Another quarter of his space considers the Playwright as a man who tried to graft the qualities of tragedy onto a purely "clinical" study of malformed human beings. The subject matter that follows is worth careful study because the critic is presenting his rationale for tragedy by dint of expressing what tragedy is not:

> Lacking this feeling of deeply brooding emotions in ambush, the emphasis of Mr. Wishengrad's patently sincere play is inescapably on the unpleasantness of its central situation instead of on its potentialities as moving, haunting, tragedy. I think the spectator is more likely to be upset by what he is seeing than filled with pity and terror through dramatic insight.

Watts is making a rare reference in terms of his <u>standard of judgment</u>. A critic's <u>standard of judgment</u> is his foundation for his remarks which express Favor. In this case, Watts reveals that Authority, particularly that of Aristotle, is his touchstone. Both the references to "deeply brooding emotions in ambush" and to the spectator's feeling of "pity and terror" are Aristotelian.[556] As we shall underscore below, (See Chapter IV) Watts presents an interesting combination of judgmental

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556/ Aristotle, <u>The Poetics</u>. Lane Cooper: <u>The Poetics of Aristotle</u>, its Meaning and Influence (New York: 1924), Chapter 2, and especially, 1447 a 28.

guidelines which point in the direction of standard of judgment: His Platonic concern for the social-environmental betterment at the root of the Playwright's intentions,[557] and his stated concern for the Aristotelian raniments of tragic cathartic emotion.

Watts explains that the drama "has the advantage of several excellent performances." But his positive space for the Acting is merely an addenda to this review preoccupied with the Script. (Structure: 103 words negative and 10 words positive; Character: 15 words negative; Theme: 112 words positive and 51 words negative; Plot: 98 words neutral; and Comparison With Other Work: 27 words negative. Acting: 93 words positive.) It is indicative of Watts' review that Acting, which has a much smaller amount of words than Script, is nonetheless the second highest positive concern (next to Theme). This fact underscores the weight all the critics give to Acting as a positive concern.

Atkinson finds that there is enough good in the Characters to give the Actors the thrust that they need for many dramatic moments:

> The distinction of The Rope Dancers is the vividness of the portraits of the people and the environment--the implacably cold mother, the surface charm of the ineffectual husband, the desperate daughter, the warm-hearted slattern who lives downstairs, the bored and irritable truant officer, the weary but conscientious neighborhood physician.

As the critic puts it, "The Rope Dancers is eminently actable." For 218 words, 191 of them positive, Atkinson discusses the Acting. He is the only critic to remark that, in spite of the horrible demands of the

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557/ Plato, The Republic, X. Also, in Aristotle, wherever the moral dictum emerges in his discussion of character: 1450 at 6, 29, b5, 9, 11, 1456, a36. Cf. 1450 b8. "Character in a play is that which reveals the moral purpose of the agents... where that is not obvious," i.e., from the enveloping action.

woman she is playing, Miss McKenna has "always a cadence in her voice that is attractive." The fact is that Atkinson feels that the Script's greatest virtue is that it has the power to "stimulate" the Actors. Atkinson is harder on the bare bones of the Script - - the Structure, the Plot, and the Theme. He feels that the focus is overly subjective and that the over-all effect of the production is dimmed because the Playwright could not resist "the psychiatric method." (Structure: 41 words positive, 42 words neutral, and 27 words negative; Plot: 117 words neutral; Acting: 153 words positive and 27 words negative.)

Chapman offers one of his most negative reviews in regard to the Script (only 5.0% positive, 37.2% neutral and 18.6% negative for the Script). The critic is concerned that the Characters do not have a tendency to "take charge" and he recounts the morbid incidents of the Plot to point up his feeling that the Playwright does not have the ability to move him. On the other hand, Chapman praises the Acting for 109 words and explains that here in the performances the Characters do move him.

Coleman gives more space to the Acting than to the Script and capsulizes his positive concern for the performances in the remark that "...Wishengrad is a playwright to watch; he knows how to write for actors." In his Concern for Script, Coleman matches Chapman.

Kerr's review has been detailed in Chapter II. Suffice it to say here that it is a good example of the critic's utilization of Character as the bulwark upon which to build his case for Favor (in this instance negative Favor) of the Script. (Character: 195 words negative.) For 162 words Kerr uses the same touchstone, the Characters, to laud the Actors.

McClain's review has likewise been discussed in Chapter II in great detail. The important factors with regard to Favor are: that Acting is given more than seven times the positive space accorded to Script; that McClain too links the Acting to a realization that he feels the Actors have made for the Characters and their motivating impulses. But the critic underscores that the performers and not the Playwright, are responsible for this realization.

Table LXVIII

The Percentage of Favor For the Concerns of Script and Acting:

The Rope Dancers

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	17.3	36.1	4.1	5.0	37.2	18.6	10.0	47.8	17.7
Acting	29.3	0.0	4.1	23.6	0.0	0.0	16.8	0.0	0.0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	7.24	28.0	39.7	26.6	17.8	35.6	6.2	14.0	10.9
Acting	23.44	0.0	0.0	16.9	0.0	0.0	44.2	0.0	2.2

The Cold Wind And The Warm

The most important point that must be made in regard to the Favor expressed in The Cold Wind And The Warm by all the reviewers, is the fact that there is near critical unanimity (only Kerr dissenting) in ascribing large amounts of positive Favor to the Script. For the most part, the largest single critical specific concern that accounts for

this is the concern of Character. Five of the critics are agreed that Playwright Behrman is successful in creating Character vignettes, although they berate him for his Structural looseness. (Atkinson: Character - 49 words positive; Structure - 9 words negative; Chapman: Character - 59 words positive and 11 words negative; Structure - 84 words negative; Coleman: Character - 44 words positive and 46 words negative; Watts: Character - 140 words positive and 11 words negative; Structure - 29 words negative; McClain: Structure - 22 words negative and 22 words neutral; Character - 133 words positive and 77 words neutral.)

Kerr emphasizes that the only thing missing is the completed Characterization which cannot come about because the Structural frame is too weak. This critic explores the relationship between Structure and Character and ultimately, the Acting. In the long run, he finds that the playing refreshes the tired Characters who have been exhausted because of the Structural burdens. (Structure: 36 words neutral and 77 words negative; Character: 191 words positive and 30 words neutral.)

Table LXIX
The Percentage of Favor For the Concerns
of Script and Acting:

The Cold Wind and the Warm

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	57.5	17.1	1.4	25.8	22.6	26.5	52.0	0.0	23.5
Acting	9.52	0.0	0.0	23.4	0.0	0.0	10.1	0.0	9.0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	45.5	0.0	12.5	61.2	0.0	12.8	38.9	31.5	4.2
Acting	32.7	0.0	8.4	15.3	0.0	0.0	14.9	0.0	0.0

J. B.

In the reviews of J. B., the majority of the reviewers give the largest amount of space as resulting from the largest amount of positive Favor. Atkinson, Coleman, Kerr and Watts explain that the Acting and the Script are a fulfilled whole in the production; the Characters, Theme, and Structure are all exalted, and the Acting is said to complete the idyllic picture. Chapman, who adds lengthy description of the Plot (169 words neutral) to the above, states the capsulizing comment, "this is a magnificent production of a purely splendid play." McClain has an unusual review because the length is so small and the biggest proportion of it (60 words out of 136) exalts the Production, but the remainder of the space is divided in a manner that makes it easy to see that he places Acting above the Script in terms of positive appeal: Theme - 18 words neutral and Plot - 8 words negative; but Acting - 30 words positive.

Table LXX

The Percentage of Favor For the Concerns of Script and Acting: J. B.

	CRITICS								
	Atkinson			Chapman			Coleman		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	16.2	46.5	0	32.2	32.8	0	3.5	45.5	0
Acting	20.2	0	0	9.9	0	0	2.5	0	0

	CRITICS								
	Kerr			Watts			McClain		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	32.2	30.7	20.8	14.6	23.3	17.4	0	19.1	5.9
Acting	2.7	0	0	19.7	0	0	22.1	0	0

The Disenchanted

The Disenchanted is an example of an Actor's production which is accorded the bulk of the positive space by the critics by virtue of the fact that there are large amounts of negative and neutral Favor for the Script but only positive Favor for the Acting. This production is notable for Mr. Atkinson's relatively large amount of space (48.5%) devoted to the Acting. This critic gives the critical nod to Jason Robards' performance which he feels provides the production with a strong Characterization, and an appreciation of the Thematic value of the Script. (Character: 84 words positive; Theme: 11 words positive; Acting: 223 words positive.)

The critics Coleman and Chapman characteristically spend much of their space describing the Plot. (Coleman: 35 words positive, 40 words neutral and 36 words negative; Chapman: 233 words neutral.) But the two critics point out that the Acting serves to bolster a Plot-line that is episodic, and thus, they are all for the Acting. (Coleman: 53 words positive; Chapman: 95 words positive.)

In Kerr's review, the Script is lambasted because of its Structural weaknesses that lead the critic to feel Character deficiencies as well. Fortunately, Mr. Robards' performance is able to turn away the signs of impending disaster; it is Robards who provides the Character that finally makes the production succeed. (Structure: 134 words negative; Character 116 words positive; Acting: 145 words positive.)

Watts, who is unable to find that Character can be provided by the Actors, denounces both Character and Structure in a review that is weighted towards the negative. However, once again a final 65 words devoted to the Acting stand out as completely positive.

McClain's review has been detailed above (in Chapter II) as an example of that rare thing, an unqualified rave. Let the point be underscored that McClain disagrees with his fellows in ranking the Structure, the Character, the Dialogue, as well as the Acting, as top-drawer. (Structure: 35 words positive; Character: 50 words positive; Dialogue, 29 words positive; Acting: 120 words positive.)

Table LXXI

The Percentage of Favor For the Concerns of Script and Acting:

The Disenchanted

	CRITICS								
	Atkinson			Chapman			Coleman		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	20.7	9.8	8.7	21.4	46.7	0	11.4	20.7	17.3
Acting	48.5	0	0	19.0	0	0	12.1	0	0

	CRITICS								
	Kerr			Watts			McClain		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
	Percentage								
Script	29.5	30.3	20.7	46.3	3.5	38.7	30.6	22.6	0
Acting	19.5	0	0	11.4	0	0	21.0	0	0.7

A Touch Of The Poet

The reviews for A Touch of the Poet are notable here for just one reason: They feature the gradual turning of the critics' favor for an O'Neill production, away from the Script and towards the Acting. In this respect, Atkinson's review features twice as much positive space, for the Acting as for the Script. His cohorts, while not giving the apparent preponderance to the Acting in terms of percentages, divert

their Script attention to the neutral and even negative categories of Favor with increasing weight. A study of the table below will reveal these facts.

Table LXXII

The Percentage of Favor for the Concerns of Script and Acting

A Touch of the Poet

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	16.6	36.3	0	42.7	48.7	0	17.8	44.6	0
Acting	33.9	1.7	1.7	7.5	0	0	15.4	0	0

CONDERN	CRITICS								
	Kerr*			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	0	0	0	53.2	17.7	10.0	65.1	0	11.3
Acting	0	0	0	14.5	0	0	13.2	0	4.9

*Did not review production

A Sunrise at Campobello

A Sunrise at Campobello is a production in which the critics are evenly divided over the emphasis for Acting or the Script: Chapman, Kerr, and McClain favor positively the Acting by an extremely large proportion. Interestingly, they have their separate rationales for doing it: Chapman has gone the route of a neutral description of the Plot (69 words) and a neutral description of the Playwright (78 words), and has concluded that Mr. Schary had Ralph Bellamy in mind when he wrote the Script: "With Ralph Bellamy playing F. D. R.... [it] is much more than a stirring drama, it is a very beautiful play." Kerr, the

only critic to complain about the Script, feels that it is "much too stately stuff" (Playwright: 54 words negative) and although he believes the Characters are so many props for a history lesson, he does give tribute to what Bellamy does on the stage with only the shell of a real human being to work with. McClain, who actually devotes more space to the Script than the Acting, spends the bulk of it describing the story and, like Chapman, goes into a lengthy discourse that praises all the Actors in turn for capturing the sympathy of their roles. It is interesting to see the way in which the critic links Plot with Acting; his only objection to the Acting is interesting:

> Regrettably I didn't think Anne Seymour was well cast as Mrs. Sara Delano Roosevelt. She seemed too young and oddly unsympathetic; her constant concern for her son made her often appear crochety and unreasonable.

On the other hand Atkinson, Coleman, and Watts go their characteristic ways to find the Script triumphant. Atkinson states that the Characters and the Theme are magnificent (188 words positive and 77 words neutral for Character; 82 words positive for Theme) and the Acting simply does them justice. Coleman finds that Theme and Character etch "vivid letters in the pages of American history." Watts feels that the Theme must emerge triumphant wherever people will respond to... "an unforged tribute to the unconquerable power of the human spirit that arms through to victory and greatness through the sheer...force of will." (Theme: 152 words positive.) For Watts, such a strong Theme is already three-fourths of the way to greatness.

Table LXXIII

The Percentage of Favor For the Concerns of Script and Acting:

A Sunrise at Campobello

CRITICS									
	Atkinson			Chapman			Coleman		
CONCERN %	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	52.5	28.2	0	10.9	31.2	0	60.6	0	0
Acting	9.1	0	0	30.7	0	0	37.0	0	0

CRITICS									
	Kerr			Watts			McClain		
CONCERN %	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	14.9	7.5	22.6	39.7	34.4	0	22.4	39.3	0
Acting	55.0	0	0	21.9	0	0	27.6	0	6.4

The Pleasure Of His Company

The Pleasure of His Company reveals a series of reviews which, with the exception of Watts, whose cavil about the Thematic implications of the Character inter-play has been noted above, praise nearly every concern in the Script as well as the Acting. Further, five of the six critics are united in that their Favor stems from the appreciation of the central Characters and the Plot situations. These two Script concerns lead them to praise the Acting with no restraint. (Again, Watts is an exception because he notes that "among the matters troubling me was that a Japanese Actor was playing a Chinese butler.")

