

THE DIRECTION OF GEORG KAISER'S
FROM MORN TO MIDNIGHT
AND AN ANALYSIS OF THE STAGING
PROBLEMS INVOLVED
IN PRESENTING AN EXPRESSIONISTIC
DRAMA

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FROM MORN TO MIDNIGHT
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IN PRESENTING AN EXPRESSIONISTIC DRAMA

By

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CHAPTER I

EXPRESSIONISM

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EXPRESSIONISM

The analysis of the specific problems involved in staging Georg Kaiser's From Morn to Midnight requires an understanding of expressionism as a dramatic style.

"Expressionism", as a term was originated as an antonym for "Impressionism" by the French painters whose style differed from that of Manet and Monet.¹ The term came to be used by all art forms to describe a style which was primarily a revolt from the stuffy naturalism and romanticism of the Nineteenth century. Expressionism, as a dramatic style is the attempt on the part of the playwright to present directly the mental and emotional activity within an individual or a group by using that subjective activity as an end product. It is this internal action which is dramatized, not the outward or objective action which is a result of mental and emotional activity.²

The expressionistic play is opposed to realism or naturalism and impressionism. A realistic play presents to its audience the absolute and objective facts of life with as much verisimilitude as it can. Its concern is for the outside world with all its details. Impressionism shows life as reflected by the author's mood or by the whims of his

¹John Gassner, Masters of the Drama (New York: Dover Publications, 1945), p. 485.

²Anna Irene Miller, The Independent Theatre in Europe (New York: Ray Long and Richard R. Smith, Inc., 1931), p. 154.

fancy and it always maintains a certain dominant objectivity. Expressionism throws out objective reality in order to describe truth as seen by the intellect of the inner artist. Objective action is used only in so far as it will aid in expressing what the subjective material is.

Expressionism is an attempt to find a means of representing in visible forms for the stage the dramatic material which finds no adequate and clear expression in speech and action.³ The impression of actuality is unimportant, but the expression of the inner man, the unconscious, and the dream world are goals of the expressionistic play. Subjectivity and a representation of the individual ego are its main characteristics. It is an attempt to seize the essence of life without its content. To achieve these aims, expressionism must have a terrific impact to make it violently aggressive so the audience will be aroused to an understanding of and a sympathy with its ideas.

In expressionism there is a sense of anxiety, soul searching, crisis, insufficiency, and sometimes hysteria. These qualities are due to the period which helped produce expressionism. Europe, in the beginning of the Twentieth century, was filled with tensions between nations and classes within nations because of the growth of industrialism, materialism, and a lust for power. Contemporary society seemed to be rushing to its destruction. A group of insurgent liberals developed a movement with standards of abstract justice and good will in protest against existing conditions. Their ideals were the impulse that helped produce expressionism in the art fields.

³Kenneth Thorpe Rowe, Write That Play (New York: Funk and Wagnalls Company, 1939), p. 358.

The literary forerunners of expressionism were Ibsen, Maeterlinck, Hauptman, and Strindberg, Andreyev, and Evreinov. Shortly after 1900, Leonid Andreyev criticized naturalism and romanticism as unsuited for expressing the experiences of the intellect which he felt were the most significant in modern life. His new protagonist was the intellect. Andreyev's hero in modern living was the thought that went into humanity's sufferings, joys, and struggles. He used masks, allegorical characters, and action to dramatize the conflicts of the intellect.

Strindberg is called the originator of expressionism by many critics. Eugene O'Neill, who derived his style more or less directly from Strindberg said this of him in connection with expressionism, "...all that is enduring in what we loosely call "Expressionism", all that is artistically valid and sound theatre--can be clearly traced back through Wedekind to Strindberg's The Dream Play, There Are Crimes and Crimes, The Spook Sonata, etc."⁴

The expressionistic form first became firmly established in Germany after World War I. In 1910 there had been a group which made expressionism apparent, but the style did not become popular until the post-war era. The disaster of the war and the chaos of Germany after the war offered fertile ground for the growth of the expressionistic technique in theatre.⁵

⁴Barrett H. Clark and George Freedley, A History of Modern Drama (New York: D. Appleton-Century Company, Inc., 1947), p. 43.

⁵Mordecai Gorelik, New Theatres for Old (New York: Samuel French, 1947), p. 250.

Wedekind was the forerunner of expressionism in Germany. His taste was for the macabre and sensational. His main themes were emphasized by a dramatic violence and dynamic quality. The characters and situations he used existed only partially in a real world. There were allegorical representations mixed with melodrama and philosophy in his plays. Walter Hasenclever was the first completely expressionistic playwright in Germany. He wrote and produced the prototype of modern expressionist drama. He used staccato dialogue, rapidly shifting scenes, and extravagant situations. His favorite themes were anti-war and the "father-son" conflict.⁶

The structure and subject matter of the German expressionistic plays followed the pattern of revolt. First, the playwrights abandoned the well-knit plot. They adopted a technique from the "Sturm und Drang" period of writing in which there was a series of independently constructed short scenes with each scene having a function of its own.⁷ They justified this technique on the basis that we experience life in snatches rather than neatly arranged acts. This multiplication of short scenes caused the plots to resemble the loose construction of Elizabethan drama. Within the limits of these rapid diversified scenes the playwright could do anything he wished. He could make an appeal through motion, speech, and technical means. He could deal with many aspects, phases, and planes of the same action. In his use of several planes; physical,

⁶ Gassner, op. cit., p. 490.

⁷ Frank W. Chandler, Modern Continental Playwrights (New York: Harper and Brothers, 1931), p. 385.

spiritual, and mechanical, and by using several actions unfolding at the same time he could create a unified impression through a synchronization of these elements.

The plays could be as long or as short as the playwright determined. His play might be a fragment or a trilogy. "He employs the play as an expression of a thousand tangled motives on many planes of reality and dream."⁸ The plot is devised to convey some abstract idea, stream of consciousness, or some mood or fancy of the author's. There is no concern for the probability or possibility of the events used. The construction is loose, chaotic, and kaleidoscopic because of the subjective nature of the thought and emotion the writer wished to get across. The subjective had to be presented dramatically so that the audience could follow what was going on. In order to present his theme in concrete terms the playwright used many devices in his plot which would objectify the material for the stage. He used melodramatic and picturesque execution, allegory, exaggerated theatricality, abandonment of detail, stylization and dreams. "Expressionist drama is the most frankly theatrical and non-illusionistic of the dramatic forms. It frankly arranges all events and modifies character, dialog, and background in order to achieve the most expressive dramatic form for the content and meaning of the play."⁹

⁸ Thomas H. Dickinson, *An Outline of Contemporary Drama* (Boston: Houghton Mifflin Company, 1927), p. 190.

⁹ John Gassner, *Producing the Play* (New York: The Dryden Press, Publishers, 1941), p. 64.

The overall expressionistic philosophy was diversified and so was the expressionist philosophy found in theatre. In the theatre there were two streams of thought. One was advocated by the Expressionists Proper, the other by the Activists. The first group carried on the romantic lyricism of Wagner. They looked back with nostalgia to the past. Their plays were passionate, violent, and hysterical. They had a mood of despair mingled with blind hope.

The Activists were realistic and hard boiled in their reaction to the world. They attempted to find some constructive way out of the dilemma which they and their audience faced. The main thought of the Activists centered upon a belief that the immediate need of mankind was a rationally ordered society based on the Christian ideal of social justice.

The two groups were really after the same thing. But the way to attain the goal and the reason for attaining it were the points at which they differed. They both indulged in the flight from everyday reality into an ideal world and both had the same dislike of intellectualism. Both were against the bourgeois view of life. The objection of the Activist group was that the bourgeois couldn't see beyond his own narrow, selfish interest, while the other group condemned him for his shallow utilitarian rationalism and soullessness. In the matter of the enslavement of modern man by the machine the Expressionists Proper wanted to solve the problem by abolishing the machine. The Activists accepted the fact that they were living in a mechanized age and their salvation for modern man was that men must learn to control the machine. Both agreed that the abolishment of war would be a good thing. The Activists wanted

peace and universal brotherhood for social and political reasons. It was their belief that if there were permanent world peace and internationalism, all men would be happy and that Utopia, which was their ultimate dream, would finally come. The Expressionists Proper wanted universal peace and brotherhood because they felt it would be spiritually invoking and bring men nearer to God.¹⁰

Out of the theories of these two groups came the basic thought for the plays of the expressionist writers. Pacificism, anti-bourgeoisism, and de-mechanization of the individual were three of the foremost themes of the expressionist writers. Many of the plays had a theme of the regeneration of the whole human race through a creation of a new spirit of purity and sincerity. The writers felt human life must be stripped of all externalities, artificial barriers, conventions, and shams until only the essentials remain. They believed that man is consumed by the thing he is; he becomes that thing and is no longer an individual.

A great deal of the subject matter is drawn from Freudian psychoanalysis; the dual personality, sex repression, and the Oedipus complex are used again and again. The "father versus son" conflict is one of the most popular situations because it was applicable to the symbolization of the revolutionary feeling prevalent in the generation. This situation is used to represent the revolt against war mongering and big industry.¹¹ Another favorite subject was the return of a corpse from

¹⁰ H. Steinhauer, Das Deutsche Drama 1880-1933 (New York: W. W. Norton and Company, Inc., 1938), Vol. 1, pp. 19-20.

¹¹ Clark and Freedley, op. cit., p. 104.

the grave. Variations on the returned corpse idea were ghosts and half corpses who had returned to find the world in a state of chaos.¹² In contrast to the hysterical symbolism of the men who liked ghosts and complexes as subject matter, the Expressionists Proper wrote in terms of myths and abstract qualities as in the old moralities. In this same group the writers used a great deal of mysticism. Other subjects and themes out of which the plays were made were: life of terror and dread, psychic significance, symbols, turmoil of inner life and the conscience.

Pessimism is the dominant note of the plays. There is a restless challenging quality in them. The world, as seen in many expressionistic plays is distorted because of its subjective nature. The objective and subjective are mingled freely. In the preface to his Dream Play Strindberg described the new drama as being a form in which anything may happen because time and space are gone, leaving only a medley of memories, fancies, and extravagances. The form is hampered by no law because it is derived from but one consciousness, that of the dreamer who knows no secrets, or congruities or laws.¹³

The overall rhythm of the plays is the binding force of all the varied elements put into them. It is a result of the dynamic, chaotic, and hysterical mood created by the writers. Expressionism is an orchestration of chaos. The many shiftings of scene make the rhythm rapid, twisted, and jerky. The whole effect is that of musical counterpoint where one melody is attended by several related but independent melodies.

¹²Gassner, Producing the Play, p. 485.

¹³Dickinson, op. cit., p. 687.

The plays move forward with violent velocity which is intent upon the delivery of "direct action in art--the forthright naked impulse delivered without intermediaries, straight from the imagination to the outer world--"¹⁴

The play which typifies the thought and form of expressionism is Kaiser's From Morn to Midnight.¹⁵

The following discussion of Georg Kaiser's ideas and techniques will show in specific terms what an expressionistic author attempted to do in translating his subjective material into a dramatic form.

¹⁴Gorelik, loc. cit.

¹⁵Rowe, op. cit., p. 361.

CHAPTER II

**GEORG KAISER
(1878-1945)**

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Georg Kaiser was born in Germany and lived there all his life, with the exception of three years spent in the Argentine in his Father's business. While there he became ill and returned home via Spain and Italy. After his return he started writing at the age of twenty-five. The first play he had published was Schoolmaster Kliest written in 1903.

The greatest influence on his writing was the hectic era he lived through. The bulk of his writing appeared between 1914 and 1926, the period of political chaos in Germany and the period in which expressionism became so popular a style in theatre. All his work is not in the expressionist style. In a period of twelve years he wrote all types of plays including: comedy, grotesque, tragi-comedy, symbolism, and expressionism.¹ It was in the expressionist style that he made his greatest success.

Kaiser thought of himself as an apostle of energy. To him:

Energy is the driving force of the world. Without energy there is nothing. Sentiment, pity, and romance are a refuge of the weak who must inevitably go down. Men are brutal, self-seeking, egotistical, heartless, energetic. It is only through willpower that injustice and stupidity can be done away with.²

He was a fatalist and admitted that he was no more than the blind

¹John Gassner, Masters of the Drama (New York: Dover Publications, 1945), p. 487.

²Mordecai Gorelik, New Theatres for Old (New York: Samuel French, 1947), p. 250.

force of that same energy that has made modern civilization what it is. He felt that he was as relentless and inhuman as a machine.³ He brushed aside the sentiments and institutions of a badly organized world. In his writing he attempted to meet the physical energy of the world with a stronger spiritual energy which was swift and consuming. He said that, "Not until we forget our old notions of forgiveness and pity will it be possible to found a new order."⁴

He disapproved of capitalism and industrialism. He argued that wealth stifles love and that money is definitely the root of all evil. Those who profit from the system are guilty of oppressing the poor. He felt that each individual is responsible for the well being of all and that upon each person there is the weight of the responsibility for the wrongs of the social order. Each person according to Kaiser must share the guilt of all in a world which is interdependent in its parts. Although he placed this responsibility upon everyone in the world, his sympathies were weighted on the side of the poor and the oppressed. He wanted some sort of social solidarity which would assert faith in the spirit of man as opposed to faith in mere wealth or machinery.⁵

He was an erratic idealist who disdained and condemned the modern industrial order. In his plays where different facets of his rebellious

³Huntley Carter, The New Spirit in the European Theatre, 1914-1924 (London: Benn, 1925), p. 218.

⁴Montrose J. Moses, Dramas of Modernism (Boston: Little, Brown, and Company, 1939), p. 135.

⁵Frank W. Chandler, Modern Continental Playwrights (New York: Harper and Brothers, 1931), p. 419.

philosophy are displayed there is a pessimistic note and no assertion of faith in anything except the essential spirit of man. This spirit is so stifled by existing conditions that its only solution to any of the problems presented by Kaiser is death. Men and women to Kaiser were impotent, digestive tubes labelled "Materialist", "Idealist", "Socialist", "Revolutionary", etc.⁶

His thought was influenced by Nietzsche and Schopenhauer, but he was more optimistic than they.⁷ He was also an admirer of Plato and derived some philosophy from him. He said of Plato's writing, "Plato's drama is superior to all others. Speech and answer follow one another; each sentence is loaded with new ideas...at the end the entire soul stands revealed as by the Hand of God."⁸

Kaiser loaded his sentences or phrases with meaning and his main purpose in his plays seems to be a revelation of man's spiritual essence. Kaiser thought that an awakening of this spirit, this basic element in man would help save the world from chaos and disaster. Out of this general dark pessimistic theory came the thought for his expressionistic plays. His main purpose in writing the plays was to make his audience think about these doctrines. His themes were not so new, but his militant attitude helped in determining his form of writing.

The expressionistic plays From Morn to Midnight, The Coral, Gas I and Gas II are considered his most worthwhile contributions to the theatre.

⁶Carter, op. cit., p. 240.

⁷Chandler, op. cit., p. 407.

⁸Moses, loc. cit.

His expressionist style was derived more or less directly from Strindberg. Formal expressionism, which originated in Wedekind's passion for abstraction, finds complete interpretation in Kaiser's cubistic construction. It is a precise intellectual type of expressionism that he writes.

His characters are not interesting in themselves. An audience admits their reality, but has no desire to know them. They are creatures of habit and desire filling a place in the scheme of the dramatist. A character in one of Kaiser's plays is like a dynamo, a perfect piece of mechanism functioning in the play. Within his character there is an intricate interplay of two forces. A naked, shameless instinct is on one side and on the other a sharp intellectual faculty which penetrates to the core of the subject without touching the heart of the emotional response. This method of characterizing makes the illumination of the character for the audience intense and intermittant. The characters are nameless. They are usually governed by greed, swamped by catch words and phrases or superstition. Once in a while someone a little less blind will grope toward the light, and is promptly crucified. The main dramatic purpose of these one-dimensional characters is to point Kaiser's doctrines. The action of all his expressionistic plays is carried by types rather than individuals. No effort is made to find motives for them. There is no analysis of their emotions. His characters are usually the mouthpieces for his ideals, raw emotions made visible, or a combination of the two.

His plots are merely stories, sometimes allegorical, intended to convey a lesson or moral. In accordance with his philosophy he concentrates on general problems, not concrete psychology, and yet the mind and spirit are all important as centers of energy. Most of the plots

show these centers of energy being threatened by industry, money, warfare, etc.⁹ The plots are schematic and symbolic. No attempt at realism is made. The outline of the story is stressed and stylized. Continuity is sacrificed for the speed technique. The scenes are short, unconnected units in themselves. Intensity is sought by these short scenes following each other rapidly. It is this intensity and a surge of feeling rather than cause and effect sequence which is important to Kaiser. The scenes are chronologically arranged with no attempt made at the type of organization found in the well-made play.

The dialogue which carries Kaiser's thought has tremendous energy and spirit. It is compressed and direct; concentrated into key words and phrases from which the thought is crystallized.

In all the elements of the plays realistic details are suppressed. Real experience is shattered into its elements and then reshaped into forms which are strongly stylized to enforce some concept. This loose, rapid form with little characterization, with stream of consciousness dialogue, a great deal of spectacle, and a whirling spasmodic overall rhythm is merely a skeleton upon which Kaiser's themes are hung. The plays as a whole in form and content express the fever and ferment of Kaiser's mind and his reaction to the period in which he was living.¹⁰

⁹ Barrett H. Clark and George Freedly A History of Drama (New York: D. Appleton-Century Company, Inc., 1947), p. 407.

¹⁰ See p. 141 for list of plays.

CHAPTER III

ANALYSIS OF THE PLAY

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The theme of From Morn to Midnight is that life as lived in the early Twentieth Century is futile.

The argument of the play is divided into two actions. The external is that a bank Cashier steals money in order to have excitement and romance with a Lady he believes to be an adventuress. He discovers she is not. He spends one day in mental conflict over his theft and his life, then shoots himself. The internal action involves the mental conflict within the Cashier. It is objectified by a series of short fantastic scenes in which the Cashier attempts to discover an ultimate aim in life. He finds the world empty, cheap, and tawdry; as a result his only solution is death.

The Cashier is the embodiment of an idea and has no real motivations. His motivations and actions as a character exist only in the intellectual ideas and doctrines of the playwright. The Cashier is the main element by which Kaiser objectifies his pessimistic view of mankind and his world. His character will be reflected in a discussion of the seven scenes because he is the pivotal point of each scene and the unifying factor in the play as a whole. The rest of the characters are merely stock figures. They are symbols of what the Cashier is thinking as well as symbols of types Kaiser is satirizing.¹

¹See Appendix p. 128.

The overall structure of the play is episodic. Unity is gained by the main theme. An understanding of what Kaiser is trying to say is achieved after all seven scenes are added together. Each scene is a complete unit within itself. It has its own point of attack, build, climax, and resolution. There is a slight chain of continuity between Scenes One, Two, Three, and Four. Externally, Scenes Four, Five, Six, and Seven are unrelated incidents. Scene Three is the transition between the semi-realism of One and Two to the unreality of Scenes Four, Five, and Six. These three scenes are all on the same level. Each builds to the same climactic height. The partial realism of Scenes One and Two is repeated in Scene Seven. The climax here builds to a higher point than those of previous scenes. It comes very close to the end of the play and the resolution consists of one speech and the death of the Cashier.

The purpose of the first scene is the exposition of the environment in which the Cashier works. The point of attack for both actions comes with the climax of the scene when the Cashier finally dares to look at the Lady who he believes to be an adventuress and a swindler, and steals the money for her. This event starts the main external action of the Cashier's attempt at adventure and his decision after being rejected by the Lady to find out if life has anything to offer of any real value.

The scene builds to the climax by the device of having the Cashier remain silent and busy with his routine counting until the climax. In addition to his silence, his reaction to the discussion of the Lady and the Lady herself helps build the scene.

Two incidental events within the scene are symbolic in relation to Kaiser's feeling that the poor are ground down by big business and are

symbolic preparation for the Cashier's activity later in the play. The first incident is that between the Stout Gentleman and the Messenger Boy. The idea that the boy will one day abscond with money because of a "pretty face" is emphasized in speeches by the Stout Gentleman and the Bank Manager. This is a parallel action to what is about to happen to the Cashier. The other incident is that of the Bank Manager, the Muffled Gentleman, and the Lady. The Muffled Gentleman is just a repetition of the Cashier's type, down trodden man. His having to wait until the Lady is through with the Bank Manager in order to get his tiny bit of money which is so terribly important to him points indirectly and obscurely to the Cashier's later association with the Lady and the terrific importance he gives to the Sixty-Thousand Marks. There is an ironic note at the end of the scene when the letter comes proving that the Lady wasn't a swindler.

The Second Scene furthers the external action. It reaches its climax, the Cashier's discovery that the Lady has a son, by a series of devices which put the Cashier into a state of emotional and mental frenzy. The first of these is the Son's picture which helps in exciting the Cashier sexually and in leading him to believe more firmly in the Lady's supposed profession. The picture also serves as preparation for the last scene in which the Cashier decides that Man and Woman together are the only worthwhile value. The next device for prolonging as well as building the scene is the type of dialogue between the Cashier and the Lady. She is thinking and talking about her money and her son's picture. He is thinking and talking about his theft and escape with the Lady. They don't penetrate to each other's minds. The discovery of the Son's hat and coat

intensifies the rising action because it brings the thought of a rival to the Cashier and builds his emotion to a very high pitch just before the climax. From the climax to his exit the Cashier is confused and shattered.

The resolution of the scene in which the Lady and the Son depart without giving another thought to the Cashier and his dilemma is ironic as well as a presentation of a secondary idea of the author's. The idea that we are all responsible for one another's acts and yet refuse to accept our responsibility. The Lady, the Bank Manager, and the Stout Gentleman are all responsible for the Cashier's theft, but none of them even dream of their responsibility. Each goes on with his own life without a thought of his or her part in the crime.

In Scene Three, the Cashier is the only person who appears on stage. He now realizes the deadly routine that his life has been. For the first time in his life he is actually living with every part of his being. "I'm keyed up to the highest pitch!" he says in a suppressed frenzy of intellectual activity. In his mind he rejects the Lady because he recognizes her as an illusion. It is because of her that he is now free and an individual with a mind and will of his own. The question of what to do with himself and the Sixty-Thousand Marks arises. He rejects as answers tranquillity, death, skeleton projection, and chaos. His decision is to search for further values before giving in to his premonition of death.

The scene is in continuity with the external action of Scene Two and leads into the internal action of the remaining four scenes. The

overall external action is suspended for the Cashier until he shoots himself in Scene Seven. From the end of Scene Three to almost the end of Scene Seven the action is entirely within the Cashier's mind. There is one point in Scene Four (the Bank Manager's entrance) where the external action is resumed for a moment.

The core of the play is in this scene. It reveals what has happened to the Cashier mentally in the first two scenes and is preparation for what is going to happen to him in the rest of the play. The climax of the scene comes with the appearance of the skeleton and the Cashier's rejection of it. Technical devices used for the climax are the skeleton and chaos. The build for this climax is helped by chaos occurring just before the appearance of the skeleton. The scene is resolved with the disappearance of the skeleton and the decision of the Cashier to be off on his journey.

In Scene Four the Cashier comes to his home to see if there is some ultimate value in cosy home life and the relationship of loved ones. He is stripped of any illusion. He sees only boredom and dull routine; an extension of the dullness at the bank. He rejects this and the sentimentality and grief over the Mother's death. He must go on.

This scene more than any other makes clear what the Cashier's previous life has been. The scene and the characterizations within it are deadly satire on everyday happy home life.

His Mother's death and his refusal to let it affect him, or the event's inability to affect him, is the climactic point of the scene. This climax is built by the sudden action in contrast to the monotony and deadly dullness which has existed up to this point. Kaiser relies on a

technical device, The Overture to Tannhäuser played on the piano, to set the monotonous rhythm of the entire scene.

The Bank Manager's entrance at the end of the scene adds an ironic resolution to the episode. It also points up the fact that going back to the bank is mentally and emotionally impossible for the Cashier now because he is no longer the same person. The curtain scene adds to the bitter satire by having the wife express her misfortune in a cliché.

At the bicycle races in Scene Five, the Cashier offers a prize of 1000 Marks for a race, but he isn't interested in racing. His reason for offering such a prize is to incite pure animal emotion and excitement in the crowd. He watches the crowd rather than the race and describes their reaction. The crowd gets wilder and wilder until it becomes one seething mass of humanity bound together by passion. The Cashier decides that this pure passion and excitement are what counts. Then the prince enters his box. The artificially created excitement stops. Here, the Cashier discovers that passion as an end in itself is no good. This discovery is the climax of the scene and is built by the growing noise of the crowd as well as the Cashier's growing enthusiasm. The rhythm of the scene in contrast to Scene Four is terrifically fast. The sudden complete stop of this fast noisy activity helps to point the climax.

The purpose of the scene is to show the Cashier in contrast to the meek husband-father in Scene Four. Here he has become a symbol of the man with money and power. It is also a satire on those who rush about in a constant search for money and power. The stewards' inane activity and the race itself, the pedalling around in a circle after fame and fortune

were symbolic satire on the stupidity of living with only a material goal.

There is no resolution to the scene.

The Salvation Lass enters for the first time. Her appearance is preparation for the Seventh Scene and it is also necessary for her to find out that the Cashier is carrying a large sum of money so that her trailing him through the rest of the play and her final grabbing of the reward is at least technically believable.

There are two ideas brought into the scene which don't necessarily add to the main theme. During the excitement of the crowd, a man falls and is killed. The Cashier's comment on this is, "When life is at fever heat some must die." This incident brings out the idea of the individual being swallowed up by the mass and also the idea that death is sometimes the price paid for an individual daring to be completely alive.

In Scene Six the Cashier finds himself in the private room of a night club. Intellectually he is looking for beauty of the mind, pure beauty, and the beauty of gaiety and laughter. Emotionally he is looking for sexual experience. He brings in four different girls, who are masked, in his attempt to find an inner value. The first Mask is a symbol to the Cashier of intellectual beauty. He wants conversation with her. He discovers her to be false and concludes there is no intellect. Mask Two and Three are symbols of pure beauty. He un.masks them and discovers them to be extremely ugly. There is no inner beauty. The Fourth Mask is a symbol of gaiety and laughter, yet when the Cashier asks her to dance she reveals a wooden leg. With this discovery the Cashier rejects beauty as a value and proceeds to his next stop on the search.

There are three climaxes in the scene. Each occurs when the Cashier rejects the falseness of each mask. The final one comes with his rejection of the Fourth Mask and is built by the progressive horror and nausea the Cashier feels with each disillusion. The rhythm of the scene is languorous and sensual in contrast to the terrific speed of Scene Five. The setting suggests this sensual quality just by virtue of its being in the private room of a night club with soft music, champagne, and the supposedly beautiful women.

The resolution of the scene is extraneous to the scene and the rest of the play. A waiter is driven to suicide by three symbols of capitalistic decadence. This repeats the hatred of Kaiser for wealth in any shape or form. It is also a repetition of the idea of mutual responsibility.

The Salvation Lass enters the scene just as the Cashier is saying, "Death and dancing--sign posts on the road of life and between them--" This entrance is symbolic in that the Salvation Lass who represents the Salvation Army answers the question of what is between the Cashier and death by her appearing at that moment. It is also preparation for Scene Seven and the Cashier's death and it keeps the idea of the Salvation Army in the Cashier's mind.

In this scene the theatrical device that Kaiser has written into the script is the use of masks which are necessary for his symbolism.

Finally the Cashier arrives at the Salvation Army Hall in Scene Seven. His whole day is reviewed for him through the testimonials of the Soldiers and Penitents. He is aroused to confess because he believes that the discovery of the soul is the ultimate goal in life. Along with

his confession he throws away all his money. Immediately all those who have gained their souls so beautifully turn into a howling pack of animals fighting each other in an attempt to pick up some of the money. The Salvation Lass is the only one who doesn't desert him for money so he decides that Man and Woman alone are the ultimate value. Just as he is exulting over this, the Salvation Lass slips out and betrays him to the police in order to get the reward for him. By a process of elimination there is only one thing left for the Cashier and that is the original goal of Scene Three; he must kill himself and does. Life is futile. The Cashier has finally completed the circle and his conflict is resolved.

The scene is built by the growing intensity in the testimony of the Penitents and Soldiers, by the music, by the noise of the crowd, and by the final howling, fighting mob who run out after the money. The climax is the betrayal of the Cashier by the Salvation Lass. This is also the climax of the play. The reviewing of previous sequences brings the scattered scenes into a unified whole. The resolution is short, coming with the final speech of the Cashier and his death.

In addition to his main theme Kaiser has indicated through the play his scorn of: sentimentality, money, power, passion, pleasure seeking, hypocrisy, lack of accepting responsibility, inability of one human intelligence to really understand another, and the lack of Twentieth Century man's ability to be an individual. He offers no solution to the problems of civilization. His conclusion is completely destructive and pessimistic; Modern man is raging in a circle from which he cannot escape unless he destroys himself.

From Morn to Midnight was first produced by Max Reinhardt in Berlin in 1919.² The pessimistic attitude of Georg Kaiser and his chaotic style of presenting that attitude appealed to a broken nation. The German audience of 1919 would have scoffed at any bright optimism about their future. They were sick of war, starvation, and the idiocy of the Prussian military aristocracy. In 1919 all the themes which Kaiser presents in his play were popular.

From Morn to Midnight was translated into English by Ashley Dukes. It was produced in London in 1920 and in New York in 1922.³ The audience in post-war America was not a disillusioned beaten one. This was the beginning of the "Roaring Twenties" in America. What possible appeal could this kaleidoscopic picture of the "little man" being beaten down by the routine of the capitalistic system have for a New York audience in 1922?

One interest in the Theatre Guild production would be the utilization of what were new and startling experimental methods of staging. Another interest in the production came through the fact that it was a new dramatic style. For a general New York audience these two factors would not be of any interest, but the Theatre Guild was an experimental organization. Any audience it attracted would be a specialized one interested in theatre as an art form. A review of that production indicates what held audience attention and where their interest was focused. The fascination of the show was due to expressionism rather than the significance of the content.

²Montrose J. Moses, Dramas of Modernism (Boston: Little, Brown, and Company, 1931), p. 141.

³Moses, loc. cit.

