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Playing House with Coward's "Hay Fever"

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Playing House with Coward's "Hay Fever"

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Film, Theatre, and Communication Arts
Theatre Performance: Directing

by

Sarah Marie Klocke

B.A. Arkansas Tech University

December 2011

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Abstract

A retired actress and her quirky family trap four guests in elaborately woven games in Noel Coward's *Hay Fever*. Within the concept of "playing house," the glamour of Coward's work lives on through scenery, costumes, and lighting, while his quirkier side is highlighted in hopes of making his Comedy of Manners accessible to a new audience.

Noel Coward, *Hay Fever*, Comedy of Manners, Sarah Klocke

Chapter 1: Playing House

My concept for *Hay Fever* concentrates on the idea that the characters are playing house. The Blisses are removed from their typical environment of city bustle and, for the moment, residing in their country home. I want the audience to experience the weekend as a guest in the Bliss' home. Completely unaware of the family's quirks, audience members enter the theatre and are instantly transported to a quiet, luxurious, country estate. I want the audience to follow the weekend from the guest's point of view, and as the guests become ever more trapped in their hosts' frivolities and lack of good graces, so does the audience.

A production of *Hay Fever* must be elegant. Noel Coward defined elegance for England. His music is filled with spontaneity and grace. His dialogue and song lyrics bounce lively and then crack with biting wit. The text lends itself to grand gestures and fluid movement. By keeping the setting in 1925, the audience has a chance to peek through a window at how Coward's work may have originally been done.

The guests' travel must be taken into consideration. Though a country car ride may be lovely, it is also very bumpy. Modern day conveniences such as roadside rest areas with clean facilities do not exist, and an afternoon on the road leads to

exhausted travelers. The guests are expecting hospitality, and receive nothing but more hassle once they reach the Bliss' door.

Relationships are formed and dismissed with very little care. Judith and David both begin affairs with houseguests, an abhorred act that is simply brushed over as typical behavior; one could even say youthful behavior. It is this youthful disdain for social norms I want to tap into in regards to design.

Ideally, I picture a tight enclosure, where tempers and emotions will be pushed to the brink simply by the sheer lack of space. When a child plays house, they can build an entire mansion out of a refrigerator box. Their perceptions of their surroundings are altered by their imaginations and desires. So, it makes sense to me that Judith's country home would be ever more expanding to allow room for her ego. She desires space to flaunt, flirt, and to fill with her admirers. Grand columns, garden entries resembling proscenium stages, and curved staircases leading to never ending passages of rooms for entertaining seem to suit the Blisses.

The characters should be in tuxedos during Act II. It seems grandiose to wear tails in a country home, but the characters are so concerned with appearances and one-upping each other, the childish evening games seem more absurd considering the physicality required and the restrictions hampered upon the

characters by the formal ware. The three acts of the play cover a brief portion of the character's weekend, and it is imperative the costume design follow a clear path from act to act helping the audience keep a grasp on what time of day it is and how long the characters have been forced into uncomfortable situations. This is accomplished by traveling clothes in Act I, evening dress during Act II, and traveling clothes once again in Act III. Judith's makeup and hair design in Act III, is also a great example of how the design helps usher the audience along the path of the weekend with the characters.

Similar to my desires with the costume design, I want the lighting to show the passage of time. Specifically, I want each act to clearly be during the accurate time of day that the script calls for, late afternoon, night, and morning. During the times Judith becomes overtly theatrical, the use of swirl shaped gobos draws from the idea of playing house. This small bit of design helps the audience to be transported to an imaginative place filled with youthful games and whimsy.

Though *Hay Fever* is a light comedy, there are deeper questions. What is a woman retiring from her career supposed to do with herself? Where does she find meaning when her public has gone away? How does this affect her family? All of these are important questions to ask when going into a production of *Hay Fever*. More over, how does her family react to the changes?

Judith is surrounded by simple characters (boxer, vamp, flapper, diplomat, etc.), but she is not one of them. We see how she interacts with the different types and how she uses them to her advantage. If Judith is nothing else, she is resourceful. She is incredibly skilled in getting what she wants. If her husband doesn't pay her enough attention, she seeks out other doting admirers. Her daughter brings home a man that is better suited to her tastes, and she steals him away. Though the guests are swept up in a myriad of alarming situations, she only sees her perception of what is happening around her, and through her eyes she still has it. She still has power, the worship of men, and the adoration of her fans.

Most importantly Coward's music must be present in his written work. By listening to and incorporating his music, we may be better able to represent his style. His music will be played before rehearsals, during warm-ups, and as actors review their blocking. It is my hope that the music will influence movement, pacing, diction, and cadence.

Chapter 2: Coward's History

Noel Coward once wrote, "The only thing that really saddens me over my demise is that I shall not be here to read the nonsense that will be written about me and my works and my motives . . . There will be lists of apocryphal jokes I never made and gleeful misquotations of words I never said. What a pity I shan't be here to enjoy them!"¹ Enjoy them he would. It is this biting use of language and satire that has given Coward the staying power to which many playwrights aspire.

Born in Teddington, Middlesex, England UK on December 16, 1899 to parents Arthur and Violet Veitch Coward, Noel's name was given to him because of the proximity of Christmas to his birthday. It was not a wealthy family he was born into, their income could be best described as meager. His father was a piano salesman, and the sole breadwinner of the family. The family was so in need of money they took in lodgers. Noel was the middle of three children, all boys. The youngest died in infancy.

Coward was a lucky lad. He survived several injuries early in life that should have proved deadly. Once while playing on the beach, he stumbled upon a broken bottle and severed an

¹ Coward, Noel, Graham Payn, and Sheridan Morley. *The Noel Coward Diaries*. London: Weidenfeld and Nicolson, 1982. Print.

artery in his foot. A bystander on the beach mitigated this potentially fatal miss step. Boy Coward's savior had just completed a first aid course and was able to stop the bleeding. This along with several other accidents earned him the nick name "Destiny's Tot."²

He was a frightfully energetic child. He enjoyed singing, dancing, and any other type of performance. His formal education consisted of attending the Chapel Royal Choir School and not much else.

Coward's mother was, to say the least, encouraging of his artistic outlet in regards to dance. His first professional stage performance was in *The Goldfish*, a children's show he appeared in at age twelve. This London debut soon leads to West End performances.

As reflected in his plays, London was a society very much concerned with class. Typically, a person born into a lower class would have difficulty mingling with those above their station. Not Noel. He gingerly worked his way into the hearts of those he surrounded himself with by the use of his charm, wit, and talent.

The cards were in Coward's favor when the Great War was declared in 1914. He was below the legal draft age, and thus

² "Noel Coward: Biography - Part 1." *Musicals101.com - The Cyber Encyclopedia of Musicals*. Web. 9 Apr. 2011. <<http://www.musicals101.com/noelbio.htm>>.

was granted precious stage time, that would have otherwise been lost if he were in the service. In 1917 he appeared in *Hearts of the World*, his first film. His role was mainly comprised of traipsing behind Lillian Gish with a wheelbarrow.

I'll Leave it to You, Coward's first full-length play, was produced in the West End in 1920 following its production at the Gaiety Theatre in Manchester. Noel appeared in the role of Bobbie in the original production. After the success of *I'll Leave it to You*, he produced several full-length plays and one acts including *The Better Half May* (1922) and *Mild Oats* (1922), but Coward's next success came with *The Vortex* (1923), which he not only wrote, but also directed and starred in as well.

In *The Vortex*, an elite socialite is confronted by her son, who is addicted to cocaine, about her affairs with scandalously younger men. Its first production was at the Everyman Theatre in Hampstead. Even with the scandal woven into the script, it was successful and soon transferred to the Royal Theatre in London. This transfer was possible because of Coward's producing skills. When no other producer was willing to take a gamble on the production, Coward stepped up and secured a run at a small London Theatre. There had been plays produced that dealt with sex, scandal, and drug addiction, but *The Vortex* was the first to expose it in the lives of the upper class.

Coward's boyish ability to injure himself during times of play reared itself during a performance of *The Vortex*. While acting on stage, he accidentally cut his hand while wildly involved with the action. He did not break character, but simply wrapped the wound in a handkerchief (a piece of his costume) and played on, to which he received a standing ovation at the end of the performance.

After *The Vortex*, Coward experienced the success of his play *Hay Fever*. In *Hay Fever*, four weekend guests descend upon the country home of the Blisses. The Bliss family is highly theatrical and revolves around the mother Judith Bliss. The character Judith is based on Laurette Taylor, an American actress. The rest of the play is loosely based on the rest of the Taylor household who were said to have wild arguments over games one moment only to be complacent and drinking tea the next.

Coward's exuberant pace soon wore on him. His health faltered in the late twenties. He sought health from warmer climates such as Hawaii. He was producing scripts quickly and mounting them with equal haste. Over the next ten years he averaged the creation of one new work a year. This time period from 1925-1934 included *Easy Virtue*, *Semi-Monde*, *This was a Man*, *The Marquis*, *Home Chat*, *Private Lives*, *Post Modern*, *Cavalcade*, *Design for Living*, and *Point Valaine*.

"Coward said: 'I am determined to travel through life first class.' But *Design For Living* is about paying the price of oddity, originality, individuality, overlapping sexual identities and living by your own moral code, which is threatening to other people's standards but hurtful to no one but oneself."³ It's no wonder that a vivacious story drew in the crowds. The short run was essentially sold out every night.

Coward may have not been a physical participant in the Great War because of his age, but when World War II broke out, he dedicated much of his time traveling to troops, often at his own expense, in addition to serving undercover for the British. He had become known not only for his playwrighting, directing, and acting, but also for his music, which had become widely popular. *Mad Dogs and Englishmen*, *Mrs. Worthington*, and *Don't let's be Beastly to the Germans* are just three in his arsenal of popular songs.

Present Laughter, *This Happy Breed*, and *Blithe Spirit* were all written within months of each other in 1942. Film adaptations soon followed for *This Happy Breed* and *Blithe Spirit*.

Private Lives was revived in 1963, thirty-four years after it was originally presented. This sparked interest in both

³NY Times. Web. 10 Apr. 2011. <<http://theater.nytimes.com/>>.

England and America. With his renewed success, Coward wrote and starred in *Suite in Three Keys*, a collection of three one acts. This new attempt at his old forte was hard on Coward. His memory was not what it was, before. Age had taken its toll. In a way, Coward had lived a hard life, with years of indulgences including drinking and chain smoking. His sixty five year old body could simply not keep up with the pace.

Coward's last public appearance was at a gala entitled "Oh, Coward." This visit to New York in 1973 was to be his last public appearance. Coward died later that year at his home in Jamaica. He was discovered by a servant.

Coward leaves behind an astonishing list of accolades. In film, he earned an honorary award for *In Which We serve*, which was followed by an Academy Award nomination for best original screenplay in 1944. He was nominated for an Emmy in 1956 for best musical contribution for *Ford Star Jubilee*, specifically for the song "Camarata" from the episode "Together with Music." He shared this nomination with Mary Martin.

There is an entire website dedicated to current productions and adaptations of Noel Coward's work and new works based on the life and style of Coward. In the spring of 2011, the top four shows were:

The Grand Tour: The Birmingham Royal Ballet

Private Lives: Toronto starring Kim Cattrall

Blithe Spirit: The Apollo

Cowardy Custard: UK tour

The Grand Tour is a ballet that tells the story of a 1920's American spinster who finds herself surrounded on her cruise ship by Noël Coward, Gertrude Stein and George Bernard Shaw in addition to several other famous figures from the roaring twenties. The style and grace of Coward's writing seems to lend itself naturally to the ballet, an art form that requires the artist to move as fluidly as the language of Coward pours off the page.

This October Kim Cattrall, famed actress from the television series *Sex and the City*, is currently appearing in *Private Lives*. Her Toronto appearance is following her successful stint in London with the same script. This show is currently playing on Broadway.

The Apollo's production is packed with star's including Alison Steadman, Ruthie Henshall, Hermione Norris, and Robert Bathurst.

Cowardy Custard is said to be a "Non-stop, all-singing, all-dancing revue with over 60 songs, sketches, verse and bio that tell the story of Noël Coward, his life and work. Not to be missed!"⁴

⁴ "Noël Coward." *Sir Noël Coward - The Official Website*. Web. 10 Apr. 2011. <<http://www.noelcoward.com/home.html>>.

Noel Coward Foundation

Graham Payn and Dany Dasto started the Noel Coward Foundation in 2000. The trust had two objectives. First, "The Advancement of education and Drama by the promotion, in England or else where, of the education of students and other persons in the arts of drama and the theatre." Secondly, "Such other charitable purposes in connection with the arts of drama and the theatre."⁵

The foundation's primary focus is on English speaking countries. Typically, the funds are not disbursed to companies for a specific production; rather they are given to companies or programs who have performed Noel Coward's work in the past and plan to in the future. The money is intended mostly for the expansion of the program. The funds are not limited to those specifically in the theatre arts. Coward was known for his many talents in music, dance, and film, therefore any arts groups is allowed to apply for grants and will be given full consideration.

⁵*The Noël Coward Foundation*. Web. 9 Apr. 2011.
<<http://www.noelcoward.org/home.html>>.

Noel Coward Fund Recipients

The Noël Coward Award to Jennifer Sheehan

University of Southampton - Pledge towards the purchase of the Broadlands Archives which includes material on the film 'In Which We Serve.'

National Student Drama Festival - Support for their 2010 festival.

Regents Park Open Air Theatre -Grant for School's Access Scheme which aims to introduce young people to Shakespeare.

Lost Musicals - General support grant.

LAMDA - 'Comedy with Coward' master class and 'Introduction to Noel Coward' musical component.

Mabel Mercer Foundation - Grant to fund Coward Cabaret Award for 3 years

York Theatre - Grant to fund Coward Musical Prize awarded to someone who writes book, music and lyrics.

Antaeus - Second year of funding for the project 'The Young Idea.'

Mousetrap Theatre Projects

Mousetrap Theatre Projects is an independent charity dedicated to creating opportunities for young people with limited resources, opportunities, or support to engage with the best of London's theatre.

Mercury Musical Developments

From its inception in 1992, the Mercury Workshop was the only writer-based organization in Britain dedicated to the development and presentation of new musical theatre.

St Ann's Warehouse (USA)

Support from the Foundation to St Ann's Warehouse in New York, recent home to the US tour of Brief Encounter.

Goodspeed Musicals (USA)

Comedy of Manners

Sophisticated members of their own social class usually wrote Comedy of Manners during times of material prosperity and a degree of moral tolerance. It depicted and satirized manners and affectations of contemporary society. Comedy of Manners is partially concerned with whether or not its characters meet certain social standards. Often the play will have a love affair, but it takes a backseat to the witty dialogue and commentary on human foibles.

It all began in ancient Greece when Menander started New Comedy. He wrote around 100 plays, but today only one exists in its entirety, *Dyskolos*. Only pieces of his other plays exist. His New Comedy revolved around the middle class of Athens. The chorus was still present, but was much lessened in importance and mostly performed during interludes. His style, plots, and stock characters were then copied by the Roman poets Plautus and Terence whose comedies were known and copied during the Renaissance. Moliere was known for his Comedy of Manners in 17th century France with *School for Wives* and *The Misanthrope*. Although influenced by Ben Johnson's comedy of humors, Restoration comedy of manners in England had a lighter tone, such as William Wycherley's *The Country Wife* and William Congrave's *The Way of the World*. In the late 18th century Oliver Goldsmith, *She Stoops to Conquer* and Richard Sheridan, *School*

for Scandal revived the movement. The tradition was carried on by Wilde with *The Importance of being Earnest*, which lead to drawing room plays such as Noel Coward's *Hey Fever*.

Hay Fever Review

Arena Players Repertory Theater
1984
New York Times

This production was criticized for missing the light comedy aspect of Coward's work. It was played more like a farce. This review brings up the point that the Bliss family does not mistreat their guests out of malice, but out of sheer ignorance as to how to treat a houseguest.⁶ While this is a true point, I don't deem it to be relevant to the loss of elegance. In contrast to the New York Review in 1984 that shunned the production for finding too many laughs, B. Johnson of the Detroit News praises The Hilberry Theatre in Detroit for its strong comedic touch.⁷

⁶ *NY Times*. Web. 10 Apr. 2011. <<http://theater.nytimes.com/>>.

⁷ "Noël Coward." *The Queen's Theatre, Hornchurch Professional Producing Theatre*. Web. 9 Apr. 2011.
<<http://www.queenstheatre.co.uk/biographies/noelcoward.htm>>.

Time Line of Professional Works

1911

The Goldfish: Actor

The Great Name: Actor

Where the Rainbow Ends: Actor

1912

An Autumn Idyll: Actor

Where the Rainbow Ends: Actor

1913

Hanelle: Actor

Peter Pan: Actor

1914

Peter Pan: Actor in British and London Tour

1916

Charley's Aunt: Actor

The Light Blues: Actor

The Happy Family: Actor

1917

Hearts of the World (film): Actor, pushed a wheelbarrow

Ida Collaborates: written with Esme Wynne

The Saving Grace: Actor

1918

Scandal: Actor

Woman and Whiskey: written with Esme Wynne

1919

King of the Burning Pestle: Actor

1920

I'll Leave it to You: Playwright and Actor

	1921
<i>Polly with a Past:</i> Actor	
	1922
<i>The Better Half:</i> Playwright	
	1923
<i>The Young Idea:</i> Actor	
<i>London Calling:</i> Actor	
	1924
<i>The Vortex:</i> Playwright and Actor	
	1925
<i>Fallen Angels:</i> Playwright	
<i>The Vortex:</i> Actor	
<i>Hay Fever:</i> Playwright	
<i>Easy Virtue:</i> Playwright	
	1926
<i>The Vortex:</i> Actor	
<i>The Queen was in the Parlor:</i> Playwright	
<i>The Constant Nymph:</i> Actor	
<i>This was a Man:</i> Playwright	
	1927
<i>The Marquise:</i> Playwright	
<i>Home Chat:</i> Playwright	
<i>Sirocco:</i> Playwright	
	1928
<i>This Year of Grace:</i> Actor	
<i>The Second Man:</i> Actor	
	1929
<i>Bitter Sweet</i> (musical): Directed and Wrote	
	1930
<i>Journey's End:</i> Actor	
<i>Private Lives:</i> Directed, Wrote, and Acted	

1931

Private Lives: Actor

Cavalcade: Wrote and Directed

1932

The Young Idea: Broadway Production

1933

Design for Living: Directed, Wrote, and Acted

Hay Fever: London Revival

1934

Conversation Piece (Musical): Wrote, Directed, and Acted
(Broadway Opening same year)

Royal Family: Directed

1935

Point Valaine: Wrote and Directed

The Scoundrel: Actor (film)

1936

Tonight: Wrote, Directed, and Acted (Broadway opening same
year)

Mademoiselle: Directed

1937

George and Margaret: Directed

Present Indicative: Memoir

1938

Operette (musical): Wrote and Directed

1939

To Step Aside: Book

1941

Blithe Spirit: Wrote and Directed (Broadway Debut)

1942

In Which We Serve (film): Wrote, Co-directed, Acted, and
Produced

1943

Present Laughter: Acted
This Happy Breed (film): Acted, Produced

1944

Middle East Diary (book): Published
1945

Sigh No More: Wrote, Directed
Blithe Spirit (film): Adapted

1946

Pacific 1860 (Musical) Wrote, Directed

1947

Present Laughter: Actor
Tonight at 8:30: Directed

1948

Tonight at 8:30: Actor, Director
Joyeux Chagrins: Actor

1949

The Astonished Heart (film): Actor

1950

Ace of Clubs (Musical): Wrote and Directed

1951

The Lyric Revue (Revue)
Relative Values: Wrote and Directed

1952

The Globe Revue: (Revue)
Quadrille: Wrote and Directed
Meet Me Tonight (film)

1953

The Apple Cart: Actor

1954

After the Ball: (Musical)
Future Indefinite: (Book)

1955

Around in the World: Actor
Together with Music (T.V.): Wrote, Directed, and Co-Stared

1956

Blithe Spirit (T.V.): Actor
South Sea Bubble (T.V.): Director
The Happy Breed (T.V.): Director

1957

Nude With Violin: Directed and Actor

1958

Present Laughter and *Nude With Violin*: Actor

1959

Look After Lulu (Play)
Our Man in Havana: Actor
Surprise Package: Actor
London Morning (Ballet)

1960

Waiting in the Wings: Actor
Pomp and Circumstance (book)
Surprise Package: Actor

1961

Brief Encounter: Actor
Sail Away (Musical): Wore and Directed

1962

Sail Away

1963

The Girl Who Came To Supper (Musical)

1964

High Spirits (Musical): Directed
Hay Fever: Directed
Paris When It Sizzles: Actor
Pretty Polly Barlow (Book)

1965

Bunny Lake is Missing: Actor

1966

Suite in Three Keys
A Song At Twilight: Actor
Shadows of the Evening: Actor
Come Into the Garden Maude: Actor

1967

Androcles: Actor
Bon Voyage (Book)

1968

Boom: Actor
Noel Coward's Sweet Potato (Revue)

1969

The Italian Job: Actor

1970

Hey Fever (Revival)

1972

Oh, Coward (Revue)

Chapter 3: Script Analysis

Act I, Top of Play, pgs. 5-8 (Unit 1)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: Sorel and Simon are brother and sister.
Clara is the family maid.

Occupation: Both Sorel and Simon do not work, however Simon busies himself with sketching.

Politics: At this point neither Sorel nor Simon has more power in a given situation than the other.

Intellect: It is clear that both Sorel and Simon have studied the arts. Sorel critiques a bit of poetry, and Simon sketches at the top of the act. Clara remarks that perhaps being a dresser has changed her idea of what art is.

Background Story: Each of the Bliss' has invited a guest to the house for the weekend without informing the rest of the family unit.

External Action:

Entrances & Exits: Sorel and Simon are discovered in the great room at the top of the act.
Clara enters from kitchen on page 7.
Clara exits to kitchen on page 8.

Properties: Sketch Book-Simon
Pastels-Simon
Poetry Book-Sorel
Cigarettes-Sorel
Handkerchief/Dust Rag-Clara
Vases-preset

Special Activities: Simon sketches Sorel unflatteringly.

Internal Action:

Intentions: Sorel is curious to discover the source of their mother's newfound hobby of gardening. After bugging Simon and Clara for the reason, she soon discovers Simon has invited a guest down for the weekend, as well as she. They are both vying for their guest to have the better room. Clara is cleaning the house, and goading Sorel about her new boyfriend.

Director's Analysis:

From the very beginning of the play we see the core of Sorel and Simon's relationship. They are in constant competition. They are both young adults who are without difficulty thrown into hysterics and their pride is easily wounded. Though their reactions to situations may be overly severe, they both have a quick recovery, and soon appear to not have been affected in the least by previous conflicts. Clara seems to care for the children as if they were her own, but her patience runs thin quickly.

Act I, pgs. 8-12 (Unit 2)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: See (Unit 1)

Judith is Sorel and Simon's Mother.

Clara was Judith's dresser before she became the family maid.

Occupation: See (Unit 1)

Judith is a retired actress.

Politics: Judith is the matriarch of the family. She typically has the last say, and seems not to show favoritism to her children. Her children do not appear to respect their mother.

Intellect: Judith believes herself to be a talented, trained actress. Simon regresses and behaves more as a child than a man when his mother is in the room.

Background Story: Judith has recently retired from the stage, and taken up gardening. The four members of the family have all invited a houseguest for the weekend without informing the rest of the unit. Simon and Sorel have previously been fighting about which guest gets to sleep in the Japanese room.

External Action:

Entrances & Exits: Judith enters from the garden, pg. 8

Properties: See (Unit 1)
Flowers and Basket-Judith
Galoshes-Judith

Special Activities: Judith is arranging flowers, and not allowing Simon to join in the fun.

Judith fakes fainting when she is told Myra is going to visit, in an attempt to draw attention back to her.

Sorel destroys Simon's flower arrangements.

Judith recites lines from "Love's Whirlwind" in attempts to prove that she's still got acting chops.

Argument regarding houseguests is so loud that it rouses David.

Internal Action:

Intentions: Judith flatters her daughter in hopes Sorel may give up the Japanese Room. By gaining her children's approval of her returning to the stage, she may more easily convince her husband it's a good idea. Sorel seeks out ways to make Simon misbehave in front of their mother, so she may gain favor in room selection.

Director's Analysis:

It's obvious Judith is the head of the household, but nonetheless, she seeks constant approval and attention from those around her. She needs constant adoration, or she begins to doubt herself. Sorel is in her mother's shadow. Judith compares her younger self to Sorel several times which seems to help Judith maintain control by showing Sorel she was once young and still has her beauty along with experience.

Act I, pgs. 12-16/First Door Bell (Unit 3)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: David is Judith's husband. He is also Sorel and Simon's Father.

Occupation: David is a writer

Politics: David is removed from household responsibilities. The family pays him little attention.

Intellect: N/A

Background Story: Judith and the children bickering loudly in the Great Room roused David from his work. We know Judith, Sorel, and Simon have invited guests down for the weekend. David has been waiting for Clara to bring him tea.

External Action:

Entrances & Exits: David enters from upstairs, pg. 12
Clara enters from kitchen, pg. 13
Clara exits to kitchen, pg. 13
David exits upstairs, pg. 13

Properties: Tea tray and contents-Clara

Special Activities: N/A

Internal Action:

Intentions: David seeks answers about what has caused all the commotion downstairs. Clara comforts David about the missing cat. Judith consoles her children regarding the weekend ahead of them.

Director's Analysis:

David's lack of involvement, combined with his addition of yet another guest pulls the rest of the family unit out of hysterics and creates an atmosphere filled with defeat. David's concern with the missing cat, and lack of concern for Judith is the first sign to support her belief her marriage is failing.

Act I, pgs. 16-20 (Unit 4)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: Sandy is Judith's guest she has invited for the weekend. They met at Nora Trent's.

Occupation: Sandy is a boxer.

Politics: N/A

Intellect: Judith uses her experience in the theatre to impress Sandy.

Background Story: The family is expecting a bombardment of weekend guests. Sandy is the first.

External Action:

Entrances & Exits: Clara enters from kitchen, pg. 16
Sandy enters from front door, pg. 17
Clara exits to kitchen, pg. 17
Sorel and Simon exit upstairs, pg. 17

Properties: Luggage-Sandy
Cigarettes-preset

Special Activities: N/A

Internal Action:

Intentions: Simon and Sorel stomp and carry on in an attempt to make Sandy uncomfortable, so he might leave, and their guests could then have better accommodations. Judith begins to seduce Sandy in hopes of stirring David's attention. Sandy highlights his athleticism to impress Judith.

Director's Analysis:

Simon and Sorel have little hope of a nice weekend with their guests as long as the house is packed with others. Their acting out is an attempt to gain privacy during the weekend. Judith will stop at nothing to gain attention. Her ultimate goal is to catch David's eye again, so she will use Sandy as a catalyst for confrontation with David.

Act I, pgs. 20-23 (Unit 5)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: Simon invited Myra, but she is more interested in spending time with David. Judith has described Myra as using "Sex as a sort of shrimping net."

Occupations: Myra fills her time visiting friends' estates.

Politics: N/A

Intellect: Myra sees herself as quite a bit smarter than Judith and the Bliss children. Myra greatly appreciates David's work.

Background Story: The Blisses have each invited a guest down for the weekend without informing the rest of the family about their plans. Myra is the second to arrive. Her doorbell ring interrupts an intimate moment between Judith and Sandy.

External Action:

Entrances & Exits: Clara Enters from kitchen, pg. 20
Myra Enters from front door, pg. 15
Clara Exits to kitchen, pg. 20
Judith and Sandy exit upstairs, pg. 21
Simon enters from upstairs, pg. 21

Properties: Table Toppers on Central Coffee Table
3 books-preset
1 cigarette tray-preset
1 magazine-preset
1 vase with flowers-preset

Special Activities: There are several moments during which Simon lifts and is extremely physical with Myra.

Internal Action:

Intentions: Judith is rude to Myra in attempts to make her leave. Also, Judith is incredibly protective of her newfound admirer, because she doesn't want his attentions going to Myra. Myra plans to seduce her way into Simon's heart so she can get closer to David.

Directors Analysis:

Myra seems to be familiar with the Blisses. Her goal is to achieve private time with David, and to do so she will manipulate Simon. Because Myra is at least partially aware of the family's quirks, her seduction of Simon is less harmful and comes across as a type of game.

Act I, pgs. 23-27 (Unit 6)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: David invited Jackie.
Sorel invited Richard.
Jackie and Richard have recently met after
Myra took the last taxi.

Occupation: Jackie is a flapper.
Richard is a diplomat.

Politics: N/A

Intellect: Jackie is not educated, while Richard is
very intelligent and worldly.

Background Story: The Blisses have invited guests for the
weekend without informing the rest of the
family of their plans. Richard and Jackie
are the last of the four to arrive. Myra
took their taxi.

External Action:

Entrances & Exits: Clara enters from kitchen, pg. 23
Richard and Jackie enter at front door,
pg. 23
Clara exits to kitchen, pg. 23
Simon and Myra exit to the garden, pg. 24
Judith and Sandy enter from upstairs,
pg. 25
Judith and Sandy exit to garden, pg. 25
Sorel enters from upstairs, pg. 26
Jackie exits upstairs, pg. 27

Properties: Luggage-Jackie
Flower basket-Sandy/preset

Special Activities: Richard fixes drinks.

Internal Action:

Intentions: Richard attempts to comfort Jackie in her new environment and to squelch her nerves. Judith tries to push her unwanted guests out of the house by not adhering to the protocol of introducing Sandy to the group.

Director's Analysis:

This sequence sets up Jackie and Myra's relationship. Jackie's resentment for Myra taking the taxi seems to carry through the rest of the play. We also have a clear understanding of how Judith intends for her weekend to go. If she can't have her way, she will simply ignore anything else happening around her. Basically, she is pouting. Again, we see Sandy dotting on Judith by carrying her flower basket and not insisting on introductions.

Act I, pgs. 27-29 (Unit 7)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: Sorel is younger than Richard, and she is trying to entertain him.

Occupation: Same

Politics: N/A

Intellect: Sorel has the ability to sing and play Mah Jong.

Background Story: All of the guests have arrived. Myra and Simon are in the garden. Judith did not introduce Sandy when they passed through while Jackie was still in the room. Jackie has been sent upstairs to find David.

External Action:

Entrances & Exits: Clara enters from kitchen, pg. 28
Clara exits to kitchen, pg. 28
Clara enters from kitchen, pg. 29
Clara exits to kitchen, pg. 29

Properties: 2 tea trays-Clara
1 tray of refreshments-Clara

Special Activities: Throwing of luggage

Internal Action:

Intentions: Sorel is trying to impress Richard by singing and other entertainments. She is failing. Her failure endears her to Richard.

Director's Analysis:

Richard reveals his disdain for Simon. This puts Sorel on thin ice, in her opinion. She has invited Richard here for the weekend in hopes of a fling, and now she is unsure about his feelings concerning her family. This scene consists mainly of Sorel trying to find out how Richard feels about her. She says in her own space she doesn't know how to act around him or entertain.

Act I, pgs. 29-30 (Unit 8)

Time of Action:

Time: 3:00 pm on a Saturday, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationships: Same

Occupation: Same

Politics: Same

Intellect: Same

Background Story: All of the guests have arrived. It's starting to rain. Richard and Sorel have brought in the remaining luggage. Myra and Simon are in the garden. Sandy and Judith are in the garden. David and Jackie are upstairs. Clara has been setting up for tea.

External Action:

Entrances & Exits: Simon and Myra enter from garden,
pg. 29
David and Jackie enter from upstairs,
pg. 29
Judith and Sandy enter from garden,
pg. 30
All exit, pg. 30

Properties: Basket of flowers-Sandy
Food and tea-Preset

Special Activities: N/A

Internal Action:

Intentions: Judith seeks David's attention by doting on Sandy. She is also doing this to insure Myra keeps a safe distance from him. David is curt with Jackie so she might be still

and sit down. Simon tries to seduce Myra by being overprotective and physical.

Director's Analysis:

The end of the first act is important because we see the beginnings of the shifting relationships. David takes notice of Myra as she revels in meeting him. Simon's attempt to plant the seeds of love is so overbearing Myra begins to wrestle herself away. Judith has lost interest in Sandy as he tires from her idiosyncrasies. Richard and Sorel have separated themselves from the pack and are getting along swimmingly.

Act II, pgs. 31-36 (Unit 9)

Time of Action:

Time: Same day, after supper, June 1925
Place: Cookham, summer home of the Bliss Family
Specific Locale: Sitting area in the great room of the house

Relationship: Judith married to David
Sorel and Simon are their children
Myra is Simon's guest
Jackie is David's guest
Richard is Sorel's guest
Sandy is Judith's guest

Occupations: Judith-retired actress
David-writer
Simon-sketch artist
Sorel-schooled in the arts
Sandy-boxer
Myra-travels and is entertained by
Friends
Jackie-flapper
Richard-diplomat

Intellect: Same as Act I

Politics: Judith is no longer completely in charge of the house. Her husband and children have defied her by bringing guests when she didn't want them.

Background Story: The house is full of guests for the weekend, and none of the family members coordinated their invites. They have all just had supper and are trying to decide on a game for the evening.

External Action:

Entrances & Exits: Full cast, sans Clara, are discovered at the top of the act in the great room. pg. 31

Sorel exits to library, pg. 32
Sorel enters from library, pg. 32
Simon/Jackie exit to garden, pg. 36

Sorel/Sandy exit to library, pg. 36
David/Myra exit to garden, pg. 36

Properties: Cup of Tea-David
Various drink glasses-preset
Ashtray-Sandy

Special Activities: Sandy is holding Judith's ashtray.

Internal Action:

Intentions: Sorel uses the opportunity of the game to seize the spotlight from her mother. Sorel volunteers to be the first participant, and by doing so secures herself the position of the game's leader. Richard continues to interject stories of past games he's played, because he doesn't understand this game and is trying to avoid embarrassment. Judith continues to cut Myra off. Myra becomes passive aggressive in attempts to quiet Judith, which only feeds the fire. Simon begins to flirt with Jackie to make Myra jealous.

Director's Analysis:

It is during the beginning of the second act the relationships of the characters change drastically. Myra is able to get away from Simon and achieve her goal of having time with David. Judith has taken a liking to Richard. Sorel responds by stealing Sandy away from Judith. Simon, who is trying to make Myra recognize his desirability to other women, rushes out to the garden with Jackie. The breaks in previous relationships happen quickly. The heightened stress level during the game makes it possible for the guests to be disoriented enough to not fully realize the new alliances until after they are already involved.

Act II, pgs. 37-40 (Unit 10)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Judith's daughter invited Richard down for a visit. Richard is much closer to Judith's age and career accomplishments than he is to Sorel's.

Occupation: Same

Intellect: Same

Politics: Judith has lost even more of her power in the house. David has chastised her about their children and retired to the garden for an evening stroll with Myra.

Background Story: After the game, there is a huge fight between Sorel and Simon because Sorel refuses to carry on with the game unless everyone plays by the rules. The children embarrass their parents, and both exit: Simon with Jackie to the garden and Sorel with Sandy to the library. Judith is left alone with Richard after David's insulting exit.

External Actions:

Entrances & Exits: Richard exits to garden, pg. 40

Properties: Sheet music-preset

Special Activities: Judith sings

Internal Actions:

Intentions: Richard calms Judith by assuring her she has not embarrassed herself or him. Judith presses him for the truth about his and Sorel's relationship. She then starts to

entertain him with her beauty and voice, so she can charm the man her daughter could not. Richard is delighted and repays Judith with a kiss. Judith pushes him away by threatening to tell David everything. Richard tries, to no avail, to convince Judith he meant no harm, but flees when he realizes she is resolved in her decision.

Director's Analysis:

When Judith is first left alone with Richard, she sees him as an inconvenience and tries to push him away alluding to the idea she may become violent or unsettled. Once Richard expresses he has no interest in Sorel, Judith digs into her old bag of tricks bringing out her wit and song to impress him. He reminds her of her youth and the glory she experienced while on the stage. He is an important man, and for the moment, he is showering her with attention. Richard misreads the level of nonconformity of the family, and unhinges Judith with a kiss. The kiss is so unnerving for her; because this is the first time he has crossed the line. Judith flirts, but never follows through. She has been weakened by her fight with David and is unsure about the future of her marriage, and is defiantly not ready to add another factor to the equation. She knows pushing Richard away with threats about telling her husband is the best way to stomp the problem out quickly. If Richard is afraid of David discovering his inappropriate behavior with his wife, he is more likely to avoid Judith or cut his stay short. Once Richard has been chased into the garden, Judith takes a moment; it is the first time she is alone on stage. Her moment of silence and relief is interrupted, and the discovery of Sorel kissing Sandy once again puts Judith into a position of power.

Act II, pgs. 40-42 (Unit 11)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Sorel is caught kiss her mother's admirer, just after Judith was kissed by Sorel's guest.

Occupation: Same

Intellect: Same

Politics: Judith has recently gained power with the discovery of Sorel kissing Sandy. She now has something to guilt Sorel about.

Background Story: A large fight occurred during their after dinner game, and Judith was left alone with Richard. They found a joy and comfort in each other's company, causing Richard to overstep a boundary and kiss Judith. Judith then discovered Sorel and Sandy kissing in the library.

External Action:

Entrances & Exits: Sorel/Sandy enter from library, pg. 40
Judith exits upstairs, pg. 42
Sorel/Sandy exit to library, pg. 42

Properties: N/A

Special Activities: N/A

Internal Action:

Intentions: Judith tries to make Sorel admit her behavior was inappropriate by shaming her. Sorel does not respond in the way Judith expects. Instead she digs herself in deeper by saying she and Sandy are in love. By doing this, Sorel covers up her intention of

making her mother look foolish by stealing her admirer away. Judith sees what Sorel has plotted, and decided to let Sorel continue the ruse. If she is busy with Sandy, Judith has a chance to slip away and relax for a moment.

Director's Analysis:

Judith's discovery of her daughter and Sandy only compounds the stress of Judith's situation with Richard. She has just contained one situation, only to be thrown into another. She recognizes Sorel is only seducing Sandy, so she can get under Judith's skin. It's a power struggle, and Judith chooses to win by playing Sorel's game. When told Sorel and Sandy are in love, Judith pushes them closer together. Basically, they are playing a game of chicken. Sorel says she is in love, and Judith counters by calling her bluff and raising the stakes. Judith is pushing for Sorel to drop the ruse first, and if she does, Judith will have proven she still controls her house and family.

Act II, pgs. 42-46 (Unit 12)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Myra is a guest of David's son Simon, and David does not know that Myra has used Simon to get to him.

Occupation: Same

Intellect: Same

Politics: David is enjoying his recent climb of power in his household. After calling Judith out on her behavior, he is feeling strong and victorious.

Background Story: Myra has used Simon to get to David, and has recently spent time alone with David in the garden flattering him about his work. David has spent a great deal of time earlier in the day with an uneducated flapper, and has been enjoying the change in company.

External Action:

Entrances & Exits: David/Myra enter from garden, pg. 42

Properties: Drink glasses-preset

Special Activities: David moves several pieces of the dining furniture while chasing Myra

Internal Actions:

Intentions: Myra butters up David so he will recognize how intelligent and superior she is to Judith. David has no intention of cheating on his wife, so he pushes her away by being too aggressive with his returned affections. He also seizes the opportunity to keep Judith humble. By making moves on Myra, he

is sure to prove to Judith he is still masculine, and has the power to assert his dominance in his home.

Director's Analysis:

David enjoys the attention Myra gives him. His wife and children typically ignore him, and the only interaction we see between he and his family is highly stressed. David is just as calculating as the rest of his family. He is laying the groundwork to make Judith jealous in the future in this scene. He gives into Myra's attractions and reinforces them, but becomes so forceful that a sustainable relationship between the two of them would not be possible. Myra discovers she is in a situation that is rapidly becoming out of her control. She continues the pursuit until the embarrassment of being caught by the wife.

Act II, pgs. 46-48(Unit 13)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: David does not know of Judith's indiscretion. Judith and Myra are old rivals. Myra has been pursuing David, and vice versa.

Occupation: Same

Intellect: Same

Politics: Judith knows of David's affair and he doesn't know of hers. Judith has gained back the power of the house.

Background Story: David and Myra have been chasing each other around the living room. Originally Myra was pursuing David, and then David became the aggressor. Judith has been away in another room trying to find a way to tell David about her kiss with Richard, but after discovering her husband kissing another woman she no longer is obligated to tell David of her involvement with Richard.

External Action:

Entrances & Exits: Judith enters from upstairs, pg. 46

Properties: None

Special Activities: None

Internal Actions:

Intentions: Judith breaks David and Myra's kiss by verbally accosting them from the top of the stairs. David tries to change the subject by asking if there are chocolates in the house. Judith uses the family tactic of

calling the others bluff and one-upping. David claims to be in love to prove he is still a desirable man with power, and Judith welcomes the idea of divorce. Neither one of them will give in. It would mean the other has won, so David continues to push for the parting of ways, and is the one who attempts to leave.

Director's Analysis:

Once again we see the family tactic of raising the stakes, so that when it is their turn they can't lose and the game continues. David declares his love for Myra, Judith agrees they should part, and David is the one who attempts to leave. This is the exact ploy Judith employs on Richard and Sorel. This creates quick rises to explosive climatic moments with a sharp fall. Myra underestimated the hassle it would be to disrupt the Bliss family. She is now backpedaling and attempting to get away from the awkward situation she believes she has caused.

Act II, pgs. 48-50(Unit 14)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Judith is alone
Sorel and Sandy are an item
David and Myra are an item
Simon and Jackie are an item

Occupation: Same

Intellect: Same

Politics: Judith has regained her position of power in the house by calling the rest of the family's bluff and forcing them to continue with their relationship ruses.

Background Story: David and Myra have just been caught kissing by Judith. Judith has declared she is in support of their newfound love. Myra is uncomfortable with Judith's support and wants nothing to do with the situation.

External Action:

Entrances & Exits: Simon/Jackie enter from garden, pg. 48
Sorel/Sandy enter from library, pg.48
Richard enter from garden, pg. 50

Properties: N/A

Special Activities: N/A

Internal Action:

Intentions: Simon informs his family he and Jackie are to be married. Judith draws attention by making others feel guilty that she is the only one not being loved. Sandy and Jackie attempt to fade into the background and not be noticed so they can escape some of the

calamity. Myra tries to expose Judith for the false martyr she is.

Director's Analysis:

At this point the guest have become completely unnerved. The meeker guests attempt to disengage, so they won't make their situation any worse. Myra becomes more confrontational and explodes; spewing out the hypocrisy the Bliss family has dragged them through. Even though Judith is not currently in a romantic relationship, she has drawn all the attention of the family and guests, because she is using her lack of a partner as a tool to gain sympathy from the group.

Act II, pgs. 50-51(Unit 15)

Time of Action:

Time: Same day, after supper, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: The family begins to act as a unit during the "Love's Whirlwind" section.

Occupation: Same

Intellect: Same

Politics: The family gains power by working as one.

Background Story: In "Love's Whirlwind," a scene they have done many times, the family finds comfort and strength while working together.

External Action:

Entrances & Exits: Richard enters from garden, pg. 50
All exit, pg. 51

Properties: N/A

Special Activities: N/A

Internal Activities:

Intentions: Richard needs to discover what the family is arguing about. Judith is saving face with Richard and attempting to gain stature within the family unit again. Simon and Sorel jump into action when their mother calls them into a part. They never deny Judith her theatre.

Director's Analysis:

Judith prompts "Love's Whirlwind" because if she didn't Richard would have discovered she had no plans of telling David about their tryst. If Richard knew this, she would lose

all power over him. David jumps into the game because he is able to see Judith as his young beautiful bride when she is acting, and he is instantly drawn into the magic. Simon and Sorel, see their parents have reunited and join the family unit for fun and games. The family instantly becomes whole, and the rest of the night is forgotten. The guests look on in amazement, not knowing how to react, because the wrong move could bring back hysterics.

Act III, pgs. 52-54(Unit 16)

Time of Action:

Time: The next morning, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Jackie and Sandy get their first chance to talk in private, and find their feelings about the Bliss family are the same, thus they become the first guest to form a bond.

Occupation: Same

Intellect: Same

Politics: Guests begin to find an allegiance with each other.

Background Story: Jackie spent the night in the Japanese room, which frightened her and gave her nightmares. Sandy has inhaled his breakfast.

External Action:

Entrances & Exits: Sandy enters from upstairs, pg. 52
Jackie enters from upstairs, pg. 52
Sandy/Jackie exit to library, pg. 54

Properties: Cup of coffee- preset
Lump of sugar- preset

Special Activities: Sandy has the hiccups.

Internal Actions:

Intentions: Jackie expresses her frustration and confusion with the Bliss family. She is also seeking comfort in the fact she is not the only one who feels this way. She is also looking for a way out of the situation. Sandy's intention is to leave the house as soon as possible, and not to be seen by any member of the Bliss family. They both

attempt several methods to keep Sandy's hiccups from waking the Blisses.

Director's Analysis:

Sandy eats his breakfast as quickly as possible so he can move on to his exit strategy. Up to this point none of the guests have had any opportunity to speak with each other about the strange happenings of their weekend. Sandy and Jackie find comfort in their shared misery, but they also find a boost of energy and start to form their escape plan. The hiccups were an unexpected obstacle, but they work as a team and Jackie does all she can to keep Sandy from rousing the Blisses.

Act III, pgs. 54-56(Unit 17)

Time of Action:

Time: The next morning, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Myra and Richard begin to form a relationship over the terror that has ensued over the last day.

Occupation: Same

Intellect: Same

Politics: Myra and Richard form the second guest alliance.

Background Story: Richard has spent the entire night in the boiler room. He is hot and dehydrated. Upon entering the room, Richard breaks the barometer. Myra's sleeping conditions were not poor.

External Action:

Entrances & Exits: Richard enters from boiler room, pg. 54
Myra enters from upstairs, pg. 54
Clara enters from kitchen, pg. 55

Properties: Barometer-preset
Breakfast foods-preset

Special Activities: Richard knocks the barometer off the wall and hides it on the breakfast buffet.

Internal Actions:

Intentions: Both Richard and Myra are looking for a way to leave the house. Richard is seeking hydration and cool.

Director's Analysis:

Myra and Richard form the second guest alliance. Richard still doesn't know if David knows about the kiss between he and Judith. He is still on edge and awaiting a confrontation from an angry husband. He is also concerned about any kind of scandal affecting his political career. Myra has lost all interest in her romantic weekend, and doesn't even take advantage of being alone with a handsome diplomat. She is still trying to figure out what went wrong the night before.

Act III pgs. 56-58 (Unit 18)

Time of Action:

Time: The next morning, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: The two guest alliances unite. Myra and Richard try to use the other two as a distraction for their escape, and then they remember Sandy has a car. They then form an escape plan that includes them all.

Occupation: Same

Intellect: Same

Politics: The guests learn they have strength in numbers.

Background Story: Sandy and Jackie were hiding from Myra and Richard, because they thought they were part of the Bliss family coming down to breakfast. Sandy is the only guest with transportation.

External Action:

Entrances & Exits: Sandy/Jackie enter from library, pg. 56
Clara exits to kitchen, pg. 57
Sandy exits to car, pg. 58
Jackie/Myra exit upstairs, pg. 58
Clara enters from kitchen, pg. 58
Richard exits to boiler room, pg. 58

Properties: non specific

Special Activities: N/A

Internal Actions:

Intentions: Myra attempts to convince Sandy and Jackie they must stay and distract the Bliss' as Myra and Richard make their escape. The

guests form a plan to leave the Bliss' house as a cohesive unit.

Director's Analysis:

After Myra and Richard form a plan to leave, she regains her spunk. We see this when she tells the other two guests they must stay for the rest of the weekend. Richard still has no idea if David knows about his and Judith's kiss, and this is pushing him to leave as quickly as possible, and by any means possible. Jackie and Sandy realize for the first time they are in a position of power because Sandy has a car and Jackie has become his only friend. Now they must move as quickly and quietly throughout the house so they can escape without being sucked back in.

Act III, pgs. 59-63(Unit 19)

Time of Action:

Time: The next morning, June 1925

Place: Cookham, summer home of the Bliss Family

Specific Locale: Sitting area in the great room of the house

Relationship: Family unit is restored

Occupation: Same

Intellect: Same

Politics: Judith is back to running the family.

Background Story: Guests have allied and are in the midst of an escape. The Bliss family had a peaceful sleep, is refreshed, and ready for a lovely day in their version of normalcy.

External Action:

Entrances & Exits: Clara exits to kitchen, pg. 59
Judith enters from upstairs, pg. 59
Clara enters from kitchen, pg. 59
Clara exits to kitchen, pg. 59
Sorel enters from upstairs, pg. 59
Clara enters from kitchen, pg. 59
Clara exits to kitchen, pg. 59
Simon enters from upstairs, pg. 59
David enters from upstairs, pg. 60
Sandy enters from car, pg. 60
Sandy exit upstairs, pg. 60
All guests enter from upstairs, pg. 62
All guests exit front door, pg. 63

Properties: Newspaper-Clara
Orange juice-Clara
Sketch-Simon
Bound book-David
Luggage-guests

Special Activities: Lots of luggage moving down stairs with guests.

Internal Action:

Intentions: Simon wants to impress his mom with his drawings. Sorel and Judith begin working on their mother daughter bond as Sorel reads the paper with her mother. David is seeking praise over his novel. Clara is serving the family and protecting them from harsh articles about Judith. The guests are trying to escape without being noticed.

Director's Analysis:

The Blisses have come full circle. Judith has restored her place within the family unit and feels at home and appreciated. With the events of the past evening forgotten, the family is able to move on to their individual tasks. Simon finally finishes a drawing and David removes his writer's block. They have no concern about the lack of guests at breakfast time, but are extremely unhinged when they realize the guests have not said goodbye when they leave. The Blisses do not believe they behaved strangely in the least during the previous day and thus see their guest exit as unprovoked and incredibly insulting. Though their exit was insulting, the Blisses quickly move past their irritation and focus on what is truly important, them.

Chapter 4: Characters

Judith Bliss

Judith is clearly the driving force of the play. She is a retired actress, who has not adjusted well to country life. We immediately understand her relationship with her children upon her first entrance. Simon and Sorel are in the middle of a heated discussion and in our version, are completely focused on each other's faces when Judith comes in from the garden. When she enters the house, Judith expects her children to quit fussing over each other and become model examples of how young adults should behave. This is what Judith wants, but never receives, and truly I believe she would not know how to react if her children were well behaved.

Judith's first entrance is from the garden, this is important because she has changed her behavior to impress a young gentleman guest. Sorel describes her as becoming the "Squire's lady," and we discover this is not the first time Judith has retreated to her flowers. Judith is extremely distrusted by Sorel when her attentions are turned to the garden.

This creates an interesting dynamic from the very beginning of the play. Judith is oblivious to the fact that Sorel and Simon both have guests who will arrive soon. Sorel and Simon have their suspicions that Judith has invited company, but are

uncertain. When Judith reveals she is having Sandy for the weekend, Sorel's distrust becomes justified and throughout the story, she will not regain trust for her mother.

With David's entrance we learn he too has invited someone for the weekend, which creates a brief cohesive unit between mother and children in which they wallow in their shared misery for a page. David is only in Act I for a brief moment, and during that short time he shows concern only for the missing cat and his tea. He seems detached from the feuding that originally rouses him from his room. Judith reaches out to David saying, "I think I'm going mad," and his only response is to ask why Clara hasn't brought his tea. This sets up Judith's attention seeking behavior throughout the rest of the play. She is constantly fighting for David's attention.

Upon Sandy's arrival, Judith is instantly revitalized. She finds a doting admirer in Sandy. He gushes over her performances and graceful ageing. Their first scene is filled with innocent flirtation. He butters her up and she responds by showing her softer side and stroking his athletic ego. Judith forgets about the frustrations from earlier that afternoon until the bell sounds. Judith is ripped from her pleasant state and thrown back into reality when she discovers it is none other than Myra on the other side of the door.

Judith was very clear with Simon about how she feels towards Myra. She feels she is much too old to behave as sexually as she does. Judith specifically states that Myra uses "sex as a sort of shrimping-net." Judith cites Myra's age as an issue with her and Simon's relationship. Simon and Myra never discuss an age barrier that affects their relationship. Therefore, in my opinion, Myra is a reminder of Judith's true age. Judith looks at Myra and sees an adult and cannot believe she is dating her little boy. If Judith continues to look at Simon as though he is a small child, she will remain in her youth as a young mother.

Myra is also a vestige of Judith's old life on the stage. Myra makes a career of traveling around visiting acquaintances, a life that is filled with adventure and new surroundings. I deduce Judith longs for excitement, and the last thing she wants is a woman she despises spending the weekend under her roof. Judith simply believes Myra isn't worth the energy it would take to entertain her. She has her sights set on Sandy.

Judith's attempts to simply brush off Myra are thwarted by Myra's interest in Sandy. Once she finds Myra has taken a mild interest in Sandy, Judith's intentions change from seeking Sandy's attention to keeping Myra away from her admirer. This prompts Judith's lack of introductions and hasty exit, with Sandy being dragged behind her on their way upstairs. This

desire to protect her catch flows over to Judith and Sandy's silent exit to the garden. Judith bypasses all formality with Richard and Jackie to expedite their private time.

When Judith and Sandy reenter at the end of Act I, Judith's introduction of Sandy is overshadowed by her seemingly unprovoked announcement that there's going to be a thunderstorm because she felt sick that morning. But, to me, it makes perfect sense that her twinge of sickness would overshadow Sandy. She is seeking David's attention. If he became concerned she was sick, he would be showing her some kind of attention. Downplaying Sandy is also a ploy to make him less desirable to the other women in the group.

At the start of Act II, Judith's attempts to grasp David's attention have failed in the previous act, and she now finds herself stuck in a party game the guests do not understand. On top of that, David seems to have picked up on Judith's ploys and is perhaps fawning on Myra a little too much. When it is her turn to play, Judith excels, and grasps the attention of Richard. Whereas Judith was only meaning to play out the manner of the word, Richard reads too much into her acting. Combine this with Richard's attempt to play out the word "saucily," and Sandy suddenly feels distant from his adored actress, which makes him an easy target for Sorel.

Sorel steals Sandy away and soon David confronts Judith about the deplorable behavior of their children. Judith feels under attack. She roars back at him accusing him of locking himself away and drinking too much. David then basically says Judith is at a sad state for her age. He then leaves with Myra. Judith finds herself alone with Richard. At her most vulnerable, she finds a confidant in him. She reveals her feelings about her age and asks him to tell her about his travels. She is still attempting to live vicariously through those who are not yet shut up in the country. He reveals he has done nothing special. Judith's defenses are down and Richard leans in and kisses her sweetly.

This kiss befuddles Judith. I believe, she has enjoyed the conversation, but at this moment cannot find herself being unfaithful to David, perhaps because she's seen how much his attention given to Myra has hurt her. She pushes Richard away so she might have time to think about the situation in which her desperation has driven her. During her moment of silence, she hears a giggling and discovers her daughter in the embrace of her former admirer.

After the realization that her marriage is falling apart, Judith is much too hasty to push Sorel and Sandy into true love. She sees how she has stood between Sorel and her other admirer, and now Judith is overcompensating for her previous behavior.

The extreme shift in her treatment of Sorel, and her lost battles of the day prove too much and Judith excuses herself for a moment of rest and aspirin.

Upon returning, Judith finds David and Myra clasped together in love's embrace. Considering their unstable relationship, it would be reasonable to assume this is not the first time Judith has driven David to extreme levels in order to combat her over zealous personality. Instead of resolving their problems, Judith and David agree he is much more suited for Myra and parting ways would be best for all involved. Judith does not truly believe this, it is just yet another game to see how David will react, and he once more disappoints her.

Before this disappointment has time to settle, Simon rushes in from the garden and announces his engagement to Jackie, which comes much to Jackie's surprise. In her moment of extreme loneliness, Judith finds herself surrounded by her children's love, youth, and happiness.

There is uproar of congratulations and confusion that is finally broken by Myra. As Myra jabs Judith with what seems to be the final blow, the family and guest erupt into a tumultuous fight, which is abruptly ceased by Richard's entrance. He exclaims "What's happening," and rather than explain the situation, Judith takes the opportunity to distract the hoard of confused onlookers by taking Richard's words as a cue from

"Love's Whirlwind." David melts at the feat of his actress. For the family, all is forgiven and forgotten.