Table LXXIV

The Percentage of Favor for the Concerns of Script and Acting:

The Pleasure of His Company

CRITICS									
	Atkinson			Chapman*			Coleman		
CONCERN %	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	40.8	8.5	5.0	0	0	0	22.5	11.6	0
Acting	27.4	0	0	0	0	0	37.2	0	0

CONCERN %	Kerr			Watts			McClain		
Script	54.5	0	0	6.2	52.2	12.0	21.8	24.2	0
Acting	34.3	0	0	18.7	0	2.5	32.5	0	0

*Did not Review

A Sweet Bird of Youth

A Sweet Bird of Youth has been discussed fully in Chapter II, but it is important to underscore the fact that the Playwright, Williams, here is given his greatest amount of positive space by all the critics, so that he shares the honors of largest amount of relative positive space with the Acting. (Atkinson: 111 positive words for the Playwright; Chapman: 140 positive words and 47 neutral words; Coleman: 72 positive words; Kerr: 131 positive words, 29 neutral words, and 145 words negative.) This is the only negative space for Mr. Williams and its rationale in Character and Thematic deficiencies is quoted at length in the section on Acting of Chapter II. Watts: 79 words positive and 36 words neutral; and McClain: 150 words positive.)

See Table LXXV on following page showing the number of words devoted to Favor for the Concerns of Script and Acting, showing the specific concerns of Script, for A Sweet Bird of Youth.

A Raisin In The Sun

The reviewers of A Raisin in the Sun are divided over the exaltation of the Playwright or the Acting. Atkinson, Watts, and McClain pay tributes to the honesty of the Playwright's Theme and Character. (See Chapter II, section on Script.) Chapman, Coleman and Kerr favor positively the Acting; Chapman and Coleman because it moves the exigencies of the Plot, and Kerr because it exploits the rightness of Miss Hansberry's Characterizations.

(See Table LXXVI, page 272, for the Percentage of Favor for the Concerns of Script and Acting of A Raisin In The Sun.)

Table LXXIV

The Number of Words Devoted to Favor for the Concerns of Script and Acting, Showing the Specific Concerns of Script:

A Sweet Bird Of Youth

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	0	0	0	0	0	0	53	0	0
Character	58	0	0	0	0	0	17	0	0
Dialogue	0	0	0	0	27	0	0	0	0
Plot	0	114	0	51	158	13	0	109	0
Theme	0	55	0	0	0	0	0	0	0
Playwright	111	0	0	140	47	0	72	0	0
Comp. With Other Work	30	0	0	0	0	22	0	0	0
Script Style	0	0	0	0	0	0	0	0	0
Script Total	199	169	0	191	233	35	142	109	0
Acting Total	102	0	0	55	0	0	152	0	0
CONCERN	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script Structure	22	39	0	0	0	62	61	0	0
Character	93	0	0	0	0	18		0	0
Dialogue	0	0	0	0	0	0	0	0	0
Plot	0	105	0	79	36	22	0	98	13
Theme	0	0	0	14	28	9	0	0	0
Playwright	131	29	145	168	0	58	150	0	0
Comp. With Other Work	0	0	0	0	0	0	15	0	0
Script Style	0	0	0	0	0	0	0	0	0
Script Total	246	173	145	262	64	160	226	98	13
Acting Total	158	0	0	63	0	0	68	0	0

Table LXXV.

The Percentage of Favor For the Concerns of Script and Acting

A Raisin In The Sun

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	32.1	29.0	1.4	11.0	42.6	0	10.4	28.8	0
Acting	26.6	0	0	19.2	0	0	26.2	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	5.9	24.0	8.1	72.8	0	3.9	16.0	18.5	3.1
Acting	56.9	0	0	19.6	0	0	33.4	0	3.1

Kataki

Kataki presents all of the critics except McClain emphasizing the great skill of Actor Hayakawa's ability at the mimetic arts. The Script is seen primarily as fodder for his display of talent, and the Theme of the Script, while generally praised for its intentions, is dismissed for its non-realization on the stage. McClain, who gives more positive space to the Script than his fellows, (194 words positive), underscores the idea that the Structural impossibility of a two-character play, where one of them does not speak English, eventually dooms the project. (Structure: 54 words negative.)

Table LXXVI

The Percentage of Favor For the Concerns of Script and Acting

Kataki

CONCERN	CRITICS								
	Atkinson			Chapman*			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	0	5.2	71.7	0	0	0	2.3	31.1	6.8
Acting	8.3	0	3.6	0	0	0	32.1	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	57.1	0	11.4	29.4	13.7	22.1	47.6	5.4	21.3
Acting	25.0	0	0	31.3	0	0	16.9	0	0

*Did not write review

The Tenth Man

The reviews of The Tenth Man, as noted in detail in Chapter II, emphasize the abundance of rich and earthy Characterizations that lead the critics to feel positively about the Acting as well as the Script. There is a great deal of unanimity in the reviews of this production, with only Mr. Kerr noting at some length the Structural limitations of ritual drama,("The Tenth Man has its moments of formal and emotional bewilderment"),and Coleman agreeing that the appeal may be limited "due to its ritualistic atmosphere," but for the most part there is a high incidence of positive Favor for the Script for all the critics and the positive Acting follows Script's lead.

Table LXXVII

The Percentage of Favor For the Concerns of Script and Acting:

The Tenth Man

CRITICS									
	Atkinson			Chapman			Coleman		
CONCERN %	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	33.8	25.1	0.0	23.4	41.8	0.0	12.8	53.3	5.9
Acting	21.9	0.0	0.0	20.4	0.0	0.0	14.9	0.0	0.0

CRITICS									
	Kerr			Watts			McClain		
CONCERN	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	68.4	0.0	8.1	61.9	20.9	5.2	39.8	13.7	0.0
Acting	13.5	0.0	1.4	10.9	0.0	0.0	22.8	0.0	0.0

The Andersonville Trial

The Andersonville Trial initiates the controversy over Theme (positive for Chapman, Coleman, Watts; negative for Atkinson and Kerr; unimportant to McClain) that has been discussed in Chapter II. The great bulk of the reviews is taken up with this controvery and all the Favor distributed to the other concerns follows from the particular critic's viewpoint regarding Theme. (Atkinson: 104 words negative for Theme; Chapman 41 words positive for Theme; Coleman 37 words positive for Theme; Kerr 123 words negative and 178 words positive - - the positive being viewed as an after-thought --; Watts 337 words positive; and McClain 36 words positive.

Table LXXIX

The Percentage of Favor for the Concerns of Script and Acting:

The Andersonville Trial

CRITICS									
	Atkinson			Chapman			Coleman		
CONCERN %	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	4.0	28.1	22.0	33.1	23.3	3.5	8.1	21.3	8.1
Acting	26.8	0	0	14.7	0	0	14.7	0	7.0
	Kerr			Watts			McClain		
Script	22.2	6.6	15.3	77.1	7.3	0	23.1	15.4	0

Requiem For A Nun

Requiem for a Nun is a production that receives its largest amount of Favor in the neutral category. Again, this neutral Favor lends weight to the negative connotation given Script by all the critics. The problem coalesces upon the Script Style: in a word, William Faulkner is viewed as a Playwright whose complexities ought to have remained in his novel. The Characters, Theme, and Plot are described by the critics as: "obscure" (Atkinson), "confusing" (Chapman), "sordid" (Coleman), "overwritten" (Kerr), "dark and brooding moral intensity" (Watts), and "tortured" (McClain). It is to be underscored that Watts and Kerr find redeeming features in the nature of Faulkner's writing; Watts is willing to excuse over-writing because of moral urgency; and Kerr finds the Characters fascinating, providing one is willing to take the time with them. But because of the great amount of negative space given Faulkner's Script, the positive Acting emerges triumphant.

Table LXXVIII
The Percentage of Favor For the Concerns of
Script and Acting:

Requiem For A Nun

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	5.0	67.8	3.8	10.0	11.6	57.6	0	41.9	22.1
Acting	12.9	0	0	10.7	0	5.9	6.8	0	1.8

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
	percentage								
Script	29.8	8.1	20.8	22.7	0	45.3	2.1	49.3	27.2
Acting	26.1	6.1	0	12.7	0	2.8	6.7	0	0

The Best Man
and
Toys In The Attic

There is one important factor to underscore in the last two productions, The Best Man and Toys in the Attic. Both of these start with a critical emphasis upon the same specific concern of the Script, the Characters, and then go off in opposite directions. The reviews of The Best Man all praise the Characters and thus the reviewers are launched on reviews which laud both Script and Acting, with a shade of preference for the performers. On the other hand, in reviewing Toys in the Attic, all of the reviewers except for Chapman and Coleman tend to find the Characterizations shaky, and thus plunge into a description of how the excellent Acting does wonders for Miss Hellman's convoluted people. (Character in The Best Man: Atkinson - 180 words positive; Chapman - 25 words positive and 141 words neutral; Coleman - 65 words positive and 62 words neutral; Kerr - 152 words positive and 96 words neutral; Watts - 40 words positive; McClain - 119 words positive and 23 words neutral. Character in Toys in the Attic: Atkinson - 36 words positive, 56 words neutral with negative connotations; Chapman - 143 words positive; Coleman - 50 words positive; Kerr - 173 words neutral; Watts - 98 words positive and 74 words neutral with negative connotations; and McClain - 123 words positive followed by 122 words negative.)

Table LXXIX

The Percentage of Favor for the Concerns of Script and Acting:

The Best Man

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	51.8	17.5	0	30.7	40.0	1.8	28.2	21.9	1.3
Acting	20.1	1.5	0	9.6	0	0	27.1	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	36.2	11.8	8.9	21.3	51.8	9.7	32.1	30.8	0
Acting	34.1	0	0	7.9	5.4	0	7.9	0	0

Table LXXX

The Percentage of Favor for the Concerns of Script and Acting:

Toys In The Attic

CONCERN	CRITICS								
	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	18.9	34.8	19.6	39.8	43.6	0	23.0	31.0	0
Acting	16.6	0	0	12.5	0	0	20.4	0	0

CONCERN	CRITICS								
	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				percentage					
Script	40.4	47.7	9.8	54.4	19.0	0	34.1	0	26.2
Acting	2.1	0	0	13.4	0	0	24.2	0	0

Favor in Production, Directing, Technical Theatre and Audience

The indices of neutral and negative Favor for each of the concerns Production, Directing, Technical Theatre and Audience are extremely small, and not constituent of meaningful differences to warrant reexamination. (The percentages of neutral and negative Favor are less than 1% on the average.) These concerns are devoted almost exclusively to positive Favor.[558] Their significance will be detailed below in Chapter IV. Suffice it to say that as regards Favor, these four concerns are so much dressing to the reviews--the significant remarks are made by the critics about the concerns of Script and Acting.

The study of the tables indicating the percentage of Favor per concern for each production shows that the bulk of the space devoted to positive Favor is for the concern of Acting and the bulk devoted to neutral and negative Favor is for the concern of Script with a small degree of Acting.

Conclusion to the Comparison Between the Favor for Script and the Favor for Acting

What can be said about the Favor shown the productions over the period? Certain conclusions become possible in the light of the evidence on the ranking of the concerns of Script and Acting, and the Favor accruing to them.

First, it is clear that those productions which received the largest number of positive concerns across all critics, were those with the largest number of positive concerns to both the Script and the Acting.

558/ See Tables VI-X of Appendix B.

(c.f. the tables above in this chapter) Long Day's Journey Into Night, The Ponder Heart, Look Homeward, Angel, The Dark at the Top of the Stairs, A Sunrise at Campobello, The Pleasure of His Company and The Andersonville Trial.

Second, by listing all of the productions and showing the positive Favor that the critics gave the concerns of Script and Acting, (see Table LXXXII below) it can be seen that there is a far higher percentage of positive concern for Acting on an average, than there is for Script. To underscore this point, it must be remembered that the entire concern of Acting comprises 23.0% of the total amount of space in the reviews; of this amount, the table below shows that 21.3% is the average positive degree of Acting over all the productions. On the other hand, Script comprises 63.3% of the total amount of the critics' space, but only 27.3% is the average positive degree of Favor for the Script. It has been shown throughout this chapter that the reason for this is the great amount of neutral and negative Favor shown the Script, and the relatively small degree of such non-positive Favor shown the Acting.

Third, the productions with the largest positive percentage given by the critics to the concern of Acting: A Moon for the Misbegotten, A Visit to a Small Planet, The Rope Dancers, A Raisin in the Sun, are all distinguished by an extremely low degree of non-positive Favor for the Acting. On the otherhand, the productions with the largest positive percentage for the concern of Script: The Cold Wind and the Warm, A Touch of the Poet, A Sweet Bird of Youth, The Tenth Man, and Toys in the Attic, have a relatively high degree of non-positive Favor for the Script, but no such corresponding incidence for the Acting. In fact, when the non-positive is subtracted from the positive Favor given

the Script, for most of these productions (all but The Cold Wind and the Warm) the concern of Acting is revealed as the higher positive concern. Thus, it has been shown that it is possible for a production to be accorded the highest percentage of positive Favor for the concern of Script than for any other concern, and yet, by dint of the large amount of non-positive Favor also accorded that Script, to show an effectual higher degree of positive Favor for the Acting than for the Script. For example, note the productions that have been studied, in particular: A Touch of the Poet; A Sweet Bird of Youth; A Raisin in the Sun; Kataki; The Andersonville Trial; and Toys in the Attic.