Although the situation was dynamic and the action precipitate, the audience remained in a mood of cold detachment. They felt nothing, but perceived everything and though unmoved were completely absorbed in the delirious path which led the Cashier to suicide.⁴

The audience reaction to the 1922 production was an intellectual rather than an empathic one. The thought of the play is not woven into a single illuminating idea and as a result the audience was left painfully adrift as to the inner significance of the play. There are so many ideas brought in that the main theme tends to be lost. "What is it an analysis of? Value of money, the empty, tawdry, ephemeral pleasures of the sinner? The vulgarity, the cheapness, and cowardly meanness of human life? The author attempted to supply something positive by revealing only negative judgments. He put only shadows into the picture, but failed to make them tellingly implicit. The essential content of the play seems hidden and insignificant. Consequently we are tempted to return in our thoughts to the Cashier as a concrete personality; and to follow out, as a matter of human psychology, his theft and its effects."⁵ This was the reaction to the play in 1922: interesting and exciting in style and method of presentation, but unclear in what its definite theme is.

What can the audience reaction to a production of From Morn to Midnight be today? There is no new stagecraft to be introduced, expressionism as a style within itself is not any longer popular, and the main theme

⁴Roderick Seidenberg, "From Morn to Midnight," The New Republic, 31:189, July 12, 1922, p. 189.

⁵Ibid., p. 190.

of the play is unclear. The individual audience as well as the individual production will have to be considered in order to answer the question. A statement by Kenneth Thorpe Rowe is the basis of the answer to the question of audience reaction as well as to the purpose of producing From Morn to Midnight. "A typical expressionistic play demands close attention from an audience, an audience which is willing to cooperate with expenditure of energy in the theatre. This suggests a narrower audience than realism, a difficulty which has been met to a considerable degree by the use of exaggerated theatricality on the part of many expressionistic dramatists."⁶

The audience was a college audience made up mainly of people interested in theatre and theatre literature. It was not just an audience of the general public. In order to emphasize the main theme of the play many theatrical effects which were not written into the script and which were not used in the Theatre Guild production were added. Therefore the purpose of this production became threefold: to present to a specialized audience an example of a style which has been influential in writing and staging of drama since 1918, to give the director-designer the opportunity to attempt the clarification of the main theme through the use of action and technical devices, and to give an audience, specialized or general, a theatrically exciting and intellectually stimulating evening.

The audience reaction was the same as that of 1922 in that it had no empathic response to the play, but was completely absorbed in the style

⁶Kenneth Thorpe Rowe, Write That Play (New York: Funk and Wagnalls Company, 1939), p. 360.

and method of presentation. From this reaction and criticism received after the performances, two of the purposes of the production were achieved. The attempt to emphasize and clarify the main theme of the play was only partly achieved. As with the Guild production many people were confused as to just what Kaiser was trying to say, others seemed to be very clear on it.

The conclusion is that From Morn to Midnight written in 1916 for a pessimistic and bitter public is still good theatre for a narrow audience because of its theatrical possibilities and not because of its content.

The value of such a production to the director is that he has a greater opportunity to use his visual imagination and ingenuity than in a realistic production. It gives the director an opportunity to combine the duties of the director and designer because the design in which the actor works, the sound, and lighting effects are half the interpretation of the play. This combination of the physical elements and the actors interpreting the script gives the director an experience in the coordination of all the facets of theatrical production which is useful to the direction of any type of play.

For the actor the production gives him the opportunity of working in a style where his techniques can be developed and he can have the experience of playing to an audience more obviously as an actor acting than in the realistic style.

CHAPTER IV

PRODUCTION ANALYSIS

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PART I: STAGING

The design and direction of From Morn to Midnight were done in accordance with the fundamentals of expressionist staging. In staging the play it was necessary not only to objectify the Cashier's conflict, but to assist in projecting the accompanying satire and symbolism. A combination of abstract symbolic design and stylized movement was used in achieving these main aspects of the play. To clarify the specific devices employed in this production a discussion of what the theories and practices of expressionistic staging were is necessary.

More than any other style in the theatre, the expressionistic drama depends on the physical elements of the production to project its thought and character. The expressionists were quick to adapt the reforms of Craig, Appia, Fuchs, and Reinhardt. The ideas and theories of Adolphe Appia became the cornerstone on which most of the later doctrines of theatrical design for expressionism were founded. First, Appia wanted the stage pictures, "to be freed from the necessity of reproducing backgrounds of action; they were to be transfigured until every element in them embodied the emotion it was to arouse as an integral part of its form, its colour, and its total design. 'Ausdruckskraft' - the force of expression, expressiveness - was one of Appia's favorite terms."¹

¹Lee Simonson, The Stage is Set (New York: Dover Publications, 1932), p. 351.

The expressionist designer was attempting to express emotion through pictorial means independent of the physical reality of the object pictured or its spiritual impression. The designer had to express these emotions by making his scenery into significant forms. Obviously, a door, a window, or a step unit has no emotion in it. It was the designer's responsibility to put emotion into such objects. An abstract background expressing the spiritual relationships in the play had to be achieved by the designer. The scenery was to symbolize the character's state of mind rather than the place. It was to be elemental in its appeal with a purpose of transcending life and revealing the artist's own dream or vision. Scenery had to be one of the actors in the play.

The practical application of this theory developed into many strange manifestations. The designer twisted and distorted the appearance of places and things in accord with the violent, convulsive mood of the plays. The idea was to show how environment would look to a person who was under extreme emotional strain. A method of extreme simplification was practiced where a few planes, lines, angles, steps, scaffolds, screens and curtains set off by light and shadow implied all the complexities of a natural background and environment.

A symbolism which was noted for the vehemence of its symbols was another device of the designers. This excess of symbolism sometimes led to nothing but grotesqueness and unintelligibility; a cross would represent a church, a gallows a place of execution, or a single street lamp could suggest a public square; this was all that the symbolist felt necessary for his setting. Often the settings presented a rather hysterical view

of environment with leaning walls, doors, and windows at impossible angles or maybe a writhing tree in human shape would give an unearthly aspect to a once familiar world.²

The point of view of the audience was often shifted from the stage to the auditorium and back again. There was an attempt to break down the old barriers between the actor and audience. The theatre building itself became an effective instrument of the expressionists.

The director's responsibility had grown with the new stagecraft and expressionism. His main problem was to find ways and means for conveying the expressionistic conception on stage so the audience would understand the play. It was his ingenuity in the use of the physical elements of production, actors, and the script that would clarify or confuse the interpretation of the play for the spectator. Some of the devices, techniques, and materials at the director's disposal were masks, expressive lighting, stylized or mechanical movements and speech, and an expressive setting. He could use broad formalized strokes in his action and detail which resembled those used in the classic and lyric theatre, in fact he was limited to no one style or technique, but could do whatever he felt was necessary to the interpretation of the play. There were three different methods generally used in staging these plays. In the first the action and business could be mechanized along with a background schematized to convey the mechanization of life by mass production. Another type was found in a simple vehemence and burning declaration in performance, with figures

²John Gassner, Producing the Play (New York: The Dryden Press, Publishers, 1941), p. 85.

leaping down and running up platforms, Jessnertreppen: Jessner stairs, named after the director Leopold Jessner. This style was especially suited for the drama of personal violence, social conflict, or revolutionary mass action. For the subjective drama a third technique was used. The world was given a ghastly shape, reality was distorted into doors, windows, and other objects crazily built, tilted, or crumpled. In the action there was a deliberate distortion and fantastication used.³

It was essential in this production that the director interpret the play in physical terms. The physical aspects, because they are the expression of the Cashier's mind become as important as the acting in the play. As an example of this: the skeleton in Scene Three, which was a light projection, is the objectification of the thought of death in the Cashier's mind and is equally as important as the Wife in Scene Four who is also a projection of the Cashier's mind. Kaiser wrote in many physical devices to help objectify the thought in the play. The director must follow his example by adding more; without them the play has only half its import and meaning. This was shown very clearly in this production when technical rehearsals began. Before the technical elements had been added the play seemed to be dead and without meaning. When the sound, lights, scenery, costumes, and make-up were added the play took on its full stature. Thus the two main problems in directing the play came in preparation and co-ordination. In preparation it was a problem of imagining in an auditory as well as a visual sense what could be done technically

³Gassner, loc. cit.

to help clarify the theme and satire of the play. Obviously the problems of co-ordinating all the elements of technical production in the final rehearsals was the second and most difficult problem. Therefore the following discussion of the direction of the play is an attempt to describe what was done technically and to justify it in relation to the director's interpretation of the script.

An arrangement of black platforms, an apron stage, and black drapes remained stationary throughout the seven scenes of the play. Small set pieces and properties denoted a change of scene within the basic set. This method was adopted because of the small stage: the proscenium opening is seventeen feet, five inches, with no off stage space on right stage and five feet off stage space on left stage, the depth is fourteen feet, five inches.⁴ The shop is right off the stage at left. Leading into it is a door six feet by seven feet. The size of this door also determined the size of the set pieces because it was necessary to shift the scenery and properties from the shop to the stage.

Scene One is in a bank. Outwardly this scene is realistic, however it contains an inherent symbolism which emphasizes the business routine and the Cashier's complete subjection to that routine. Because of this the setting is designed to suggest the bars of routine which surround the Cashier. The Cashier's cage was placed upstage center for emphasis on him and his escape. The entrance to the bank and the Bank Manager's office were placed down left and down right respectively. This formal arrangement was used in order to indicate further adherence to the set regularity

⁴See Appendix p. 116.

in the bank. The Cashier's cage was a frame made up of vertical and diagonal bars. The entrance to the bank was two scaffold pillars which repeated the vertical line of the bars on the cage. On top of the two pillars were two curved lines to suggest the pomposity of the system to which the Cashier is a slave. The Manager's entrance repeated the vertical and curved lines for the same reasons. These three frames were painted a light chalky green with a suggestion of marble made by a dark green pattern over all of them. Green was used in this and Scene Two to contrast with the basic warm color used in the scenes where the Cashier's point of view becomes distorted. The basic color in these scenes of distortion was red. Green was chosen as a cool color instead of blue because it is the exact opposite of red, red's complementary. This use of line was the design motif throughout the production. The basic lines presented in this scene were used in different colors and distortions in the later scenes to represent different emotional and mental changes within the Cashier.

The only set properties used were two realistic chairs and a desk. The combination of realistic props with symbolic scenery follows the semi-realistic, symbolic nature of the scene.

The lighting was realistic acting area lighting until the climax. At this point, the area lights were blacked out and a color wheel on a spot light was used to project onto the Cashier a series of warm colors which revolved faster and faster, then stopped with his exit. The area lights came back on after the exit. This projection was employed at the climax of this and every other scene with the exception of Scene Three in order to help point the climaxes and to symbolize the confused state

of the Cashier's mind. Music, which was representative of confusion, came on with the color wheel and the repetition of this effect in each scene became a theme for the Cashier's rejection of various illusions. The music used was Steel Foundry by Mossolov. This music was also used as a bridge between each scene in order to give the impression that the Cashier is mentally rushing to another possible solution for his problem. Blackouts were used at the end of each scene so that the rapid jerky rhythm of the play would be maintained and emphasized.

The action of the scene was realistic because of its outward realism. The costumes and make-up were realistic for the same reason. Drab blacks and browns were used in the costumes in order to suggest and symbolize the drabness of the everyday world.

Scene Two is in the Lady's writing room at the hotel. The setting consisted of two units: one on left stage extending from the proscenium to the upstage platform, and a unit in the same position stage right. The entrance to the room was down right. These two units were built so that the upstage end of them was higher than the flat directly next to it, and the downstage end was still lower. In other words, they were built in three steps with the highest level upstage. This arrangement repeated the straight line of routine. The walls were a dark green with a plain panel on each section. This repeated the vertical line of the Cashier's cage.

The properties were realistic because this scene is the same as Scene One, outwardly realistic with an underlying symbolism. A desk and chair, a pink settee, and a plain end table were used.⁵

⁵See Appendix p. 122

The sound used for effect in the scene was a recording of the Cashier's voice on one line of interior thought. The use of the Cashier's recorded voice was another device which was repeated through the play when he was obviously thinking out loud. This was divided into two types of thought. The moments where he was thinking about some concrete incident, a plain recording was used. When he seemed to be going into pure introspective thought, his voice was put on filter in the recording. The device was not used for all the inner thought of the Cashier because that would have been the whole play, but when the degree of thought seemed to be intense or he was very obviously using an interior monologue then the recording was used to intensify the fact of his inner activity.

The action of the scene was realistic with one exception: the Lady stands motionless when the interior line of the Cashier's was recorded.

The costumes and make-up were realistic.

Scene Three is in a field of snow. Because of the physical limitations of the stage there was no attempt at even suggesting snow. Instead the basic set with no set pieces added substituted for the snow Kaiser called for. The black curtains at the back were opened and the cyclorama was employed to give the feeling of wide open space which was one objective of the author in putting the scene outside. From this point on in the play the cyclorama was used and lit in order to represent the Cashier's mood and thought and to indicate symbolically the time of day. Pink, red, and blue in obvious round spots of color lit the cyclorama. The reason for the obvious lighting source was mainly one of physical limitation. The stage is too small and the lighting equipment too limited to get a smooth wash of color on the cyclorama. The spots, however, fit in with

the unrealistic, theatrical style of production. In some scenes one color alone indicated the mood and in others all three colors were mixed to indicate the mood. At the opening of each scene the color on the cyclorama indicated the time of day.

At the opening of the scene acting area lighting was used. A change came with the climax. The acting area lights and the cyclorama blacked out; lightning flashed, thunder boomed and there were about ten seconds of chaos. With a tremendous crash of thunder the skeleton done in white curved broken lines was projected onto the cyclorama from a spotlight with a cardboard cutout of a skeleton on it. This is the symbol of the Cashier's thought of death. The sudden darkness and sound represent chaos in his mind. After he has rejected the thought of death the lights went back to normal and the skeleton disappeared.

Parts of the Cashier's long speech were recorded as he pantomimed the action. In this scene the device of recording his thoughts was used more than in any other. Only at various climaxes does he burst forth and the recording was turned off. This device helped add variety to a scene which might have become monotonous for the audience and exhausting for the actor. When chaos occurred music was brought in to reinforce the thunder and lightning. The music used was Stravinsky's Rite of Spring. On the appearance of the skeleton the music stopped. When the Cashier rejects the skeleton there was a final peal of thunder and the skeleton disappeared. No more sound was used until the blackout. Between Scene Three and Four the Overture to Tannhauser, orchestrated version, was used as a bridge. The reason Wagner was used instead of Mossolov was that all

of Scene Four was timed to the Overture laboriously beaten out on the piano by the Cashier's daughter.

The movement of the Cashier in this scene was purely for variety motivated by his change of thought. When his thought line changed he moved to a different area of the stage. His costume and make-up remained realistic in this scene and throughout the play because he is the only externally real person in Scenes Four, Five, and Six, where the costumes of the other characters are stylized.

The Cashier's home is the setting for Scene Four. One unit made up of horizontal lines was the back wall of the home. On the upstage right and left sides were two angle pieces. The horizontal line at the back is an indication of the dullness the Cashier sees in his domestic life. The two angle lines of the side units indicate the dull slanting roof of a suburban cottage. On the center entrance there were scallops on the top and bottom of the header in order to repeat the lines of the enlarged antimacasser on the chair and the table cover. In contrast to the two cool greens of the first two scenes, this scene was done in a burnt sienna base with diagonal dry brushed lines in yellow. Because of his new point of view, the Cashier is seeing for the first time the dullness of his home and this is reinforced by the warm colors and the repetition and exaggeration of the diagonals he was surrounded by in the bank. As the play progressed the colors (basically red and yellow) became more intense to symbolize the increasing excitement generated in the Cashier in his futile search. These colors are also a repetition of the color wheel colors which represent the fever heat of confusion and excitement of the Cashier at the climaxes of the scenes.

His thoughts were also reflected in the properties. Upstage left there was a frame window with three oversize geraniums in it. These were enlarged because the Cashier sees them as a symbol of domestic stagnation. Other symbols are the red watering can, the red frame clock focused on the hour of 12, the mis-shapen piano, the dirty yellow table cover, and the enlarged antimacasser.

Acting area light was used throughout the scene. The cyclorama was a jarring magenta, somewhat indicative of noon of the day of the Cashier's search. Its jarring note helped indicate the Cashier's sudden distaste for home life.

From the lead-in of the orchestrated Overture to Tannhauser the music went into the Second Daughter's interminable practicing of the same piece. With the piano, an amplified clock tick set the slow deadly pace of the scene. In order to set off and point the climax, the clock tick and the piano stopped when the climactic scene started its build.

The action in this scene was stylized and timed with the music and the clock tick. The groupings used were cliches of the cosy family group. The other actors in the scene stood motionless when the Cashier's thoughts were recorded in order to show their ignorance of his thoughts. Unison movement and repetition were used to point the monotonous atmosphere of the home. They were also used to point the satire of the scene.

Everything in the scene was a commonplace cliché of the domestic circle. The costumes, although outwardly realistic, indicated this cliché. The Wife wore a drab green house dress and carpet slippers; the Mother wore a baggy black dress and shawl; the two little girls were in cotton

dressess, one red, the other yellow with very large hair ribbons to match; and the Cashier even got the traditional pipe, slippers, and smoking jacket. The make-up was realistic, but also expressed the commonplaceness of the scene. The Wife was sallow with a sour nagging expression; the Mother was an older version of the Wife; and the two little girls were the traditional pink and healthy children.

The steward's box at the Veleddrome in Scene Five was made up of two units placed upstage center on the platforms and the whole scene was played on the platforms. The entrance was a frame with the straight line no longer parallel but diverging from a center point. For the front of the box a large bicycle wheel with the spokes repeating the line of the entrance was used. The Cashier is now more excited by his search; he has eliminated several possibilities for a goal. His excitement is heightened so that he no longer sees things in parallel straight lines but in diverging lines. The curve of the wheel was used as a suggestion of the cycle track and the circle the Five Gentlemen go in, in their silly search for money and power. The bright orange and yellow was an intensification of the sienna and yellow of Scene Four. This was not dull domesticity, but pure passion that the Cashier was seeing.

Acting area light was used. The cyclorama was red for passion.

At the opening of the scene for reinforcement of the jerky, quick, mechanical movement of the Five Gentlemen, Khachaturian's Gayne Ballet, "Dance of the Rose Maidens" was used. At the beginning of the first race Shostakovich's Russe Dance indicated the circular speed of the race. This stopped with the entrance of the Cashier. In contrast to the first race,

the music for the second was descriptive of the crowd's passion. For this Stravinsky's Rite of Spring was used. After the race this stopped. In his scene with the Salvation Lass, the same part of Rite of Spring played in Scene Three was repeated here because the Cashier refers back to his experience of the morning. Through the whole scene there was recorded crowd noise which rose and fell to indicate the growing excitement of the crowd.

There were no set properties. To indicate the ridiculousness of the Five Gentlemen and the Cashier's complete contempt of them they wore pastel monocles and field glasses to contrast with the bright orange of the passion he created. The megaphone used to announce the race was red to repeat the color used in the cyclorama and the starter's flag was orange and yellow to go with the set. The Five Men also carried books in pastel shades to write down the amounts of money given out for prizes.

Confining the acting to a small space was done purposely. It indicated a small area in which the five little men spend their lives straining for the money and power they can get out of a rather ridiculous pastime. The movement of the Five Gentlemen was completely stylized so that they did all their actions in unison and in jerky, short, quick movements. This type of movement was used to reinforce the satire. It also set the very fast pace of the scene.

Their costumes and make-up were stylized. They wore the regulation tail coat and pants, but there the reality stopped. Each wore a large pastel tie, top hat, gloves, and cummerbund. Each had a long pastel beard and eyebrows. Their faces were done in a dead white with large black exaggerated lines of surprise painted on. These make-ups and costumes

were indicative of Kaiser's satire and the distortion in the Cashier's thinking.

Scene Six takes place in the private dining room of a night club. The three vertical units used were not built in parallel lines. The top of each was smaller than the bottom and top and bottom were not parallel. The bright orange of Scene Five went into a deep maroon to reflect the emotional, sexual feeling of the Cashier. The yellow remained the same. The units were painted in wide diagonal lines in these two colors. The narrow lines used in the previous scenes became wider, diagonal, and not parallel because the Cashier's mental process has become further distorted by his emotional desires. There was an entrance upstage right, a unit downstage left, and a frame unit downstage right which represented a mirror, but there was no glass or representation of glass in it. The empty frame was indicative of the illusion of man's whole existence. The Cashier saw nothing in the mirror as a kind of preparation for his ultimate discovery that everything in the scene is empty illusion.

The properties, two chairs, a table, and a couch repeated the color and line scheme of the units. The couch, the table cloth, the menu, and the reserved sign repeated the wine and yellow stripe motif.⁶ The couch was slip covered with stripes for this scene. One chair was wine, the other yellow.

At the opening of the scene everything was in darkness except the cyclorama which was red, pink, and blue. As the waiter and Cashier enter

⁶See Appendix p. 122.

in silhouette, the acting area lights came up to half of full intensity. This effect was used to set the sensuality of the scene. With the entrance of each Mask the cyclorama changed color to suggest the nature of the Mask. It was red for Mask One who is really the most sensual of all the Masks, pink and blue for Mask Two and Three as a symbol of outward feminine beauty, and pink for the Fourth Mask because she was the most insipid of all the Masks.

Ravel's La Valse played all the way through the scene except where there was a recorded stream of consciousness speech of the Cashier's and when Steel Foundry came in.

The movement in this scene with the first three Masks and to some extent with the Cashier was dance movement which was sweeping and broad. This was used in order to contrast the rhythm of the scene with the extremely fast rhythm of the Fifth scene and yet not let the pace drop to the slowness of Scene Four. The dance movement seemed to be a balance in pace between Scene Four and Five. Furthermore it suggested the mood of the scene. To get a further contrast with Scene Five, the apron stage was used for the first time to get away from the confinement of action used in Five. The Fourth Mask did not dance, but the Cashier kept up his semi-dance movement until the climax of the scene. With the climax his pace broke and this sudden change helped point up the climax.

The First Mask was the symbol of intellectual beauty. Her costume and mask were symbolic of this supposed intellectual quality. She wore black tights and a black jersey. Over this she wore a stylized academic gown. It was short with just strips of red and yellow cloth indicative of the folds of the gown. Her mask was supposed to be that of the student

with grotesque lines of thought painted upon it. The Second and Third masks were dressed in black tights with black stylized tux vests and shirts for the top of the costume. This was done because the Cashier refers to them as being dressed as "slender boys." Their masks, a representation of pure beauty were black net with white lace edging and colored sequins were used to indicate the mouth and eyes. The Fourth Mask was a symbol of gaiety and laughter. She wore the traditional comedy mask of the theatre. Her costume was a long white robe with large red and yellow diamonds of the Harlequin robe stenciled on it.

Scene Seven depended upon light and sound rather than scenery to create the murky atmosphere of the Salvation Army hall. A suggestion of the crowded dim hall was here because Scene Seven goes back to the semi-realism of the first two scenes. The acting area lights were very dim. In the auditorium, where some of the action took place, there was a small dim lamp burning over the chair in which the Cashier sat. At the back of the auditorium there was a spot light on the platform by the door leading into the auditorium because one of the scenes was played there. The cyclorama was red at the opening of the scene to contrast with the black basic set and the dark costumes of the characters on stage. With each confession the cyclorama changed to the colors that were used in the scene the confession refers to. As an example, during the Third Penitent's speech the cyclorama went to magenta referring to the color used on the cyclorama in the home scene. The lighting followed this pattern until the Salvation Army people ran out of the hall and the Cashier went back up on the stage in a combination of exultation and hysteria. Then the three colors on the cyclorama started to fluctuate,

the color wheel went on and all the other lights, with the exception of those in the auditorium, went out. This moving light was symbolic of the Cashier's mental and emotional state. Then with the Salvation Lass' betrayal of the Cashier there was a complete blackout and the skeleton appeared. After his death special spots were turned on which lit him, and the skeleton went out. There was a pause of five seconds, a peal of tremendous thunder, the skeleton appeared again and the play ended. The purpose of this last cue was to refer back to the third scene and to emphasize that fate was his only answer.

All through the scene live music from a drum, tambourine, and the singing of the Salvation Army helped build the scene. At the crowd's exit and up through the climax Stravinsky's Symphony in Three Movements was used for purposes of build. The gun shot for the Cashier's death was on stage and the peals of thunder were used with the appearance of the skeleton in order to refer to Scene Three.

In this scene the action spread all over the auditorium. The apron stage was used a great deal; the crowd sat at the back of the house, and the platform by the auditorium door was used for one part of Scene Seven. This spreading, broad action helped in building a bigger climax than those of the previous scenes and it brought the audience closer to the play and the final summing up of the Cashier's day. The action was stylized only in the inactivity of the Salvation Army group when the Cashier spoke. This technique was employed because although the characters were partially realistic they were still images in the Cashier's mind which were interrupted when the Salvation Lass questioned him.

The costumes were all black or navy blue, the color of the Salvation Army and the symbolic color of death. When the Salvation Lass betrayed the Cashier she removed her navy blue coat to reveal a very colorful orange blouse. This was supposed to symbolize her true character. The make-up was light and sallow looking which was designed to add to the eerie, tomb-like quality of the death scene.

PART II: ACTING

This statement is not applied to character by Chandler in Modern Continental Playwrights, but it seems to describe quite concretely the typical expressionist character. "As in primitive art, so in expressionism, figures are grotesque, distorted, ideographic, dominant. The effects resemble those produced by the drawings of children or savages."

The actor in the expressionistic theatre had to change his realistic conception of acting because of this one dimensional character. To a certain degree acting went back to the Baroque declamatory style. It was far better for the actor to forget real life and think only of the pure idea or emotion abstracted from the many accidents that accompany life in every day reality. Kornfeld, an expressionist actor, designer, and writer advised actors to spread their arms boldly before an audience and to speak as he would not in real life.⁷ The actor in the new form was not to be ashamed "to act." Unlike the Baroque this style was speeded up to a terrific tempo. The movements became jittery, the gestures unpredictable and the delivery jerky and shrill. Stuart Cheney in Stage Decoration describes expressionistic acting as having claimed the right to violate, deform, and reshape outward nature just as far as such violence furthered emotional expressiveness."

There was another theory of acting in the expressionist style which had a cubist tendency. The actors who followed this believed that a

⁷ Mordecai Gorelik, New Theatres for Old (New York: Samuel French, 1947), p. 253.

great part of the art of acting is in knowing when and how not to do things. This principle was exaggerated to grotesque proportions. Tremendous restraint was used in gesture and voice control. This overwhelming restraint conveyed to the observer an almost unendurable intensity of repressed emotion.⁸

The director of an expressionistic play has the problem of getting his actors not only to understand the play, but the style of acting. When this understanding has been gained then the actor must be told in concrete terms what the director wants and what his interpretation of the play is. There is little opportunity for the actor to use his own imagination in acting this style because one interpretation must be followed completely and that interpretation is the director's. If an actor decides to play a scene differently from the way the director has planned he will throw the whole scene out of focus and the meaning of the whole play. What the actor feels personally is of no importance to the characterization.

The actor in an expressionistic drama is not trying to create an illusion of reality. He is attempting to project to the audience either one or at times several dominant characteristics. In this production of From Mom to Midnight it was first necessary for those actors who were portraying distorted symbolic characters to understand and to conceive a certain basic reality for the character. This reality was then reduced to one characteristic and distorted or exaggerated to such a degree that

⁸ H. Steinhauer, Das Deutsche Drama 1880-1933 (New York: W. W. Norton and Company, Inc., 1938) Vol. I, p. 32.

only that one characteristic was visible to the audience and the actor became the characteristic rather than an integrated character. The characters in Scene Four were symbols of dull domesticity. That dullness was exaggerated in the acting by nagging monotonous voices and listless repetitive movement. In Scene Five the Five Gentlemen were embodiments of greed. By taking two realistic characteristics of businessmen; their continual hurry and obvious love of money for its own sake, and exaggerating them through a distorted reaction to the mere mention of money and an extremely fast, jerky walk the actors projected in an exaggerated abstract form the characteristic of greed. The Masks of Scene Six did not have to achieve any basic reality in their thinking because the dance movement and their masks provided the symbolic abstraction for them.

In the First, Second, and Seventh scenes the characters were partially realistic and partially symbolic. The actor's problem, then became one nearer to that of realistic acting in that he was not the embodiment of one characteristic, but that he was a certain type or stock character. He had to base his characterization in reality and then emphasize, not exaggerate or distort, what was typical of his character. The Bank Manager and the Stout Gentleman who are symbols of greedy businessmen put an emphasis on their love of money and their small evil minds. The author makes it impossible to miss this emphasis with his lines, but the actor must get the comfortable, well fed, smug, and conceited feeling of the Bank Manager or Stout Gentleman. This emphasis on type is difficult because the actor either tends to become too three dimensional for the effect of a symbolic flatness which is desired to project the thought of the play or he tends to do nothing but read lines.

The Penitents and Soldiers in the Seventh Scene were all symbols of hypocrisy, but their main importance was in what they said of their past lives because of its importance to the Cashier. They were types. There was no attempt to make them well integrated three dimensional characters in the writing or the directing of the play. They, too, had to find what was typical in their characters and emphasize it.⁹

As there is an external action and an internal action in the play, there is also an external and internal character for the Cashier. In external realistic terms he is a little robot-like person who breaks loose from his routine and spends a day in wild confusion over his theft. In fear of being caught by the police he kills himself. This external picture of the Cashier is unimportant and should not be emphasized by the actor. What is important for the actor to emphasize is the internal thought and emotion of the Cashier not as it affects the character in external reaction, but as a thing in itself.

In the beginning he is a symbol of the "little man" stuck in a routine, suddenly he breaks that routine, realizes he is a free human being with a will of his own, becomes a symbol of Man searching for an ultimate goal, and finally a symbol of Man stripped of all illusions. The actor, in order to get the realization of freedom in the Third Scene must realize from what the Cashier has escaped. Therefore, his role as the dreary little Cashier can be analyzed from a realistic point of view for a basis from which the actor works, but because the Cashier changes

⁹See Appendix p. 128.

from scene to scene this analysis will not be practical for the whole play. If the actor were to attempt to give the illusion of reality to the audience through an adherence to the realistic method of acting then the whole idea of the play would be lost because the emphasis would swing to the external and Kaiser is concentrating on that which goes on within the Cashier.