At the top of Act III we see the family lazily having breakfast and discussing local arts and leisure articles from the paper. David has finished his novel, and is now taking time to share it with the family. Judith takes little to no notice of scurrying guests; now that her world is in balance she has no need of them. But as soon as tension enters the family unit, we see tempers flare. A disagreement about the placement of a road in Paris is enough to send the family into hysterics, and mimics the behavior of the previous day, thus justifying their ability to create grand mountains out of molehills. As easily as they enter into the argument, they are just as easily distracted by the door slam, and interpret the guest exit as extremely rude. By interpreting other's behavior as unacceptable, it allows their pattern to continue without disruption.

Sorel Bliss

Sorel is Judith and David's daughter. She is constantly attempting to prove to her mother she is a grown woman. She is educated in the arts, and sees herself as feminine and powerful. Sorel is very much a picture of her mother from twenty or so years ago. She is fresh, vibrant, full of energy, and still testing her limits.

Sorel's relationship with her brother is competitive. They are both vying for the attention of their parents, as well as the attention of others.

As the play opens, we hear Sorel reading and mocking a piece of poetry. We immediately see the playful side of her and her brother's relationship. Sorel is curious about Simon's drawings even when he is reluctant to share. In fact, their relationship is a rather pleasant one until the information arises that they both have visitors for the weekend. They both become very competitive, mocking each other's guests.

Their unsupervised playtime is interrupted as Judith enters from the garden. They are both required to dote upon their mother and, for the most part, they do as expected. Sorel, though concerned about her mother's extensive gardening, is smart enough to know if her mother is interested in flowers for the moment, it may behoove her chance of Richard staying in the nice guest room if she plays along and helps her mother with the

arrangement of flowers. This is also one of the few chances we get to see Judith and Sorel basically alone, and the comparison between Judith now and her younger self becomes clear.

Once the news of Judith's guest is announced, Sorel drops the ruse, and begins to pout and fight with her mother using her youth as a reason why she should be given priority. This is not a good tactic to play with Judith, because she is aware of her aging self and is jealous of her daughter's youth. This feeds Judith's fire to keep the other guests away.

As Sorel realizes Judith's guest will have priority over Richard, Sorel turns her attention to debunking any reason why Myra should be given special treatment. She is calling Simon out and letting him know gloves are off for this weekend, and it's everyman for himself.

With David's entrance and guest announcement, Sorel loses all hope of a pleasant weekend alone with her guest. Mother and children seek comfort in each other's arms, and even though Sorel is reluctant, for a moment she is able to access her calm while in her mother's mutually discouraged embrace.

The doorbell sounds and the game is back on. Sorel rushes past Simon in hopes of making herself look presentable to her guest. When the first guest arrives and is not Richard, Sorel realizes her mother has yet another upper hand by having her guest arrive first. Sandy will have first access to all of the

house amenities, and Sorel doesn't like this one bit. She exits to prepare herself and wait on her guest.

When Sorel is alerted Richard has arrived, she is shocked to see he is standing downstairs with a flapper. She is extremely off-putting to Jackie in attempts to push her away from Richard. Sorel already has her mother to compete with, and does not appreciate other women in the house this weekend. She physically separates Jackie from Richard, and gives her vague directions to her father's office, so when Jackie is unable to follow them, she looks even more daft than she already is.

Sorel immediately attempts to entertain Richard, but realizes she is ill equipped. She is not comfortable touring him through the garden or singing for him. These are all tactics her mother uses, and Sorel longs for a way to express herself that does not directly put her in Judith's shadow. Once Sorel and Richard get to a comfortable acquaintance by means of discussing her inability to entertain, she is ripped from the conversation by rain and the need to bring in the luggage. Sorel is embarrassed by the poor service she believes Richard is receiving from Clara.

Sorel finally finds a way to have control over part of the weekend by leading the group in an after dinner game in Act II. She is very abrupt in an attempt to control the large group. Her dialogue is short and snappy; "I'll go out the first time."

and "Look here, everybody, I'm going out." Once she takes control of the game, she exits and leaves the group alone to organize their side of the game. This poses a problem, because after she leaves the group, they take much too long to decide on a word. She becomes impatient, because every moment she is behind the library door leaves an opening for one of the other ladies to swoop in and yank her man away. This desire to rejoin the group is what prompts Sorel to break common behavior and yell into the room for them to "Hurry up!"

Once back into the room, Sorel controls the game. In an attempt to draw Richard into the game, Sorel has Judith present him with a flower. She does so without taking into consideration her mother's competitive nature. Judith uses the opportunity to catch Richard's eye. She then tells Myra to say goodbye to everyone, which is a very passive aggressive move, because one of Sorel's objectives of the weekend is to make the other guests leave. When Richard is told to light a cigarette in the manner of the word he opts to light Judith's cigarette. Richard does so because Judith picked him to give her flower to, and she also urged him on during the game. Sorel takes notice of this, and this becomes the reason she chooses to leave with Sandy to the garden after a large fight arises over the ending of the game.

Because of her mother's insults and the rapport beginning between Judith and Richard, Sorel decides to insult her mother by running away with Sandy to the library while others are watching.

While in the library, Sorel and Sandy's giggles and other lewd noises are overheard by Judith. Sorel is genuinely surprised that her mother is so strongly affected by the sight of them together. Judith pushes for them to be married; Sorel calls her bluff and agrees she and Sandy are in love. The sole purpose for Sorel agreeing to marry Sandy is so she cannot be accused of acting out on purpose to upset her mother. If Sorel were to be found out, she would lose the struggle of power between her and Judith. Sorel is willing to drag Sandy along with her unwillingly; just to prove to her mother she is in control. Once Judith excuses herself, Sorel is able to admit to Sandy it is all a game and she has no intention of marrying him. Sorel celebrates her victory over her mother by more kissing in the library with Sandy, until she is interrupted by Simon's engagement announcement. Sorel joins the argument started by Myra after the announcement mainly because the attention has been taken away from the recent victory she had over Judith. It is not until Judith begins the scene from "Love's Whirlwind" that Sorel is able to let go of her petty push and pull for power, and give into the frivolity of the weekend. Though her

family constantly annoys her, she does receive a cathartic release when playing a part in "Love's Whirlwind."

The next morning, Act III, all is forgotten. The evening's events ended on an upswing in Sorel's mind. She was victorious over Judith, and she got the chance to play several games, never realizing what affect she may have had upon the unsuspecting guests. She shows little concern for where the guests are and spends time focusing on the family unit.

Simon Bliss

Simon is the son of Judith and David. He sees himself as an artist. He is in constant competition with Sorel for Judith's attention. At the top of the show he is frantically attempting to complete a drawing. He sees Sorel as a distraction, and someone who could not fully understand what it is like to be an artist. While his parents are known for their art, he is an unknown.

Simon has invited Myra down for the weekend, a woman he knows, of whom his mother would disapprove. Inviting Myra is an act of rebellion on Simon's part. He knows he will anger and disappoint his mother, and by doing that he will grab her attention. This is why his announcement to Judith is so exciting to him, he knows after he has hit Judith with this information, she will direct all her attention towards him. His mother treats him like a child. She orders him around, and he waits upon her by lighting cigarettes, bringing her drinks, helping her with her boots, etc. In a way, he soaks up this treatment, because it may not be positive attention, but at least she is noticing him.

Simon's excitement is only short lived after his announcement regarding Myra, because of his mother and father's guests. He knows with such a full house, it will be almost impossible to hold Judith's attention. He soaks up the

opportunity to be cradled by his mother after David's announcement about the flapper coming to visit. Any opportunity he has to be held by Judith, he is more than eager to take. Simon has a big smile on his face, because regardless of the circumstances, he is in his mother's arms.

When the bell rings and Sorel and Judith race to the door, Simon joins them because he wants to be included in the race. He sees Sorel is attempting to look nice and posed on the stairs, and knows if he pokes and prods her, maybe he will be yelled at by their mother. Another example of childlike behavior is when Judith offers introductions to Sandy and Simon tries to out handshake him, uses his deep man voice, stomps up the stairs, and stares Sandy down right before his exit. He sees Sandy as a threat, and wants Sandy to know that even though he is a boxer, Simon is willing to fight if they are ever in competition for Judith.

After Myra arrives, Simon pokes his head around the upstairs corner, and admires her for a moment. Partially because he is convinced he loves her, and partially because he has very little experience with women and doesn't know what to do when he is alone with one. Upon his entrance, he is overtly physical in attempts to show her how dear she is to him. He tries to seduce her, but after he is shut down by the news of her dining with another man, he shuts down and pouts like a

child. This tactic works for him, and Myra begins to talk to him almost like a mother, gently. It makes sense that Simon would be attracted to older women, because of his extreme love for his mother.

The last two guests arriving interrupt Myra and Simon. Simon attempts to impress Myra by being a host, but has no ability to hold a decent conversation. After he has obviously failed to be a host he retreats, dragging Myra with him into the garden.

When Simon and Myra reenter from the garden, Simon prevents Myra from introducing herself to Richard, so to keep her as far away from his competition as possible. He overtly showers her with inappropriate physical attention while sitting at the table, almost like an animal marking its territory.

The top of Act II, after supper, Simon is found with Myra still grasped tightly in his arms. His affection is quite literally suffocating her. Myra begins to joke back and forth with David, and in attempts to make Myra jealous Simon begins to do the same with Jackie. This tactic does not work, and Myra is thrilled Simon has focused his attention elsewhere. Simon even goes so far as to excuse himself from the party dragging Jackie out to the garden, constantly checking in to see if Myra is at all affected by his actions. She is not, other than relief.

Because Simon has lost all form of attention, he proposes to Jackie as a last resort. He rushes back in to make his announcement, and soaks up every bit of praise from his family. He is beaming with joy, because he has fallen back into his mother's good graces. The climax of his evening comes with Myra yelling at him. He loves the intense reaction, for which he is partially responsible. With his newfound joy, he is able to play "Love's Whirlwind" with his mother and family.

Simon is given the inspiration to finish his drawing because of all of the reinforcement he received the night before. He no longer cares about Jackie or Myra; they were only tools to help him get into Judith's good graces.

David Bliss

David has the burden of being the sole breadwinner of the family at the moment. His wife is retired, his children constantly have their heads in the clouds, and he feels as though no one understands the constant pressure he is under. He hides away for long periods of time attempting to write on his novel. Also, there is the added frustration that even in the country he can't find peace.

His first entrance is prompted by several factors. His family is causing a huge raucous downstairs. Clara has neglected to bring him his tea, and he has noticed the family pet has gone missing. From his perspective, the family is unable to maintain their behavior or the household. He shows little interest in the reason for the family feud. This is the first instance of him neglecting Judith. He announces he is expecting a flapper to arrive, and returns back to his work, satisfied because he now has quieted his family and gotten his tea.

When David reenters at the end of Act I, he has Jackie with him. The formalities of having to come down for tea are a hindrance to his work. It is at this that he first notices Myra. There is instant chemistry, mainly because David has been dealing with a sweet but uneducated girl, and Myra provides a lovely contrast.

After dinner, it is obvious that Jackie is so dense David has had quite a bit of trouble adequately communicating with her. In fact, David does not once have a conversation with Jackie while they are on stage. During the game, David finds a partner for witty banter in Myra. Their relationship begins simple enough from his perspective, she holds a nice conversation and he hasn't had that all afternoon. It is not until Judith and the children continue to act out that David finally uses Myra as a weapon against Judith. She has embarrassed him, and he embarrasses her back by leaving the party with Myra.

When David and Myra reenter from the garden, it is obvious that Myra has been buttering him up. He has no desire to partake in an affair, so he overreacts to her flirting. By basically attacking her with sensuality, he insures she will pull back and he will not have hurt her feelings while still using her for revenge on his wife. This tactic is meant to save her self-esteem, which makes sense because he is accustomed to writing for the female audience, and is aware of how to manipulate the fairer sex.

The next morning, Myra is no longer a concern to him, and David finishes his novel. He and Judith fall right back into their same pattern of fighting over inconsequential things, such

as the name of a road in Paris. David is shocked when Myra leaves so abruptly, because he believes he stroked her ego the night before.

Clara

Clara is the mother to the children. She cleans up after them, feeds them, and pays careful attention to their personal life. She is able to joke with the children, kidding Sorel about her new boyfriend and Simon over his views about art. She becomes impatient with them at times, but there is a level of love, and she does see herself as part of the family.

Clara's relationship with Judith is much different. Judith does not view her as a member of the family, and because of that Clara does not have much patience for Judith. She has worked as Judith's dresser for numerous years while she was still acting, and has come to expect very little respect from Judith. However, David treats Clara well. Clara understands David's concerns with the family and tries to provide him with the things he needs, and in return he shows genuine appreciation.

Clara is overworked as it is, keeping up with Simon's messy habits and Judith's outlandish requests, but the addition of four more people for the weekend is just too much. She never has a moment to sit down.

Clara has clear opinions about each guest. She clearly likes the men more. She has dealt with Myra before, and the presence of a flapper just adds more distractions for Simon. Sandy is a bit of eye candy, and Clara is impressed with the

presence of a diplomat. She several times checks to make sure he is comfortable and urges him not to leave so soon.

Sandy Tyrell

Sandy is the first guest to arrive. He was invited by Judith, and is an admirer of her work. He's not much of one to hold a conversation. He is also not very intelligent. He asks questions like "have you always lived in Cookham?", when it is obvious she must have lived in the city for her career. Because of his level of intelligence, he is easily manipulated first by Judith then by Sorel.

Sandy doesn't question the lack of introductions, and thinks the family must behave strangely because they are so closely involved with the arts. But, the constant lack of decorum and disorganization begins to wear on him. He has difficulty finding his words and opts to only speak when he has no other option. He starts to seek out simple pleasures such as kissing Sorel or hastily eating breakfast the next morning. Neither kissing nor eating require talking or deep thought of any kind.

He is a follower. He follows Judith all throughout Act I; up stairs, down stairs, out into the garden, and back inside again. In the second act, he follows Sorel into the library, out of the library, and into the library again. He even follows Jackie when she attempts to help cure his hiccups. There is a nice contrast to this in Act III, because he goes from being a follower to being the only way for the guest to escape. He has

the car, so he has the power and he reluctantly becomes the leader.

Myra Arundle

Myra is the second guest to arrive. She has tricked Simon into inviting her down for the weekend, so she could get in touch with his father. She clearly has a great desire to reach David, because she puts herself through a lot during his pursuit.

First of all, Myra does not like Judith just as much as Judith does not like her. There is a constant competition, and every word they exchange is either passive or actively aggressive. Myra allows Simon to faun on her, intensely. He is overly physical, and yet she does not push him all the way away. She lets him dangle, letting him think he is loved and wanted, so that eventually she will be able to break away and find David.

Once she sets her eyes on David, her relationship with Simon is basically terminated. She doesn't tolerate his behavior and sneaks away from him during the game. Myra does notice Simon's attempts to make her jealous, but she is not interested because she is focused on impressing David. By seducing David, Myra achieves several goals; she gets the man, insults Judith, and frees herself of Simon.

After David and Myra reenter from the garden, she has laid the groundwork, but it is unclear how far she wants this relationship to go with David. David forces himself on her too

abruptly, and by doing so she is scared away. Once caught by Judith in his arms, the reality of the situation sets in, and it is no longer a game to Myra. She wants nothing more than to escape his grasp.

Once Judith agrees that Myra and David should be together, Myra breaks. She has lost control of her plan, and lashes out violently. She speaks her peace and then a riot ensues. No matter how hard she fights, her energy is wasted because as soon as "Love's Whirlwind" is mentioned, the family is consumed, and Myra loses both of her men.

The next day, Myra's pride is wounded, and she wants nothing more than to escape from the house. Her quiet breakfast with Richard is filled with silence, because neither of them knows how to react to the night before. Once the escape plan has been hatched, we see Myra return to her true nature. She even attempts to elude tipping Clara.

Richard Greatham

Richard is a diplomat, and his weekend starts off on a strange foot because his traveling companion and the woman he is left sitting with in the Bliss' living room is an uneducated flapper. He attempts to start a conversation with her, but no matter what subject he attempts to bring up, Jackie is unable to talk about it with any degree of knowledge. He fixes himself a drink as soon as he is left alone with Jackie. He was able to tolerate the trip to Cookham with her, because he was under the impression that as soon as they arrived he would be relieved of her.

When Sorel enters, he rises to greet her. Once Jackie is gone, Richard is able to speak with Sorel privately. She is charming in comparison to his traveling companion even though she is having a difficult time finding ways to entertain him. When news comes from Clara of the rain, Richard rushes to bring in the luggage. He is only concerned with his own, and Sorel hurries behind him to help.

During the game, Judith flirts with Richard. He reciprocates. Judith is closer to his age and career stature, so there is an immediate bond. When they are left alone together after the game, Richard is at first unsure what to do. He just witnessed a fight between Judith and her husband, and now he's the only one left in the room for her to confide in.

Judith's strength allures Richard, and he gives her a tender innocent kiss. Judith reacts with hysterics. She says she will tell David everything, and then pushes him out into the garden. It's because of this Richard reacts so harshly when he enters and everyone is fighting later on during Act II. He believes Judith has told David and everyone else that he seduced her. All Richard can see is scandal ruining his career. No one ever explains to him the fight was actually prompted by Myra, so the next morning he believes his trip to the Bliss' house has killed his reputation.

Jackie Coryton

Jackie is a flapper who was invited by David as a case study for his novel. She doesn't say much and has a meek attitude, which makes her the only one in the house that is capable of being manipulated by Simon. She is easily swept up in Simon's attempts to make Myra jealous. She is unable to clearly articulate that she doesn't want to marry Simon, so she just gives into it.

Jackie tries so very hard to hold a conversation with Richard, and to an extent she believe she is successful in holding her own with a diplomat. Even after Sorel is rude to her when giving her directions to David's room, Jackie still smiles and leaves hoping her next encounter will be more positive. It is during the game, when she is forced to participate in something she doesn't understand; we see the weak side of Jackie. Simon's attempts to help her with the game both frighten and comfort her, but Simon once again crosses a line. He becomes too physical, and Jackie completely shuts down. It is because of her throwing up walls during the game she is not able to explain she doesn't want to marry Simon.

The next morning, she has had time to sleep, and now regrets not speaking up even more. She forms a bond with Sandy right away, because he experienced almost the exact same situation.

She regains her confidence while trying to help him stop hiccupping. Jackie's weakness and saving grace is her sweetness.

Chapter 5: Journals

4/4/2011

Tonight we kicked off our rehearsals for *Hay Fever* with a table read. I had one mission for our first gathering. I wanted to establish a comfortable, supportive, and fun atmosphere. We are a varied group. At one end of the spectrum we have P. J. McKinnie. He is a thirty-year-old actor who has worked professionally in the city of New Orleans for years and will be entering his third year of graduate studies at the University of New Orleans in the fall, seeking an MFA in acting. At the other end, for example, there is Kaitlyn Heckel. Kaitlyn is an undergraduate student, and it was only last semester in the fall of 2010 that she attended her first acting class at the University of New Orleans. With such varying backgrounds, I desired a way to make the cast feel a mutual respect for one another.

I began by setting up the rehearsal space. We rehearsed in the Lab Theatre. Earlier in the day, with the help of a few willing practicum students from the shop, I moved in tables, chairs, and made sure the space was impeccably clean. During this set up time, I also spoke to the show's lighting designer, Christopher Hornung, who aptly set us up a simple plot that

provided just enough light to read by, but did not become obtrusive and over heat the cramped stage.

This is not my first encounter with Chris. He was the lighting designer for my qualifying project last spring. I was quite dissatisfied with the design that he provided, and I am determined that there will be strides to improve our communication, which hopefully will lead to a cleaner final outcome. That being said, just getting the stage lit for a table read was difficult. In the beginning, he had all of the house and front lights on full, in addition to the god and work lights. He routed the controls away from the control panel on the stage deck, so they could only be turned on and off on the board (which is located a story above the stage). The room quickly became oppressively hot. I addressed the matter, and I soon convinced him the house, god, and front light weren't helping the actors read, but actually blinding them and making them sweat profusely. This does not bode well, and makes me nervous about his design. However, I am aware of the potential problems, and believe them to be manageable.

Once we were physically set up for the read, I provided a bottle of water at each chair. The excess bottles were left in the center of the table with several stacks of pencils. Each setting was also provided with a handout that included information on Standard British Dialect in addition to a

Dramaturgical packet. Our Dramaturg Tim O'Neal compiled this information. This leads me to another part of this evenings read that displeased me. My stage manager Rose Osborne has had few and delayed correspondence, with me. Many of the duties I performed today, such as sharpening twenty pencils, should have been taken care of by stage management. I have also not received a retyped production script from her, which has inhibited me from beginning much of my blocking preparation. I gave Rose several weeks notice for the duties she is responsible for, and I have also communicated with the university's technical director, Shannon Miller, she has not been fulfilling assigned tasks.

In addition to the rehearsal space, I also set up a hospitality suite filled with coffee, muffins, and assorted snacks. It was very well received. The actors convened around the table over thirty minutes before rehearsal, and more or less huddled together there during breaks. They were so excited when they discovered the array of treats.

We had brief notes from the stage manager, followed by a welcome from me including a discussion of my views and ideas for the play. Tim completed the first part of the rehearsal with dialect work. Directly following the dialect work, we began Act I. We then broke for ten, came back for Act II, and repeated for Act III. My only note tonight was for the actors to keep

the pace up, try their damndest with the dialect, and above all, have fun. They did.

4/5/2011

Tonight was the first night of blocking. I intended on completing page five through seventeen of Act I. We did. The first half was fairly simple. I was working with Sorel and Simon, both of which are played by very young actors. They were already off book, and were able to absorb most of the blocking quickly. We completed their work under our allotted time, and planned to take a ten-minute break. During the break, stage management received a call from P. J. (David) saying he and Caleigh (Judith) would be ten minutes late for their eight pm call. They were, and they would provide no explanation for their tardiness. This hiatus sucked much of the energy out of the room. I think the two actors, James and Kaitlyn were frustrated their fellow actors were not being considerate of their cast members' time. We finished the planned blocking, but the moment-to-moment work I had scheduled for Simon and Sorel had to be cut short. We only worked them individually for fifteen minutes. We were all just too tired to be functional.

The set is proving to have a few hurtles, but it is not a catastrophe. It's actually not a bad problem to have; there are too many seats, chairs, benches, tables, and the list continues. I counted twenty-three places that were open to be sat on at any one time, not including tables or the floor. There are two of these seats that block a good deal of house left and right.

Tim, who noticed the obstruction while waiting for his Clara cues, first pointed this out to me. The furniture on the ground plan did not remotely match the pieces on stage.

I was informed tonight the stage manager does not have a car, and will be unable to stay at any rehearsal past ten-thirty. Rose plans for the assistant stage manager to pick up any slack that might occur when or if she leaves early.

My favorite moments tonight were Simon's interactions with his sketches.

4/6/2011

Rehearsal started on time at seven o'clock. We finished blocking Act I. Energy was high tonight. There were no late arrivals, and the blocking came freely. I'm glad because I was particularly nervous about this evening's rehearsal. The entire cast was present, and I didn't want to look unprepared at anytime. It seems as though we're using the space well. I haven't blocked any scenes far upstage left yet, but other than that, we've utilized the entire playing space.

The actors are obviously enjoying themselves. The majority are off book, and morale is high. James is committing fully to Simon. He is already bringing a great deal of physicality to the role. Kaitlyn is motivating her blocking, and as a collective, the actors are forming their characters. Tim's physicality has started to improve, and it's only day two. I was very concerned with his ability to walk in heels yesterday, but he has made great strides.

Tomorrow is going to be a big day. We're blocking the beginning of Act II, and I think it's going to be a doozie.

My favorite moment tonight was Jackie's pinball moment on the upper deck.

4/7/2011

We began the blocking of Act II. We are still on schedule and completed pages thirty-one through forty-two. We will finish Act II tomorrow night.

I actually didn't bring in as much preplanned blocking tonight. Act II begins with a very physical game, and I wanted the actors to have as much freedom as possible. I think this train of thought proved successful in rehearsal. We completed rehearsal much sooner than I anticipated.

I discovered the dramaturge had not informed the cast of the definition of "winsomely" and "saucily," nor had any of the actors looked up the definition. Before we started the game, I reviewed the meaning of the words with the cast.

I was particularly impressed with Michael tonight. For most of Act II he kneels and provides Judith with an ashtray. He was fully committed. He made strong choices, and brought a winsome atmosphere to the night. His doting on Judith and providing her an ashtray were my favorite moments of the evening.

Friday, 4/8/2011

We finished blocking Act II tonight. It was a very short rehearsal. The theatre was full of energy. I spoke briefly with Caleigh after rehearsal, because I have noticed advancement with all of the other characters during this week other than Judith. I encouraged her to start exploring the space, so she may become comfortable in her home.

My favorite moment from tonight happened during the argument. David picked up the chase and banged it on the ground. Marshall Carby, a UNO graduate directing alumnus, sat in during rehearsal tonight, and commented that the fight looked incredibly disorganized. He followed that statement with, "Believe me, it's a compliment."

4/10/2011

The play is officially blocked. Act III was completed tonight. It was a slow moving night. The cast was honest about drinking too much on Saturday and earlier today. We had cookies available to aid with a sugar rush.

I'm having problems with some of the blocking, because I do not know where the barometer is located. I must discover the answer to this problem tomorrow.

My favorite moment tonight was the stare down between Richard and Clara. She keeps waiting for a kiss that is never going to come. Or will it?

4/11/2011

Haha! They were off book, mostly. We are only rehearsing on three school days this week, and I've broken it up so that we're hitting one act a night. Tonight was Act I. We worked Sorel and Simon at seven, finished twenty minutes early, and added the rest of the cast at eight.

I could have done a better job of breaking up the rehearsal schedule tonight, because Myra, Richard, and Jackie were not needed until after the eight o'clock break. They had to wait thirty minutes until they had stage time.

Shannon Miller (technical director/set designer) spoke to me this afternoon about my relationship with stage management, and if we were having any problems. I explained that Rose's heart seems to be in the right place, but she seldom knows which duties are hers. The scenes are not properly set when we take a break and return to rehearsal. She has given praise and criticism to the actors. In the beginning she called all actors and technicians by pet names. Also, technical rehearsal reports have been sent out to actors. In addition, she seems to be overutilizing the assistant stage manager whenever there is need for physical exertion. I explained to Shannon that I have communicated these problems to Rose, but I'm getting to the point where I feel that concerns have become criticisms, and I don't want to frighten her away from stage management.

After my meeting with Shannon, Caleigh asked to take a walk with me. She expressed her disdain about a note I gave her last night. In the note, which I gave to her in a reasonably private manner, regarded my desire for her to start exploring the space and begin to experiment with her character. I also said I hadn't seen much of a change from auditions to this point.

Caleigh "brought it" to auditions. She flirted with all of the gentlemen actors, and coyly played on the piano. I have high expectations for her. Many of the other actors who auditioned, may have not had a grasp of the character during their first read, but have since begun to hone in and play. One reason this is possible for them, is they were essentially off book at the beginning of the process.

I explained to Caleigh my note contained a positive, not just a negative. She was highly prepared for auditions, and thus set up a certain level of expectations. She then said my note made it harder for her to learn her lines, because she felt discouraged. I then said the reason I requested everyone to be off book was so we could start playing on the first day. In response, she apologized and said that she did not realize and it was her fault for not knowing her lines. I further encouraged her to always bring up any problems or concerns with me, and I always want to strive to make the process pleasant and collaborative.

My favorite moment tonight was when Simon irritated his mother by playing the piano.

4/12/2011

It was brought to my attention after today's production meeting I am being short with Rose. I don't know if I'm being so much "short" as I am impatient. She has been consistently disorganized and today she dismissed the meeting before giving me a chance to speak. I had to call us back to order, so I could give my notes from rehearsal.

Tonight we ran Act II. The cast was mostly off book, but not nearly as refined as Act I. After the working run, we took a ten-minute break and reconvened for a line through.

I announced that we open in exactly two weeks and one day. I also announced the meet and greet scheduled for Sunday the eighth for Mrs. Nims and benefactors. Everyone was then dismissed except for Sandy and Jackie. We worked their scene in Act III.

My favorite moment of the night was when the air was sucked out of the room after Myra's attack on Judith.

4/13/2011

Stage management is not wearing shoes! We shall have a talk.

Judith and Richard were not off book, so much of the allotted time I set-aside for them was spent calling for line and line-throughs.

Act III ran smoothly. Most of the cast stumbled over lines, so after the run they had a line through. Myra and Simon were worked last.

It was "Western Wednesday," and the entire cast dressed up. My favorite moment of the night was Clara's one true moment. "Where has everybody gone?" It was a very simple short line, but it wasn't forced.

4/18/2011

We had a run through tonight. David was supposed to sit in and take notes, but he canceled. In his place, Marshall sat in and took notes.

4/19/2011

Tonight's rehearsal didn't start until almost nine. There was an awards ceremony held this evening and three of the actors were involved. We had an all call scheduled for 8:30 but were several minutes late in getting started.

I covered notes that Marshall and I took last night, and discussed changes with the cast.

After notes, I had 15-20 specific moments I wanted to work before we started Act I tomorrow night. I started with large group scenes and slowly released actors as they completed their work for the night.

Tim was the last to be dismissed. We blocked Clara's first intermission cleanup efforts on the stage. I believe it's important for the audience to see how many responsibilities Clara has around the house. By cleaning during both intermissions, the audience builds sympathy for a character and we have the benefit of not needing crewmembers for scene changes.

4/20/2011

Photo call for the poster was scheduled for 6pm today. Caleigh asked if we could bump it to a later time, so I rescheduled it for 6:30. At 10 in the morning she told me that she would text me soon to let me know if she would have any problem with the new time. I heard nothing until 5pm, at which time I received a text asking if I had checked my email. This was immediately followed by another text asking me to reply to the first. The email was sent a little after noon, and said that she couldn't make it to the photo shoot because she was busy and had too much homework.

Instead of rescheduling, I moved forward and scratched the original idea of having a photo of Judith clinching her two children to her breast. I concentrated, rather, on her children. The poster will now feature Simon and Sorel during one of their fights. We will fudge a silhouette of Judith in the background. I feel this is still an appropriate statement for the play, because Sorel and Simon are constantly attempting to upstage Judith.

Caleigh, texted me at 6pm saying if she hurried she could be to the shoot by 6:30, but she didn't, as she put it, "look like Judith." I said it would be great for her to be there, but if she didn't make it, we had made plans to move on with the shoot. She and P.J. walked through the door at 6:35. She was

not in hair or makeup, and we had already completed the shoot. P.J. seemed more upset than Caleigh, saying he was a member of the Bliss family, and didn't understand why he was not on the poster.

David came in and took notes tonight. It was so helpful to have an outside eye. He brought up inconsistencies in the dialect, especially the names. He also settled my fears of the Comedy of Manners becoming a farce.

Caleigh was argumentative during rehearsal.

4/21/11

Today we reworked Act II. I was planning on rehearsal not taking too long, because I mainly wanted to focus on the first scene. We began. Just a few lines in, it was obvious the timing was going to be off, severely. The actors had somehow gotten less off book than last week. Frustration grew, and I stopped the working run after the first scene and requested the actors do a line through before we proceeded.

After the line through, we started another attempt at working Act II. It went a little smoother. I'm consistently receiving resistance from Caleigh. Her character, Judith, has an entrance from the second story and finds her husband kissing another woman in the living room. I told Caleigh she needed to interrupt them with her entrance line. She said she didn't understand. I further explained, which lead to her saying her line to me in several different stereotypical ways, asking after each attempt if that's what I was looking for. I told her to stop doing that, and she can find the moment naturally, as long as her intention was to break apart David and Myra. This conversation carried on for much too long.

After the run, most of the cast was dismissed and I worked David and Myra, and Judith and Richard separately. P.J. and Jennie brought in ideas and appeared to be having fun with their

scene. At one point they both exclaimed at the exact same time, "We have an Idea." After which, they started laughing at each other.

Working with Caleigh and Robert was a different experience. She spent most of the time saying, "Why am I doing this?" or "I can't react to Richard if he's not giving me anything to work with." This seemed to really shut down Robert. It was also difficult for him, because Caleigh is almost refusing to make eye contact with other actors, other than P.J.

We left the end of Act II disheveled at the end of rehearsal, so Tim and I could work the Clara transitions during the second intermission.

4/22/11

We started working Act III, which eventually lead to the scene in which the guests exit. Caleigh and P.J. would not make it through the exit sequence. I explained to them several times they needed to make it through their lines so I could see the guests exit, and we would return to that section, so we could work the family unit more completely. It took 9 attempts to get the guest out of the house, because Caleigh and P.J. continued interrupting the process.

Once the guest had finally made their exit, P.J. began complaining that the beat change did not seem natural after the door slammed and Simon had his first line. We tried the scene in a couple different ways. Each time, P.J. cut off the moment before Simon had the chance to say his line. I finally told P.J. I needed full commitment to the moment, even if it didn't work. We can always go back and fix it, but I don't know if it's broken if everyone is not fully committed to it.

He placed quite a bit of blame on James for the beat not being correct. James was obviously thrown, and there was not much we could fix because of the insecure dynamic that P.J. pushed on another actor.

During the same rehearsal, Renee came to me and asked me if she was doing ok, because Michael had given her several suggestions about how she should play moments. She said he was

complaining he couldn't perform Sandy as well if she continued playing certain moments without making his suggested changes. I told her to disregard his suggestions, and if she wanted to talk about specific moments we should sit down and discuss them, not Michael. This was a problem that surfaced in the fall during *An Experiment with an Air Pump*. I will have to talk to Michael about this problem, because he is aware he gives line readings and suggestions to other actors. He has made vast improvements from last semester, but he needs to keep getting better.

4/25/11

David Hoover (department chair) sat in and took notes tonight, as did Beau Bratcher (UNO graduate directing alumnus.) I was originally planning on having a working run, but because of two sets of new eyes, I thought it would be more beneficial to push through. Beau and I went over his notes after the run, and David said we would talk about it tomorrow.

Many of Beau's notes were very general. We need more projection, clearer work on the dialect, and the guests need to be expecting to have a good time. He felt they were playing the ending too soon, and we were missing the build that leads the guests to sneak out of the house.

I was actually hoping Beau's notes would be more useful than they were. I was able to take a bit from his notes, but he was not familiar with the script, so he confused several moments. For example, he thought Myra's line to Simon in Act I was "I slept with Charlie" not "I supped with Charlie." We also disagree on Jackie. I think she is not projecting enough, and he absolutely loves the character's vocal work.

4/26/11

The play is not fun anymore, so we're going to take a night away from the drudgery of runs. Before we began I lead the cast in warm-ups. We formed a sound and movement circle. Each actor entered a sound and corresponding movement, and the rest of the cast repeated it until everyone had the opportunity to enter their portion. Then the actors were told they had to incorporate at least three of the sounds and movements during Act I. This exercise was meant to improve vocalized reactions within the show. I felt it was tremendously successful. It would have been more successful if stage management had been prepared to start the run as soon as we had completed the warm up. Rose told me, before we began, we could start the run immediately following the exercise. This was incorrect. We had to hold for 7 minutes as she set up properties after the cast was primed and ready to go. This sucked some of the life out of the Act I exercise.

Actors took ten. We came back ready for Act II and an exercise in subtext. Every time a bell rang, the actor speaking had to replace their previous line with the subtext of the line. It took a few minutes for everyone to fall into the groove of the game, but once they did, it breathed a new life into the act. It was funny because, for the most part, they weren't surprised when the bell rang on their line. Jennie said once

she knew I was going to ring on a particular line, because she had no idea what the subtext of it was. I think that proves the usefulness of this exercise. She was forced to think on her feet and figure out her answer.

During Act II Jennie tripped over a piece of furniture which then fell off of the block that was keeping it level. The actors put the furniture back on stage, but forgot to prop it back up on its shim. I waited to see if stage management was going to do anything. It became apparent she wasn't. I had to stop the run, and tell the stage manager to go up on stage to fix the shim. She never moved, only yelled for a back stage member to fix it, and the actors had the problem corrected before any technical member arrived. Rose was sitting less than ten feet away from the incident.

After another ten minute break, we came back and everyone drew a character name out of a hat and assumed that character for Act III.

Actor - Original Character - Character drawn out of the Hat

Kaitlyn - Sorel - Simon

James - Simon - Sorel

Caleigh - Judith - Richard

P.J. - David - Jackie

Michael - Sandy - Clara

Jennie - Myra - David

Robert - Richard - Myra

Renee - Jackie - Judith

Tim - Clara - Sandy

I clearly explained the purpose of this game was not to make fun of choices other actors made with the character, but to find choices of their own. Everyone got to have a good laugh at him or herself. They saw their character through someone else's interpretation.

4/27/2011

David came to another run tonight. Not much has changed from the notes he has given me. We didn't finish notes until earlier today, and I'm not doing a working run, because he is sitting in and observing.

There is a great deal more energy in the run tonight than there has been; I deem the exercises last night a success.

I asked Caleigh to meet with me tomorrow so we could talk about Judith. She agreed to meet at six, before rehearsal.

4/28/2011

Caleigh and I talked at six. I opened with asking if she has been enjoying the rehearsal process. She said she hasn't enjoyed it very much. That she feels I don't respect her process. I asked her what her process is, and she didn't elaborate other than she falls into her stride late in the process, and the presence of an audience helps. I tried to explain she is at the beginning of her career, just as we all are, and it's going to take decades of trial and error before she fully nails down her specific process. I also said she should expect to have her process challenged while she is in school, because that's one of the reason's why she is here. I also said it is very unsettling for a director to hear an actor say they don't fully engage until late in the process.

I asked her to introduce me to Judith, tell me in just a few words who she is. She said she's an actress. Caleigh then told me she is unsure about how to play an older character and she is better able to connect with types she has previously played. I then brought up the many similarities between Susanna from *An Experiment with an Air Pump*. They are both characters struggling with marriage problems and career choices later in life. Caleigh said she had never compared the two.

I then told Caleigh many of the problems during the rehearsal process were a direct result of my lack of attention to her and I should have been working with her on a more individual level for some time. But, I added there were several simple things she could do that would instantly give her character more depth, such as making eye contact with her fellow actors, especially her children. She said she had tired, but younger actors were playing her children, and they wouldn't look back at her. I told her to make them.

We started rehearsal. By comparison to every other night, Caleigh was fierce. She practically attacked her children forcing eye contact. It played so well. They looked like inattentive children being forced into submission by an overbearing mother. I loved it. I saw Judith for the first time tonight.

4/29/2011

Rehearsal was bumped up to the early afternoon, so we could get a run in and then release early. The actors have tomorrow off, and I want them to have as much down time as possible before our weeklong run. We ran, energy was low, and it was obvious we were all longing for our day off. After the run I released the cast, requested everyone return on Sunday with healthy, happy, non-hung-over minds and hearts. Actors released, I stayed around to make sure the technical staff had everything they needed from me. I discussed sound with Shannon, and then I left for the evening.

4/30/2011

No actors, the day was spent hanging and focusing lights.

5/1/2011

Wow, everyone is hung-over. Over half of the cast arrived late. We did a Q to Q, which took a little under an hour. We then took a break, and ran the show from top to bottom. I then turned the cast loose, after calling attention to the fact that very few were ready to work, and had yet to recover from Jazz Fest. I asked for everyone to go home, sleep, and drink lots of water.

5/2/2011

Final Dress, I'm more than a little nervous about light and sound ques. They don't seem to have the timing worked out just right yet. But, the stage manager assures me the board opts are going to stay after rehearsal and practice. Again, I asked our lighting designer for more light on the staircase when we have action in that area, and again I requested a more drastic shift between the three acts to account for the changes in time of day. He tells me he is working on it. The set is not even close to being finished, but the technical director showed me a list of things he plans on having done before curtain tomorrow. I sincerely hope he completes his list because the beautiful costumes are being blurred out by a large unfinished set.

We closed out the evening by me speaking to the actors and saying how proud I was of everyone's work. I also reminded them we would be having a group warm-up before every show for those who wanted to participate.

5/3/2011

Haha! Opening Night! No more journals!

Chapter 6: Lessons Learned

My first point of discussion is Richard and Clara's relationship. I did want Clara to have an uncomfortable attraction to Richard, but the resulting relationship was a failure. Textually, Clara addressed Richard with a softer manner than the other guests. Her obvious disdain for Myra and the other two simpletons did not seem to cross over to Richard. The plucking and eating of the hair, in the beginning, was an exercise for the two characters to break each other's comfort zones. The simple act of a servant being too close to a diplomat should have created interesting scenarios. I should have backed off of the idea. It was meant to cross boundaries and push the actors to the point of ridiculousness, so they could then breach their comfort zones, and arrive at a more natural realistic situation. I saw the exercise was not working, but I kept pushing. I kept waiting for action or reaction, but it never came. It was my responsibility to pull the plug on this bit, but I didn't, and if I could do it again, I would.

Another note on Clara, the actor's physical build is exactly what I wanted for Clara. Before auditions, he seemed to be excited about the idea of playing her. After he was cast, it became a different story. From my perspective, it seemed he didn't want to wear his rehearsal heels. I think he also had a

difficult time cross-dressing in a production for which he was also dialect coach. If I could go back in time, I would have cast Clara differently.

The actor playing Clara was also the production's dialect coach and for whatever reason, I feel he did not fully commit to being the dialect coach. He did say the actors were uncooperative when he tried to set up individual sessions, but he rarely gave notes and seemed detached from the process. This could be a direct result of me casting him as Clara. The dialects in the show needed more attention paid to them, and the lack of attention was a failure on my part.

The next area that was grossly in need of improvement was my relationship with stage management. I placed too much faith in the level of training I had been told the stage manager had received previous to this production. I did layout my expectations and needs from stage management, but one of my biggest failures was not recognizing the little experience and few interpersonal skills. Many of our problems would have been avoided if I gave her more complete lists of what I expected from a stage manager. When working with stage managers, I will now make it very clear before rehearsals begin what my expectations are, and if they are unacquainted with things such as rehearsal/production reports, stage management kits, or call board protocol, I will now be aware of the situation and help

them become prepared before actors are involved. During rehearsal I was constantly distracted by her inappropriate revealing dress and absence of shoes, disregard of safety, and ugly attitude towards the cast. Because of my experience with stage management during *Hay Fever*, I will now further extend my interaction with stage management long before rehearsals start.

I should have gone to higher authorities when my concerns about safety were never addressed. We repeatedly had problems with inadequate backstage lighting and handrails. It was my responsibility to go to my direct adviser and fully express my concerns. I could have been more proactive.

Another mistake was leaving a graduate actor off of the callback notice. The actor playing David Bliss was not originally intended for the role. He had made it clear to me he was not interested in the script, and was too busy to do another show during the semester. In my opinion, his pride was hurt when he was not on the callback list and other actors, who he deemed, "less talented," were included. In the future, unless I'm trying to make a well-deserved point, I will include all graduate acting students on my callback list. That way, they can all feel they are getting an even shake and an opportunity to prove their merit with cold reads. This misunderstanding setup a horrible working relationship from the very beginning of the process.

I went into this process with an extremely positive attitude. Admittedly, over the past few years, I've lost some of my ability to have fun with my theatre work. That's not fair to everyone I have to work around. I made it a goal for myself to have fun with this process. I know one thing about myself; it is almost impossible for me to have fun unless I'm completely prepared for the current task at hand. I like to have a sturdy foundation of structured blocking before I enter into a production. I'm not saying I don't want the actors to play and explore the space. On the contrary, I love the combination of creative juices. I just take comfort in knowing if the juices aren't flowing, we still have structure to fall into.

Wrapping back to my original point: fun. I truly enjoyed working with the less experienced actors. They came prepared with questions, observations, and a desperate eagerness that brought so much life into rehearsal. I loved working with them so much, I'm sure I neglected some of the other actors. I feel I should clarify; I did not enjoy working with the less experienced actors because I saw them as more approachable or easier to control, I enjoyed working with them because, from my perspective, they appeared to enjoy the process.

However my feelings towards the actors, it was wrong of me to give priority of time to those who wanted it, it was my responsibility to spend the most time with the actors who's

character's carried larger burdens. I owed much more time to Judith. She resisted time after time, and showed disrespect to her fellow cast members. I backed down because I could not find a way to reach her. I did find she benefited from individual meetings outside of rehearsals. She seemed to feel safe speaking about her character when none of the other actors could hear. I should have set up several private meetings with her each week. She wanted a great deal of individual attention, I did not dote on her, and as a result she fought me on every front. I should have set up solo sessions with her from day one.

I should have demanded a shorter, more concise design period. I think that the set designer/TD's use of *Hay Fever* in his classes was a wonderful way to tie in classroom studies and practical application, but his design became ever morphing. I spoke endlessly about concept with him, but had very little time with the costume designer. At our first meeting that included all of the designers, the set was already completely designed. Because our meetings were so loosely organized, I spoke with designers individually instead of in a collective; a fact I feel harmed the overall design of the show.

There are several aspects of the original sketch for the set, I enjoy very much, but never came to fruition. Foremost, there were several houseplants in the original sketch.

I think the greenery softened the space and helped tie it into its country location. The final design was also missing levels. The original design has several different levels differentiating between the breakfast nook, piano area, and great room. The implementation of these elements in the final design could have drastically improved the aesthetics of the show. Also, the original sketch had window cutouts above both the front door and the door leading to the garden. The window over the front door was discarded as opening drew closer.

Hay Fever's scenic designer and I differed over the path that the show should take. He believed strongly that we should follow the style of a sitcom. He wanted canned laugh tracks, inopportune playing to the audience, and during Judith's moments when she entered performance mode (such as during *Love's Whirlwind* and the evening's game) he wanted all lights to instantly cut out and have only Judith illuminated in a hot spot.

After the set designer brought up his thoughts, I asked him to give me a few days to read back over the script and see if his ideas would fit into my concept for the show. After reevaluating the script, he and I spoke again, and came to the decision not to use canned laughter. I feel that it would have been too forceful of a trick to make the audience follow along,

and no matter how many times I reread the script, I couldn't see it staged as a sitcom.

Judith is the main reason I believe *Hay Fever* would not work as a sitcom. Though she may be a comedic character, she is not cheap.

We did meet at a compromise. I liked his idea for a drastic lighting change during *Love's Whirlwind*. Tagging on to the idea of a large grandiose home, the moments of theatrical lighting added to the idea of her home being exactly as Judith imagines it. It seems somehow natural for her to envision herself back in the limelight every time she slips into her past roles. The compromise of our two visions of the show creates a stronger overall concept.

I should have crosschecked information about the poster. *Hay Fever's* poster designer, gave me one set of requirements for the photo shoot, and the technical director gave me another. The technical director was the one taking the photo; his ideas about the required technical elements needed for the photo to be processed correctly did not work for the poster designer. Because of this, we were unable to have the poster design that was originally decided upon. I should have requested they correspond directly with each other, so the process would have lead to the intended finished product.

During my research, I found countless reviews criticizing productions for turning a comedy of manner's play into a farce. I wanted so deeply to handle the script with the correct style, but sadly this is another place where I could have used improvement. The cast seemed very heavy. I think of song and dance when I think of Coward, and that light spirit did not seem to translate to the stage for this production. I should have concentrated more on movement. The men and women could have both moved with so much more grace and elegance. Character types were written in, and yet we did not fully explore them physically. Having a diplomat and a flapper alone together onstage, the physicality should be enough to bring comedy to the scene.

I would have put a piano on stage. If I knew what the finished set was going to be, I would have requested the piano instead of the roll top desk. I was told the roll top desk would be altered to look like an upright piano. I also liked the older more rugged look of the desk, rather than the shiny new piano that would have been our alternative. If I would have known the set would not be completed, I would not have been so concerned about the piano fitting into its environment; I would have just been worried about having a piano.

I've focused on the shortcomings of the product, but I do believe throughout the rehearsal period and production run, there were some real victories.

I've worked with the actress playing Myra before. She stepped in when an actress dropped out of the production of *Tio's Blues* that I directed. Then in the fall of 2010 she was cast in *An Experiment with an Air Pump*, competition was steep between her and another actress for the role of Harriet. She was a graduate student in need of a thesis role, and the other actress was an unknown undergraduate. Ultimately, She was cast as Harriet, but the status of graduate student and the need for a thesis was the tipping point. In the case of *Hay Fever*, however, I was not expecting to cast her, but she surprised me during auditions, and I'm extremely happy to have worked with her. She had a very physical scene with Simon in which she was thrown around during the majority of their interaction. She always took the time to come in early to stretch and mentally prepare for the scene. Also, she handled herself very well with the actor playing David. During the Myra and David scene, he constantly attempted to change blocking, but she always worked around his changes naturally and would bring them back to their intended placements. She seemed to bridge the gap between graduate and undergraduate. She fully participated in any group warm up we did together. She was encouraging to the younger

actors, and I can comfortably say her presence in the cast added to an overall cohesive unit. I believe that she benefited from a highly collaborative process, and working with her has helped me hone my directing style.

The actress playing Myra is just one of a community that was created by an atmosphere I directly facilitated. Theatre, to me, has and will always be the act of story telling done by a community. It was a goal of mine to create a cohesive unit. Those who fully engaged in activities did have better performances and growth than those who did not. At the first read I surrounded the actors and technicians with the music of the playwright. We also shared food and drink. We shared every sensory perception from the very beginning. The decadence of the array of treats seemed very much to create the feeling of a weekend in the country among friends. Group warm-ups were a fun, teambuilding way to create an atmosphere of acceptance and exploration. The cast then took the idea of unity even further. They began to organize themed days for rehearsal. One of the days was Western Wednesday. I did not instruct them to have themed days, but they were naturally starting to play together. No, theme days did not directly affect rehearsal process, but I do believe it indirectly affected it. The participating cast members wore their themed clothing to their classes during the day. When other students asked them why they were dressed

unusually, the actors got a chance to talk about the show they were in, and by doing this the show and their fellow cast members were constantly on their minds throughout the day. By the time they got to rehearsal, everyone was revved up with stories about the day they had and usually brought new ideas to discuss.

Another good thing that came out of *Hay Fever* was an aspect of the lighting designer's work. His general plot was lacking, but during moments of heightened theatrically he had a blue gobo of a spiral appear in the center of the action to symbolize "Love's Whirlwind." This was the first time I've seen this designer bring an artistic touch to his lighting. I'm proud of this part of his design because I continued to push for a dramatic lighting shift when Judith slipped into scene work from "Love's Whirlwind." At the beginning of the process, the designer had no plans of making any kind of a distinction between the action and Judith's departure down memory lane. I made it clear to him he would have to help make this shift clear through lighting. He did not take that suggestion very far, just made the stage brighter. We then sat down and had a discussion about adding texture and a change of color. Four or five discussions later, we had an interesting contrast to the usual lighting of the Bliss' living room.

I'm exceedingly happy with the costume designer's work. His costumes clearly moved the actors from one act to another, keeping with appropriate time and mood shifts. My favorite part of his design was the use of color in the third act. The Bliss family is dressed in lively colors and looks well rested and refreshed, while the guests hurriedly dress in their travel clothes from the day before as they rush out of the house. I believe our concise communication about theme and concerns ended with a product that is very satisfying. I dropped by the costume shop for scheduled meetings with Tony as well as popping my head in every once in a while. We had a clear schedule of when certain articles were required, and it never failed, they arrived at rehearsal on time. Whereas organization lacked in some areas, I feel lines of communication were open in regards to costume design.

Another success of *Hay Fever* was my work with the actor who played Simon. From day one I made it clear to him, Simon had very few boundaries. I showed him an original production photo I had found during my research that showed Judith cradling Sorel's head on her shoulder while Simon kneeled next to his mother with his head upon her lap. This photo showed a grown man with the eyes of a child; big, sweet, and full of mischief. By providing the actor with this image, I believe he began the process with a strong grasp of what I was looking for in Simon.

He fully committed. There were several rehearsals he left the building absolutely exhausted after the night's work, but every bit of the work he gave me during the evening was productive. He seemed to work very well within the collective. I told the cast on our very first night of rehearsal how excited I was to be working on a production with such an even line load for cast members. Some, of course, carried a slightly heavier load than others, but the unity of the cast was essential to a smooth run. This actor continually brought a positive attitude to rehearsal, and even when his personal life had the opportunity to affect relations with other cast members, he held his composure and played ball while he was working on the script.

Simon progressed every night. I told the actor I wanted him to surprise me at least once during each rehearsal, and he did. He crawled over furniture, threw props, and picked up other actors; there was absolutely no limit on expectations for Simon. In a way, it kept the other actors fresh and alert. No one truly knew what to expect from Simon when they were in a scene from him, but that lack of comfort aided in making the Bliss house uproarious.

The progression of the actor playing Sorel was another success of *Hay Fever*. Sorel was her first speaking role at the University of New Orleans. She was fairly timid at the beginning of the process. She had the habit of asking me if she

was delivering lines correctly. She also had a difficult time finding business. She listened to other characters on stage, but it wasn't a form of active listening. By the end of rehearsals she understood the perception of how she was delivering a line was not important, and her intentions and actions were the main drive. She began actively listening and responding. Her responses improved. She no longer responded solely with facial expressions but with a vocal reaction as well.

I talked about my shortcoming with Judith, but there truly were some victories. Most notably was when she complained to me that Sorel and Simon were not making eye contact with her, and the lack of eye contact was not her fault. I told her to "make them pay attention to you. You are their mother. You have the control in any given situation." When we went into rehearsal that night, Judith attacked her children, and it was brilliant. She was a mother chastising disobedient children, and it was honest and unexpected by me or the other actors. That one simple note I gave her drastically changed her perception of power with her character. From then on, she fought for attention.

Time management was a positive attribute to this production. Callbacks were quick and concise; we were there for less than an hour and a half. Once we were into rehearsals, I

had a detailed rehearsal schedule that attempted to utilize everyone's time well. If an actor was in rehearsal I made it a point to use their time efficiently. If they weren't on stage, they were working with the dialect coach to improve their dialect, or having a line-through with fellow actors.

Rehearsals were set up so actors staggered in throughout the night and as new actors arrived, actors who had finished their scene work were allowed to leave.

By monitoring time properly I was able to have more intimate rehearsal time with individuals, while maintaining a heightened morale. Actors did not feel as though their time was being wasted. Also, with fewer people sitting around talking in the house, we had fewer opportunities for roomers to get started. This also aided in actors not giving other actors tips on their acting. Line readings and suggestions were still a problem, but the issue was mitigated by our organized rehearsal schedule.

During Act I and II intermission, Clara solely did the set changes. I feel the best acting Clara did during this production was done during intermission. He had specific tasks he had to complete under a strict time limit. Much of what he had to do required physical exertion. This was also a time for him when he didn't have to worry about the opinions of the other actors, the stage was all his. He cleaned and tidied while

shaking his rump every once in a while. The audience had a chance to see the inner workings of the Bliss' household. It was clear Clara was over worked and underappreciated. I think seeing Clara moving about the stage during intermission helped the audience stay focused through the two breaks. I originally wanted to cut one of the intermissions, but after I came to the decision of putting Clara to work, the idea of two intermissions morphed from a hassle to whimsical fun. It provided another opportunity for the audience to connect with the characters and to build empathy, so when Act III came and Judith demanded her orange juice, the audience almost wanted to exclaim, "Get it yourself, she's busy!"

I do feel the cast and crew grew overall as a community of artists. I know I faced many challenges, and my directing and leadership is better because of them. I feel very fortunate to have had the opportunity to direct *Hay Fever*. The process was a learning experience I deeply value, and I hope I will be able to apply my lessons to future production.

Appendix A

Hay Fever Script with Blocking Notes

HAY FEVER

ACT I:

(Scene – the hall of DAVID BLISS'S house in very comfortable and extremely untidy. There are several of SIMON'S cartoons scattered about the walls, masses of highly colored American and classical music strewn about the piano, and comfortable furniture. A staircase ascends to a small balcony leading to the bedrooms, DAVID'S study, and SIMON'S room. There is a door leading to the library down L. A service door above it under the stairs. There are French windows at the back and front door on the R.

When curtain rises it is about 3 o'clock on a Saturday afternoon in July.)

① SOREL: Listen to this, Simon -
 "Love's a Trollop stained with wine
 Clawing at the breasts of Adolescence
 Nuzzling, tearing, shrieking, beating -
 God, why were we fashioned so!"

SIMON: The poor girl's potty!

SOREL: ② I wish she hadn't sent me the beastly book. I must say something nice about it. ③

SIMON: The binding's very dashing. ④

SOREL: She used to be such fun before she married that gloomy little man.

SIMON: She was always a fierce poseuse. It's so silly of people to try and cultivate the artistic temperament. Au fond, she's just a normal, bouncing Englishwoman. ⑤

SOREL: You didn't shave this morning.

SIMON: I know, I didn't, but I'm going to in a minute, when I've finished this.

SOREL: I sometimes wish we were more normal and bouncing, Simon.

SIMON: Why?

SOREL: I should like to be a fresh, open-air girl with a passion for games.