As the table below illustrates, then, the critics show a proportionately higher degree of positive concern for Acting than they do for Script, providing that their non-positive Favor is taken into account for each production in this study. The average indices of non-positive Favor shown the Script by the critics over all productions, is 32.1%, whereas for Acting, it is only 1.0%.

Table LXXXI

Comparison Between the Average Positive and Non-Positive Percentages of Favor Shown the Concerns of Script and Acting for all The Critics for the Productions

PRODUCTION	SCRIPT		ACTING	
	pos	non-pos	pos	non-pos
	% Favor		% Favor	
A Long Day's Journey Into Night	40.1	17.1	25.6	.4
A Very Special Baby	13.7	51.3	12.5	3.5
The Ponder Heart	30.4	22.7	26.1	0
Orpheus Descending	24.5	49.5	14.8	2.0
A Clearing in the Woods	9.9	57.9	11.9	3.6
The Potting Shed	29.4	39.9	18.8	0
A Moon for the Misbegotten	12.2	38.8	25.3	1.6
A Visit to a Small Planet	17.0	27.0	40.1	1.0
Look Homeward, Angel	39.0	14.6	32.2	.1
The Dark at the Top of the Stairs	42.1	20.8	24.3	0
The Rope Dancers	12.0	51.3	25.7	1.0
The Cold Wind and the Warm	46.8	25.3	11.0	2.9
J.B.	16.4	40.0	10.3	.0
The Disenchanted	26.7	36.5	21.9	1.2
A Touch of the Poet	34.4	28.3	14.0	1.4
A Sunrise at Campobello	33.5	27.2	30.2	1.0
The Pleasure of His Company	29.0	18.9	30.0	.4
A Sweet Bird of Youth	37.1	34.2	17.2	0
A Raisin in the Sun	24.7	26.7	30.1	.5
Kataki	27.3	28.1	22.7	.6
The Tenth Man	40.0	29.0	17.4	.2

Table LXXXI (contd)

PRODUCTION	SCRIPT		ACTING	
	pos	non-pos	pos	non-pos.
	% Favor		% Favor	
The Andersonville Trial	27.9	25.3	24.4	1.4
Requiem for a Nun	11.6	59.2	12.7	2.7
The Best Man	22.4	25.9	17.8	1.2
Toys in the Attic	35.1	38.6	14.9	0
Average	47.3	32.1	21.3	1.0

CHAPTER IV

Bias For the Best: Over-all Conclusions

It is now possible to see the manner of influence that the critics exert and to specify:

--What they look for in a production and how much attention they devote as a group to each of their concerns;

--Whether each critic is equally concerned with the same concerns;

--The amount of favor, disfavor and neutrality that each critic shows per concern;

--Whether the amount of attention and the amount of favor are directed by the critics toward the same concerns in the same proportions, or whether attention and favor are directed in different degrees to different concerns.

The Concerns of the Critics as a Group

a. Script

The critics spend three times more space on the Script than on their second highest concern, Acting. Within the concern of Script, the single most erratic specific concern is the Playwright. The amount of attention given to the Playwright for all critics seems to be related to two factors: on whose Script it is that is being reviewed; and on the degree of attention to the Characters that the critics feel is warranted by that Script. It has been shown that the Playwrights Eugene O'Neill and Tennessee Williams receive the largest amounts of critical attention, on an average, for all their productions within this period, within the concern of the Script. It is also true

that the Characters in the Scripts of these two playwrights receive the largest amount of attention. An examination of these specific concerns for the critics for all the productions (cf. Tables IV and succeeding tables in Chapter II) reveals that wherever there is a large amount of critical concern for the Playwright of a Script, there is also a relatively large concern for the Characters. Thus, for example, in addition to Mr. O'Neill and Mr. Williams, Graham Greene, with The Potting Shed, Ketti Frings with Look Homeward, Angel, William Inge with The Dark at the Top of the Stairs, S.N. Behrman with The Cold Wind and the Warm, Lorraine Hansberry with A Raisin in the Sun, Paddy Chayefsky with The Tenth Man, and Gore Vidal with The Best Man, are all given large amounts of critical attention in direct proportion to the large amounts of attention for the Characters that they have created. Therefore, the Character and the Playwright are the two largest specific concerns within the Script.

Table LXXXII

The Concern of Script:
The Mean Percentages for the Specific Concerns
Of The Script

SPECIFIC CONCERNS	PERCENTAGES
Character	15.0
Playwright	13.3
Plot	10.4
Theme	8.7
Structure	7.0
Comp. With Other Work	3.9
Script Style	3.0
Dialogue	2.0
TOTAL	63.3

The preceeding table shows that the combined attention given these two specific concerns, Character and Playwright, is nearly one-half of the total amount of space accorded to the Script by all critics.

The specific concerns of Character also bridges the concern of Script with the concern of Acting. The study of the comparison between the specific concerns within the Script and the concern of Acting for the playwrights O'Neill and Williams (cf. Tables IV, VI, XI, XVII and XIX) shows that a meaningful differentiation[559/] exists between a large concern for Character plus Acting, on the one hand, and a smaller degree of attention (at least 10% smaller) for the other specific concerns within the Script plus the Acting. Character then, is of major concern when the critics discuss both Script and Acting. Character then, is of major concern when the critics discuss both Script and Acting.

Table LXXXIII
Mean Percents in the Concern of
Acting and Character
For All Critics For All Productions

Acting	23.0%
Character	15.0%
TOTAL	38.0%

(Although the Plot gets two-thirds as much attention as Character, the comparative study of the individual critics shows that most of this attention to Plot is the result of the combined Plot concerns of Chapman and Coleman, whereas the attention given Character is higher for all six of the critics. See below: The Concerns of Each Critic.)

559/ The reference is to the definition of a meaningful differentiation in Chapter One.

b. Acting

Acting occupies 23%, in mean percents, of the words for the concerns for all critics for all productions. Although this is only about a third of the mean percent for Script (63.3%), it is a most important 23% of the total concerns for all critics. Its importance is due to its close relation with the concern of Character as well as to the large degree of influence it has upon the Favor expressed by all the critics in their reviews.

The fact cannot be overemphasized that Character and Acting constitute the largest coonotative block of the critics' space. This serves to underscore the idea that the dramatization on the stage of the way the people feel and their emotive responses to each other are more important than the incidents of action, the expressions of Dialogue, and the Thematic understones behind these responses, for all the critics considered together.

It is also important to bear in mind that the correspondence between Acting and Character expresses the only meaningful differentiation that exists for all the critics over all the productions.

c. Production, Directing and Technical Theatre

The concern of Production receives 6.8%, in mean percents, of the total number of words in the concerns for all critics for all productions. But the commentaries that comprise the space for this concern involve all the concerns, and therefore, do not correspond in the attention shown to any one of them. Again, it is interesting that there is no correspondence between Directing and Acting, for all the critics taken as a group; nor is there any correspondence between Directing and Technical Theatre. (Directing occupies 3.4%, in mean

percents, of the words for the concerns for all critics in all productions, and Technical Theatre, 2.6%.) This indicates that the critics tend to treat the concerns Directing, and Technical Theatre as specialized parts of the Production, each of which is independent.

Moreover, within the concerns of Technical Theatre, the Set occupies 95% of the space, and with few exceptions, acts as a critical afterthought. The Set is itself not a correlative concern with the other specific concerns of Technical Theatre, Costuming and Lighting. The miniscule amount of space given to each of these seems to be treated independently of the Set.

d. Audience

Further, the critics wrote about Audience only 1% of the time and the concern of Audience is independent of all the other concerns. This shows that not only are the critics relatively unconcerned with the Audience, but that they tend to view the Audience as a concern separated to some extent from what happens on stage. That is, the Audience is seen in terms of Reactions to Individual Concerns. (Reactions to the Script, Reactions to the Directing, and Reactions to the Entire Production make up the specific concerns for Audience for this reason.) None of these reactions are explained, and there is no attempt by the critics to justify them; they are simply reported. Reaction to the Acting and Reaction to the Script share evenly in the 1% devoted to this concern. Reaction to the Entire Production receives a very small amount of space. Apparently then, the critics are most concerned about detailing what interests them; and the assumption is often made that future Audiences will concur with their expressions of attention and Favor. (See especially Coleman's criticisms in Chapter II, section on Procudtion.)

The Concerns of Each Critic

Table II below deserves to be re-examined in this context. In addition to showing that there is general agreement among the critics in ranking Script as the concern with the greatest attention and Acting as the concern with the second highest percentage, it shows that there is, with few exceptions, a consistent overall pattern wherein the concerns follow in order from the highest percentage of total concern to the lowest. The order is as follows: Script, Acting, Production, Directing, Technical Theatre, and Audience. The exceptions to the above ranking occur in regard to Production for Atkinson and Kerr, both of whom place the concern of Production lower than that of Directing. Atkinson makes the most radical shift in the order because he is concerned with both Directing and Technical Theatre ahead of Production. Again, the concern of Audience is a maverick one for three of the critics; Atkinson, Chapman, and Watts consider the concern of Audience more often than they do the Technical Theatre. But it must be emphasized that all the exceptions notwithstanding, the sum of all the critics' concerns clearly shows that the above order is the accurate one by which to reflect the critical range of concerns.

It has been noted that Character is the specific concern within the Script that receives the largest amount of critical attention. However, the situation is slightly different for some of the individual critics.

a. Richard Watts

For Watts, the critic with the highest percentage of concern for Script, the specific concern of Theme has nearly the same amount of dominance as does Character. Over half of Watts' Script space is devoted

Table II

TOTAL CONCERNS BY CRITIC

CONCERN	ATKINSON	CHAPMAN	COLEMAN	KERR	WATTS	McCLAIN	SUM
Script	61.8	66.2	55.7	61.2	75.0	56.6	376.5
Acting	24.4	19.5	22.9	29.8	18.2	23.5	138.3
Production	3.9	8.6	11.7	2.2	3.5	10.6	40.5
Directing	4.7	2.3	4.4	4.4	1.1	3.8	20.7
Technical Theater	4.4	1.6	2.6	1.6	.6	4.8	15.6
Audience	.5	1.7	2.2	.8	.7	.3	6.2
Irrelevant	.3	.2	.4	0.0	.6	.4	1.9
TOTALS	100.0	100.1	99.9	100.0	99.7	100.0	599.7
Total No. Words by Critic	14,530	10,766	11,100	16,380	13,353	12,236	78,385

to a combination of concern for Character and Theme. (The remainder is evenly divided among the other Script concerns.) The concerns of this critic accurately reflect his preoccupation with the moral and societal implications within the Script. Watts' remarks about the Playwright are also the result of his feelings for the dramatist's vision of social betterment. Significantly enough, Watts has taken the smallest amount of space for Acting of any of the critics. He is the biggest exception to the statement this author made above in reference to the merger between Acting and Character. In Watts' reviews, the concern of Character is combined most frequently with Theme. Watts devotes a relatively small amount of space to Production, Directing, Technical Theatre,

and Audience. He does not see any relationship between these concerns and the societal benefits which he seeks in the Script.

b. John Chapman and Robert Coleman

Chapman and Coleman have a large degree of mutual interest in the specific concern of Plot and for these critics, the Plot tends to outweigh all the concerns within the Script--even Character. Plot accounts for over 60% of the Scriptural concerns expressed by these two men. (Character accounts for 23% of this concern, and the other specific concerns, the remainder.)

Coleman has a large amount of concern for the Production, and he is the only critic who combines his attention for Production with his interest in Directing. Again, it is possible to see an overall relationship in Coleman's reviews among the Plot, the Production, and the Directing. Admittedly interested in the exciting details of the story line, his remarks on the Production and the Directing tend to reinforce his emphasis upon the incidents of action, wherever this reinforcement is at all possible.

c. Walter Kerr

Kerr presents a picture that is more consonant with regard to the average concerns for all the critics. Although his Script concern is, in percentages, equivalent to the mean percentage of the critics, (61.2%), his regard for Character is the highest of any of the critics. Over 80% of his Script space is devoted to Character. But Kerr is outstanding in regard to his concern for Acting. (He spends 29.8% on Acting, the largest space of all the critics.) As has been noted above

(cf. Chapters II and III, any of Kerr's reviews), Character and Acting are treated in the same breath by this critic: The Actors are the Characters. This has the effect of placing the focus for Kerr's reviews upon the Acting, in spite of the larger number of words spent on Script.

d. Brooks Atkinson

Atkinson has the greatest interest in the specific concern of Structure. Within the Script, Structure, Character and Theme form a triumvirate. (The three together equal 75% of Atkinson's concern for Script.) While Atkinson and Kerr have nearly the same percent of the total concern of the critics for Script, Atkinson is concerned more with Script than Kerr. Atkinson carefully divorces the Acting from the Script in his discussion. Only that aspect of the Script concern devoted to Character has any relationship with the attention he gives to Acting. Thus, Atkinson is the critic who devotes the second largest amount of space to Script.

e. John McClain

McClain is the most balanced of the reviewers in terms of the distribution of his space. In effect, this means that he is the reviewer who gives the most attention collectively to the concerns Production, Technical Theatre, Directing and Audience. However, the intriguing thing here is that there is no relationship among these four concerns. McClain tends to isolate each concern he writes about, so that his review is often a series of paragraphs, one or two to a concern, which are complete entities in themselves. McClain is the most eclectic of critics.

Thus, we have shown what the critics as a group look for in a

production, how much they as a group devote to each of their concerns, and the differing concerns of each critic.