The actor must realize that at the beginning of the Third Scene, the individual Cashier of the first two scenes no longer exists. From the Third Scene to the end of the play the actor is an embodiment of an idea or an emotion. All the objects and people who surround him reflect that idea or emotion. Furthermore the ideas and emotions change from scene to scene and the Cashier, the embodiment of these, must change. In Scene Four he is completely objective, calm, and intellectual in viewing his home without illusion for the first time. Scene Five throws him into the excitement of power and spending money. At the cabaret, he is sexually excited. The final scene calls for ecstasy and exultation. The actor's problem becomes one of understanding the intellectual idea of each scene, taking that idea and relating it to his own experience or to some reality in his own mind, then taking that emotion or idea and exaggerating it to an extreme degree, then obviously projecting it to the audience through obviously acting through his voice, body, and technique. He is not acting with the idea that he is convincing the audience that he is a Cashier having a real experience, but he is projecting the essence of raw thought or emotion of Man in general. The character demands of the actor perfect stage technique, voice and body control. In addition to these mechanics he must have a large capacity for intellectual understanding.

The acting of From Morn to Midnight was based on reality as a means to an end. The actor started with reality and worked away from it to distortion, exaggeration, or an emphasis on certain details.

For any style of play the ability of an actor to time a cross or pick up a cue is of utmost importance. In From Morn to Midnight it became the most important problem. If a play has a plot with a story and good characterizations it can survive a scene that does not build to a climax or one that is not timed properly. From Morn to Midnight could not survive the lack of timing and build. Each scene had a definite pace and climax. In order to gain variety in Scenes Four, Five, and Six which were all written on the same level of intensity the pacing or rhythm of the scenes had to be varied through timing. Without this pacing these scenes would have been dull and would have gotten nowhere in projecting the theme of the play. The climaxes of the rest of the scenes all reached a different level and here the actors had to realize a technique of building a scene and pointing a climax in order to project the thought of the scene and to gain a variety and interest in the short scenes.

The dialogue of expressionism is particularly difficult for the actor to grasp. Georg Kaiser used two kinds of expressionistic dialogue in From Morn to Midnight. It is necessary to know what these types of expressionist dialogue are before discussing the dialogue of the play specifically. The dialogue used grew out of the thought and character of the expressionistic play. It was Wedekind who introduced a new principle of structure with his dramatic dialogue. He knew that in real life one person would ask another a question and receive a perfectly irrelevant

answer. He incorporated this into his plays as a cynical comment on human intelligence and as a result of his use of this technique the rest of the expressionists took it up and developed it.¹⁰ In this new form the words become indications of moods and the sentences measures of spiritual sensitivity. A spiritual and psychological network is built up behind what is said.

Expressionistic dialogue in general is more dynamic and faster than realistic dialogue. It departs completely from colloquial speech and goes in one of two directions; either toward a lyric eloquence, or toward a condensation of language. The lyric or Baroque style of diction is charged with passion and violence. It pays no heed to the laws of measure and restraint. At an emotional crisis it grows into a lyrical fever.

The cubist or telegraphic style throw out all articles, conjunctions, adjectives and at times even verbs. There is no attempt to follow the laws of grammar. Through the use of the explosive apostrophe and exclamation a lively brevity is gained. An ultra modern clipped kind of diction was developed. The dialogue becomes very staccato, compressed, and direct. Monologues, frequently of considerable length, are used to enable the character to convey his inner thoughts to the audience. Repetition, cliches, and uncompleted or incoherent thoughts are also used to gain the impression of a confused, chaotic or mechanized world. With writers like Kaiser the callous overtones of this type of dialogue are intensified to a point of nightmare unreality.¹¹

¹⁰Steinhauer, op. cit., p. 22.

¹¹Gorelik, op. cit., p. 252.

Kaiser used the telegraphic style more than the lyric in From Morn to Midnight. In the Seventh and Sixth scenes he used the lyric type of dialogue for the Cashier. All the other characters used the telegraphic style in all the scenes with the exception of the Penitents and Soldiers in the Seventh scene who tend to become somewhat lyric.

The difficulty in the telegraphic style was the actor's understanding of what he was saying and his phrasing. There are no transitional words or phrases and realizing a change of thought or emotion is difficult when the writing jumps from one thing to another with no carry over. To help in understanding this and in getting the transitions, the actor filled in the gaps mentally which not only helped in phrasing, but also in an understanding of the play as a whole.

For the lyric passages of the Cashier's the difficulty came in letting the sound run away with the meaning completely. A tendency to establish a pattern from the poetic qualities of these speeches must be checked carefully. If not a meaningless and dull type of chanting develops which expresses nothing.

Another problem with dialogue came in Scene Two where the Wedekind type of dialogue is most pronounced. It was very difficult to make the Lady and the Cashier realize that they should not be listening to one another mentally and not realize what the other was saying. This problem was handled by just repeating what type of thing was being done and using examples of it from real life.

The expressionist style makes the acting problem one of technique and intellect rather than emotion. An ideal actor for expressionism would be one who loves to act, is technically perfect in stage technique and voice and body control.

PART III: SCRIPT CHANGES

The Theatre Guild version of From Morn to Midnight was followed in this production. Three alterations were made for the production which did not follow this script.¹²

In Scene Three lines were added from the English version of the play.¹³ After reading both versions of the play it seemed that these additions to the Americanized script made the ideas expressed by the Cashier much clearer. They are really a repetition of what he has said, but because of their phrasing help explain the preceding line. These additions are underlined in the prompt script.

At the end of Scene Six there is a scene between the Waiter and Three Guests. They steal the money the Cashier has left for the Waiter and as a result drive him to suicide. This scene was cut because it is extraneous to the main theme of the play. The ideas that are expressed in it have already been expressed in Scene One, Two, Three, and Five. They are that capitalism is bad and that people refuse the responsibility they have for all other people.

At the end of the play as the Cashier falls he is supposed to gasp out, "Ecce Homo," then there is a tremendous crash as if all the lights were blowing out, and the Policeman says, "There must be a short circuit in the main." and the play ends.

¹²Georg Kaiser, From Morn to Midnight (Trans. Ashley Dukes: New York: Brantano's Publishers, 1922), p. 51-55.

¹³Thomas H. Dickinson, Chief Contemporary Dramatists (3rd series: New York: Houghton Mifflin Company, 1930), p. 241-43.

This ending was cut because the scene builds to an exciting climax and is resolved with the last speech of the Cashier which is a very good one. It seemed anti-climactic to have him say anything after he had shot himself. The big sound effect was cut because the last line of the play, although very symbolic seemed ludicrous after a sound cue which was supposed to symbolize the whole system as rotten, as a "short circuit."

This ending was used in place of the original. The Cashier shoots himself and falls. The skeleton disappears, the lights come on for three seconds, then there is a blackout, an enormous crash of thunder and simultaneously the skeleton appears again for five seconds, then there is a blackout and the play ends. This reappearance of the skeleton emphasizes the Cashier's final answer to his conflict, rather than emphasizing Kaiser's final jab at the "system", by recalling Scene Three in which the Cashier becomes the symbol of Man searching for a goal.

CHAPTER V

PROMPT BOOK

Key to Abbreviations used in script:

C Center Stage

D Down Stage

L Left Stage

R Right Stage

U Up Stage

X Cross

FROM MORN TO MIDNIGHT

A Play in Seven Scenes by Georg Kaiser

Cast:

Cashier	1st Mask
Stout Gentleman	2nd Mask
Clerk	3rd Mask
Messenger Boy	4th Mask
Lady	
Bank Manager	
Muffled Gentleman	
Serving Maid	Officer of Salvation Army
Porter	1st Soldier of Salvation Army
The Lady's Son	1st Penitent
The Cashier's Mother	2nd Soldier of Salvation Army
His Daughters (2)	2nd Penitent
His Wife	3rd Soldier of Salvation Army
1st Gentleman	3rd Penitent
2nd Gentleman	4th Soldier of Salvation Army
3rd Gentleman	Policeman
4th Gentleman	Crowd at Salvation Army Hall
5th Gentleman	Crowd at Salvation Army Hall

Scene I - The Interior of a Provincial Bank

Scene II - The Writing Room of a Hotel

Scene III - A Field Deep in Snow

Scene IV - The Parlor in the Cashier's Home

Intermission

Scene V - The Steward's Box at a Velodrome during
Bicycle Races

Scene VI - A Private Supper Room in a Cabaret

Scene VII - A Salvation Army Hall

In a Small Town and a City in Germany at the Present Time

Scene I

Cues

Business

Opening: Stage lights on
Work lights out
House lights out
Curtain
Beam spots dim up with
curtain

Opening grouping: Cashier U.C. in cage counting money, Clerk at desk typing, Messenger Boy at R. of Cashier's window staring at D.L. entrance, Stout Gentleman in chair U.L. of D.L. entrance yawning. All through the scene the Cashier goes through a mechanical routine of counting, writing, stamping. In reaction to the Lady and the talk about her this routine is gradually broken until it no longer exists at the end of the scene.

1. Messenger Boy X to L.C.
2. Stout Gentleman rises.
3. Clerk stops typing and takes paper out of machine. Messenger Boy stares at the Lady and sits on step U.L.C. He continues to stare at her through the scene.
4. Lady stops in D.L. entrance, opens her purse looking for letter, finds it drops it.
5. Stout Gentleman picks up the letter gives it to her and bows. Takes off hat and then puts it back on.
6. Stout Gentleman sits down again in U.L. chair. The Lady X. to L. of Cashier's window. Stout Gentleman stares at her.
7. Lady hands letter to Cashier.
8. Lady X.R. of Cashier's window.
9. Lady removes gloves.
10. Bank Manager X D.R.
11. Bank Manager puts on pince-nez.
12. Stout Gentleman looks at Lady, makes mock bow to her back and grins at Bank Manager.
13. Stout Gentleman looks at stomach. Then lights cigar.
14. Lady smiles at Bank Manager X to him.

SCENE I

Scene: Interior of a provincial Bank.

Cashier: (Raps on the counter)

Messenger Boy: (Turns, hands in a check)

Cashier: (Examines check, writes, takes handful of silver from drawer, counts it, pushes a small pile across the counter.)

Messenger Boy: (Sweeps money into linen bag) (1)

Stout Gentleman: (2) Now the big men take their turn. (Lady enters. (3) D. L.)

Lady: At last! (4)

Stout Gentleman: (Gives place to her) (5) The big men can wait. (6)

Lady: (7) A letter of credit. Three thousand, please. (Cashier looks at it, hands it back).

Lady: I beg your pardon (Hands letter back to him). Three thousand, please. (Cashier glances at it hands it to Clerk. Clerk takes letter goes out through Manager's door. D.R.)

Stout Gentleman: I can wait. The big men can always wait. (8)

Lady: (9) In notes, if you don't mind.

Manager: (Youthful, plump, comes in with letter in his hand) Who is -- (10) (Stops short seeing the lady. (11) Clerk does back to desk)

Stout Gentlemen: (12) Ahem! Good morning.

Manager: How goes it?

Stout Gentleman: (13) Oh, rounding out--rounding out! (Manager laughs shortly)

Manager: I understand you want to draw on us? (To lady)

Lady: Three thousand marks. (14)

Manager: I would pay you three-- (Glancing at letter) three thousand with pleasure, but--

Lady: Is anything wrong with the letter?

Scene I

Cues

Business

15. Muffled Gentleman I to R. of
Cashier's window. Hands Cashier
check.
16. Cashier looks at check motions
toward Bank Manager.
17. Muffled Gentleman I to between Bank
Manager and Lady and above them.
18. Muffled Gentleman taps Bank Manager
on shoulder. Shows check.
19. Muffled Gentleman I to R. Cashier's
window.

Manager: It's in the proper form. (Reading) "Not exceeding twelve thousand"--quite correct. (Spelling out address) B-A-N-K-O-

Lady: My bank in Florence assured me--

Manager: Your bank in Florence is quite all right.

Lady: Then I don't see why--

Manager: I suppose you applied for this letter?

Lady: Of course.

Manager: Twelve thousand--payable at such cities--

Lady: As I should touch on my trip.

Manager: And you must have given your bank in Florence duplicate signatures.

Lady: Certainly. To be sent to the banks mentioned in the list to identify me.

Manager: (Looks at letter) Ah! We have received no letter of advice.

Stout Gentlemen: (Coughs, winks at Manager)

Lady: That means I must wait until...

Manager: Well, we must have something to go upon! (Muffled Gentleman enters) (15)

Lady: I was quite unprepared for this... (16)

Manager: As you see, Madame, we are even less prepared; in fact--not at all.

Lady: I need the money so badly... (17)

Manager: Who doesn't? (Stout Gentleman laughs) Myself for instance-- (18)
 (To impatient Muffled Customer) You have more time than I--
 don't you see I'm busy with this Lady? (19) Now, Madame, what
 do you expect me to do--pay you money on you--ah-- (Stout Gentleman titters)

Lady: I'm staying at the Elephant.

Manager: I am very glad to know your address. (Stout Gentleman wheezes with laughter) I always lunch there.

Scene I

Cues

Business

20. Bank Manager X to D.L. door and takes off pince-nez.
21. Bank Manager nudges Stout Gentleman.
22. Lady puts letter in purse.
23. Lady X to downstage side of D.L. door and puts on gloves.
24. Lady exits D.L.
25. Bank Manager makes a very low mock bow toward D.L. door. Stout Gentleman lifts his hat and leans around toward door in mock bow.
26. Bank Manager X to Clerk's desk.
27. Bank Manager pours glass of water and drinks.
28. Stout Gentleman puts out cigar.
29. Bank Manager puts glass back on desk.

Lady: Can't the proprietor vouch for me?

Manager: Has he already had the pleasure? (Stout Gentleman rocks with delight)

Lady: Well, I have my luggage with me...

Manager: Am I to examine it?

Lady: A most embarrassing position. I can't...

Manager: Then we're in the same boat. You can't--I can't--that's the situation (returns letter).

Lady: What do you advise me to do?

Manager: (20) This is a snug little town of ours--it has surroundings--The Elephant is a well-known house...you'll make pleasant acquaintances of one sort or another...and time will pass...days...nights...well you know?

Lady: I don't in the least mind passing a few days here.

Manager: Your fellow-guests will be delighted to contribute something for your entertainment.

Lady: But I must have three thousand today!

Manager: (to Stout Gentleman) Will anybody here underwrite a lady from abroad for three thousand marks? (21)

Lady: I couldn't think of accepting that. (22) I shall be in my room at the hotel. (23) When the letter of advice arrives, will you please notify me at once by telephone?

Manager: Personally, Madame, if you wish.

Lady: In whatever way is the quickest. I shall call again in any case this afternoon. (24)

Manager: (25) At your service. (Muffled Gentleman impatient. Manager ignores him. Looks merrily at Stout Gentleman S.G. sniffs air) All the fragrance of Italy, eh? (26) Straight from the perfume bottle. (Stout Gentleman fans himself) Warm eh? (27)

Stout Gentleman: Three thousand is not bad. I guess three hundred wouldn't sound bad to her either. (28)

Manager: Perhaps you would like to make a lower offer at the Elephant? (29) --in her room?

Scene I

Cues

Business

30. Muffled Gentleman taps Bank Manager on shoulder, gives him check.
31. Bank Manager puts on pince-nez, reads check, gives it to Muffled Gentleman, nods toward Cashier.
32. Stout Gentleman rises.
33. Muffled Gentleman X to D.L. door.
34. Stout Gentleman picks up brief case X to L of Cashier's window.
35. Bank Manager fixes his carnation.
36. As the Stout Gentleman counts the money he puts it on the Cashier's counter and then the Cashier counts it.
37. Stout Gentleman continues to count and give money to Cashier. Cashier counts as he gets it.

Stout Gentleman: No use to us big fellows.

Manager: Our bellies protect our morals. (30) Well? (31)

Messenger Boy: (Stares after Lady, starts out stumbles over S.C. S.G. steals his money bag)

Stout Gentleman: (32) There, my boy, that's what comes of making eyes at pretty ladies. Now you've lost your money. How are you going to explain to your boss? (M.B. laughs) Remember this for the rest of your life! (Returns money bag) Your eyes run away and you bolt after them. You wouldn't be the first. (Messenger exits D.L. Cashier counts out some small silver for Muffled Gentleman)

Manager: And they trust money to a young fool like that.

Stout Gentleman: Stupidi!

Manager: People should be more careful. That boy will abscond the first chance he gets--a born embezzler. (To M.G.) Is anything wrong? (M.G. looking at every coin) That's a twenty-five pfennig piece. Forty-five pfennigs altogether, that's all that's coming to you. (M.G. puts money away carefully) (33)

Stout Gentleman: You ought to deposit your capital in the vault. Now it's time for the big men to unload. (34) (M.G. darts angry glance at S.G. and exits D.L.)

Manager: What are you bringing us this morning?

Stout Gentleman: (puts case on counter and takes out pocketbook) With all the confidence that your elegant clientele inspires. (offers hand)

Manager: (taking it) In any case we are immune to a pretty face when it comes to business.

Stout Gentleman: (counting money) How old was she, as a guess?

Manager: I haven't seen her without rouge (35) ---yet.

Stout Gentleman: What's she doing here? (36)

Manager: We'll hear that to-night at the Elephant.

Stout Gentleman: But who's she after? (37)

Manager: All of us, perhaps, before she gets through.

Scene I

Cues

Business

38. Bank Manager points at himself, laughs.
39. Stout Gentleman gives more money to Cashier.
40. Stout Gentleman gives Bank Manager a slip of paper.
41. Bank Manager gives paper to Clerk.
42. Stout Gentleman gets more money out of brief case. Gives money to Cashier.
43. Stout Gentleman snaps brief case shut.
44. Bank Manager X to chair U.L. and sits.
45. Stout Gentleman takes bill from Cashier X to Bank Manager.
46. Bank Manager takes bill from Stout Gentleman.
47. Bank Manager waves bill toward D.L. door.

Stout Gentleman: What can she do with three thousand in this town?

Manager: Evidently she needs them.

Stout Gentleman: I wish her luck.

Manager: With what?

Stout Gentleman: Getting her three thousand if she can.

Manager: From me? (38)

Stout Gentlemen: It doesn't matter from whom! (They laugh)

Manager: I'm curious to see when that letter of advice from Florence will arrive.

Stout Gentleman: If it arrives!

Manager: Ah! If it arrives!

Stout Gentleman: We might make a collection for her benefit.

Manager: I dare say that's hwat she has in mind.

Stout Gentleman: You don't need to tell me.

Manager: Did you draw a winning number in the last lottery? (laugh)

Stout Gentleman (to Cashier): Take this. (39) What's the difference if our money draws interest here or outside. Here—open an account for the Realty Construction Co. (40)

Manager: (Sharply, to Clerk) (41) Account: "Realty Construction Co."

Stout Gentleman: (42) There's more to come.

Manager: The more the merrier. We can use it just now.

Stout Gentleman: Sixty thousand marks, fifty thousand in paper, (43) ten thousand in gold (Cashier continues to count).

Manager (after pause): (44) And how are you, otherwise?

Stout Gentleman: (To Cashier, who stops to look at a note) Yes, one's patched. (45)

Manager: (46) We'll accept it, of course. We shall soon be rid of it. I'll reserve it for our fair client from Florence. (47) She wore patches too.

Scene I

Cues

Business

48. Stout Gentleman takes bill X back to Cashier's window and gives him the bill.
49. Clark X to Stout Gentleman.
50. Stout Gentleman slaps Bank Manager on shoulder.
51. Clerk hands receipt to Stout Gentleman and X back to her desk.
52. Stout Gentleman picks up brief case.
53. Bank Manager hands him his cane which he has left on chair.
54. Bank Manager takes Stout Gentleman to door D.L.
55. Bank Manager looks out door.
56. Bank Manager turns toward the Cashier
57. Bank Manager X to Clerk's desk for matches.
58. Bank Manager takes out gold cigarette case.
59. Bank Manager lights cigarette.
60. Bank Manager X D.L.
61. Bank Manager X to Clerk's desk to dump ashes.
62. Bank Manager X D.R.C.
63. Bank Manager turns toward Cashier
64. Bank Manager X to D.R. exit.

Bank Manager: I joke about it
but I have a keen eye--when you're
a banker-- Warn Sound #1 and
Light #1

Stout Gentleman: (48) But behind these you find--a thousand marks.

Manager: Face value. (49)

Stout Gentleman: (laugh) Face value, (50) that's good!

Manager: The face value! Here's your receipt. (51) (laugh) Sixty-thousand--

Stout Gentleman: (takes receipt--reads) Sixty-thou-- (52)

Manager: Face. (53)

Stout Gentleman: Value (shake hands)

Manager: (in tears with laughter. (54) I'll see you to-night.

Stout Gentleman: (nods) The face--the face--value! (exits D.L.)

Manager: (wipes tears from pince-nez; Cashier fastens notes together in bundles. (55) This lady from Florence--who claims to come from Florence-- (56) has a vision like that ever visited you in your cage before? Furs--perfume! The fragrance lingers-- (57) you breathe adventure. Superbly staged. Italy...Enchantment--fairytale...Riviera...Mentone--Pordighera--Nice--Monte Carlo--where oranges blossom, fraud blooms, too. (58) Swindlers-- (59) down there every square foot of earth breeds them. They organize crusades. The gang disperses to the four winds--preferably small towns--off the beaten track. Then--apparitions--billowing silks--furs--women--modern sirens. Refrains from the sunny south: bella Napoli! One glance and you're stripped to your undershirt--to the bare skin--to the naked, naked skin. (60) Depend upon it, this bank in Florence knows as much about that lady as the man in the moon. The whole affair is a swindle, carefully arranged. And the web is woven not in Florence, but in Monte Carlo. That's the place to keep in mind. Take my word for it, you've just seen one of the gad-flies that thrive in the swamp of the Casino. We shall never see her again. The first attempt missed fire; she'll scarcely risk a second! (61) I joke about it but I have a keen eye--when you're a banker--. (62) I really should have tipped off the police! Well, it doesn't concern me--besides, banks must be discreet. (63) Keep your eye on the out-of-town papers,--the police news. When you find something there about an adventuress, safe under lock and key--then we'll talk about it again. You'll see I was right-- (64) then we'll hear more of our Florentine lady than we'll ever see of her and her furs again (exit)
(Cashier seals up notes)

Scene I

Cues

Business

- Lady: I'm clumsy with the left hand.
Sound #1: Steel Foundry on runs to the Cashier's exit. It builds in volume until it is very loud on his exit.
- Light #1: Blackout and Color wheel projection on simultaneously. The color wheel runs faster and faster--then it goes out on the Cashier's exit.
- Cashier: Get me a glass of water!
Warn Sound #2. Light #2 and 3. Warn curtain.
- Cashier's exit: Sound #1 out
Light #2--Acting area lights on.
Color wheel out.
- Manager: What the devil...?
Light #3 - Blackout.
Sound #2 - Steel Foundry on (at 5) for bridge to Scene II.
- Curtain.
House on
Works on
Stage out
65. Porter X to Clerk.
66. Clerk gives Porter receipt.
67. Clerk re-enters X to desk.
68. Lady enters X to L of Cashier's window and speaks to him.
69. Serving Maid sits in chair upstage of D.L. door.
70. Lady X to Serving Maid.
71. Serving Maid rises.
72. Serving Maid X to Cashier's window --L side of it.
73. Clerk looks at Cashier.
74. Cashier drops money all over floor. Picks it up, looks at Clerk then at Water Bottle.
75. Porter starts to X to water on Clerk's desk. Cashier's line stops him L.C.
76. Porter exits U.L. with water bottle.
77. Cashier looks around, stuffs money into his pocket, grabs hat and coat and runs out D.L.
78. Bank Manager stops R.C.
79. Clerk stops U.R.
80. Porter stops U.L.

Porter: (enters with letters-- (65) hands them to Clerk) One registered letter. I want the receipt. (66) (Clerk exits D.R. Porter exits D.L.) (67)

Lady: (68) I beg your pardon.

Cashier: (Stretches out his hand--doesn't look at her--raps)

Lady: (louder) If you please! (Cashier raps) I don't want to trouble the Manager a second time. (Cashier raps) Please tell me--would it be possible for me to leave you the letter of credit for the whole sum, and receive an advance of three thousand in part payment? (Cashier raps) I should be willing to deposit my diamonds as security, if required. Any jeweler in the town will appraise them for you. (Takes off glove and starts pulling at bracelet. 69) Serving Maid enters--starts rummaging for check, causes lady to look at her. Cashier has a long long look at Lady's hand and arm. Finally Lady turns back to Cashier, Cashier smiles at her. Of course I shall not ask the bank to do anything irregular. (She tries to put bracelet back on. Can't. Stretches arm to Cashier). Would you be so kind? I'm clumsy with the left hand. (Cashier stares at her. Can't move). (To serving maid). (70) You can help me mademoiselle. (Maid does) (71) Now the safety catch. (crys out) You're pinching my flesh. Ah, that's better. Thank you so much (exits) (72) Serving maid gives Cashier her check). (He fumbles with it)

Serving Maid: That isn't all mine. (Cashier writes--ignores her)
But it's too much! (73) (Cashier takes some of money)
Still too much! (Cashier ignores her) (She exits D.L.) (74)

Cashier: Get me a glass of water! (Clerk brings some from desk) That's been standing. Fresh water--cold water--from the faucet.
(Clerk exists U.R. Cashier rings for Porter--Porter enters D.L.) Get me fresh water.

Porter: (75) I'm not allowed to go so far from the door.

Cashier: For me. Not that slime. I want water from the faucet. (76)
(Porter exits U.L.) (77) (Cashier steals money and exits).

Manager (enters D.R. reading letter): (78) Here's the letter of advice from Florence, after all! (79)
(Clerk enters U.R. and (80) Porter enters U.L.)

Manager (Looking up): What the devil...?

Curtain

Scene II

Cues

Business

Opening: Stage lights on.
Work lights out.
House lights out.
Steel Foundry out with
curtain.
Beam spots up with curtain.

Opening: Lady at desk U.R. writing
telegram. Son X to R of couch L and
leans picture on the end of it so it
faces upstage.

1. Son takes off hat and coat.
2. Lady finishes writing telegram and
smiles.
3. Son throws hat and coat down on R.
end of couch.
4. Son X to upstage corner of desk.
5. Son X to picture.
6. Lady closes eyes.
7. Son X to Lady.

SCENE II

Scene: Writing-room of a hotel.

Lady: (Writes. Son enters D.R. with picture) Have you brought it with you?

Son: Hush! The wine dealer is downstairs. The old fool is afraid I'll run away with it.

Lady: But I thought this morning he was glad to get rid of it.

Son: Now he's suspicious. (1)

Lady: You must have given yourself away.

Son: I did let him see I was pleased.

Lady: (2) That would open a blind man's eyes.

Son: (3) Let it. (4) But don't be afraid, Mother, the price is the same as it was this morning.

Lady: Is the man waiting for his money?

Son: Let him wait.

Lady: But my dear boy, I must tell you--

Son: Hush, Mother. (5) This is a great moment. You mustn't look (6) until I say so. (Lifts covering of picture).

Lady: Ready?

Son: (Low tone) (7) Mother! (She looks at picture) Well?

Lady: That was never meant to hang in a restaurant.

Son: It was turned to the wall. The old fellow had pasted his own photograph on the back of it.

Lady: Was that included in the price?

Son: (Laugh) Tell me, what do you think of it?

Lady: I find it--very naive.

Scene II

Cues

Business

8. Son X to L of upstage platform.
9. Son X to C of platform.
10. Son X to D.R. corner of C platform and sits on step.
11. Lady rises X to Son, ruffles his hair.
12. Lady X above couch gesturing toward U.L.
13. Son rises. Studies picture closely.
14. Lady X to end table at L of couch, gets cigarette.
15. Son X to below couch and kneels on it.
16. Lady X to Son, puts hands on his shoulders.
17. Son lights her cigarette.
18. Both sit on couch.

Son: Marvelous, isn't it? Extraordinary considering it's a Cranach.

Lady: Do you really prize it as a picture?

Son: Of course! But just look at the peculiar conception--unique for Cranach. And a new treatment of this subject in the entire history of art. Where can you find anything like it--in the Pitti--the Uffizi--the Vatican? Even the Louvre has nothing to compare with it. (8) Here we have without doubt the first and only erotic conception of Adam and Eve. The apple is still in the grass--the serpent leers from behind the indescribable green foliage--and that means that the drama is played in Paradise itself and not in the banishment. That's the original sin--the real fall! Cranach painted dozens of Adams and Eves--standing stiffly--always separated--with the apple bough between them. In those pictures Cranach says simply: they knew each other. (9) But in this picture for the first time, he cries exultantly they loved each other. (10) Here a German proves himself a master of an eroticism intensely southern in its feeling. And yet what restraint in this ecstasy! This line of the man's arm as it slants across the woman's hip. The horizontal line of her thighs and the opposing line of his--never weary the eyes. These flesh tones make their love a living thing--doesn't it affect you that way?

Lady: (11) I find you as naive as your picture.

Son: What does that mean?

Lady: Please hide it in your room. (12)

Son: I won't get its full effect until we get home. (13) This Cranach in Florence. Of course, I'll have to postpone finishing my book. I must digest this first. A man must live with a thing like this before he dares write about it. Just now I am overwhelmed. Think of finding this picture here--on the first stage of our trip!

Lady: (14) But you were almost certain that it must be in this neighborhood.

Son: (15) I am dazed nevertheless. Isn't it amazing! I am lucky.

Lady: (16) This is simply the result of your own careful research.

Son: (17) But not without your generosity? Your help?

Lady: (18) It makes me as happy as it does you.

Son: Your patience is endless. I tear you from your beautiful quiet life in Fiesole. You are an Italian, but I drag you through Germany in mid-winter. You live in sleeping cars or third-rate hotels; rub elbows with Tom, Dick, Harry!

Scene II

Cues	Business
Son: Your patience is endless. Warn Sound #1.	19. Lady rises and X to desk.
	20. Son X to door D.R.
Lady: ...You see, we traveled so quickly that... Sound #1 - Phone rings.	21. Lady arranges papers on desk.
	22. Cashier X to picture.
	23. Cashier X above couch still looking at picture.
	24. Lady X D.R.

Lady: Yes, I have had my fill of that.

Son: But now I promise you to hurry. I'm madly impatient to get this treasure safely home. Let's take the three o'clock train. Will you give me the three thousand marks?

Lady: I haven't them.

Son: But the owner is here, in the hotel.

Lady: The bank couldn't pay me. The letter of advice has somehow been delayed.

Son: I've promised him the money.

Lady: Then you must return the picture until the letter arrives.

Son: Can't we hurry it in any way?

Lady: (19) I've written a telegram; I'll have it sent now. You see, we traveled so quickly that (Phone rings) Yes? (To son) Someone from the bank.

Lady: Send him up. (To son) They must be sending the money.

Son: (20) Call me as soon as you've got it. I'd rather keep an eye on the old man.