8 SIMON: Thank God you're not.

SOREL: It would be so soothing.

SIMON: Not in this house.

SOREL: Where's Mother?

SIMON: In the garden, practicing.

SOREL: Practicing?

SIMON: She's learning the names of the flowers by heart.

SOREL: What's she up to?

SIMON: I don't know. Damn! That's crooked.

SOREL: I always distrust her when she becomes the Squire's Lady.

SIMON: So do I.

SOREL: She's been at it hard all day – she tapped the barometer this morning.

SIMON: She's probably got a plan about impressing somebody.

10 SOREL: I wonder who.

SIMON: Some dreary, infatuated young man will appear soon, I expect.

SOREL: Not today! You don't think she's asked anyone down today, do you?

SIMON: I don't know. Has Father noticed anything?

SOREL: No; he's too immersed in work.

11 SIMON: Perhaps Clara will know.

SOREL: Yell for her.

SIMON: Clara! Clara!

12 SOREL: Oh, Simon, I do hope she hasn't asked anyone down today.

SIMON: Why? Have you?

SOREL: Yes.

SIMON: Why on earth didn't you tell me?

SOREL: I didn't think you'd care one way or another.

SIMON: Who is it?

SOREL: Richard Greatham.

13 SIMON: How exciting! I've never heard of him.

SOREL: I shouldn't flaunt your ignorance if I were you – it makes you look silly.

SIMON: Well, that's done.

SOREL: Everybody's heard of Richard Greatham.

SIMON: How lovely for them!

SOREL: He's a frightfully well known diplomatist – I met him at the Mainwarings' dance.

SIMON: He'll need all his diplomacy here.

SOREL: I warned him not to expect good manners, but I hope you'll be as pleasant to him as you can.

SIMON: I've never met any diplomatists, Sorel, but as a class I'm extremely prejudiced against them. They're so suave and polished and debonair.

SOREL: You could be a little more polished without losing caste.

SIMON: Will he have the papers with him?

SOREL: What papers?

SIMON: Oh, any papers.

⑮ SOREL: I wish you'd confine your biting irony to your caricatures, Simon.

⑯ SIMON: And I wish you'd confine your girlish infatuations to London, and not force them on your defenseless family.

SOREL: I shall keep him out of your way as much as possible.

SIMON: Do, darling. ~~(Enter CLARA.)~~ ⑰ Clara, has Mother asked anyone down this weekend?

CLARA: I don't know, dear. There isn't much food in the house, and Amy's got toothache.

⑱ SOREL: I've got some oil of cloves somewhere.

CLARA: She tried that, but it only burnt her tongue. The poor girl's been writhing about in the scullery like one o'clock.

SOREL: You haven't forgotten to put those flowers in the Japanese room?

SIMON: The Japanese room is essentially feminine, and entirely unsuited to the Pet of the Foreign Office.

SOREL: Shut up, Simon!

CLARA: The room looks lovely, dear – ⑲ you needn't worry. Just like your mother's dressing room on a first night.

SIMON: How restful!

CLARA: Have you told her about your boyfriend?

SIMON: Not boyfriend, Clara.

CLARA: Oh, well, whatever he is.

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SIMON: I think Sorel's beginning to be ashamed of us all, Clara – I don't altogether blame her; we are very slapdash.

20 CLARA: Are you going to leave that picture in the guests' bathroom, dear? I don't know if it's quite the thing – lots of pink, naked women rolling about in a field.

SIMON: Nudity can be very beautiful, Clara.

CLARA: Oh, can it? Perhaps being a dresser for so long 'as spoilt me eye for it. *(CLARA exits.)*

SIMON: Clara's looking tired. We ought to have more servants and not depend on her so much.

SOREL: You know we can never keep them. You're right about us being slapdash, Simon. I wish we weren't.

SIMON: Does it matter? 21

SOREL: It must, I think – to other people.

SIMON: It's not our fault – it's the way we've been brought up.

SOREL: Well, if we're clever enough to realize that, we ought to be clever enough to change ourselves.

SIMON: I'm not sure that I want to.

SOREL: We're so awfully bad mannered.

SIMON: Not to people we like.

SOREL: The people we like put up with it because they like us.

SIMON: What do you mean, exactly, by bad manners? Lack of social skills and small talk?

SOREL: We never attempt to look after people when they come here.

SIMON: Why should we? It's loathsome being looked after.

SOREL: Yes, but people like attention. We've never once asked anyone if they've slept well.

SIMON: I consider that an impertinence, anyhow.

SOREL: I'm going to try to improve.

SIMON: You're only going on like this because you've got a mania for a diplomatist. You'll soon return to normal. 22

SOREL: Abnormal, Simon – that's what we are. Abnormal. People stare in astonishment when we say what we consider perfectly ordinary things. I just remarked at Freda's lunch the other how nice it would be if someone invented something to make all our faces go up like the Chinese, because I was so bored with them going down. And they all thought I was mad!

SIMON: It's no use worrying, darling; we see things differently, I suppose, and if people don't like it, they must lump it. 23

(Enter JUDITH from the garden, carrying flowers and gardening paraphernalia.)

[page 8]

24
JUDITH: You look awfully dirty, Simon. What have you been doing?

SIMON: Not washing very much.

JUDITH: You should, darling, really. It's so bad for your skin to leave things about on it.

25
SOREL: Clara says Amy's got toothache.

JUDITH: Poor dear! There's some oil of cloves in my medicine cupboard. Who is Amy?

26
SOREL: The scullery maid, I think.

27
JUDITH: How extraordinary! She doesn't look Amy a bit, does she? Much more Flossie. Give me a
28
cigarette. Delphiniums are those stubby red flowers, aren't they?

SIMON: No, darling; they're tall and blue.

JUDITH: Yes, of course. The red ones are somebody's name – Asters, that's it. I knew it was something opulent. I do hope Clara has remembered about the Japanese room.

SOREL: Japanese room!

JUDITH: Yes; I told her to put some flowers in it and take Simon's flannels out of the wardrobe drawer.

SOREL: So did I.

JUDITH: Why?

SOREL: I've asked Richard Greatham down for the weekend – I didn't think you'd mind.

JUDITH: Mind! How dare you do such a thing?

SOREL: He's a diplomatist.

JUDITH: That makes it much worse. We must wire and put him off at once.

SOREL: It's too late.

JUDITH: Well, we'll tell Clara to say we've been called away.

SOREL: That would be extremely rude, and anyhow, I want to see him.

29
JUDITH: You mean to sit there in cold blood and tell me you've asked a complete stranger down for the weekend, and that you want to see him!

SOREL: I've often done it before.

JUDITH: I fail to see how that helps matters. Where's he going to sleep?

SOREL: The Japanese room.

③ JUDITH: Oh, no he isn't – Sandy Tyrell is sleeping there.

④ SIMON: There now! What did I tell you?

SOREL: Sandy – what?

JUDITH: Tyrell, dear.

SIMON: Why didn't you tell us, Mother?

JUDITH: I did. I've talked of nothing but Sandy Tyrell for days – I adore Sandy Tyrell.

SIMON: You've never mentioned him.

SOREL: Who is he, Mother?

JUDITH: He's a perfect darling, and madly in love with me – at least, it isn't me really, it's my Celebrated Actress glamour – but it gives me a divinely cosy feeling. I met him at Nora Trent's. ③③

SOREL: Mother, I wish you'd give up this sort of thing.

JUDITH: What exactly do you mean by "this sort of thing," Sorel?

SOREL: You know perfectly well what I mean.

JUDITH: Are you attempting to criticize me?

SOREL: I should have thought you'd be above encouraging silly, callow young men who are infatuated by your name.

③④ JUDITH: That may be true, but I shall allow nobody but myself to say it. I hoped you'd grow up a good daughter to me, not a critical aunt.

SOREL: It's so terribly cheap.

③⑤ JUDITH: Cheap! Nonsense! How about your diplomatist?

SOREL: Surely that's a little different, dear!

JUDITH: If you mean that because you happen to be a vigorous ingenu of nineteen you have the complete monopoly of any amorous adventure there may be about, I feel it my firm duty to disillusion you.

SOREL: But, Mother –

JUDITH: Anyone would think I was eighty, the way you go on. It was a great mistake not sending you to boarding schools, and you coming back and me being your elder sister.

SIMON: It wouldn't have been any use, darling. Everyone knows we're your son and daughter.

JUDITH: Only because I was stupid enough to dandle you about in front of cameras when you were little. I knew I should regret it.

SIMON: I don't see any point in trying to be younger than you are.

JUDITH: At your age, dear, it would be indecent if you did.

SOREL: But Mother darling, don't you see it's awfully undignified for you to go flaunting about with young men?

JUDITH: I don't flaunt about – I never have. I've been morally an extremely nice woman all my life – more or less – and if dabbling gives me pleasure, I don't see why I shouldn't dabble.

SOREL: But it oughtn't give you pleasure any more.

JUDITH: You know, Sorel, you grow more damnably feminine every day. I wish I'd brought you up differently.

SOREL: I'm proud of being feminine.

JUDITH: You're a darling, and I adore you; and you're very pretty, and I'm madly jealous of you.

SOREL: Are you really? How lovely!

JUDITH: You will be nice to Sandy, won't you?

SOREL: Can't he sleep in "Little Hell"?

JUDITH: My dear, he's frightfully athletic and all those hot water pipes will sap his vitality.

SOREL: They'll sap Richard's vitality too.

JUDITH: He won't notice them; he's probably too used to scorching tropical Embassies with punkahs waving and everything.

36
SIMON: He's sure to be deadly, anyhow.

SOREL: You're getting far too blasé and exclusive, Simon.

SIMON: Nothing of the sort. Only I loathe being hearty with your men friends.

SOREL: You've never been even civil to any of my friends, men or women.

JUDITH: Don't bicker.

SIMON: Anyhow, the Japanese room's a woman's room, and a woman ought to have it.

JUDITH: I promised it to Sandy – he loves anything Japanese.

SIMON: So does Myra!

JUDITH: Myra!

SIMON: Myra Arundel. I've asked her down.

JUDITH: You've – what!

SIMON: I've asked Myra down for the weekend – she's awfully amusing.

SOREL: Well, all I can say is, it's beastly of you. You might have warned me. What on earth will Richard say?

SIMON: Something exquisitely non-committal, I expect.

57
JUDITH: This is too much! Do you mean to tell me, Simon –

SIMON: Yes, Mother, I do. I've asked Myra down and I have a perfect right to. You've always brought us up to be free about things.

JUDITH: Myra Arundel is straining freedom to its utmost limits.

SIMON: Don't you like her?

JUDITH: No, dear, I detest her. She's far too old for you, and she goes about using sex as a sort of shrimping net. 38

39 SIMON: Really, Mother!

40 JUDITH: It's no use being cross. You know perfectly well I dislike her, and that's why you never told me she was coming until too late to stop her. It's intolerable of you.

SOREL: Whether she's here or not is a matter of extreme indifference to me, but I'm afraid Richard won't like her very much.

SIMON: You're afraid he'll like her too much!

SOREL: That was an offensive remark, Simon, and rather silly.

JUDITH: Why on earth don't you fall in love with some nice young girls, instead of self-conscious vampires?

SIMON: She's not a vampire, and I never said I was in love with her.

SOREL: He's crazy about her. She butters him up and admires his sketches.

SIMON: What about you picking up old gentlemen at dances?

41 SOREL: He's not old! 42

JUDITH: You've both upset me thoroughly. I wanted a nice restful weekend, with moments of Sandy's ingenuous affection to warm the cockles of my heart when I felt in the mood, and now the house is going to be full of discord – not enough food, everyone fighting for the bath – perfect agony! I wish I were dead!

SIMON: You needn't worry about Myra and me. We shall keep well out of everyone's way.

SOREL: I shall take Richard on the river all day tomorrow.

JUDITH: In what?

SOREL: The punt.

43 JUDITH: I absolutely forbid you to go near the punt.

44 SIMON: It's sure to rain, anyhow.

JUDITH: What your father will say I tremble to think. He needs complete quiet to finish off "The Sinful Woman."

SOREL: I see no reason for there to be any noise, unless Sandy What's-his-name is given to shouting.

JUDITH: If you're rude to Sandy I shall be extremely angry.

SOREL: [simultaneously] Now, look here, Mother -

SIMON: [simultaneously] Why should you expect -

JUDITH: [simultaneously] He's coming all the way down specially to be nice to me -

(Enter DAVID) 45

DAVID: Why are you all making such a noise?

44 JUDITH: I think I'm going mad!

DAVID: Why hasn't Clara brought me my tea?

JUDITH: I don't know.

DAVID: Where is Clara?

JUDITH: Do stop firing questions at me, David.

45 DAVID: Why are you all so irritable? What's happened?

(Enter CLARA.)

CLARA: Here's your tea. I'm sorry I'm late with it. Amy forgot to put the kettle on – she's got terrible toothache.

DAVID: Poor girl! Give her some oil of cloves.

5 SOREL: If anyone else mentions oil of cloves, I shall do something desperate!

DAVID: It's wonderful stuff. Where's Zoe?

SIMON: She was in the garden this morning.

DAVID: I suppose no one thought of giving her any lunch?

CLARA: I put it down by the kitchen table as usual, but she never came in for it.

SOREL: She's probably mousing.

5 DAVID: She isn't old enough yet. She might have fallen into the river, for all you care. I think it's a shame!

52 CLARA: Don't you worry your head. Zoe won't come to any harm; she's too wily. (She exits.)

53 DAVID: I don't want to be disturbed. Listen, Simon. There's a perfectly sweet flapper coming down by the four-thirty. Will you go and meet her and be nice to her? She's an abject fool, but a useful type, and I want to study her a little in domestic surroundings. She can sleep in the Japanese room. (He exits.)

JUDITH: I should like someone to play something very beautiful to me on the piano. 57

SIMON: Damn everything! Damn! Damn! Damn!

SOREL: Swearing doesn't help.

SIMON: It helps me a lot. 58

SOREL: What does Father mean by going on like that?

JUDITH: In view of the imminent reception, you'd better go and shave, Simon. 59

SOREL: It's perfectly beastly! Whenever I make any sorts of plans about anything, it's always done in by someone. I wish I were earning my own living somewhere – a free agent – able to do whatever I liked without being cluttered up and frustrated by the family -

JUDITH: It grieves me to hear you say that, Sorel.

SOREL: Don't be infuriating, Mother!

JUDITH: A change has come over my children of late. I have tried to shut me eyes to it, but in vain. At my time of life one must face bitter facts!

③ SIMON: This is going to be the blackest Saturday-till-Monday we've ever spent!

JUDITH: Sorel, you musn't cry.

SOREL: Don't sympathize with me; it's only temper.

JUDITH: Put our head on my shoulder, dear.

SIMON: Your head, like the golden fleece.

SOREL: Richard'll have to have "Little Hell" and that horrible flapper the Japanese room.

JUDITH: Over my dead body!

SIMON: Mother, what are we to do?

JUDITH: We must all be very, very kind to everyone! ⑤

SIMON: Now then, Mother, none of that!

JUDITH: I don't know what you mean, Simon.

SIMON: You were being beautiful and sad.

JUDITH: But I am beautiful and sad.

SIMON: You're not particularly beautiful, darling, and you never were. ②

JUDITH: Never mind; I made thousands think I was.

SIMON: And as for being sad - ⑥ B

JUDITH: No, Simon, I will not be dictated to like this! If I say I'm sad, I am sad. You don't understand, because you're precocious and tiresome.... There comes a time in all women's live -

SOREL: Oh dear!

JUDITH: What did you say, Sorel?

SOREL: I said, "Oh dear!"

JUDITH: Well, please don't say it again, because it annoys me.

SOREL: You're such a lovely hypocrite!

JUDITH: I don't know what I've done to be cursed with such ungrateful children! It's very cruel at my time of life -

SIMON: There you go again!

JUDITH: You're getting far too tall, Sorel.

SOREL: Oh, Mother!

SIMON: Father will be furious.

JUDITH: I can't help that.

SOREL: It's such a fearful play.

JUDITH: It's a marvelous part. You mustn't say too much against it, Sorel. I'm willing to laugh at it a little myself, but, after all, it was one of my greatest successes.

SIMON: Oh, it's appalling – but I love it. It makes me laugh.

JUDITH: The public love it too, and it doesn't make them laugh – much. “You are a fool, a blind pitiable fool. You think because you have bought my body that you have bought my soul!” You must say that's dramatic – “I've dreamed of love like this, but I never realized, I never knew how beautiful it could be in reality!” That line always brought a tear to my eye.

SIMON: The second act is the best, there's no doubt about that.

JUDITH: From the moment Victor comes in it's strong – tremendously strong.... Be Victor a minute, Sorel!

SOREL: Do you mean when he comes in at the end of the act?

JUDITH: Yes. You know – “Is this a game?”

SOREL: “Is this a game?”

JUDITH: “Yes – and a game that must be played to the finish!”

SIMON: “Zara, what does this mean?”

JUDITH: “So many illusions shattered – so many dreams trodden in the dust!”

SOREL: I'm George now – “I don't understand! You and Victor – my God!”

JUDITH: “Shh! Isn't that little Pam crying?”

SIMON: “She'll cry more, poor mite, when she realizes her mother is a – “ (*The door bell rings.*)

JUDITH: Damn! There's the bell!

SOREL: I look hideous!

SIMON: Yes, dear! (*CLARA enters.*)

JUDITH: Clara – before you open the door – we shall be eight for dinner.

CLARA: My God!

SIMON: And for breakfast, lunch, tea, and dinner tomorrow.

JUDITH: Will you get the various rooms ready?

CLARA: I shall have to – they can't sleep in the passage!

SOREL: Now we've upset Clara!

JUDITH: It can't be helped. Nothing can be helped. It's Fate – everything that happens is Fate. That's always a great comfort to me.

CLARA: More like arrant selfishness!

JUDITH: You mustn't be pert, Clara.

CLARA: Pert I may be, but I 'ave got some thought for others. Eight for dinner – Amy going home early! It's nothing more nor less than an imposition!

(The bell rings again.)

SIMON: Hadn't you better let them all in?

(SANDY enters, CLARA exits.) (81)

SANDY: I say, it's perfectly ripping of you to let me come down.

JUDITH: Are you alone?

SANDY: Yes.

JUDITH: I mean, didn't you meet anyone at the station?

SANDY: I motored down; my car's outside. Would you like me to meet anybody?

JUDITH: Oh, no, I must introduce you. This is my daughter Sorel, and my son Simon.

SANDY: How do you do?

SOREL: I'm extremely well, thank you, and I hope you are. (82)

(SOREL exits.)

SIMON: So do I. (83)

(SIMON exits.)

JUDITH: You must forgive me for having rather peculiar children. Have you got a bag or anything?

SANDY: Yes, it's in the car.

JUDITH: We'd better leave it there for the moment, as Clara has to get the tea. We'll find you a room afterwards.

SANDY: I've been looking forwards to this most awfully.

JUDITH: It is nice, isn't it? You can see as far as Marlow on a clear day, so they tell me.

SANDY: I meant I've been looking forward to seeing you.

JUDITH: How perfectly sweet of you! Would you like a drink?

SANDY: No, thanks. I'm in training.

JUDITH: How lovely! What for?

SA SANDY: I'm boxing again in a couple of weeks.

JUDITH: I must come to your first night.

SANDY: You look simply splendid.

JUDITH: I'm so glad. You know, you mustn't mind if Simon and Sorel insult you a little – they've been very bad tempered lately.

SANDY: It's awfully funny you having a grown up son and daughter at all. I can hardly believe it.

JUDITH: I was married very young.

SANDY: I don't wonder. You know, it's frightfully queer the way I've been planning to know you for ages, and I never did until last week.

JUDITH: I liked you from the first, really, because you're such a nice shape. 95

SANDY: Oh, I see...

JUDITH: Small hips and lovely broad shoulders – I wish Simon had smaller hips. Do you think you could teach him to box?

SANDY: Rather – if he likes!

96 JUDITH: That's just the trouble – I'm afraid he won't like. He's so dreadfully un – that sort of thing. You must use your influence subtly. I'm sure David would be pleased.

SANDY: Who's David?

JUDITH: My husband.

SANDY: Oh!

JUDITH: Why do you say "Oh!" like that? Didn't you know I had a husband?

SANDY: I thought he was dead.

JUDITH: No, he's not dead; he's upstairs.

SANDY: You're quite different from what you were the other day.

97 JUDITH: It's this garden hat. I'll take it off. There! I've been pruning the calceolarias.

SANDY: Oh! -

JUDITH: I love my garden, you know – it's so peaceful and quaint. I spend long days dreaming away in it – you know how one dreams.

SANDY: Oh, yes.

JUDITH: I always longed to leave the brittle glamour of the critics and theaters and find rest in some old-world nook. That's why we came to Cookham.

SANDY: Awfully nice place, Cookham. (89)

JUDITH: Have you ever seen me on the stage? /

SANDY: Rather! (90)

JUDITH: Oh, what in?

SANDY: That thing when you pretended to cheat cards to save your husband's good name.

JUDITH: Oh, "The Bold Deceiver." That play was never quite right.

SANDY: You were absolutely wonderful. That was when I first fell in love with you.

JUDITH: Was it, really?

SANDY: Yes, you were so frightfully pathetic and brave.

JUDITH: Was I?

SANDY: Rather!

(There is a pause.)

JUDITH: Well, go on...

SANDY: I feel such a fool, telling you what I think, as though it mattered.

JUDITH: Of course it matters – to me, anyhow.

SANDY: Does it – honestly?

JUDITH: Certainly!

SANDY: It seems too good to be true – sitting here and talking as though we were old friends.

JUDITH: We are old friends – we probably met in another life. Reincarnation, you know – fascinating!

SANDY: You do say ripping things.

JUDITH: Do I? Give me a cigarette. And let's put our feet up. (90)

SANDY: All right.

JUDITH: Can you punt?

SANDY: Yes – a bit.

JUDITH: You must teach Simon – he always gets the pole stuck.

SANDY: I'd rather teach you.

JUDITH: You're so gallant and chivalrous – much more like an American than an Englishman.

SANDY: I should like to go on saying nice thing to you for ever.

JUDITH: Sandy!

JUDITH: *(There comes a loud ring at the bell.)* There now!

91 92 93 94

SANDY: Is anyone else coming to stay?

JUDITH: *Anyone else! You don't know – you just don't know. (CLARA enters, opens door, sees MYRA, and lets it swing shut. Then exits.)*

SANDY: You said it would be quite quiet, with nobody at all.

JUDITH: I was wrong. It's going to be very noisy, with herds of angry people stamping about. Give me my hat. *(MYRA enters. SANDY stands.)*

95 96

MYRA: Judith – my dear – this is divine!

JUDITH: Too, too lovely! Where are the others?

MYRA: What others?

JUDITH: Did you come by the four-thirty?

MYRA: Yes.

JUDITH: Didn't you see anyone at the station?

MYRA: Yes, several people, but I didn't know they were coming here.

JUDITH: Well, they are.

MYRA: Sorel said it was going to be just ourselves this weekend.

JUDITH: Sorel?

MYRA: Yes – didn't she tell you she'd asked me? Weren't you expecting me?

JUDITH: Simon muttered something about your coming, but Sorel didn't mention it. Wasn't that odd of her?

MYRA: You're a divinely mad family! How do you do? It's useless to wait for introductions, with the Blisses. My name's Myra Arundel.

JUDITH: Sandy Tyrell, Myra Arundel; Myra Arundel, Sandy Tyrell. There!

MYRA: Is that your car outside?

SANDY: Yes.

MYRA: Well, Judith, I do think you might have told me someone was motoring down. A nice car would have been so much more comfortable than that beastly train.

JUDITH: I never knew you were coming until a little while ago.

MYRA: It's heavenly here – after London! The heat was terrible when I left. You look awfully well, Judith. Rusticating obviously agrees with you.

JUDITH: I'm glad you think so. Personally, I feel that a nervous breakdown is imminent.

MYRA: My dear, how ghastly! What's the matter?

JUDITH: Nothing's the matter yet, Myra, but I have presentiments. Come upstairs, Sandy, and I'll show you your room. I'll send Simon down to you. He's shaving, I think, but you won't mind that, will you? (*JUDITH and SANDY exit. SIMON enters.*)

SIMON: Myra, this is marvelous!

MYRA: No, Simon, dear; it's too hot.

SIMON: You look beautifully cool.

MYRA: I'm more than cool, really, but it's not climatic coolness. I've been mentally chilled to the marrow by Judith's attitude.

SIMON: Why, what did she say?

MYRA: Nothing very much. She was bouncing about on the sofa with a hearty young thing in flannels, and seemed to resent my appearance rather.

SIMON: You mustn't take any notice of Mother.

MYRA: I'll try not to, but it's difficult.

SIMON: She adores you, really.

MYRA: I'm sure she does.

SIMON: She's annoyed today because Father and Sorel have been asking people down without telling her.

MYRA: Poor dear! I quite see why.

SIMON: You look enchanting!

MYRA: Thank you, Simon.

SIMON: Are you pleased to see me?

MYRA: Of course. That's why I came.

SIMON: Darling!

MYRA: Shh! Don't shout!

SIMON: I feel most colossally temperamental – I should like to kiss you and kiss you and kiss you and break everything in the house and then jump into the river.

MYRA: Dear Simon!

102
SIMON: You're everything I want you to be – absolutely everything! Marvelous clothes, marvelous looks, marvelous brain – ah God, it's terrible!

MYRA: I dined with Charlie Templeton last night. 103

SIMON: Well, you're a devil! You only did it to annoy me. He's far too plump, and he can't do anything but dither about the Embassy in badly-cut trousers. You loathe him really; you know you do – you're too intelligent not to. You couldn't like him and me at the same time – it's impossible!

MYRA: Don't be so conceited.

SIMON: Darling – I adore you! 104

MYRA: That's right.

SIMON: But you're callous – that's what it is, callous! You don't care a damn. You don't love me a bit, do you?

MYRA: Love's a very big word, Simon.

SIMON: It isn't – it's tiny. What are we to do?

MYRA: What do you mean?

SIMON: We can't go on like this.

MYRA: I'm not going on like anything.

SIMON: Yes, you are; you're going on like Medusa, and there are awful snakes popping their heads out at me from under your hat – I shall be turned to stone in a minute, and then you'll be sorry.

MYRA: You're very sweet, and I'm very fond of you. 105 106

SIMON: Tell me what you've been doing – everything.

MYRA: Nothing.

SIMON: What did you do after you'd dined with Charlie Templeton?

MYRA: Supped with Charlie Templeton. 107

SIMON: Well! I don't mind a bit! I hope you ate a lot and enjoyed yourself – there!

MYRA: Generous boy! Come and kiss me.

SIMON: You're only playing up to me now; you don't really want to a bit.

MYRA: I'm aching for it.

SIMON: I love you! 108

MYRA: This weekend's going to be strenuous.

SIMON: Hell upon earth – fifteen million people in the house. We'll get up at seven and rush away down the river.

MYRA: No, we won't.

SIMON: Well, don't let's either of us agree to anything we say – we'll both be difficult. I love being difficult.

MYRA: You certainly do.

SIMON: But I'm in the most lovely mood now. Just seeing you makes me feel grand -

MYRA: Is your father here?

SIMON: Yes; he's working on a new novel.

MYRA: He writes brilliantly.

SIMON: Doesn't he? He drinks too much tea, though.

MYRA: It can't do him much harm, surely!

SIMON: It tans the stomach.

MYRA: Who is Sandy Tyrell?

SIMON: Never heard of him.

MYRA: He's here, with Judith.

SIMON: Oh, that poor thing with hot hands! We'll ignore him.

MYRA: I thought he looked rather nice.

SIMON: You must be mad! He looked disgusting.

MYRA: Idiot!

SIMON: Smooth my hair with your soft white hands.

MYRA: It's got glue on it.

SIMON: You smell heavenly! What is it?

MYRA: Borgia of Rosine.

SIMON: How appropriate!

MYRA: You're too demonstrative today, Simon.

(The front door bell rings.)

SIMON: Damn, damn! It's all those drearies.

(CLARA enters, opens the door, and lets it fall back in RICHARD'S face. RICHARD GREATHAM and JACKIE CORYTON enter. There is now a great deal of luggage on the front step.)

RICHARD: Is this Mrs. Bliss's house?

CLARA: Oh, yes, this is it.

RICHARD: Is Miss Sorel Bliss in?

CLARA: I expect so. I'll see if I can find her.

(CLARA exits.)

SIMON: Hallo! Did you have a nice journey?

RICHARD: Yes, thank you, very nice. I met Miss Coryton at the station. We introduced ourselves while we were waiting for the only taxi to come back.

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MYRA: Oh, I took the only taxi. How maddening of me! (112)

RICHARD: Mrs. Arundel! How do you do? I never recognized you.

JACKIE: I did.

MYRA: Why? Have we met anywhere?

JACKIE: No; I mean I recognized you as the one who took the taxi.

RICHARD: You are Sorel's brother?

(113) SIMON: Yes; she'll be down in a minute. Come out into the garden, Myra -

MYRA: But, Simon, we can't...

SIMON: Yes, we can. I shall go mad if I stay in this house a minute longer. Tea will be here soon.

(SIMON and MYRA exit into the garden. There is a slight pause.) (114)

JACKIE: Well!

RICHARD: A strange young man!

JACKIE: Very rude, I think.

RICHARD: Have you ever met him before?

JACKIE: No; I don't know any of them except Mr. Bliss – he's a wonderful person.

RICHARD: I wonder if he knows you're here.

JACKIE: Perhaps that funny woman who opened the door will tell him.

RICHARD: Yes, allow me. It was fortunate that we met at the station.

JACKIE: I'm frightfully glad. I should have been terrified arriving all by myself.

RICHARD: I do hope the weather will keep good over Sunday – the country round here is delightful.

JACKIE: Yes.

(There is another pause.)

RICHARD: There's nowhere like England in the spring and summer.

JACKIE: No, there isn't, is there?

(There is another pause.)

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RICHARD: There's a sort of quality you find in no other countries.

(Another pause. JACKIE moves to the sofa and sits.)

JACKIE: Have you travelled a lot?

RICHARD: A good deal.

JACKIE: How lovely!

(There is another pause.)

RICHARD: Spain is very beautiful.

JACKIE: Yes, I've always heard Spain was awfully nice.

(There is another pause.)

RICHARD: Except for the bull-fights. No one who ever really loved horses could enjoy a bull-fight.

JACKIE: Nor anyone who loved bulls either.

RICHARD: Exactly.

(There is another pause.)

JACKIE: Italy's awfully nice, isn't it?

RICHARD: Oh, yes, charming.

JACKIE: I've always wanted to go to Italy.

(There is another pause.)

RICHARD: Rome is a beautiful city.

JACKIE: Yes, I've always heard Rome was lovely.

RICHARD: And Naples and Capri – Capri's enchanting.

JACKIE: It must be.

(There is another pause.)

RICHARD: Have you ever been abroad at all?

JACKIE: Oh, yes; I went to Dieppe once – we had a house there for the summer.

RICHARD: Dear little place, Dieppe.

JACKIE: Yes, it was lovely.

(JUDITH enters, followed by SANDY. RICHARD rises. JUDITH exits without acknowledging RICHARD or JACKIE. SANDY follows.)

JACKIE: Well!

(There is another pause.)

RICHARD: Russia used to be a wonderful country before the war.

JACKIE: It must have been.... Was that her?

RICHARD: Who?

JACKIE: Judith Bliss.

RICHARD: Yes, I expect it was.

JACKIE: I wish I'd never come.

RICHARD: You mustn't worry. They're a very Bohemian family, I believe.

JACKIE: I wonder if Mr. Bliss knows I'm here.

RICHARD: I wonder.

117 JACKIE: Couldn't we ring a bell, or anything?

RICHARD: Yes, perhaps we'd better.

JACKIE: I don't suppose it rings.

RICHARD: You mustn't be depressed.

JACKIE: I feel horrid.

RICHARD: It's always a little embarrassing coming to a strange house for the first time. You'll like Sorel – she's charming.

JACKIE: I wonder where she is.

RICHARD: I expect tea will be here soon.

JACKIE: Do you think they have tea?

RICHARD: Oh, yes – they must.

JACKIE: Oh, well, we'd better go on waiting, then.

RICHARD: Do you mind if I smoke?

JACKIE: Not a bit.

RICHARD: Will you?

JACKIE: No, thank you.

RICHARD: I got this case in Japan. It's pretty, isn't it?

JACKIE: Awfully pretty.

118 (SOREL enters.)

119 SOREL: Oh, Richard, I'm dreadfully sorry! I didn't know you were here!

RICHARD: We've been here a good while.

SOREL: How awful! Please forgive me. I was upstairs.

119B RICHARD: This is Miss Coryton.

SOREL: Oh!

JACKIE: How do you do?

SOREL: Have you come to see Father?

JACKIE: Yes.

SOREL: He's in his study. You'd better go up.

121 JACKIE: I don't know the way.

SOREL: Oh, well – I'll take you. Come on! Wait a minute, Richard. It's along that passage and the third door on the right.

JACKIE: Oh, thank you.

SOREL: The poor girl looks half-witted.

RICHARD: She's shy, I think.

SOREL: I hope Father will find her a comfort.

122 RICHARD: Tell me one thing, Sorel; did your father and mother know I was coming?

SOREL: Oh, yes; they were awfully pleased.

123 RICHARD: A rather nice looking woman came down, in a big hat, and went into the garden with a young man, without saying a word.

SOREL: That was Mother, I expect. We're an independent family – we entertain our friends sort of separately.

RICHARD: Oh, I see.

SOREL: It was sweet of you to come.

RICHARD: I wanted to come – I've thought about you a lot.

SOREL: Have you really? That's thrilling!

RICHARD: I mean it. You're so alive and vital and different from other people.

SOREL: I'm so frightened that you'll be bored here.

RICHARD: Bored! Why should I be?

124 SOREL: Oh, I don't know. But you won't be, will you? - or if you are, tell me at once, and we'll do something quite different.

RICHARD: You're rather a dear, you know.

SOREL: I'm not. I'm devastating, entirely lacking in restraint. So's Simon. It's Father's and Mother's fault, really; you see, they're so vague – they've spent their lives cultivating their Arts and not devoting any time to ordinary conventions and manners and things. I'm the only one who sees that, so I'm trying to be better. I'd love to be beautifully poised and carry off difficult situations with a lift of the eyebrows -

RICHARD: I'm sure you could carry off anything.

SOREL: There you are, you see, saying the right thing! You always say the right thing, and no one knows a bit what you're really thinking. That's what I adore.

RICHARD: I'm afraid to say anything now, in case you think I'm only being correct.

SOREL: But you are correct. I wish you'd teach Simon to be correct too.

RICHARD: It would be uphill work, I'm afraid.

126 SOREL: Why, don't you like him?

127 RICHARD: I've only met him for a moment.

SOREL: Would you like to see the garden?

RICHARD: Very much indeed.

SOREL: No, as a matter of fact, we'd better wait until after tea. Shall I sing you something?

RICHARD: Please – I should love it.

SOREL: I don't really want to a bit – only I'm trying to entertain you. It's as easy as pie to talk in someone else's house, like at the dance the other night, but here on my own ground I'm finding it difficult.

RICHARD: I'm sorry.

128 SOREL: Oh, it isn't your fault; honestly, it isn't – you're awfully kind and responsive. What shall we do?

RICHARD: I'm quite happy talking to you.

SOREL: Can you play Mah Jong?

RICHARD: No, I'm afraid I can't.

SOREL: I'm so glad – I do hate it so.

(CLARA enters.)

129 CLARA: Here's tea! Where's your mother, dear?

SOREL: Out in the garden, I think.

CLARA: It's starting to rain.

SOREL: Oh, everyone will come dashing in, then. How awful!

RICHARD: Won't the luggage get rather wet out there?

SOREL: What luggage?

CLARA: I'll bring it in when I've made the tea.

130 RICHARD: Oh, don't trouble; I'll do it now.

SOREL: We ought to have got William up from the village.

CLARA: It's Saturday.

SOREL: I know it is.

131 CLARA: He's playing cricket.

SOREL: Do sit down and smoke. I can easily manage it.

132 RICHARD: Certainly not.

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SOREL: How typical of Myra to have so many bags! Ooh! There now – we've probably broken something.

RICHARD: Well, it's not my bag, so it doesn't matter.

(RICHARD goes out while SOREL holds the door.)

RICHARD: This is the last one.

SOREL: Do you know where to wash if you want to?

RICHARD: No – but I'm all right.

(CLARA enters with tea. She sets it and exits. SIMON and MYRA enter from the garden.)

MYRA: Hallo, Sorel! How are you?

SOREL: I'm splendid. Do you know Mr. Greatham?

MYRA: Oh, yes; we've met several times. *135 B*

135 SIMON: Come and sit down, Myra.

(DAVID and JACKIE enter from upstairs.)

DAVID: Is tea ready?

SOREL: Yes; just.

DAVID: Simon, come and be nice to Miss Coryton.

SIMON: We've met already.

DAVID: That's no reason for you not to be nice to her. *136*

MYRA: How do you do?

DAVID: How do you do? Are you staying here?

MYRA: I hope so.

DAVID: You must forgive me for being rather frowsy, but I've been working hard.

SOREL: Father, this is Mr. Greatham.

DAVID: How are you? When did you arrive?

RICHARD: This afternoon.

DAVID: Good. Have some tea. Everyone had better put their own sugar and milk in, or we shall get muddled. Where's your Mother, Simon?

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SIMON: She was last seen in the punt.

DAVID: How extraordinary! She can't punt.

SOREL: Sandy Tyrell's with her.

DAVID: Oh, well, she'll be alright, then. Who is he?

SOREL: I don't know.

DAVID: Do sit down, everybody.

(JACKIE sits. JUDITH and SANDY enter from the garden.)

JUDITH: There's going to be a thunderstorm. I felt sick this morning. This is Sandy Tyrell – everybody -

SOREL: Mother, I want you to meet Mr. Greatham.

JUDITH: Oh, yes. You were here before, weren't you?

SOREL: Before what, darling?

JUDITH: Before I went out in the punt. There was somebody else here, too – a fair girl. Oh, there you are!

How do you do? Sit down, Sandy, and eat anything you want. Give Sandy some bread-and-butter, Simon.

SIMON: Here you are!

SANDY: Thanks.

RICHARD: (Simultaneously) How far are you from Maidenhead, exactly?

MYRA: (Simultaneously) What a pity it's raining – we might have had some tennis -

(They both stop, to let the other go on. Silence.)

MYRA: (Simultaneously) I adore the shape of this hall – it's so -

RICHARD: (Simultaneously) The train was awfully crowded coming down -

(The curtain falls. End of Act I)

ACT II:

(It is after dinner on the Saturday evening. DAVID and MYRA are seated on the settee. JACKIE is seated near the piano. SOREL is standing. SIMON is seated on the sofa arm. RICHARD is seated on the sofa. JUDITH is seated in DL chair. Everyone is talking and arguing.)

138

SIMON: Who'll go out?

SOREL: I don't mind.

SIMON: No; you always guess it too quickly.

JACKIE: What do we have to do?

JUDITH: Choose an adverb, and then -

SIMON: Someone goes out, you see, and comes in, and you've chosen a word among yourselves, and she or he, whoever it is, asks you some sort of question, and you have to -

SOREL: Not an ordinary question, Simon; they have to ask them to do something in the manner of the word, and then -

SIMON: Then, you see, you act whatever it is -

SOREL: The answer the to the question, you see?

RICHARD: What sort of thing is one expected to do?

JUDITH: Quite usual things, like reciting "If," or playing the piano -

139

RICHARD: I can't play the piano.

SIMON: Never mind; you can fake it, as long as it conveys an idea of the word.

JACKIE: The word we've all thought of?

SOREL: Yes, the word we've chosen when whoever it is is out of the room.

JACKIE: I'm afraid I don't quite understand yet.

SIMON: Never mind; I'll explain. You see, someone goes out...

SOREL: I'll go out the first time, just to show her.

JUDITH: It's quite simple - all you have to do is just act in the manner of the word.

140

SOREL: Look here, everybody, I'm going out.

SIMON: All right; go on.

MYRA: The History game's awfully good – when two people go out, and come back as Mary Queen of Scots and Crippen or somebody.

SANDY: I'm no earthly good at this sort of thing.

SOREL: I'll show you, Sandy. You see...

JUDITH: There's always "How, When, and Where?" We haven't played that one for ages.

SIMON: We will afterwards. We'll do this one first. Go on, Sorel.

SOREL: Don't be too long. (*SOREL exits.*) (141)

SIMON: Now then.

JUDITH: "Bitterly."

SIMON: No, we did that last week; she'll know.

DAVID: "Intensely."

JUDITH: Too difficult.

RICHARD: There was an amusing game I played once at the Harringtons' house. Every one was blindfolded except -

SIMON: This room's not big enough for that. What about "winsomely"?

JACKIE: I wish I knew what we had to do.

JUDITH: You'll see when we start playing.

MYRA: If we start playing.

(142) SIMON: Mother's brilliant at this. Do you remember when we played it at the Mackenzies'?

JUDITH: Yes, and Blanche was so cross when I kissed Freddie's ear in the manner of the word!

RICHARD: What was the word?

JUDITH: I can't remember.

MYRA: Perhaps it's as well.

DAVID: What about "drearily"?

JUDITH: Not definite enough.

SIMON: "Winsomely" is the best.

JUDITH: She's sure to guess it straight off.

SANDY: These games are much too brainy for me.

DAVID: Young Norman Robertson used to be marvelous – do you remember?

SIMON: Yes, wonderful sense of humor.

MYRA: He's lost it all since his marriage.

JUDITH: I didn't know you knew him.

MYRA: Well, considering he married my cousin - (143)

SOREL: Sorry, Mother!

JUDITH: Give me another one of those disgusting cigarettes – I don't know where they came from.

(54) SIMON: Here!

(55) JUDITH: I'm going to forget entirely about all these dreadful people arriving. My mind henceforward shall be a blank on the subject. (56)

SOREL: It's all very fine, Mother, but -

JUDITH: I made a great decision this morning.

SIMON: What kind of decision?

JUDITH: It's a secret.

SOREL: Aren't you going to tell us?

JUDITH: Of course. I meant it was a secret from your Father.

SIMON: What is it?

(57) JUDITH: I'm going back to the stage.

SIMON: I knew it!

(58) JUDITH: I'm stagnating here. I won't stagnate as long as there's breath left in my body.

SOREL: Do you think it's wise? You retired so very finally last year. What excuse will you give for returning so soon?

JUDITH: My public, dear – letters from my public!

SIMON: Have you had any?

JUDITH: One or two. That's what decided me, really – I ought to have had hundreds.

SOREL: We'll write some lovely ones, and you can publish them in the papers.

JUDITH: Of course.

SOREL: You will be dignified about it all, won't you, darling?

JUDITH: I'm much more dignified on the stage than in the country – it's my milieu. I've tried terribly hard to be "landed gentry," but without any real success. (59) I long for excitement and glamour. Think of the thrill of a first night; all those ardent playgoers willing one to succeed; the critics all leaning forward with glowing faces, receptive and exultant – emitting queer little inarticulate noises as some witty line tickles their fancy. The satisfied grunt of the "Daily Mail," the abandoned gurgle of the "Sunday Times," and the shrill, enthusiastic scream of the "Daily Express!" (60) I can distinguish them all -

SIMON: Have you got a play?

JUDITH: I think I shall revive "Love's Whirlwind."

RICHARD: We don't seem to be getting on with the game.

JUDITH: We haven't thought of a word yet.

MYRA: "Brightly."

SIMON: Too obvious.

MYRA: Very well – don't snap at me!

JUDITH: "Saucily." I've got a lovely idea for "saucily."

MYRA: I should think "rudely" would be the easiest.

SIMON: Don't be sour, Myra.

JUDITH: The great thing is to get an obscure word.

SIMON: What a pity Irene isn't here – she knows masses of obscure words.

MYRA: She's probably picked them up from her obscure friends.

SIMON: It's no use being catty about Irene; she's a perfect darling.

MYRA: I wasn't being catty at all.

SIMON: Yes, you were.

SOREL: Hurry up! (144)

JUDITH: Quickly, now! We must think -

JACKIE: "Appendicitis."

JUDITH: That's not an adverb.

SIMON: You're thinking of Charades.

SANDY: Charades are damned good fun.

SIMON: Yes, but we don't happen to be doing them at the moment.

SANDY: Sorry.

JUDITH: "Saucily."

SIMON: No, "winsomely" is better.

JUDITH: All right. Call her in.

SIMON: Sorel – come on; we're ready.

SANDY: Which is it - "saucily" or winsomely"?

SIMON: "Winsomely."

(SOREL enters.) (145)

SOREL: Go and take a flower out of that vase and give it to Richard. (JUDITH does do.) (145A)

SIMON: Marvelous, Mother!

SOREL: Oh, lovely! (145B) (145C)

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146
SOREL: Now, Myra, get up and say goodbye to everyone in the manner of the word.

147
MYRA: Goodbye. It really has been most delightful -

JUDITH: No, no, no!

MYRA: Why – what do you mean?

JUDITH: You haven't got the right intonation a bit.

SIMON: Oh, Mother darling, do shut up!

MYRA: Remember what an advantage you have over we poor amateurs, Judith, having been a professional for so long.

JUDITH: I don't like “so long” very much.

SOREL: Do you think we might go on now?

MYRA: Go to the next one; I'm not going to do any more. 148

SIMON: Oh, please do. You were simply splendid.

SOREL: It doesn't matter. Light a cigarette in the manner of the word.

RICHARD: I've forgotten what it is.

JUDITH: You remember....

RICHARD: Oh, yes.

JUDITH: Oh, no, no, no!

MYRA: I can't think what that's mean to be.

RICHARD: I was doing my best.

JUDITH: It's so frightfully easy, and nobody can do it right.

SIMON: I believe you've muddled it up. 149

RICHARD: You'd better go on to the next one.

JUDITH: Which word were you doing? Whisper -

RICHARD: “Saucily.”

JUDITH: I knew it! - he was doing the wrong word.

RICHARD: Oh, I see. I'm so sorry.

JUDITH: Give him another chance.

SIMON: No, it's Jackie's turn now; it will come round to him again, I'm afraid.

SOREL: Do a dance in the manner of the word.

JACKIE: I can't.

JUDITH: Nonsense! Of course you can.

JACKIE: I can't – honestly – I...

SIMON: Go on; have a shot at it.

(50)

JACKIE: No, I'd much rather not. Count me out.

JUDITH: Really, the ridiculous fuss every one makes -

JACKIE: I'm awfully stupid at anything like this.

SOREL: It's only a game, after all.

DAVID: Come along - try. (51)

JACKIE: I couldn't - please don't ask me to. I simply couldn't.

SIMON: Leave her alone if she doesn't want to. (52)

SOREL: What's the use of playing at all, if people won't do it properly!

JUDITH: It's so simple.

SANDY: It's awfully difficult if you haven't done it before.

SIMON: Go on to the next one.

SOREL: Unless everyone's in it we won't play at all.

SIMON: Now, don't lose your temper.

SOREL: Lose my temper! I like that! No one's given me the slightest indication of what the word is - you all argue and squabble - (53)

DAVID: Talk, talk, talk! Everybody talks too much.

JUDITH: It's so surprising to me when people won't play up. After all -

JACKIE: It's a hateful game, anyhow, and I don't want to play it ever again.

SOREL: You haven't played it at all yet.

SIMON: Don't be rude, Sorel. (54)

SOREL: Really, Simon, the way you go on is infuriating!

SIMON: It's always the same; whenever Sorel goes out she gets quarrelsome.

SOREL: Quarrelsome!

SIMON: Don't worry, Jackie; you needn't do anything you don't want to.

JUDITH: I think, for the future, we'd better confine our efforts to social conversation and not attempt anything in the least intelligent.

SIMON: How can you be so unkind, Mother!

JUDITH: Don't speak to me like that! (55)

JACKIE: It's all my fault - I know I'm awfully silly, but it embarrasses me so terribly doing anything in front of people.

SOREL: I should think the word was "winsomely."

SIMON: You must have been listening outside the door, then.

SOREL: Not at all - Miss Coryton gave it away.

SIMON: Why "Miss Coryton" all of a sudden? You've been calling her Jackie all evening. You're far too grand, Sorel.

SOREL: And you're absolutely maddening! I'll never play another game with you as long as I live!

SIMON: That won't break my heart.

JUDITH: Stop, stop, stop!

SIMON: Come out in the garden. I'm sick of this. (156)

SOREL: Don't let him take you on the river; he isn't very good at it!

SIMON: Ha, ha! - very funny! (*SIMON and JACKIE exit.*)

JUDITH: Sorel, you're behaving disgracefully.

SOREL: Simon ought to go into the army, or something. (157)

DAVID: You both ought to go into reformatories. (158)

SOREL: This always happens whenever we play a game. We're a beastly family, and I hate us.

JUDITH: Speak for yourself, dear.

SOREL: I can't, without speaking for everyone else too – we're all exactly the same, and I'm ashamed of us.

Come into the library, Sandy! (*SOREL and SANDY exit.*) (159)

MYRA: Charming! It's all perfectly charming!

DAVID: I think it would be better, Judith, if you exercised a little more influence over the children.

JUDITH: That's right – blame it all on me.

DAVID: After all, dear, you started it, by snapping everybody up. (160)

JUDITH: You ought never to have married me, David; it was a great mistake.

DAVID: The atmosphere of this house is becoming more and more unbearable every day, and all because Simon and Sorel are allowed to do exactly what they like.

JUDITH: You sit upstairs all day, writing your novels.

DAVID: Novels which earn us our daily bread.

JUDITH: "Daily bread" - nonsense! We've got enough money to keep us in comfort until we die.

DAVID: That will be very soon, if we can't get a little peace. Come out into the garden - (161)

JUDITH: I sincerely hope the night air will cool you.

DAVID: I don't know what's happened to you, lately, Judith.

JUDITH: Nothing's happened to me – nothing ever does. You're far too smug to allow it.

DAVID: Smug! Thank you.

JUDITH: Yes, smug, smug, smug! And pompous!

DAVID: I hope you haven't been drinking, dear?

JUDITH: Drinking! Huh! That's very amusing!

DAVID: I think it's rather tragic, at your time of life.

(*DAVID and MYRA exit into the garden.*) (162)

163

JUDITH: David's been a good husband to me, but he's wearing a bit thin now.

RICHARD: Would you like me to go? To leave you alone for a little?

JUDITH: Why? Are you afraid I shall become violent?

RICHARD: No; I merely thought perhaps I was in the way.

JUDITH: I hope you're not embarrassed – I couldn't bear you to be embarrassed.

RICHARD: Not in the least.

JUDITH: Marriage is a hideous affair altogether, don't you think? 164

RICHARD: I'm really hardly qualified to judge, you see -

JUDITH: Do stop being non-committal, just for once; it's doubly annoying in the face of us all having lost control so lamentably.

RICHARD: I'm sorry. 165

JUDITH: There's nothing to be sorry for, really, because, after all, it's your particular "thing," isn't it? - observing everything and not giving yourself away an inch.

RICHARD: I suppose it is.

JUDITH: You'll get used to us in time, and then you'll feel cosier. Why don't you sit down? 166

RICHARD: I'm enjoying myself very much.

JUDITH: It's very sweet of you to say so, but I don't see how you can be.

RICHARD: But I am!

JUDITH: There, now, that was quite a genuine laugh! We're getting on. Are you in love with Sorel?

RICHARD: In love with Sorel?

JUDITH: Now I've killed it – I've murdered the little tender feeling of comfort that was stealing over you, by sheer tactlessness! Will you teach me to be tactful?

RICHARD: Did you really think I was in love with Sorel?

JUDITH: It's so difficult to tell, isn't it? - I mean, you might not know yourself. She's very attractive.

RICHARD: Yes, she is – very.

JUDITH: Have you heard her sing?

RICHARD: No, not yet.

JUDITH: She sings beautifully. Are you susceptible to music?

RICHARD: I'm afraid I don't know very much about it.

JUDITH: You probably are, then. I'll sing you something.

RICHARD: Please do.

JUDITH: It's awfully sad for a woman of my temperament to have a grown up daughter, you know.

167

JUDITH: I have to put my pride in my pocket and develop in her all the charming little feminine tricks which will eventually cut me out altogether.

RICHARD: That wouldn't be possible.

JUDITH: I do hope you meant that, because it was a sweet remark.

RICHARD: Of course I meant it.

JUDITH: Will you lean on the piano in an attentive attitude? It's such a help. 168

RICHARD: You're an extraordinary person.

JUDITH: In what way extraordinary?

RICHARD: When I first met Sorel, I guessed what you'd be like.

JUDITH: Did you, now? And am I?

RICHARD: Exactly.

JUDITH: Oh, well!... (*French song.*)

RICHARD: Thank you.

JUDITH: It's pretty, isn't it? 169

RICHARD: Perfectly enchanting.

JUDITH: Shall we sit down again?

RICHARD: Won't you sing any more?

JUDITH: No, no more – I want you to talk to me and tell me all about yourself, and the things you've done.

RICHARD: I've done nothing.

JUDITH: What a shame! Why not?

RICHARD: I never realize how dead I am until I meet people like you. It's depressing, you know.

JUDITH: What nonsense! You're not a bit dead.

RICHARD: Do you always live her?

JUDITH: I'm going to, from now onwards. I intend to sink into a very beautiful old age. When the children marry, I shall wear a cap.

RICHARD: How absurd!

JUDITH: I don't mean a funny cap.

RICHARD: You're far too full of vitality to sink into anything.

JUDITH: It's entirely spurious vitality. If you troubled to look below the surface, you'd find a very wistful and weary spirit. I've been battling with life for a long time.

RICHARD: Sure such successful battles as yours have been are not wearying?

JUDITH: Yes, they are – frightfully. I've reached an age now when I just want to sit back and let things go on around me – and they do.

RICHARD: I should like to know exactly what you're thinking about – really.

JUDITH: I was thinking of calling you Richard. It's such a nice uncompromising name.

RICHARD: I should be very flattered if you would.

JUDITH: I won't suggest you calling me Judith until you feel really comfortable about me.

RICHARD: But I do – Judith.

JUDITH: I'm awfully glad. Will you give me a cigarette?

RICHARD: Certainly.

JUDITH: Oh, what a divine case!

RICHARD: It was given to me in Japan three years ago. All those little designs mean things.

JUDITH: What sort of things?

RICHARD: Charms for happiness, luck, and – love.

JUDITH: Which is the charm for love?

RICHARD: That one.

JUDITH: What a dear! (RICHARD *kisses her*.) Richard

RICHARD: I'm afraid I couldn't help it.

JUDITH: What are we to do? What are we to do?

RICHARD: I don't know.

JUDITH: David must be told – everything!

RICHARD: Everything?

JUDITH: Yes, yes. There come moments in life when it is necessary to be honest – absolutely honest. I've trained myself always to shun the underhand methods other women so often employ – the must be faced fair and square –

RICHARD: The truth? I don't quite understand.

JUDITH: Dear Richard, you want to spare me, I know – you're so chivalrous; but it's no use! After all, as I said before, David has been a good husband to me, according to his lights. This may, of course, break him up rather, but it can't be helped. I wonder – oh, I wonder how he'll take it! They say suffering's good for writers, it strengthens their psychology. Oh, my poor, poor David! Never mind. You'd better go out into the garden and wait –

RICHARD: Wait? What for?

JUDITH: For me, Richard, for me. I will come to you later. Wait in the summer house. I had begun to think that Romance was dead, that I should never know it again. Before, of course, I had my work and my life in the theater, but now, nothing – nothing! Everything is empty and hollow, like a broken shell.

RICHARD: Look here, Judith, I apologize for what I did just now. I -

JUDITH: But now you have come, and it's all changed – it's magic! I'm under a spell that I never thought to recapture again. Go along -

RICHARD: But, Judith -

JUDITH: Don't – don't make it any harder for me. I am quite resolved. It's the only possible way. Go, go!

(RICHARD exits. JUDITH opens the library door and catches SOREL and SANDY embracing.)

176 SOREL: Look here, Mother, I -

JUDITH: Sorel, what am I to say to you?

SOREL: I don't know, Mother.

JUDITH: Neither do I.

SANDY: It was my fault, Mrs. Bliss – Judith - 177

JUDITH: What a fool I've been! What a blind fool! 178

SOREL: Mother, are you really upset?

JUDITH: I'm stunned!

SOREL: But, darling -

JUDITH: Don't speak for a moment, Sorel; we all must be very quiet, and think -

SOREL: It was nothing, really. For Heaven's sake -

JUDITH: Nothing! I open the library door casually, and what do I see? I ask you, what do I see?

SANDY: I'm most awfully sorry...

JUDITH: Shh! It has gone beyond superficial apologies.

SOREL: Mother, be natural for a minute.