The Favor of Each Critic

a. Richard Watts

Table LXXXIV

The Percentage of Favor For the Concerns of the Critic

Watts

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	40.8	21.6	12.6	75.0
Acting	17.3	0.5	0.4	18.2
Production	2.6	0.2	0.6	3.4
Directing	0.8	0.0	0.3	1.1
Audience	0.4	0.1	0.2	0.7
Tech. Theater	0.6	0.0	0.0	0.6
Irrelevant	0.0	0.6	0.0	0.6
Totals	62.5	23.0	14.1	99.6

The single highest amount of positive Favor shown to a concern by any critic is Watts' 40.8% devoted to the concern of Script. This high incidence of Script Favor is due directly, as has been noted above, to Watts' high percentage of positive Favor shown to Theme and Character. Nearly two-thirds of Watts' Script space is devoted to a discussion of Theme and Character and within that total, three-fourths of the Theme - Character space is positive. Interestingly enough, the other quarter of the space for Theme and Character is often negative and

accounts for the 12.6% of negative Favor Watts gives to the Script. Similarly, the great majority of the space he spends on the Plot and on the Structure of the Script (roughly one-fifth of his Script space) is neutral and serves to bolster the negative portion of the concerns for Theme and Character. When we realize that this neutral percentage is equivalent to 26.1% of Watts' total amount of space, we can appreciate the influence such neutral description can bring to bear upon the negative Favor. In this connection, Watts' 17.3% positive Favor to the Acting is strengthened because of the very small amounts of neutral and negative Favor which accrue to the Acting (.6% and .4%, respectively). Indeed, Watts, who is the critic with the largest amount of space for Script of any critic, (75% for the total concern of Script and 40.8% of that positive) is nonetheless a critic with a higher degree of positive percentage as per the entire amount of the concern for Acting rather than Script! (Acting: 17.3% positive out of 18.2% for the total concern.) For the rest, Watts' Favor distribution is directly the same as the proportions of attention he gives to the concerns. But the critic's negative Favor for Script is worth underscoring. It is twelve times the amount of negative Favor he gives to every other concern.

b. Walter Kerr

Table LXXXV
The Percentage of Favor for the Concerns of the Critic
Kerr

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	30.4	14.8	15.9	61.1
Acting	28.8	0.2	0.8	29.8
Directing	3.0	0.0	1.3	4.3
Production	2.0	0.1	0.1	2.2
Tech. Theatre	1.6	0.0	0.0	1.6
Audience	.8	0.0	0.0	0.8
Irrelevant	0.0	0.0	0.0	0.0
Totals	66.6	15.1	18.1	99.8

The breakdown of Kerrs' Favor is more in keeping with the pattern expected of him, given his concerns. His largest amount of positive concern, 30.4% for the Script, is less than 2% higher than the 28.8% positive he gives to the Acting. But the degree of Character in the Script and in the Acting make the difference for the two concerns in respect to their overall Favor. Kerr finds that over half the Character motivations which the Playwright put there are not up to the great skill that the Actors employ on the stage. Thus, 16.0% of this Character in terms of the Script, becomes negative and an additional 14.9% is spent describing the Plot and the Theme in a neutral fashion that lends weight to the negative. On the other hand, that part of the Character concern which Kerr lauds as part of the Acting Technique is nearly all positive. Again, the Favor breakdown emphasizes that the Script contains at least fourteen times the amount of negative commentary as any other concern. It is interesting that only Kerr and Coleman give a higher incidence of negative Favor to the Directing than to the Production. For Kerr, this indicates another example of the critic's willingness to affix the blame for a Production, and for Characters that go awry, to all concerned except for the Actors. (There is a high incidence of cricical disfavor shown to both the Playwright and to the Director of productions which Mr. Kerr did not like, but very seldom a negative remark to the Acting company.)

c. Robert Coleman

Table LXXXVI

The Percentage of Favor For the Concerns of the Critic

Chapman

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	18.6	28.7	8.4	55.7
Acting	21.6	0.5	0.7	22.8
Production	7.3	3.3	1.1	11.7
Directing	2.9	0.4	1.1	4.4
Tech. Theatre	2.5	0.1	0.0	2.6
Audience	1.6	0.0	0.7	2.3
Irrelevant	0.0	0.4	0.0	0.4
Totals	54.5	33.4	12.0	99.9

Coleman's reviews show a great difference with respect to the concerns and to the Favor accorded them. He gives 55.7% of his concern to the Script and 22.9% to the Acting, but in his Favor, Acting receives the highest amount of positive concern, 21.6%, and Script gets only 18.6% positive. This is because of the huge amount of neutral concern for Plot and of negative concern also for Plot. Over 90% of Coleman's remarks pertinent to the Acting recognize the virtues of the performers who carry out "emotive" designs of the Plot. This critic is Kerr's opposite number in that he denounces the Playwright whenever he spends an overlong amoung of energy on the development of Character motivations, and he is Watts' opposite number because he also denounces the Playwright whenever his Script contains what Coleman believes are Thematic speculations which stop the action. As has been stated above, there is a correspondence

between the Production concern and the Acting concern for Coleman, as well as a correspondence between the Production concern and the Script concern.

d. John Chapman

Table LXXXVII

The Percentage of Favor For the Concerns of the Critic Chapman

CONCERN	% Positive	% Neutral	Negative	Sum
Script	23.7	31.2	11.3	66.2
Acting	17.7	1.3	0.5	19.5
Production	6.5	0.6	1.4	8.5
Directing	1.8	0.2	0.2	2.2
Tech. Theatre	1.4	0.2	0.0	1.6
Audience	1.7	0.0	0.0	1.7
Irrelevant	0.0	0.2	0.0	0.2
Totals	52.8	33.7	13.4	99.9

Chapman's reviews, which are most similar to Coleman's, in regard to space for total concerns and for the Plot, present an only slightly different picture in the breakdown of Favor. The space on Script seems to be greater than that for the Acting in positive Favor (Script: 23.7%; Acting: 17.7% positive) but the figures for the neutral and the negative concerns for Script belie this appearance. For Chapman gives the largest amount of space to neutral Favor for Script of any of the critics. It is important to note that the 31.2% of neutral Favor is higher by nearly 10% than the positive Favor for the Script. This neutral Favor reflects the

large amount of space Chapman devotes to describing the Plot in such a manner that either avoids passing a judgment entirely, or that plants the seed for a negative comment. By contrast, the Acting is once again accorded nearly all positive Favor.

e. Brooks Atkinson

Table LXXXVIII

The Percentage of Favor For the Concerns of the Critic Atkinson

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	26.9	25.6	9.3	61.5
Acting	23.7	0.3	0.4	24.4
Directing	4.5	0.1	0.1	4.7
Tech. Theatre	3.9	0.3	0.1	4.3
Production	3.1	0.5	0.4	4.0
Audience	0.2	0.0	0.3	0.5
Irrelevant	0.0	0.3	0.0	0.3
Totals	62.3	27.1	10.6	100.0

Atkinson's breakdown in terms of Favor shows that this critic has the second largest amount of neutral space devoted to Script. For Atkinson, a production does not have a good Script if one of these three concerns is weak: Character or Theme or Structure. Hence Atkinson devotes 25.6% of his Script space to a neutral examination of any combination of these three specific concerns, and lays the freamework by which he is able to speak negatively regarding a deficiency of any one. (Negative concern for Script is 9.3% of his space.) On the other hand, the

Acting receives an amount of space nearly commensurate with the positive space given Script (23.7% positive to the Acting) which is connotatively a larger positive amount than for the Script concern because there are only miniscule amounts of neutral and negative Favor for the Acting. Again, the rest of the Favor breakdown follows the pattern Atkinson has established in his total concerns.

f. John McClain

Table LXXXIX

The Percentage of Favor For the Concerns of the Critic

McClain

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	26.6	21.2	8.9	56.7
Acting	22.5	0.3	0.7	23.5
Directing	8.2	1.1	1.2	10.5
Tech. Theatre	4.0	0.4	0.3	4.7
Production	3.6	0.1	0.1	3.8
Audience	0.2	0.1	0.0	0.3
Irrelevant	0.0	0.2	0.2	0.4
Totals	65.1	23.4	11.4	99.9

The critic McClain manages to keep the same proportions he establishes in his total concerns in the breakdown of the Favor. This critic gives relatively high positive Favor to all of the concerns except for Audience. Since he is the most eclectic of the critics there is nothing new to be added in the discussion of his Favor.

Conclusions Regarding the Favor of the Critics

First, it is clear that when the negative and neutral percentages for the concern of Script are subtracted from the positive percentage, there is a higher positive disposition on the part of all critics towards the concern of Acting than there is for Script.

Second, it has been shown that while the single highest amount of positive Favor given for any concern is Watts' 40.8% devoted to Script, Watts also has an extremely higher percentage devoted to negative Favor for Script. The highest negative concern is for Kerr and is for Script for 15.9%, but the largest concern for Acting with a positive disposition is also by Kerr who shows 28.8% positive for Acting. Again, the largest concern for Acting with a negative disposition is also shown by Kerr, 0.7%. The second conclusion, then, is that the poles of positive and negative in regard to the concerns reflect both sides of the same point. It is the same critic who is usually most favorably disposed to the concern and most unfavorably disposed to the same concern.

Finally, in regard to the percentages of neutral Favor for each critic for each concern, it is apparent that the highest percentages appear in the concern of Script. The single largest neutral percentage, 31.1%, is by Chapman for the concern of Script. The third conclusion is that the large number of neutral words on Script, which are devoted for the most part, to a recitation of the Plot, especially by critics Chapman and Coleman (cf. Tables IV through LI) is what accounts for Script's being the concern with the largest percentage of space by all the critics over the five-year period.

Table LXXXX

The Mean Percentage of Favor For the Concerns of All Critics For All Productions: 1956-1960.

CONCERN	% Positive	% Neutral	% Negative	% Sum
Script	27.8	23.9	11.0	62.7
Acting	21.9	0.6	0.6	23.1
Production	5.0	1.0	0.8	6.8
Directing	2.8	0.2	0.5	3.5
Tech. Theatre	2.4	0.2	0.1	2.7
Audience	0.8	0.0	0.2	1.0
Irrelevant	0.0	0.3	0.0	0.3
Totals	60.7	26.2	13.2	100.1

Thus, the comparative proportions for attention and Favor have been shown. For four out of the six critics, the total amount of attention given to a concern and the distribution of Favor are each directed in a different proportion to the sum of the critic's concerns. For Kerr and McClain, the amount of attention and the amount of Favor are directed toward the same concerns in the same proportions.

The Concerns of the Critics Over the Five-Year Period

What can be said about the concerns of the critics in regard to each year of our study? From the tables for the total concerns for the years 1956 through 1960, and from the tables for the mean percentages of Favor for the critics for these years, it becomes evident that the critics do not devote the same amount of attention year by year as they devote production by production.

First, no two concerns stay the same in percentage for any one critic over a year's time. For example, the concern of Script for the critic Atkinson rises in percent from a low of 57.6% in 1956 to a high of 71.3% in 1960. Similarly, the percents change by as much as 6% up or down, for every critic over the period. This would seem to indicate that a major variable is the difference among the productions over the period. As an illustration, 1957 is, for all the critics, the lowest year in regard to their concern for Script, and the highest year in regard to Acting. Conversely, 1960 is the lowest year for Acting as a critical concern, and the highest for Script.

In 1956, the productions were: The Potting Shed, A Moon for the Misbegotten, A Visit to a Small Planet, Look Homeward, Angel, The Dark at the Top of the Stairs, and The Rope Dancers. A Visit to a Small Planet, Moon for the Misbegotten, and The Rope Dancers were productions in which the Acting was given the greatest critical emphasis. Since half the selected productions of the year received a large amount of critical concern for Acting, 1956 was the year for a high over-all percentage of this concern. It was also the year that showed the lowest concern for Script, except for 1957. On the other hand, 1960 was the year of The Beat Man and Toys in the Attic. Both of these productions had hundreds of words spent in behalf of their Scripts.

Nineteen hundred and fifty-nine was the year when the concern for Directing had the highest percentages for all critics, and 1960, marked the low for that concern.

Nineteen hundred and fifty-six was the year for the largest amount of concern for the Technical Theatre and for Audience; and 1958, had the smallest amount of these concerns. It is likely the critics discussed

the Set, the Lighting and the Costuming in regard to: Long Day's Journey Into Night, A Very Special Baby, The Ponder Heart, Orpheus Descending, and The Clearing in the Woods because the theatricality of these productions lent itself to such a discussion. On the other hand, 1958 was the year of the second largest amount of concern for Acting and Production.

Nineteen hundred and sixty was the year of the largest number of concerns related to Production as well as to Script, and 1958 was just behind it. The year 1957 was a middle year in many respects: While it had an intermediate amount of space devoted to four of the concerns, it was the low point for the concern of Production and for Script.

The breakdown by Favor follows the same proportions that have been described for the total concerns for the productions within each year.

The Critics' Judgments

Is it possible to utilize the evidence that has been discussed in order to hypothesize about each critic's basis for judging a critical work for the stage? Not entirely. Assuredly, the degree of attention and Favor which the critic gives to each of his concerns can be stated. But the attention, the Favor, and a particular value that the critic affixes to both are different matters. The last is known for certain only to the individual critic.

However, within the limits of this study, this formula is proposed: A high degree of critical attention + a high degree of positive Favor given to that concern = a tendency toward a particular critical standard. The following is indicated by this study:

Richard Watts, Jr.

This critic has the highest amount of concern for Script with both highly positive and negative dispositions towards this concern, leading toward a tendency to emphasize the moral and thematic message as a "good," particularly if it is within the realm of social-progress reform. The critic is oriented toward the Platonic conception of constructive didacticism as an end worth striving for in a dramatic work.

John Chapman and Robert Coleman

Both critics express high degree of concerns for Script with positive dispositions towards the specific concern of Plot. They show positive dispositions toward the concerns of Acting wherever that concern fulfills, for these critics, the demands of the Plot. Chapman and Coleman tend to underscore the Aristotelian conception of action as central to the dramatic production, but without Aristotle's penchant for characters that express moral judgments. Since Chapman and Coleman report the story outline in their reviews, they take more space than the other critics to detail the incidence of action and they tend to refrain from commenting upon the merit of these incidents. (They have the largest percentages of neutral Favor for Script of the critics).