Lady: I'll send for you. (21)

Son: Then I'll wait downstairs. (Takes look at picture--exits)

Cashier: (Enters) (22)

Lady: I hope the bank-- (23) (Cashier reacts to picture) (24) My visit to the bank was closely connected with this picture.

Cashier: (Staring) You!

Lady: Do you find any point of resemblance?

Cashier: (Smile) In the wrist!

Lady: Are you interested?

Cashier: I should to discover more.

Lady: Do such subjects interest you?

Scene II

Cues

Business

25. Cashier X to Lady.

26. Lady steps back and downstage.

27. Cashier X to L. of desk.

28. Cashier X to L. of Lady.

29. Lady X toward couch.

30. Cashier X to door R.

31. Cashier X to Lady.

32. Lady X above couch.

Cashier: (Looks at her) Yes-- (25) I understand them.

Lady: Are there anymore to be found here? You would do me a great favor--that's more important than the money.

Cashier: I have the money.

Lady: I fear at this rate my letter of credit will soon be exhausted.
(Rather lightly)

Cashier: (Brings out money) This will be enough.

Lady: I can only draw twelve thousand in all.

Cashier: Sixty thousand!

Lady: But--how did you--?

Cashier: That's my business.

Lady: How am I to--?

Cashier: We shall bolt.

Lady: (26) Bolt? Where?

Cashier: Abroad. Anywhere. Pack your trunk, if you've got one. You can start from the station; I'll walk to the next stop and board the train. (27) We'll spend the first night in--a timetable. (Finds one on desk)

Lady: Have you brought more than three thousand from the Bank?

Cashier: I have sixty thousand in my pocket--50,000 in notes and ten thousand in gold.

Lady: And my part of that is--

Cashier: (Counts some money out for her) Your part. Take this. (28) Put it away. We may be seen. That's five hundred.

Lady: (29) Five hundred?

Cashier: More to come. All in good time. When we're in a safe place. (30) Here we must be careful. (31) Hurry up--take it. No time for love-making. The wheel spins. An arm outstretched will be caught in the spokes.

Lady: (32) But I need three thousand.

Scene II

Cues

Business

- Cashier: Still rolling in bed?
Where's your room?...
Warn Sound #2
- 33. Cashier X to Lady.
 - 34. Lady X to end table L for purse.
 - 35. Cashier takes off hat.
 - 36. Cashier starts to put his own hat
on couch. Sees Son's coat and hat.
 - 37. Cashier picks up Son's hat and coat.
X R.
 - 38. Cashier X back to R. end of couch.
 - 39. Cashier X U.C. platform.
 - 40. Cashier X to L platform.
 - 41. Cashier X to above couch.

Cashier: (33) If the police find them on you, you'll find yourself in jail!

Lady: What have the police to do with it?

Cashier: You were in the bank. Your presence filled the air. They'll suspect you; the link between us is clear as daylight.

Lady: I went to--your bank.

Cashier: Cool as a cucumber--

Lady: I demanded--

Cashier: You tried to.

Lady: I tried--

Cashier: You did. With your forged letter.

Lady: (34) Isn't my letter genuine?

Cashier: As false as your diamonds.

Lady: I offered them as security. Why should my precious stones be paste?

Cashier: Ladies of your kind only dazzle.

Lady: What do you think I am? I'm dark, it's true; a Southerner, a Tuscan.

Cashier: (35) From Monte Carlo.

Lady: No, from Florence! (36)

Cashier: (Sees son's hat) Ha! Have I come too late?

Lady: Too late?

Cashier: (37) Where is he? I'll bargain with him. He'll be willing. I have the means. How much shall I offer? (38) How high do you put the indemnity? How much shall I cram into his pockets? I'll bid up to 15 thousand. Is he asleep? (39) Still rolling in bed? (40) Where's your room? (41) Twenty thousand--five thousand extra for instant withdrawal!

Lady: The gentleman is sitting in the lounge.

Scene II

Cues

Business

- 42. Cashier throws Son's hat and coat down on couch.
- 43. Cashier X to desk.
- 44. Lady X toward Cashier a few steps.
- 45. Lady X to end table gets letter out of purse.
- 46. Cashier X to desk chair and sits. Lady freezes.
- 47. Lady out of freeze.
- 48. Lady turns to Cashier.

Lady: We're all clumsy with the left hand.

Sound #2 - Recording of

Cashier: And I--have stolen the money--

Cashier: Now--at this very moment-- they've discovered everything!

...

Warn Light #1

Warn Sound #3

Cashier: Downstairs? (42) Too risky! Too many people down there. (43) Call him up; I'll settle with him here. Ring for him; let the Waiter hustle. Twenty thousand, cash down! (Begins to count money).

Lady: (44) Can my son speak for me?

Cashier: Your--son! ! !

Lady: I'm traveling with him. He's collecting material for a book on the history of art. That's what brought us from Florence to Germany.

Cashier: Son?

Lady: Is that so appalling?

Cashier: But--but--this picture--

Lady: A lucky find of his. My son is buying for three thousand marks, (45) this was the amount needed so urgently. The owner is a wine dealer whom you will probably know by name...

Cashier: Furs...silk...rustle--glitter. The air was heavy with perfume!

Lady: This is mid-winter. As far as I know, my way of dressing is not exceptional.

Cashier: The forged letter---

Lady: I was about to wire to my bank.

Cashier: Your bare wrist--on which you wanted me to put the bracelet--

Lady: We're all clumsy with the left hand.

Cashier: (To himself) (46) And I--have stolen the money--

Lady: (47) Will that satisfy you and your police? (48) My son is not utterly unknown in the art world.

Cashier: Now--at this very moment--they've discovered everything. I asked for water to get the clerk out of the way--and again for water to get the porter away from the door. The notes are gone, I'm an embazzler. I mustn't be seen in the streets; I can't go to the railway station; the police are warned, sixty thousand! I must slip away across the fields--through the snow--before the whole town is on my track!

Scene II

Cues

Business

- Lady: You grow tedious, my dear sir.
- Cashier: And now you must--
Light #1 - Blackout and color wheel projection on to Cashier's exit.
- Sound #3 - Steel Foundry on (at 4) builds to (7) by Cashier's exit. Out on Cashier's exit.
- Cashier: I'm a thief and a criminal.
Now you must!---after all that you must!
Warn Light #2
49. Lady X to D.C. of C. platform.
50. Lady X to door R.
51. Cashier rises.
52. Cashier X to Lady, grabs her shoulders.
53. Lady starts for phone on desk.
54. Cashier stops her, shakes her.
55. Lady steps R. and down.
56. Cashier X to couch and sits.
57. Cashier puts head in hands and almost sobs.
58. Lady X to phone at desk.
59. Cashier rises X to Lady, stops her from calling.
60. Lady stands staring after Cashier, picks up receiver of phone as if to call, then puts it back down and sits at desk.

Lady: Be quiet!

Cashier: I took all the money. Your presence filled the bank. Your scent hung on the air. You glistened and rustled--you put your naked hand in mine--your breath came warm across the counter--warm--

Lady: Please--

Cashier: But now you must--

Lady: (49) Tell me, are you married? Yes? (Cashier nods violently) Ah, that makes a difference. Unless I am to consider the whole thing a joke, you gave way to a foolish impulse. Listen. You can make good the loss. You can go back to your bank and plead a passing illness--a lapse of memory. I suppose you still have the full amount.

Cashier: I've embezzled the money--

Lady: (50) Then I can take no further interest in the matter.

Cashier: (51) I've robbed the bank.

Lady: You grow tedious, my dear sir.

Cashier: (52) And now you must--

Lady: (53) The one thing I must do, is to--

Cashier: (54) After this you must--

Lady: (55) Preposterous.

Cashier: (56) I've robbed for you. I've delivered myself into your hands, destroyed my livelihood. I've burned my bridges behind me. I'm a thief and a criminal. (57) Now you must! ...after all that you must!

Lady: (58) I shall call my son. Perhaps he--

Cashier: (59) Ah! Call him, would you? Rouse the hotel, give the alarm? A fine plan! Clumsy. I'm not so easily caught as that. Not in that trap. I have my wits about me, ladies and gentlemen. Yours are asleep. I'm always five miles ahead of you. Don't move. Stay where you are until I... (Puts money in pocket) ...(Exits). (60)

Scene II

Cues	Business
Son: Is there still trouble about the money? Warn Light #3 Warn Sound #4 and #5 Warn Curtain	61. Son X to picture. 62. Son X to C of C platform. 63. Son X to U.L. side of desk.
Cashier: Stay where you are until I...(Exit) Sound #2 - out. Light #2 - Acting area lights on. Color wheel out.	64. Lady hands telegram to Son. 65. Son X to downstage edge of C. platform. Phone stops him. 66. Lady rises starts picking up papers on desk.
Son: And when shall we have the three thousand marks? Sound #4 - Phone rings.	67. Son X to picture and starts to cover it, puts on hat and coat.
Lady: Rooms 14 and 16. Yes, immediately, please. Light #3 - Blackout. Sound #5 - <u>Steel Foundry</u> on. Bridge to Scene III. (AT5) Curtain. House on. Works on. Stage out.	

Son: (Enters) (61) The man from the bank has just gone out. You're looking worried, Mother. Is the money--?

Lady: I found this interview trying. You know, my dear boy, how money matters get on my nerves.

Son: Is there still trouble about the payment?

Lady: Perhaps I ought to tell you--

Son: (62) Must I give back the picture?

Lady: I'm not thinking of that--

Son: (63) But that's the chief question!

Lady: I think I ought to notify the police.

Son: Police?

Lady: (64) Send this telegram to my bank. In the future I must have proper documents that will satisfy every one.

Son: Isn't your letter of credit enough?

Lady: Not quite. Go to the telegraph office for me. I don't want to send the porter.

Son: (65) And when shall we have the three thousand marks? (Phone rings).

Lady: They're ringing me up already. Oh! Has arrived? And I'm to call for it myself? Gladly. I'm not in the least annoyed. Yes, of course. Florence is a long way off. And then the Italian post-office--I beg your pardon? Oh, via Berlin--a round about way. That explains it. Not in the least. Thank you. In ten minutes. Good-by. (To son) (66) All settled, my dear boy. Never mind the telegram. You shall have the picture. Your wine dealer can come along. He'll get his money at the bank. (67) Pack up your treasure. We go straight from the bank to the station. (Phones) The bill, please. Rooms 14 and 16. Yes, immediately. Please.

Curtain

Scene III

Cues

Business

Beofre curtain: Warn Sound #1.

Opening: Stage lights on.
Work lights out.
House lights out.
Steel Foundry out
with curtain.
Beam spots up with curtain.

Cashier looks at hands: Sound #1 -

Tape recording of Cashier from
"What a marvelous contraption a
man is." to "I've achieved a
complete incognito" - plain
recording. From: "Frost and
damp breed chills." to "He's
easily tracked." - filter.
From: "Lie there!" to "A catas-
trophe in the tubs! Chaos!" -
blank tape. From: "Strange!
How keen my wits are!" to "I know
I can play the game!" - plain re-
cording.

Opening: Cashier enters from U.R.
stops, looks back furtively, X to C
of C Platform, then looks back again,
then straight front. Looks at hands.

1. Cashier X to L sits on R of L
platform.
2. Takes cuffs off.
3. Leans back on platform and laughs.
4. Puts chin in hands.
5. Rises X to cuffs which he has thrown
D.R. and picks them up.
6. Cashier X extreme R.
7. Cashier lights cigarette.

SCENE III

Scene: Mid-day; a field deep in snow.

Cashier: What a marvelous contraption a man is. The mechanism runs in his joints--silently. Suddenly faculties are stimulated, action results. My hands, for instance, when did they ever shovel snow? And now they dig through snow drifts without the slightest trouble. My footprints are all blotted out. With my own hands I have accomplished nothingness. I have achieved a complete incognito. (Pause) (1) Frost and damp breed chills. (2) Before you know it you've got a fever and that weakens the will--a man loses control over his actions if he's in bed sick. He's easily tracked. (Throws cuffs to ground.) Lie there! You'll be missed in the wash! Lamentations fill the kitchen! A pair of cuffs is missing! A catastrophe in the tubs! Chaos! (Pause) (3) (4) Strange! How keen my wits are! I see with infallible clearness. Here I work like mad to efface my tracks and then betray myself by two bits of dirty linen. (5) It is always a trifle, an oversight--carelessness that betrays the criminal! (Pause) (6) I wonder what's going to happen. I am keyed up to the highest pitch! I have every reason to expect momentous discoveries. The last few hours prove it. (7) This morning a trusted employee--fortunes passing through my hands. The Construction Company makes a huge deposit. At noon an out and out scoundrel. Up to all the tricks. The details of flight

Scene III

Cues

Business

Cashier: I can prove I'm free man.
I know I can play the game.

Sound #1 out.

Cashier: I release you from all
obligations--you are dis-
missed--you can go!

Warn Sound #2, #3, #4.

Warn Light #1, #2, #3, #4.

8. Cashier throws cigarette away.

9. Cashier X U.R. then toward C. of C.
platform.

10. Cashier X to L.C. of L platform and
sits.

11. Cashier rises.

12. He takes off hat and makes low mock
bow.

13. He puts hat back on.

14. Cashier X U.C. of C. platform.

carefully worked out. Turn the trick and run. Marvelous accomplishment--and only half the day gone. I am prepared for anything. All comers are welcome. I can prove I'm free man. I know I can play the game. (8) I am on the march! (9) There is no turning back. I march--so out with your trumps without any fuss. I have put sixty thousand on a single card--it must be trumps. I play too high to loose. No nonsense--cards on the table--do you understand? After this you must, my beautiful lady. (10) Your cue--my silken lady, give it to me, my resplendent lady--or the scene will fall flat. (Pause) Idiot--and you think you can act! Perform your natural duties--breed children and don't bother the prompter. (11) Ah, I beg your pardon--you have a son--you are completely absolved. I withdraw my aspersions. (12) Goodby, give my compliments to the manager of the bank. His very glances cover you with (13) slime, but don't let that worry you. He's been robbed of sixty thousand. His roof rattles and leaks--never mind, never mind--the Construction Company will mend it for him. I release you from all obligations--(14) you are dismissed--you can go! Stop! Permit me to thank you! What's that you say? Nothing to thank you for? Yes! There is. Not worth mentioning? You are joking. You are my sole creditor. How so? I owe you my life! Good God, you think I exaggerate? You have electrified me--set me free! One step toward you and I enter a land of miracles. With one leap I'm at the heart of the universe, the focus of

Scene III

Cues

Business

Cashier: I have ready money. Come on--
what's for sale?

Sound #2 - Record of Cashier from:
"Snow? to ..."Proposition is not
bona fide." - Filter.

Cashier (recording): Your proposition is
not bona fide.

Sound #2 out.

Cashier: But I must pay. I must spend.

Light #1 - Dim out all light by
"Let us trade."

Cashier: ...flesh and bones--body and
soul. Deal with me!

Sound #3 - on Rite of Spring
(side 4-5543) - Full.

Cashier: ...let us trade.

Sound #4 - on Thunder - 15 Intermit-
tant til "I am not taken in as easily
as that." Big crash on skeleton's
appearance and "You can shut your rag
and bone shop.

Light #2 - Lightning--intermittant to
"Have you been sitting behind me all
this time eavesdropping?"

Cashier: The earth is in labor--spring
gales at last!

Light #3 - Start dimming in skeleton
and have all the way in by ...

"shudders at my colossal deed of this
morning."

Cashier: Have you been sitting behind me
all this time eavesdropping?

Light #4 - Special C spots dim up to L

Warn sound #5

Warn light #5

Cashier: I am not taken in as easily as
that.

Sound #3 and #4 out.

Sound #5 - on. Record of Cashier.

"This procedure would be exceedingly
simple" to "...as a last resort,
that's debatable." - Filter.

15. Cashier X toward R.

16. Takes out money.

17. Cashier X D.R. and turns full
back.

18. Cashier falls on the floor.

19. Cashier rises.

20. Cashier X L. turns toward R. at
and of speech.

21. Cashier X to R of L platform.

22. Cashier X U.C. of C. platform.

23. Cashier X to L of C. platform.

24. Cashier sits on platform. Takes
out gun.

unimagined brightness. And with this load in my breast pocket I pay cash for all favors. And now fade away. (15) You are outbid. Your means are too limited. Remember you have a son. I'm paying cash down. (16) I have ready money. Come on--what's for sale? (Pause) Snow? Sunlight--stillness--Blue snow at such a price. Outrageous, profiteering. I decline the offer. Your proposition is not bona fide. (Pause) But I must pay! I must spend! I've got the cash! Where are the goods that are worth the whole sum? Sixty-thousand and the buyer to boot--flesh and bones--body and soul. Deal with me! (17) Sell to me--I have the money, you have the goods--let us trade. (18) (The wind is blowing, the sun is overcast, distant thunder is heard.) The earth is in labor--spring gales at last! (19) That's better! I knew my cry could not be in vain. My demand was urgent. (20) Chaos is insulted and shudders at my colossal deed of this morning. (The skeleton appears, the wind and thunder die down.) (21) Have you been sitting behind me all this time eaves-dropping? Are you an agent of the police? Not in the ordinary narrow sense--but comprising all. Police of Fate? Are you the staggering all embracing answer to my emphatic question? (22) Does your rather well ventilated appearance suggest the final truth--emptiness? That's somewhat scanty--very threadbare--in fact nothing! (23) I reject the information as being too full of gaps-- Your services are not required. You can shut your rag and bone shop. I am not taken in as easily as that! (Pause) (24)

Scene III

Cues

Business

Cashier: But, as I said, as a last resort--that's debatable.

Sound #5 - out.

Cashier: And excuse the coldness of my tone.

Warn sound #6, #7, #8.

Warn light #6.

Warn Curtain.

Cashier: My most profound respects.

Sound #6 - Peel of thunder.

Light #5 - Dim out skeleton and bring up acting areas.

Sound #6 and Light #5 over:

Sound #7 - Cashier recording "There I knew it wouldn't last." - Filter.

Sound #7 over:

Light #6 - Blackout

Sound #8 - on - Overture to Tannhauser (Orchestra)
Bridge to Scene IV.

Curtain

House on

Works on

Stage out

25. Cashier rises.

26. Puts gun away.

27. Takes hat off.

28. Puts hat on X toward D. L.

This procedure would be exceedingly simple--it's true--you would spare me further entanglements. But I prefer complications. So farewell--if that is possible, to you in your condition! I still have things to do. When one is travelling one can't enter every house on the road--not even at the friendliest invitations. I still have many obligations to fulfil before evening. You can't possibly be the first--perhaps the last--but even then only as a last resort. I won't want to do it. But, as I said, as a last resort--that's debatable. Ring me up at midnight--ask Central for my number. It will change from hour to hour. (25) And excuse the coldness of my tone. We should be on friendlier terms, I know. We are closely bound. (26) I really believe I carry you about with me now.

So, you see, we have come to a sort of understanding. That is the beginning which gives one confidence and backbone to face the future, whatever it is. I appreciate that fully. (27) My most profound respects. (After a peal of thunder and a last gust of wind the skeleton disappears. The sun comes out again) There-- (28) I knew it wouldn't last.

Scene IV

Cues

Business

Before Curtain: Warn sound #1
and #2.

Opening: Stage lights on.
Work lights out.
House lights out.
Tannhauser (orch.) out
with curtain.
Beam spots up with
curtain.

Sound #1 - Clock tick on with
curtain. (14)

Sound #2 - Piano Tannhauser on with
curtain. (5)

1st Daughter: Oh, not yet, Mama:

Sound #1 and #2 - out.

Wife: No, it's not time yet to
fry the chops:

Sound #1 and #2 - on.

2nd Daughter: Is that Father?:

Sound #2 - out.

Opening: Mother U.L. watering geraniums.
Daughter 2 playing piano. Daughter 1
sits chair R. embroiders. Wife sweeps
the C. platform. Business timed with
music. Wife sweeps 3 times exits. Mother
waters flowers 3 times, sits rocking
chair U.L. Dialogue timed with music;
Each actor counts 3 before picking up cue.

1. Mother rocks in rhythm.

2. Wife X to table R. Dusts.

3. All stop activity. Focus in freeze on
clock for count of 4.

4. All come out of freeze, resume previous
activity.

5. Wife X to C of C platform.

6. Wife X to Mother.

7. Daughter 1 rises X toward clock.

8. Wife X toward clock.

9. Daughter 1 X to L. step, sits R end of
it.

10. Daughter 2 stops playing, looks toward
doorway U.C.

11. Daughter 1 stops sewing looks toward
doorway U.C.

12. Wife stops in U.R. door and looks
toward U.C. door.

13. Mother stops rocking, looks.

14. Daughter 2 rises. Leans toward door.

SCENE IV

Scene: Parlor in Cashier's house.

Mother: (1) What's that your're playing?

1st Daughter: The Overture to Tannhauser. Grandma!

Mother: "O Tannenbaum" is another pretty piece.

Wife: (Enters U.R.) (2) It's time I began to fry the chops.

1st Daughter: Oh, not yet, Mama. (3)

Wife: (4) No, it's not time yet to fry the chops.

Mother: What are you embroidering now?

1st Daughter: Father's slippers.

Wife: (To Mother) (5) To-day we have chops for dinner.

Mother: Are you frying them now?

Wife: (6) Plenty of time. It's not twelve o'clock yet.

1st Daughter: (7) Not nearly twelve, Mama.

Wife: (8) No, not nearly twelve.

Mother: When he comes, it will be twelve.

Wife: He hasn't come yet.

1st Daughter: (9) When Father comes, it will be twelve o'clock.

Wife: Yes. (Exit U.R.)

2nd Daughter: (10) Is that Father?

1st Daughter: (11) Father?

Wife: (Enters U.R.) (12) Is that my husband?

Mother: (13) Is that my son?

2nd Daughter: (14) Father!

Scene IV

Cues	Business
	15. Daughter 1 rises. Leans toward door.
	16. Wife takes step forward, leans toward door.
	17. Mother rises, leans toward door.
Cashier's entrance: Warn Sound #3	18. Cashier stops inside door.
	19. Wife takes a few steps toward him.
	20. Cashier X to Mother seats her. Simultaneously the daughters sit. 1st at piano. 2nd on step.
	21. Wife X to table - dusts.
	22. Cashier X to downstage edge of small C. platform.
	23. Cashier removes gloves.
	24. Cashier X to Mother.
	25. Wife X to R. of table.
Wife: Has there been a happy event in his family?;	26. Cashier X to L of table.
Sound #1 (Clock) - out.	27. Daughter 1 gets Atlas from piano takes it to Cashier and X back and sits on floor below piano.
Sound #3 - on: Record of Cashier's voice from "He has his eye on a new mistress" to "...our snug little manager!"-- Plain Recording (at 14)	28. Cashier looks at Atlas. X above table.
Cashier: "...our snug little manager!"--	29. Cashier throws Atlas on table.
Sound #3 - out.	From "He has his eye on a new mistress." to "...the rest sounds like Canaan." -- All freeze, except Cashier. When Daughter 1 gets Atlas--others stay frozen. From "Tus--Canaan." to "...legs in the air...our snug little manager!"--the whole group remains frozen.
Sound #1 - on.	

1st Daughter: (15) Father!

Wife: (16) Husband!

Mother: (17) Son!

Cashier: (Enters U.C.) (18)

Wife: (19) Where do you come from?

Cashier: From the cemetery.

Mother: Has somebody died suddenly?

Cashier: (20) You can have a sudden death, but not a sudden burial.

Wife: (21) Where have you come from?

Cashier: From the grave. I burrowed through the clods with my forehead.

(22) It was a great effort to get through--an extraordinary effort. (23) I've dirtied my hands a little. You need a good grip to pull yourself up. You're buried deep. Life keeps dumping dirt on you. Mountains of it--dust--ashes--the place is rubbish heap. The dead lie at the usual depth--three yards. The living keep on sinking deeper and deeper.

Wife: You're frozen from head to foot.

Cashier: Thawed. Shaken by storms, like the Spring. The wind whistled and roared; I tell you it stripped off my flesh until my bones were bare--a skeleton--bleached in a minute. A boneyard! At last the sun welded me together again. And here I am. Thus I've been renewed from the soles of my feet up.

Mother: Have you been out in the open?

Cashier: (24) In hideous dungeons, Mother. In bottomless pits beneath monstrous towers; deafened by clanking chains, blinded by darkness!

Wife: The bank must be closed. (25) You've been celebrating with the manager. Has there been a happy event in his family!

Cashier: (26) He has his eye on a new mistress. Italian beauty--silks and furs--where oranges bloom. Wrists like polished ivory. Black tresses--olive complexion. Diamonds. Real...all real. Tus...tus...the rest sounds like Canaan. Fetch me an atlas. (27) Tus-Canaan. Is that right? (28) Is there an Island of that name? A mountain? A swamp? Geography can tell us everything. But he'll burn his fingers. She'll turn him down--brush him off like a bit of dirt. There he lies...sprawling on the carpet...legs in the air (29) our snug little manager!

Scene IV

Cues

Business

Mother: Your coat's torn in the back.

Warn Sound #4

30. Cashier X to hat rack.

31. Cashier takes hat off.
Daughter 2 X to R. of Cashier.
Daughter 1 X to L. of Cashier.

32. Daughter 1 and 2 X to above rocking chair.

33. Cashier hangs up hat and coat.

34. Cashier X to C stage.

35. Cashier takes off suit coat. Daughter 1 exits D.L. Daughter 2 exits U.R. Both return immediately. Cashier puts on smoking jacket. Cashier sits chair R. Daughter 1 goes back to piano. Daughter 2 goes back to L. step and sits and embroiders.

36. Wife stands behind Cashier's chair.

37. Wife gives him a light.

38. Mother goes to sleep.

Cashier: No, stay here. It will do. Play something.:

39. Cashier takes wife's hand.

Sound #4 - Piano on (at 5).

Wife: The bank is not closed?

Cashier: (30) Never, Wife. Prisons are never closed. The procession is endless. An eternal pilgrimage. Like sheep rushing into the slaughter house. A seething mass. No escape--none--unless you jump over their backs.

Mother: Your coat's torn in the back.

Cashier: (31) And look at my hat! Fit for a tramp.

2nd Daughter: The lining's torn.

Cashier: Look in my pockets. Left...right! (1st and 2nd daughter pull out cuffs.) Inventory.

Daughters: (32) Your cuffs.

Cashier: (33) But not the buttons. Hat--coat--torn--what can you expect--jumping over backs. They kick--they scratch--hurdles and fences--silence in the pen--order in the fold--equal rights for all. But one jump--don't hesitate--and you are out of the pen. One mighty deed and here I am! (34) Behind me nothing and before me--what?

Wife: (Stares at him)

Mother: He's sick. (Wife goes toward U.R. door. Cashier stops her)

Cashier: (To daughter 1) (35) Get my jacket. My slippers. (To 2nd) My pipe. (Girls bring stuff).

Mother: You oughtn't to smoke, when you've already been-- (Wife motions to Mother to be quiet.)

Wife: (36) Shall I give you a light?

Cashier: (37) Light up!

Wife: Does it draw?

Cashier: I shall have to send it for a thorough cleaning. There must be some bits of stale tobacco in the stem...Sometimes way in... there are obstructions. It means I have to draw harder than is strictly necessary. (38)

Wife: Do you want me to take it now?

Cashier: (39) No, stay here. It will do. (To 2) Play something.

2nd Daughter: (Plays)

Scene IV

Cues

Business

Cashier: What piece is that?

Warn Sound #5

40. Daughters 1 and 2 run out U.R.

41. Daughters 1 and 2 return--back
same positions.

42. Wife stops U.R.

43. Cashier rises.

44. Wife X few steps L.

45. Cashier takes off smoking jacket
and puts on suit coat.

Cashier: Open the doors.

Sound #4 - out.

Daughter 2 re-enters sits
at piano.

Sound #4 - on.

Sound #5 - on. Record of
Cashier from: "Grandmother
nodding in an armchair." to
"...piano unopened for a
year." - Filter (14).

Cashier recording: "Grand-
mother nodding in an arm
chair."

Cashier recording: "piano
unopened for a year";

Sound #5 - out.

Sound #4 - out.

Warn Light #1

Warn Sound #6

Cashier: What piece is that?

2nd Daughter: The Overture to Tannhauser.

Cashier: (to daughter 1) Sewing? Mending? Darning?

1st Daughter: Embroidering your slippers.

Cashier: Very practical. And you, Grandma?

Mother: (Feeling universal dread) I was just having forty winks.

Cashier: In peace and quiet.

Mother: Yes, my life is quiet now.

Cashier: And you, Wife?

Wife: I was going to fry the chops.

Cashier: Mmm--kitchen.

Wife: I'll fry yours now. (Wife exits)

Cashier: Kitchen! (To daughters) Open the doors. (Daughters exit). (40)

Wife: (Enters) Are you too warm in here? (Exits). (41)

Cashier: Grandmother nodding in an armchair. Daughters--at the table embroidering...playing Wagner. Wife busy in the kitchen. Four walls...family life. Cozy...all of us together. Mother--son..child under one roof. The magic of familiar things. It spins a web. Room with a table. Piano. Kitchen...daily bread. Coffee in the morning...chops at noon. Bedroom...beds...in...out. More magic. In the end flat on your back...white and stiff. Table pushed against the wall...in the center a pine coffin...screw lid...silver mountings...but detachable...a bit of crepe on the lamp...piano unopened for a year. (2nd daughter runs crying into kitchen)

Wife: (Enters) (42) She is practising the new piece.

Mother: Why doesn't she try something simpler? (43) (Cashier knocks pipe out.)

Wife: (44) Are you going to the bank? Are you going out on business?

Cashier: (45) Bank--business? No.

Wife: Then where are you going?

Scene IV

Cues	Business
Cashier: That's the question Wife.	46. Cashier X to hat rack for hat and overcoat.
Sound #1 - out.	47. Daughter 1 X below Mother.
Light #1 - Blackout and Color wheel on.	48. Daughter 2 X to R of Mother. Kneels.
Sound #6 - on -- <u>Steel Foundry</u> Starts at 4 builds to 8 on Mother's death, goes to 6 on "Full stomach, drowsy wits, then to 3 on recorded speech, then to 8 on Cashier's exit.	49. Wife X above Mother.
Cashier: I've climbed down from wind-swept trees to find an answer.	50. Cashier X to U.R.
Warn Sound #7.	51. Cashier X to above table.
Warn Light #2	52. Wife X to chair R. and sits. During recorded speech of Cashier's all freeze in position around Mother.
Cashier: Full stomach, drowsy wits.	53. Bank Manager X to Wife.
Sound #7 - on -- Recording of Cashier from "For once in his life a man goes out before his meal--" to "...if my day is to be well spent" (16 $\frac{1}{2}$) - Filter.	54. Daughters break freeze and turn toward Wife.
Cashier: Recording -- "There's no time to lose if my day is to be well spent."	55. Wife rises and turns full back.
Sound #7 - out.	
Cashier's exit.	
Sound #6 - out.	
Light #2 - Color wheel out. Acting area lights - on.	
Warn light #3	
Warn Curtain	
Wife: ...My husband has left me.	
Light #3 - Blackout.	
Curtain. House on. Works on.	