JUDITH: I don't know what you mean, Sorel. I'm trying to realize a very bitter truth as calmly as I can.

SOREL: There's nothing so very bitter about it.

JUDITH: My poor child!

SORE: Very well, then! I love Sandy, and he loves me!

JUDITH: That is the only possible excuse for your behavior.

SOREL: Why shouldn't we love each other if we want to?

JUDITH: Sandy was in love with me this afternoon.

SOREL: Not real love – you know it wasn't.

JUDITH: I know now.

SANDY: I say – look here – I'm most awfully sorry.

JUDITH: There's nothing to be sorry for, really; it's my fault for having been so – so ridiculous.

SOREL: Mother!

JUDITH: Yes, ridiculous. I'm getting old, old, and the sooner I face it the better.

SOREL: But, darling....

JUDITH: Youth will be served. You're so pretty, Sorel, far prettier than I ever was – I'm very glad you're pretty.

SANDY: I feel a fearful cad.

JUDITH: Why should you? You've answered the only call that really counts – the call of Love, and Romance, and Spring. I forgive you, Sandy, completely. There! (18)

SOREL: Well, that's all right, then.

JUDITH: I resent your tone, Sorel; you seem to be taking things too much for granted. Perhaps you don't realize that I am making a great sacrifice!

SOREL: Sorry, darling.

JUDITH: It's far from easy, at my time of life, to -

SOREL: Mother – Mother, say you understand and forgive!

JUDITH: Understand! You forget, dear, I am a woman.

SOREL: I know you are, Mother. That's what makes it all so poignant.

JUDITH: If you want Sorel, truly, I give her to you – unconditionally.

SANDY: Thanks – awfully, Mrs. Bliss.

JUDITH: You can still call me Judith, can't you? - it's not much to ask.

SANDY: Judith!

JUDITH: There, now. Away with melancholy. This is all tremendously exciting, and we must all be very happy.

SOREL: Don't tell Father – yet.

JUDITH: We won't tell anybody; it shall be our little secret.

SOREL: You are splendid, Mother!

JUDITH: Nonsense! I just believe in being honest with myself – it's awfully good for one, you know, so cleansing. I'm going upstairs now to have a little aspirin -

JUDITH: Ah, Youth, Youth, what a strange, mad muddle you make of things! (*JUDITH exits.*)

SOREL: Well, that's that!

SANDY: Yes.

SOREL: It's all right. Don't look so gloomy – I know you don't love me really.

SANDY: I say, Sorel -

SOREL: Don't protest; you know you don't – any more than I love you.

SANDY: But you told Judith -

SOREL: I was only playing up – one always plays up to Mother in this house; it's a sort of unwritten law.

SANDY: Didn't she mean all she said?

SOREL: No, not really; we none of us ever mean anything.

SANDY: She seemed awfully upset.

SOREL: It must have been a slight shock for her to discover us clasped tightly in each other's arms.

SANDY: I believe I do love you, Sorel.

SOREL: A month ago I should have let you go on believing that, but now I can't – I'm bent on improving myself.

SANDY: I don't understand.

SOREL: Never mind – it doesn't matter. You just fell a victim to the atmosphere, that's all. There we were alone in the library, with the windows wide open, and probably a nightingale somewhere about -

SANDY: I only heard a cuckoo.

SOREL: Even a cuckoo has charm, in moderation. You kissed me because you were awfully nice and I was awfully nice and we both liked kissing very much. It was inevitable. Then Mother found us and got dramatic – her sense of the theater is always fatal. She knows we shan't marry, the same as you and I do. You're under absolutely no obligation to me at all.

SANDY: I wish I understood you a bit better.

SOREL: Never mind about understanding me – let's go back into the library.

SANDY: All right.

(*SANDY and SOREL exit. DAVID and MYRA enter.*) (182)

DAVID:and you see, he comes in and finds her there waiting for him. (183)

MYRA: She hadn't been away at all!

DAVID: No; and that's psychologically right. I'm sure. No woman, under those circumstances, would.

MYRA: It's brilliant of you to see that. I do think the whole thing sounds most excellent.

DAVID: I got badly stuck in the middle of the book, when the boy comes down from Oxford – but it worked out all right eventually.

MYRA: When shall I be able to read it? (184)

DAVID: I'll send you the proofs – you can help me correct them. (185)

MYRA: How divine! I shall feel most important.

DAVID: Would you like a cigarette or anything?

MYRA: No, thank you.

DAVID: I think I'll have a drink.

MYRA: Very well; give me some plain soda water, then.

DAVID: There isn't any ice – d'you mind?

MYRA: Not a bit.

DAVID: Here you are.

MYRA: Thank you. I wonder where everybody is.

DAVID: Not here, thank God.

MYRA: It must be dreadfully worrying for you, having a houseful of people.

DAVID: It depends on the people.

MYRA: I have a slight confession to make.

DAVID: Confession!

MYRA: Yes. Do you know why I came down here?

DAVID: Not in the least. I suppose one of us asked, didn't they?

MYRA: Oh, yes, they asked me, but -

DAVID: Well?

MYRA: I was invited once before – last September.

DAVID: I was in America then. (186)

MYRA: Exactly.

DAVID: How do you mean "exactly?"

MYRA: I didn't come. I'm a very determined woman, you know, and I made up my mind to meet you ages ago.

DAVID: That was charming of you. I'm not much to meet, really.

MYRA: You see, I'd read "Broken Reeds."

DAVID: Did you like it?

MYRA: Like it! I think it's one of the finest novels I've ever read!

DAVID: There now!

MYRA: How do you manage to know so much about women?

DAVID: I'm afraid my knowledge of them is sadly superficial.

MYRA: Oh, no; you can't call Evelyn's character superficial – it's amazing.

DAVID: Why are you being so nice to me? Have you got a plan about something?

MYRA: How suspicious you are!

DAVID: I can't help it – you're very attractive, and I'm always suspicious of attractive people on principal.

MYRA: Not a very good principal.

DAVID: I'll tell you something strictly between ourselves.

MYRA: Do!

DAVID: You're wrong about me.

MYRA: Wrong? In what way?

DAVID: I write very bad novels.

MYRA: Don't be so ridiculous!

DAVID: And you know I do, because you're an intelligent person.

MYRA: I don't know anything of the sort.

DAVID: Tell me why you're being nice to me.

MYRA: Because I want to be.

DAVID: Why?

MYRA: You're a very clever and amusing man.

DAVID: Splendid!

MYRA: And I think I've rather lost my heart to you.

DAVID: Shall we elope? (187)

MYRA: David!

DAVID: There now, you've called me David!

MYRA: Do you mind?

DAVID: Not at all.

MYRA: I'm not sure that you're being very kind.

DAVID: What makes you think that?

MYRA: You being the rather cynical author laughing up his sleeve at a gushing admirer.

DAVID: I think you're a very interesting woman, and extremely nice looking.

MYRA: Do you? (188)

DAVID: Yes. Would you like me to make love to you?

MYRA: Really – I wish you wouldn't say things like that. (189)

DAVID: I've knocked you off your plate – I'll look away for a minute while you climb onto it again.

MYRA: This is wonderful!

DAVID: That's right. Now then -

MYRA: Now then, what?

DAVID: You're adorable – you're magnificent – you're tawny -

MYRA: I'm not tawny.

DAVID: Don't argue.

MYRA: This is sheer affectation. (190)

DAVID: Affectation's very nice.

MYRA: No, it isn't – it's odious.

DAVID: You mustn't get cross.

MYRA: I'm not in the least cross.

DAVID: Yes, you are – but you're very alluring

MYRA: Alluring?

DAVID: Terribly.

MYRA: I can hear your brain clicking – it's very funny.

DAVID: That was rather rude.

MYRA: You've been consistently rude to me for hours.

DAVID: Never mind.

MYRA: Why have you?

DAVID: I'm always rude to the people I like.

MYRA: Do you like me?

DAVID: Enormously. (191)

MYRA: How sweet of you!

DAVID: But I don't like your methods.

MYRA: Methods? What methods?

DAVID: You're far too pleasant to occupy yourself with the commonplace.

MYRA: And you spoil yourself by trying to be clever.

DAVID: Thank you.

MYRA: Anyhow, I don't know what you mean by commonplace. (192)

DAVID: You mean you want me to explain?

MYRA: Not at all.

DAVID: Very well; I will.

MYRA: I shan't listen.

DAVID: You'll pretend not to, but you'll hear every word really.

MYRA: You're so inscrutable and quizzical – just what a feminine psychologist should be.

DAVID: Yes, aren't I?

MYRA: You frighten me dreadfully.

DAVID: Darling!

MYRA: Don't call me darling.

DAVID: That's unreasonable. You've been trying to make me – all the evening.

MYRA: Your conceit is outrageous!

DAVID: It's not conceit at all. You've been firmly buttering me up because you want a nice little intrigue.

MYRA: How dare you!

DAVID: It's true, it's true. If it weren't, you wouldn't be so angry.

MYRA: I think you're insufferable!

DAVID: Myra – dear Myra –

MYRA: Don't touch me!

DAVID: Let's have that nice little intrigue. The only reason I've been so annoying is that I love to see things as they are at first, and then pretend they're what they're not.

MYRA: Word. Masses and masses of words!

DAVID: They're great fun to play with.

MYRA: I'm glad you think so. Personally, they bore me stiff.

DAVID: Myra – don't be statuesque.

MYRA: Let go my hand!

DAVID: You're charming.

MYRA: Let go my hand!

DAVID: I won't.

MYRA: You will!

DAVID: You're – perfectly – sweet.

MYRA: David!

DAVID: You must say it's an entrancing amusement. (JUDITH enters and sees them.)

94 JUDITH: Forgive me for interrupting.

95 DAVID: Are there any chocolates in the house?

JUDITH: No, David.

DAVID: I should like a chocolate more than anything in the world, at the moment.

JUDITH: This is a very unpleasant situation, David.

DAVID: Horrible!

JUDITH: We'd better talk it over.

MYRA: I shall do nothing of the sort!

JUDITH: Please – please don't be difficult.

DAVID: I apologize, Judith.

MYRA: Please let go of my hand, David; I should like to go to bed.

JUDITH: I should stay if I were you – it would be more dignified.

DAVID: There isn't any real necessity for a scene.

JUDITH: I don't want a scene. I just want to straighten things out.

DAVID: Very well – go ahead. 196 197

JUDITH: June has always been an unlucky month for me.

MYRA: Look here, Judith – I'd like to explain one thing -

JUDITH: I don't wish to hear any explanations or excuses – they're so cheapening. This was bound to happen sooner or later – it always does, to everybody. The only thing is to keep calm.

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JUDITH: Shh! - you do love him. I can see it in your eyes – in your every gesture. David, I give you to her – freely and without rancour. We must all be good friends, always.

DAVID: Judith, do you mean this?

JUDITH: You know I do.

DAVID: How can we ever repay you?

JUDITH: Just by being happy. I may leave this house later on – I have a feeling that its associations may become painful, specially in the autumn -

MYRA: Look here, Judith -

JUDITH: October is such a mournful month in England. I think I shall probably go abroad – perhaps a pension somewhere in Italy, with cypresses in the garden. I've always loved cypresses, they are such sad, weary trees.

DAVID: What about the children?

JUDITH: We must share them, dear.

DAVID: I'll pay you exactly half the royalties I receive from everything, Judith.

JUDITH: That's very generous of you.

DAVID: You have behaved magnificently. This is a crisis in our lives, and thanks to you -

MYRA: Judith – I will speak – I

DAVID: Shh, Myra darling – we owe it to Judith to keep control of our emotions – a scene would be agonizing for her now. She has been brave and absolutely splendid throughout. Let's not make things harder for her than we can help. Come, we'll go out into the garden.

MYRA: I will not go out into the garden.

JUDITH: Please go. I don't think I can bear any more just now.

DAVID: So this is the end, Judith?

JUDITH: Yes, my dear – the end. (*SIMON enters.*)

SIMON: Mother – Mother, I've got something important to tell you.

JUDITH: Very well, dear.

SIMON: Where Sorel?

JUDITH: In the library, I'm afraid.

SIMON: Sorel, come out – I've got something vital to tell you.

DAVID: You seem excited, my boy! What has happened?

(*SOREL and SANDY enter.*)

SOREL: What's the matter?

SIMON: I wish you wouldn't all look so depressed – it's good news!

DAVID: Good news! I thought perhaps Jackie had been drowned -

SIMON: No, Jackie hasn't been drowned – she's been something else.

JUDITH: Simon, what do you mean?

SIMON: Jackie! Jackie! (*JACKIE enters.*) She has become engaged – to me!

JUDITH: Simon!

SOREL: Good heavens!

JUDITH: Simon, my dear! Oh, this is too much!

SIMON: What on earth are you crying about, Mother?

JUDITH: All my chicks leaving the nest! Now I shall only have my memories left. Jackie, come and kiss me. You must promise to make my son happy -

JACKIE: But, Mrs. Bliss -

JUDITH: Shh! I understand. I have not been a mother for nothing.

JACKIE: But it's not true – we don't -

JUDITH: You're trying to spare my feelings – I know -

205 MYRA: Well, I'm not going to spare your feelings, or anyone else's. You're the most infuriating set of hypocrites I've ever seen. This house is a complete feather-bed of false emotions – you're posing, self-centered egotists, and I'm sick to death of you.

SIMON: Myra!

206 MYRA: Don't speak to me – I've been working up for this, only every time I opened my mouth I've been mowed down by theatrical effects. You haven't got one sincere or genuine feeling among the lot of you – you're artificial to the point of lunacy. It's a great pity you ever left the stage, Judith – it's your rightful home. You can rant and roar there as much as you ever like -

JUDITH: Rant and roar! May God forgive you!

MYRA: And let me tell you this -

SIMON: I'm not going to allow you to say another word to Mother -

SOREL: *(Simultaneously)* You ought to be ashamed of yourself -
MYRA: *(Simultaneously)* Let me speak – I will speak -
DAVID: *(Simultaneously)* Look here, Myra -
JUDITH: *(Simultaneously)* This is appalling – appalling!
SOREL: *(Simultaneously)* You must be stark, staring mad -
MYRA: *(Simultaneously)* Never again – never again as long as I live -
DAVID: *(Simultaneously)* You don't seem to grasp one thing that -
SIMON: *(Simultaneously)* Why are you behaving like this, anyhow?

(RICHARD enters from the garden.) (101)

(208)

RICHARD: What's happened? Is this a game?

JUDITH: Yes, and a game that must be played to the finish!

SIMON: Zara! What does this mean?

JUDITH: So many illusions shattered – so many dreams trodden in the dust -

DAVID: Love's Whirlwind! Dear old Love's Whirlwind!

SOREL: I don't understand. You and Victor – My God!

JUDITH: Hush! Isn't that little Pam crying - ?

SIMON: She'll cry more, poor mite, when she realizes her mother is a – a -

JUDITH: Don't say it! Don't say it!

SOREL: Spare her that.

JUDITH: I've given you all that makes life worth living – my youth, my womanhood, and now my child.
Would you tear the very heart out of me? I tell you, it's infamous that men like you should be allowed to
pollute Society. You have ruined my life. I have nothing left – nothing! God in heaven, where am I to turn for
help?...

SOREL: Is this true? Answer me – is this true?

JUDITH: Yes, yes!

[page 50]

SOREL: You cur!

JUDITH: Don't strike! He is your father!!!

(Curtain.)

[page 51]

ACT III:

209 210 211

(It is Sunday morning, about ten o'clock. There are various breakfast dishes on a side table, and the big table is set. SANDY enters, eats quickly, then runs into the library. JACKIE enters. SANDY comes out of the library and joins her.)

212

JACKIE: Oh, it's only you – you frightened me!

SANDY: What's the matter?

JACKIE: Nothing.

SANDY: I say, don't cry.

JACKIE: I'm not crying.

SANDY: You were – I heard you.

JACKIE: It's this house. It gets on my nerves.

SANDY: I don't wonder – after last night.

JACKIE: What were you doing in the library just now?

SANDY: Hiding.

JACKIE: Hiding?

SANDY: Yes; I didn't want to run up against any of the family.

JACKIE: I wish I'd never come. I had horrible nightmares with all those fearful dragons crawling across the walls.

SANDY: Dragons?

JACKIE: Ycs; I'm in the Japanese room – everything in it's Japanese, even the bed.

SANDY: How awful!

JACKIE: I believe they're all mad, you know.

SANDY: The Blisses?

JACKIE: Yes – they must be.

SANDY: I've been thinking that too.

JACKIE: Do you suppose they know they're mad?

SANDY: No; people never do.

JACKIE: It was Mr. Bliss asked me down and he hasn't paid any attention to me at all. I went into his study soon after I arrived yesterday, and he said, "Who the hell are you?"

SANDY: Didn't he remember?

JACKIE: He did afterwards; then he brought me down to tea and left me.

SANDY: Are you really engaged to Simon?

JACKIE: Oh, no – I hope not!

SANDY: You were, last night.

JACKIE: So were you – to Sorel.

SANDY: Not properly. We talked it over.

JACKIE: I don't know what happened to me. I was in the garden with Simon, and he was being awfully sweet, and then he suddenly kissed me, and rushed into the house and said we were engaged – and that hateful Judith asked me to make him happy!

SANDY: That's exactly what happened to me and Sorel. Judith gave us to one another before we knew where we were.

JACKIE: How frightful!

SANDY: I like Sorel, though; she was jolly decent about it afterwards.

JACKIE: I think she's a cat.

SANDY: Why?

JACKIE: Look at the way she lost her temper over that beastly game.

SANDY: All the same, she's better than the others.

JACKIE: That wouldn't be very difficult.

SANDY: Hic!

JACKIE: I beg your pardon?

SANDY: I say – I've got the hiccups.

JACKIE: Hold your breath.

SANDY: It was because I bolted my breakfast.

JACKIE: Hold it as long as you can. (*She counts.*)

SANDY: I can't any more – hic! (2-4)

JACKIE: Eat a lump of sugar.

SANDY: I'm awfully sorry.

JACKIE: I don't mind – but it's a horrid feeling, isn't it?

SANDY: Horrid – hic!

JACKIE: People have died from hiccups, you know.

SANDY: Have they?

JACKIE: Yes. An aunt of mine once had them for three days without stopping.

SANDY: How beastly!

JACKIE: She had to have the doctor and everything.

SANDY: I expect mine will stop soon.

JACKIE: I hope they will.

SANDY: Hic! Damn! (215)

JACKIE: Drink some water the wrong way round.

SANDY: How do you mean – the wrong way round?

JACKIE: The wrong side of the glass. I'll show you. There isn't any water.

SANDY: Perhaps coffee would do as well.

JACKIE: I've never tried coffee, but it might. There you are! (216)

SANDY: What do I do?

JACKIE: Tip it up and drink from the opposite side, sort of upside down.

SANDY: I can't reach any -

JACKIE: Look out – somebody's coming. Bring it into the library – quick... (217)

SANDY: Bring the sugar. I might need it again – hic! Oh God! (SANDY and JACKIE exit. RICHARD enters and breaks the barometer. MYRA enters.) (218) (219)

MYRA: Good morning.

RICHARD: Good morning.

MYRA: Are we the first down?

RICHARD: No, I don't think so.

MYRA: Isn't this rain miserable?

RICHARD: Appalling!

MYRA: Where's the barometer?

RICHARD: On the piano.

MYRA: What a queer place for it to be!

RICHARD: I tapped it, and it fell down.

MYRA: Typical of this house. Are you having eggs and bacon, or haddock?

RICHARD: Haddock.

MYRA: I'll have haddock too. I simply couldn't strike out a line for myself this morning. Have you seen anybody?

RICHARD: No.

MYRA: Good. We might have a little peace.

RICHARD: Have you ever stayed here before?

MYRA: No, and I never will again. (220)

RICHARD: I feel far from well this morning.

MYRA: I'm so sorry, but not entirely surprised.

RICHARD: You see, I had the boiler room.

MYRA: How terrible! (221)

RICHARD: The window stuck, and I couldn't open it – I was nearly suffocated. The pipes made peculiar noises all night, as well.

MYRA: There isn't any sugar.

RICHARD: Oh – we'd better ring.

MYRA: I doubt if it will be the slightest use, but we'll try.

RICHARD: Do the whole family have breakfast in bed?

MYRA: I neither know – nor care.

RICHARD: They're strange people, aren't they?

MYRA: I think "strange" is putting it mildly. (CLARA enters.) (222)

CLARA: What's the matter?

MYRA: There isn't any sugar.

CLARA: There is – I put it 'ere myself.

MYRA: Perhaps you'd find it for us, then?

CLARA: That's very funny. I could 'ave sworn on me Bible oath I brought it in.

MYRA: Well, it obviously isn't here now.

CLARA: Someone's taken it – that's what it is.

RICHARD: It seems a queer thing to do.

MYRA: Do you think you could get us some more?

CLARA: Oh, yes, I'll fetch you some. But mark my words, there's been some 'anky panky somewhere. (223)

MYRA: Clara is really more at home in a dressing room than a house.

RICHARD: Was she Judith's dresser?

MYRA: Of course. What other excuse could there possibly be for her?

RICHARD: She seems good natured, but quaint.

MYRA: This haddock's disgusting.

RICHARD: It isn't very nice, is it?

(CLARA enters.) (227)

CLARA: There you are, dear!

MYRA: Thank you.

CLARA: It's a shame the weather's changed – you might 'ave 'ad such fun up the river.

(Crashing and screams from library.) What's that! Come out! What are you doing? (228)

JACKIE: Good morning. I'm afraid we've broken a coffee cup. (229)

CLARA: Was there any coffee in it?

SANDY: Yes, a good deal.

CLARA: Oh dear, all over the carpet! (230)

SANDY: It was my fault. I'm most awfully sorry.

CLARA: How did you come to do it? (231)

JACKIE: Well, you see, he had the hiccups, and I was showing him how to drink upside down.

MYRA: How ridiculous!

CLARA: Well, thank 'Eaven it wasn't one of the Crown Derbys.

(CLARA exits.) (232) (233)

SANDY: They've gone now, anyhow.

JACKIE: It was the sudden shock, I expect.

SANDY: I say – it's raining!

MYRA: It's been raining for hours.

RICHARD: Mrs. Arundel -

MYRA: Yes?

RICHARD: What are you going to do about – about today?

MYRA: Nothing, except go up to London by the first train possible.

RICHARD: Do you mind if I come too? I don't think I could face another day like yesterday.

JACKIE: Neither could I.

SANDY: Let's all go away – quietly!

RICHARD: Won't it seem a little rude if we all go?

MYRA: Yes, it will. You and Miss Coryton must stay.

JACKIE: I don't see why.

SANDY: I don't think they'd mind very much.

MYRA: Yes, they would. You must let Mr. Greatham and me get away first, anyhow. Ring for Clara. I want to find out about trains.

RICHARD: I hope they won't all come down now.

MYRA: You needn't worry about that; they're sure to roll about in bed for hours – they're such a slovenly family.

RICHARD: Have you got much packing to do?

MYRA: No; I did most of it before I came down. (CLARA enters.) (231)

CLARA: What is it now?

MYRA: Can you tell me what trains there are up to London?

CLARA: When?

MYRA: This morning.

CLARA: Why? - you're not leaving, are you?

MYRA: Yes, Mr. Greatham and I have to be up by lunch time.

CLARA: Well, you've missed the 10:15.

MYRA: Obviously.

CLARA: There isn't another one till 12:30.

RICHARD: Good heavens!

CLARA: And that's a slow one. (CLARA exits.) (232)

SANDY: Look here. I'll take you up in my car as soon as you like. (233)

JACKIE: All right; lovely!

MYRA: Oh, you have got a car, haven't you?

SANDY: Yes.

MYRA: Will it hold all of us?

JACKIE: You said it would be rude for us to all go. Hadn't you and Mr. Greatham better wait for the train?

MYRA: Certainly not.

RICHARD: If there is room, we should be very, very grateful. (234)

SANDY: I think I can squeeze you in.

MYRA: Then that's settled.

JACKIE: When shall we start?

SANDY: As soon as you're ready.

JACKIE: Mrs. Arundel, what are you going to do about tipping Clara?

MYRA: I don't know. What do you think?

RICHARD: I've hardly seen her since I've been here.

JACKIE: Isn't there a housemaid or anything?

RICHARD: I don't think so.

SANDY: Is ten bob enough?

JACKIE: Each?

MYRA: Too much.

RICHARD: We'd better give her one pound ten between us.

MYRA: Very well, then. Will you do it, and we'll settle up in the car?

RICHARD: Must I?

MYRA: Yes. Ring for her.

RICHARD: You'd do it much better.

MYRA: Oh, no, I shouldn't. Come on! We'll finish our packing.

JACKIE: All right.

RICHARD: Here – don't leave me.

SANDY: I'll just go and look at the car. Will you all be ready in ten minutes?

MYRA: Yes, ten minutes. *(MYRA and JACKIE exit.)*

SANDY: Righto! *(SANDY exits. CLARA enters.)* 235 236

CLARA: 'Allo, where's everybody gone? 237

RICHARD: They've gone to get ready. We're leaving in Mr. Tyrell's car.

CLARA: A bit sudden, isn't it?

RICHARD: This is from all of us, Clara. Thank you very much for all your trouble.

CLARA: Aren't you a dear, now! There wasn't any trouble.

RICHARD: There must have been a lot of extra work.

CLARA: One gets used to that 'ere.

RICHARD: Good morning, Clara.

CLARA: Good morning, hope you've been comfortable.

RICHARD: Com – oh, yes. *(RICHARD exits.)* 238

(JUDITH enters.)

239

JUDITH: Good morning, Clara. Have the papers come?

CLARA: Yes – I'll fetch them.

240

JUDITH: Thank you. You've forgotten my orange juice.

CLARA: No, I 'aven't, dear! It's just outside.

241

(SOREL enters.)

SOREL: Good morning, darling.

JUDITH: Listen to this. "We saw Judith Bliss in a box at the Haymarket on Tuesday, looking as lovely as ever." There now! I thought I looked hideous on Tuesday.

SOREL: You looked sweet.

242

CLARA: There you are, dear. Did you see that nice bit in the "Referee?"

JUDITH: No – the "Times."

CLARA: The "Referee's" much better.

SOREL: "I saw gay and colorful Judith Bliss at the Waifs and Strays matinee last week. She was talking vivaciously to producer Basil Dean. 'I sooth,' said I, 'where ignorance is Bliss, 'tis folly to be wise.'"

JUDITH: Dear "Referee"! It's so unself-conscious.

CLARA: If you want any more coffee, ring for it.

243

(CLARA exits.)

SOREL: I wish I were sitting on a lovely South Sea Island, with masses of palm trees and coconuts and turtles –

JUDITH: It would be divine, wouldn't it?

SOREL: I wonder where everybody is.

JUDITH: I wonder.... Mary Saunders has got another failure.

SOREL: She must be used to it by now.

(SIMON enters.)

244

SIMON: Good morning, darling. Look!

JUDITH: Simon! How lovely! When did you do it?

SIMON: This morning – I woke early.

SOREL: Let's see.

SIMON: I'm going to alter Helen's face; it's too pink.

SOREL: It's exactly like her.

JUDITH: What a clever son I have!

SIMON: Now then, Mother!

JUDITH: It's too wonderful – when I think of you both in your perambulators... Oh dear, it makes me cry!

SOREL: I don't believe you ever saw us in our perambulators.

JUDITH: I don't believe I did.

(DAVID enters.) (245)

DAVID: It's finished!

JUDITH: What, dear?

DAVID: "The Sinful Woman."

JUDITH: How splendid! Read it to us now.

DAVID: I've got the last chapter here.

JUDITH: Go on, then.

(SANDY enters.) (246)

SANDY: Good morning. (He exits.)

JUDITH: I seem to know that boy's face.

DAVID: Listen! You remember that bit when Violet was taken ill in Paris?

JUDITH: Yes, dear. Marmalade, Simon.

DAVID: Well, I'll go on from there.

JUDITH: Do, dear.

DAVID: "Paris in spring, with the Champs Elysees alive and dancing in the sunlight, lightly-dressed children like gay painted butterflies - "

SIMON: What's happened to the barometer?

SOREL: I don't know.

DAVID: Damn the barometer!

JUDITH: Don't get cross, dear.

DAVID: Why can't you keep quiet, Simon, or go away.

SIMON: Sorry, Father.

DAVID: Well, don't interrupt again.... "....gay painted butterflies; the streets were thronged with hurrying vehicles, the thin peek-peek of taxi hooters - "

SOREL: I love "peek-peek." (247)

DAVID: “ - seemed to merge in with the other vivid noises, weaving a vast pattern of sound which was Paris - “ (247)

JUDITH: What was Paris, dear?

DAVID: Which was Paris.

JUDITH: What was Paris?

DAVID: You can't say a vast pattern of sound what was Paris.

JUDITH: Yes, but – what was Paris?

DAVID: A vast pattern of sound which was Paris.

JUDITH: Oh, I see.

DAVID: “Jane Sefton, in her scarlet Hispano, swept out of the Rue St. Honore into the Place de la Concorde - “

JUDITH: She couldn't have.

DAVID: Why?

JUDITH: The Rue St. Honore doesn't lead into the Place de la Concord.

DAVID: Yes, it does.

SOREL: You're thinking of the Rue Boissy d'Anglais, Father.

DAVID: I'm not thinking of anything of the sort.

JUDITH: David darling, don't be obstinate.

DAVID: Do you think I don't know Paris as well as you do?

SIMON: Never mind. Father's probably right.

SOREL: He isn't right – he's wrong!

DAVID: Go on with your food, Sorel.

JUDITH: Don't be testy, David; it's a sign of age.

DAVID: “Jane Sefton, in her scarlet Hispano, swept out of the Rue St. Honore into the Place de la Concorde - “

JUDITH: That sounds absolutely ridiculous! Why don't you alter it?

DAVID: It isn't ridiculous; it's perfectly right.

JUDITH: Very well, then; get a map, and I'll show you.

SIMON: We haven't got a map.

DAVID: Now, look here, Judith – here's the Rue Royale – here's the Crillon Hotel, and here's the Rue St. Honore -

JUDITH: It isn't – it's the Boissy d'Anglais.

DAVID: That runs parallel with the Rue de Rivoli.

JUDITH: You've got it all muddled.

DAVID: I have not got it all muddled.

JUDITH: Don't shout. You have.;

SIMON: Why not let Father get on with it? (248)

JUDITH: It's so silly to get cross at criticism – it indicates a small mind.

DAVID: Small mind my foot!

JUDITH: That was very rude. I shall go to my room in a minute.

DAVID: I wish you would.

JUDITH: David! (249)

SOREL: Look here, Father, Mother's right. Here's the Place de la Concorde -

SIMON: Oh, shut up, Sorel!

SOREL: Shut up yourself, you pompous little beast!

SIMON: You think you know such a lot about everything, and you're as ignorant as a frog.

SOREL: Why a frog?

JUDITH: I give you my solemn promise, David, that you're wrong.

DAVID: I don't want your solemn promise, because I know I'm right.

SIMON: It's no use arguing with Father, Mother.

SOREL: Why isn't it any use arguing with Father?

SIMON: Because you're both so pig-headed!

DAVID: Are you content to sit here, Judith, and let your son insult me?

JUDITH: He's your son as well as mine.

DAVID: I begin to doubt it.

JUDITH: David!

SIMON: Father, how can you?

DAVID: I'll never attempt to read any of you anything again, as long as I live. You're not a bit interested in my work, and you don't give a damn whether I'm a success or a failure. (249)

JUDITH: You're dead certain to be a failure if you cram your books with inaccuracies.

DAVID: I am not inaccurate!

JUDITH: Yes, you are; and you're foul tempered and spoilt!

DAVID: Spoilt! I like that! Nobody here spoils me – you're the most insufferable family to live with -

JUDITH: Well, why in Heaven's name don't you go and live somewhere else?

DAVID: There's gratitude!

JUDITH: Gratitude for what, I'd like to know?

SOREL: Mother, keep calm.

JUDITH: Calm! I'm furious.

DAVID: What have you got to be furious about? Everyone rushing round adoring you and saying how wonderful you are -

JUDITH: I am wonderful, Heaven knows, to have stood you for all these years!

SOREL: Mother, do sit down and be quiet.

[page 62]

SIMON: How dare you speak to Mother like that?

(MYRA, JACKIE, RICHARD and SANDY sneak out and exit.)

JUDITH: Oh, oh! To think that my daughter should turn against me!

DAVID: Don't be theatrical.

JUDITH: I'm not theatrical – I'm wounded to the heart.

DAVID: Rubbish – rubbish – rubbish!

JUDITH: Don't you say rubbish to me!

DAVID: I will say rubbish!

SOREL: *(Simultaneously)* Shh, Father!

SIMON: *(Simultaneously)* That's right! Be the dutiful daughter and encourage your father -

DAVID: *(Simultaneously)* Listen to me, Judith -

JUDITH: *(Simultaneously)* Oh, this is dreadful – dreadful!

SOREL: *(Simultaneously)* The whole thing doesn't really matter in the least -

SIMON: *(Simultaneously)* – to insult your mother -

DAVID: *(Simultaneously)* The Place de la Concorde -

JUDITH: *(Simultaneously)* I never realized how small you were, David. You're tiny -

(The front door slams.)

SIMON: There now!

SOREL: They've all gone!

JUDITH: How very rude!

DAVID: People really do behave in the most extraordinary manner these days -

JUDITH: Come back and finish your breakfast, Sorel.

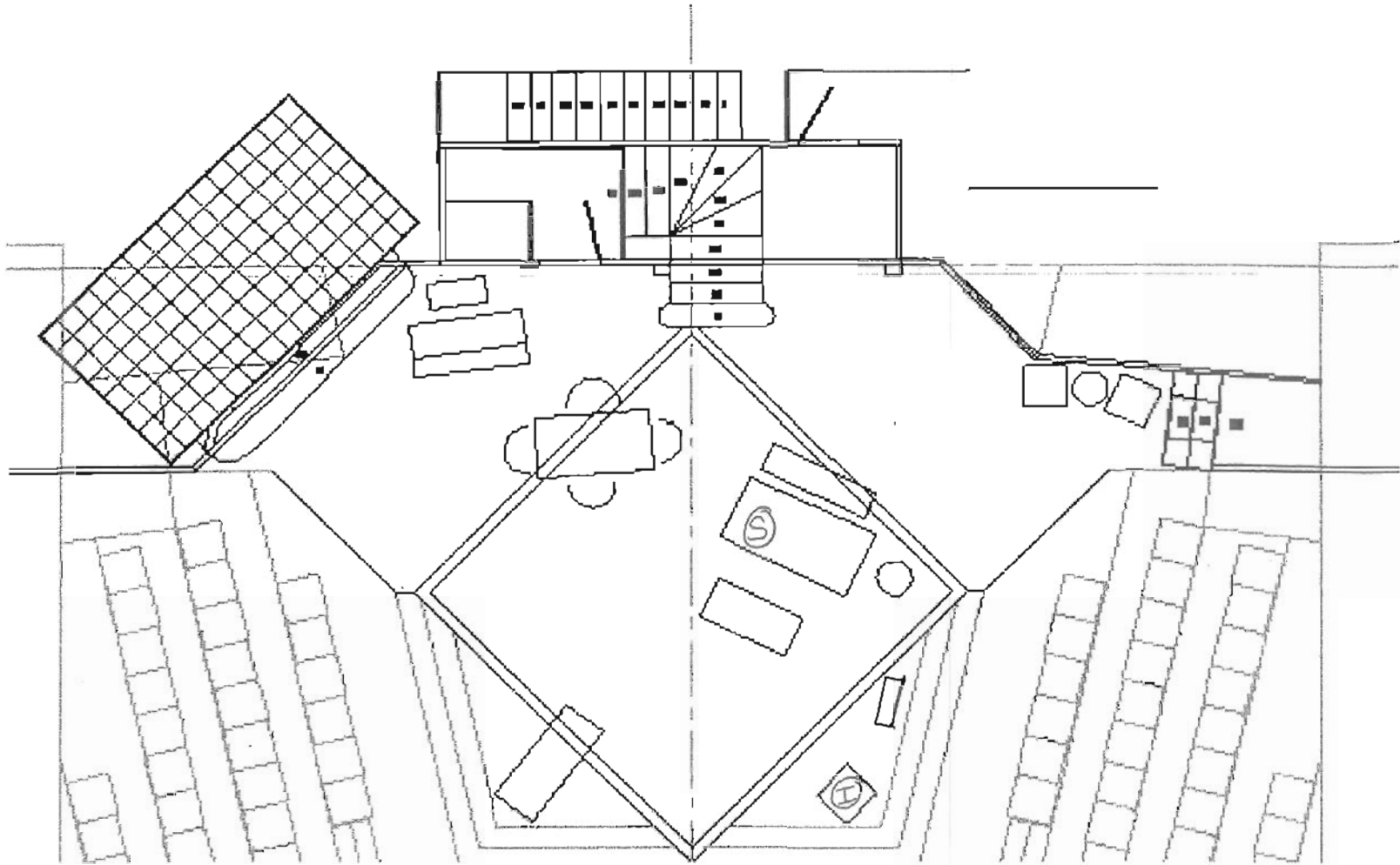
SOREL: All right.

JUDITH: Go on, David darling; I'm dying to hear the end -

DAVID: “Jane Sefton, in her scarlet Hispano, swept out of the Rue St. Honore into the Place de la Concorde
- “

(Curtain. End show.)

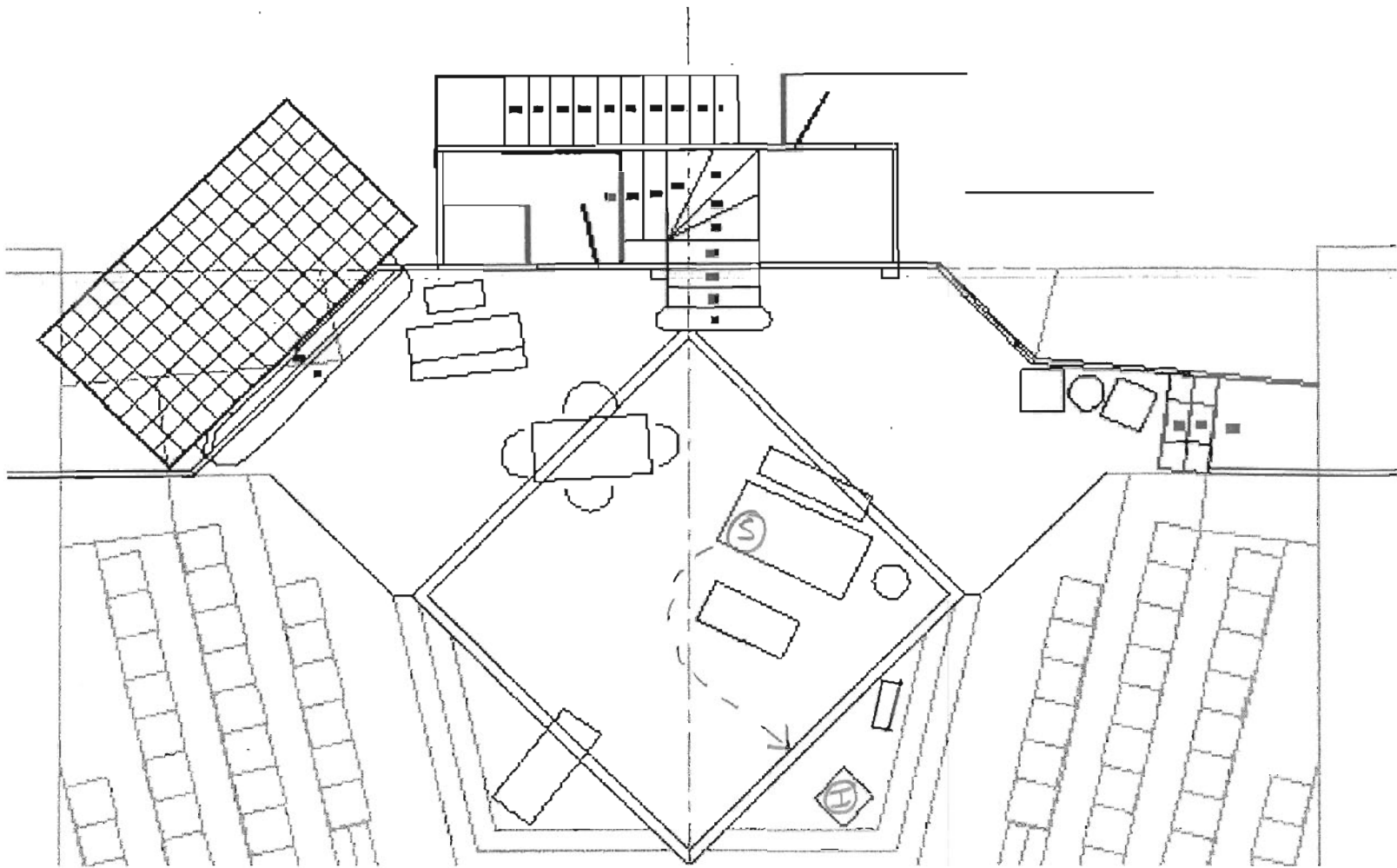
Hay Fever



Notes

① Top of Show. Sorel discovered lounging on couch. Simon is hard @ work and sitting on his desk.

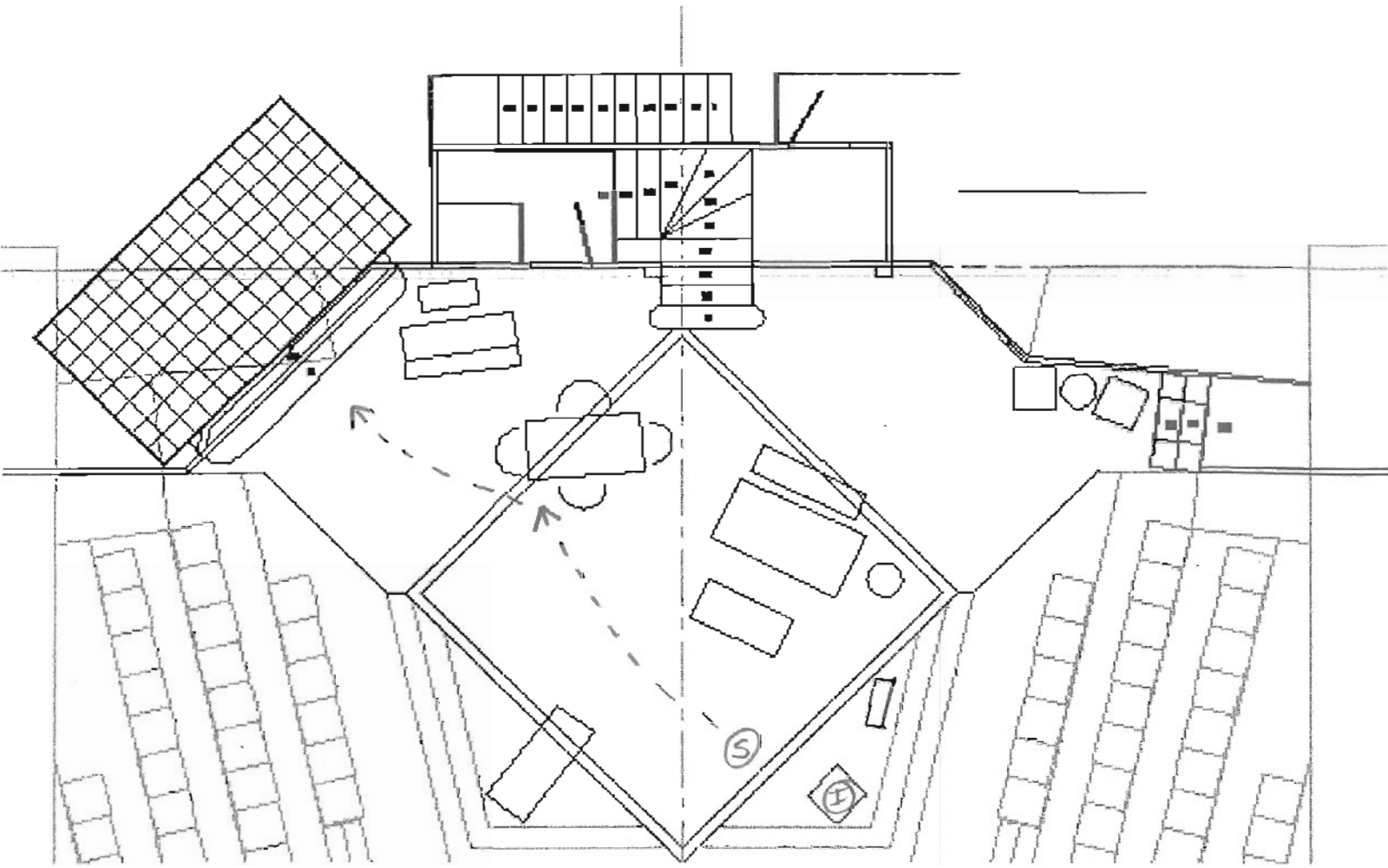
Hay Fever



Notes

- ② Sorel x to simon
- ③ Sorel look @ simon's new sketch
- ④ Simon takes Sorel's book
- ⑤ Sorel grabs her book back

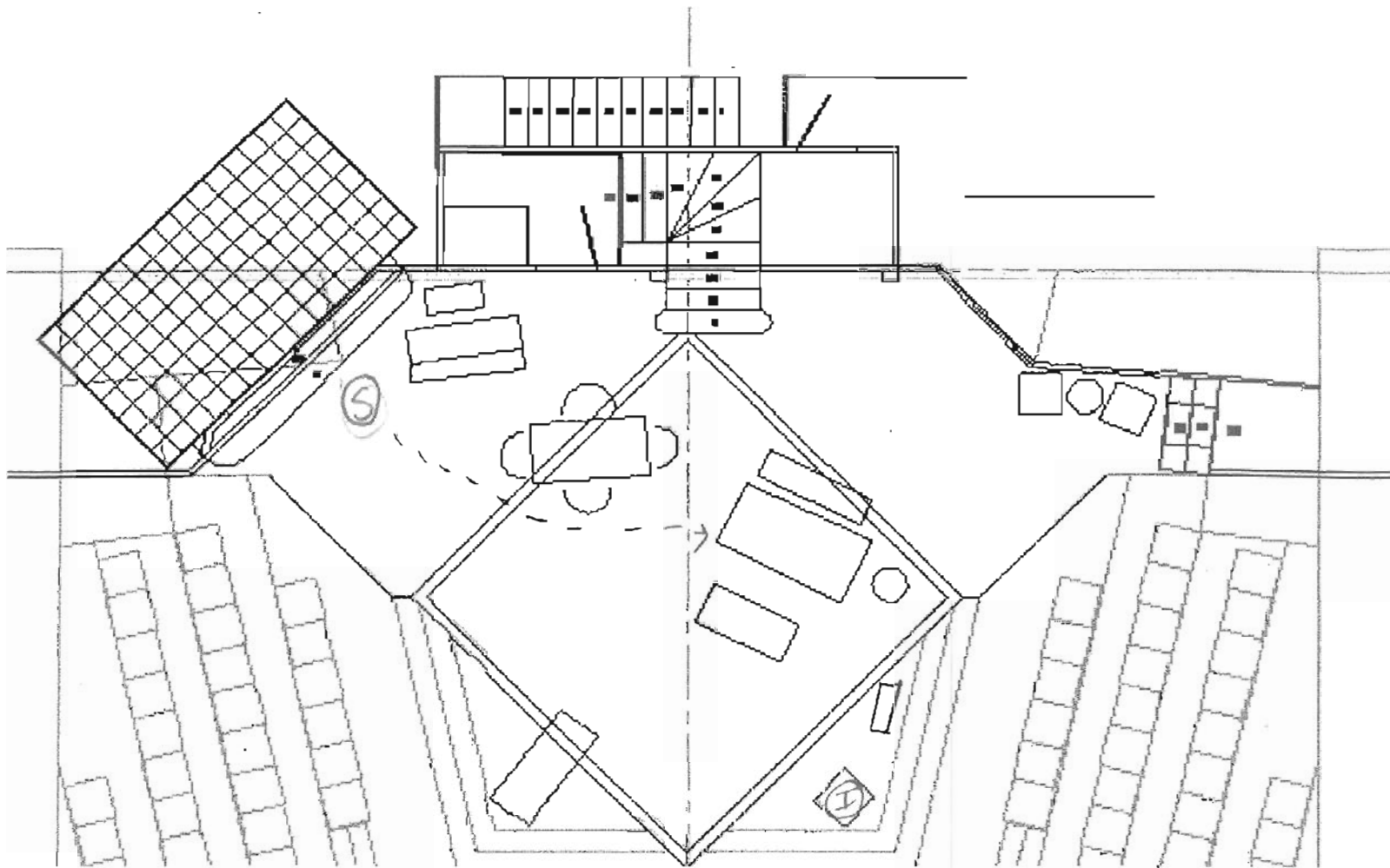
Hay Fever



Notes

- ⑥ Simon turns his desk to face house R van
- ⑦ Sorel x to table & place book on it
- ⑧ Sorel continue to window
- ⑨ Simon tears out his drawing