Walter Kerr

Kerr has the highest amount of concern for Acting with both highly positive and negative dispositions toward this concern. He is highly critical of the Script except as a vehicle for stage expression. The critic seems to lean in the direction of the post-World War II French theorists, Antonin Artaud and Jacques Copeau.

Brooks Atkinson

Atkinson has a high degree of concern for the Script with both positive and negative dispositions toward the specific concerns, Structure, Theme, and Character. This indicates a tendency to balance these three as indispensible rudiments for a "good" Script.

John McClain

McClain is an eclectic spirit whose concerns and dispositions toward Favor do not seem to demonstrate a pattern for a standard of judgment.

Now that the groundwork has been laid by this investigation into the critics' concerns, an inquiry into the nature of the critics' standards of judgment remains to be undertaken.

APPENDIX A

The Percentage of Favor Per Concern

Table I

Percentage of Favor Per Concern

Long Day's Journey Into Night

CRITICS												
CONCERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	38.6	0.0	5.1	43.7	57.6	9.1	4.6	71.3	13.8	23.6	11.8	49.2
Acting	22.1	0.0	0.0	22.1	14.1	0.0	0.0	14.1	40.4	0.0	0.0	40.4
Production	5.8	0.0	0.0	5.8	5.4	6.0	0.0	11.4	0.0	5.1	0.0	5.1
Directing	12.3	0.0	0.0	12.3	2.3	0.0	0.0	2.3	2.7	0.0	0.0	2.7
Tech. Theat.	7.8	6.0	2.4	16.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	7.0	0.0	0.0	7.0	2.7	0.0	0.0	2.7
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	86.6	6.0	7.5	100.1	86.4	15.1	4.6	106.1	59.6	28.7	11.8	100.1

CRITICS												
CONCERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	46.3	0.0	0.0	46.3	48.5	17.5	0.0	66.0	36.6	31.1	0.0	67.7
Acting	39.4	0.0	0.0	39.4	21.3	0.0	2.4	23.7	22.0	0.0	0.0	22.0
Production	0.0	0.0	0.0	0.0	1.8	0.0	0.0	1.8	3.0	0.0	0.0	3.0
Directing	2.8	0.0	0.0	2.8	1.3	0.0	7.3	8.6	7.3	0.0	0.0	7.3
Tech. Theat.	2.5	0.0	0.0	2.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	9.0	0.0	0.0	9.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	100.0	0.0	0.0	100.0	72.9	17.5	9.7	100.1	68.9	31.1	0.0	100.0

Table II

Percentage of Favor Per Concern

A Very Special Baby

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	4.0	38.5	17.7	60.2	2.3	40.1	22.7	65.1	9.1	68.3	11.3	88.7
Acting	17.0	1.9	0.0	18.9	0.0	16.9	2.3	19.2	9.4	0.0	0.0	9.4
Production	0.0	0.0	4.8	14.8	0.0	0.0	8.0	8.0	0.0	0.0	0.0	0.0
Directing	4.4	0.0	0.0	4.4	0.0	0.0	0.0	0.0	1.9	0.0	0.0	1.9
Tech. Theat.	5.7	0.0	0.0	5.7	7.1	0.0	0.0	7.1	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	6.1	0.0	6.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	31.1	46.5	22.5	100.1	9.4	57.0	33.0	99.4	20.4	68.3	11.3	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	14.1	12.3	24.8	51.2	46.3	19.5	15.0	80.8	6.2	14.9	22.8	43.9
Acting	20.5	0.0	0.0	20.5	16.4	0.0	0.0	16.4	11.8	0.0	0.0	11.8
Production	0.0	0.0	0.0	0.0	2.9	0.0	0.0	2.9	7.7	0.0	6.8	14.5
Directing	3.6	0.0	24.8	28.4	0.0	0.0	0.0	0.0	2.9	0.0	0.0	2.9
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	16.6	4.5	5.8	26.9
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	38.2	12.3	49.6	100.1	65.6	19.5	15.0	100.1	45.2	19.4	35.4	100.0

Table III

Percentage of Favor Per Concern

The Ponder Heart

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	30.4	15.4	3.9	49.7	39.6	0.0	0.0	39.6	45.3	11.6	3.8	60.7
Acting	31.1	0.0	0.0	31.1	30.7	0.0	0.0	30.7	11.1	0.0	0.0	11.1
Production	15.8	0.0	0.0	15.8	7.6	7.8	2.3	17.7	5.5	2.8	14.2	22.5
Directing	1.1	0.0	0.0	1.1	4.2	0.0	0.0	4.2	0.0	3.6	0.0	3.6
Tech. Theat.	2.3	0.0	0.0	2.3	2.1	0.0	0.0	2.1	2.1	0.0	0.0	2.1
Audience	0.0	0.0	0.0	0.0	5.5	0.0	0.0	5.5	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	80.7	15.4	3.9	100.0	89.7	7.8	2.3	99.8	64.0	18.0	18.0	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	28.0	23.8	4.9	56.7	39.7	0.0	20.4	60.1	5.5	29.9	22.9	58.3
Acting	25.1	0.0	0.0	25.1	34.1	0.0	0.0	34.1	24.6	0.0	0.0	24.6
Production	9.7	0.0	0.0	9.7	3.6	2.4	1.8	7.8	3.1	0.0	9.6	12.7
Directing	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Tech. Theat.	5.1	0.0	0.0	5.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	3.5	0.0	0.0	3.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.3	0.0	4.3
Totals	7.14	23.8	4.9	100.1	77.4	2.4	22.2	102.0	33.2	34.2	32.5	99.9

	Adkinson			
	pos	neu	neg	tot.
	%			
	30.4	15.6	7.0	53.0
	31.1	0.0	0.0	31.1
	15.8	0.0	0.0	15.8
	1.1	0.0	0.0	1.1
	2.3	0.0	0.0	2.3
	0.0	0.0	0.0	0.0
	0.0	0.0	0.0	0.0
	80.7	15.6	3.9	100.0

	CRITICS											
	Mott				Metts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
	28.0	23.8	4.9	56.7	39.7	0.0	20.4	60.1	5.3	26.4	22.9	54.6
	25.1	0.0	0.0	25.1	36.1	0.0	0.0	36.1	26.6	0.0	0.0	26.6
	9.7	0.0	0.0	9.7	3.6	2.4	1.8	7.8	3.1	0.0	9.6	12.7
	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	5.1	0.0	0.0	5.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	3.5	0.0	0.0	3.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.3	0.0	4.3
	71.4	23.8	4.9	100.1	77.4	2.4	22.2	102.0	33.2	30.7	32.5	99.9

Table IV

Percentage of Favor Per Concern

Orpheus Descending

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	49.7	8.2	20.6	78.5	4.3	13.2	41.0	58.5	11.1	55.4	7.8	74.3
Acting	10.7	0.0	0.0	10.7	21.9	9.9	0.0	31.8	10.0	0.0	0.0	10.0
Production	1.6	3.6	0.0	5.2	5.0	0.0	0.0	5.0	4.7	0.0	0.0	4.7
Directing	2.5	0.0	0.0	2.5	4.6	0.0	0.0	4.6	2.7	0.0	0.0	2.7
Tech. Theat.	3.0	0.0	0.0	3.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	6.4	0.0	2.0	8.4
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	67.5	11.8	20.6	99.9	35.8	23.1	41.0	99.9	34.9	55.4	9.8	100.1

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	14.3	13.0	47.8	75.1	40.9	35.3	6.0	82.2	26.5	48.6	0.0	75.1
Acting	18.6	0.0	0.0	18.6	12.5	0.0	0.0	12.5	15.2	2.2	0.0	17.4
Production	0.3	1.5	.8	2.6	2.9	0.0	0.0	3.9	0.0	0.0	0.0	0.0
Directing	4.9	0.0	0.0	4.9	1.6	0.0	0.0	1.6	1.9	0.0	0.0	1.9
Tech. Theat.	0.0	0.0	0.0	0.0	1.2	0.0	0.0	1.2	2.2	0.0	0.0	2.2
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.4	0.0	3.4
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	7.0	14.5	48.6	101.2	59.1	35.3	6.0	100.4	45.8	0.0	54.2	100.0

Table V

Percentage of Favor Per Concern

A Clearing in the Woods

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	15.8	27.7	12.3	55.8	o.0	10.1	50.6	60.7	3.5	30.3	33.7	67.5
Acting	21.3	0.0	0.0	21.3	5.4	2.9	3.2	11.5	0.0	10.3	0.0	10.3
Production	4.0	0.0	0.0	4.0	0.0	0.0	18.8	18.8	0.0	4.5	6.6	11.1
Directing	3.1	0.0	0.0	3.1	0.0	5.7	0.0	5.7	0.0	2.5	0.0	2.5
Tech. Theat.	9.4	0.0	0.0	9.4	0.0	4.1	0.0	4.1	0.0	1.7	0.0	1.7
Audience	0.0	0.0	6.5	6.5	0.0	0.0	0.0	0.0	0.0	0.0	7.6	7.6
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	53.6	27.7	18.9	100.2	5.4	22.8	72.6	100.8	3.5	49.3	47.9	100.7

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	9.4	18.9	36.5	64.8	18.6	55.7	10.0	84.3	12.4	33.5	28.3	74.2
Acting	21.4	0.0	0.0	21.4	11.9	0.0	0.0	11.9	11.2	5.5	0.0	16.7
Production	3.2	0.0	0.0	2.2	0.0	0.0	0.0	0.0	0.0	0.0	1.4	1.4
Directing	6.0	0.0	0.0	6.0	1.3	0.0	0.0	1.3	1.2	0.0	0.0	1.2
Tech. Theat.	5.6	0.0	0.0	5.6	0.0	0.0	0.0	0.0	4.1	0.0	0.0	4.1
Audience	0.0	0.0	0.0	0.0	0.0	2.6	0.0	2.6	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	44.6	18.9	36.5	100.0	31.8	58.3	10.0	100.1	28.9	39.0	29.7	97.6

Table VI

Percentage of Favor Per Conern

The Potting Shed

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	26.9	34.5	8.5	69.9	30.1	42.0	3.8	75.9	5.4	33.6	15.6	54.6
Acting	25.9	0.0	0.0	25.9	9.9	0.0	0.0	9.9	11.9	0.0	0.0	11.9
Production	0.0	0.0	0.0	0.0	7.7	0.0	0.0	7.7	16.4	12.1	0.6	29.1
Directing	1.6	0.0	0.0	1.6	1.8	0.0	0.0	1.9	0.8	0.0	0.0	.8
Tech. Theat.	2.5	0.0	0.0	2.5	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.8	0.0	0.0	3.8
Irrelevant	0.0	0.0	0.0	0.0	0.0	4.7	0.0	4.7	0.0	0.0	0.0	0.0
Totals	56.9	34.5	8.5	99.9	49.5	46.7	3.8	100.0	38.3	45.7	16.2	100.2

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	38.5	34.1	3.6	76.2	50.6	33.8	0.0	84.4	25.0	13.4	16.6	45.0
Acting	22.9	0.0	0.0	22.9	12.4	0.0	0.0	12.4	29.7	0.0	0.0	29.7
Production	0.0	0.0	0.0	0.0	1.9	0.0	0.0	1.9	10.4	0.0	0.0	10.4
Directing	0.9	0.0	0.0	.9	1.4	0.0	0.0	1.4	0.0	0.0	0.0	0.0
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.8	0.0	0.0	4.8
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	62.3	34.1	3.6	100.0	66.3	33.8	0.0	100.1	69.9	13.4	16.6	99.9

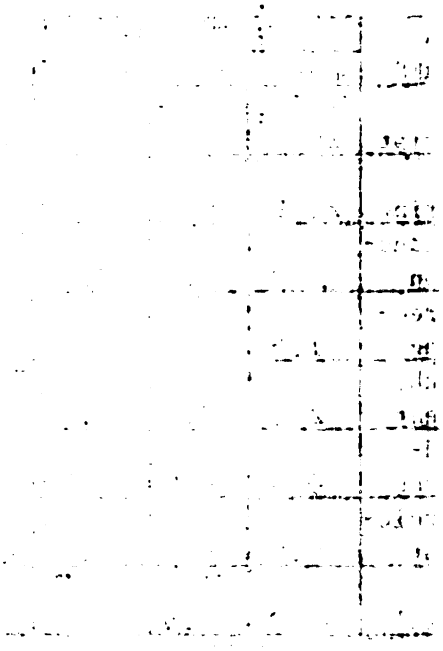

Table VII

Percentage of Favor Per Concern

A Moon for the Misbegotten

CRITICS												
CONCERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	0.9	29.9	27.1	57.9	6.7	38.4	10.3	55.4	0.0	0.0	0.0	0.0
Acting	25.7	2.9	0.0	28.6	3.8	0.0	0.0	3.8	0.0	0.0	0.0	0.0
Production	2.7	0.0	1.8	4.5	1.9	0.0	0.0	1.9	0.0	0.0	0.0	0.0
Directing	3.7	0.0	0.0	3.7	2.6	0.0	0.0	2.6	0.0	0.0	0.0	0.0
Tech. Theat.	5.9	0.0	0.0	5.9	5.8	0.0	0.0	5.8	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	2.4	0.0	0.0	2.4	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	38.9	32.8	28.9	100.6	23.2	38.4	10.3	71.9	Did not attend			