Cashier: (46) That's the question, Wife. I've climbed down from wind-swept trees to find an answer. I came here first. Warm and cozy, this nest; I won't deny its good points; but it doesn't stand the final test. No! The answer is clear. This is not the end of my journey, just a sign-post; the road leads further on.

Wife: Husband, how wild you look!

Cashier: Like a tramp, as I told you. Never mind. Better a ragged way-farer than an empty road!

Wife: But, it's dinner time.

Mother: And you're going out, just before a meal. (Beats air suddenly with her arms, and falls senseless.)

1st Daughter: (47) Grandma.

2nd Daughter: Grandma (From kitchen--then enters) (48) Mother. (49)

Cashier: I smell the pork chops. Full stomach, drowsy wits. (50) 51
 For once in his life a man goes out before his meal--and that kills her. Grief? Mourning? Overflowing tears? Can they make me forget? Are these bonds so closely woven that when they break there's nothing left to me in life but grief?--Mother--son! (Pulls roll of money out of pocket and weighs it--then puts it away) Grief does not paralyze...the eyes are dry and the mind goes on. There's no time to lose, if my day is to be well spent. (Lays well worn purse on table.) Use it. There's money honestly earned. That may be worth remembering. Use it. (Exit U.C.) (Wife and daughters stunned) (52)

Bank Manager: (Enters U.C.) (53) Is your husband at home? Has your husband been here. I have to bring you the painful news that he has absconded. We missed him some hours ago; since then we have been through his books. The sum involved is sixty thousand marks, deposited by the Realty Construction Co. So far, I've refrained from making the matter public, in hope that he would come to his senses and return. This is my last attempt. You see I've made a personal call. Has your husband been here? (Sees jacket, pipe) It looks as though (Looks at dead woman) I see! In that case...I can only express my personal sympathy; be assured of that. The rest must take its course. (Exit. U.C.)

Daughters: (54) Mother--

Wife: (55) Don't screech into my ears! Who are you? What do you want? Brats--monkeys. What have you to do with me? My husband has left me.

Curtain

Scene V

Cues

Business

Warn Sound #1 and #2

Opening: Gentleman 2 and 3 at C. looking through binoculars toward R.

Opening: Stage lights on.

Work lights out.

House lights out.

Sound #1 - crowd noise - on
with curtain. (10)

Sound #2 - Dance of Rose

Maidens (13) - on
right after curtain.

1. Gentleman 1 X between 2 and 3. 2 and 3 step aside for 1.

2. 2 and 3 drop binoculars.

3. 2 looks through binoculars.

4. 1 lets binoculars drop.

5. 3 looks through glasses.

6. 1 looks through binoculars.

7. 3 lets binoculars fall.

8. 2 lets binoculars fall.

9. 1 lets binoculars fall.

10. 3 takes out handkerchief.

11. 1 takes out handkerchief.

12. 2 takes out handkerchief.

13. All polish monocles.

14. All blow on monocles.

15. 1 polishes.

16. 2 and 3 polish.

17. 1 puts monocle on.

18. 3 puts monocle on.

19. 2 puts monocle on.

20. Gentleman 5 X to R.C.

SCENE V

Scene: The steward's box of a velodrome during a cycle race meeting.

First Gentleman: (1) Is everything ready? (Enters)

Second Gentleman: (2) See for yourself.

First Gentleman: (Looking through glasses) The palms--

Second Gentleman: What's the matter with the palms? (3)

First Gentleman: (4) I thought as much.

Third Gentleman: But what's wrong with them? (5)

First Gentleman: (6) Who arranged them like that?

Third Gentleman: (7) Crazy.

Second Gentleman: Upon my soul, you're right! (8)

First Gentleman: (9) Why was nobody responsible for arranging them?

Third Gentleman: (10) Ridiculous. Simply ridiculous.

First Gentlemen: (11) Whoever it was, he's as blind as a bat!

Third Gentleman: (12) Or fast asleep.

Second Gentleman: (13) Asleep. But this is only the 4th night of the races. (14)

First Gentleman: The palm-tubs must be pushed on one side. (15)

Second Gentleman: Will you see to it? (16)

First Gentleman: (17) Right against the wall. There must be a clear view of the whole track. (Exit).

Third Gentleman: (18) And of the royal box. (Exit).

Second Gentleman: (19) I'll go with you. (Exit).

Fourth Gentleman: (Enters fires a pistol and exits).

Fifth Gentleman: (Enters with megaphone). (20)

Scene V

Cues	Business
First Gentleman: Three times round, no more. We're tiring them out.	21. Gentleman 3 X to L of 5.
Warn Sound #3	22. 5 puts megaphone on floor between them. 3 and 5 look through binoculars.
Fourth Gentleman:the second to thirty marks.	23. Gentleman 1 X D.L. Looks through binoculars. 3 and 5 drop binoculars.
Sound #1 (Crowd) toll	24. 5 hands 3 megaphone who hands it to 4.
First Gentleman: Off!	25. 4 X to C of wheel.
Sound #2 - out.	26. Gentleman 4 X to D.R.
Sound #3 - Danse Russe on (7)	27. 1 drops glasses. 2 looks through his.
Sound #1 (Crowd) to 10.	28. 2 drops binoculars.
First Gentleman: The box is still empty.	29. 1,3,4,5 raise binoculars and look R. All lean toward track.
Sound #1 (Crowd) to 11.	30. All look toward C.
Fourth Gentleman: Prizes in cash-- to marks for No. 11, 30 marks for No. 4.	31. " " " L.
Sound #1 (Crowd) to 12.	32. " " " C.
Cashier's entrance;	33. " " " R.
Sound #3 - out.	34. " " " C.
Sound #1 (Crowd) to 10.	35. " " " L.
	36. " " " C.
	37. " " " R.
	38. " " " R. and up. 3 looks down. 5 drops binoculars and exits.
	39. 1 X to 4 takes out notebook and writes down result as 4 announces it through megaphone.

Third Gentleman: (Enters) How much is the prize? (21)

Fifth Gentleman: (22) Eighty marks. Fifty to the winner, thirty to the second.

First Gentleman: (Enters) (23) Three times round, no more. We're tiring them out.

Fourth Gentleman: (24) (Enters) (25) A prize is offered of eighty marks. The winner to receive fifty marks, the second thirty marks. (26) (Applause) (Second enters, carrying a flag)

First Gentleman: We can start now. (27)

Second Gentleman: Not yet. No. 7 is shifting. (28)

First Gentleman: Off! (29)

Second Gentleman: (Lowers flag. (Exits) Race begins. Much rising and falling noise).

Third Gentleman: The little fellows must win once in a while.

Fourth Gentleman: It's a good thing the favorites are holding back. (30)

Fifth Gentleman: They'll have to work hard enough before the night's over. (31)

Third Gentleman: The riders are terribly excited. (32)

Fourth Gentleman: And no wonder. (33)

Fifth Gentleman: Depend upon it, the championship will be settled to-night. (34)

Third Gentleman: The Americans are still fresh. (35)

Fifth Gentleman: Our lads will make them hustle. (36)

Fourth Gentleman: Let's hope his royal highness will be pleased with victory. (37)

First Gentleman: The box is still empty. (38) Such applause!

Third Gentleman: The Result! (Exits)

Fourth Gentleman: (39) Prizes in cash--50 marks for No. 11, 30 marks for No. 4.

(Second Gentleman enters with Cashier who is now in evening clothes.)

Scene V

Cues

Business

40. Cashier stops in L of entrance.
41. Gentleman 2 enters beside Cashier.
42. Cashier X L.
43. 1 puts book and pencil away. 2 X to Cashier.
44. Cashier X to edge of L platform.
45. 1 and 4 stare at Cashier. They move a bit upstage.
46. 1 and 4 turn their backs on Cashier.
47. 1 and 4 turn and look at Cashier through monocles.
48. 1 raises nose in air and X to Cashier.
49. 1 and 4 offer to shake hands with Cashier.
50. Cashier X to R. of entrance. All 3 Gentlemen counter L.
51. 1,2,3 scratch heads.
52. Cashier X to C of wheel and looks at track.

Cashier: (40) Tell me what this is all about?

Second Gentleman: (41) I'll introduce you to the stewards.

Cashier: My name doesn't matter.

Second Gentleman: But you ought to meet the management.

Cashier: (42) I prefer to remain incognito.

Second Gentleman: (43) But you seem interested in these races.

Cashier: I haven't the slightest idea what it's all about. What are they doing down there? I can see a round track with a bright moving line, like a snake. (44) Now one comes in, another falls out. Why is that? (45)

Second Gentleman: They ride in pairs. While one partner is pedaling--

Cashier: The other blockhead sleeps? (46)

Second Gentleman: He's being massaged.

Cashier: And you call that a relay race?

Second Gentleman: Certainly.

Cashier: You might as well call it a relay rest. (47)

First Gentleman: (48) Ahem! The enclosure is reserved for the management.

Second Gentleman: This gentleman offers a prize of a thousand marks.

First Gentleman: (49) Allow me to introduce myself.

Cashier: (50) On no account.

Second Gentleman: The gentleman wishes to preserve his incognito.

Cashier: Impenetrably.

Second Gentleman: I was just explaining the sport to him.

Cashier: Yes, don't you find it funny?

First Gentleman: How do you mean? (51)

Cashier: (52) Why, this relay rest.

Scene V

Cues	Business
	53. 4 X to Cashier.
Fourth Gentleman: ...200 marks to the second; 1000 marks in all.	54. 4 X D.R.
	55. 2 puts monocle on.
Sound #1 - up to 12.	56. 3 stops R.C. 2,3,1 point at Cashier nod heads.
Second Gentleman: On the pace of the riders, you mean?	57. 3 X U.R.
Sound #1 - fade back to 10.	58. 2 X to Cashier. 3,4,1 nod.
	59. 1,2,3,4 put on monocles watch Cashier in amazement.
	60. 1,2,3,4 bow.
	61. 5 stops at R. of entrance.
	62. Cashier turns away. 1,2,3,4 shrug--look at 5.
Second Gentleman: That would take too long to count.	63. 3 X to downstage edge of R. plat- form.
Warn Sound #4	64. 5 X between 4 and 3.

Fourth Gentleman: (53) A prize of a thousand marks! For how many laps?

Cashier: As many as you please.

Fourth Gentleman: How much shall we allot to the winner?

Cashier: That's your affair. (54)

Fourth Gentleman: Eight hundred and two hundred (Through megaphone)
An anonymous gentleman offers the following prizes
for an open race of ten laps; 800 marks to the
winner; 200 marks to the second; 1000 marks in all.
(Loud applause)

Second Gentleman: (55) But tell me, if you're not really interested in
this sort of thing, why do you offer such a big prize?

Cashier: Because it works like magic.

Second Gentleman: On the pace of the riders, you mean?

Cashier: Rubbish.

Third Gentleman: (Enters with flag) (56) Are you the gentleman who is
offering a thousand marks?.

Cashier: In gold. (57)

Second Gentleman: (58) That would take too long to count...

Cashier: Watch me (59) (Counts rapidly) That makes less to carry.

Second Gentleman: I see you're an expert.

Cashier: A mere detail, sir. (Give money) Accept payment.

Second Gentleman: (60) Received with thanks.

Fifth Gentleman: (Enters) (61) Where is the gentleman? Allow me to
introduce--

Cashier: (62) Certainly not.

Third Gentleman: (With flag) (63) I shall give the start.

Fifth Gentleman: (64) Now we shall see a tussle for the championship.

Third Gentleman: All the cracks are in the race.

Scene V

Cues	Business
Fourth Gentleman: Off!	65. 3 drops flag. All five look through binoculars toward R.
Sound #1 - 12.	66. Cashier grabs 2.
Sound #4 - on - <u>Rite of Spring</u> (<u>side 2 - at 6</u>)	67. 2 looks through his binoculars again. All 5 Gentlemen look C.
	68. All look L.
	69. " " R.
	70. " " C.
	71. " " L.
	72. " " C.
	73. " " R.
	74. " " C.
	75. 1 takes binoculars down and turns to 2, then puts binoculars up again. 2 listens to Cashier.
	76. All look R. with exception of 2.
	77. Puts binoculars back up.
	78. Cashier points toward D.R. and up. All focus on point.
	79. 3 exits R.
	80. All look at track again and look L.
Cashier: One universal yell from every tier. Pandemonium. Climax.	81. 4 Gentlemen look C.
Sound #1 - 12.	82. 4 Gentlemen look R.

Fourth Gentleman: (65) Off! (Outburst of applause).

Cashier: (66) Now I'll answer your question for you. Look up!

Second Gentleman: But you must keep your eye on the track, and watch how the race goes. (67)

Cashier: Childish, this sport. (68) One rider must win because the other loses. (69) Look up, I say! It's there among the crowd, that the magic works. Look at them--three tiers--one above the other--packed like sardines--excitement rages. (70) Down there in the boxes the better classes are still controlling themselves. They're only looking on but, oh, what looks wide eyed--staring. (71) One row higher, their bodies sway and vibrate. You hear exclamations. Way up--no restraint! Fanatic--yells--bellowing nakedness--a gallery of passion. (72) Just look at that group! Five times entwined; five heads dancing on one shoulder, five pairs of arms beating time across one howling breast! At the head of this monster is a single man. He's being crushed...mangled...thrust over the railing. His hat, crumpled, falls through the murky atmosphere...flutters into the middle balcony, lights upon a lady's bosom....There it rests daintily...so daintily! (73) She'll never notice that hat; she'll go to bed with it; year in, year out, she'll carry this hat upon her breast! (74)

First Gentleman: The Dutchman is putting on speed. (75)

Cashier: The second balcony joins in. An alliance has been made; the hat has done the trick. The lady crushes it against the railing. Pretty lady, your bosom will show the marks of this! There's no help for it. It's foolish to struggle. You are pushed to the wall and you've got to give yourself, just as you are, without a murmur. (76)

Second Gentleman: Do you know the lady? (77)

Cashier: Look! (78) Some one is being pushed over the railing. He swings free, he loses his hold, he drops-- (79) he sails down into the boxes. What has become of him? Vanished! Swallowed, stifled, absorbed! A raindrop in a maelstrom! (80)

First Gentleman: The fellow from Hamburg is making up ground.

Cashier: The boxes are frantic. The falling man has set up contact. Restraint can go to the devil. Dinner-jackets quiver. Shirt fronts begin to split. (81) Studs fly in all directions. Lips are parted, jaws are rattling. Above and below--all distinctions are lost. One universal yell from every tier. Pandemonium. Climax. (82)

Scene V

Cues	Business
Second Gentleman: He wins! He wins! The German wins!	83. 4 Gentlemen jump up and down in unison.
Sound #4 out. - at 8.	84. 2 X to Cashier slaps him on the back.
	85. Cashier moves upstage to L. of entrance.
Second Gentleman: A marvelous spurt!	86. 2 X to 5.
Sound #1 - 10.	87. 1 starts out, Cashier stops him.
	88. 2 starts out, Cashier stops him.
	89. Cashier X down and toward R.
	90. 3 X to C. 1,2,5,4 rub hands and nod.
	91. 3 X to 5. All shake heads. Say: Tch
	92. Cashier X to R. of entrance.
	93. Gentlemen 1,2,3,4, get out note books and pencils and write down result.
Fourth Gentleman: ...200 marks won by No. 1.	94. 4 and 5 light cigars.
Sound #1 - 12.	95. 2 puts book and pencil away.
	96. 3 puts book and pencil away.
	97. 1,4,5 put books and pencils away.
Second Gentleman: We must give them a chance to breathe;	98. 1,2,3 light cigars--4 and 5 puff on theirs.
Sound #1 - 10.	

Second Gentleman: (83) He wins! He wins! The German wins! (84) What do you say to that?

Cashier: (85) Stuff and nonsense.

Second Gentleman: (86) A marvelous spurt!

Cashier: Marvelous trash!

First Gentleman: (87) We'll just make certain--

Cashier: Have you any doubts about it?

Second Gentleman: (88) The German was leading, but--

Cashier: Never mind that, if you please. (Pointing to audience) up there you have the staggering fact. (89) Watch the supreme effort, the lazy dizzy height of accomplishment. From boxes to gallery one seething flux, dissolving the individual, re-creating-passion! Differences melt away, veils are torn away; passion rules! The trumpets blare and the walls come tumbling down. No restraint, no modesty, no motherhood, no childhood-- nothing but passion! There's the real thing. That's worth the search. That justifies the price!

Third Gentleman: (Enters) The ambulance column is working splendidly. (90)

Cashier: Is the man hurt who fell?

Third Gentleman: (91) Crushed flat.

Cashier: (92) When life is at fever heat some must die.

Fourth Gentleman: (With megaphone) Result, (93) 800 marks won by No. 2; 200 marks won by No. 1. (Loud applause.)

Fifth Gentleman: The men are tired out. (94)

Second Gentleman: (95) You could see the pace dropping.

Third Gentleman: (96) They need a rest.

Cashier: I've another prize to offer.

First Gentleman: (97) Presently, sir.

Cashier: No interruptions, no delays.

Second Gentleman: We must give them a chance to breathe. (98)

Scene V

Cues

Business

99. All turn toward him--amazed.
100. 3 X to 1, 5, 4 X to 2.
101. Cashier X R.C. and up.
102. 1 X to Cashier.
103. 2 shakes hands with 3.
104. 4 shakes hands with 5.
105. 5 pokes 4 in ribs.
106. 1 turns to rest of Gentlemen.
107. 2 exits L.
108. 3 exits L.
109. 5 exits L.
110. 1 and 4 exit L.
111. Salvation Lass X to Cashier.
112. Cashier looks at crowd, waves her away.
- Fourth Gentleman: This is a
profitable
visitor.
- Warn Sound #5.

Cashier: Bah! Don't talk to me of those fools! Look at the public, bursting with excitement. This power mustn't be wasted. We'll feed the flames; you shall see them leap into the sky. I offer fifty thousand marks. (99)

Second Gentleman: Do you mean it?

Third Gentleman: How much did you say?

Cashier: Fifty thousand. Everything.

Third Gentleman: It's an unheard of sum-- (100)

Cashier: The effect will be unheard of. Warn your ambulance men on every floor. (101)

First Gentleman: (102) We accept your offer. The contest shall begin when the box is occupied.

Second Gentleman: (103) Capital idea!

Third Gentleman: (104) Excellent!

Fourth Gentleman: This a profitable visitor.

Fifth Gentleman: (105) A paying guest.

Cashier: (To 1st Gentleman) What do you mean--when the box is occupied?

First Gentleman: We'll talk over the conditions in the committee room. (106) I suggest 30,000 to the winner; 15,000 to the second; 5000 to the third.

Second Gentleman: (107) Exactly.

Third Gentleman: (108) Downright waste, I call it.

Fifth Gentleman: (109) The sport's ruined for good and all.

First Gentleman: (110) As soon as the box is occupied. (Salvation Lass enters R.)

S.L.: (111) The War Cry! Ten pfennigs sir.

Cashier: (112) Presently, presently.

S.L.: The War Cry, sir.

Cashier: What trash are you trying to sell?

S.L.: The War Cry, sir.

Scene V

Cues

Business

Cashier: You're too late. The
battle's in full swing.

Sound #5 - Rite of
Spring (Side 4) - on at
5.

Cashier: Gold! Gold! Gold!

Sound #5 - goes to 6.

Fourth Gentleman: The winner to
receive 30,000
marks.

Sound #1 - goes to 11.

Cashier: There we have it.

Sound #1 - 12.
Warn light #1, #2.
Warn Sound #6

Cashier: I can pay with a good
heart;

Sound #1 - out.
Sound #5 - out.

113. Cashier turns to her.

114. Cashier X D.L.

115. Salvation Lass X to Cashier.

116. Cashier X R. to megaphone which 4 left
there.

117. Salvation Lass X to Cashier.

118. Cashier drives her to C exit and she
exits all the way L.

119. 1,2,3,5 enter and form a diagonal
line on L. stage.

120. 4 X to Cashier.

121. 4 X to C. of wheel.

122. 4 X to upstage side of line.

123. Cashier X R.C.

Cashier: You're too late. (113) The battle's in full swing.

S.L.: (Shaking tin box) Ten pfennigs, sir.

Cashier: So you expect to start a war for ten pfennigs?

S.L.: Ten pfennigs, sir.

Cashier: (114) I'm paying an indemnity of 50,000 marks.

S.L.: (115) Ten pfennigs.

Cashier: Yours is a wretched scuffle. I only subscribe to pitched battles.

S.L.: Ten pfennigs.

Cashier: (116) I carry only gold.

S.L.: (117) Ten pfennigs.

Cashier: Gold--

S.L.: Ten--

Cashier: (Bellows at her through megaphone) (118) Gold! Gold! Gold!
(S.L. exits. Gentlemen enter.) (119)

Fourth Gentleman: (120) Would you care to announce your offer yourself?

Cashier: No, I'm a spectator. You stun them with the 50,000 (Hands him megaphone)

Fourth Gentleman: (Through megaphone) (121) A new prize is offered by the same anonymous gentleman. (Cries of Bravo!) the total sum is 50,000 marks. 5,000 marks to the third, 15,000 to the second. The winner to receive 30,000 marks (Ecstasy.) (122)

Cashier: (Stands apart, nodding head) (123) There we have it, the pinnacle. The summit. The climbing hope fulfilled. The roar of a spring gale. The breaking wave of a human tide. All bonds are burst. Up with the veils--down with the shams! Humanity--free humanity, high and low, untroubled by class, unfettered by manners. Unclean, but free. That's a reward for my impudence (Pulls out bundle of notes) I can pay with a good heart! (Sudden silence. The Gentlemen have taken off their hats and stand with bowed heads)

Fourth Gentleman: (Coming to Cashier) If you'll hand me the money, we can have the race for your prize immediately.

Scene V

Cues	Business
Cashier: Thank you! I don't intend to waste my money.	124. All gentlemen put hats back on.
Light #1 - Blackout.	125. 4 Gentlemen in line look at each other indignantly.
Color wheel - on.	126. 4 Gentleman in line turn toward Cashier angrily.
Sound #6 - <u>Steel Foundry</u> - on.	127. Cashier pushes Gentleman 4.
Cashier: Let deeds speak for me.	
Light #2 - Blackout Color wheel.	
Sound #6 - plays through curtain to Scene VI.	
Curtain.	
House on.	
Works on.	
Stage out.	

Cashier: What's the meaning of this?

Fourth Gentleman: Of what, my dear sir?

Cashier: Oh this sudden, unnatural silence.

Fourth Gentleman: Unnatural? Not at all. His Royal Highness has just entered his box. (124)

Cashier: Highness....the royal box...the house full.

Fourth Gentleman: Your generous patronage comes most opportunely.

Cashier: Thank you! I don't intend to waste my money.

Fourth Gentleman: What do you mean?

Cashier: I find the sum too large....as a subscription to a Society of back benders! (125)

Fourth Gentleman: But pray explain...

Cashier: This fire that was raging a moment ago has been put out by the boot of his Highness. You take me for crazy, if you think I will throw one single penny under the snouts of these grovelling dogs, these crooked lackeys! A kick where the bend is greatest, that's the prize they'll get from me. (126)

Fourth Gentleman: But the prize has been announced. His Royal Highness is in his box. The audience is showing a proper respect. What do you mean?

Cashier: (127) If you don't understand my words, let deeds speak for me. (Exits. Fourth Gentleman rushes after him, but is restrained by others.)

Curtain

Scene VI

Cues

Business

Before curtain: Warn Sound #1
Warn Light #1

Opening: Waiter enters X to C of C platform. Cashier enters stands in entrance.

Opening: Stage lights on
Work lights out
House lights out
Steel Foundry out with curtain
Beam spots up with curtain.

1. Cashier X to mirror.
2. Waiter X to above table L.
3. Cashier turns to Waiter.
4. Cashier sits on couch R.

On opening action:

Sound #1 - Ravel's
La Valse - on
(at 13)

Light #1 - Acting area
lights dim up
slowly to 6
(half).

5. Cashier takes out cigarette and lights it.
6. Waiter X to Cashier with menu and ash tray. Hands menu to Cashier.
7. Cashier looking at menu.
8. Cashier gives menu back to Waiter
9. Cashier rises.

SCENE VI

Scene: Private supper room in a cabaret. Subdued dance music.

Waiter:

Cashier: (Enters. Evening clothes)

Waiter: Will this room suit you, sir?

Cashier: ① It'll do.

Cashier: (Looks in mirror)

Waiter: ② How many places shall I lay, sir?

Cashier: Twenty-four. I'm expecting my grandma, my mother, my wife, and several aunts. The supper is to celebrate my daughter's confirmation.

Waiter: (Stares)

Cashier: ③ Ass! Two! What are these private rooms for?

Waiter: What brand would you prefer?

Cashier: Leave that to me, ④ my oily friend. ⑤ I shall know which flower to pluck in the ball-room...round or slender, a bud or a full-blown rose. I shall not require your invaluable services. No doubt they are invaluable...or have you a fixed tariff for that too?

Waiter: ⑥ What brand of champagne, if you please?

Cashier: ⑦ Ahem! Grand Marnier.

Waiter: That's the liquor, sir.

Cashier: ⑧ Then I leave it to you.

Waiter: Two bottles of Pommery--extra dry--and for supper?

Cashier: ⑨ Pinnacles!

Waiter: Oeuf's poches Bergere? Poulet grille? Steak de veau truffe? Parfait de foi gras en croute? Salade coeur de laitue?

Scene VI

Cues

Business

Cashier: A pinnacle is the point of perfection....;	10. Cashier X to table.
Warn Sound #2	11. Waiter X to R. of Table.
Warn Light #2	12. Cashier runs after the Masks and off U.L.
Cashier enters after chasing Mask 2 and 3, when he gets to first step of R. platform.	13. Waiter X to entrance flips sign around so "Reserved" shows.
Sound #2 Record of Cashier from "A Man's mind" to "The people need princes." (at 6)	14. Cashier enters X to table.
Sound #1 - out.	15. Cashier puts cigarette out.
Cashier: recording "The people need princes."	16. First Mask runs in ahead of Cashier X to table. Cashier X to C stage.
Sound #2 - out.	17. Cashier X to table.
Sound #1 - on.	18. First Mask dances around Cashier and up onto C platform, then back down to L of Cashier.
Entrance Mask 1;	19. Cashier takes her in his arms and bends her way back.
Light #2 - cyc. - red.	
Cashier: I'm an outlaw; give me a hiding place; open your wings.	
Warn Light #3	

Cashier: (10) Pinnacles, pinnacles from soup to dessert.

Waiter: Pardon?

Cashier: A Pinnacle is the point of perfection...the summit of a work of art. So it must be with your pots and pans. The last word in delicacy. The menu of menus. Fit to garnish great events. It's your affair, my friend. I'm not the cook.

Waiter: (11) It will be served in twenty minutes. (Masks 2 and 3 peep through doorway)

Cashier: (12) Wait, my moths! Presently I shall have you in the lamp-light! (Masks vanish) (13) (Waiter exits)

Cashier: (Sings) (14) "Tor...ea...dor, Tor...ea...dor..." Queer, how this stuff comes to your lips. A man's mind must be cram full of it...cram full. Everything. Toreador--Carmen--Caruso. I read all this somewhere...it stuck in my head. There it lies, piled up like a snowdrift. At this very moment I could give a history of the Bagdad railway. And how the Crown Prince of Roumania married the Szar's second daughter, Tatjana. Well, well, let them marry. The people need princes. (15) (Sings) "Tat...tat...ja...na, Tat...ja...na..." (Exits)

Waiter: (Enters D.L. with 2 bottles, 2 glasses. Pours wine. Exits)

Cashier: (Enters with 1st Mask) (16) Fly, moth! Fly, moth!

First Mask: Fizz! (Runs around table and drinks wine) Fizz!

Cashier: (17) (Pouring more wine) Liquid powder. Load your painted body.

First Mask: (Drinking) (18) Fizz!

Cashier: Battery mounted, action front.

First Mask: Fizz!

Cashier: (Puts bottles aside) Loaded. (Coming to her) Ready to fire.

First Mask: (Leans drunkenly towards him) (19)

Cashier: Look brighter, moth.

First Mask: (Doesn't answer)

Cashier: You're dizzy, my bright butterfly. You've been licking the prickly yellow honey. Open your wings, enfold me, cover me up. I'm an outlaw; give me a hiding-place; open your wings.

Scene VI

Cues

Business

20. Mask 1 breaks away from Cashier, whirls by table below it, tries to take bottle.

21. Cashier stops her from taking bottle.

22. Mask 1 whirls C stage.

23. Cashier X to Mask 1.

24. Mask 1 lies on couch.

25. Cashier X to couch and sits.

26. Cashier X to table. Gets glass of wine X back to couch.

27. Mask 1 jumps up and slaps his face.

28. Cashier X to R of table L.

29. Mask 1 exits U.L.

30. Cashier pours wine.

Entrance Mash 2 and 3;

31. Mask 2 and 3 run in in front of Cashier.

Light #3 - cyc. to pink and blue.

32. Mask 2 grabs reserved sign runs D.R.

33. Mask 3 runs to table sits L side of it.

34. Mask 2 sits R. side of table.

Cashier: Black as your masks.
Black as yourselves;

35. Cashier X to above table between the 2 Masks.

Warn Light #4, #5.

First Mask: (With hiccough) (20) Fizz!

Cashier: (21) No, my bird of paradise. You have your full load.

First Mask: (22) Fizz!

Cashier: (23) Not another drop, or you'll be tipsy. Then what would you be worth?

First Mask: (24) Fizz!

Cashier: (25) How much are you worth? What have you to offer? (Bends over her)

First Mask: Fizz!

Cashier: I gave you that, but what can you give me?

First Mask: (Falls asleep)

Cashier: (26) Ha! You'd sleep here, would you? Little imp! But I've no time for the joke; I find it too tedious. (Throws wine in her face) Good morning to you! The cocks are crowing!

First Mask: (27) Swine!