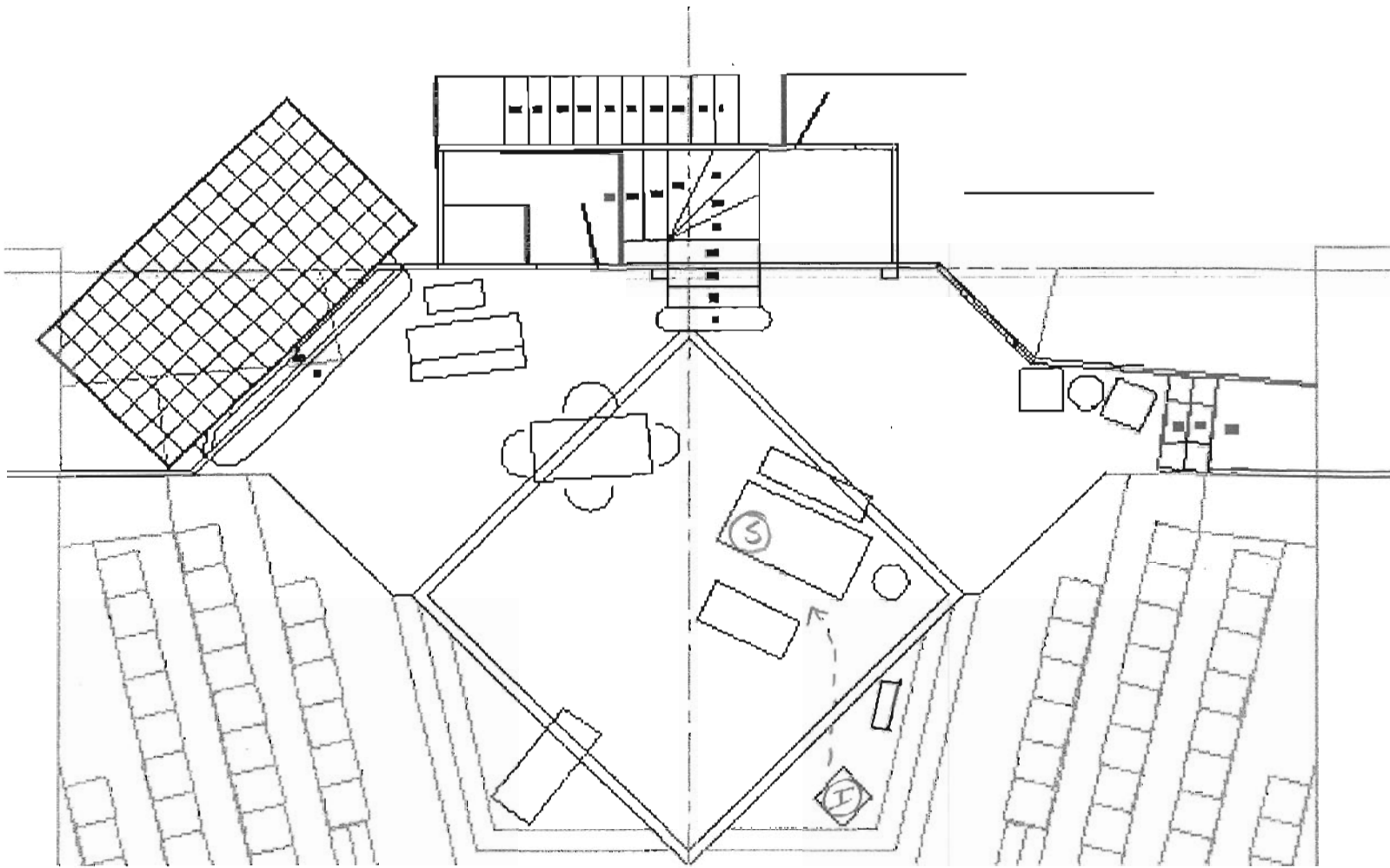
Hay Fever



Notes

- ⑩ Sorel x to couch
- ⑪ Simon Stands
- ⑫ Simon + Sorel look @ each other

Hay Fever

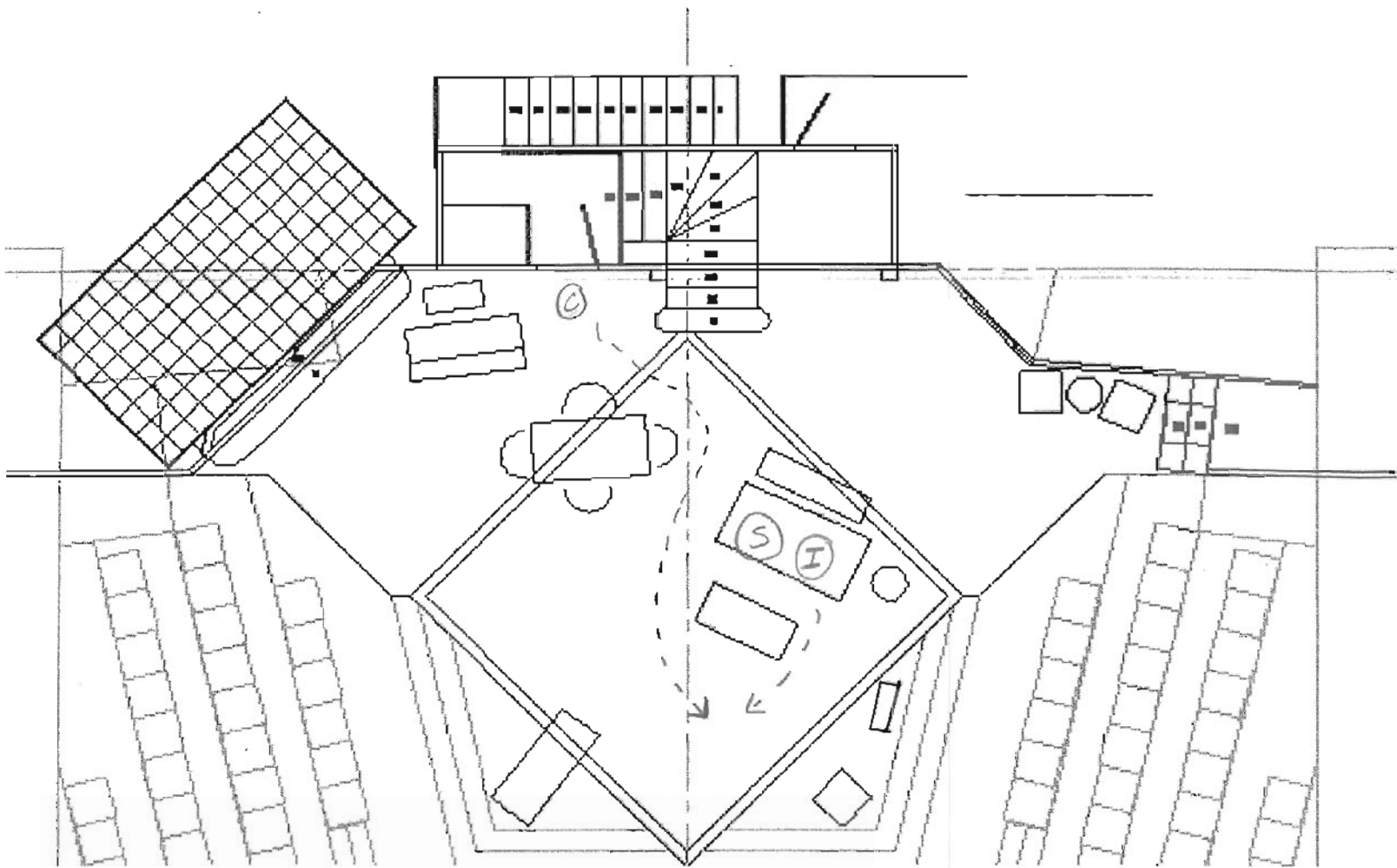


Notes

⑬ Simon X to Sorel

⑭ Simon sit next to Sorel

Hay Fever



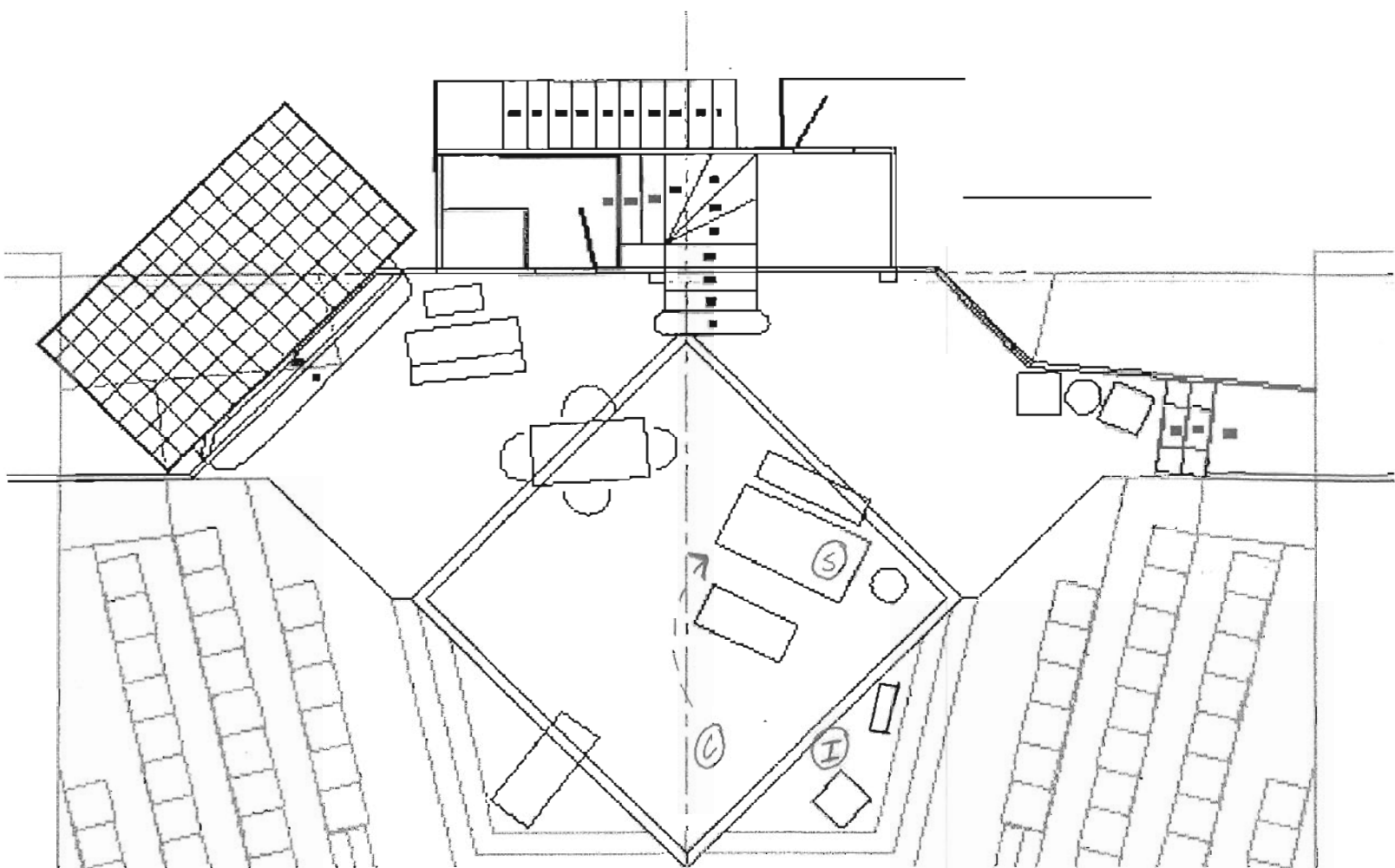
Notes

⑮ Both on knees facing each other

⑯ Clara enters

⑰ Simon crosses to Clara

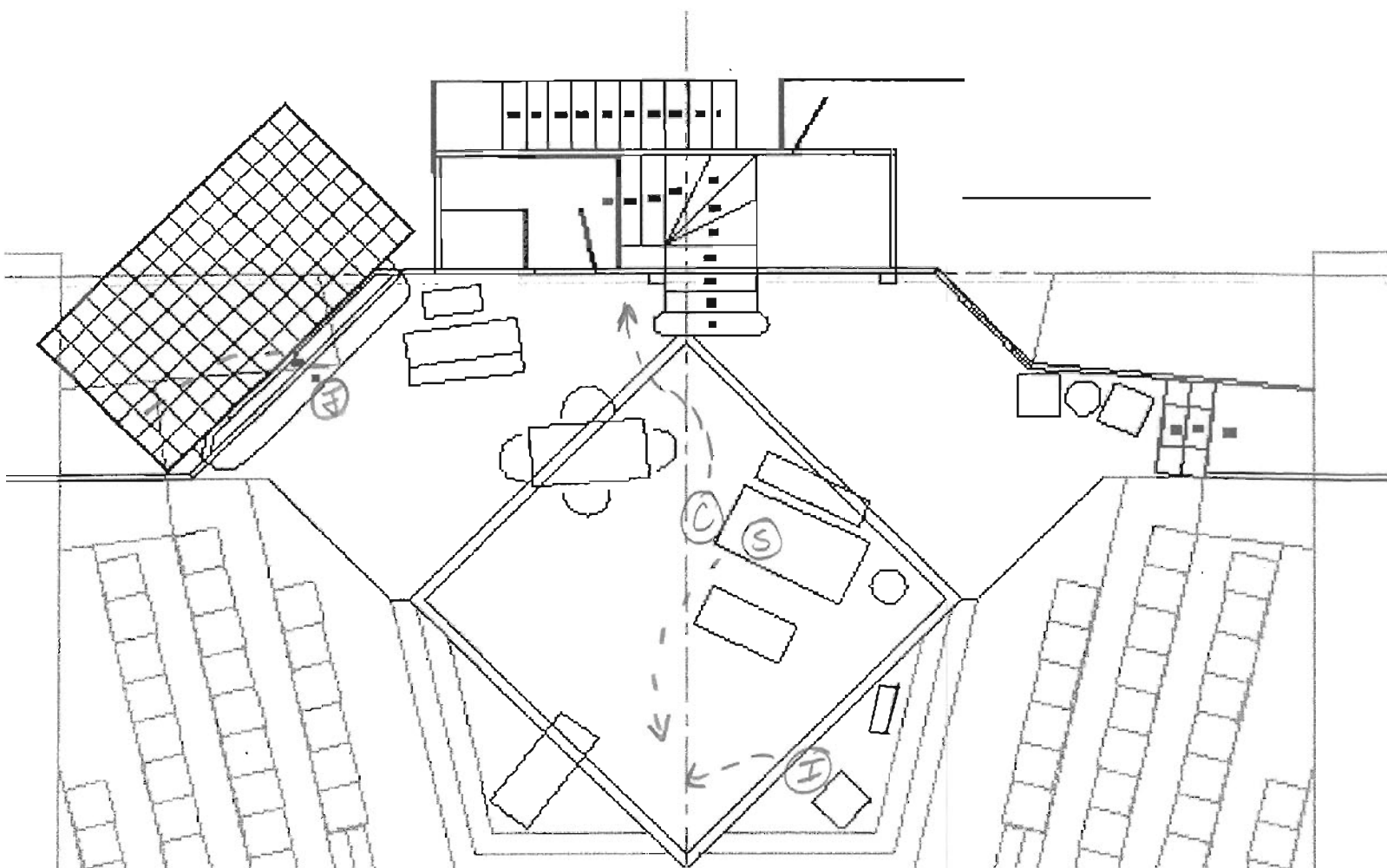
Hay Fever



Notes

- (18) Simon sits down on the ground gathering
his loose papers
- (19) Clara X to Sorel

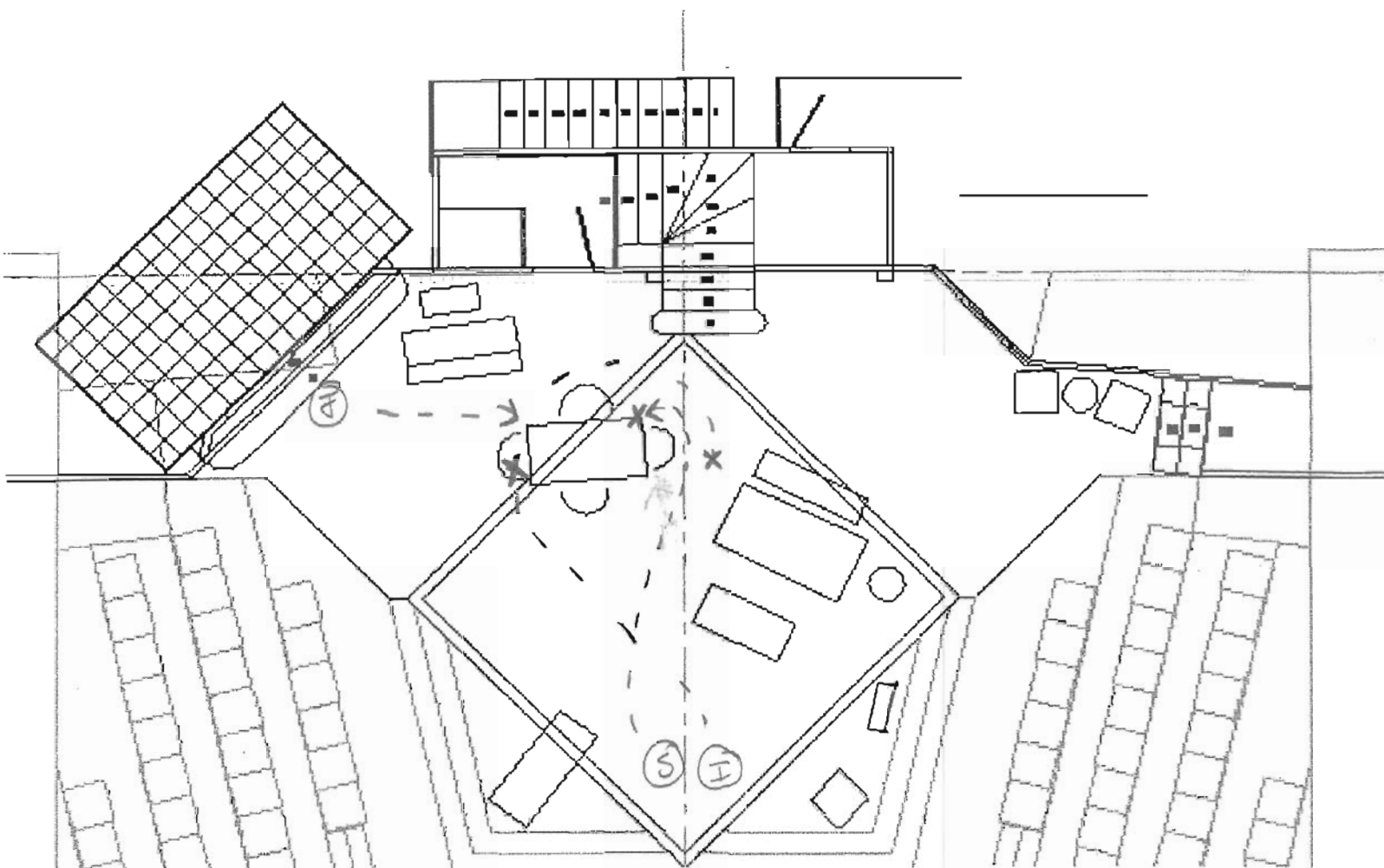
Hay Fever



Notes

- ②① Clara exits
- ②① Simon X down center, draws while lying on floor
- ②② Sorel X to Simon
- ②③ Judith enter from garden

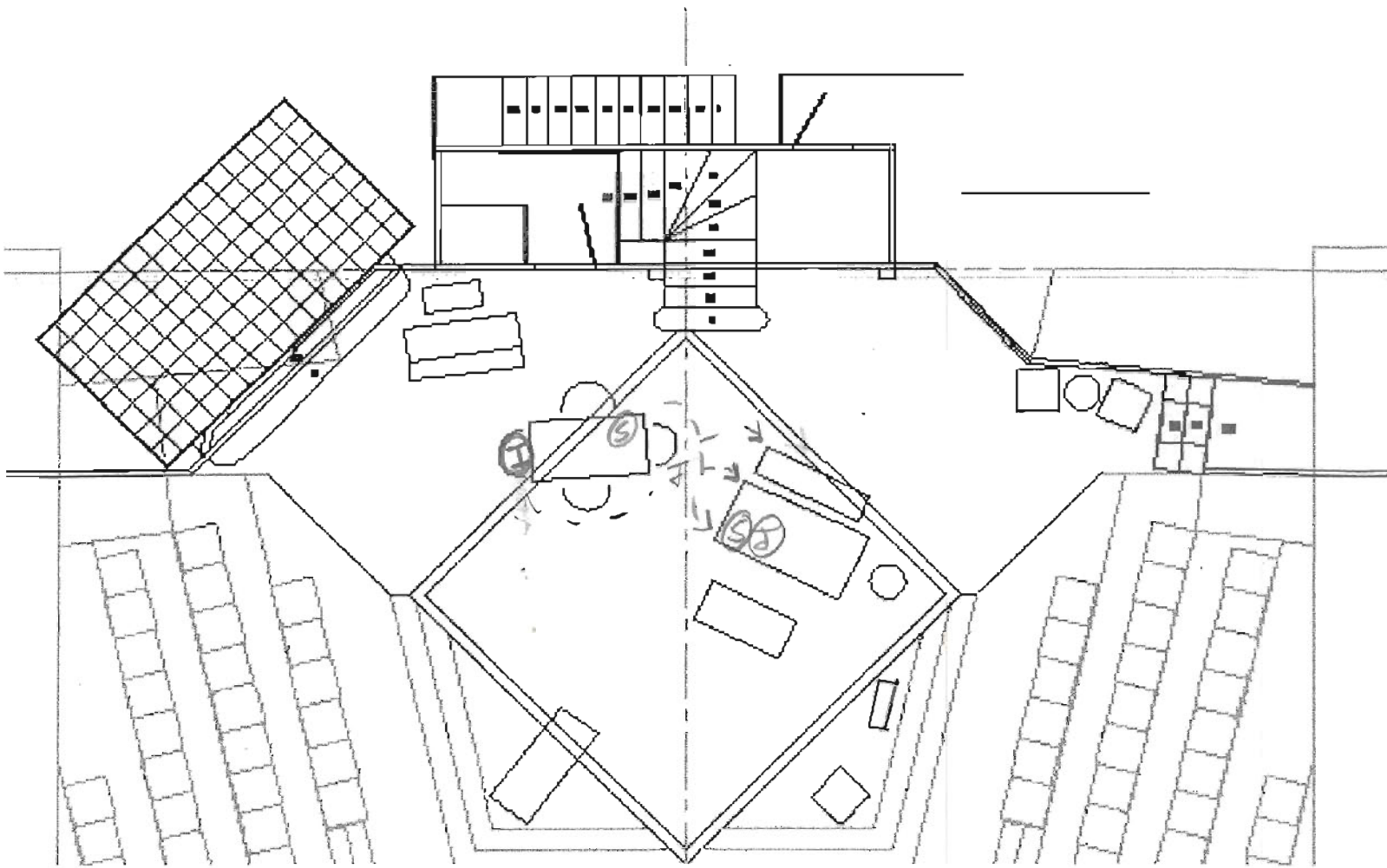
Hay Fever



Notes

- ②④ Judith X to Table and puts down flowers
- ②⑤ Sorel[†]Simon X to Judith
- ②⑥ Sorel sits on table Simon sits in chair
- ②⑦ Sorel + Judith look @ Simon
- ②⑧ Simon lights Judith's cigarette
- ②⑨ Judith cross center L of Sorel

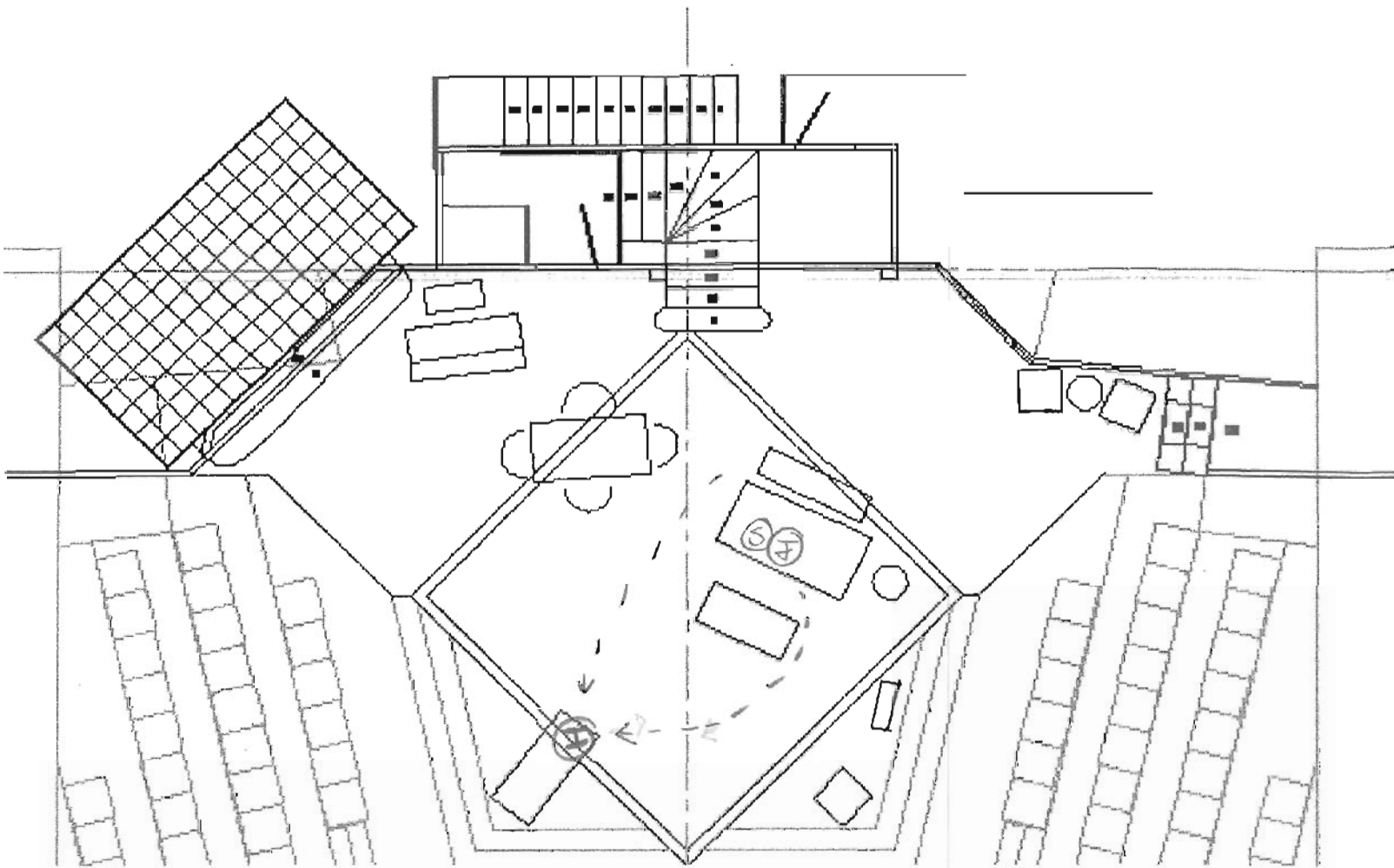
Hay Fever



Notes

- ③① Judith x to bar
- ③② Judith clears her throat to signal she wants a drink from Simon
- ③③ Simon x to Judith
- ③④ Judith takes a drink
- ③⑤ Simon starts to organize flowers
- ③⑥ Sorel x to Judith

Hay Fever



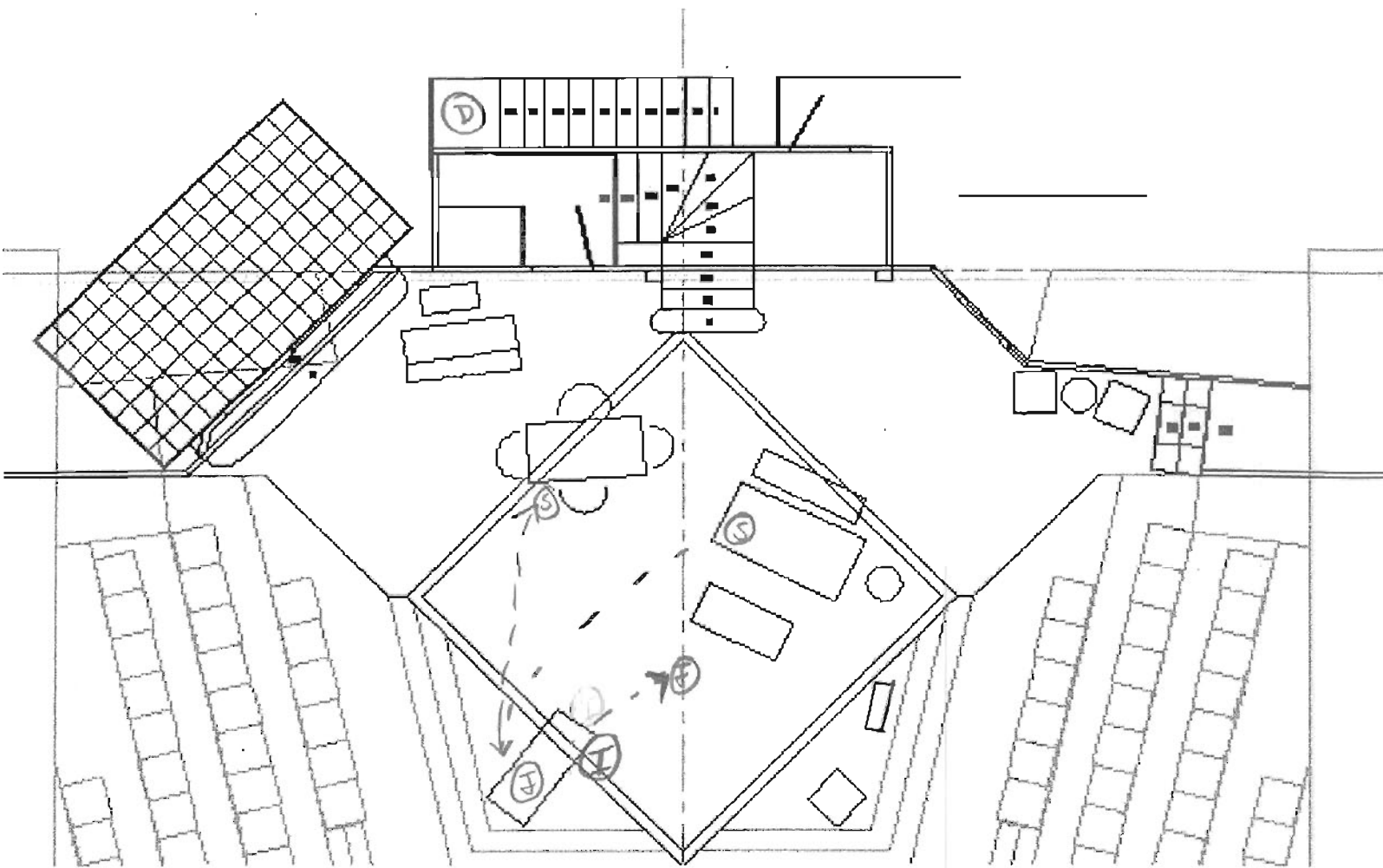
Notes

③⑥ Simon x and sits in chase

③⑦ Simon stands

③⑧ Judith x to simon & faints

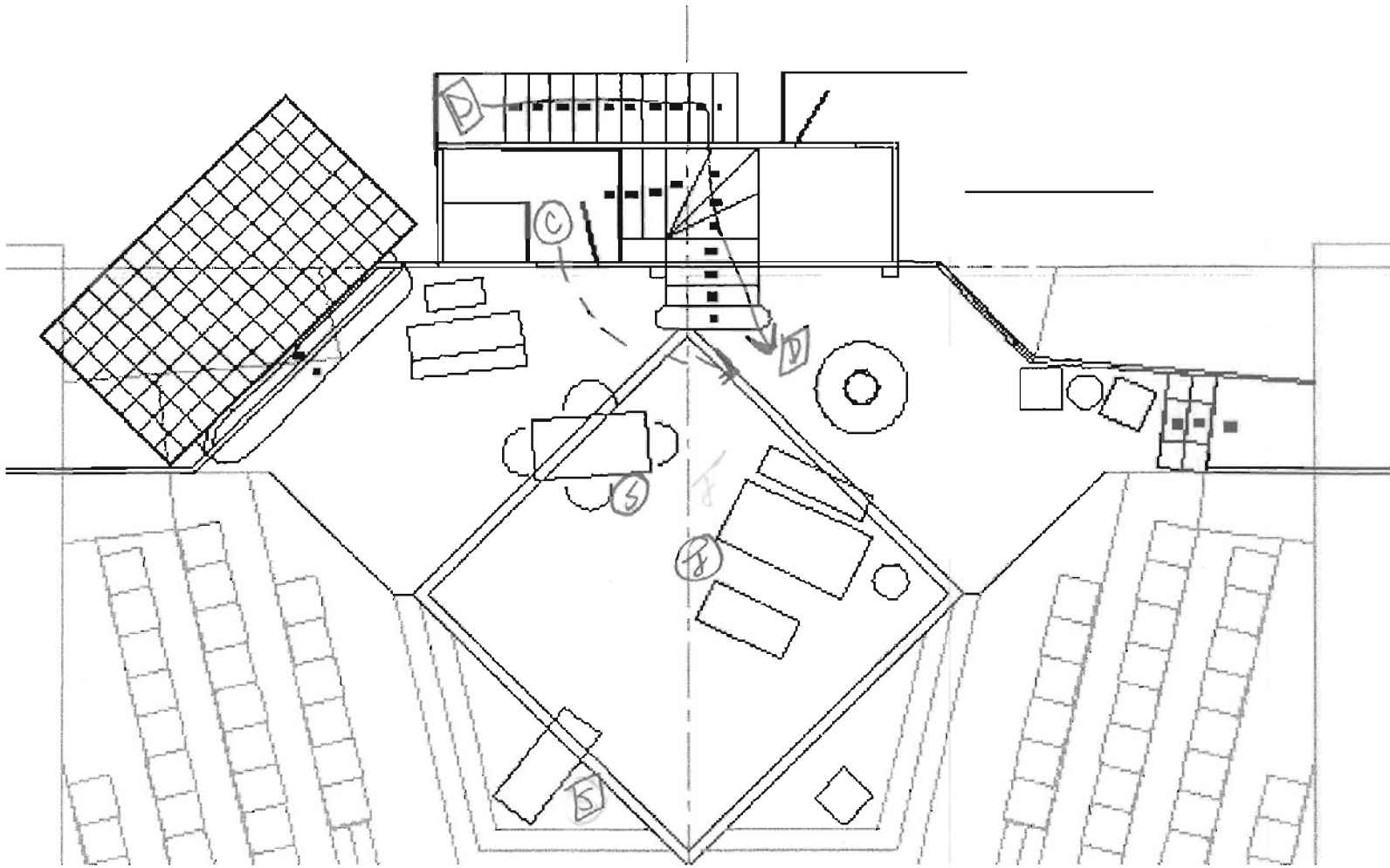
Hay Fever



Notes

- ③⑨ Simon throws Judith onto chaise
- ④⑩ Sorel x, takes poetry book + fans Judith
- ④⑪ Sorel hits Judith in the face with book
- ④⑫ Sorel x to table, rips flowers
- ④⑬ Judith x to center
- ④⑭ Simon stand
- ④⑮ David enter from top of stairs
- ④⑯ ④⑰ n/a

Hay Fever

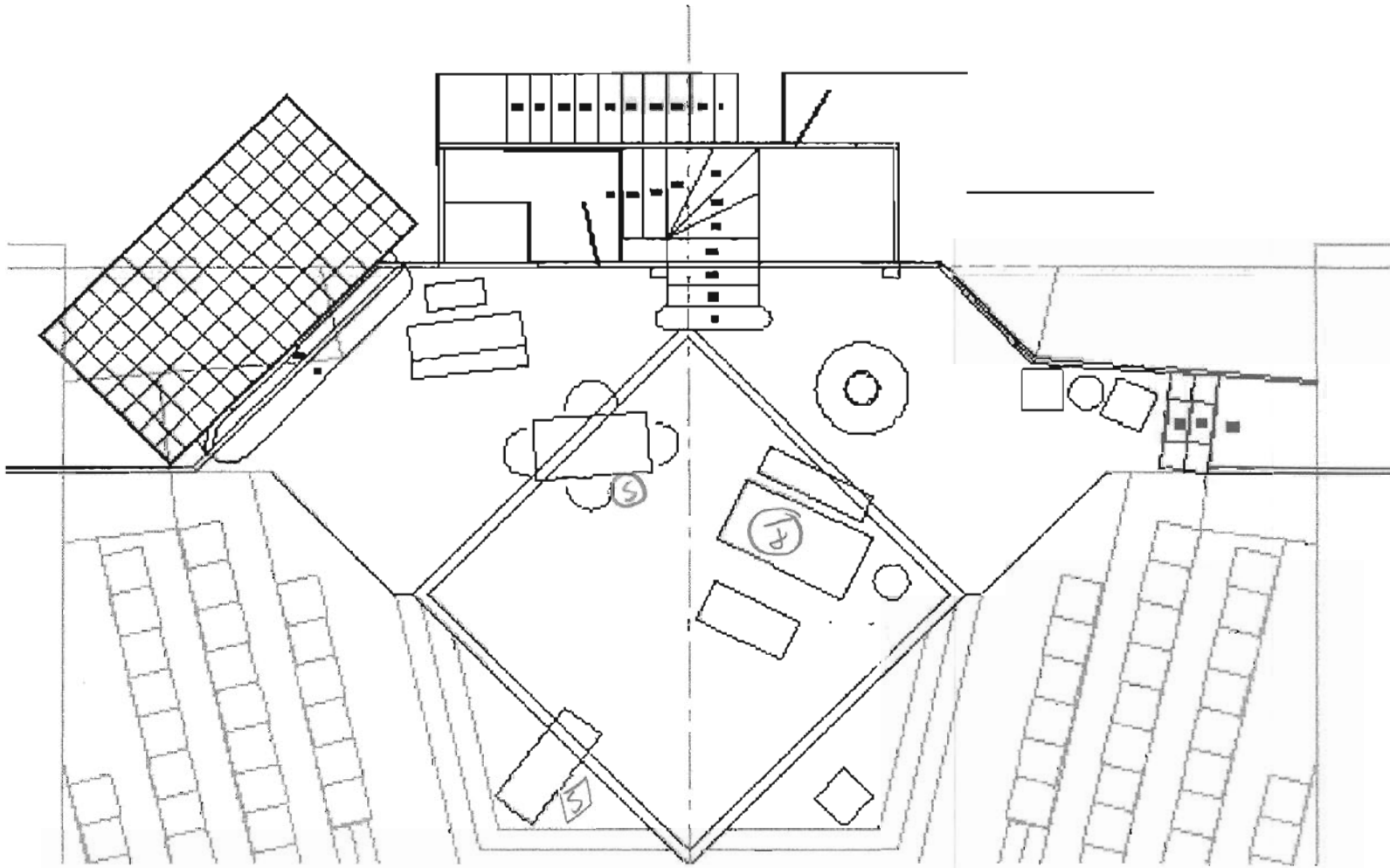


Notes

(48) David descends stairs (49) Enter Clara (50) Simon
 sits on the chase (51) David x to sorel (52)
 Clara put David on the head + exit, lots of
 fun w/ wily (53) David Ascend stairs (54) pause
 attention (55) ascend again (56) Delivered in the
 balcony

Clara after your entrance explore the space
 looking for disarray

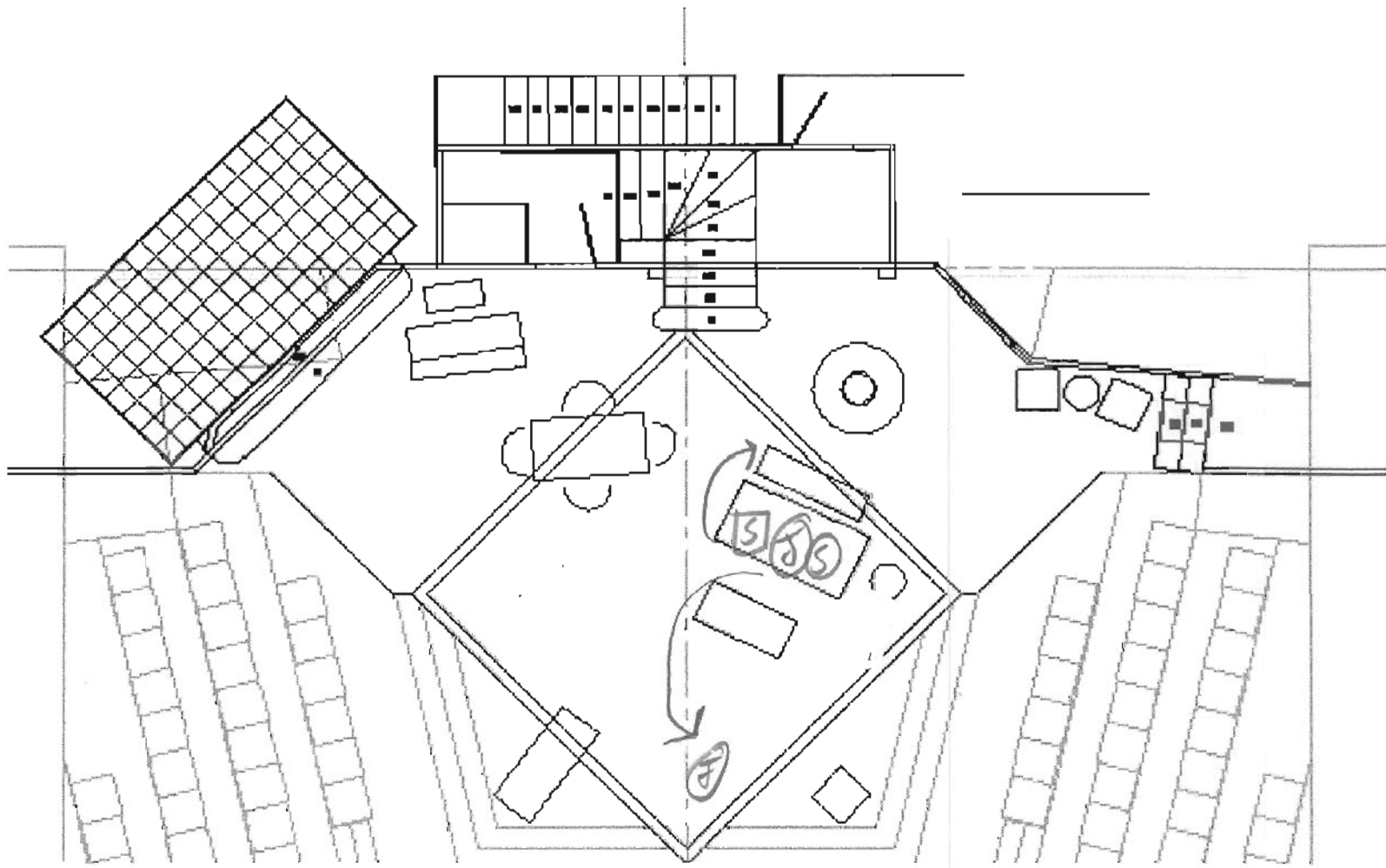
Hay Fever



Notes

(57) Simon x to piano (57B) Judith sits on (Far SR)
 couch (58) Sorel x to Judith (59) Simon stops playing
 the piano (60) Simon x kneel by Judith ~~the piano~~
~~to the photo pose~~ (61) horrid gasp (62) shoves
 his head off of her lap (63)

Hay Fever

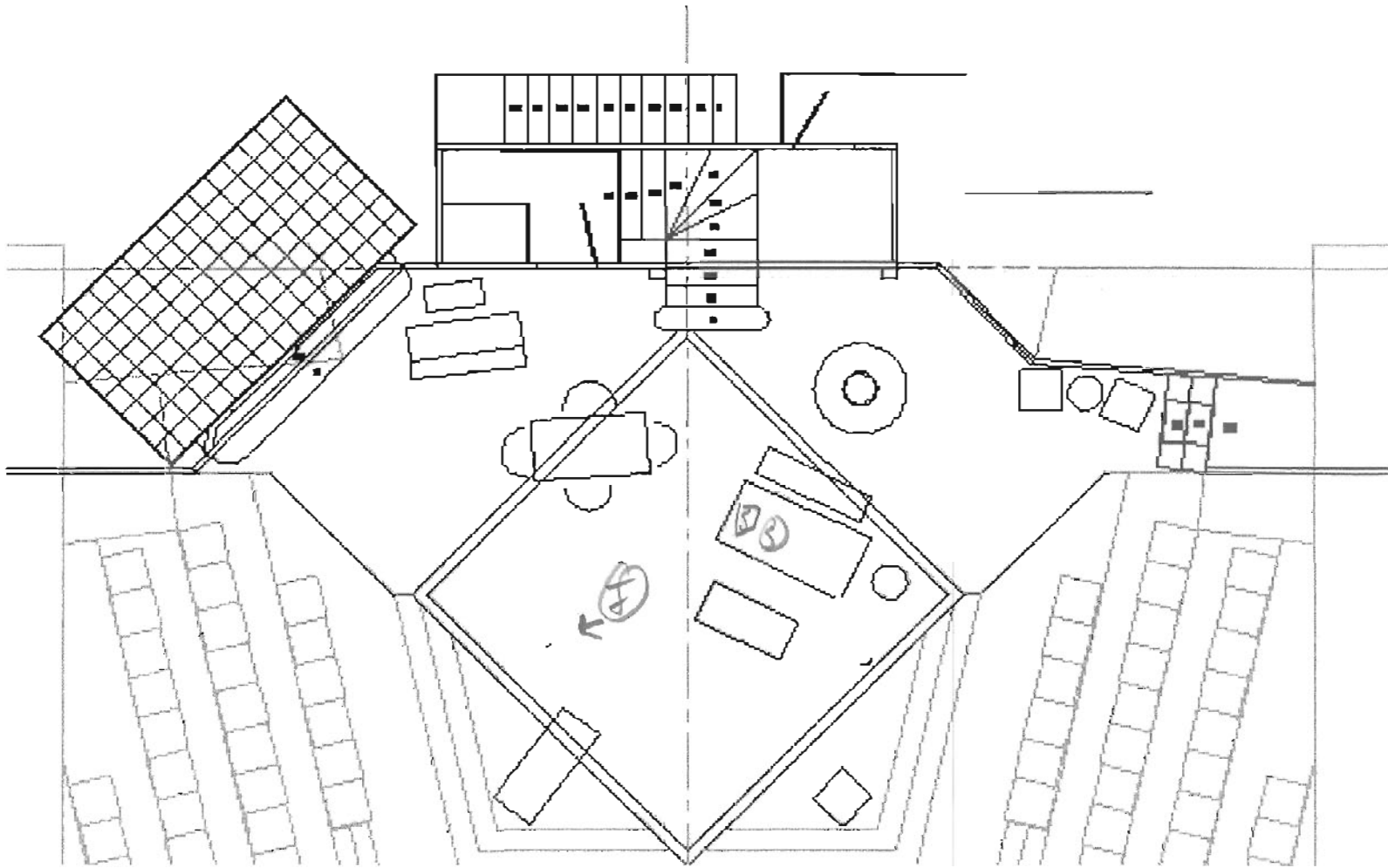


Notes

- (12)⁸ x to make himself a drink simon
(13) gives her a cig (14) stands just out of her sitting reach
(15) Judith pretends like she wants it that way + grandfully rises to the occasion.
(16) Judith takes center

simon keep cigarets on your person

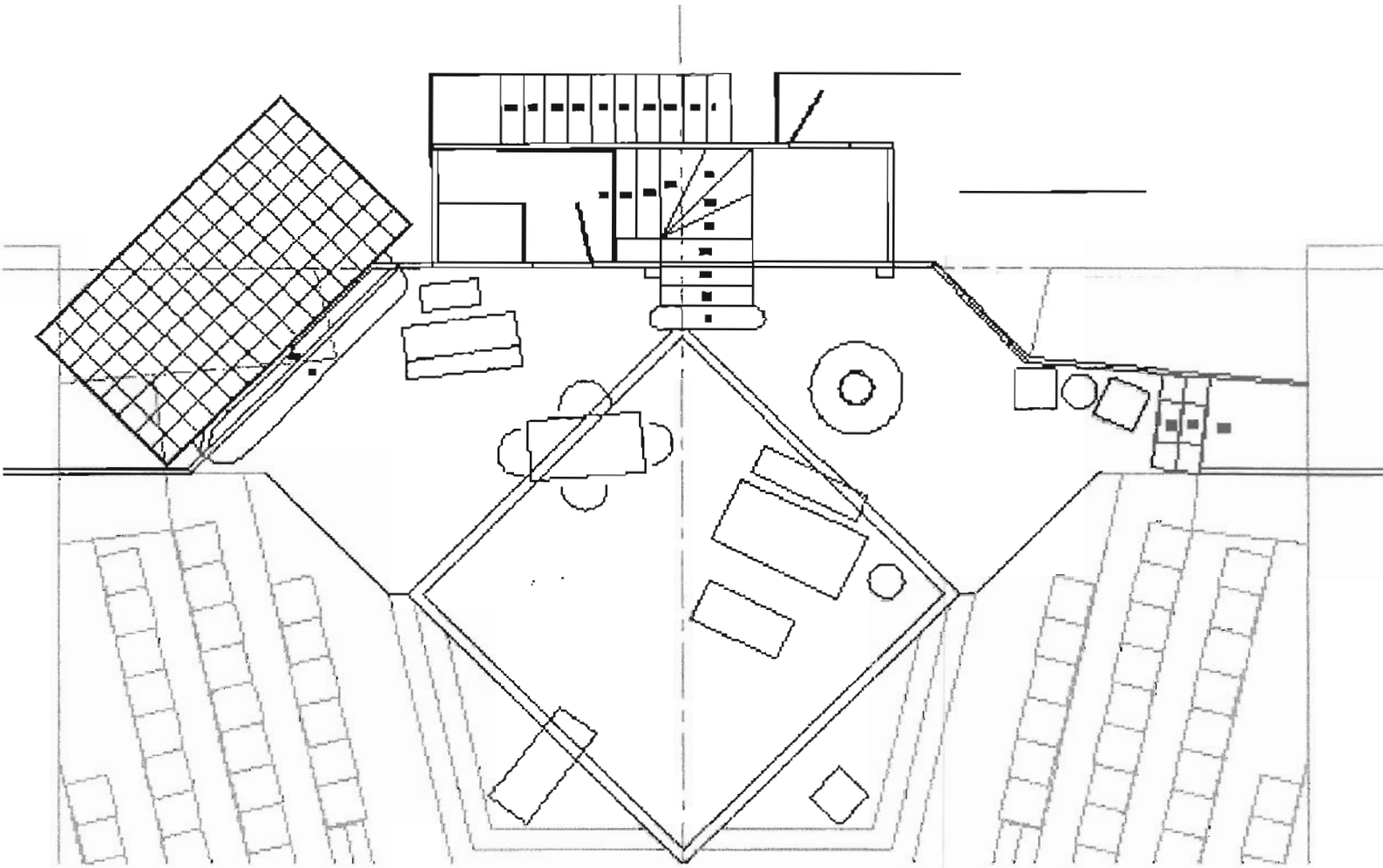
Hay Fever



Notes

(67) Judith turns to Simon/sorel (68) sit in
 SR chair (69) ~~stand Judith~~ (70) Simon/sorel drink
 (71) Judith x to chase (72) now reclining
 (73) ⁵ x down to Judith / Judith stand (74)
 Sorel x down stage (75) Simon dip Judith
 into a kiss. (75) out of Dip
 (76) Judith x away from Simon (77) Sorel
 button & Switch with Vaseline

Hay Fever

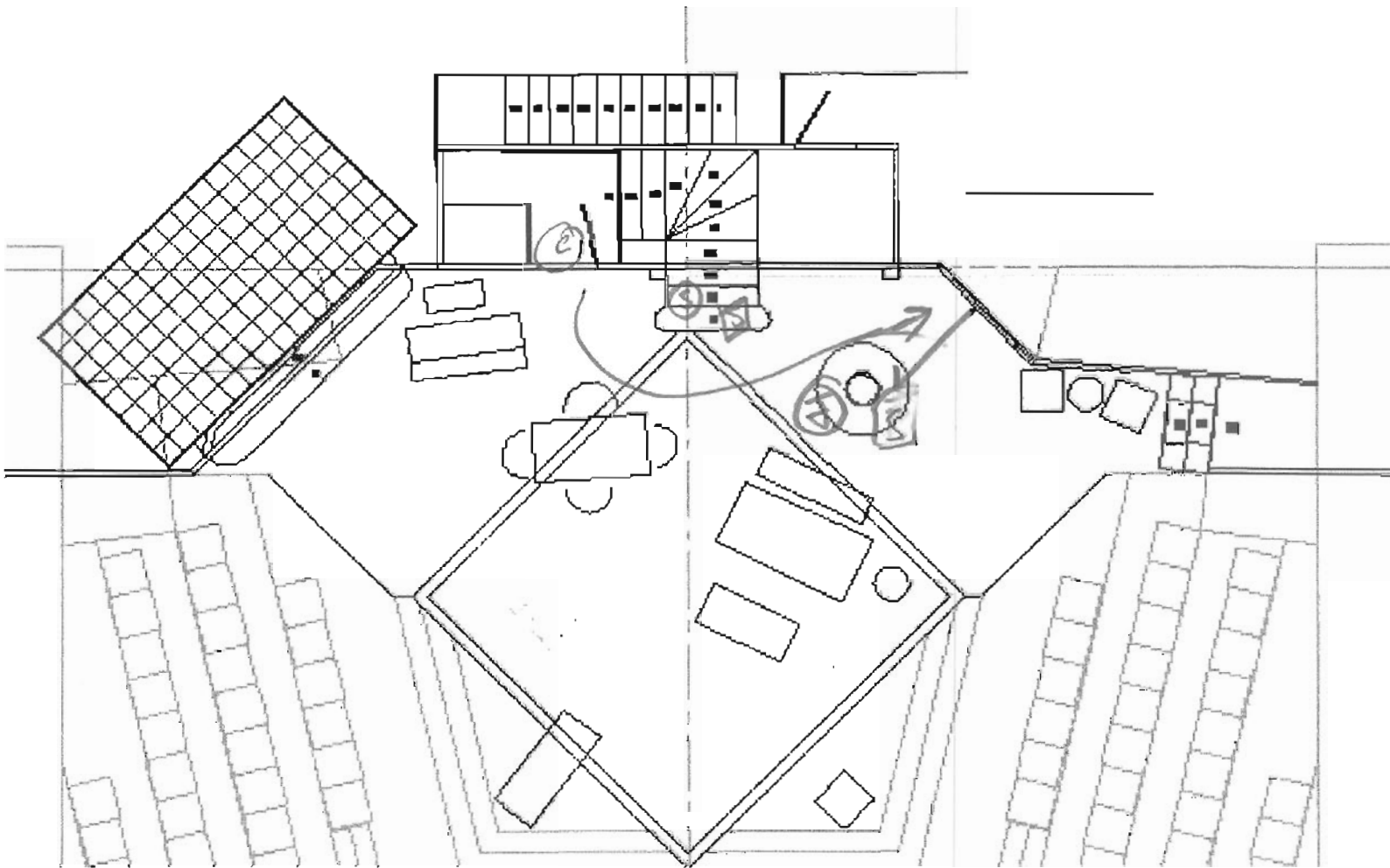


Notes

Notes
 (78) all look HR Vom (79) sorel hides
 behind staves

notes Persimmon = Enjoy the flowers / want to decorate
with them / Bring yourself the best arrangement

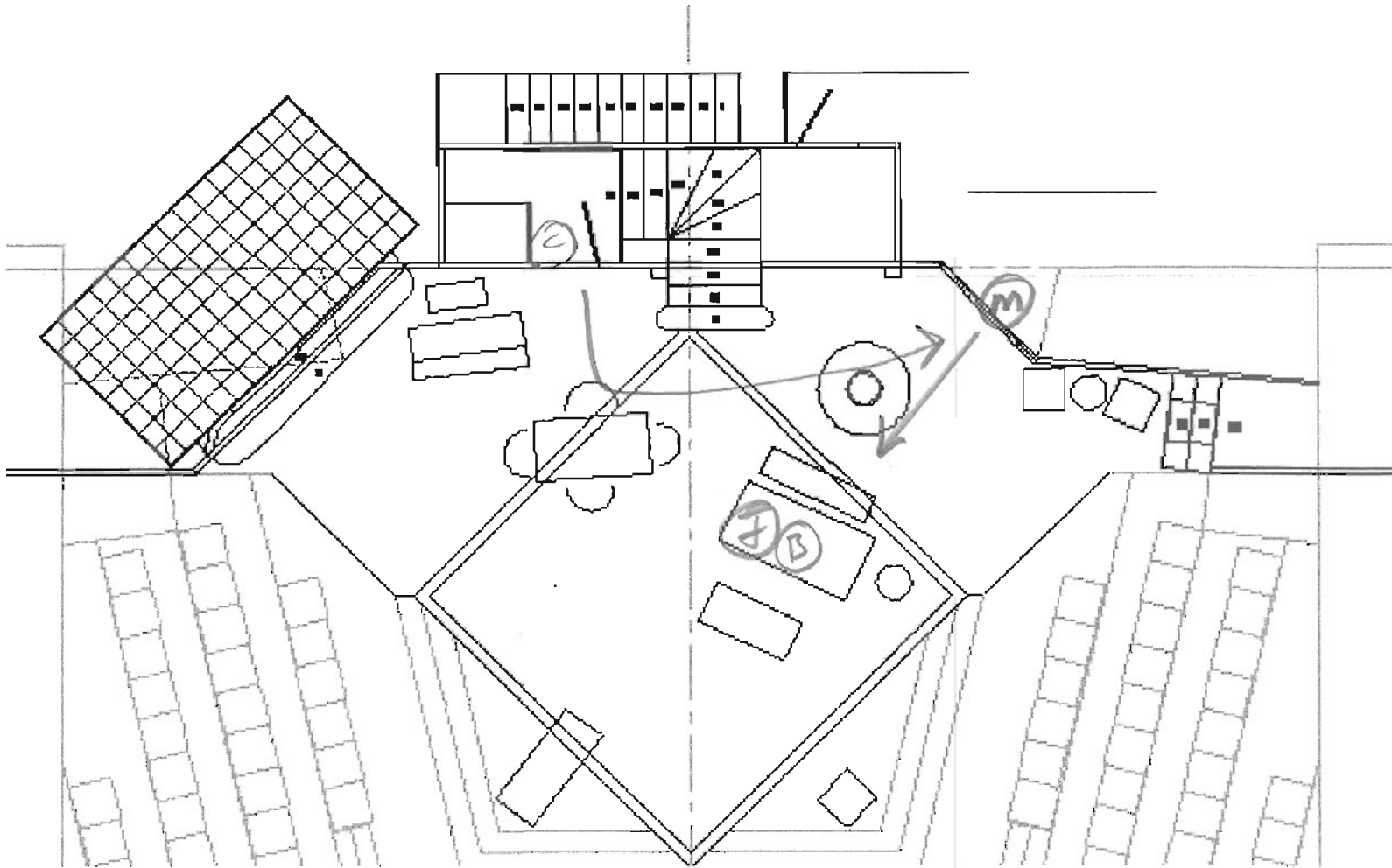
Hay Fever



Notes

- (80) Sandy arrives (81) Clara exit to kitchen
 (82) Sorel exit first (83) Simon mimic her
 only bjr (84) Sandy Box way to center
 Judith pop up on couch Sandy show off
 (85) F x to Sandy (86) repressing Sandy
 (87) ~~Hot on table/piano~~ say bend couch Judith picks
 on couch

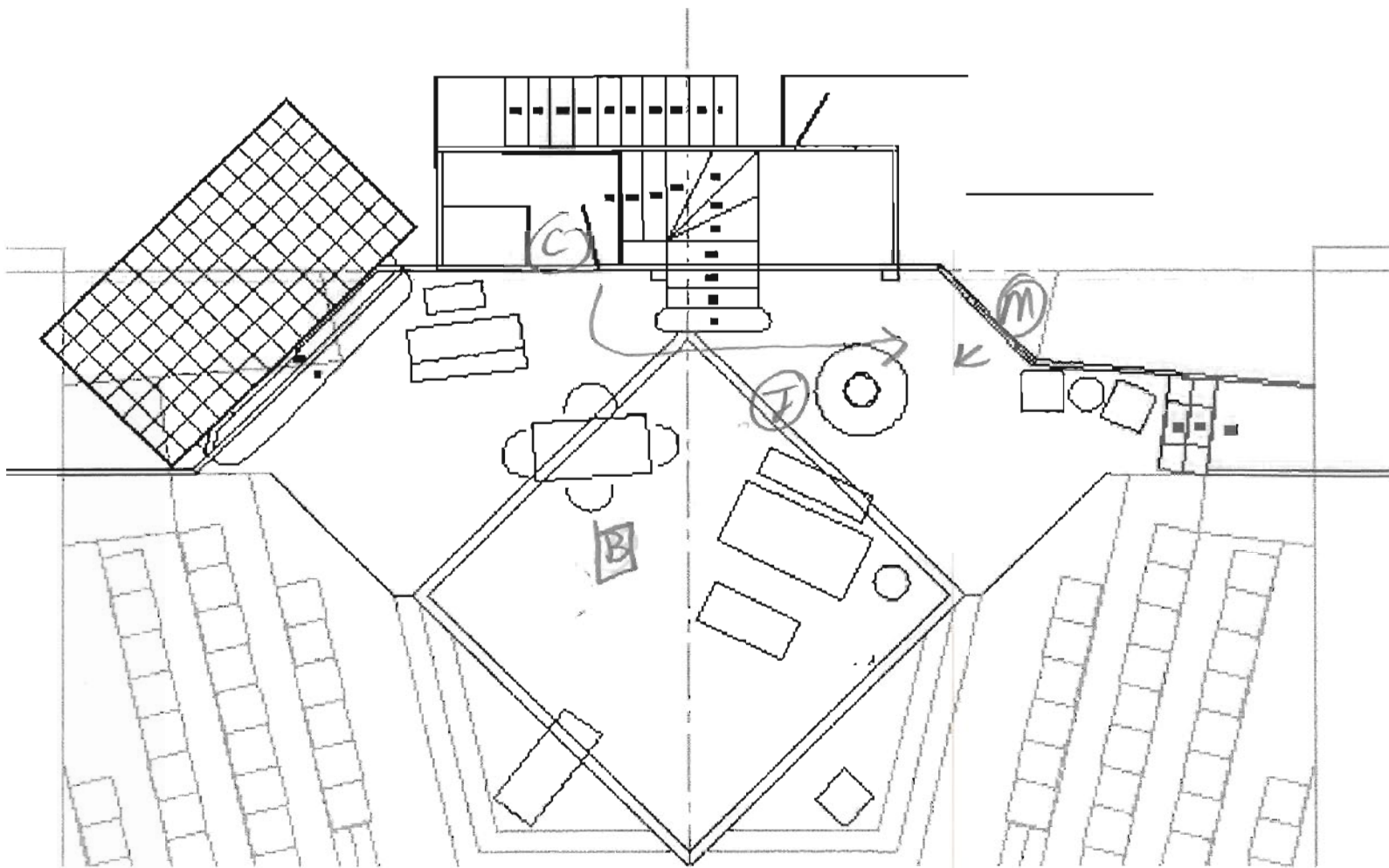
Hay Fever



Notes

- (88) Judith lean on couch (89) knee on couch
(90) gives cigaret she slides into his lap
(91) Clara enters opens door exits