CRITICS												
CONCERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	4.9	29.7	8.6	43.2	36.6	28.5	13.7	78.8	23.8	30.9	6.6	61.3
Acting	45.5	0.0	7.0	52.5	16.6	0.0	0.0	16.6	32.3	0.0	0.0	32.3
Production	0.0	0.0	0.0	0.0	4.5	0.0	0.0	4.5	0.0	0.0	0.0	0.0
Directing	4.3	0.0	0.0	4.3	0.0	0.0	0.0	0.0	2.3	0.0	0.0	2.3
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.0	0.0	0.0	4.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	54.7	29.7	15.8	100.0	57.7	28.5	13.7	99.9	62.4	30.9	6.6	99.9

Table VIII

Percentage of Favor Per Concern

A Visit to a Small Planet

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	12.1	21.3	0.0	33.4	15.4	35.2	12.4	63.0	0.0	25.1	14.3	39.4
Acting	51.9	0.0	0.0	51.9	26.3	0.0	0.0	26.3	50.6	2.9	0.0	53.5
Production	0.9	0.0	0.0	0.9	5.9	0.0	0.0	5.9	0.0	3.5	0.0	3.5
Directing	11.3	0.0	0.0	11.3	0.8	0.0	4.0	4.8	1.8	0.0	0.0	1.8
Tech. Theat.	2.5	0.0	0.0	2.5	0.0	0.0	0.0	0.0	2.0	0.0	0.0	2.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	78.7	21.3	0.0	100.0	48.4	35.2	16.4	100.0	54.4	31.5	14.3	100.2

CONCERNS	CRITICS											
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	13.2	0.0	23.0	36.2	23.8	0.0	19.5	43.3	26.3	0.0	11.3	37.6
Acting	37.1	0.0	0.0	37.1	44.3	0.0	3.2	47.5	34.4	0.0	0.0	34.4
Production	6.7	0.0	0.0	6.7	3.4	4.0	1.8	9.2	9.9	0.0	6.3	16.2
Directing	2.2	0.0	0.0	2.2	0.0	0.0	0.0	0.0	4.7	0.0	0.0	4.7
Tech. Theat.	13.2	0.0	0.0	13.2	0.0	0.0	0.0	0.0	7.1	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	4.7	0.0	0.0	4.7	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	72.4	0.0	23.0	95.4	76.2	4.0	24.5	104.7	82.4	0.0	17.6	100.0

Table IX

Percentage of Favor Per Concern

Look Homeward, Angel

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	34.8	33.0	0.0	67.8	31.0	26.1	0.0	57.1	37.5	0.0	0.0	37.5
Acting	27.2	0.0	0.0	27.2	35.5	0.0	0.0	35.5	37.7	0.0	0.0	37.7
Production	0.0	0.0	0.0	0.0	5.3	0.0	0.0	5.3	15.7	0.0	0.0	15.7
Directing	2.2	0.0	0.0	2.2	2.1	0.0	0.0	2.1	2.2	0.0	0.0	2.2
Tech. Theat.	0.0	2.9	0.0	2.9	0.0	0.0	0.0	0.0	7.0	0.0	0.0	7.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	64.2	35.9	0.0	100.1	73.9	26.1	0.0	100.0	100.1	0.0	0.0	100.1

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pro	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	53.4	0.0	7.6	61.0	42.0	5.0	5.4	52.4	35.0	10.8	0.0	45.8
Acting	30.7	0.0	0.0	30.7	33.6	0.0	0.0	33.6	28.7	0.6	0.0	29.3
Production	5.6	0.0	0.0	5.6	11.3	0.0	0.0	11.3	13.4	0.0	0.0	13.4
Directing	1.8	0.0	0.0	1.8	1.3	0.0	0.0	1.3	2.9	0.8	0.0	3.7
Tech. Theat.	1.3	0.0	0.0	1.3	1.3	0.0	0.0	1.3	4.9	0.0	0.0	4.9
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.9	0.0	0.0	2.9
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	92.8	0.0	7.6	100.4	89.5	5.0	5.4	99.9	77.8	12.2	0.0	90.0

Table X

Percentage of Favor Per Concern

The Dark at the Top of the Stairs

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	54.1	8.3	0.0	62.4	36.2	35.7	0.0	71.9	31.3	22.3	0.0	53.6
Acting	29.1	0.0	0.0	29.1	20.7	0.0	0.0	20.7	23.3	0.0	0.0	23.3
Production	0.0	0.0	0.0	0.0	5.3	0.0	0.0	5.3	11.8	0.0	0.0	11.8
Directing	4.5	0.0	0.0	4.5	2.1	0.0	0.0	2.1	8.8	0.0	0.0	8.8
Tech. Theat.	4.0	0.0	0.0	4.0	0.0	0.0	0.0	0.0	2.5	0.0	0.0	2.5
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	91.7	8.3	0.0	100.0	64.3	35.7	0.0	100.0	77.7	22.3	0.0	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	33.4	7.8	8.4	49.6	54.4	12.4	16.9	83.7	43.5	13.0	0.0	56.5
Acting	39.1	0.0	0.0	39.1	15.5	0.0	0.0	15.5	18.4	0.0	0.0	18.4
Production	2.0	0.0	0.0	2.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Directing	1.7	0.0	1.7	3.4	1.0	0.0	0.0	1.0	18.0	0.0	0.0	18.0
Tech. Theat.	6.0	0.0	0.0	6.0	0.0	0.0	0.0	0.0	7.1	0.0	0.0	7.1
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	82.2	7.8	10.1	100.1	70.9	12.4	16.9	100.2	87.0	13.0	0.0	100.0

Table XI

Percentage of Favor Per Concern

The Rope Dancers

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	17.3	36.1	4.1	57.5	5.0	37.2	18.1	60.3	10.0	49.8	19.7	79.5
Acting	29.3	0.0	4.1	33.4	23.6	0.0	0.0	23.6	16.8	0.0	0.0	16.8
Production	3.8	0.0	0.0	3.8	8.9	0.0	0.0	8.9	3.9	0.0	0.0	3.9
Directing	0.9	0.0	0.0	0.9	1.1	0.0	0.0	1.1	2.2	0.0	0.0	2.2
Tech. Theat.	4.3	0.0	0.0	4.3	1.3	0.0	0.0	1.3	1.7	0.0	0.0	1.7
Audience	0.0	0.0	0.0	0.0	4.3	0.0	0.0	4.3	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	55.6	36.1	8.2	99.9	44.2	37.2	18.1	99.5	34.6	49.8	19.7	104.1

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	7.2	28.1	39.7	75.0	26.6	17.8	35.6	80.0	6.2	14.0	10.9	31.1
Acting	23.4	0.0	0.0	23.4	16.9	0.0	0.0	16.9	44.2	0.0	2.2	46.4
Production	1.6	0.0	0.0	1.6	0.0	0.0	1.5	1.5	12.2	0.0	1.3	13.5
Directing	0.0	0.0	0.0	0.0	0.9	0.0	0.0	0.9	6.2	0.0	0.0	6.2
Tech. Theat.	0.0	0.0	0.0	0.0	0.7	0.0	0.0	0.7	2.8	0.0	0.0	2.8
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	32.2	28.1	39.7	100.0	45.1	17.8	37.1	100.0	71.6	14.0	14.4	100.0

Table XII

Percentage of Favor Per Concern

The Cold Wind and the Warm

CONCERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	57.5	17.1	1.4	76.0	25.8	22.6	26.5	74.9	52.0	0.0	23.5	75.5
Acting	9.5	0.0	0.0	9.5	23.4	0.0	0.0	23.4	10.0	0.0	9.0	19.1
Production	6.9	0.0	0.0	6.9	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Directing	3.1	0.0	0.0	3.1	1.7	0.0	0.0	1.7	5.5	0.0	0.0	5.5
Tech. Theat.	4.6	0.0	0.0	4.6	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	81.6	17.1	1.4	100.1	50.9	22.6	26.5	100.0	67.6	0.0	32.5	100.1

CRITICS

CONCERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	45.5	0.0	12.5	58.0	61.2	0.0	12.8	74.0	38.9	31.5	4.2	74.6
Acting	32.7	0.0	8.4	41.1	25.3	0.0	0.0	25.3	14.9	0.0	0.0	14.9
Production	0.0	0.0	0.0	0.0	1.0	0.0	0.0	1.0	7.1	0.0	2.5	9.6
Directing	1.0	0.0	0.0	1.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Tech. Theat.	0.0	0.0	0.0	0.0	1.2	0.0	0.0	1.2	1.0	0.0	0.0	1.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	79.2	0.0	20.9	100.1	88.7	0.0	12.8	101.5	61.9	31.5	6.7	100.1

Table XIII

Percentage of Favor Per Concern

J. B.

CRITICS												
CONCERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	16.2	46.5	0.0	62.7	32.2	32.8	0.0	65.0	3.5	45.5	0.0	49.0
Acting	20.2	0.0	0.0	20.2	9.9	0.0	0.0	0.0	25.0	0.0	0.0	25.0
Production	2.9	0.0	0.0	2.9	13.4	0.0	0.0	13.4	8.5	0.0	0.0	8.5
Directing	6.7	0.0	0.0	6.7	3.3	0.0	0.0	3.3	6.5	0.0	0.0	6.5
Tech. Theat.	7.5	0.0	0.0	7.5	8.4	0.0	0.0	8.4	5.0	0.0	0.0	5.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	6.0	6.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	53.5	46.5	0.0	100.0	67.2	32.8	0.0	100.0	48.5	45.5	6.0	100.0

CRITICS												
CONCERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	32.2	30.0	20.8	83.0	14.6	23.3	17.4	55.3	0.0	19.1	5.9	25.0
Acting	2.7	0.0	0.0	2.7	19.7	0.0	0.0	19.7	22.1	0.0	0.0	22.1
Production	3.5	0.0	0.0	3.5	3.1	0.0	0.0	3.1	38.2	5.9	0.0	44.1
Directing	8.6	0.0	0.0	8.6	1.4	0.0	0.0	1.4	0.0	2.9	0.0	2.9
Tech. Theat.	1.5	0.0	0.0	1.5	2.3	0.0	0.0	2.3	0.0	5.9	0.0	5.9
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	18.3	0.0	18.3	0.0	0.0	0.0	0.0
Totals	48.5	30.0	20.8	99.3	41.1	41.6	17.4	100.1	60.3	33.8	5.9	100.0

Table XIV

Percentage of Favor Per Concern

The Disenchanted

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	20.7	9.8	8.7	39.2	21.4	46.7	0.0	68.1	11.4	20.7	17.3	49.4
Acting	48.5	0.0	0.0	48.5	19.0	0.0	0.0	19.1	12.1	0.0	0.0	12.1
Production	0.0	0.0	0.0	0.0	4.4	1.6	0.0	6.0	32.6	0.0	0.0	32.6
Directing	7.4	0.0	0.0	7.4	2.0	0.0	0.0	2.0	0.0	0.0	0.0	0.0
Tech. Theat.	5.0	0.0	0.0	5.0	4.8	0.0	0.0	4.8	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	5.9	0.0	5.9
Totals	81.6	9.8	8.7	100.1	51.6	48.3	0.0	99.9	56.1	26.6	17.3	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	29.5	30.3	20.7	80.5	46.3	3.5	38.7	88.5	30.6	22.6	0.0	53.2
Acting	19.5	0.0	0.0	19.5	11.4	0.0	0.0	11.4	21.0	0.0	0.7	21.7
Production	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	15.9	0.0	0.0	15.9
Directing	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.6	0.0	0.0	3.6
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	5.4	0.0	0.0	5.4
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	49.0	30.3	20.7	100.0	57.7	3.5	38.7	99.9	76.5	22.6	0.7	99.8

Table XV

Percentage of Favor Per Concern

A Touch of the Poet

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	16.6	36.3	0.0	52.9	42.7	49.7	0.0	92.4	17.8	44.6	0.0	62.4
Acting	33.9	1.7	1.7	37.3	7.5	0.0	0.0	7.5	15.4	0.0	0.0	15.4
Production	0.0	2.4	0.0	2.4	0.0	0.0	0.0	0.0	19.5	0.0	0.0	19.5
Directing	6.0	0.0	0.0	6.0	2.8	0.0	0.0	2.8	0.0	0.0	0.0	0.0
Tech. Theat.	1.6	0.0	0.0	1.6	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	58.1	40.4	1.7	100.2	53.0	49.7	0.0	102.7	52.7	44.6	0.0	97.3

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	0.0	0.0	0.0	0.0	53.2	17.7	10.0	80.9	65.1	0.0	11.3	76.4
Acting	0.0	0.0	0.0	0.0	14.5	0.0	0.0	14.5	13.2	0.0	4.9	18.1
Production	0.0	0.0	0.0	0.0	2.7	0.0	0.0	2.7	0.0	0.0	0.0	0.0
Directing	0.0	0.0	0.0	0.0	0.9	0.0	0.0	.9	2.1	0.0	0.0	2.1
Tech. Theat.	0.0	0.0	0.0	0.0	0.9	0.0	0.0	.9	3.4	0.0	0.0	3.4
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals		Did not Review			72.0	17.7	10.0	99.7	83.8	0.0	16.2	100.0

Table XVI

Percentage of Favor Per Concern

A Sunrise at Campobello

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	52.5	28.2	0.0	80.7	10.9	31.2	0.0	14.1	60.6	0.0	0.0	60.6
Acting	9.1	0.0	0.0	9.1	30.7	0.0	0.0	30.7	37.0	0.0	0.0	37.0
Production	8.5	0.0	0.0	8.5	22.6	0.0	0.0	22.6	0.0	0.0	0.0	0.0
Directing	.9	0.0	0.0	.9	4.6	0.0	0.0	4.6	2.4	0.0	0.0	2.4
Tech. Theat.	.9	0.0	0.0	.9	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	71.9	28.2	0.0	100.1	68.8	31.2	0.0	100.0	100.0	0.0	0.0	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	14.9	7.5	22.6	100.0	39.7	34.4	0.0	74.1	22.4	39.3	0.0	61.7
Acting	55.0	0.0	0.0	0.0	21.9	0.0	0.0	21.9	27.6	0.0	6.4	34.0
Production	0.0	0.0	0.0	0.0	3.3	0.0	0.0	3.3	4.3	0.0	0.0	4.3
Directing	0.0	0.0	0.0	0.0	.7	0.0	0.0	.7	0.0	0.0	0.0	0.0
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	69.9	7.5	22.6	100.0	65.6	34.4	0.0	100.0	54.3	39.3	6.4	100.0