Cashier: (28) A quaint name. Unfortunately I'm traveling incognito, and can't respond to the introduction. And so, my mask of the well-known snoutish family...get out!

First Mask: (29) I'll make you pay for this!

Cashier: (30) I've paid already. It was cheap at the price. (Drinks, exits U.L. singing)

Waiter: (Enters D.L. with caviare; collects empty glasses. Exits)

Cashier: (Enters U.L. with two black Masks) (31)

Second Mask: (32) Reserved!

Third Mask: (33) Caviare!

Second Mask: (Running to her) Caviare? (34)

Cashier: Black as your masks. Black as yourselves. (35) Eat it up; gobble it, cram it down your throats. Speak caviare. Sing wine. I've no use for your brains. (Pours wine and fills their plates) Not one word shall you utter. Not a syllable, not an exclamation. You shall be dumb as the fish that strewed this black spawn upon the Black Sea. You can giggle, you can

Scene VI

Cues

Business

- Cashier: Come, I'll offer a beauty prize!
- Light #4 - Apron stage specials - on.
- Entrance of Mask 4.
- Light #5 - cyc. to pink.
36. Mask 3 bends way back away from him.
 37. Mask 2 bends way back away from him.
 38. Mask 2 breaks away to C stage.
 39. Cashier X to Mask 2 and grabs her.
 40. Mask 2 runs down onto apron, R.
 41. Cashier X to Mask 3.
 42. Cashier leans close to Mask 3 and tries to remove her mask.
 43. Mask 3 breaks and runs down to apron, L. Both Masks lie on floor in dance positions.
 44. Cashier leaps to C of C platform.
 45. Both Masks run up to him and reach for the money.
 46. Cashier turns upstage and then turns downstage grabs two masks and walks down stage hanging on to them.
 47. Both Masks exit U.L.
 48. Cashier X to R. of table.
 49. Cashier X to above table. Pours two glasses of wine. Mask 4 X to couch.

bleat, but don't talk to me. You've nothing to say. You've nothing to shed but your finery... Be careful! I've settled one already!

Masks: (Look at one another and giggle)

Cashier: (Taking third Mask by the arm) What color are your eyes? Green...yellow? (36) (Turns to 2nd Mask) And yours? Blue... red? A play of glances through the eyeholes. (37) That promises well. Come, I'll offer a beauty prize! (38)

Masks: (Laugh)

Cashier: (To second Mask) (39) You're the pretty one. You struggle hard, but wait! In a moment I'll tear down your curtain and look at the show.

Second Mask: (Breaks away) (40)

Cashier: (To third mask) (41) You have something to hide. Modesty's your lure. You dropped in here by chance. You were looking for adventure. (42) Well, here's your adventurer. Off with your mask.

Third Mask: (Slips away from him.) (43)

Cashier: (44) This is the goal! I stand here trembling. You've stirred my blood. Now let me pay! (45) (Divides bundle of notes) Pretty mask, this for your beauty. Pretty mask, this for your beauty (Covers eyes). One--two--three! (Masks lift their dominoes)

Cashier: (Looks at them. Laughs hoarsely) (46) Cover them--cover them up! Monsters--horrors! Out with you this minute--this very second,--or I'll...

Second Mask: But you told us--)

Third Mask: You wanted us--)

(47)

Cashier: I wanted to get at you!

Cashier: (48) (Drinks) Sluts! (Exits, humming)

Cashier: (Enters with Fourth Mask) (49) Dance!

Fourth Mask: (Stands still. Looks in mirror)

Scene VI

Cues

Business

50. Cashier X to Mask 4 with wine.
Mask 4 sits.

51. Cashier X to table.

52. Cashier drinks wine.

53. Salvation Lass stands in entrance
U.R.

54. Cashier jumps onto C of C. platform.

55. Cashier X to Salvation Lass, makes
threatening gesture toward her.

Cashier: That made me look at you.
All the others went
whirling by and you were
motionless.....

56. Cashier X to Mask sits on couch.

57. Cashier takes her in his arms.

58. Cashier rises, turns, leaps onto L
of apron.

Warn Sound #3

Warn Light #6, #7.

Cashier: Dance! Spin your bag of bones. Dance, dance! Brains are nothing. Beauty doesn't count. (50) Dancing's the thing--twisting, whirling! Dance, Dance, Dance! No interruption, no delay. Dance! Why don't you leap in the air? (51) Have you never heard of Dervishes? Dancing-men. Men while they dance, corpses when they cease. (52) Death and dancing--sign posts on the road of life. And between them--(Salvation Lass enters) (53)

Cashier: Oh, Halleluja!

S. L.: The War Cry!

Cashier: I know. Ten pfennigs. (S. L. holds out her box) When do you expect me to jump into your box?

S. L.: The War Cry!

Cashier: I suppose you do expect it?

S. L.: Ten pfennigs.

Cashier: When will it be?

S. L.: Ten pfennigs.

Cashier: (54) So you mean to hang on to my coat-tails, do you? (S. L. shakes her box)

Cashier: (55) I'll shake you off! (S.L. shakes box) (To Mask) Dance!

S. L.: Oh! (Exit U.L.)

Cashier: (To Mask) (56) Why were you sitting in a corner of the ballroom, instead of dancing in the middle of the floor? That made me look at you. All the others went whirling by, and you were motionless. Why do you wear a long cloak, when they are dressed like slender boys?

Fourth Mask: I don't dance.

Cashier: (57) You don't dance like the others?

Fourth Mask: I can't dance.

Cashier: Not to music, perhaps; not keeping time. You're right; that's too slow. But you can do other dances. You hide something under your cloak--your own particular spring, not to be cramped by step and measure. (58) You have a quicker movement--a nimbler leap. Here's your stage. Jump on to it. A boundless riot in

Scene VI

Cues

Business

Cashier: A wooden leg!

Sound #3 - Steel Foundry -
on (5).

Light #6 - Blackout -

Color wheel - on.

Sound #1 - out.

Cashier puts money on the table and
starts out U.L.

Light #7 - Color wheel off.

Curtain

Steel Foundry - 7

House on.

Works on.

Stage off.

59. Cashier X back to couch and sits.

60. Cashier rises.

61. Cashier grabs her wine glass.

62. Cashier throws wine at her. Moves
C. stage.

63. Mask 4 rises.

64. Cashier X to above table.

this narrow circle. Jump now. One bound from the carpet. One effortless leap--on the springs that are rooted in your joints. Jump. Put spurs to your heels. Arch your knees. Let your dress float free over the dancing limbs!

Fourth Mask: I can't dance.

Cashier: (59) You arouse my curiosity. Do you know what price I can pay? (Shows roll of money) All that!

Fourth Mask: (Takes his hand and passes it down her leg) You see--
I can't.

Cashier: A wooden leg. (60) (61) I'll water it for you! (62) We'll make the buds sprout!

Fourth Mask: (63) I'll teach you a lesson.

Cashier: I'm out to learn!

Fourth Mask: Just wait! (Exits) (64)

Cashier: (Puts money on table. Exits U.L.)

Curtain

Scene VII

Cues

Business

Before Curtain: Start "Onward Christian Soldiers"

Steel Foundry - out.

Opening: Stage lights on at low reading.

Work lights out.

House lights out.

Beam spots up with curtain.

Opening: Salvation Army singing and playing "Onward Christian Soldiers". Officer sits R. end of bench L. Tamborine player and drummer U.C. of C. platform. Soldier 3 next to Officer on bench. Soldier 4 standing on middle of step unit L. Soldier 2 sits C of bench R. with back to audience. Soldier 1 sits R. corner of C. platform. Disturber on R stage trying to make love to Soldier 2. In alcove at back of house; Penitent 1, 2 and 7 extras. Salvation Lass half-way to stage in stage R aisle. Penitent 3 in house, front row, L aisle, 2nd seat.

1. S. L. X to stage, leads Disturber to aisle seat, front row, R.
2. S. L. X up R. aisle toward alcove.
3. Officer rises X to C of apron. Others stop music.
4. Officer X to front of apron.
5. Officer X to L of apron.

SCENE VII

Scene: Salvation Army hall.

3rd Penitent: (1) Move up closer. Be careful, Bill! Ha, Ha! Move there!

Workman: (2) What are you after? (From alcove)

Soldier: Merriment. (From alcove)

Officer: (Woman of 50) (3) I've a question to ask you all.

Group 1: Hush! (Whistle for silence from alcove)

Group 2: Speech. None of your jaw!...Music! ...

Group 1: Begin! (From alcove)

Group 2: Stop! (From alcove)

Officer: Tell me...why are you sitting crowded there?

3rd Penitent: Why not?

Officer: You're packed like herrings in a barrel. (4) You're fighting for places...shoving one another off the forms. Yet one bench stands empty.

Voice: Nothing doing! (From alcove)

Officer: Why do you sit squeezing and crowding there? Can't you see it's a nasty habit? Who knows his next door neighbor? You rub shoulders with him, you press your knees against his, and for all you know he may be rotting. You look into his face--and perhaps his mind is full of murderous thoughts. I know there are sick men and criminals in this hall. So I give you warning! Mind your next-door neighbor! Beware of him! Those benches groan under sick men and criminals!

Woman's Voice: Next to me? (From alcove)

3rd Penitent: Or me?

Officer: I give you this word of advice; (5) steer clear of your neighbor! In this asphalt city, disease and crime are everywhere. Which of you is without a scab? Your skin may be smooth and white, but your looks give you away. You have no eyes to see, but your

Scene VII

Cues

Business

6. Officer X C. stage starts band playing and singing of "For I was a sinner". During music S.L. leads Cashier down aisle L to chair 1st row aisle seat. She sits behind him. When Cashier and S. L. reach beginning of L aisle, the people on stage react to his entrance. Officer X to U.R. corner of bench L. Soldier 1 rises X to C of U.R. platform. Tamborine player X to Officer. Soldier 3 X to edge of stage L. Soldier 2 turns front. All focus on Cashier.
 7. Officer X to L of apron. Soldier 2 turns to Soldier 1. Soldier 3 turns and looks at 1, Tamborine player sits R end of bench L. Soldier 4 X to back of bench L.
 8. Soldier 4 kneels.
 9. Soldiers freeze in position.
 10. Soldiers come out of freeze, play and sing "Peal out the Watchword". During music: Soldier 1 X behind bench R. Tamborine player rises X to L.C. Soldier 4 sits on bench L. Officer X to Soldier 1 sits on L of R. bench. Soldier 3 rises X to L of bench L. All focus on audience.
 11. Officer X to R of apron.
 12. Officer X to C of apron.
- 1st Soldier: You must come yourselves and hear the voice speak within you.
- Warn Light #1

eyes are wide open to betray you. You haven't escaped the great plague; the germs are too powerful. You've been sitting too long near bad neighbors. Come up here, come away from those benches, if you would not be as your neighbors are in this city of asphalt. This is the last warning. Repent. Repent. Come up here, come to the penitent form. (6) Come to the penitent form, come to the penitent form. (Music)

S. L.: (Leads in Cashier. Noisy reaction because of evening clothes. He looks around him amused. Music stops. Ironical applause.)

Officer: (7) One of our comrades will tell you how he found his way to the penitent bench.

Voice: So that's the mug! (Laughter) (From alcove)

First Soldier: I want to tell you of my sin. I led a life without giving a thought to my soul. (8) I cared only for my body. I built up my body like a strong wall; the soul was quite hidden behind it. I sought for glory with my body, and made broader the shadow in which my soul withered away. My sin was sport. I practised it without a moment's pause; vain of the quickness of my feet on the pedals; and the ring of applause among the spectators. I sent out many a challenge; I won many a prize. My name was printed on every bill board; my picture was in all the papers. I was in the running for the world championship....At last my soul spoke to me. Its patience was ended. I met with an accident. The injury was not fatal. My soul wanted to leave me time for repentance. My soul left me strength enough to rise from those benches where you sit, and to climb up here to the penitent form. There my soul could speak to me in peace. What it told me I can't tell you now. It's all too wonderful, and my words are too weak to describe it. You must come yourselves and hear the voice speak within you. (Penitent 3 laughs obscenely. Noise from alcove)

Group 1: Hush!

S. L.: (9) (To cashier) Do you hear him?

Cashier: Let me alone. (10) (Music starts then (11) stops)

Officer: You've heard our comrade's testimony. Can you in anything nobler than your own? And it's quite easy for the soul is there within you. You've only to give it peace...once, just once. (12) The soul wants to sit with you for one quiet hour. Its favorite seat is on this bench. There must be one among you who sinned like our comrade here. Our comrade will help him. The way has

Scene VII

Cues

Business

13. 1st Penitent X from Alcove by L. aisle to Apron. Officer X to him to welcome him. During his X 3rd Penitent laughs.
14. Disturber rises starts after Penitent 3 as Penitent 3 starts up L aisle.
15. Disturber sits down again.
16. Officer X to proscenium L.
17. All sing and play "Washed in the Blood" Soldier 1 X to Penitent 1, takes him to R. of bench L, seats him and stands behind him. Officer X to stage C. Tamborine player X above Officer. Soldier 2 X to R of Apron. All focus on Penitent 1.
18. Salvation Army freezes in position.
19. Salvation Army comes out of freeze.
20. Soldier 2 X to bench R. sits faces straight front. Tamborine player X to R of R. platform. Officer X to U.C. of R. platform. Soldier 4 X to L. of drummer. Soldier 3 sits bench L. All focus on Soldier 2.
- First Penitent: In this city of asphalt there's a hall.
- Light #1 - cyc. to red and pink.
- Warn Light #2
- 2nd Soldier: Whose sin is my sin?
- Light #2 - cyc. to $\frac{1}{2}$ blue and full red, full pink.
- Warn Light #3

been opened up. So come. Come to the penitent bench. Come to the penitent bench. Come to the penitent bench. (Silence)

First Penitent: (Young man of powerful build, with one arm (13) in a sling, rises in a corner of the hall and makes his way through the crowd, smiling nervously. He mounts the platform). (3rd Penitent laughs obscenely).

Disturber: (14) Where is that dirty lout! (3rd Penitent gets up and starts to leave)

Group 1: (From alcove) That's the fellow! (S. L. leads him back to place.) (15)

Voice: (From alcove) Oh, let me go, Angelina! (Facetiously)

Group 2: Bravo! (16)

First Penitent: In this city of asphalt there's a hall. Inside the hall is a cycle-track. This was my sin I was a rider in the relay races this week. On the second night I met with a collision. I was thrown; my arm was broken. The races are hurrying on, but I am at rest. All my life I have been riding without a thought. Now! I want to think of everything. (Loudly) I want to think of my sins at the penitent bench. (17) (Music plays then stops)

Officer: A soul has been won! (18)

S. L.: (To Cashier) Do you see him?

Cashier: My affair. My affair.

S. L.: What are you muttering?

Cashier: The relay races.

S. L.: Are you ready?

Cashier: Hold your tongue. (19)

Officer: Another comrade will testify. (20) (Man hisses from alcove)

Group 2: Be quiet there!

Second Soldier (Girl): Whose sin is my sin? I'll tell you of my sin without shame. I had a wretched home, if you could call it a home. The man, a drunkard, was not my father. The woman--who was my mother--went with smart gentlemen. She gave me all the

Scene VII

Cues

Business

2nd Penitent: What do you think of
me ladies and gentle-
men?

Light #3 - cyc. to
full red and blue and
pink.

21. Officer X behind bench R.

22. Penitent 2 starts walking down R.
aisle from alcove.

23. Penitent 2 mounts apron. Soldier
2 helps her up and Penitent 2 X
C of apron. Soldier sits again.

24. Soldier 2 X to Penitent 2, leads
her U.R.

money I wanted; her bully gave me all the blows-- I didn't want. (Laughter--Group 2) No one thought of me; least of all did I think of myself. So I became a lost woman. I was blind in those days. I couldn't see that the miserable life at home was only meant to make me think of my soul and dedicate myself to its salvation. One night I learned the truth. I had a gentleman with me, and he asked me to darken the room. I turned out the gas, though I wasn't used to such ways. Presently I understood why he had asked me; for I realized that I had with me only the trunk of a man whose legs had been cut off. He didn't want me to know that he had wooden legs, and that he had taken them off in the dark. Then horror took hold of me, and wouldn't let me go. I began to hate my body; it was only my soul that I could love. And now this soul of mine is my delight. It's so perfect, so beautiful; it's the bonniest thing I know. I know too much of it to tell you here. If you ask your souls, they'll tell you all-- all! (Steps down)

Officer: You've heard our sister testify. (21) Her soul offered itself to her, and she did not refuse. Now she tells you her story with joyful lips. Isn't a soul offering itself now, at this moment, to one of you? Let it come closer, Let it speak; here on this bench it will be undisturbed. Come to the penitent bench. Come to the penitent bench. (Movement in the hall. Some turn around)

Second Penitent: (Elderly prostitute) (22) What do you think of me, Ladies and gentlemen? I was just tired to death of street walking, and dropped in by chance for a rest. I'm not shy--oh, dear no! I don't know this hall; it's my first time here. Just dropped in by chance, as you might say. But you make a great mistake, ladies and gentlemen, if you think I should wait to be asked a second time! Not this child, thank you--oh, dear no! (23) Take a good look at me, from tip to toe; it's your last chance; enjoy the treat while you can! It's quite all right; never mind me; I'm not a bit shy; look me up and down. (Whistle from alcove) Thank you, my soul's not for disposal. I've never sold that. You could offer me as much as you pleased, but my soul was always my own. I'm obliged to you for your compliments, ladies and gentleman. (24) You won't run up against me in the streets again. I've got no time to spare for you. My soul leaves me no peace.

Scene VII

Cues

Business

25. Officer X to D.R. corner of apron. All sing and play "Washed in the Blood". Tamborine player X to C edge of C platform. Soldier 1 X above Officer. All focus on Penitent 2. Soldier 4 X R. corner C platform.

26. Everyone on stage freezes.

27. Everyone on stage comes out of freeze.

28. Penitent 2 and Soldier 2 step down off platform. Soldier 4 X to R end of bench L. Soldier 1 X to bench R. sits L end of it. All focus on Soldier 3. Officer X behind Soldier 3.

Third Soldier: The soul knocks quietly at your door. It knows the right hour and uses it.

29. Everyone sings and plays "Wonderful Word, Beautiful Words."

Warn Light #4.

Officer: A soul has been won! (25) (Music, Jubilation of soldiers,
music stops) (26)

S. L.: (To Cashier) Do you hear all?

Cashier: That's my affair. My affair.

S. L.: What are you muttering about?

Cashier: The wooden leg. The wooden leg.

S. L.: Are you ready?

Cashier: Not yet. Not yet. (27)

3rd Penitent: (Standing up) Tell me my sin. I want to hear my sin!

Officer: Our comrade here will tell you. (28)

Voices: (Excited--from alcove) Sit down! Keep quiet; give him a chance.

Third Soldier (Elderly man): Let me tell you my story. It's an everyday story.

Voice: (From alcove) Then why tell it?

Third Soldier: That's how it came to be my sin. I had a snug home, a contented family, a comfortable job. Everything was just--everyday. In the evening, when I sat smoking my pipe at the table, under the lamp, with my wife and children round about me, I felt satisfied enough. I never felt the need of a change. Yet the change came, I forget what started it; perhaps I never knew. The soul knocks quietly at your door. It knows the right hour and uses it.

4th Soldier, 1st Penitent, Second Penitent: Halleluja!

Third Soldier: However that might be, I couldn't pass the warning by. I stood out at first in a sluggish sort of way, but the soul was stronger. More and more I felt its power. All my born days I'd been set upon comfort now I knew that nothing could satisfy me fully but the soul.

Soldiers: (From stage) Halleluja.

Third Soldier: I don't look for comfort any longer at the table under the lamp, with a pipe in my mouth; I find it here alone at the penitent bench. That's my everyday story. (29) (Music plays. Third Penitent interrupts music)

Scene VII

Cues

Business

- 3rd Penitent: I have two daughters.
I have a wife.
- Light #4 - cyc. to red.
30. Penitent 3 jumps up on apron, X L.C. of apron.
31. Soldier 3 X to Penitent 3, takes him to bench L., seats him R. end, stands behind him.
32. Officer X stage C.
33. Tamborine player X to R of drummer. Soldier 4 X to C stage. Officer X to L of 4. Soldier 2 stands between bench and platform. Penitent 2 sits on bench L. All focus on 4. They sing and play "For I was a sinner."
34. All on stage freeze.
35. All on stage come out of freeze.
36. Officer puts hand on Soldier 4's shoulder.
37. Soldier 1 and Penitent 1 kneel.

Third Penitent: (30) My sin! My sin! I'm the father of a family.

Voice: (From alcove) Congratulations!

Third Penitent: I have two daughters. I have a wife. My Mother is still with us. We live in four rooms. It's quite snug and cozy in our house. One of my daughters plays the piano, the other does embroideries. My wife cooks. My old mother waters the geraniums in the window boxes. It's cozy in our house. Coziness itself. It's fine in our house. It's grand...first rate...It's a model--a pattern of a home. (With a change of voice.) Our house is loathsome...horrible...horrible...horrible...mean...paltry through and through. It stinks of paltriness in every room; with the piano-playing, the cooking, the embroidery, the watering pots (Breaks out) (31) I have a soul! I have a soul! I have a soul!

Soldiers: Halleluja.

Officer: (32) A soul has been won! (33) (Music. Loud uproar in hall) (34)

S. L.: (To Cashier) Do you see him?

Cashier: My daughters, My wife. My mother.

Salvation Lass: What do you keep mumbling?

Cashier: My affair. My affair.

S. L.: Are you ready?

Cashier: Not yet. Not yet. (35)

Disturber: (Stands) What's my sin? What's my sin? I want to know my sin? Tell me my sin.

Officer: (36) Our comrade will tell you.

Fourth Soldier: My soul had a hard struggle to win the victory. It had to take me by the throat and shake me like a rat. It was rougher still with me. It sent me to jail. I'd stolen the money that was entrusted to me; I'd absconded with a big sum. They caught me; I was tried and sentenced. In my prison cell I found the rest my soul had been looking for. (37) At the last it could speak to me in peace. At last I could hear its voice. Those days in the lonely cell became the happiest in my life. When my time was finished I could not part from my soul.

Scene VII

Cues

Business

38. Officer X to R of apron. Penitent 1
X to L of drummer.

39. Disturber runs up on stage to C of
U. R. platform.

40. All on stage freeze.

41. Cashier rises.

42. S. L. X to C of apron, Cashier
follows her.

43. S. L. sits on apron R.

Cashier: I've been on the road since
this morning. I was driven
out on this search;

Warn Sound #1

Warn Light #5, #6, #7, #8,
#9.

Soldiers: Halleluja.

Fourth Soldier: I looked for a quiet place where we two could meet.
I found it here on the penitent form; I find it here
still, each evening that I feel the need of a happy
hour!

Officer: (38) Our comrade has told you of his happy hours at the penitent
form. Who is there among you who wants to escape from this sin?
Here he will find peace! Come to the penitent bench!

Disturber: (Standing up, shouting, gesticulating) Nobody's sin! That's
nobody's sin! I want to hear mine! My sin! My sin! (Many
join in from alcove) (39) My sin! My sin! My sin!

Cashier: (40) My sin! (41)

S. L.: What are you shouting?

Cashier: The bank. The money.

S. L.: Are you ready?

Cashier: Yes, now I'm ready!

S. L.: (42) I'll lead you up there. I'll stand by you--always at your
side (Turning to crowd, ecstatically) A soul is going to speak...
I looked for this soul. I found this soul! (43)

Cashier: (On platform) I've been on the road since this morning. I was
driven out on this search. There was no chance of turning back.
The earth gave way behind me, all bridges were broken. I had
to march forward on a road that led me here. I won't weary you
with the halting-places that wearied me. None of them were
worth my break with the old life; none of them repaid me. I
marched on with a searching eye, a sure touch, a clear head. I
passed them all by, stage after stage; they dwindled and vanished
in the distance. It wasn't this, it wasn't that, or the next--
or the fourth or the fifth! What is the goal, what is the prize,
that's worth the whole stake? This hall, humming with crowded
benches, ringing with melody! This hall! Here, from bench to
bench, the spirit thunders fulfilment! Here glow the twin cru-
cibles; confession and repentance! Molten and free from dross,
the soul stands like a glittering tower, strong and bright. You
cry fulfillment for these benches. (Pause) I'll tell you my
story.

S. L.: Speak, I'm with you. I'll stand by you.

Scene VII

Cues

Business

Cashier: I've been all day on the road.	44. Cashier X up R. aisle onto platform by auditorium door. Salvation Lass follows.
Sound #1 - Stranvinsky's Symphony (Side 1) - on-16.	45. Everyone on stage breaks freeze. They fight. Run up both aisles and out through alcove.
Light #5 - cyc. to red.	46. Cashier X down R. aisle, up onto stage to U.L., to U.C., to D.C. to C. apron.
Cashier: This hall is a burning over;	47. Cashier X to L side apron.
Sound #1 - 20	
Light #6 - House platform light - on.	
Cashier: So the cup is filled;	
Sound #1 - full.	
Light #7 - Stage lights - Blackout.	
Cashier: Elbow room, room...room... room...	
Light #8 - Cyc. fluctuates 3 colors, Color wheel on.	
Warn light #10, #11, #12.	
Cashier: Where is the door?	
Sound #1 - out.	
Light #9 - Skeleton - on	
2 platform specials - on	
Cyc. out.	
Policeman: Switch off that light.	
Warn curtain	
Warn Sound #2	
Light #10 - Blackout, only	
Skeleton on.	

Cashier: I've been all day on the road. I confess; I'm a bank cashier. I embezzled the money that was entrusted me. A good round sum; sixty thousand marks! I fled with it into your city of asphalt. By this time, they're on my track; perhaps they've offered a big reward, I'm not in hiding any more. I confess! You can buy nothing worth having, even with all the money of all the banks in the world. You get less than you pay, every time. The more you spend, the less the goods are worth. The money corrupts them; the money veils the truth. Money's the meanest of the paltry swindles in this world! (Takes roll out of pocket)
 (44) This hall is a burning over; it glows with your contempt for all mean things. I throw the money to you; it shall be torn and stamped under foot. So much less deceit in the world! So much trash consumed. I'll go through your benches and give myself up to the first policeman; after confession, comes atonement. So the cup is filled! (45) (Throws money into hall. Everybody goes after it. Finally they all exit)

S. L.: (Stands by him on platform)

Cashier: (Smiles at her) You are standing by me. You are with me still!
 (46) On we go. The crowd is left behind. The yelping pack out-run. Vast emptiness. Elbow room! Room! Room! Room! A maid remains...upright, steadfast! Maiden and man. The old garden is reopened. The sky is clear. A voice cries from the silent tree tops. It is well. Maiden and man...eternal constancy. Maiden and man...fulness in the void. Maiden and man...the beginning and the end. Maiden and man...the seed and the flower. Maiden and man...sense and aim and goal! (S. L. slips out door)

Cashier:

S. L.: (Throws door open. To Policeman) There he is! I've shown him to you! I've earned the reward.

Cashier: Here above you, I stand. Two are too many. Space holds but one. Space is loneliness. Loneliness is space. Coldness is sunshine. Sunshine is coldness. Fever heat burns you. Fields are deserted. Ice overgrows them. Who can escape? (47) Where is the door?

Policeman: Is this the only entrance?

S. L.: (Nods)

Cashier: (Feels in his pocket)

Policeman: He's got a hand in his pocket. Switch off that light. We're a target for him! (S. L. turns off lights)

Scene VII

Cues

Business

48. Cashier X to L of C. platform.

49. Cashier X onto platform C.

50. Cashier X U.R. on R platform turns full back.

51. Cashier falls on his back with head hanging over C of C. platform.

Policeman; Switch on the light.

Light #11 - Skeleton - out.
2 platform specials on.

Count 3

Sound #2 - Thunder - on.

Light #12 - Skeleton on.

Count 5

Curtain
House on
Works on
Stage off

Cashier: (Feeling in his pocket--gets gun out) (48) Ah!--discovered. Scorned this morning--welcomed now. I salute you. The road is behind me. Panting I climb the steep curves that lead upward. My forces are spent. (49) I've spared myself nothing. I've made the path hard, where it might have been easy. This morning in the snow when we met, you and I, you should have been more pressing in your invitation. One spark of enlightenment would have helped me and spared me all trouble. It doesn't take much of a brain to see that--Why did I hesitate? Why take the road? Whither am I bound? From first to last you sit there naked bone. From morn to midnight, I rage in a circle... (50) and now your beckoning finger points the way...whither? (Shoots answer into his breast) (51)

Policeman: Switch on the light. (S. L. does so) (Cashier has fallen back; with arms outstretched, tumbling headlong down the steps.)