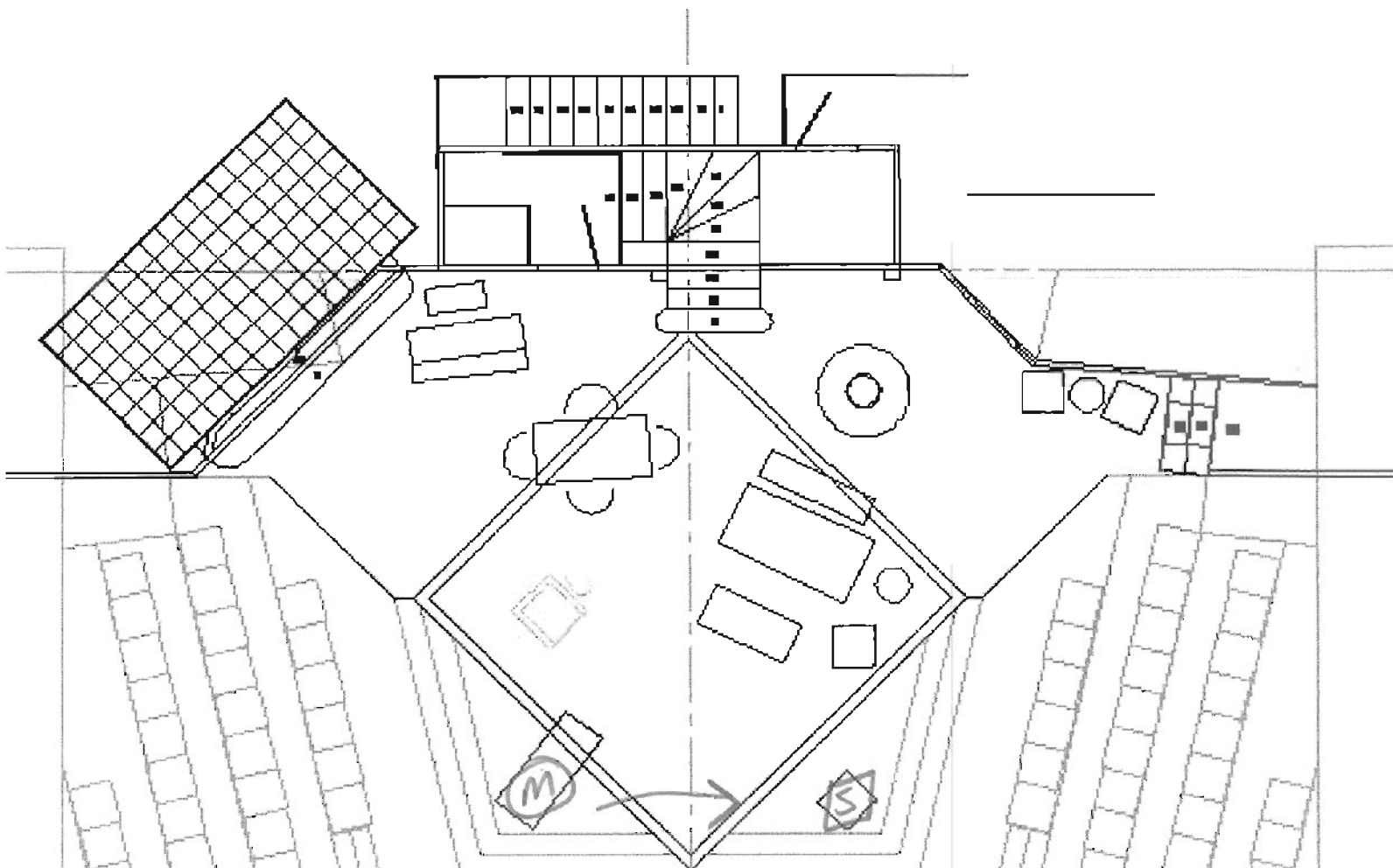
Hay Fever



Notes

(92) sandy throws her legs off of him. (93) Judith stands + scrambles. (94) myra ^{enter} greets Judith (95) Judith + Sandy go up ~~stairs~~ (96) pause Sandy follows

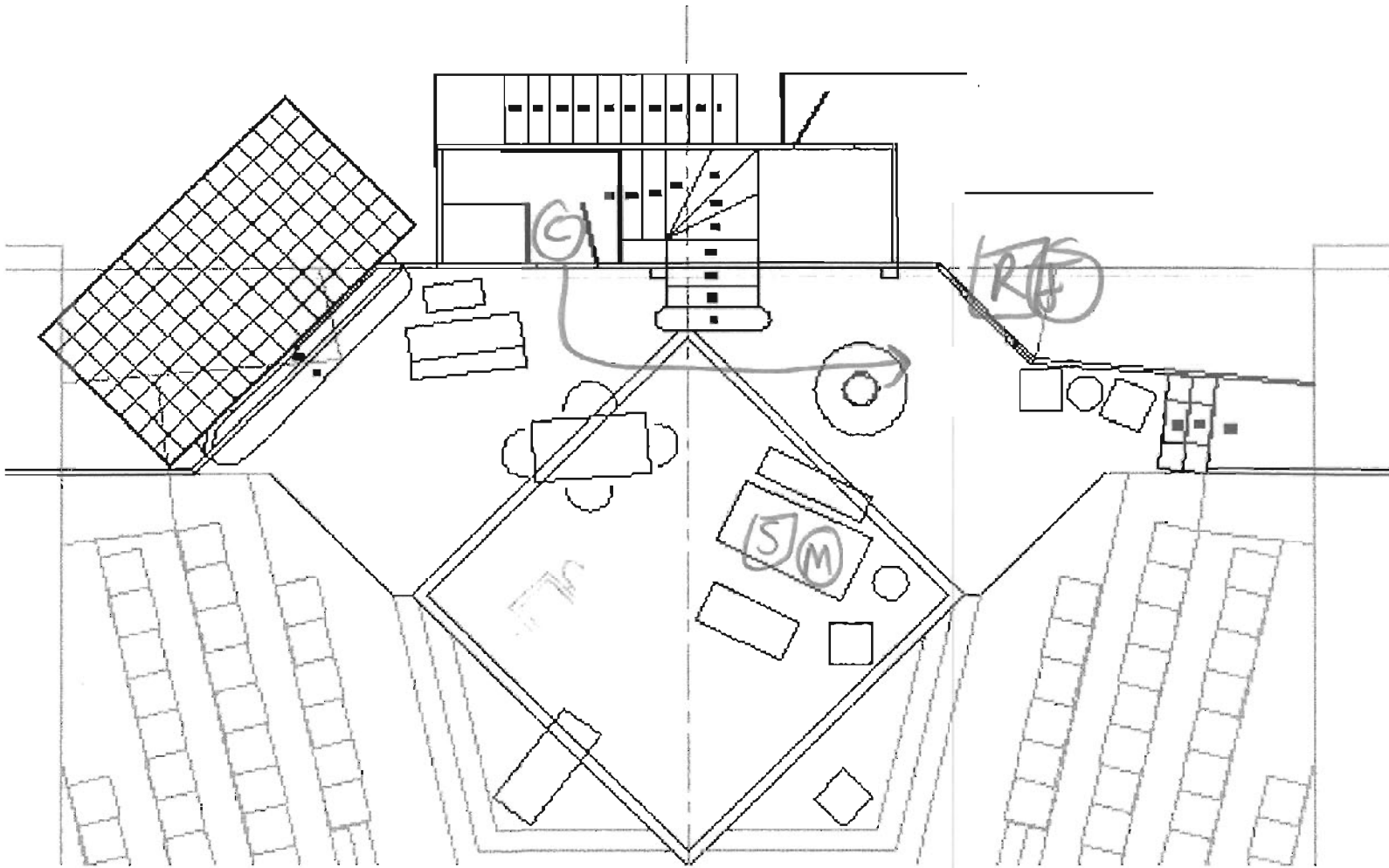
Hay Fever



Notes

(103) Simon cross to desk (104) M x
to Simon (He is plucking flowers)
(106) takes hand rubs it on his face
until she backs into the couch
(107) His back to her (108) rushes into
her lap (109) Head in lap

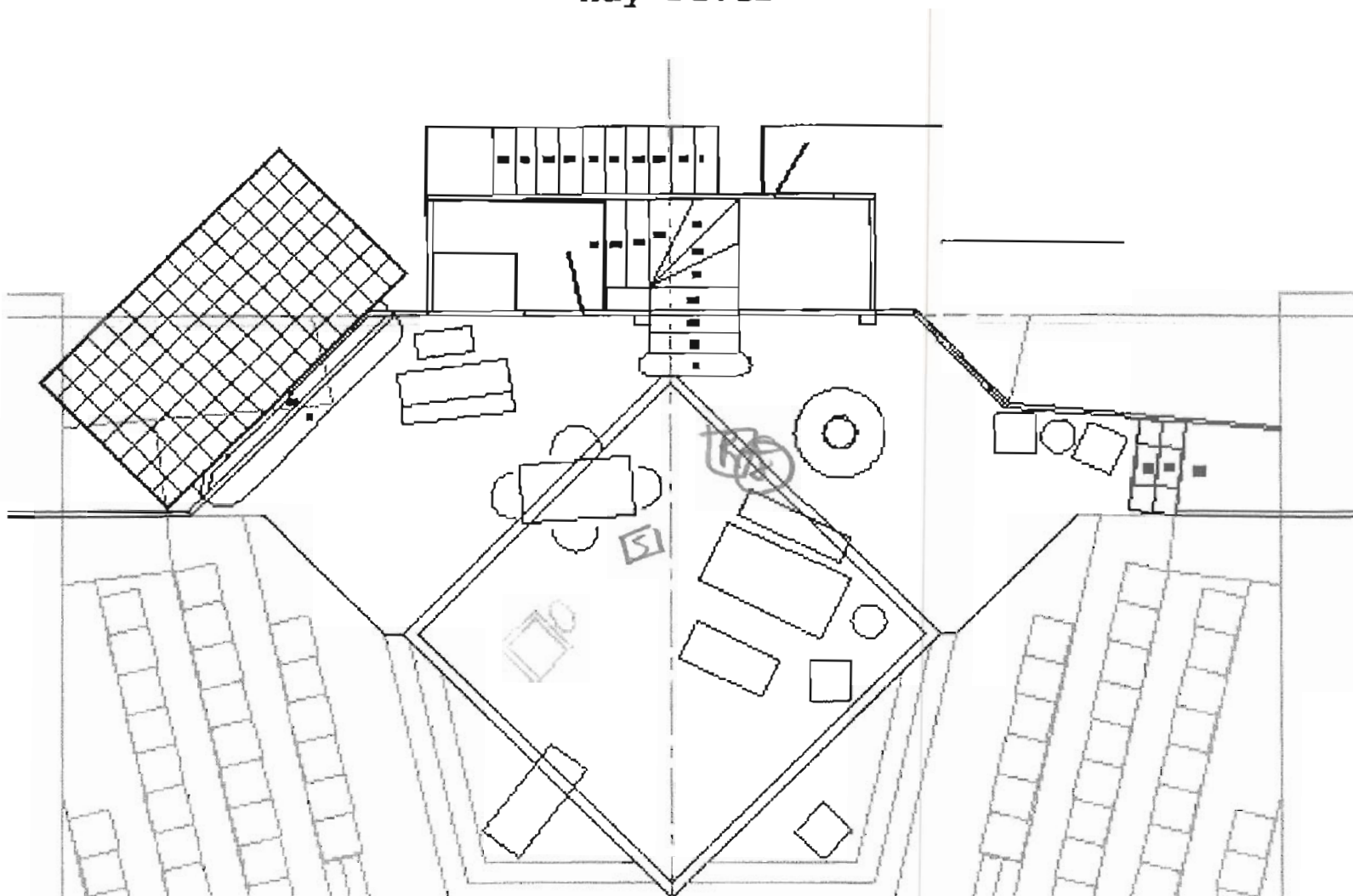
Hay Fever



Notes

(110) Clara enters (111) [R] enters
followed by Jackie

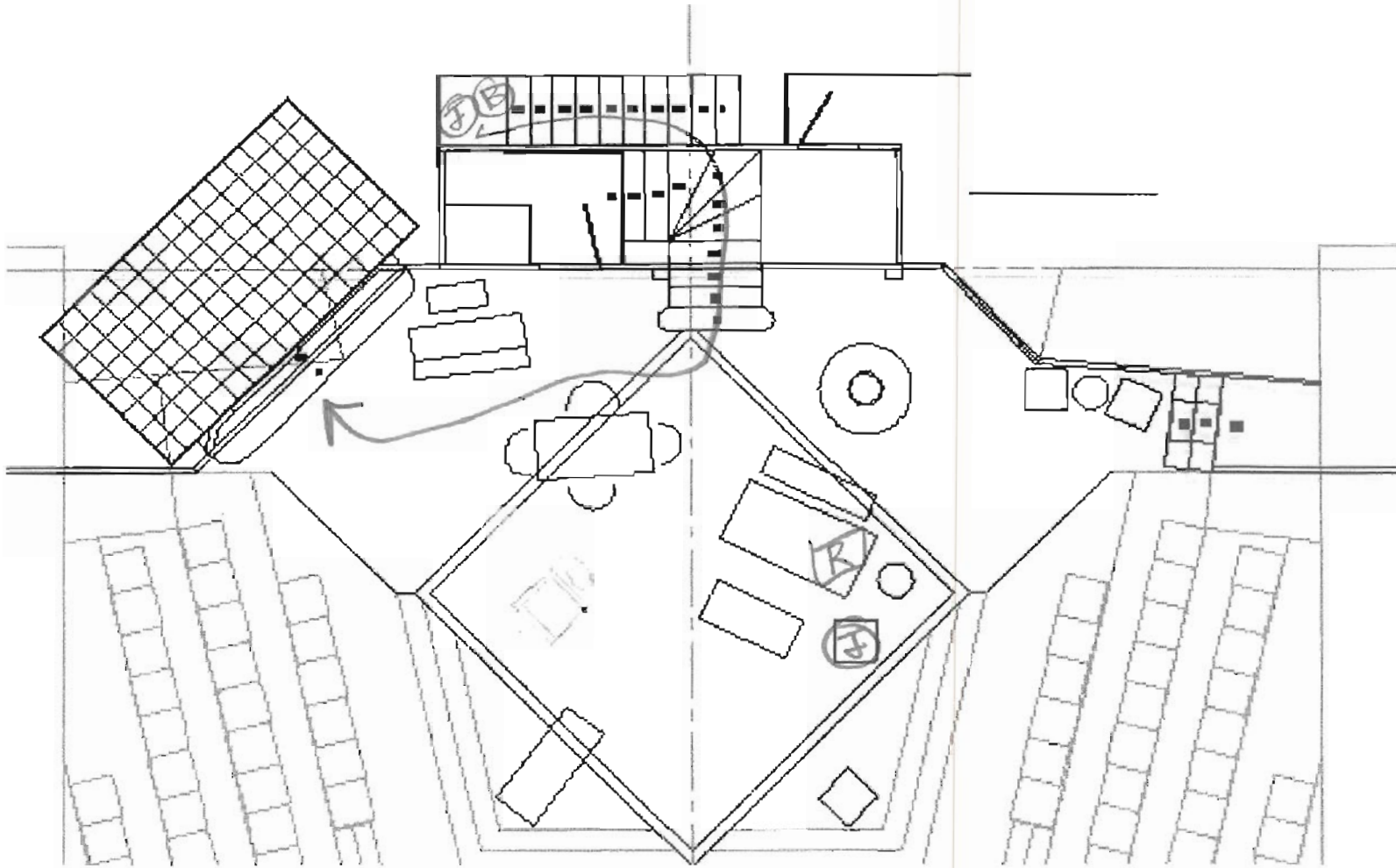
Hay Fever



Notes

- (112) (m) keep distance from simon
 (113) x to Myra (114) Drags her
 to garden ~~(115) tries to fight a~~
~~ghost~~ (114 B) sits SL Jackie

Hay Fever

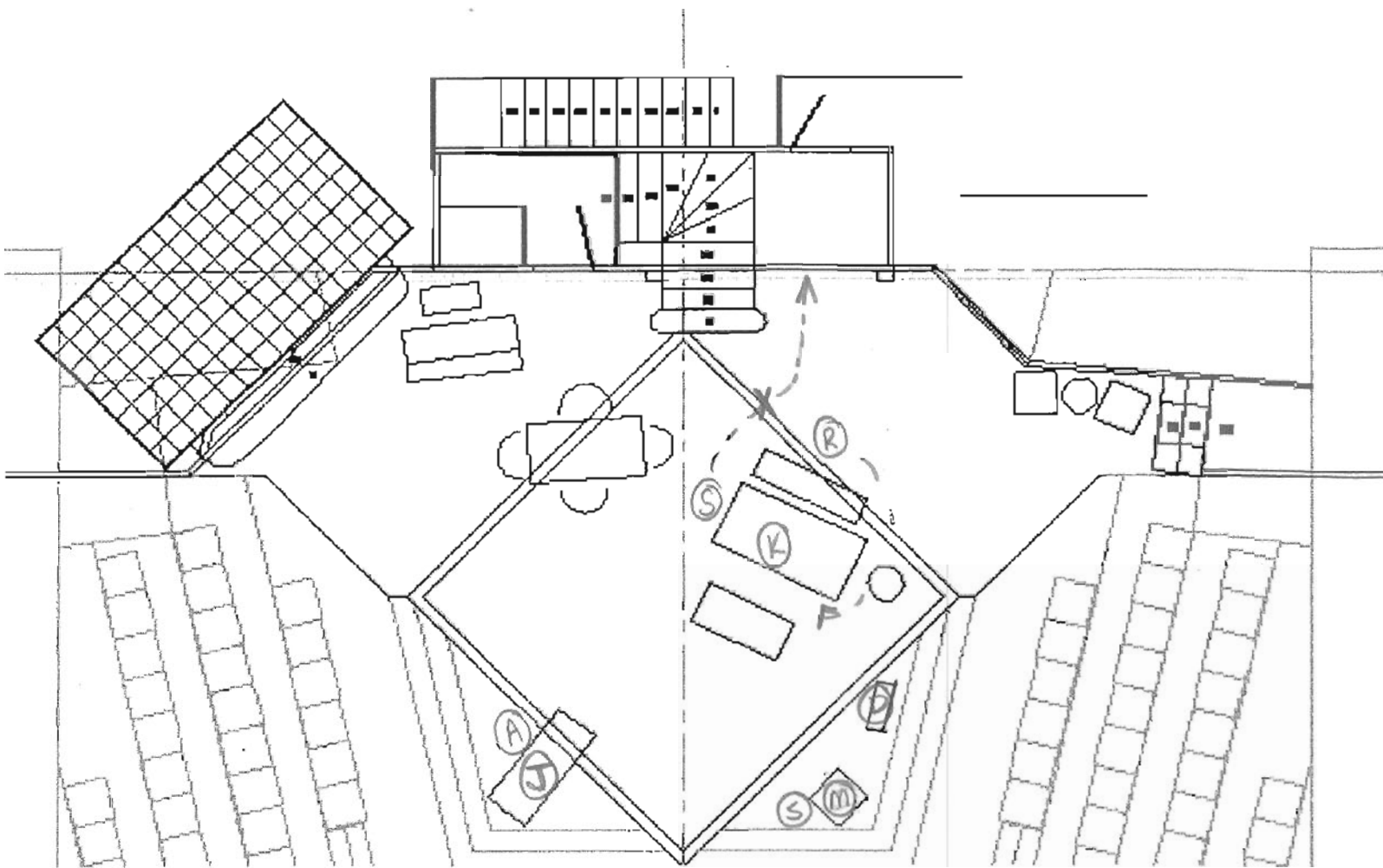


Notes

- (Dancing till she sees them)
- (115) J + B enter & exit from level 2 to garden
- (116) J x toward garden
- (117) Jackie sits next to Richard

Bell on table

Hay Fever



Notes

Top of Act II

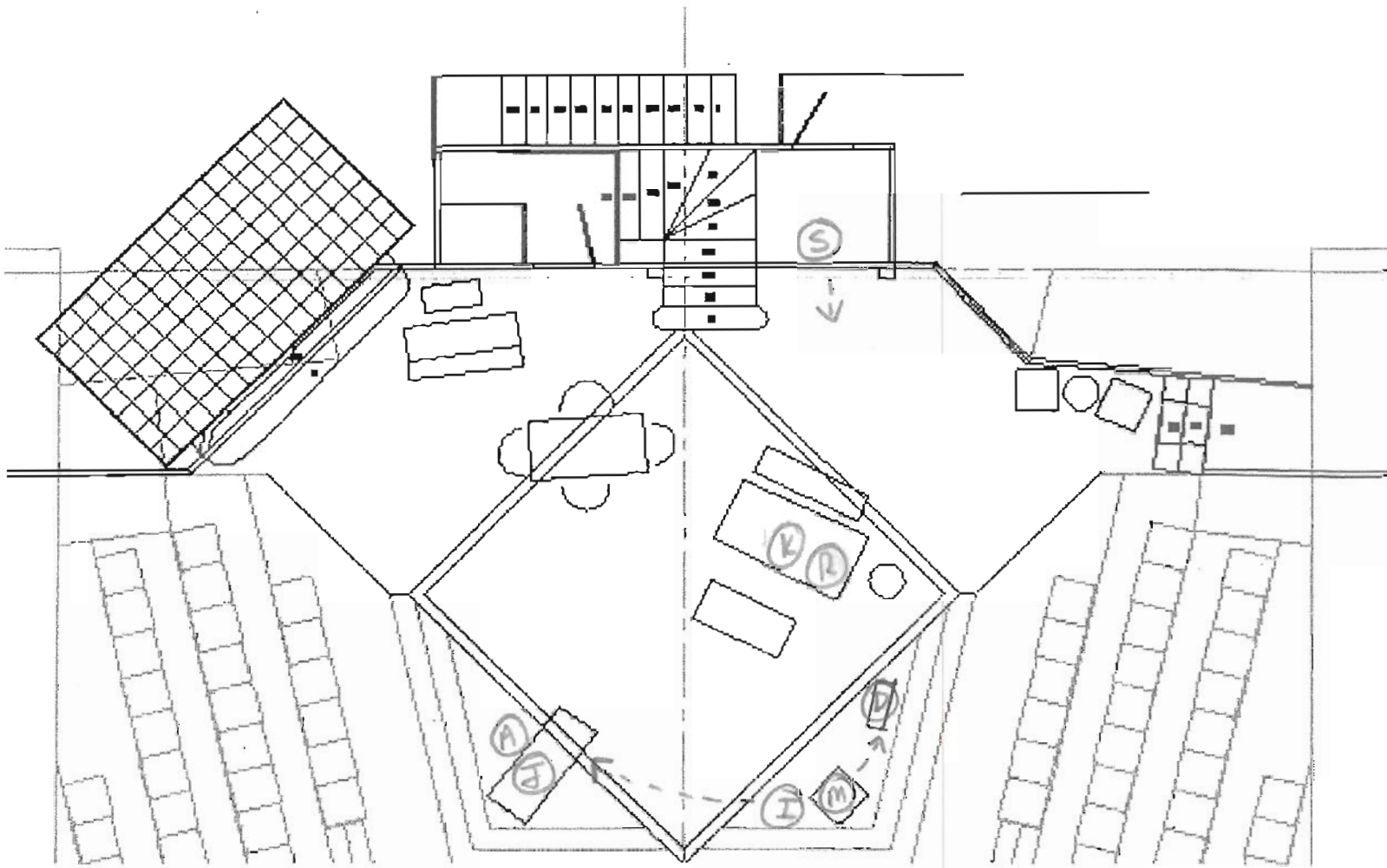
(138) Everyone Discovered in living room

(139) Richard x + sit

(140) Sorel x up stage

(141) Sorel exits library

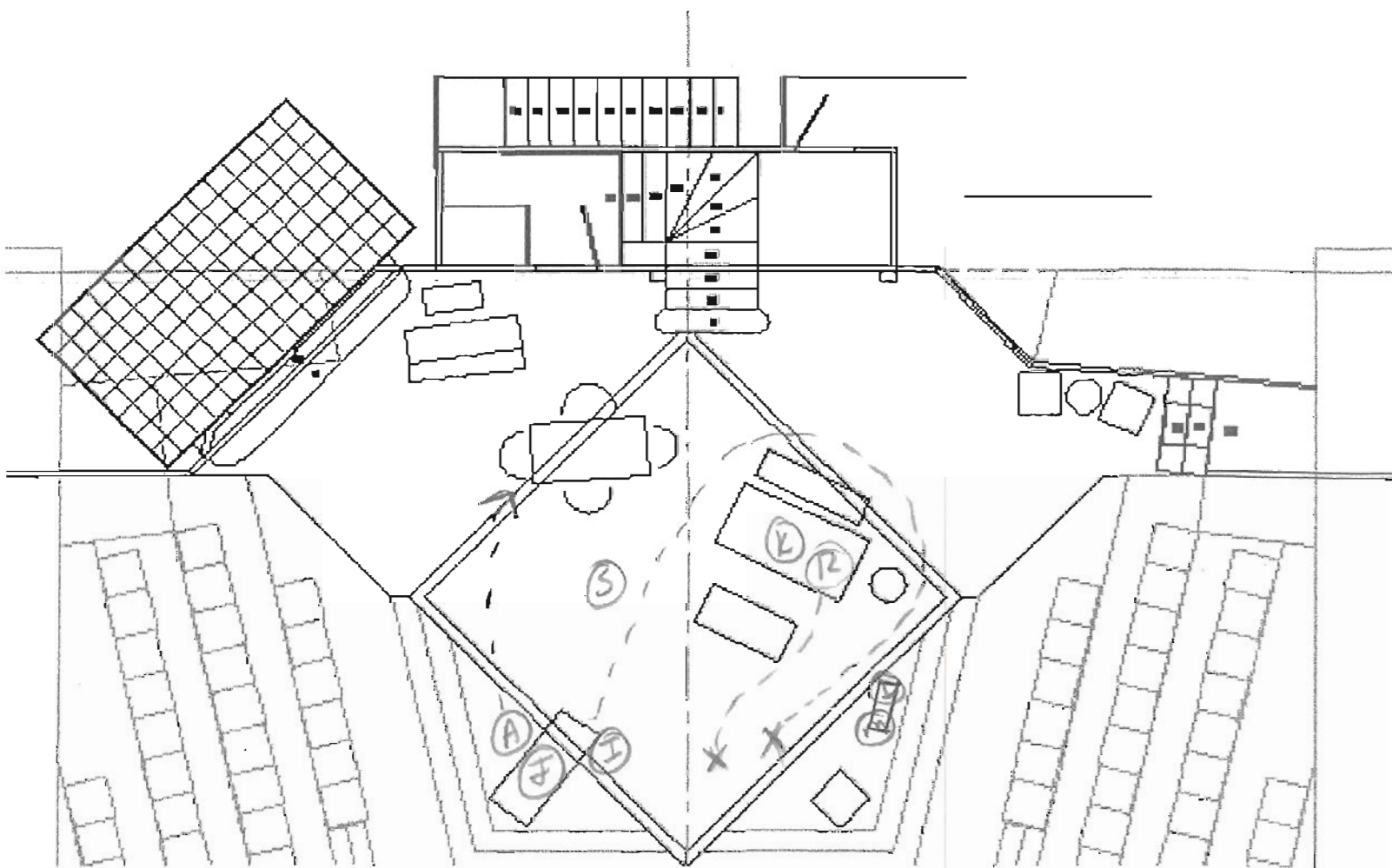
Hay Fever



Notes

- (142) Simon x to Judith
- (143) Myra x to David, sit
- (144) Sorel pokes her head in from library
- (145) Sorel enters

Hay Fever



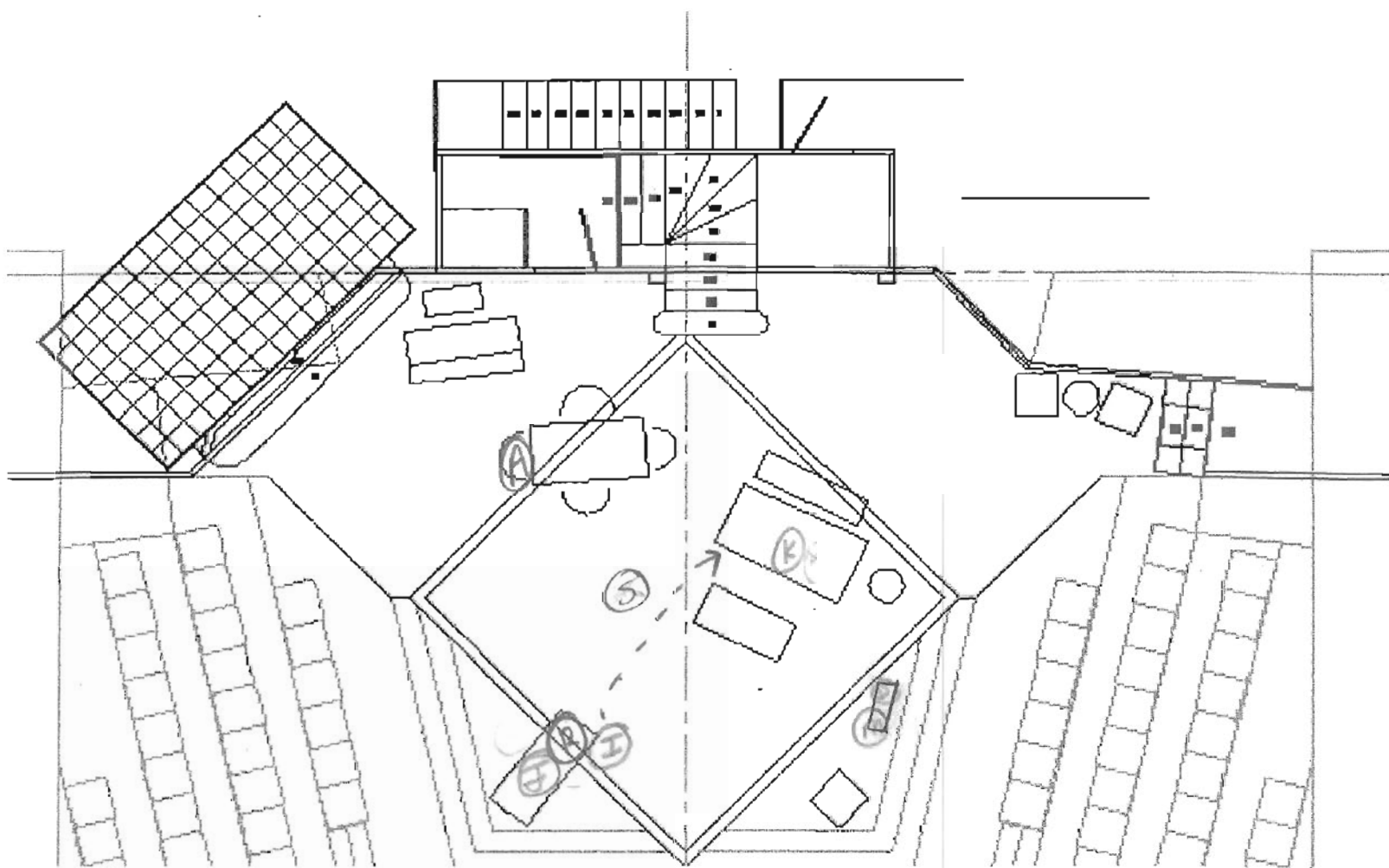
Notes

(145A) Judith, long X VL then center w/ Richard
X in center

(145B) Judith & Richard sit on chase

(145C) Sandy X to table

Hay Fever



Notes

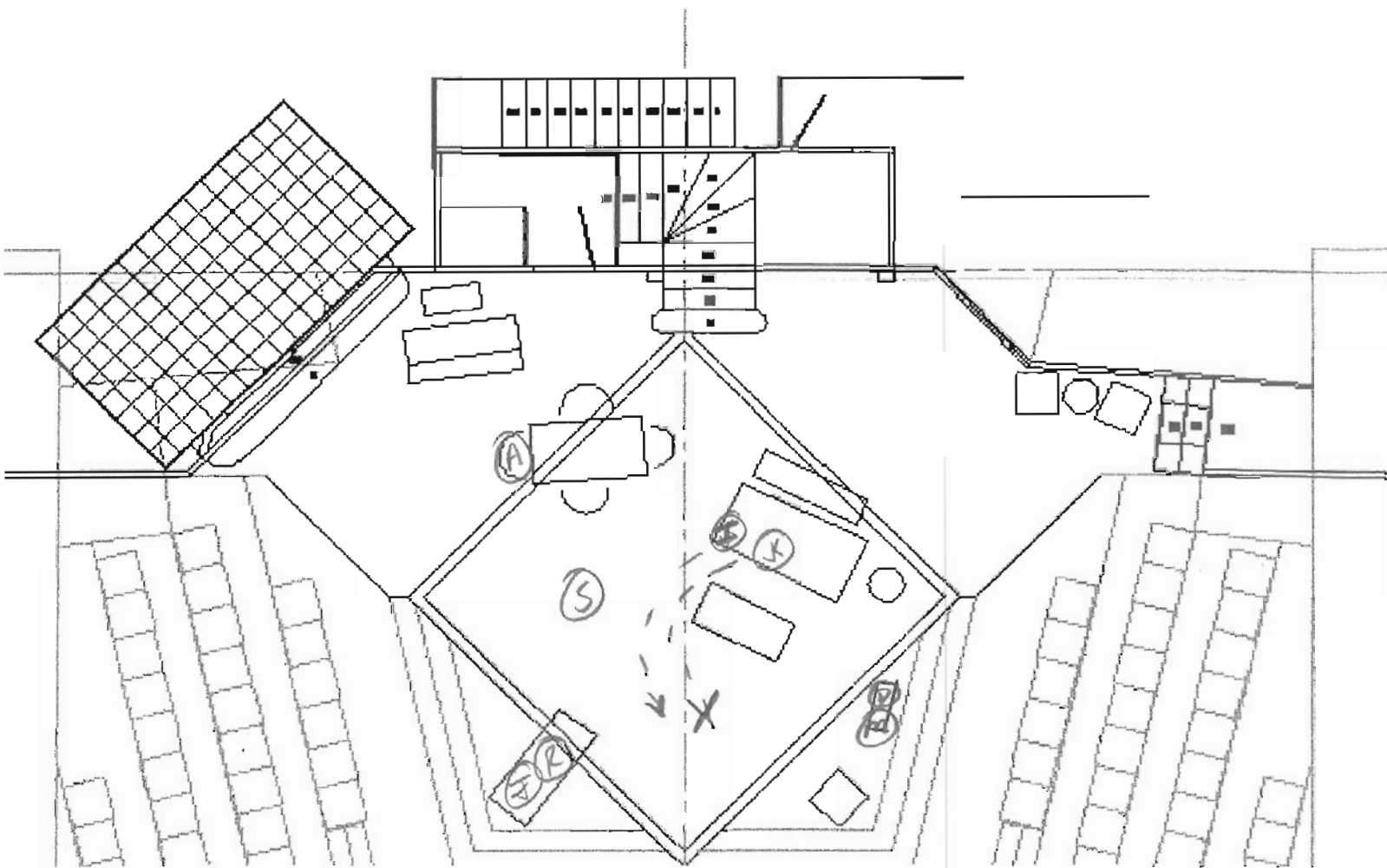
(146) Sorel cross center

(147) Myra stand

(148) Myra sit

(149) Simon x & sit next to Jackie

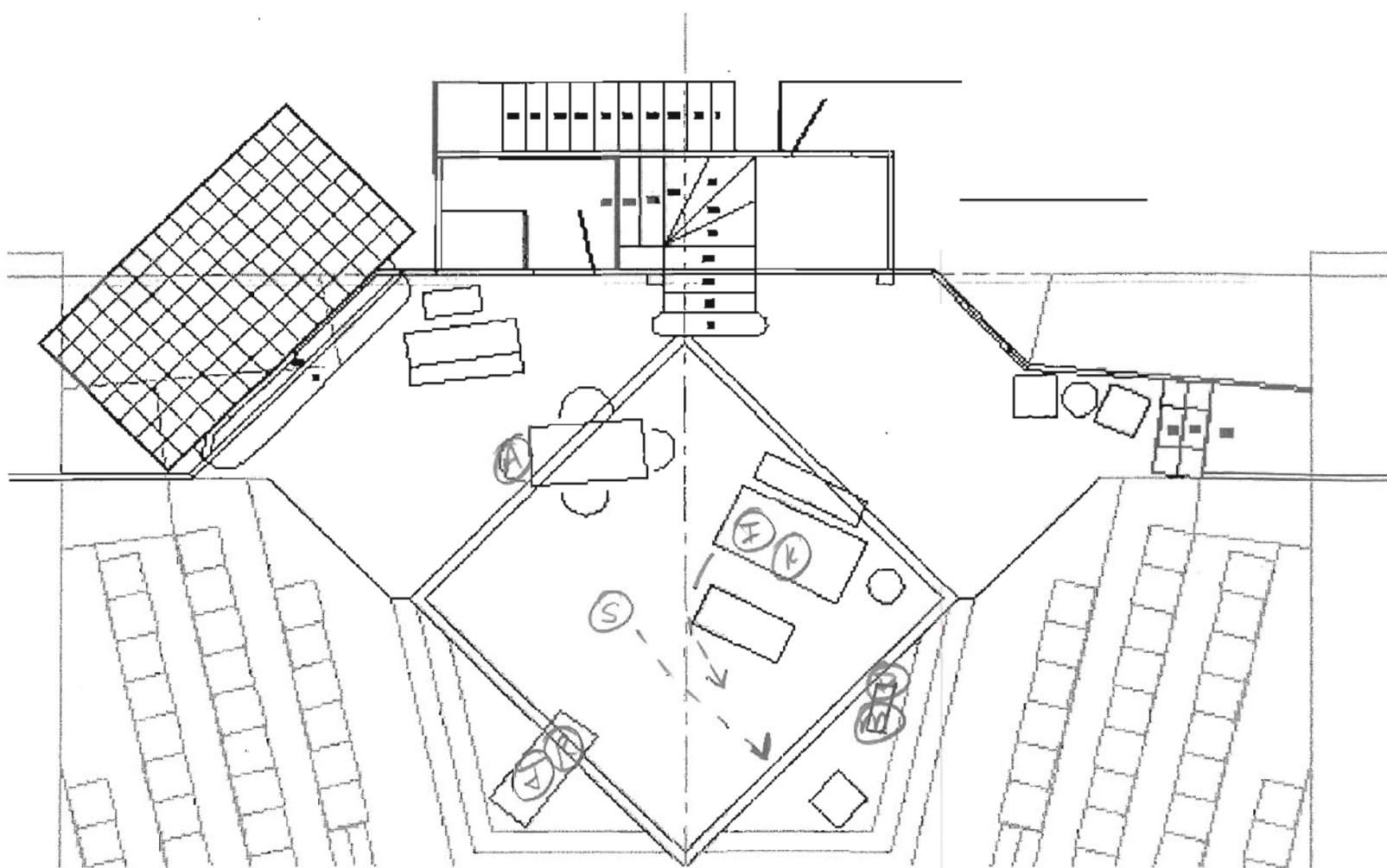
Hay Fever



Notes

- (150) Simon pushes Jackie down stage
- (151) Simon X Down to Jackie
- (152) Simon pulls Jackie back to the couch

Hay Fever



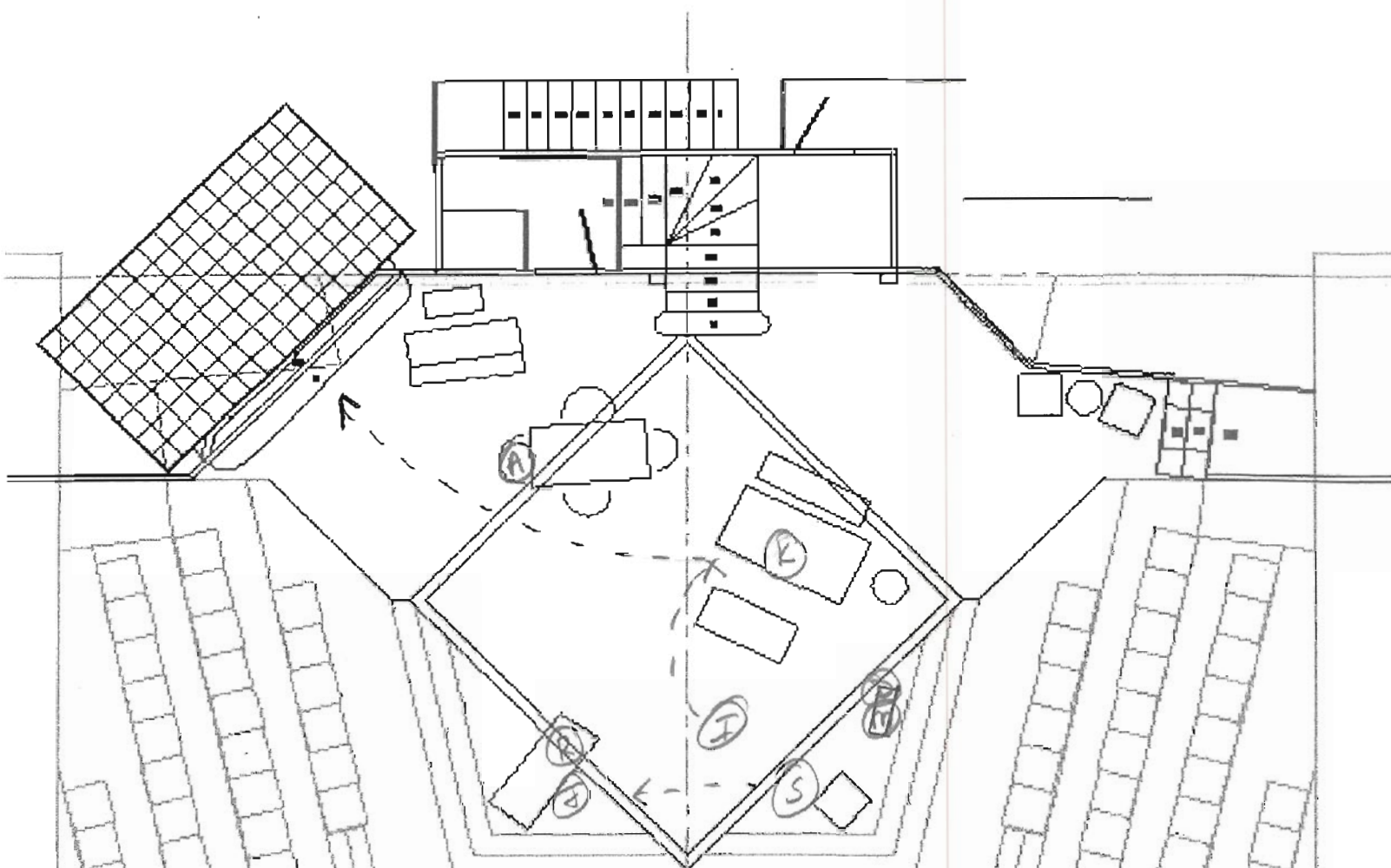
Notes

(153) Sorel x DL

(154) Simon x DL to Sorel

(155) Judith stand

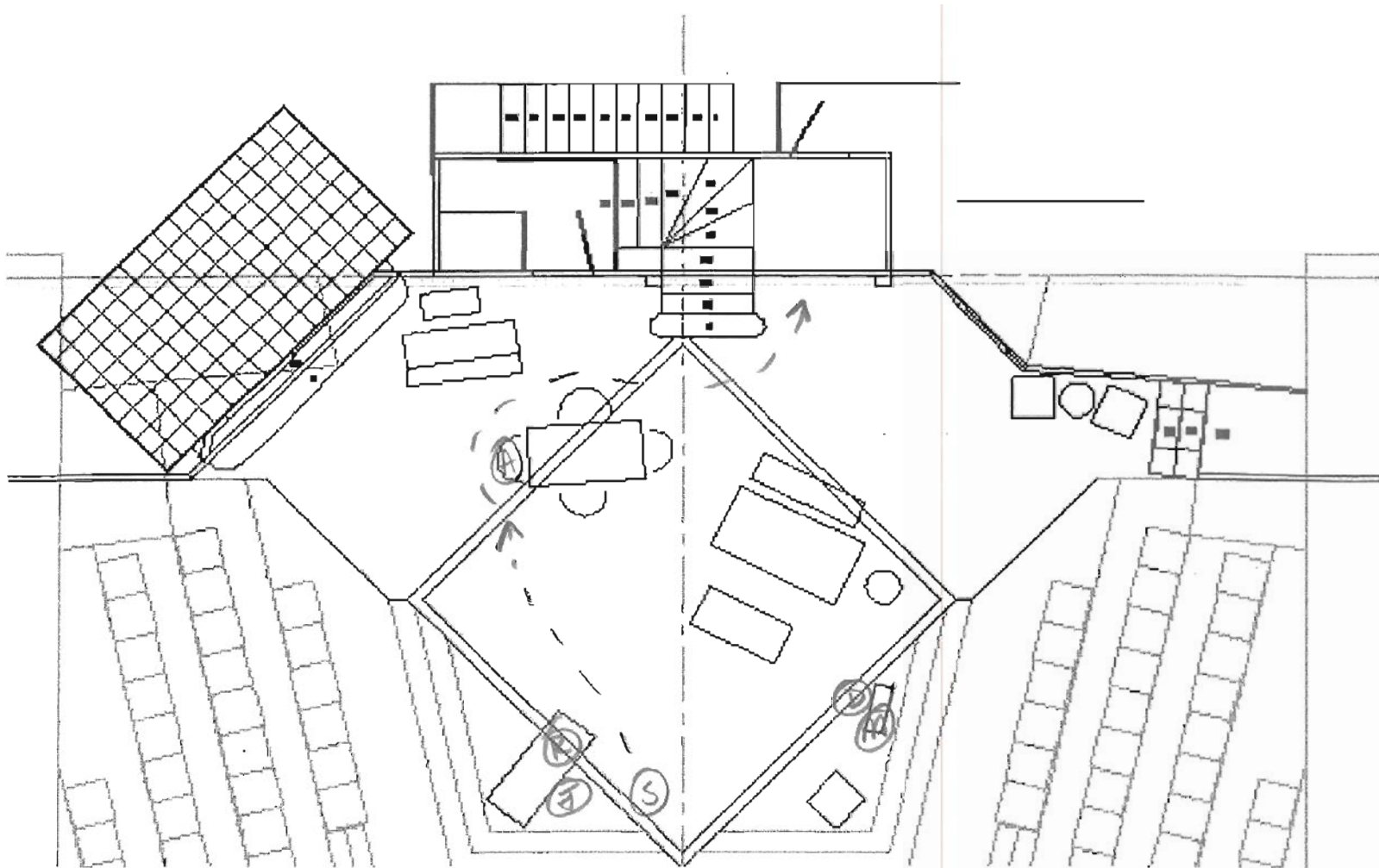
Hay Fever



Notes

- (156) Simon exit to garden w/ Jackie
- (157) Scel x R to Judith
- (158) David stands

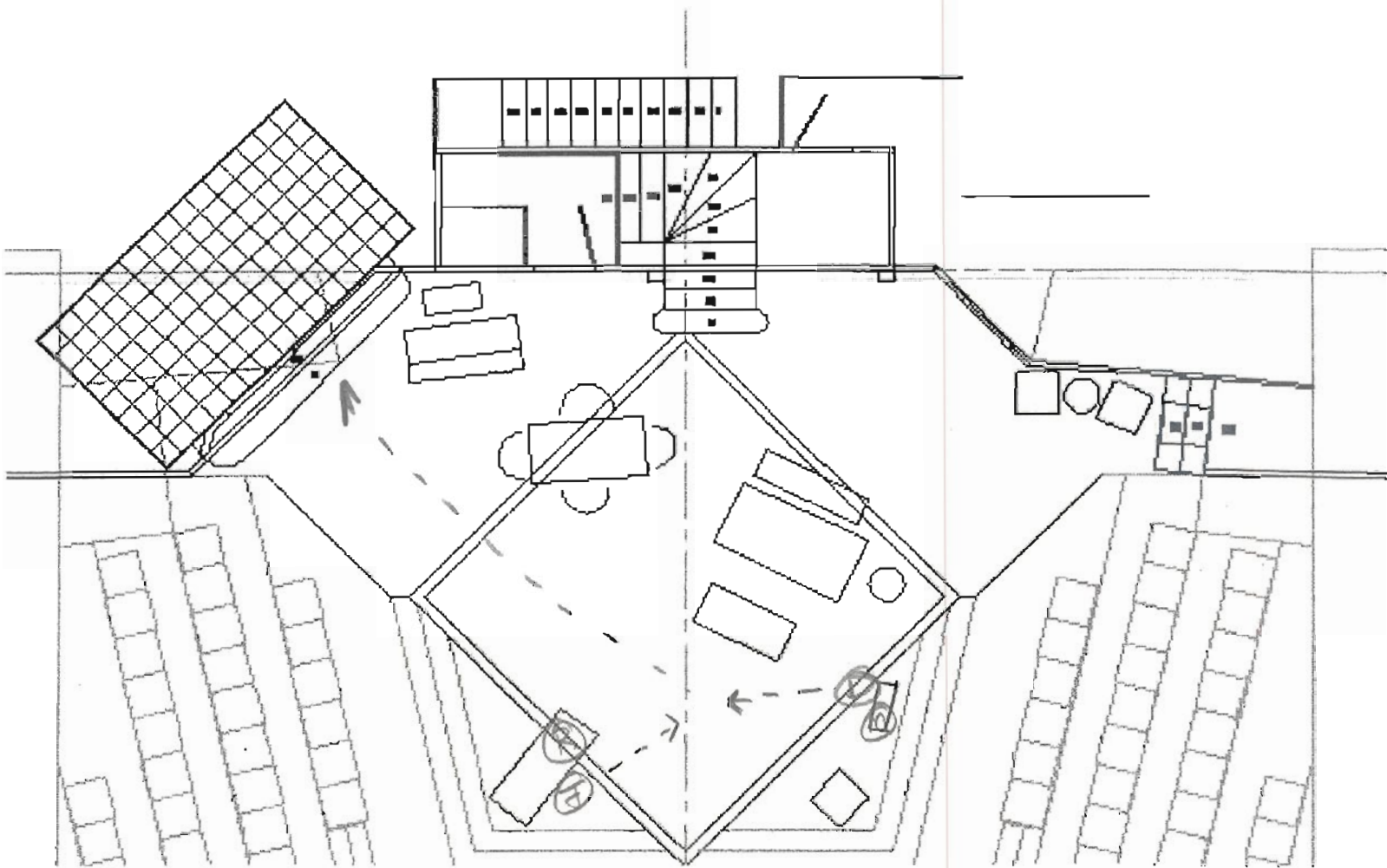
Hay Fever



Notes

(159) Sorel pulls sandy into the library

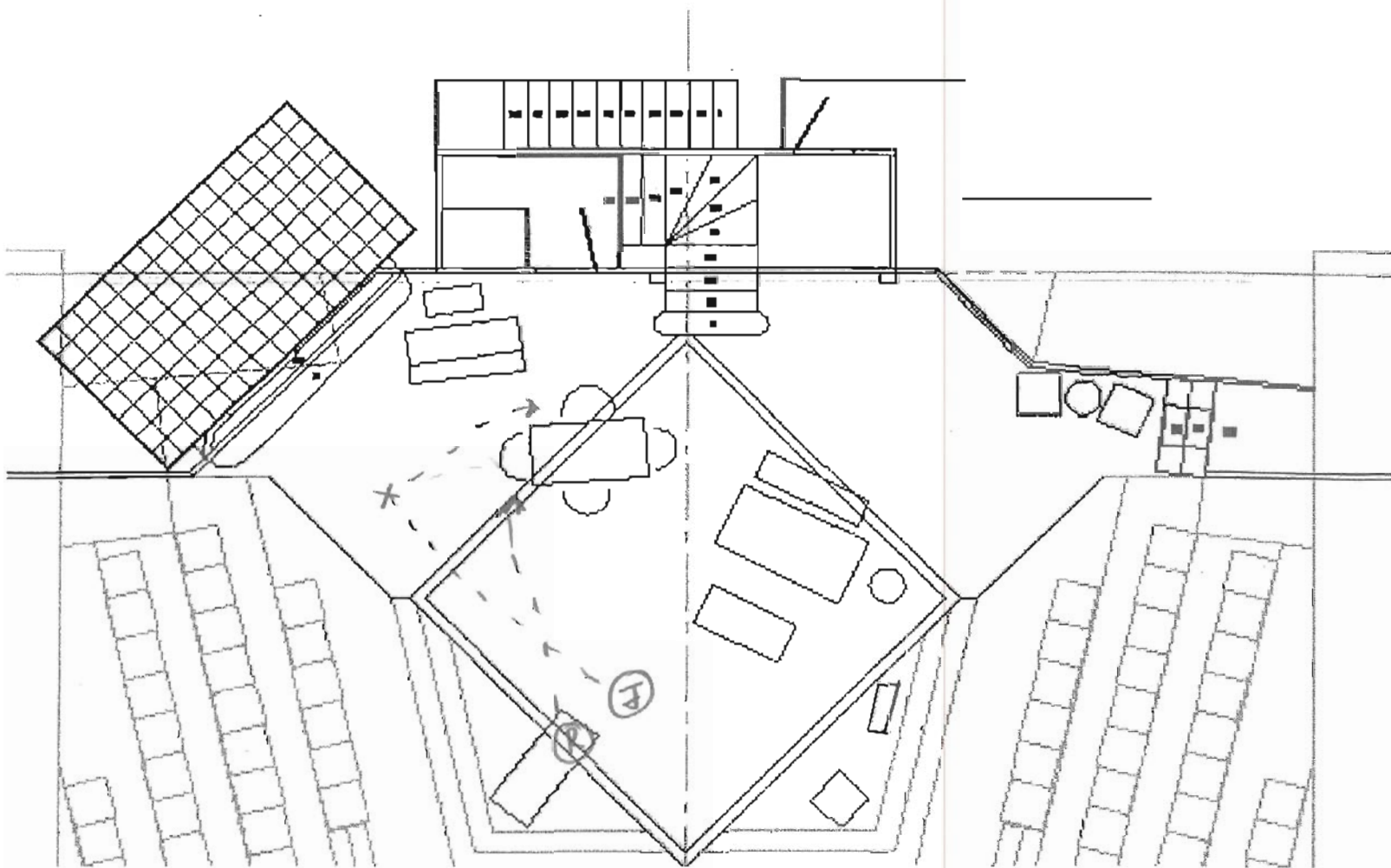
Hay Fever



Notes

- (160) David + Judith slow x to center
- (161) Myra joins David
- (162) Myra + David exit to garden