Table XVII

Percentage of Favor Per Concern

The Pleasure of His Company

CONCERNS	CRITICS											
	Atkinson				Chapman*				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	40.8	8.5	5.0	54.3	0.0	0.0	0.0	0.0	22.5	11.6	0.0	34.1
Acting	27.4	0.0	0.0	27.4	0.0	0.0	0.0	0.0	37.2	0.0	0.0	37.2
Production	5.4	0.0	0.0	5.4	0.0	0.0	0.0	0.0	18.5	0.0	0.0	18.5
Directing	6.3	0.0	0.0	6.3	0.0	0.0	0.0	0.0	6.7	0.0	0.0	6.7
Tech. Theat.	6.6	0.0	0.0	6.6	0.0	0.0	0.0	0.0	3.5	0.0	0.0	3.5
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	86.5	8.5	5.0	100.0	0.0	0.0	0.0	0.0	88.4	11.6	0.0	100.0

*(Did not review)

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	54.5	0.0	0.0	54.5	6.0	52.2	12.0	70.2	21.8	24.2	0.0	46.0
Acting	34.3	0.0	0.0	34.3	18.7	0.0	2.6	21.3	32.5	0.0	0.0	32.5
Production	1.0	0.0	0.0	1.0	0.0	0.0	1.9	1.9	14.8	0.0	0.0	14.8
Directing	10.2	0.0	0.0	10.2	0.0	0.0	0.0	0.0	2.8	0.0	0.0	2.8
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.9	0.0	0.0	3.9
Audience	0.0	0.0	0.0	0.0	6.5	0.0	0.0	6.5	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	100.0	0.0	0.0	100.0	31.2	52.2	16.5	99.9	75.8	24.2	0.0	100.0

Table XVIII

Percentage of Favor Per Concern

Sweet Bird of Youth

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	38.6	32.8	0.0	71.4	35.8	43.7	6.6	86.1	26.7	20.5	0.0	47.2
Acting	19.8	0.0	0.0	19.8	10.3	0.0	0.0	10.3	28.6	0.0	0.0	28.6
Production	0.0	0.0	0.0	0.0	1.7	0.0	0.0	1.7	11.7	0.0	0.0	11.7
Directing	4.8	0.0	0.0	4.8	1.9	0.0	0.0	1.9	5.1	0.0	0.0	5.1
Tech. Theat.	4.1	0.0	0.0	4.1	0.0	0.0	0.0	0.0	4.7	0.0	0.0	4.7
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.8	0.0	0.0	2.8
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	67.3	32.8	0.0	100.1	49.7	43.7	6.6	100.0	79.4	20.5	0.0	100.1

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	31.1	21.8	18.3	71.2	46.1	11.3	28.1	85.5	44.6	19.3	2.6	66.5
Acting	20.0	0.0	0.0	20.0	11.1	0.0	0.0	11.1	13.4	0.0	0.0	13.4
Production	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.1	0.0	1.1
Directing	6.0	0.0	0.0	6.0	1.9	0.0	0.0	1.9	6.7	0.0	0.0	6.7
Tech. Theat.	2.3	0.0	0.0	2.3	1.6	0.0	0.0	1.6	12.0	0.0	0.0	12.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	59.4	21.8	18.3	99.5	60.7	11.3	28.1	100.1	76.7	20.4	2.6	99.7

Table XIX

Percentage of Favor Per Concern

A Raisin in the Sun

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	32.1	29.0	1.4	62.5	11.0	42.6	0.0	53.6	10.4	28.8	0.0	39.2
Acting	26.6	0.0	0.0	26.6	19.2	0.0	0.0	19.2	26.2	0.0	0.0	26.2
Production	3.7	0.0	0.0	3.7	25.0	2.4	0.0	27.4	17.2	0.0	0.0	17.2
Directing	2.3	0.0	010	2.3	0.0	0.0	0.0	0.0	9.2	0.0	0.0	9.2
Tech. Theat.	5.0	0.0	0.0	5.0	0.0	0.0	0.0	0.0	4.1	0.0	0.0	4.1
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.1	0.0	0.0	4.1
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	69.7	29.0	1.4	100.1	55.2	45.0	0.0	100.2	71.2	28.8	0.0	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	5.9	24.0	8.7	38.6	72.8	0.0	3.9	76.7	16.0	18.5	3.1	37.6
Acting	56.9	0.0	0.0	56.9	19.6	0.0	0.0	19.6	33.4	0.0	3.1	36.5
Production	0.0	0.0	0.0	0.0	1.4	0.0	0.0	1.4	19.3	0.0	0.0	19.3
Directing	4.5	0.0	0.0	4.5	1.2	0.0	0.0	1.2	0.9	0.0	2.7	3.6
Tech. Theat.	0.0	0.0	0.0	0.0	1.1	0.0	0.0	1.1	1.8	0.0	0.0	1.8
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.3	0.0	0.0	1.3
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	67.3	24.0	8.7	100.0	96.1	0.0	3.9	100.0	72.7	18.5	8.9	100.1

Table XX

Percentage of Favor Per Concern

Kataki

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	0.0	5.2	71.7	76.9	0.0	0.0	0.0	0.0	2.3	31.1	6.8	40.2
Acting	8.3	0.0	3.6	11.6	0.0	0.0	0.0	0.0	32.1	0.0	0.0	32.1
Production	0.0	4.8	0.0	4.8	0.0	0.0	0.0	0.0	8.5	0.0	2.3	10.8
Directing	0.0	0.0	2.1	2.1	0.0	0.0	0.0	0.0	3.2	0.0	0.0	3.2
Tech. Theat.	1.9	0.0	0.0	1.9	0.0	0.0	0.0	0.0	9.0	0.0	0.0	9.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.8	0.0	0.0	4.8
Irrelevant	0.0	2.4	0.0	2.4	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	10.2	12.4	77.4	100.0	Did not write review				59.9	31.1	9.1	100.1

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	57.1	0.0	11.4	68.5	29.4	13.7	22.1	65.2	47.6	5.4	21.3	74.3
Acting	25.0	0.0	0.0	25.0	31.3	0.0	0.0	31.3	16.9	0.0	0.0	16.9
Production	.8	0.0	1.7	9.7	0.0	0.0	0.0	0.0	0.0	0.0	2.9	2.9
Directing	1.4	0.0	0.0	1.4	1.7	0.0	0.0	1.7	3.7	0.0	0.0	3.7
Tech. Theat.	.8	0.0	0.0	.8	1.7	0.0	0.0	1.7	2.2	0.0	0.0	2.2
Audience	1.9	0.0	0.0	1.9	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	87.0	0.0	13.1	100.1	64.1	13.7	22.1	99.9	70.4	5.4	24.2	100.0

Table XXI

Percentage of Favor Per Concern

The Tenth Man

CRITICS												
CON-CERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	33.8	25.1	0.0	58.9	23.4	41.8	0.0	65.2	12.8	53.3	5.9	72.0
Acting	21.9	0.0	0.0	21.9	20.4	0.0	0.0	20.4	14.9	0.0	0.0	14.9
Production	8.9	0.0	0.0	8.9	2.4	3.0	0.0	5.4	.8	0.0	0.0	.8
Directing	5.3	0.0	0.0	5.3	5.6	0.0	0.0	5.6	0.0	4.5	0.0	4.5
Tech. Theat.	5.0	0.0	0.0	5.0	3.4	0.0	0.0	3.4	3.2	0.0	0.0	3.2
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.5	0.0	0.0	4.5
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	74.9	25.1	0.0	100.0	55.2	44.8	0.0	100.0	36.2	57.8	59.9	99.9

CRITICS												
CON-CERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	68.4	0.0	8.2	76.6	61.9	20.9	5.2	88.0	39.8	13.7	0.0	53.5
Acting	13.5	0.0	1.4	14.9	10.9	0.0	0.0	10.9	22.8	0.0	0.0	22.8
Production	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.1	15.0	0.0	18.1
Directing	1.8	0.0	6.8	8.6	0.0	0.0	0.0	0.0	5.7	0.0	0.0	5.7
Tech. Theat.	0.0	0.0	0.0	0.0	1.1	0.0	0.0	1.1	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	83.7	0.0	16.4	100.1	73.9	20.9	5.2	99.0	71.4	28.7	0.0	100.1

Table XXII

Percentage of Favor Per Concern

The Andersonville Trial

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	4.0	28.9	22.0	54.9	33.1	23.3	3.5	59.9	8.1	21.3	8.1	37.5
Acting	26.8	0.0	0.0	26.8	14.7	0.0	0.0	14.7	14.9	0.0	7.0	21.9
Production	0.0	0.0	0.0	0.0	5.8	0.0	0.0	5.8	1.3	0.0	.8	2.1
Directing	14.1	0.0	0.0	14.1	0.0	0.0	0.0	0.0	0.0	0.0	24.0	24.0
Tech. Theat.	1.5	0.0	0.0	1.5	0.0	0.0	0.0	0.0	5.5	0.0	0.0	5.5
Audience	2.7	0.0	0.0	2.7	19.7	0.0	0.0	19.7	4.8	0.0	0.0	4.8
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.2	0.0	4.2
Totals	49.1	28.9	22.0	100.0	73.3	23.3	3.5	100.1	34.6	25.0	39.9	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	22.2	6.6	15.3	44.1	77.1	7.3	0.0	84.4	23.1	15.3	0.0	38.4
Acting	45.3	0.0	1.6	46.9	12.2	0.0	0.0	12.2	32.5	0.0	0.0	32.5
Production	3.6	0.0	1.6	5.2	1.6	0.0	0.0	1.6	14.2	0.0	0.0	14.2
Directing	3.7	0.0	0.0	3.7	1.8	0.0	0.0	1.8	6.4	0.0	0.0	6.4
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	8.4	0.0	0.0	8.4
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	74.8	6.6	18.5	99.9	92.7	7.3	0.0	100.0	84.6	15.3	0.0	99.9

Table XXIII

Percentage of Favor Per Concern

Requiem For a Nun

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	5.0	67.8	3.8	76.6	10.0	11.6	57.6	79.2	0.0	41.9	22.1	64.0
Acting	12.9	0.0	0.0	12.9	10.7	0.0	5.9	16.6	6.8	0.0	1.8	8.6
Production	0.0	0.0	2.4	2.4	0.0	0.0	4.1	4.1	2.0	18.4	2.9	23.3
Directing	5.9	2.1	0.0	8.0	0.0	0.0	0.0	0.0	2.0	0.0	2.0	4.0
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	23.8	69.9	6.2	99.9	20.7	11.6	67.6	99.9	10.8	60.3	28.8	99.9

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	29.8	8.1	20.8	58.7	22.7	0.0	45.3	68.0	2.1	49.3	24.2	75.6
Acting	26.1	6.1	0.0	32.2	12.7	0.0	2.8	15.5	6.7	0.0	0.0	6.7
Production	5.9	0.0	0.0	5.9	2.5	0.0	12.3	14.8	2.1	7.1	0.0	9.2
Directing	3.2	0.0	0.0	3.2	1.7	0.0	0.0	1.7	2.1	0.0	0.0	2.1
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	3.5	0.0	0.0	3.5
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	65.0	14.2	20.8	100.0	39.6	0.0	60.4	100.0	16.5	56.4	24.2	97.1

Table XXIV

Percentage of Favor Per Concern

The Best Man

CRITICS												
CON-CERNS	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	51.8	17.5	0.0	69.3	30.7	40.0	1.8	72.5	28.2	21.9	1.3	51.4
Acting	20.1	1.5	0.0	21.6	9.6	0.0	0.0	9.6	27.1	0.0	0.0	27.1
Production	0.0	0.0	0.0	0.0	16.6	0.0	0.0	16.6	13.1	0.0	0.0	13.1
Directing	0.8	0.0	0.0	0.8	1.6	0.0	0.0	1.6	1.7	0.0	0.0	1.7
Tech. Theat.	6.1	0.0	0.0	6.1	0.0	0.0	0.0	0.0	2.9	0.0	0.0	2.9
Audience	2.3	0.0	0.0	2.3	0.0	0.0	0.0	0.0	4.0	0.0	0.0	4.0
Irrelevance	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	81.1	19.0	0.0	100.1	58.5	40.0	1.8	100.3	77.0	21.9	1.3	100.2

CRITICS												
CON-CERNS	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	36.2	11.8	8.9	56.9	21.3	51.8	9.7	82.8	32.1	30.8	0.0	62.9
Acting	34.1	0.0	0.0	34.1	8.0	5.4	0.0	13.4	7.9	0.0	0.0	7.9
Production	0.0	5.2	0.0	5.2	0.0	.7	0.0	.7	16.5	0.0	0.0	16.5
Directing	0.0	3.9	0.0	3.9	0.0	1.1	0.0	1.1	6.1	0.0	0.0	6.1
Tech. Theat.	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.8	1.8
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevance	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	4.6	4.6
Totals	70.3	20.9	8.9	100.1	29.3	59.0	9.7	98.0	62.6	30.8	6.4	99.8