Curtain

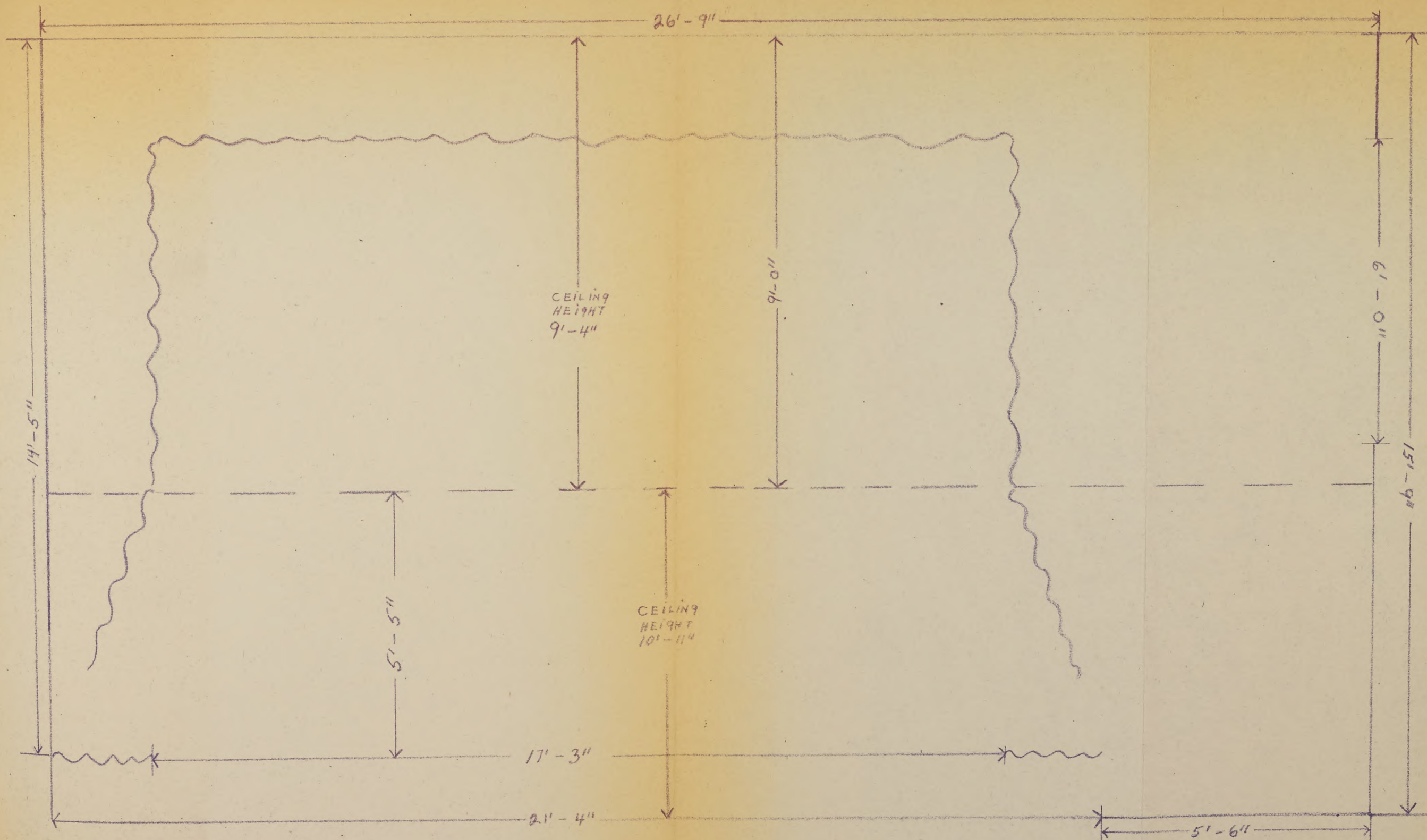
APPENDIX

Production Notes

SCENE PLOT

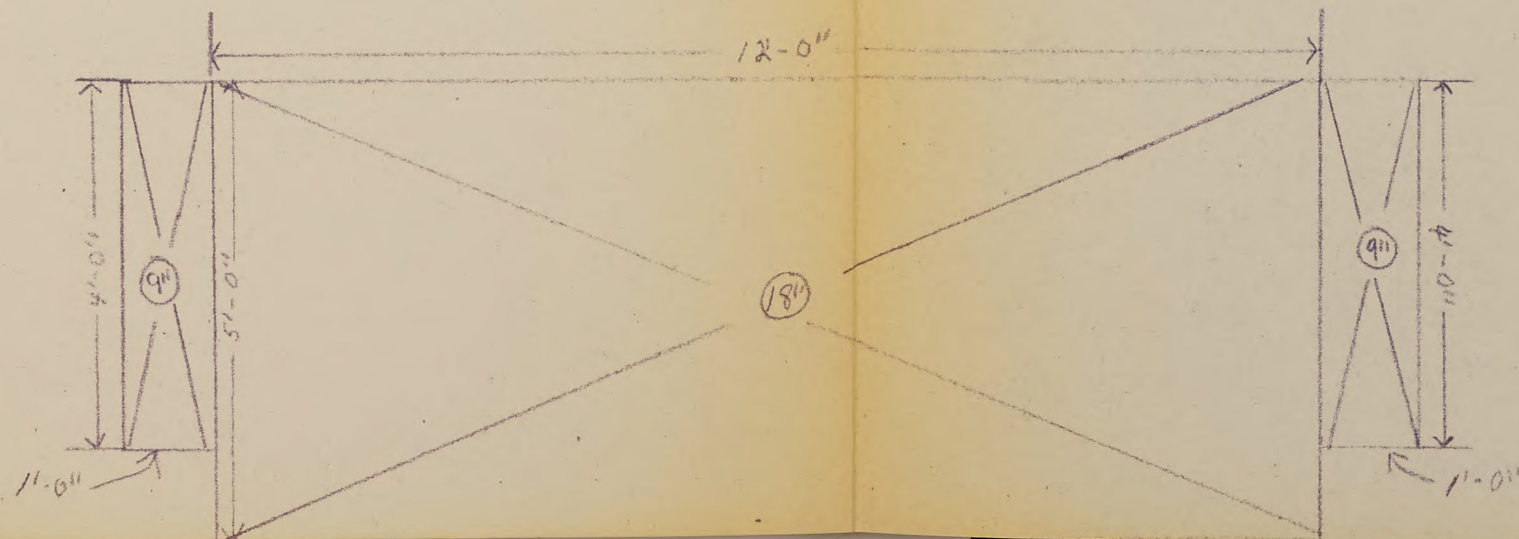
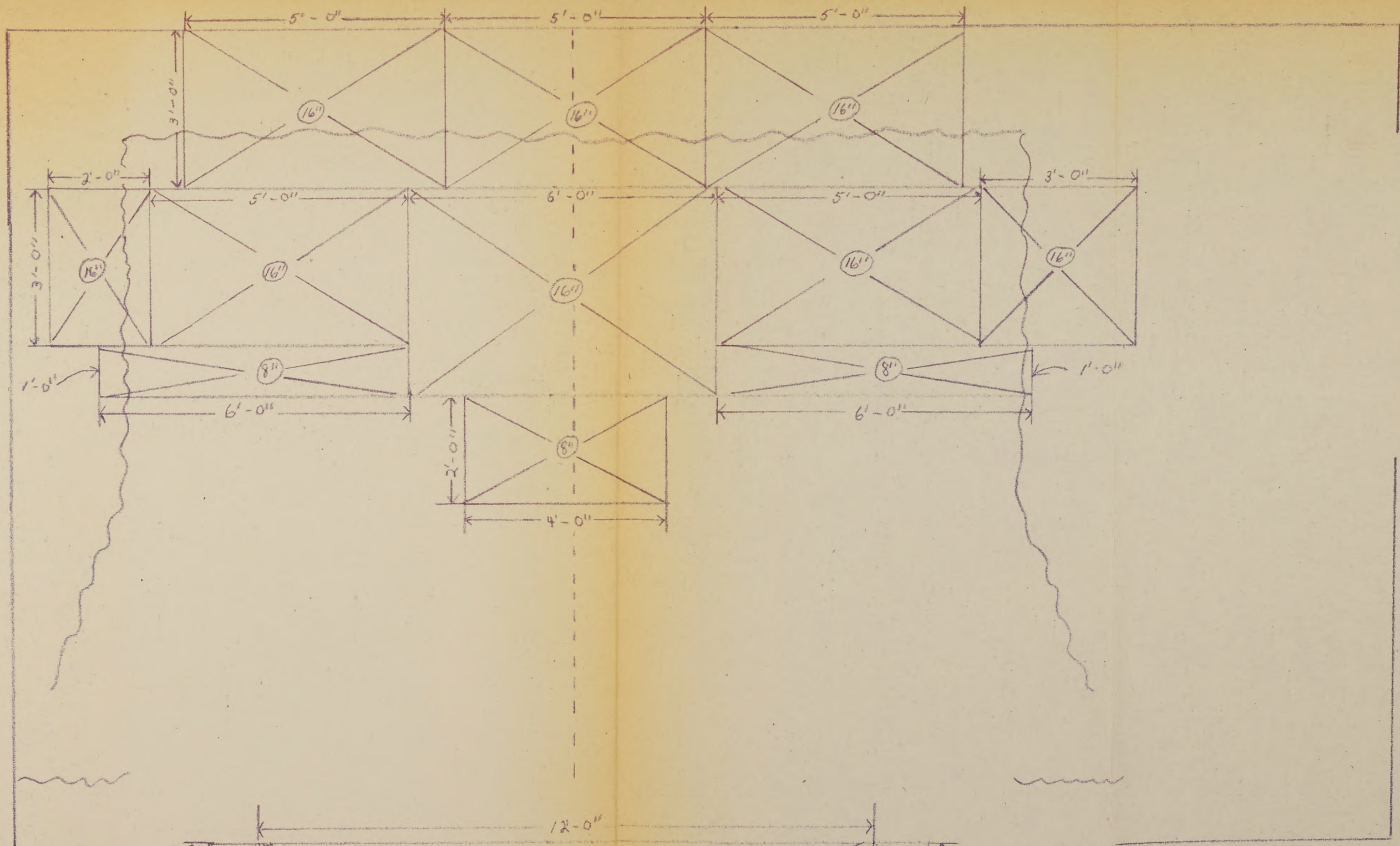
Ground Plans and Photographs

Ground Plans

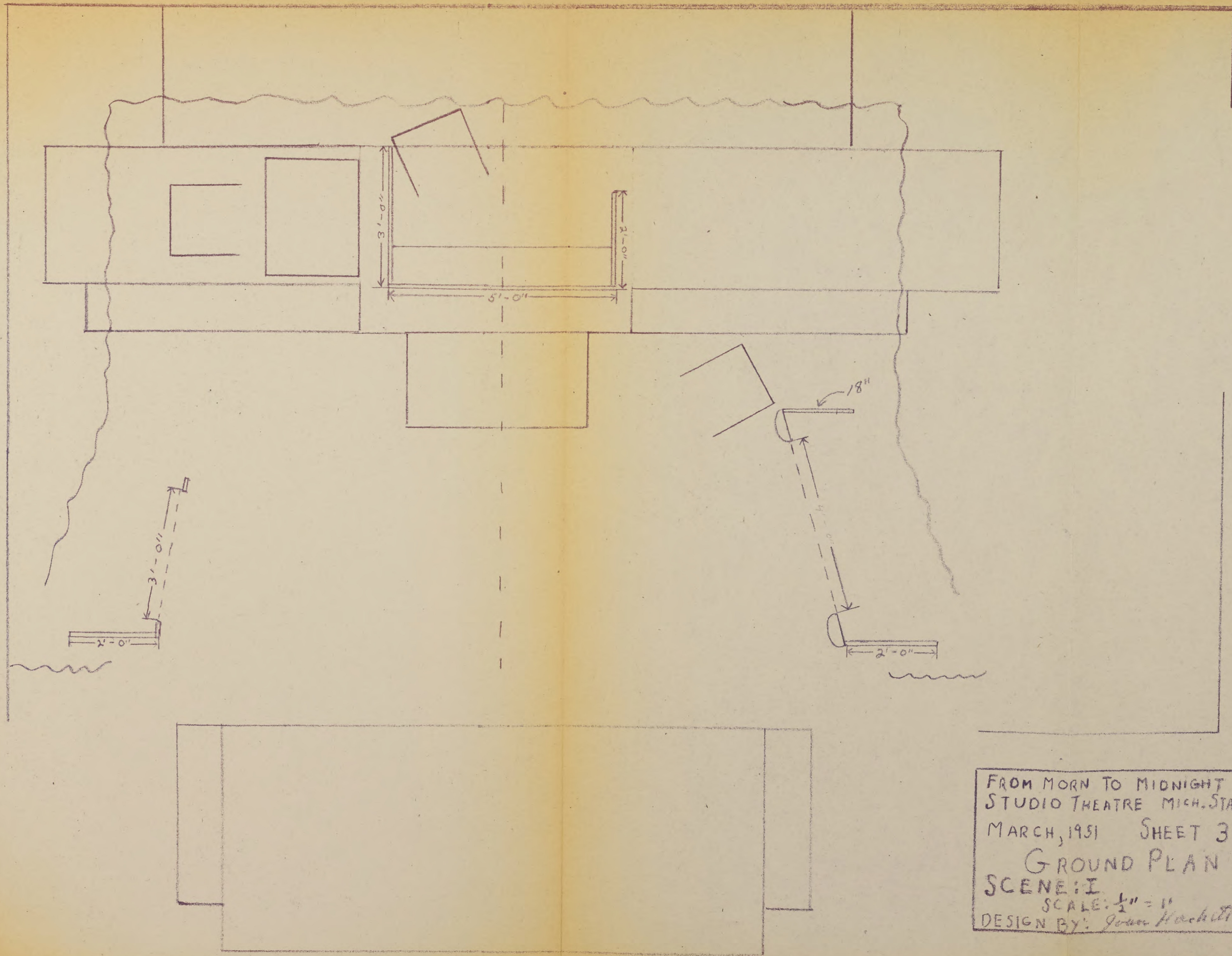


STAGE
STUDIO THEATRE MICH. STATE
MARCH, 1951 SHEET 1
GROUND PLAN
SCALE: $\frac{1}{2}$ " = 1'



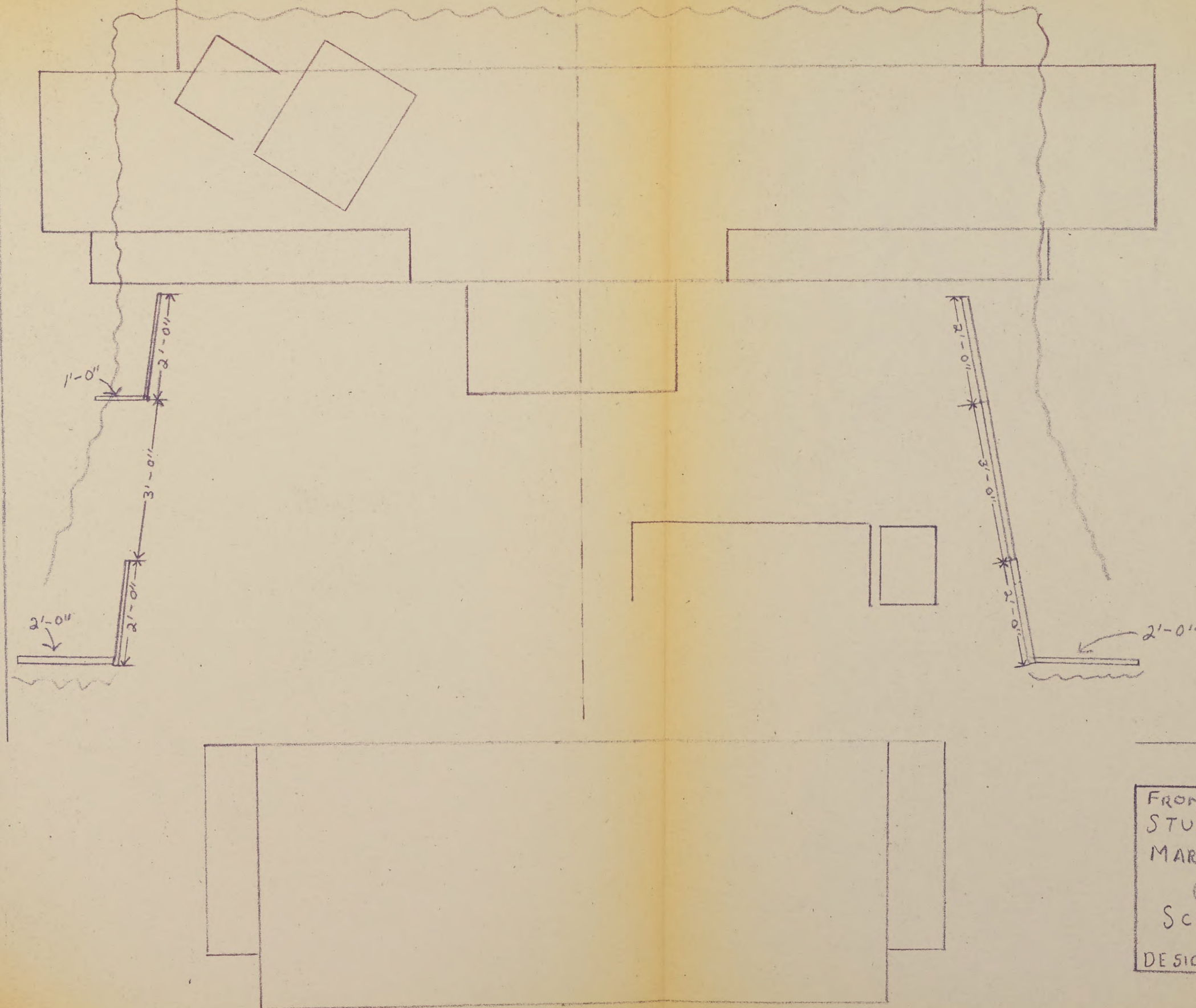


FROM MORN TO MIDNIGHT
 STUDIO THEATRE MICH. STATE
 MARCH, 1951 SHEET 2
 GROUND PLAN
 BASIC SET: SCENE: I-VII
 SCALE: $\frac{1}{2}$ " = 1'
 DESIGN BY: Joan Hackett

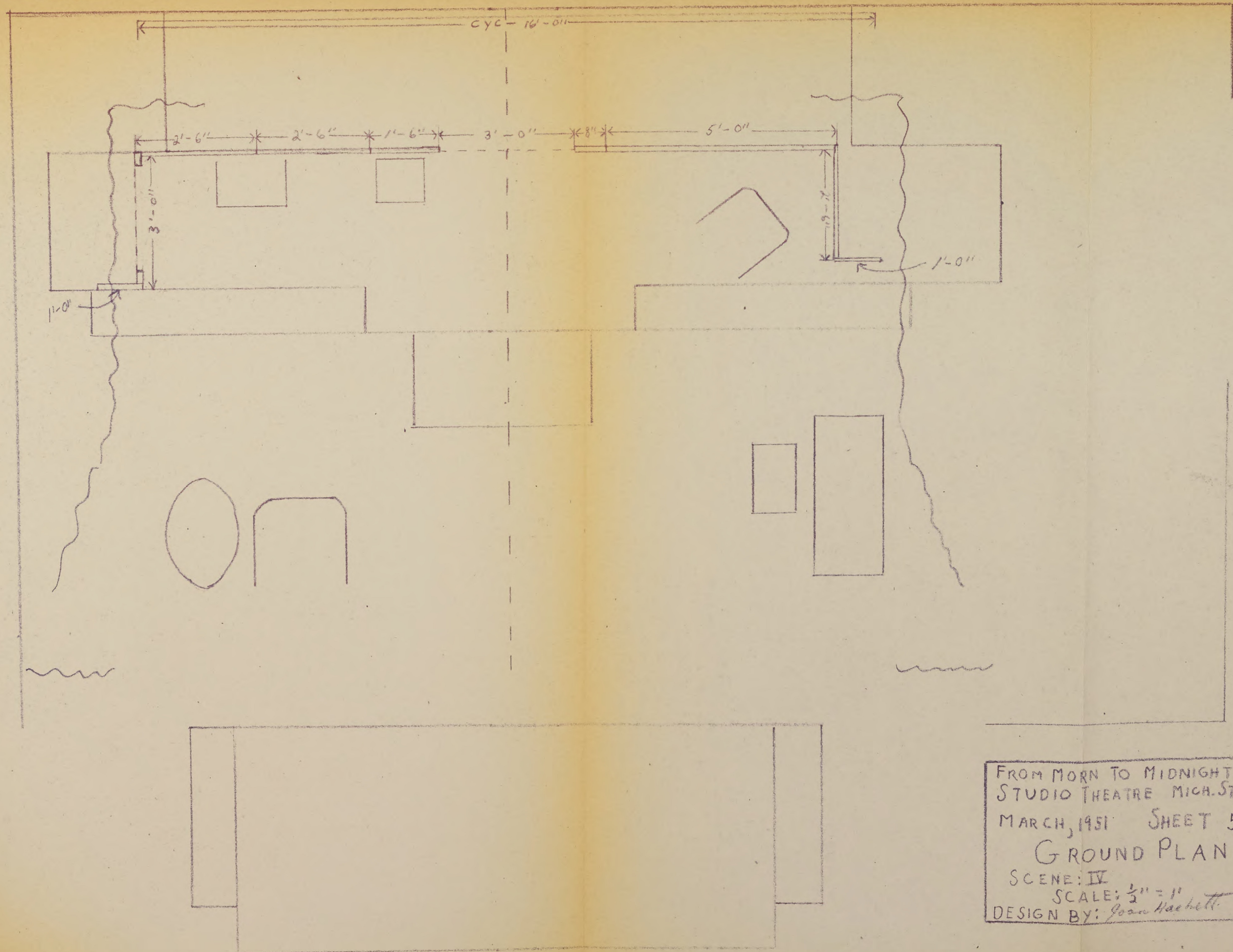


FROM MORN TO MIDNIGHT
STUDIO THEATRE MICH. STATE
MARCH, 1951 SHEET 3
GROUND PLAN
SCENE: I
SCALE: $\frac{1}{4}" = 1'$
DESIGN BY: *John Hackett*

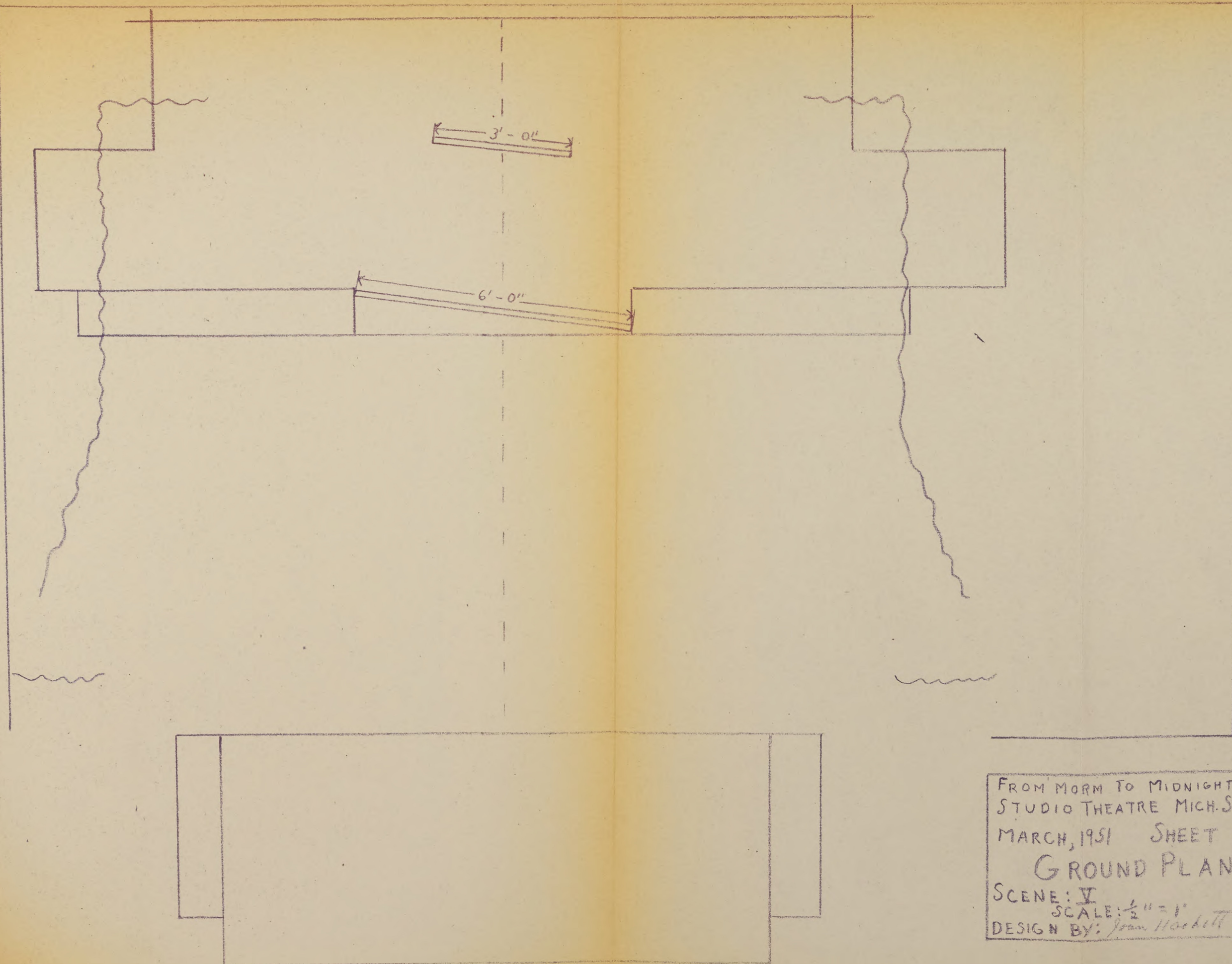




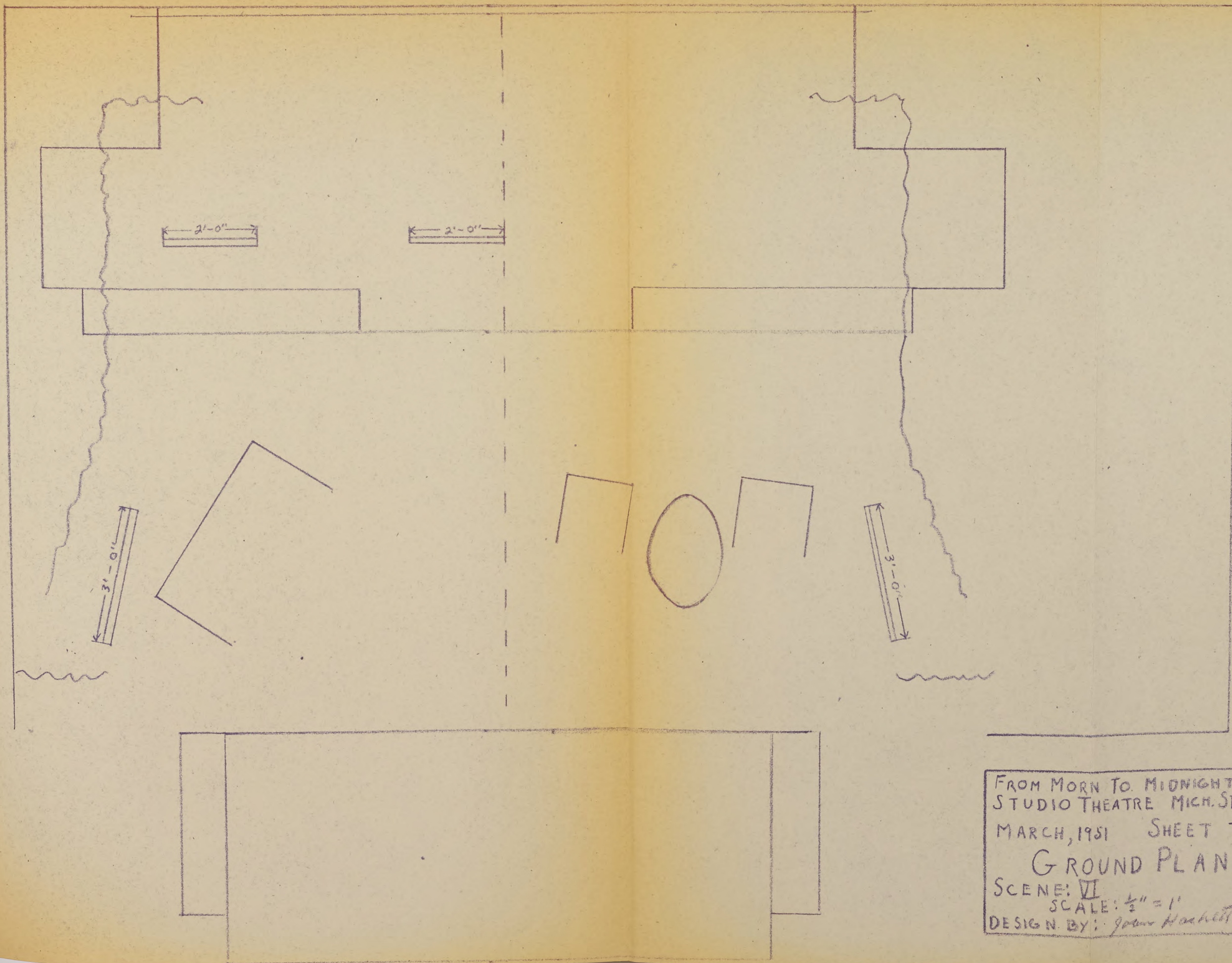
FROM MORN TO MIDNIGHT
 STUDIO THEATRE MICH. STATE
 MARCH, 1951 SHEET 4
 GROUND PLAN
 SCENE: II
 SCALE: $\frac{1}{2}" = 1'$
 DESIGN BY: Joan Hackett



FROM MORN TO MIDNIGHT
STUDIO THEATRE MICH. STATE
MARCH, 1951 SHEET 5
GROUND PLAN
SCENE: IV
SCALE: $\frac{1}{2}$ " = 1'
DESIGN BY: Joan Hachett



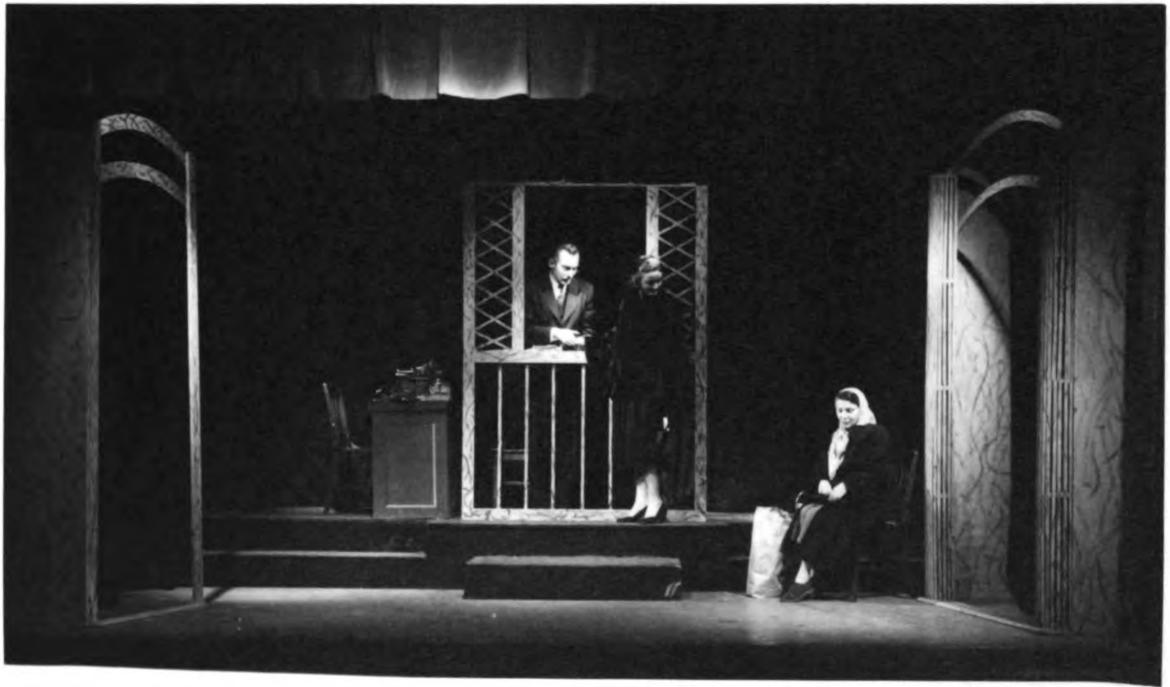
FROM MORN TO MIDNIGHT
STUDIO THEATRE MICH. STATE
MARCH, 1951 SHEET 6
GROUND PLAN
SCENE: V
SCALE: $\frac{1}{2}$ " = 1'
DESIGN BY: Jean Hackett