Hay Fever



Notes

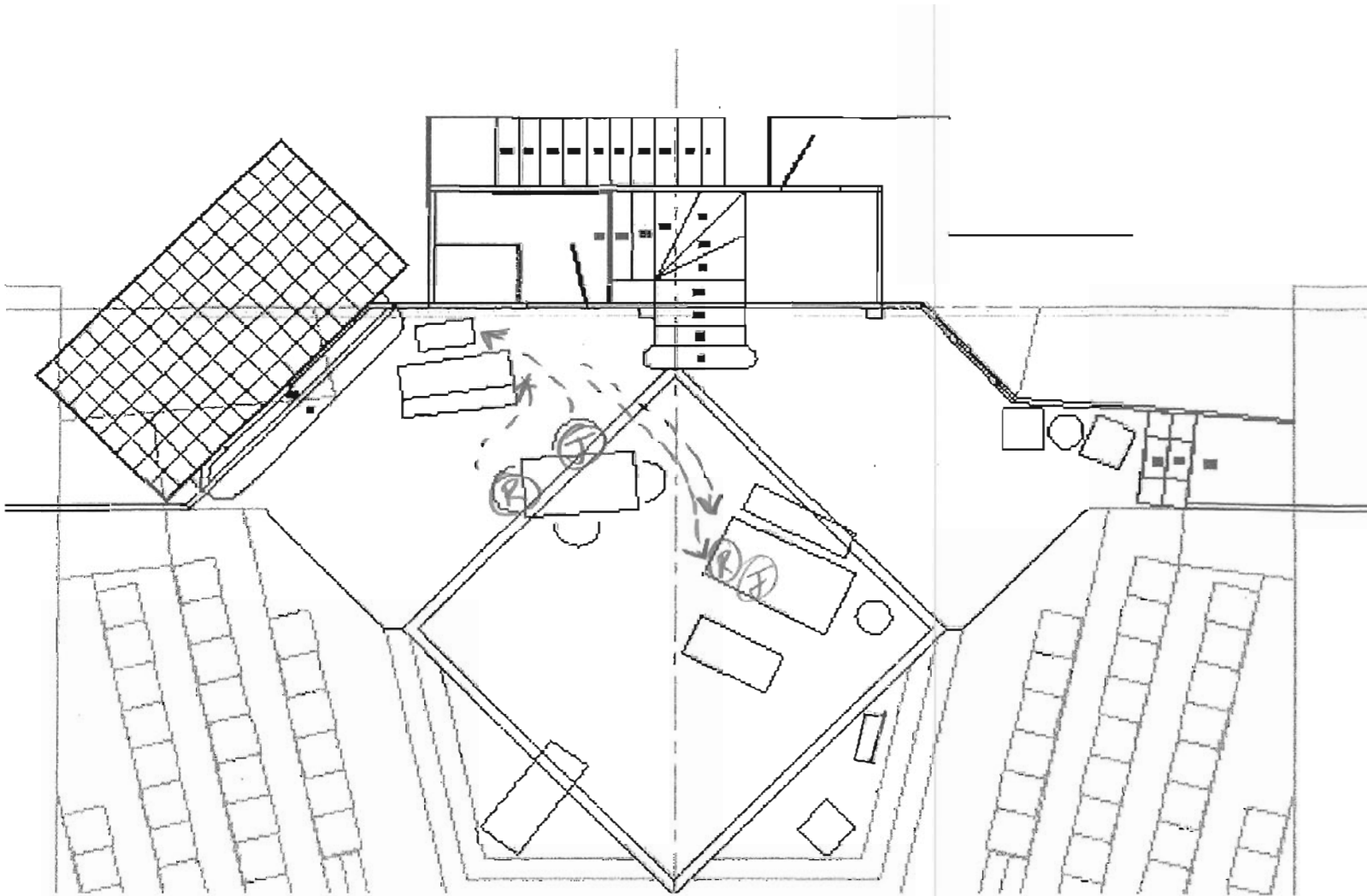
(163) Judith follows David upstairs

(164) Judith sits

(165) Richard x to Judith

(166) Richard sits

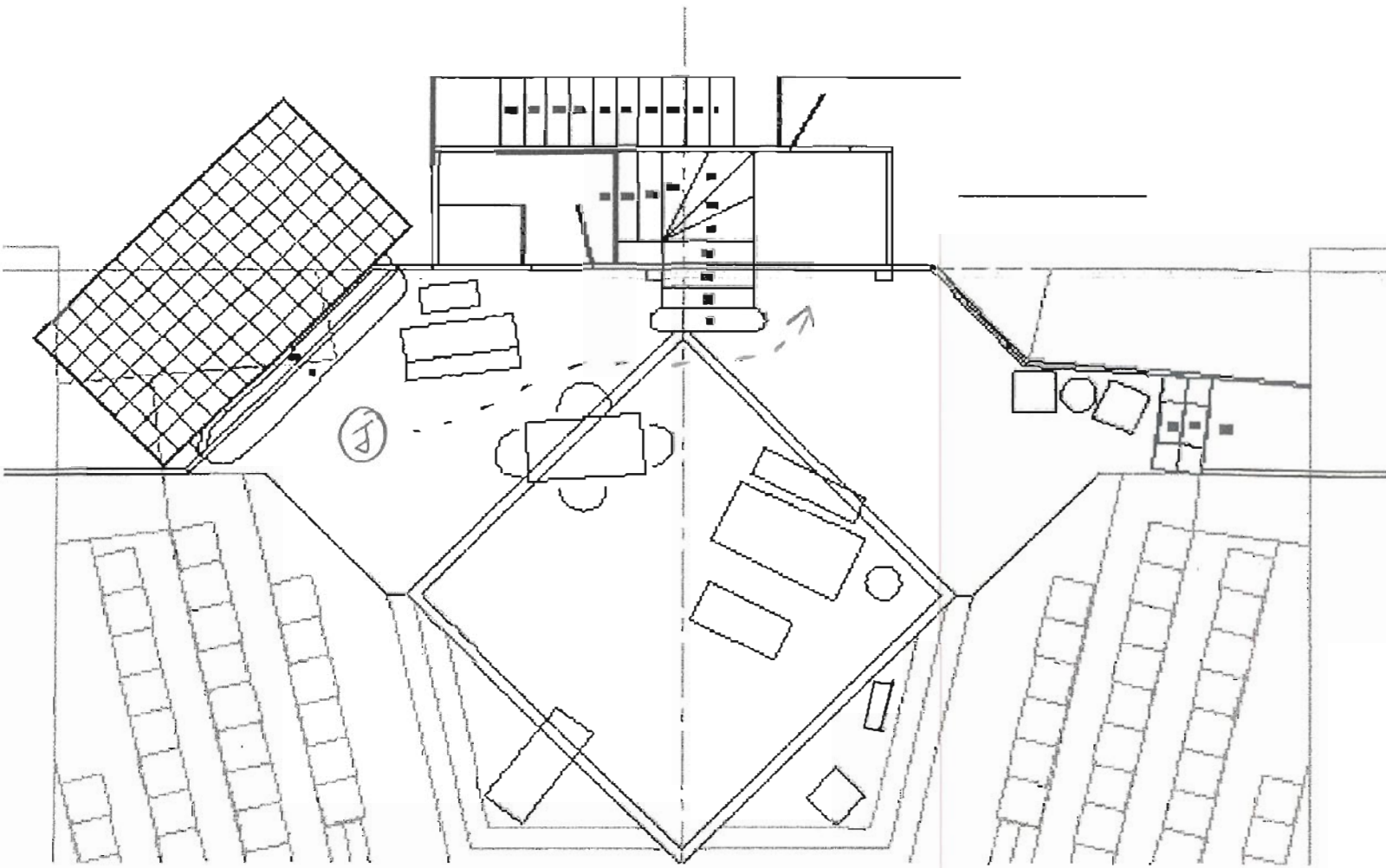
Hay Fever



Notes

- (167) Judith x to piano
- (168) Richard x to piano
- (169) Both x + sit on couch
- (170) Richard's kiss

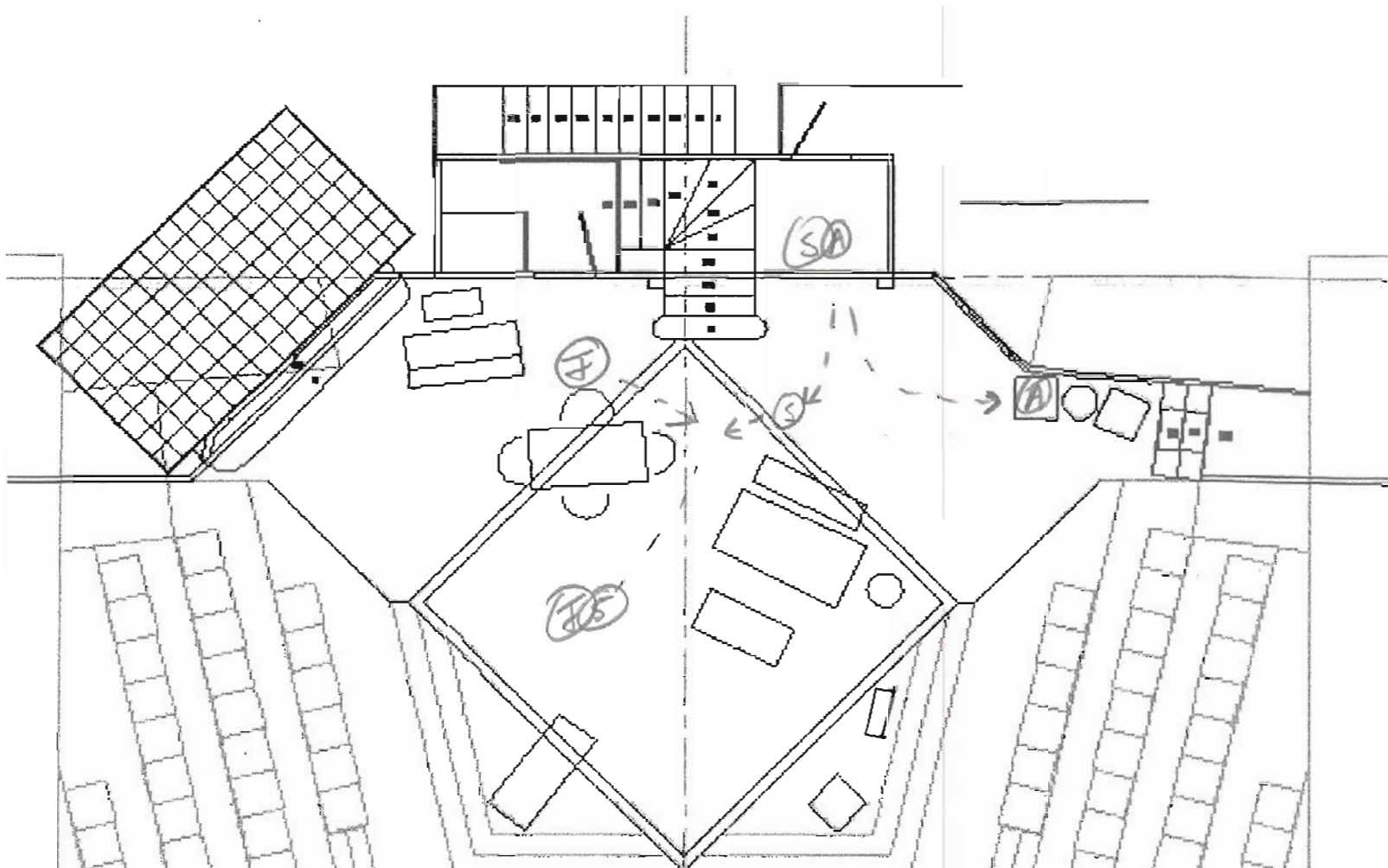
Hay Fever



Notes

- (176) Richard Exits to garden
- (177) Judith x + opens library door

Hay Fever



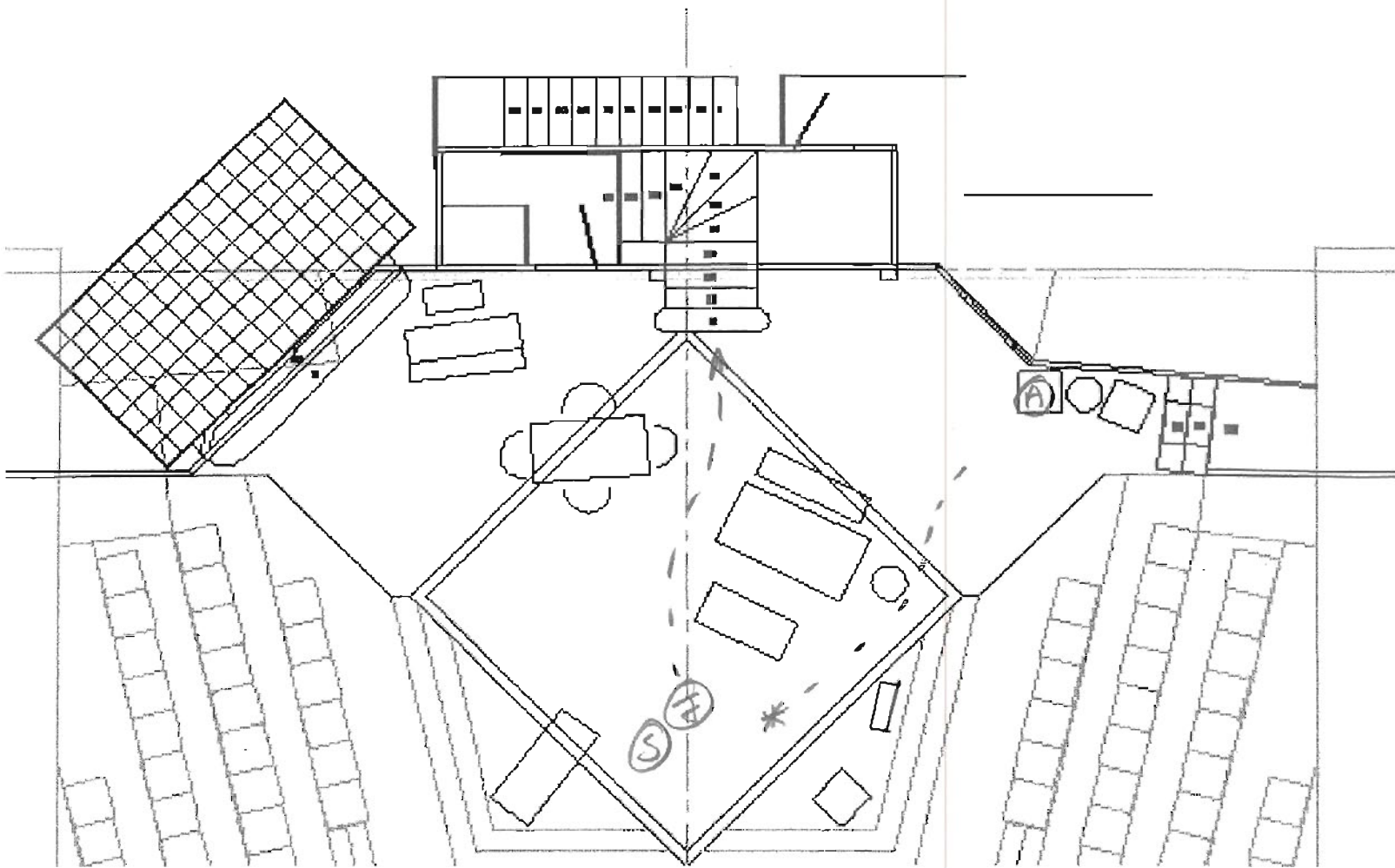
Notes

(178) Sorel + Sandy enter

(179) Sandy x to SL chair

(180) Sorel + Judith x center

Hay Fever

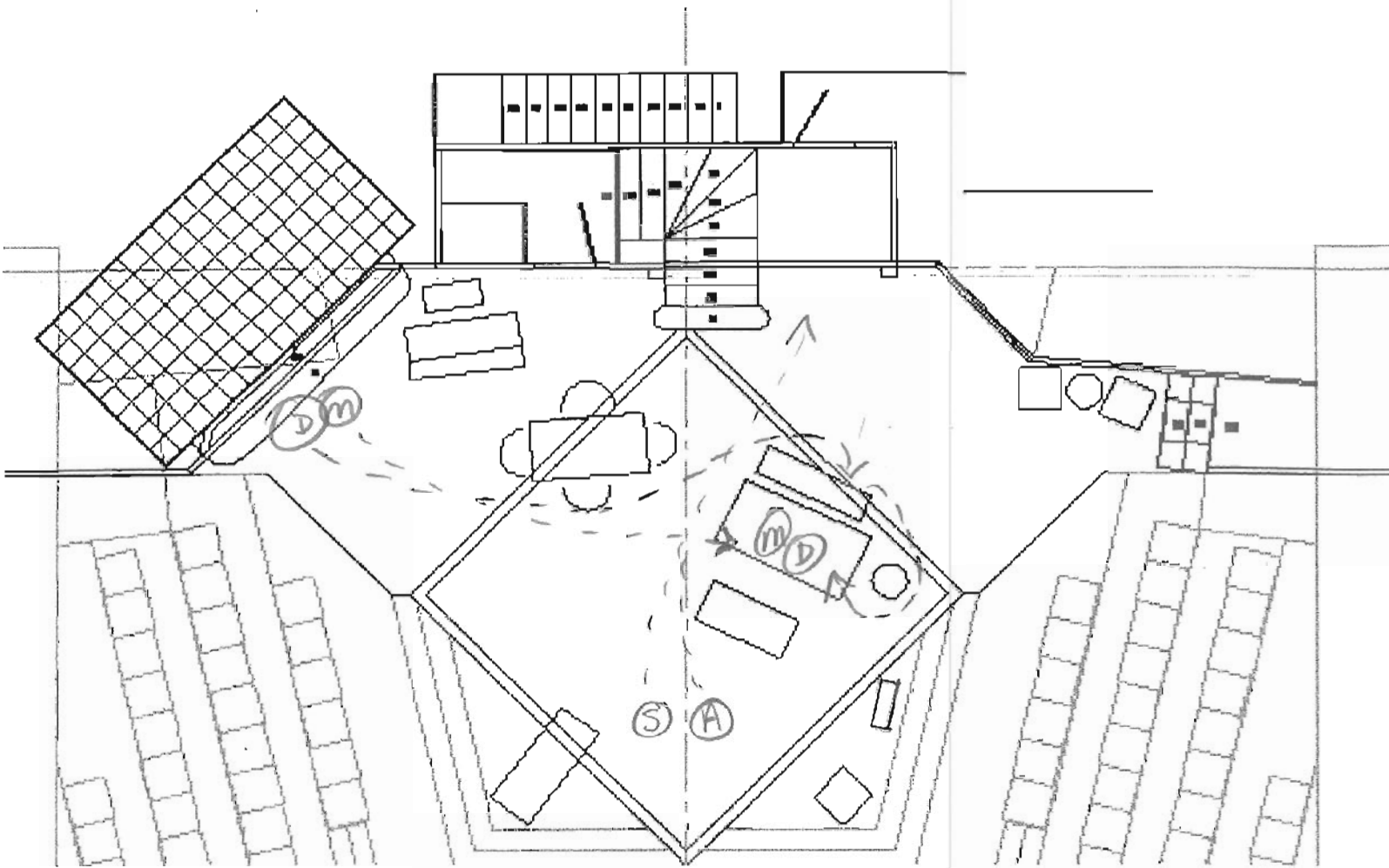


Notes

(181) Sandy X to DC

(182) Juddit exit stairs

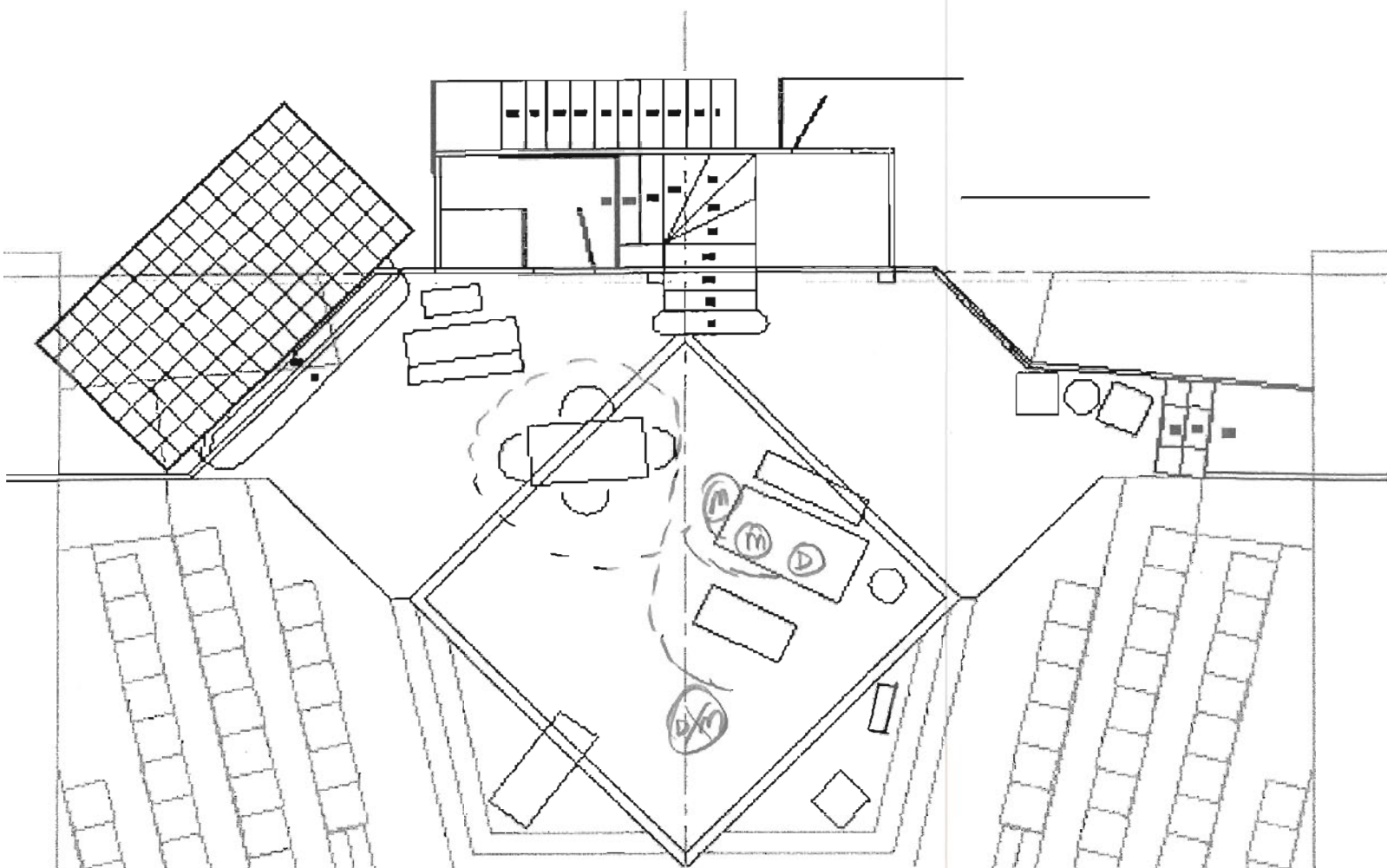
Hay Fever



Notes

- (182) Sandy + Sorel Exit Library
- (183) David + Myra enter from Garden
- (184) Myra sits on sofa
- (185) David fixes drink
- (186) David sits on couch

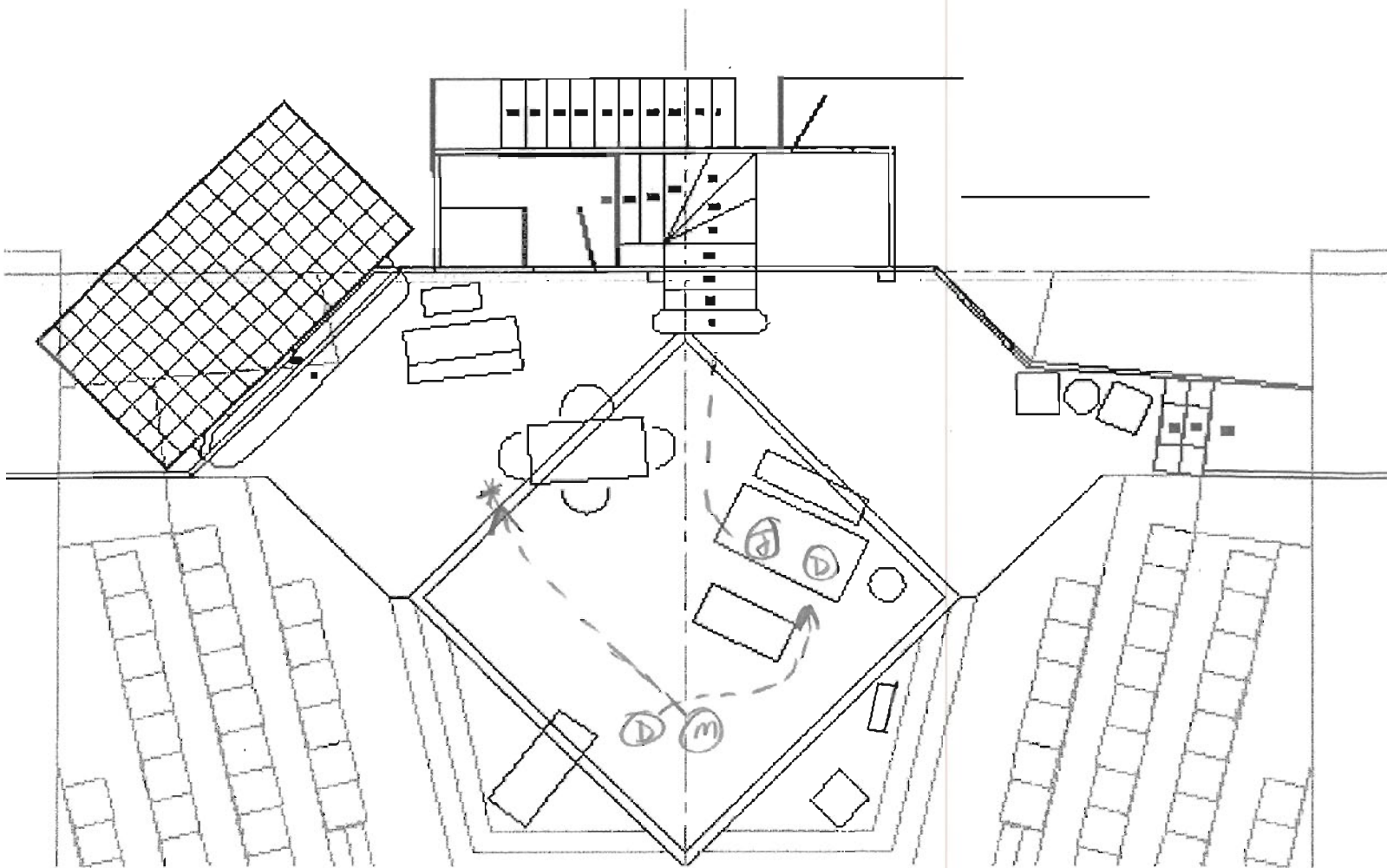
Hay Fever



Notes

- (187) Myra stands
- (188) myra sits
- (189) Myra turns from him
- (190) Myra stands SR of sofa
- (191) David leans in to myra
- (192) slow chase around table
- (193) Embrace Dc
- (194) Judith enter stairs

Hay Fever



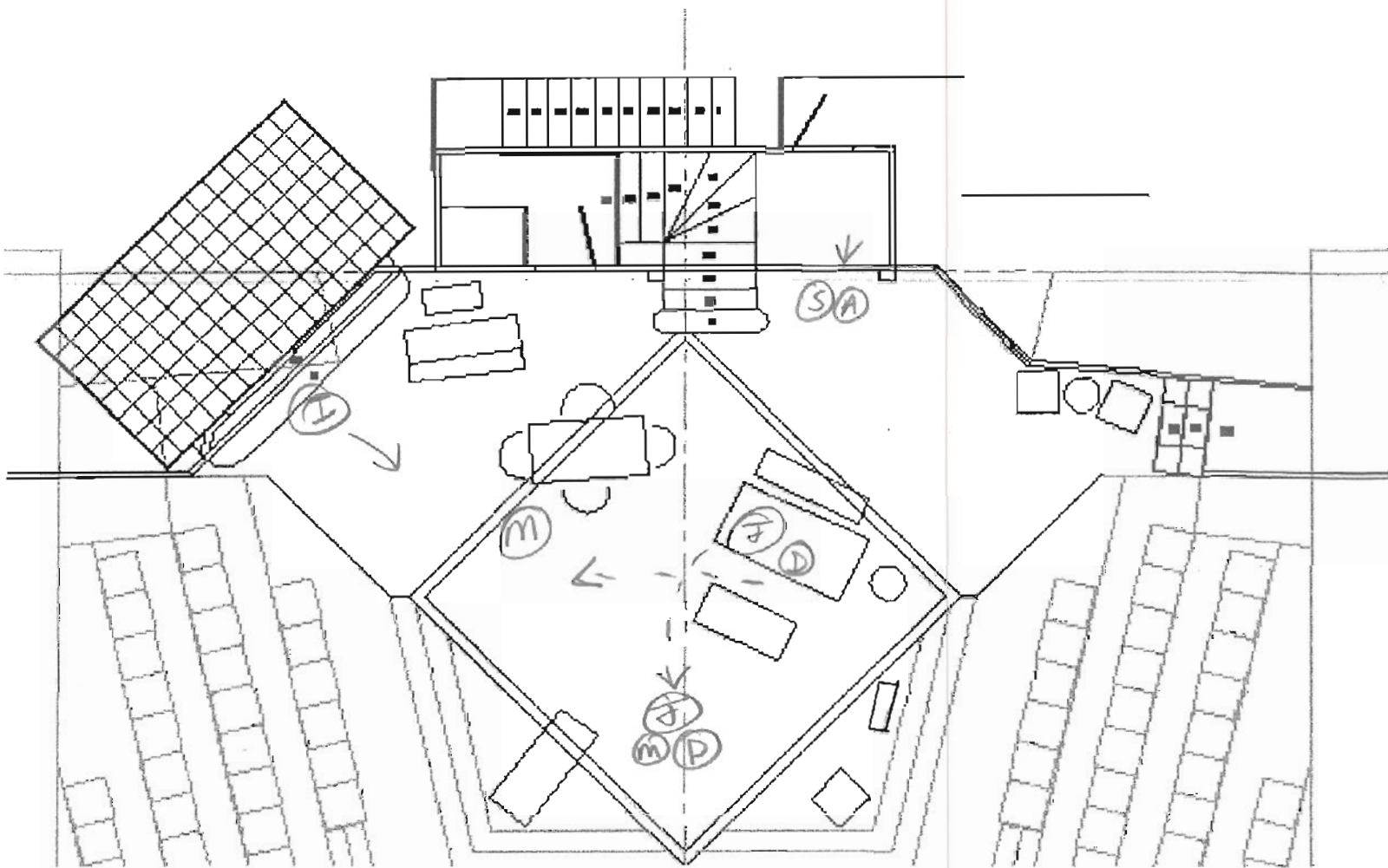
Notes

(195) Judith to couch

(196) David x and sit on couch

(197) Myra x up R

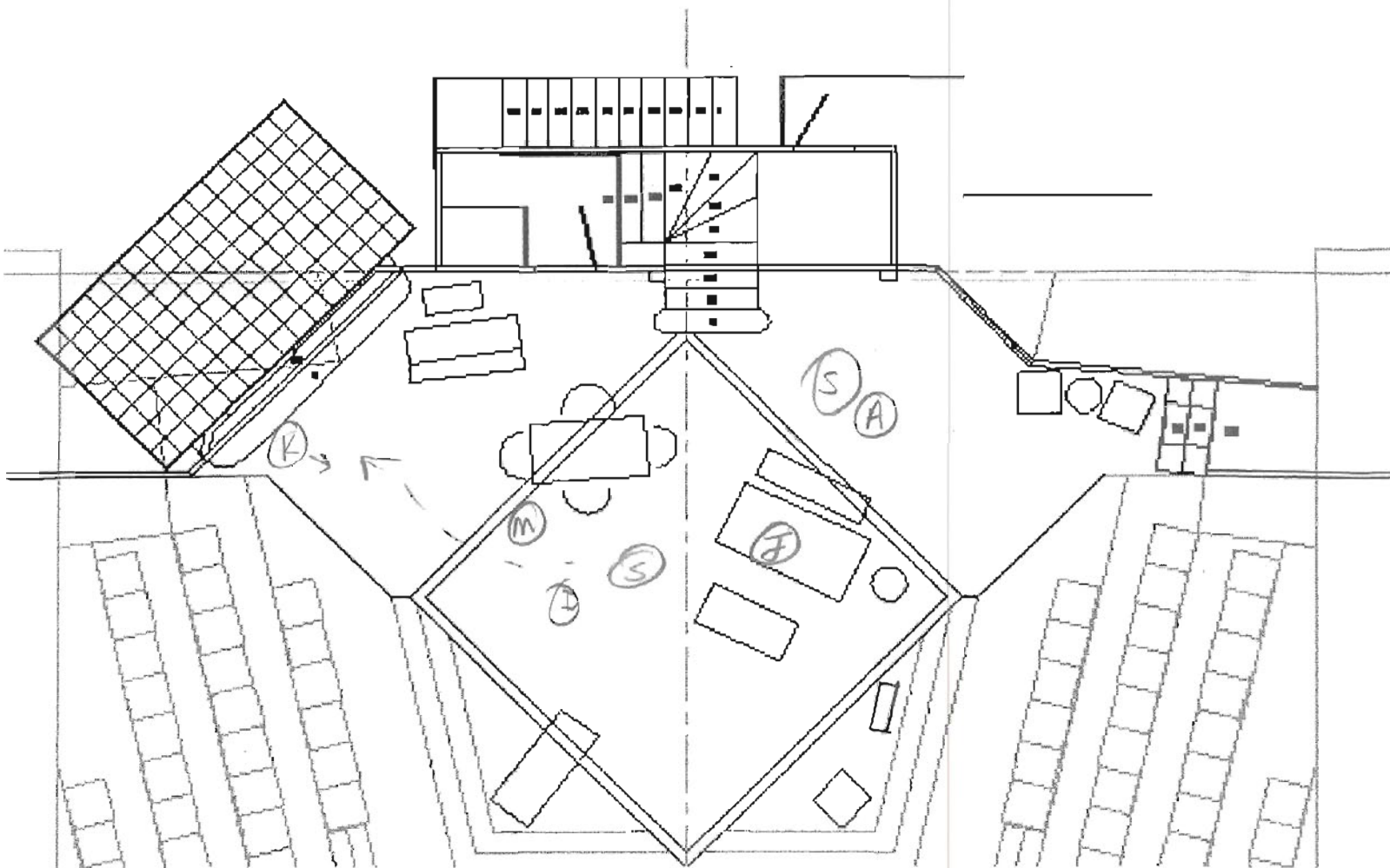
Hay Fever



Notes

- (198) David X SR to myra embrace
- (199) myra & David X D.C. lead by Judith
- (200) Simon enters from Garden
- (201) Sorel & Sandy enter

Hay Fever



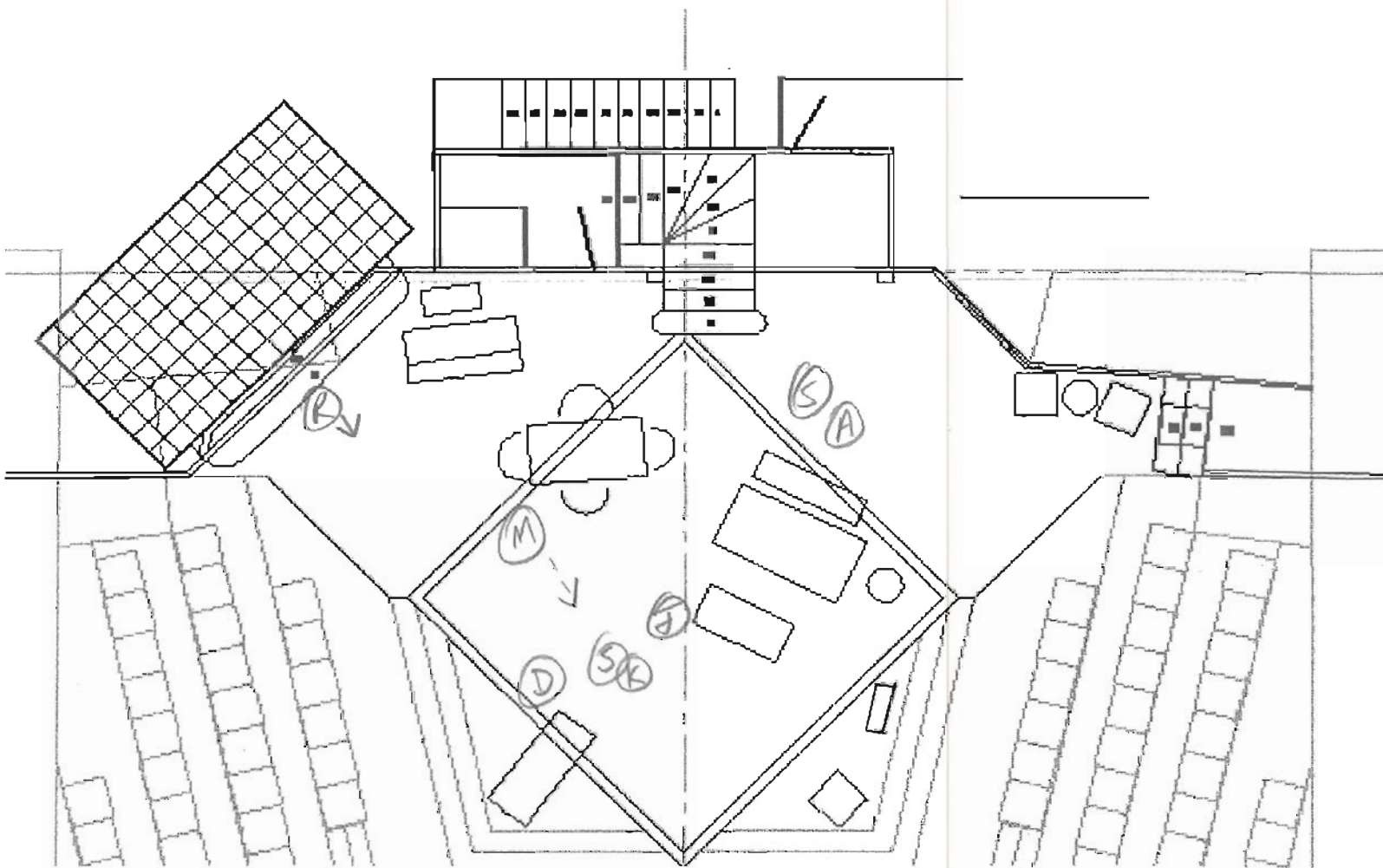
Notes

(202) Simon X to garden door

(203) Jackie enters

(204) Simon pulls Jackie to his knee CS

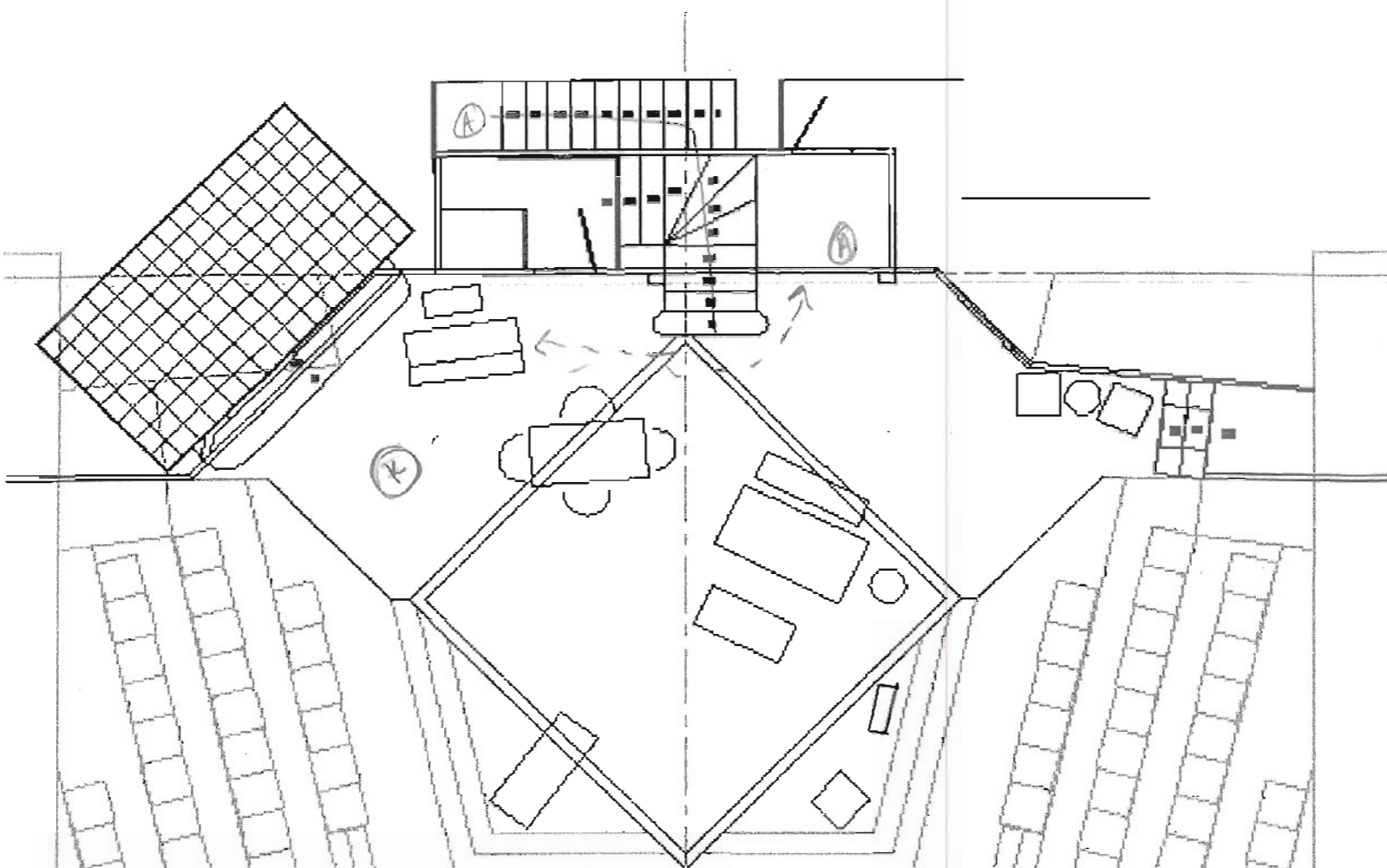
Hay Fever



Notes

- (205) Myra X DC
- (206) Myra takes Simon by the collar
- (207) Richard enters from Garden
- (208) Loves "Whirl Wind" reinactment

Hay Fever



Notes

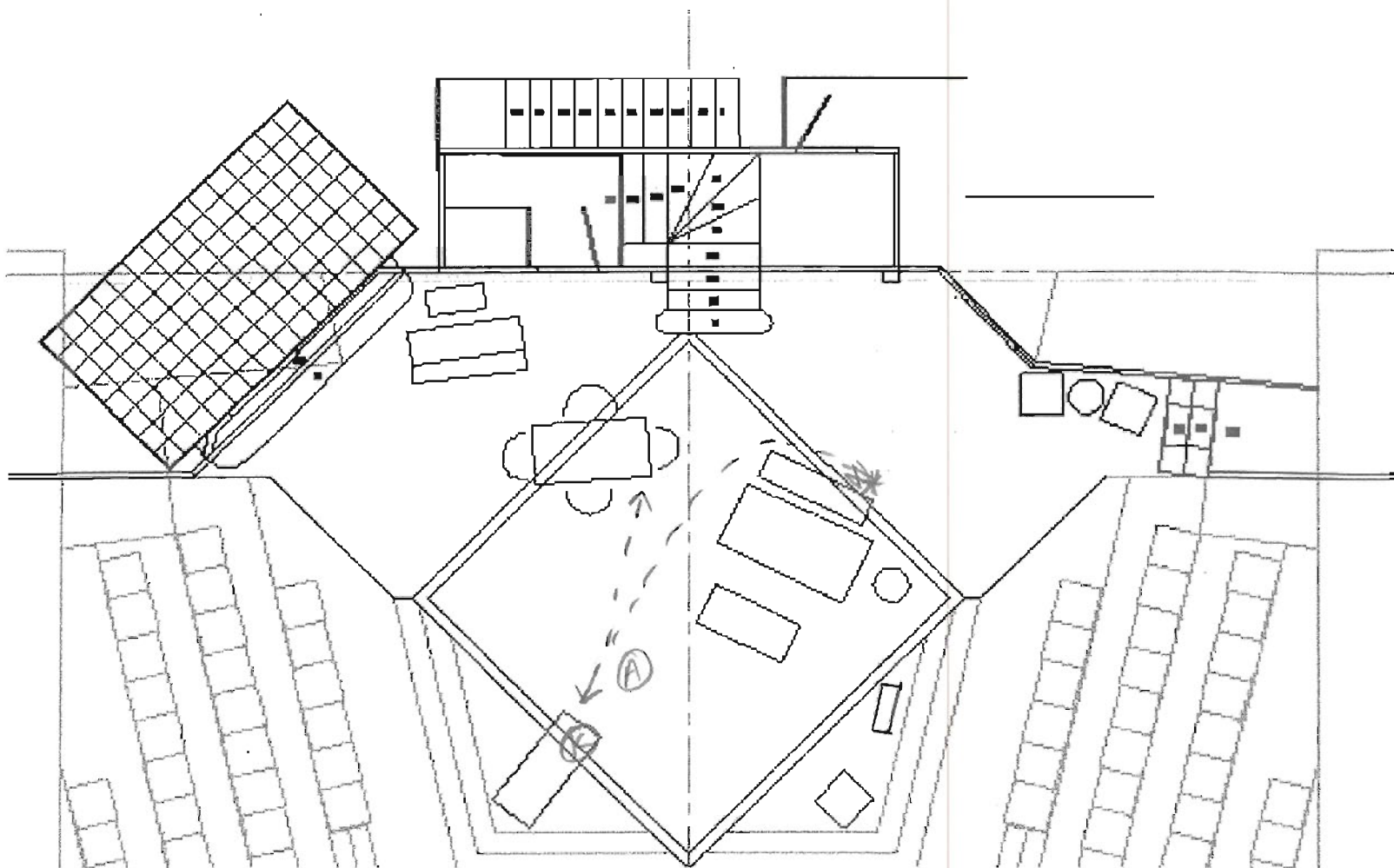
(209) Sandy enters x to piano from stairs

(210) Sandy x to library

(211) Jackie enter x to piano from stairs

(212) Sandy enters from library

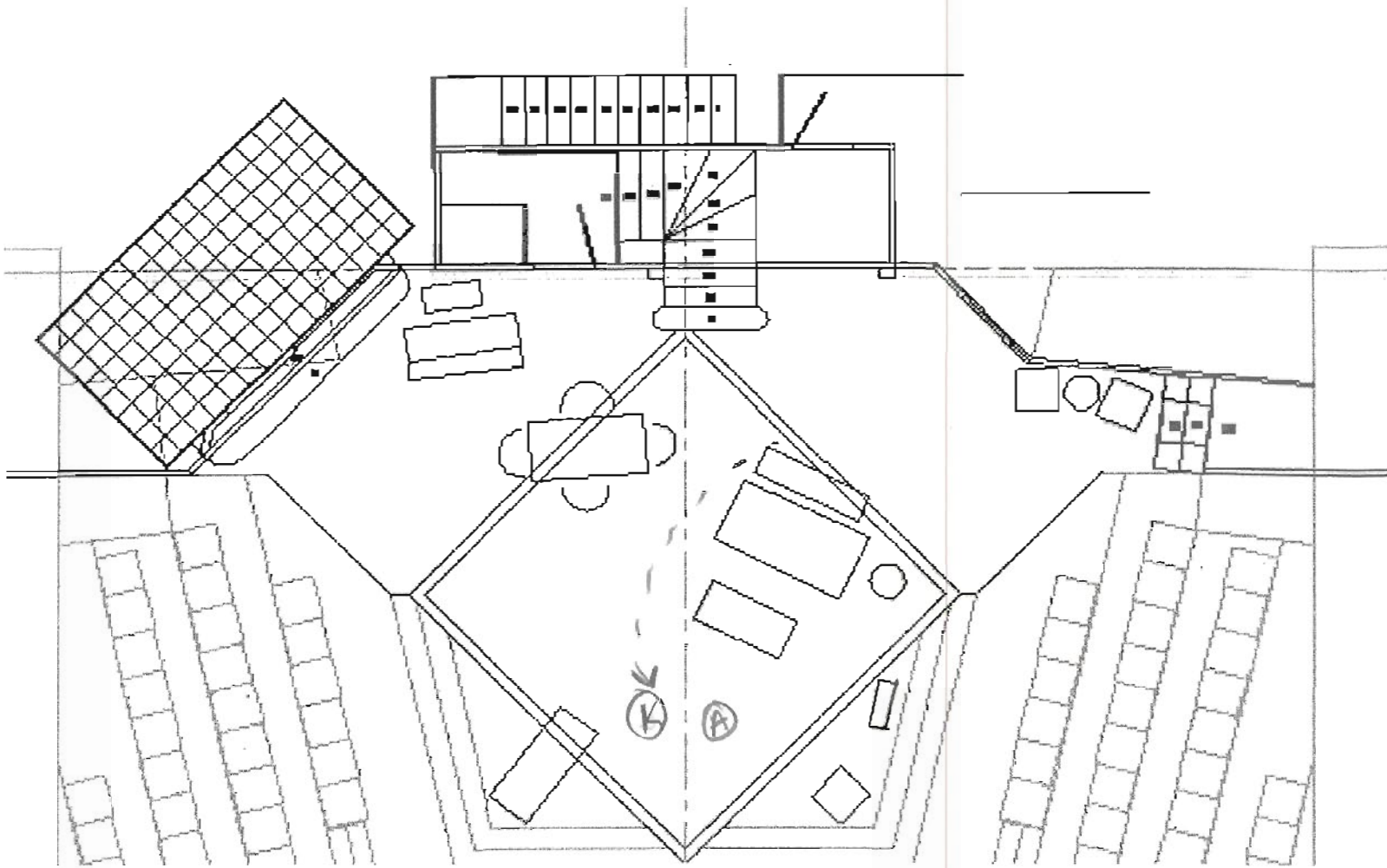
Hay Fever



Notes

- 213 Jackie x to chase
- 214 1 x to table + x back
- 215 Jackie x to bar

Hay Fever

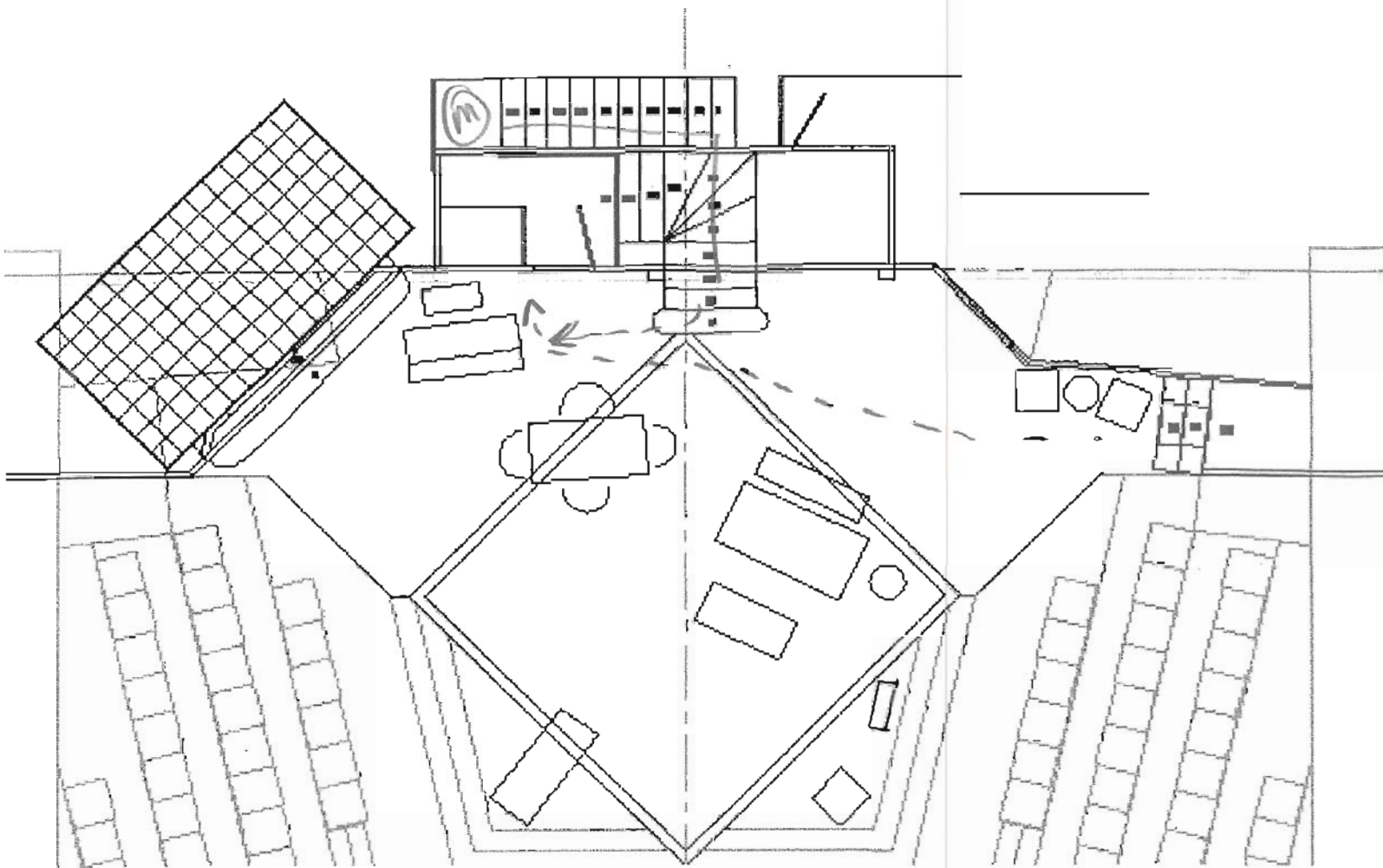


Notes

(216) Jackie X from bar to DC

(217) Both exit^{ve} to library

Hay Fever

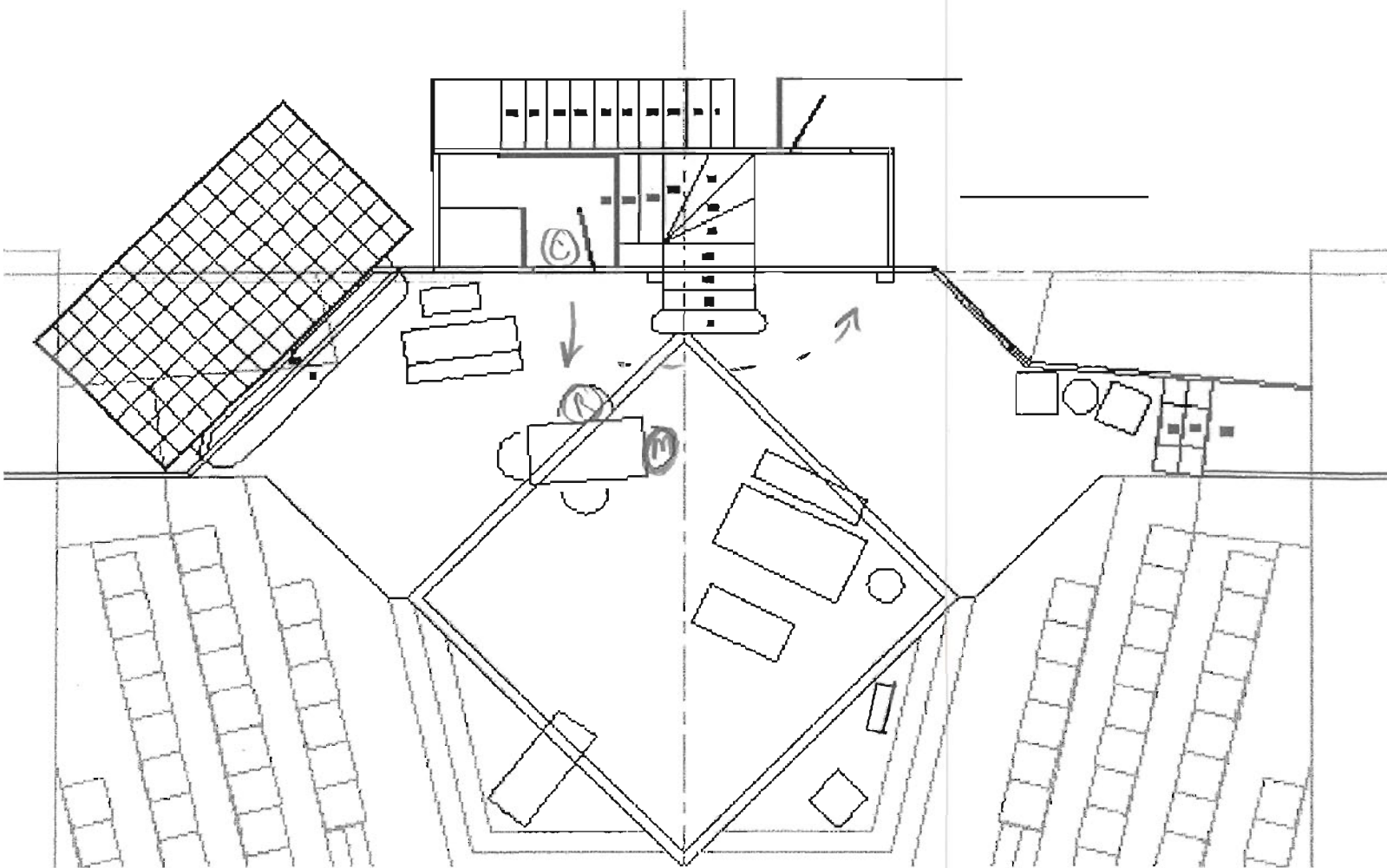


Notes

(218) Richard enter SL

(219) Myra enter from stairs X to piano

Hay Fever



Notes

②① myra sits

②② Richard sits

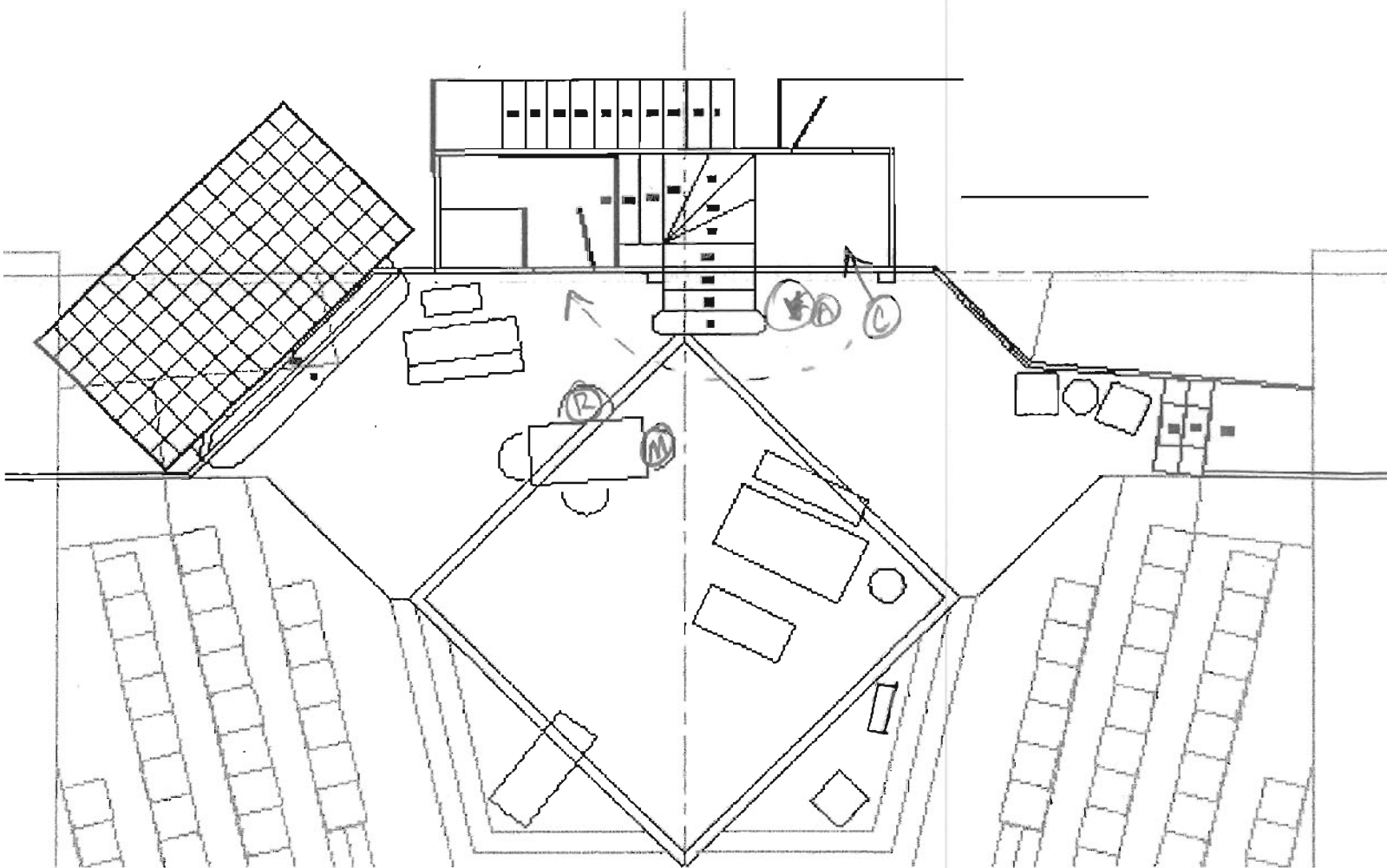
②③ Clara enters from kitchen

②④ Clara exits

②⑤ Clara enters

②⑥ Clara x to library

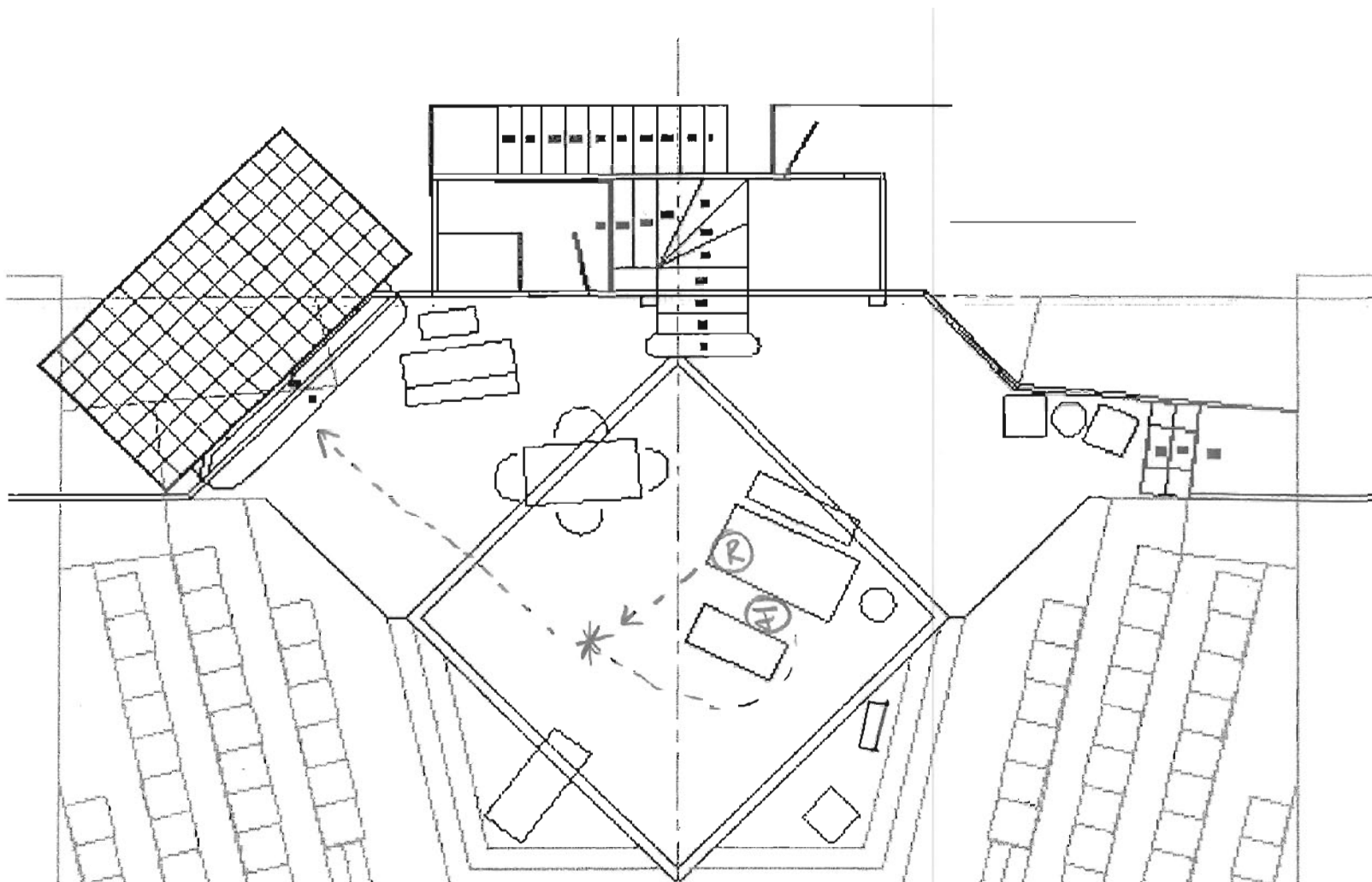
Hay Fever



Notes

- (226) Jackie & Sandy enter from library
- (227) Clara exits library
- (228) Clara enters from library
- (229) Clara exits to kitchen