Table XXV

Percentage of Favor Per Concern

Toys in the Attic

CONCERNS	CRITICS											
	Atkinson				Chapman				Coleman			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	18.9	34.8	19.6	73.3	39.8	43.6	0.0	83.4	23.0	31.0	0.0	54.0
Acting	16.6	0.0	0.0	16.6	12.5	0.0	0.0	12.5	20.4	0.0	0.0	20.4
Production	5.7	2.1	0.0	7.8	4.2	0.0	0.0	4.2	16.1	0.0	0.0	16.1
Directing	1.1	0.0	0.0	1.1	0.0	0.0	0.0	0.0	2.6	0.0	0.0	2.6
Tech. Theat.	1.4	0.0	0.0	1.4	0.0	0.0	0.0	0.0	6.9	0.0	0.0	6.9
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	43.7	36.9	19.6	100.2	56.5	43.6	0.0	100.1	69.0	31.0	0.0	100.0

CONCERNS	CRITICS											
	Kerr				Watts				McClain			
	pos	neu	neg	tot.	pos	neu	neg	tot.	pos	neu	neg	tot.
	%											
Script	40.4	47.7	9.8	97.9	54.4	19.0	0.0	73.4	34.1	0.0	26.2	60.3
Acting	2.1	0.0	0.0	2.1	13.4	0.0	0.0	13.4	24.2	0.0	0.0	24.2
Production	0.0	0.0	0.0	0.0	7.5	0.0	0.0	7.5	8.3	0.0	0.0	8.3
Directing	0.0	0.0	0.0	0.0	.9	0.0	0.0	.9	1.9	0.0	0.0	1.9
Tech. Theat.	0.0	0.0	0.0	0.0	.7	0.0	0.0	.7	5.4	0.0	0.0	5.4
Audience	0.0	0.0	0.0	0.0	2.0	0.0	2.2	4.2	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	42.5	47.7	9.8	100.0	78.9	19.0	2.2	100.1	73.9	0.0	26.2	100.1

APPENDIX B

The Percentage of Words and the Percentage of Favor For Each Critic For Each Year

Table I

The Percentage of Words For Each Critic

For the Productions For 1956

CONCERNS	CRITICS Atkinson	Chapman	Coleman
	%		
Script	57.6	59.0	68.0
Acting	20.8	21.6	16.2
Production	7.1	11.0	8.7
Directing	4.7	3.4	2.6
Technical Theatre	7.3	2.7	.8
Audience	1.3	2.5	3.7
Irrelevant	1.2	0.0	100.0
Totals	100.0	100.0	100.0

CONCERNS	CRITICS Kerr	Watts	McClain
	%		
Script	58.8	74.6	63.9
Acting	25.0	19.7	18.5
Production	2.7	3.0	6.3
Directing	8.4	2.3	2.7
Technical Theatre	2.6	.2	6.6
Audience	2.5	.5	.7
Irrelevant	0.0	0.0	.9
Totals	100.0	100.0	99.6

Table II

The Percentage of Words For Each Critic

For the Productions For 1957

CONCERNS	Atkinson	Chapman	Coleman
		%	
Script	58.1	64.0	52.1
Acting	32.7	24.7	28.7
Production	1.5	5.8	12.8
Directing	4.0	2.4	3.1
Tech. Theatre	3.7	1.2	2.6
Audience	0.0	1.1	.7
Irrelevant	0.0	.8	0.0
Totals	100.0	100.0	100.0

CONCERNS	Kerr	Watts	McClain
		%	
Script	56.8	70.4	47.9
Acting	34.3	23.7	31.8
Production	2.7	4.7	8.9
Directing	2.1	.8	5.8
Tech. Theatre	3.4	.3	5.1
Audience	.8	0.0	.5
Irrelevant	0.0	0.0	0.0
Totals	100.1	99.9	100.0

Table III

The Percentage of Words For Each Critic

For the Productions for 1958

CONCERNS	Atkinson	Chapman	Coleman
		%	
Script	60.9	68.5	55.1
Acting	25.3	18.1	24.3
Production	4.3	8.4	13.2
Directing	5.0	2.3	4.0
Tech. Theatre	4.4	2.6	1.4
Audience	0.0	0.0	1.0
Irrelevant	0.0	0.0	1.0
Totals	99.9	99.9	100.0

CONCERNS	Kerr	Watts	McClain
Script	64.3	73.9	56.1
Acting	30.5	17.3	23.9
Production	.9	2.0	14.8
Directing	4.0	.5	2.0
Tech. Theatre	.3	.7	3.3
Audience	0.0	1.1	0.0
Irrelevant	0.0	3.0	0.0
Totals	100.0	98.5	100.1

Table IV

The Percentage of Words For Each Critic

For the Productions For 1959

CONCERNS	Atkinson	Chapman %	Coleman
Script	66.9	68.8	50.0
Acting	20.0	16.2	22.0
Production	3.3	8.9	11.0
Directing	6.1	1.5	8.3
Tech. Theatre	2.9	.7	4.4
Audience	.4	3.9	3.4
Irrelevant	.4	0.0	.7
Totals	100.0	100.0	99.9

CONCERNS	Kerr	Watts %	McClain
Script	59.6	78.0	58.1
Acting	32.6	16.8	21.5
Production	2.3	3.0	10.9
Directing	4.7	1.4	4.7
Tech Theatre	.5	.9	4.7
Audience	.3	0.0	.2
Irrelevant	0.0	0.0	0.0
Totals	100.0	100.1	100.1

Table V

The Percentage of Words For Each Critic

For the Productions for 1960

CONCERNS	Atkinson	Chapman %	Coleman
Script	71.3	78.0	52.7
Acting	19.1	11.0	23.7
Production	3.9	10.2	14.5
Directing	.9	.8	2.1
Tech. Theatre	3.7	0.0	4.9
Audience	1.1	0.0	2.0
Irrelevant	0.0	0.0	0.0
Totals	100.0	100.0	99.9

CONCERNS	Kerr	Watts %	McClain
Script	77.3	78.0	61.7
Acting	18.1	13.4	16.0
Production	2.6	4.9	12.4
Directing	2.0	.8	4.0
Tech. Theatre	0.0	.9	3.6
Audience	0.0	2.0	0.0
Irrelevant	0.0	0.0	2.3
Totals	100.0	100.0	100.0

Table VI

The Percentage of Favor For The Concerns

Of Each Critic For the Productions For 1956

CONCERNS	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
					%				
Script	27.7	18.0	11.9	20.8	14.5	23.8	16.5	37.8	13.7
Acting	20.5	.4	0.0	1.1	14.2	2.1	14.2	2.1	0.0
Production	5.4	.7	1.0	3.6	1.6	5.8	2.0	2.5	4.2
Directing	4.7	0.0	0.0	2.2	1.1	0.0	1.1	0.0	3.5
Tech. Theatre	5.6	1.2	.5	1.8	.8	0.0	.4	.4	0.0
Audience	0.0	0.0	1.3	2.5	0.0	0.0	1.8	0.0	1.9
Irrelevant	0.0	1.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	64.0	21.5	14.7	45.3	23.9	30.7	36.3	43.8	18.9

CONCERNS	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
					%				
Script	22.4	13.6	22.8	38.8	25.6	10.3	17.4	31.7	14.8
Acting	25.0	0.0	0.0	19.2	0.0	.5	16.9	1.5	0.0
Production	2.4	.3	0.0	2.2	.5	.4	2.8	0.0	3.6
Directing	3.5	0.0	4.9	.8	0.0	1.5	2.7	0.0	0.0
Tech. Theatre	2.6	0.0	0.0	.2	0.0	0.0	4.6	.9	1.2
Audience	2.5	0.0	0.0	0.0	.5	0.0	0.0	.7	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	.9	0.0
Totals	58.4	13.9	27.7	61.2	26.6	12.7	44.4	35.7	19.6

Table VII

The Percentage of Favor For the Concerns

Of Each Critic For the Productions for 1957

CONCERNS	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	24.3	27.1	6.6	20.7	35.8	7.5	16.8	25.8	9.5
Acting	31.5	.5	.7	24.7	0.0	0.0	28.0	.6	0.0
Production	1.2	0.0	.3	5.8	0.0	0.0	9.6	3.1	.1
Directing	4.0	0.0	0.0	1.8	0.0	.7	3.1	0.0	0.0
Tech.Theatre	3.2	.5	0.0	1.2	0.0	0.0	2.6	0.0	0.0
Audience	0.0	0.0	0.0	1.1	0.0	0.0	.8	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	.8	0.0	0.0	0.0	0.0
Totals	64.2	28.1	7.6	55.3	6.6	88.2	60.9	29.5	9.6

CONCERNS	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	25.1	16.6	15.1	9.0	16.2	15.2	26.7	13.7	7.6
Acting	33.1	0.0	1.2	23.2	0.0	.5	31.3	.1	.4
Production	2.7	0.0	0.0	3.5	.7	.5	7.7	0.0	1.3
Directing	1.8	0.0	.3	.8	0.0	0.0	5.7	.1	0.0
Tech.Theatre	3.4	0.0	0.0	.3	0.0	0.0	5.1	0.0	0.0
Audience	.8	0.0	0.0	0.0	0.0	0.0	.5	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	66.9	16.6	16.6	36.8	16.9	16.2	77.0	13.9	9.3

Table VIII

The Percentage of Favor For the Concerns

Of Each Critic For the Productions For 1958

CONCERNS	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	34.3	24.4	2.5	% 26.6	36.6	5.3	28.0	20.4	6.8
Acting	24.8	.3	.3	18.1	0.0	0.0	22.8	0.0	1.5
Production	3.9	.4	0.0	8.1	.3	0.0	7.8	5.4	0.0
Directing	5.0	0.0	0.0	2.3	0.0	0.0	4.0	0.0	0.0
Tech.The tre	4.4	0.0	0.0	2.6	0.0	0.0	1.4	0.0	0.0
Audience	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	1.0	0.0
Totals	72.4	25.1	2.8	57.7	36.9	5.3	64.0	26.8	9.3

CONCERNS	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
Script	35.3	13.7	15.3	% 36.9	21.9	15.1	29.8	22.8	3.6
Acting	28.8	0.0	.7	16.9	0.0	.4	21.9	0.0	2.0
Production	.9	0.0	0.0	1.7	0.0	0.3	13.4	1.0	.4
Directing	4.0	0.0	0.0	.5	0.0	0.0	1.4	.5	0.0
Tech.Theatre	0.3	0.0	0.0	.7	0.0	0.0	2.3	1.0	0.0
Audience	0.0	0.0	0.0	1.1	0.0	0.0	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	3.0	0.0	0.0	0.0	0.0
Totals	69.3	13.7	17.6	57.8	24.9	15.8	68.8	25.3	6.0

Table IX

The Percentage of Favor For the Concerns

Of Each Critic For the Productions For 1959

CONCERNS	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	18.9	31.5	16.5	22.6	32.6	13.5	10.0	32.8	7.1
Acting	19.4	0.0	.6	15.1	0.0	1.2	20.5	0.0	1.5
Production	2.1	.8	.4	7.0	1.1	.8	6.9	3.0	1.0
Directing	5.4	.3	.4	1.5	0.0	0.0	3.3	.8	4.3
Tech.Theatre	2.9	0.0	0.0	.7	0.0	0.0	4.4	0.0	0.0
Audience	.4	0.0	0.0	3.9	0.0	0.0	3.5	0.0	0.0
Irrelevant	0.0	.4	0.0	0.0	0.0	0.0	0.0	.7	0.0
Totals	49.1	33.0	17.9	50.8	33.7	15.5	48.6	37.3	13.9

CONCERNS	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	35.7	10.1	13.8	51.7	8.9	17.4	28.8	20.2	9.0
Acting	31.1	1.0	.5	16.3	0.0	.5	20.9	0.0	.5
Production	1.7	0.0	.5	.9	0.0	2.0	6.7	3.7	.5
Directing	3.5	0.0	1.1	1.4	0.0	0.0	4.2	0.0	.4
Tech.Theatre	.5	0.0	0.0	.9	0.0	0.0	4.7	0.0	0.0
Audience	.3	0.0	0.0	0.0	0.0	0.0	.2	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	72.8	11.1	15.9	71.2	8.9	19.9	65.5	23.9	10.4

Table X

The Percentage of Favor For the Concerns

Of Each Critic For the Productions For 1960

CONCERNS	Atkinson			Chapman			Coleman		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	35.3	26.1	9.8	35.3	41.8	.9	25.6	26.4	.6
Acting	18.3	.7	0.0	11.0	0.0	0.0	23.7	0.0	0.0
Production	2.8	1.1	0.0	10.2	0.0	0.0	14.5	0.0	0.0
Directing	.9	0.0	0.0	.8	0.0	0.0	2.1	0.0	0.0
Tech.Theatre	3.6	0.0	0.0	0.0	0.0	0.0	4.9	0.0	0.0
Audience	1.1	0.0	0.0	0.0	0.0	0.0	2.0	0.0	0.0
Irrelant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Totals	57.0	27.9	9.8	57.3	41.8	.9	72.8	26.4	.6

CONCERNS	Kerr			Watts			McClain		
	pos	neu	neg	pos	neu	neg	pos	neu	neg
				%					
Script	38.3	29.7	9.3	37.8	35.4	4.9	33.1	15.4	13.1
Acting	18.1	0.0	0.0	10.7	2.7	0.0	16.0	0.0	0.0
Production	2.6	0.0	0.0	4.9	0.0	0.0	12.4	0.0	0.0
Directing	2.0	0.0	0.0	.8	0.0	0.0	4.0	0.0	0.0
Tech.Theatre	0.0	0.0	0.0	.9	0.0	0.0	2.7	0.0	.9
Audience	0.0	0.0	0.0	1.0	0.0	1.1	0.0	0.0	0.0
Irrelevant	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	2.3
Totals	61.0	29.7	9.3	56.1	38.1	6.0	68.2	15.4	16.3