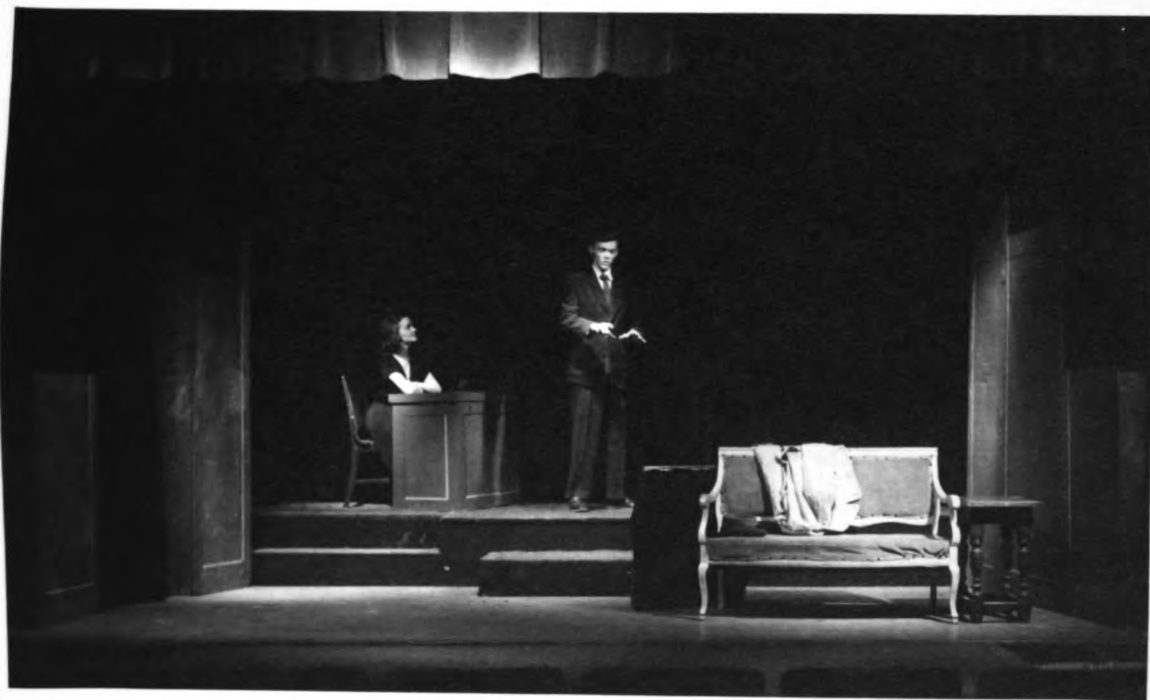
FROM MORN TO MIDNIGHT
STUDIO THEATRE MICH. STATE
MARCH, 1951 SHEET 7
GROUND PLAN
SCENE: VI
SCALE: $\frac{1}{2}" = 1'$
DESIGN BY: John Hackett

Photographs

Scene I



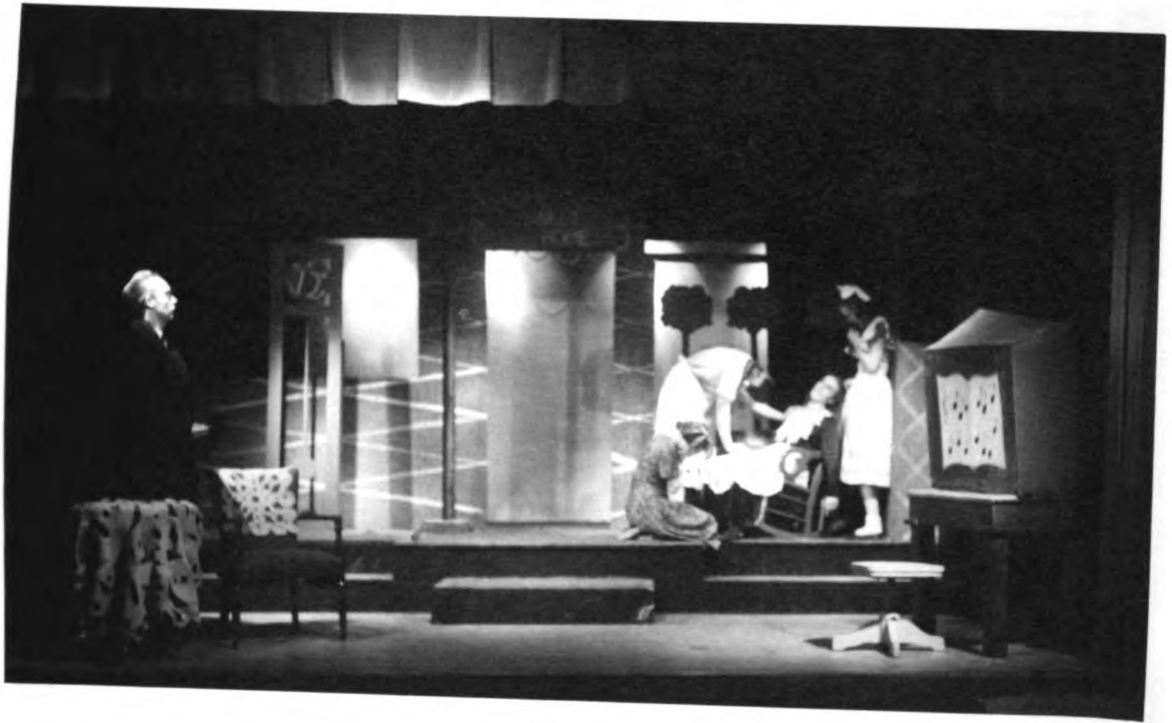
Scene II



Scene III



Scene IV



Scene V



Scene VI



Scene VII

The Cashier's Confession



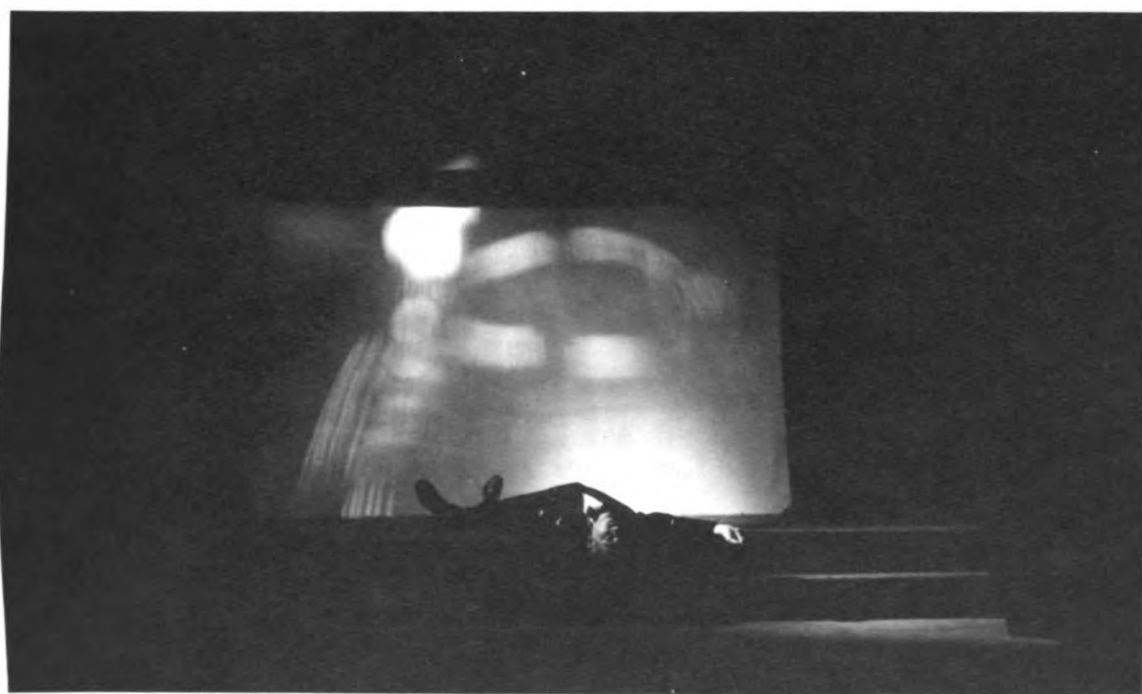
Scene VII

**The Cashier Throws the Money
to the Crowd**



Scene VII

The Cashier's Death



STACKING AND SHIFTING PLOT

Stacking

- Scene I - On stage.
- Scene II - Scenery D.R. Furniture in the shop.
- Scene III - Unit set of platforms and drapes used.
- Scene IV - Back wall and furniture in the shop.
 Ll-U.L.
 Rl-U.R.
- Scene V - In the shop.
- Scene VI - Rl-D.R.
 Ll-D.R.
 LC-U.R.
 RC-U.R.
 Furniture in the shop.
- Scene VII - Unit set of platforms and drapes used.
 Benches and drum in the shop.

Shifts

Scene I to Scene II

Strike;

1. Chair in Cashier's cage to shop.
2. Ash tray and chair U.L. to shop.

Re-arrange;

3. Desk and chair U.R.

Strike;

4. Bank arch to shop.
5. Cashier's cage to shop.
6. Manager's entrance to shop.

Set;

7. Couch and end table.
8. L wall.
9. R wall.

Scene II to Scene III

1. Open back black traveler.

Strike:

2. L wall to shop.
 3. Couch and end table to shop.
 4. R wall to shop.
 5. Desk and chair to shop.
-

During Scene III

1. Snap Scene Six cover on couch.
2. Move the following to the backstage area:

1. Table and chair.
 2. Clock
 3. Hat rack
 4. Rocking chair
 5. Piano stool
 6. Piano
 7. Back wall of Scene IV.
-

Scene III to Scene IV

1. Move the above onstage in that order.

Set:

2. Ll
 3. Rl
-

Intermission-Scene IV to Scene V

Strike:

1. Rocking chair to shop.
2. Clock to shop.
3. Hat rack to shop.
4. Ll to shop.
5. Rl to shop.
6. Back wall to shop.
7. Piano to shop.
8. Stool.
9. Table to shop.
10. Chair to shop.
11. Small 8" step unit to shop.

Set:

12. Entrance to Velodrome.
13. Wheel.

Scene V to Scene VI

Strike;

1. Wheel to shop.
2. Entrance to shop.

Set;

3. Couch
 4. Table
 5. R Chair
 6. L Chair
 7. Ll
 8. Rl
 9. LC
 10. RC
-

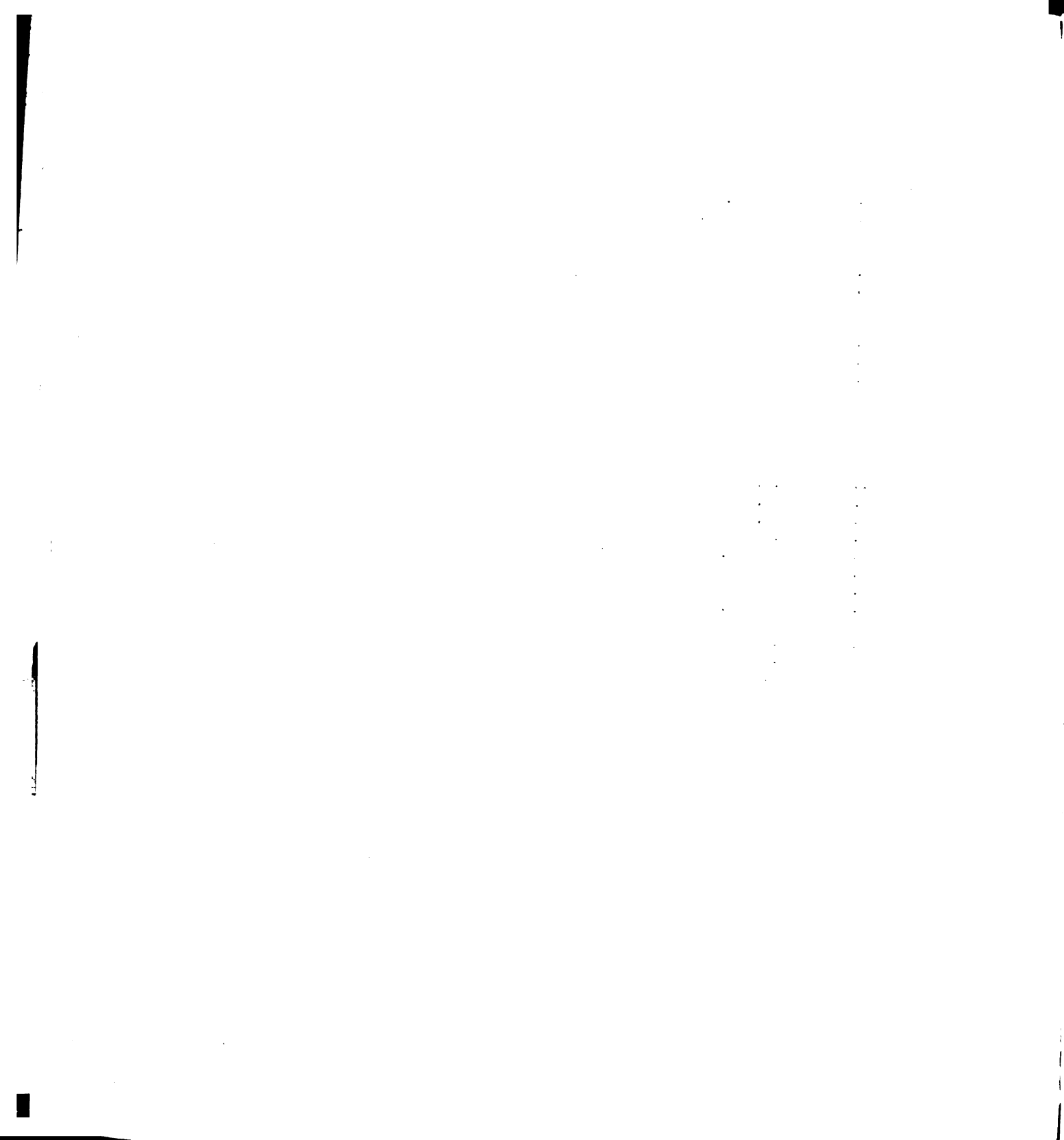
Scene VI to VII

Strike;

1. RC to U.R.
2. LC to U.R.
3. Rl to D.R.
4. Ll to D.R.
5. Table to shop.
6. R Chair to shop.
7. L Chair to shop.
8. Couch to shop.

Set;

9. Bench R.
10. Bench L.
11. Drum U.C.



LIGHT PLAN

PROPERTY PLCT

Scene I

Onstage:

1 Straight chair - U.L.
1 Desk chair - U.R. - on platform.
1 Desk - U.R. - on platform.
1 Straight chair - in Cashier's cage, U.R. corner.
1 Ash tray stand above U.L. chair.

On Desk:

Pile of typing paper
Stack of envelopes
Pencils
Typewriter
1 Ash tray
Matches
Rubber stamp
1 Water bottle and glass

On Cashier's shelf:

Paper money and coins in money box.
Stack of paper and envelopes
Pencils
Rubber bands
Rubber stamp

Messenger Boy:

Linen money bag with money and check in it

Stout Gentleman:

Cigar and matches
Cane
Handkerchief
Brief case with 60,000 marks in it.

Off Right:

Bank Manager:

Gold cigarette case with cigarettes
Matches
Handkerchief
White carnation
Pince Nez

Off Left:

Lady:

Letter in envelope in purse

Porter:

4 Letters

Muffled Gentleman:

Check

Serving Maid:

Shopping bag with check in it

Scene II

On Stage:

1 Desk U.R. on platform (same as in Scene I, only raked)
1 Chair U.R. on platform (same as in Scene I, only raked)
1 Couch D.L.
Small end table L of couch

On Desk:

Phone upstage corner
Pencil
Telegraph blanks
Typing paper
Time-table
Ash tray (same as Scene I)

On end table:

Lady's purse with letter, cigarettes, matches in it.
Ash tray

Off Right:

Son:

Painting with cloth covering it (Medium size)

Scene III

Onstage:

No set props

Off Upper Right:

Cashier:

1 Pistol
60,000 Marks
2 Removable cuffs

Scene IV

Onstage:

1 Piano - D.L.
1 Rocking chair - U.L.
1 Oval table - D.R.
1 Comfortable chair - L of table
1 Piano stool - D.L.
1 Clock - U.R.
1 Hat Rack - U.R.C.

On Piano:

Atlas - U.R. end

On Table:

Ash tray
Table cover
Magazines

On Comfortable chair:

Large antimacasser

Wife:

Broom

Daughter 1:

Embroidery

Mother:

Watering can

Scene IV (Continued)

Off Upper Right;

Cashier:

Roll of bills and wallet

Bank Manager;

Cane

Off Down Left;

Cashier;

Pipe and slippers
Smoking Jacket

Scene V

Onstage:

No set props

Gentleman 2:

Monocle (yellow)
Binoculars (yellow)
Note book (yellow)
Pencil
Cigar
Matches

Gentleman 3:

Same as 2 in pink

Off Upper Left;

Gentleman 1:

Same as 3 in chartreuse

Gentleman 4:

Starter's gun
Same as 1 in purple

Scene V (Continued)

Gentleman 5:

Same as 4 in turquoise

Off Upper Left:

Large red megaphone

Large orange and yellow starter's flag

Off Upper Right:

Cashier:

Roll of money

Salvation Lass:

Tin box with coins in it

Scene VI

Onstage:

1 Oval table (Same as in 4) D.L.

1 Wine chair R of table

1 Yellow chair L of table

1 Couch (Same as in 2) R.

On table:

Wine and yellow stripped table cloth

2 settings of silver

2 bottles of Champagne

2 wine glasses

Menu - wine and yellow stripes

Ash tray

On couch:

Wine and yellow stripe slip cover

On U.R. flat:

Wine and yellow stripe "Reserved sign" with back
to audience.

Scene VI (Continued)

Off Upper Right:

Salvation Lass:

Tin box with coins in it.

Cashier:

Gold cigarette case with cigarettes in it
Matches

Off Down Left:

Waiter:

Napkin
2 bottles Champagne
4 Champagne glasses
2 Plates of caviar

Scene VII

Onstage:

2 6' benches D.R. and D.L.
10 chairs in alcove at back of house
1 drum on U.C. platform
1 tambourine - on - tambourine player

Cashier off at auditorium door:

Pistol

CHARACTER PLOT

<u>Character</u>	<u>Purpose</u>
Bank Manager	Symbol of capitalistic stupidity and greed.
Stout Gentleman	Symbol of capitalistic stupidity and greed.
Messenger Boy	Reinforces Cashier as one of the down-trodden.
The Clerk	Reinforces the routine of bank.
The Porter	Reinforces the routine of bank.
The Lady	Female product of the capitalistic system. Beautiful, well dressed, and not too intelligent.
Serving Maid	Adds to atmosphere of the poor coming to the capitalist to get their miserable amount of money. Device to get Lady to look away from Cashier at climax of Scene I.
Son	Academic gatherer of art objects. Satire on the decadent esoteric admirer of art. Proves the Lady's respectability.
Wife, Mother, Daughters 1 and 2	Satiric symbols of domestic dullness and boredom.
The Five Gentleman	Satiric symbols of the silliness of rushing about with material gains as the only goal.
Salvation Lass	Symbol of hypocritical soul savers who can be bought.
Mask 1	The empty symbol of intellectual beauty.
Masks 2 and 3	The empty symbols of pure beauty.
Mask 4	The empty symbol of gaiety and laughter.

<u>Character</u>	<u>Purpose</u>
Officer	Middle aged, hard woman trying to incite the crowd into testifying and joining the Salvation Army.
Soldier 1	Recalls bicycle races to Cashier's mind.
Penitent 1	Recalls bicycle races to Cashier's mind.
Soldier 2	A young prostitute who has slept with a man with wooden legs. Recalls cabaret to Cashier's mind.
Penitent 2	An old prostitute. Recalls cabaret to Cashier's mind.
Soldier 3	Recalls Cashier's home life.
Penitent 3	Recalls Cashier's home life.
Soldier 4	Recalls Cashier's theft.
Policeman	Salvation Lass brings him in to catch Cashier for theft and get the reward for herself.

COSTUME PLOT

Scene	Character	Color	Description
I	Cashier	Dark Green	Baggy suit, white shirt, dark tie, black shoes, black overcoat, black hat, black gloves.
I	Stout Gentleman	Dark Blue	Business suit, black shoes, Chesterfield, Homborg, dark tie.
I	Clerk	White and Black	Tailored skirt and blouse, black oxfords.
I	Messenger Boy	Brown	Baggy trousers, sweater, leather jacket, Messenger's cap.
I	Lady	Black	Dressy silk dress, fur jacket, pumps, white gloves, bag, costume jewelry (including bracelet)
I	Bank Manager	Gray and Black	Morning clothes--tail coat, striped trousers, wing collar shirt, gray tie, black shoes.
I	Muffled Gentleman	Brown	Long tan overcoat, brown trousers, brown felt hat, tan scarf, brown gloves, black shoes.
I	Serving Maid	Tan	Light tan coat, blue scarf on head, brown gloves, brown oxfords.
I	Porter	Navy Blue	Navy blue overcoat, trousers, cap, black gloves, black shoes.
II	Lady	Same as I	Same as I.

Scene	Character	Color	Description
II	Son	Brown and Green	Green corduroy sport jacket and brown slacks, tan overcoat, brown hat, brown gloves.
II	Cashier	Same as I	Same as I with overcoat and hat on.
III	Cashier	Same as II	Same as II
IV	Daughter 1	Yellow	Yellow cotton dress. Extremely large yellow hair ribbon. Black ballet type shoes. Yellow knee socks.
IV	Daughter 2	Red	Same as Daughter 1, only in red.
IV	Mother	Black	Long black dress, gray shawl, black oxfords.
IV	Wife	Green	Faded green house dress, plain white apron, brown carpet slippers.
IV	Cashier	Same as III	Same as III.
IV	Bank Manager	Same as I	Same as I with Chesterfield and Homberg, black gloves (same as used by Stout Gentleman in I).
V	Gentleman I	Black and Char- trouse	Black trousers, black tail coat, white shirt, chartreuse garden gloves, extremely large chartreuse bow tie and top hat. Chartreuse cummerbund and handkerchief.
V	Gentleman 2	Black and Yellow	Same as 1 only in yellow.

Scene	Character	Color	Description
V	Gentleman 3	Black and Pink	Same as 1 only in pink.
V	Gentleman 4	Black and Purple	Same as 1 only in purple.
V	Gentleman 5	Black and Turquoise	Same as 1 only in turquoise.
V	Cashier	Black	Tuxedo. Ballet slippers.
V	Salvation Lass	Navy Blue	Navy blue coat and bonnet. Underneath a black skirt and orange low-cut blouse. Black ballet type shoes and black gloves.
VI	Waiter	Black	Tuxedo. Black shoes.
VI	Cashier	Same as V	Same as V.
VI	Mask 1	Red, Yellow, Black	Black tights and jersey. Red and yellow strips of material over top to stylize student's gown. Ballet slippers.
VI	Mask 2	Black	Black tights, black tux vest with stylized shirt front and sleeveless.
VI	Mask 3	Same as Mask 2	Same as Mask 2.
VI	Mask 4	Red, Yellow, White	Long white robe with large red and yellow diamonds on it. White ballet shoes.

Scene	Character	Color	Description
VII	Officer	Navy Blue	Navy blue skirt, white blouse, navy cloak and bonnet, black oxfords.
VII	Soldier 1	Black	Black turtle neck sweater and trousers.
VII	Penitent 1	Black	Same as Soldier 1 with green sling for arm.
VII	Soldier 2	Blue	Blue dress--very plain.
VII	Penitent 2	Purple	Purple velvet dress with gray satin trim, tan coat, ratty fur, large floppy hat with red flowers on it, black pumps.
VII	Soldier 3	Brown	Baggy brown trousers and jacket, white shirt.
VII	Penitent 3	Brown	Same as Soldier 3 with gray felt hat.
VII	Soldier 4	Black	Black trousers and sweater.
VII	Policeman	Black	Black suit and policeman's cap.
VII	Tambourine Player	Navy Blue	Navy blue suit.
VII	Drummer	Navy Blue	Navy blue suit.

MAKE-UP PLOT

Scene	Character	Make-up Description
I-VII	Cashier	Middle age. Hair and mustache slightly gray. Sallow base.
I	Stout Gentleman	Middle age. Ruddy base. Little bit of gray in hair.
I	Clerk	Pale--Middle age.
I	Messenger Boy	Ruddy--juvenile.
I and II	Lady	Beautiful--well preserved middle age. Pale base, beauty patch.
I and IV	Bank Manager	Ruddy--30 years old. Fat, pink cheeks
I	Miffled Gentleman	Old age--sallow.
I	Serving Maid	Pink--juvenile
I	Porter	Straight--weathered dark base.
II	Son	Juvenile--sallow.
IV	Mother	Old age--pale--gray hair.
IV	Daughter 1	Juvenile--pink.
IV	Daughter 2	Same as Daughter 1

Scene	Character	Make-up Description
IV	Wife	Middle age--sallow.
V	Gentleman 1	Dead white base, chartreuse beard, eyebrows. Extreme heavy black eye make-up. Base 4A.
V	Gentleman 2	Same as 1 with yellow.
V	Gentleman 3	Same as 1 with pink.
V	Gentleman 4	Same as 1 with purple.
V	Gentleman 5	Same as 1 with turquoise.
V-VII	Salvation Lass	Pale 30 years.
VI	Waiter	Old age--pale.
VI	Mask 1	Mask of Knowledge.
VI	Mask 2	Mask of beauty. Dark lips
VI	Mask 3	Same as Mask 2.
VI	Mask 4	Comedy Mask
VII	Officer	Middle age, grotesque. Extreme lines, gray wispy hair.
VII	Soldier 1	Juvenile--dark.

Scene	Character	Make-up Description
VII	Penitent 1	Juvenile--sallow.
VII	Soldier 2	Young prostitute. Juvenile--sallow.
VII	Penitent 2	Old age--much rouge and lipstick. Pale base. Old prostitute.
VII	Soldier 3	Old age allow.
VII	Penitent 3	Juvenile--sallow.
VII	Soldier 4	Middle age--pale with 5 o'clock shadow. Ex-convict.
VII	Policeman	None.

MUSIC PLOT

The Steel Foundry (from Symphony of Machines) by Mossolov.

Used in Scene I, Scene II, Scene IV, Scene V, and Scene VI.

Used as a bridge between Scenes I, II, III, and V, VI, VII.

The Age of Gold - Ballet: Danse Russe by Shostakovich.

Used in Scene V.

Orchestre Symphonique of Paris conducted by Julius Erlich.

Columbia Masterworks Set M-347 Russian Modern Music

The Rite of Spring (Le Sacre du Printemps) by Stravinsky.

Used in Scene III, and Scene V.

San Francisco Symphony Orchestra, Pierre Monteux, Conductor.

RCA Victor - DM 1052.

Symphony in Three Movements; First Movement: Overture (Allegro) by Stravinsky.

Used in Scene VII.

Columbia M-MM-68-0.

Gayne - Ballet Suite No. 1; Dance of the Rose Maidens by Khachaturian.

Used in Scene V.

Efrem Kurtz conducting the Philharmonic-Symphony Orchestra of New York.

Columbia LP - ML 4021.

Tannhauser Overture by Wagner

Used as bridge from Scene III to Scene IV.

Mercury Classics LP - M.G. 15008B

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LIST OF PLAYS BY GEORG KAISER

Before 1903 -- La Fanciulla and Nanna Nanna privately printed
under the title, Hyperion, gift to Friends

Plays	Published	Produced	Style
<u>Schoolmaster Kliest</u>	1903	1918	
<u>The Jewish Widow</u>	1911	1921	Travesty
<u>King Cuckold</u>	1913	1919	Travesty
<u>Burgher's of Calais</u>	1914	1917	Romantic-Historical
<u>Claudius, Friedrich, and Anna</u>	1914	1918	One act
<u>Juna</u>	1914	1918	One act
<u>Europa</u>	1915	1920	Comedy-dance play
<u>From Morn to Midnight</u>	1916	1917	Expressionistic
<u>The Centaur</u>	1916	1917	Satire
<u>The Coral</u>	1917	1917	Expressionistic
<u>The Sorina</u>	1917		
<u>The Temptation</u>	1917		"Well-made play"
<u>Fire in the Opera House</u>	1919	1918	Sensational ex- pressionism
<u>Gas I</u>	1918	1919	Expressionistic
<u>Hell, Way, and Earth</u>	1919	1919	Expressionistic
<u>Gas II</u>	1919	1920	Expressionistic
<u>Alcibiades Saved</u>	1920	1920	Travesty
<u>Woman's Sacrifice</u>	1920	1922	Sensational ex- pressionism
<u>David and Goliath</u>	1921	1921	Comedy

<u>Plays</u>	<u>Published</u>	<u>Produced</u>	<u>Style</u>
<u>Noli me tangere</u>	1922	1922	Realistic-serious
<u>Gilles and Jeanne</u>	1923	1923	Tragedy
<u>Side by Side</u>	1923	1923	Comedy
<u>The Flight to Venice</u>	1923	1923	Love comedy
<u>Spirit of the Antique</u>	1923	1923	Burlesque
<u>Literary Trash</u>	1924	1924	Expressionistic
<u>Gats</u>	1925		Expressionistic
<u>Courageous Navigator</u>	1925		Realistic-serious
<u>Twice Oliver</u>	1926	1926	Realistic
<u>Paper Mill</u>	1927	1927	Comedy
<u>Der Praesident</u>	1927	1927	
<u>The Leatherheads</u>	1928	1928	Problem play
<u>October Day</u>	1928	1928	
<u>Two Cravats</u>	1929		Revel
<u>Hellseherei</u>	1930		Detective story
<u>Mississippi</u>	1931		Problem play
<u>Silbersee</u>	1933		Book for musical

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No 14 '52

No 27 '53

As 17 '53

23 '54

Nov 1 '56

May 10 '56

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