Hay Fever



Notes

(171) Judith stands

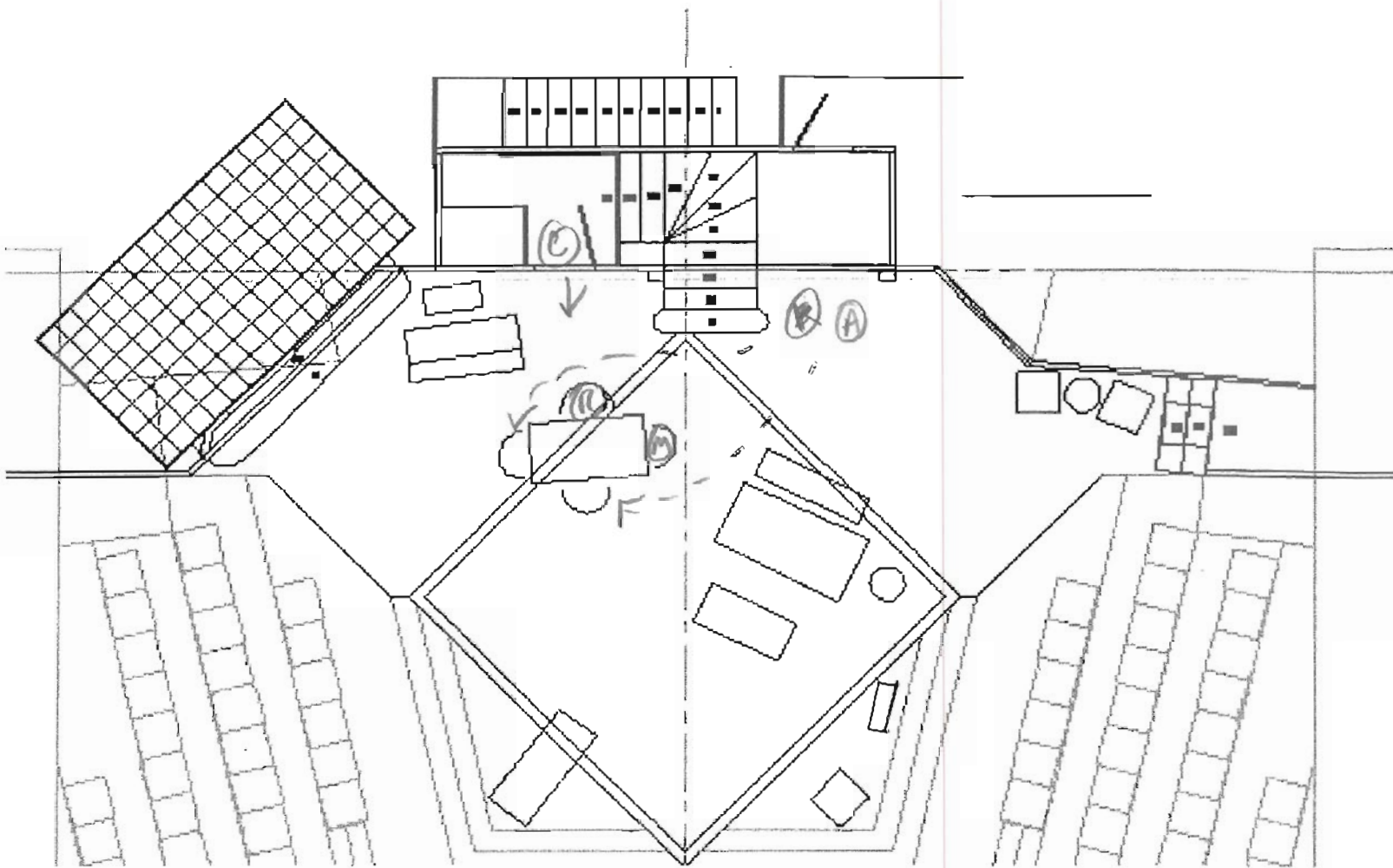
(172) Richard stand

(173) Judith x CR

(174) Richard x to Judith

(175) Slow x to garden

Hay Fever



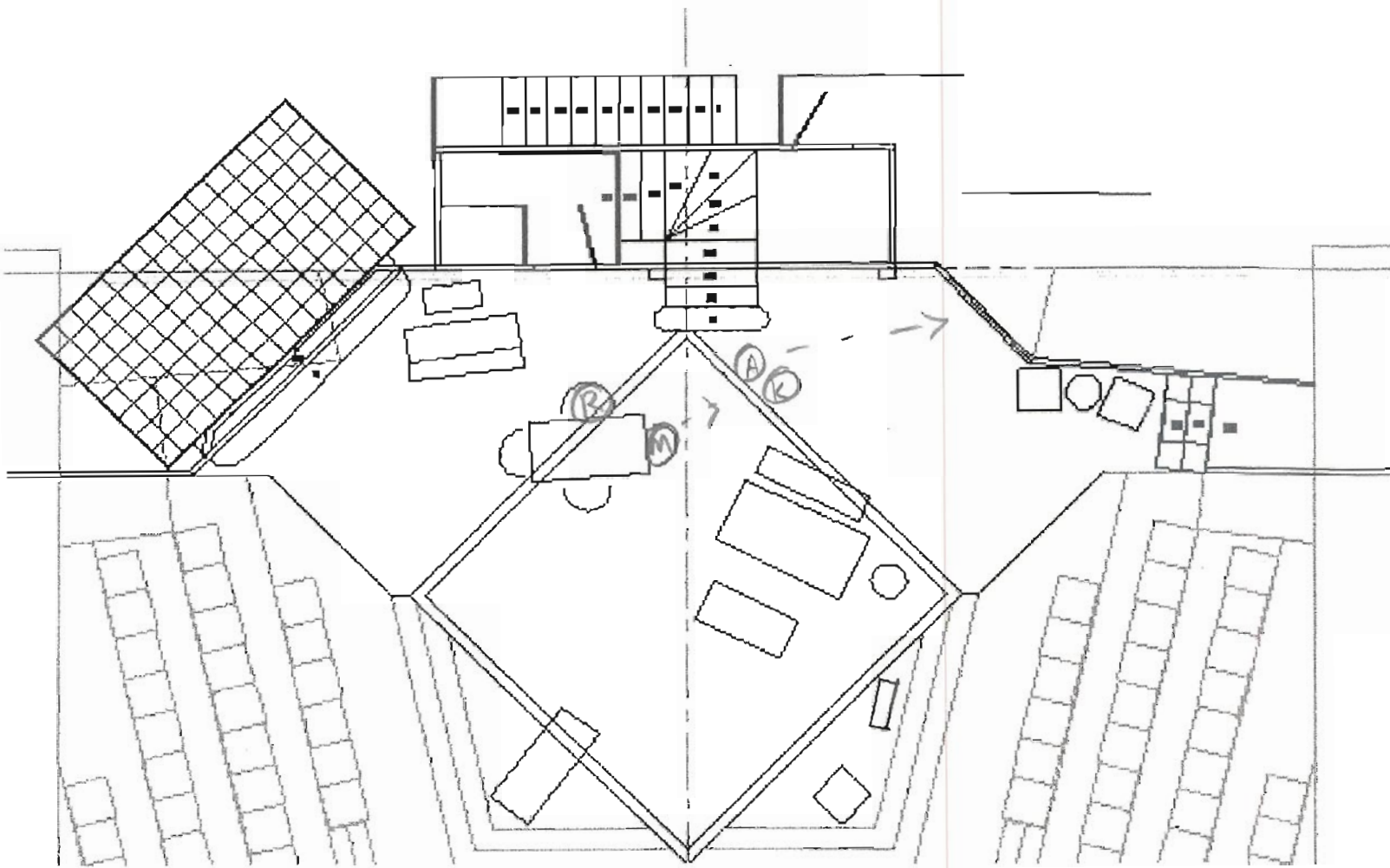
Notes

(230) Sandy + Jackie x to Table

(231) Clara enters from kitchen

(232) Clara exits to kitchen

Hay Fever



Notes

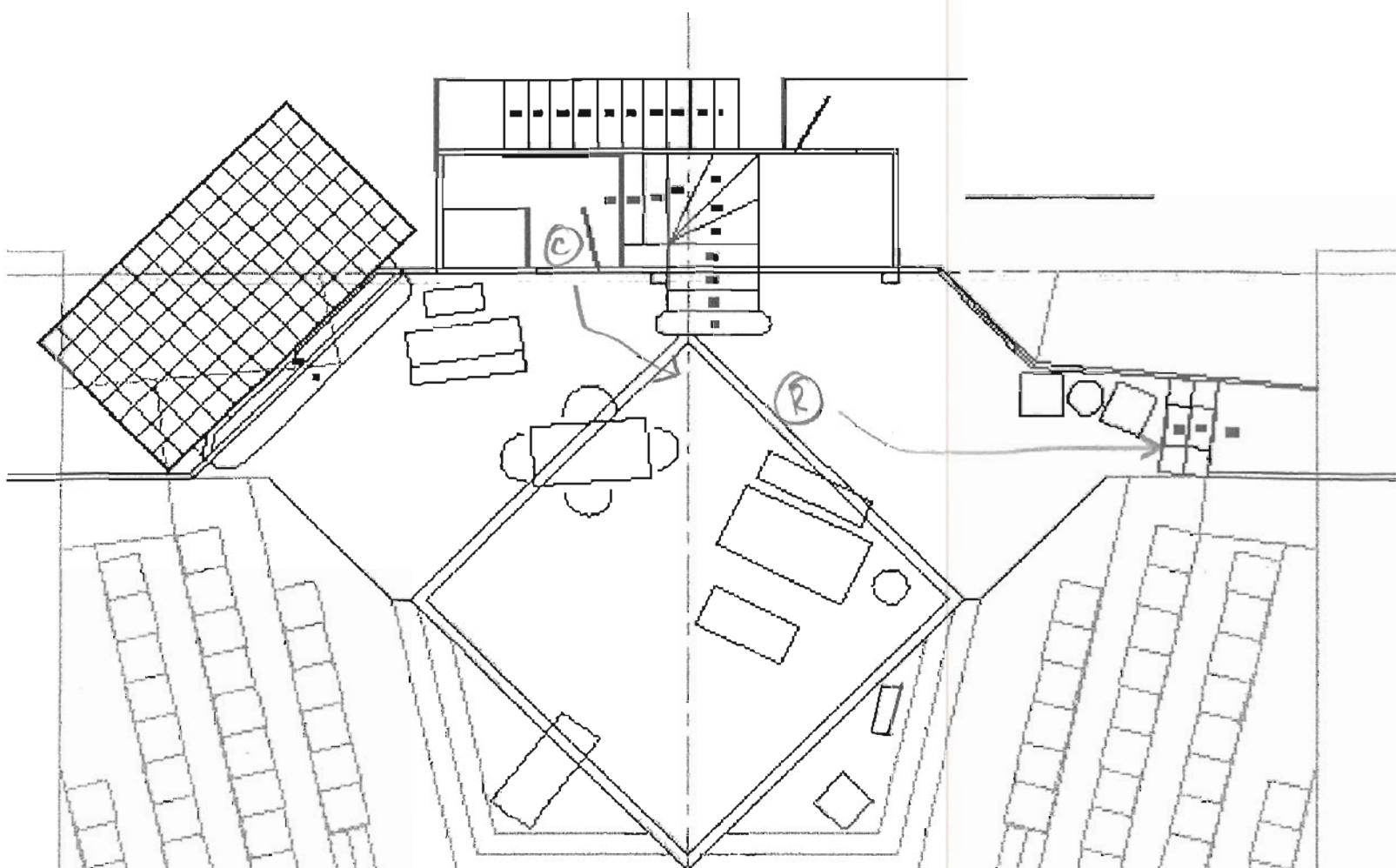
(233) Sandy + Jackie x to door

(234) Myra x to Jackie

(235) Sandy exits front door

(236) Myra + Jackie exit up stairs

Hay Fever

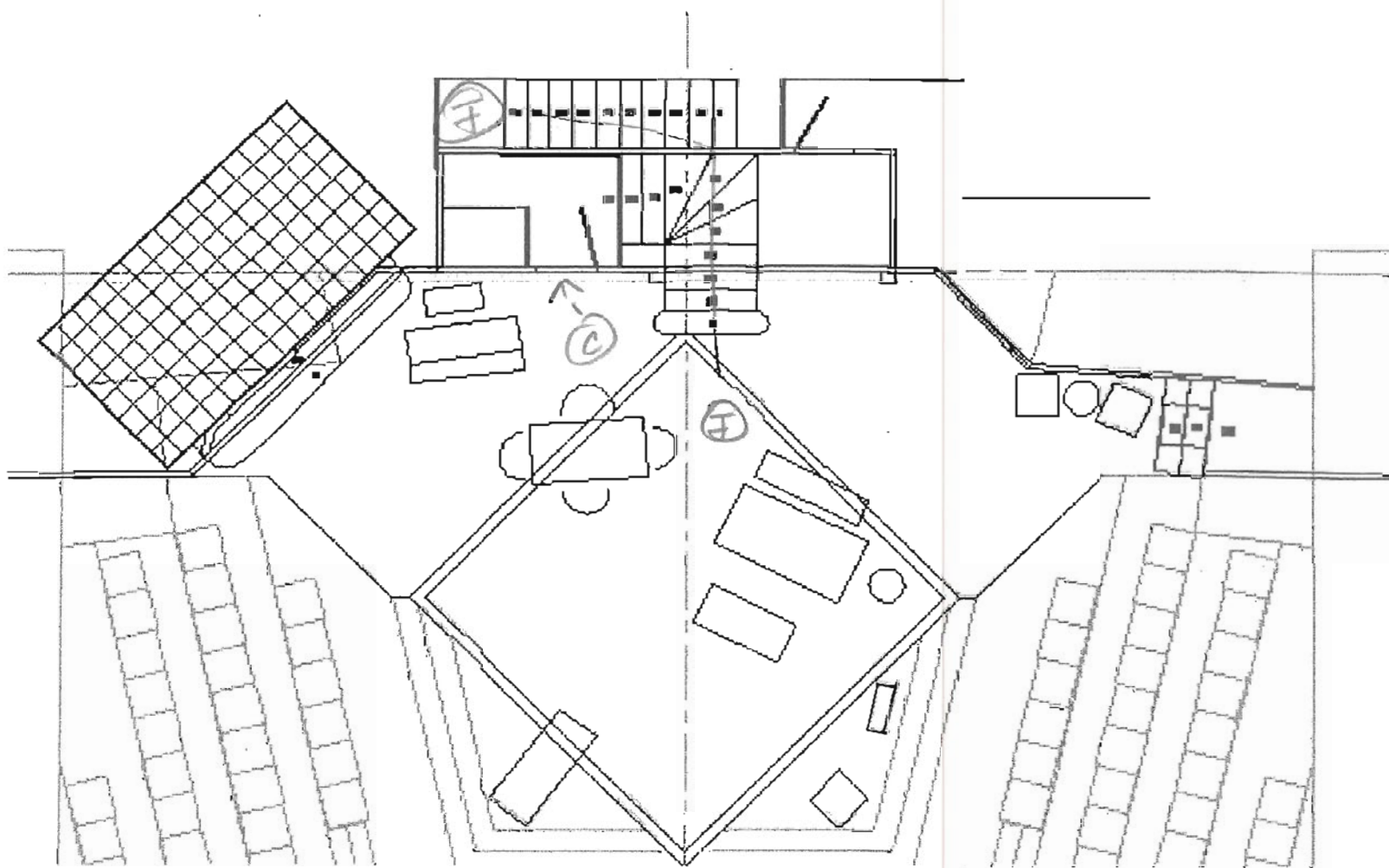


Notes

(237) Clara enters from kitchen

(238) Richard exits to boiler room

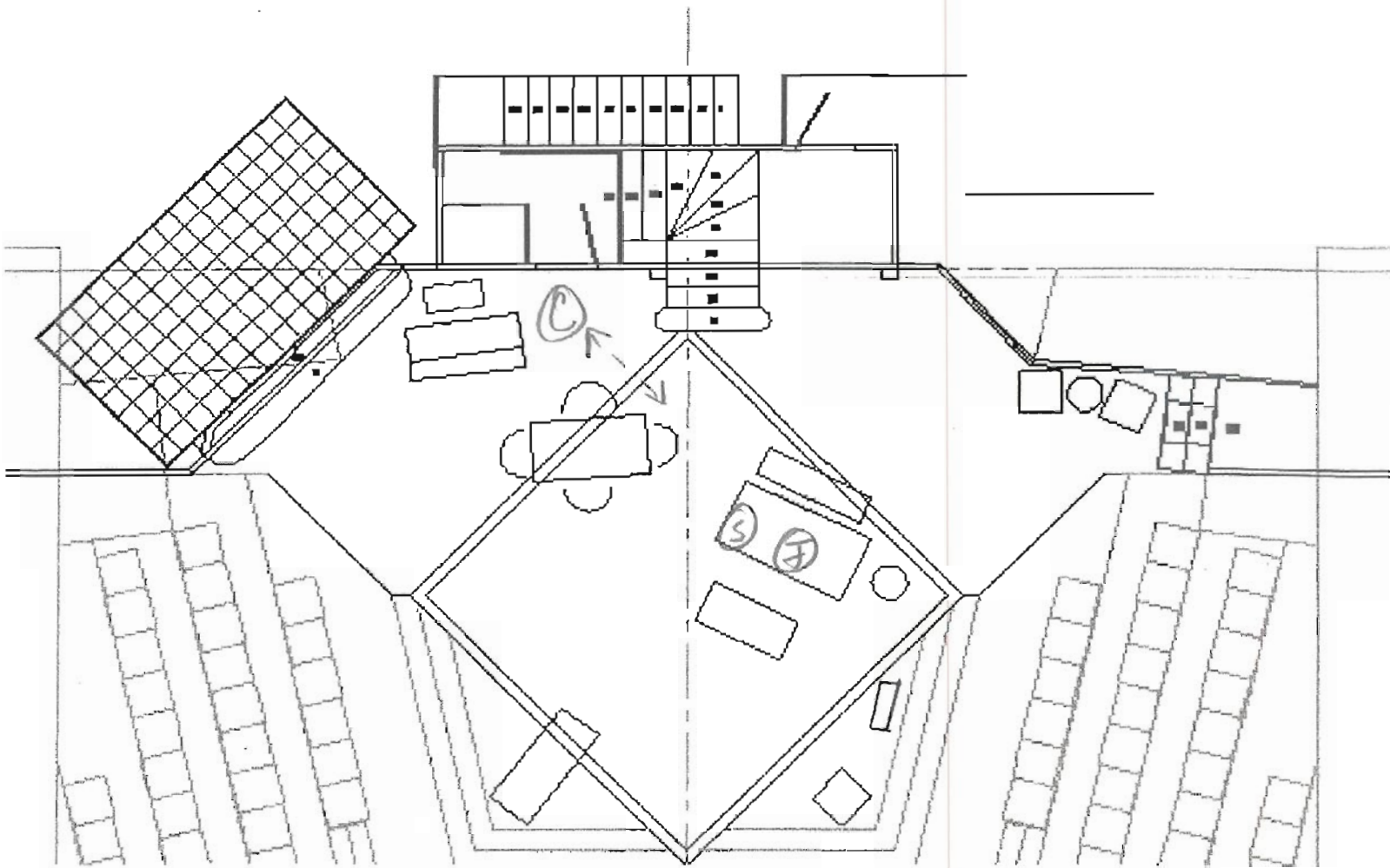
Hay Fever



Notes

- (239) Judith enters from upstairs
- (240) Clara exits to kitchen
- (241) Sorel enters from up stairs

Hay Fever

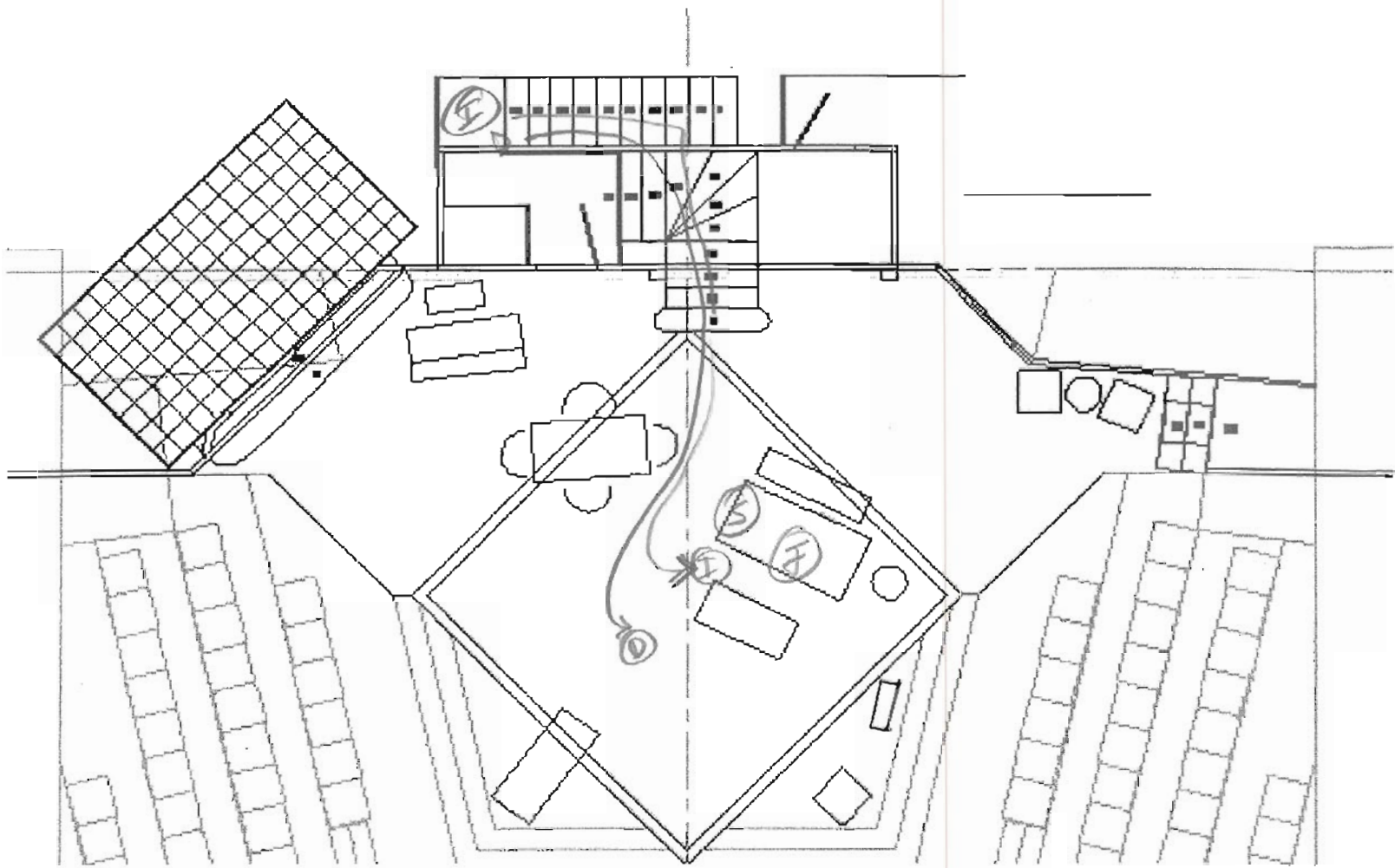


Notes

(242) Clara enters from kitchen

(243) Clara exits to kitchen

Hay Fever

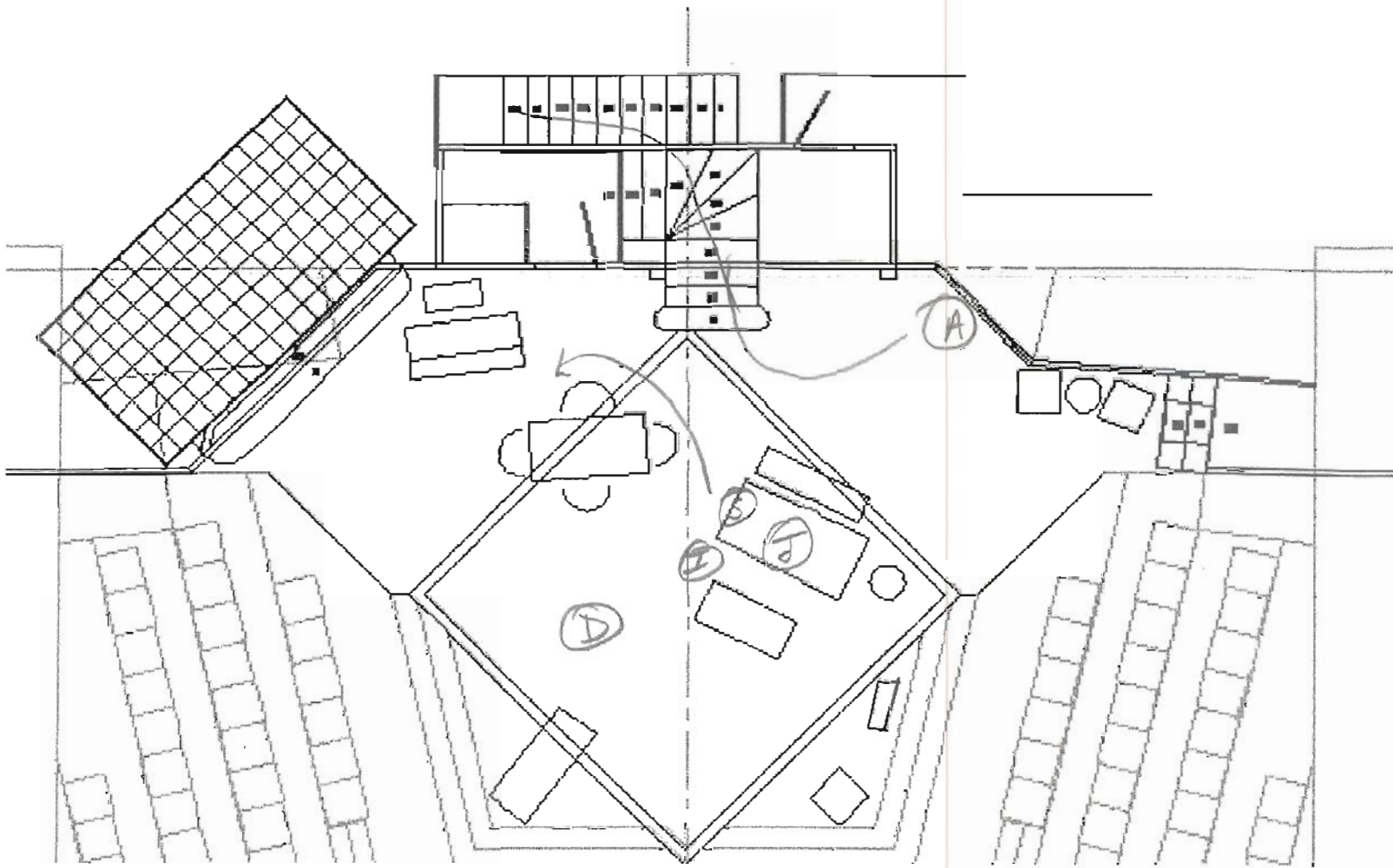


Notes

(244) Simon enters from stairs

(245) David enters from stairs

Hay Fever

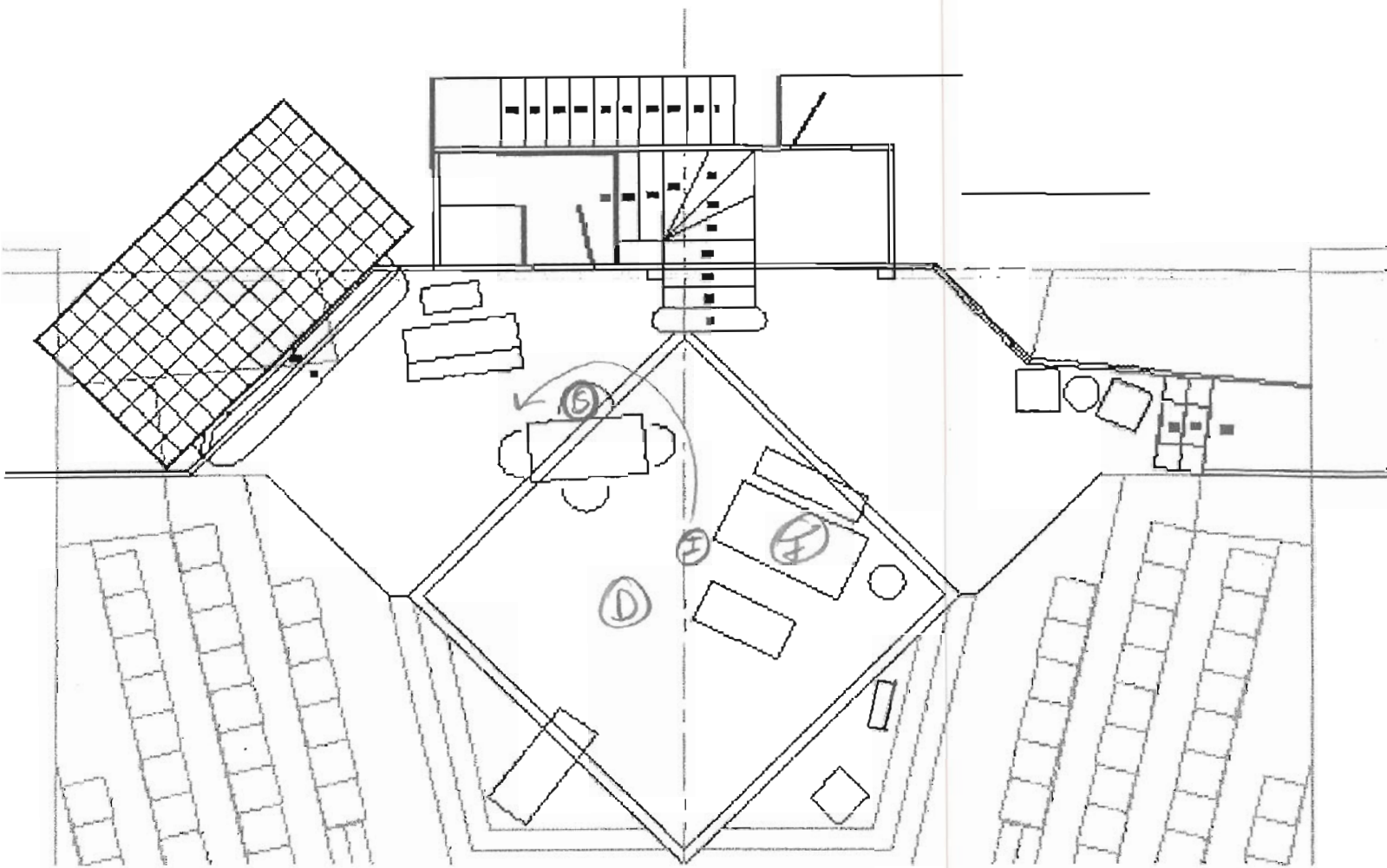


Notes

(246) Sandy enters from front door x up stairs

(246) Sorel x to table

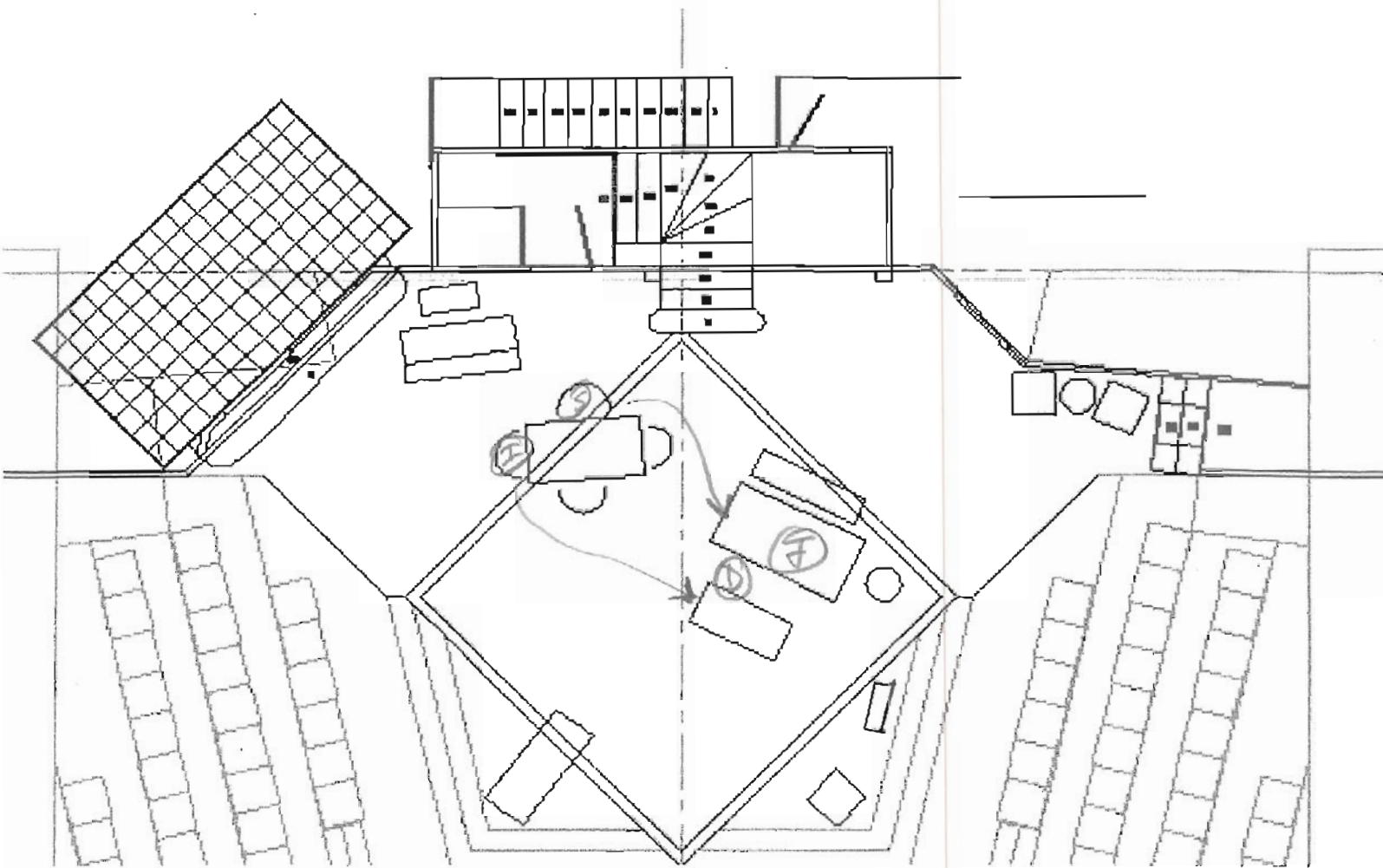
Hay Fever



Notes

(247) Simon x to table

Hay Fever

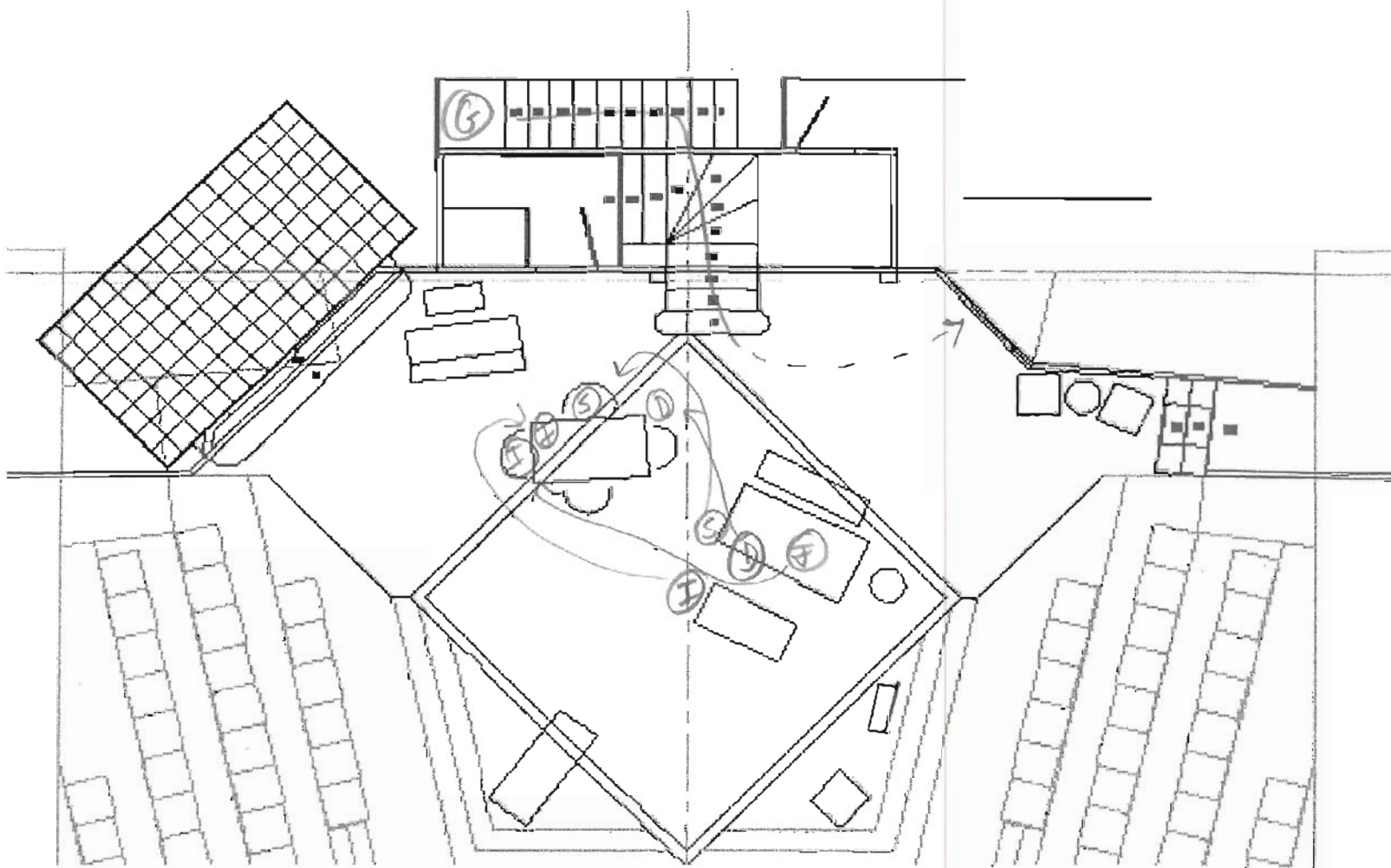


Notes

(248) Simon x to David DC

(249) Sorel x to family

Hay Fever



Notes

(249) Slow guest exit down

(250) Door Slam

(251) Family X to table

Appendix B

Production Calendar of Events

~ April 2011 ~						
◀ March						May ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4 Table Read	5 Act I- Blocking 7-11	6 Act I Cont. 7-11	7 Act II- Blocking 7-11	8 Act II Cont. 7-11	9
10 Act III- Blocking 6-10	11 7pm Sorel/Simon 8pm All Call Act I	12 7pm All Call Act II	13 7pm Richard/Judith 8pm All Call Act III	14	15	16
17	18 7pm All Call Act I/II/III Working Run	19 7pm David/Myra Judith 8:30 All Call	20 7pm Simon/Sorel Judith/Clara 8pm All Call Act I	21 7pm All Call Act II	22 7pm Guests/Clara Act III 8:30 Family	23
24	25 7pm All Call TBA	26 7pm All Call TBA	27 7pm All Call Working Run	28 7pm All Call Working Run	29 7pm All Call Dress/Run	30

◀ April		~ May 2011 ~					June ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat	
1 7pm Dress	2 7pm Final Dress	3 7:30 Opening Night	4 7:30 Run	5 7:30 Run	6 7:30 Run	7 7:30 Run	
8 2:30 Run/Mat.	9	10	11	12	13	14	
15	16	17	18	19	20	21	
22	23	24	25	26	27	28	
29	30	31	Notes:				

Hay Fever
Call Times/Schedule Update

Monday 4th

7pm All Call

Tuesday 5th

Act I pg 5-17

7pm Simon/Sorel/Clara

8pm Judith/David

Wednesday 6th

Act I Continued pg 17-30

7pm Sandy/Judith/Sorel/Simon/Clara

8pm Myra

8:30pm Jackie/Richard

9:30pm David

Thursday 7th

Act II pg 31-42

7pm All Call

Friday 8th

Act II Continued pg 42-51

7pm David/Myra

8pm Judith/Simon/Sorel/Sandy/Jackie/Richard

Sunday 10th

Act III pg 52-63

6pm Jackie/Sandy/Clara

6:30pm All Call

Monday 11th

7pm Sorel/Simon Scene Work Act I

8pm All Call Working Act I

Tuesday 12th

7pm All Call Working Act II

-partial cast released, scene work continued with
Jackie/Sandy

Wednesday 13th

7pm Richard/Judith Scene Work Act II

8pm All Call Working Act III

-partial cast released, scene work continued with
Myra/Simon Act I

Appendix C

Production Program

JEFFERSON PERFORMING ARTS SOCIETY'S 33RD SEASON

2010-2011 SEASON TICKETS ON SALE NOW!

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<p>SPECIALS</p> <table border="1"> <tr> <td> <p>CHARLES OWENS CAFE</p> <p>SEPT 10, 11 & 12, 2010 WESTWEGO PERFORMING ARTS THEATRE</p> </td> <td> <p>PASTA Puccini</p> <p>OCT 29, 2010 INTERCONTINENTAL NEW ORLEANS</p> </td> <td> <p>ORIGIN OF THE DANCE "The Little Red Riding Hood"</p> <p>FEB 13, 2011 JEFFERSON PERFORMING ARTS CENTER</p> </td> </tr> </table>				<p>CHARLES OWENS CAFE</p> <p>SEPT 10, 11 & 12, 2010 WESTWEGO PERFORMING ARTS THEATRE</p>	<p>PASTA Puccini</p> <p>OCT 29, 2010 INTERCONTINENTAL NEW ORLEANS</p>	<p>ORIGIN OF THE DANCE "The Little Red Riding Hood"</p> <p>FEB 13, 2011 JEFFERSON PERFORMING ARTS CENTER</p>
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Notes from the Dramaturg

Laurette Taylor (1884-1946) was one of the foremost actresses of the early 20th century and one of the American theater's most memorable personalities. In 1922, the entire family, Laurette, Hartley Manners (British playwright and second husband), Dwight (Son) and Marguerite (daughter), moved into 50 Riverside Drive, Manhattan.

The Mannerses' dinner parties were famous, peopled by the likes of Herbert Hoover, Douglas Fairbanks, Alla Nazimova, John Barrymore, Herbert Bayard Swope, and Alexander Woolcott. This was all the more remarkable since, as theatre historian Sheridan Morley put it, "They were by all accounts a highly strung family, deeply theatrical and prone to elaborate after-dinner charades and word games which always ended in hysteria while the entire family abandoned their guests to find their own coats and way home. One such guest was Noel Coward, then an unknown on his first visit to America, but he didn't mind; he used the experience as the basis of his wickedly hilarious 'comedy of appalling manners,' *Hay Fever*."

"It was inevitable that someone should eventually utilize portions of this eccentricity in a play, and I am only grateful to Fate that no guest of Hartley Manners thought of writing *Hay Fever* before I did."

Noel Coward

"Later when . . . word drifted across the Atlantic that [Coward's] new play *Hay Fever* was supposed to be an intimate picture of the Manners family, Laurette was hurt. After seeing the play in New York she found it hard to forgive him; the addleheaded group of rugged individualists whom he depicted were not her family at all. 'None of us,' she declared emphatically, 'is ever unintentionally rude.'"

Marguerite Courtney

In 1928, Hartley Manners died of cancer. His death was a tremendous blow, and Laurette went into a period of retirement. In 1945, she gave her last performance in Tennessee William's *The Glass Menagerie*. This performance won her great acclaim and the playwright's life-long admiration. She died in New York City in 1946.

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Mignon Charvet	Trent Davis	Adam Falik
Jennie Freeman	Ryan Harris	Chris Hornung
Michael Krikorian	David LeBlanc	P.J. McKinnie
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Hay Fever

CAST

Sorel Bliss Kaitlyn Heckel
 Simon Bliss James Vitale
 Clara Lynze Greathouse
 Judith Bliss Caleigh Keith
 David Bliss P. J. McKinnie
 Sandy Tyrell Michael Krikorian
 Myra Arundel Jennie Freeman
 Richard Greatham Robert Facio
 Jackie Coryton Renee Rodriguez

THERE WILL BE TWO TEN MINUTE INTERMISSIONS

CAST BIOS

Jennie Freeman is a third year MFA Performance candidate at UNO, where she was last seen in *The Night of the Iguana*. New Orleans credits include *An Experiment With an Air Pump*, *Our Town*, *The Last days of Judas Iscariot*, *Much Ado About Nothing*, *The Music Man*, and *The Chairs*. She received her BA in Theatre from Texas A&M University-Corpus Christi. Some of her favorite roles include Stella in *A Streetcar Named Desire*, Baker's Wife in *Into the Woods* and Helena in *A Midsummer Night's Dream*. Jennie will graduate this semester and would like to thank Sarah and the cast and crew for making her last show at UNO so enjoyable and fun!

Renee Rodriguez is a graduating senior FTCA major at UNO. She was last seen in UNO's production of *Verses from Jordan*, for which she was nominated for an Irene Ryan Acting Award. She is thrilled to be working with such a brilliant cast and crew. Renee would like to thank her family and friends for their love and encouragement. She would like to extend a special thanks to Carissa for her love, patience, and support over the years.

Hay Fever

CAST BIOS

Caleigh Keith is a first year graduate student at UNO and is excited for another opportunity to work with such a fun cast! Missing her home in the mountains of Virginia, Caleigh has found a home-away-from-home here at UNO. She has most recently been seen in *The Glass Menagerie* as Laura at Le Petit Theatre in association with the Tennessee Williams New Orleans Literary Festival, *An Experiment with an Air Pump* as Susannah/Ellen at UNO, *The Crucible* as Abigail in Bluefield, VA, *Romeo and Juliet* as Tybalt at Bluefield College, and *The King and I* as Anna Leonowens in Roanoke, VA. She sends her love and everlasting gratitude to her beautiful mother and awesome brother.

James Vitale is a senior, double majoring in Business Administration and Film, Theatre, and Communication Arts. James was last seen on the UNO stage as Wolfgang in the re-mount of *The Night of the Iguana*. James is very excited to be a part of this show. The opportunity to work with so many talented people has been awesome. James would like to thank his family and friends for all of their unending support. "Never lose sight of the light that is your dream because no matter how far away it may seem, anything is possible when the desire and passion you have is unstoppable!"

P. J. McKinnie is a second-year MFA acting candidate at UNO and is incredibly stoked to be working with this amazing cast and crew. Recent credits: *The Glass Menagerie* (Jim) at Le Petit; *Goodnight Moon* (Bunny) at JPAS; *An Experiment with an Air Pump* (Fenwick/Tom) at UNO; *Rosencrantz and Guildenstern are Dead* (Rosencrantz) at UNO; *Wine Lovers* (Brian) at Le Petit; *The Music Man* (Tommy Djilas) at Tulane Summer Lyric; *Our Town* (Stage Manager) at UNO, *Altar Boyz* (Luke) at Harrahs Casino, Southern Rep, and Le Petit; *Footloose* (Ren) at JPAS; and *The 25th Annual Putnam County Spelling Bee* (Leaf Coneybear) at Le Petit.

Lynze Greathouse is pleased as punch to be in her very first theatrical production! She is somewhat nervous to put herself on stage and hopes she does well for all of you!

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NEW CLIENTS ONLY

Hay Fever

CAST BIOS

Kaitlyn Heckel is a sophomore at UNO, majoring in theatre. She was last seen as Dresser #2 in *An Experiment with an Air Pump*, which was her debut on UNO's stage. She is delighted to be performing with such a wonderful and talented cast, and can't wait to see what else Theatre UNO has in store for her. She sends out an enormous amount of love to her family, especially her mother and grandmother, and her friends. If it weren't for their encouragement, she'd still be a confused biology major instead of pursuing her passion. Also, a special shout-out to Sarah Klocke for giving her this incredible opportunity, and of course, special thanks to Marshall for the daily hand hugs!

Michael Krikorian is a first year MFA acting student and graduate assistant from Rockwall, Texas. He received his BA in Musical Theatre from Ouachita Baptist University, where he appeared as numerous characters including: "The Cat in the Hat" in *Suessical*, "Sor" in *Six Characters in Search of an Author*, "Jimmy" in *Thoroughly Modern Millie*, and "Christy Mahon" in *The Playboy of the Western World*. Michael's UNO credits include: "Polonius" in *Rosencrantz and Guildenstern are Dead*, and "Phil/Armstrong" in *An Experiment with an Air Pump*. Michael is "most awfully" privileged to work with such a "jolly descent" cast and crew.

Robert Facio is a first year MFA acting student at UNO and is excited to be working with Sarah Klocke again. His recent credits include Player in *Rosencrantz and Guildenstern are Dead*, Sam Craig in *Our Town*, Matt in *Tio's Blues*, and the director of the UNO Lakefront Youth Theatre Experience production of *The Best Christmas Pageant Ever*! When Robert is not on stage, he can be found working hard (or hardly working) as an officer for the UNO Lakefront Players and the F.D.R. Improv Troupe. Robert would like to thank this amazing cast and crew. He would also like to thank the man up-stairs, without whom none of this would be possible - so thank you, David Hoover!

Hay Fever

PRODUCTION TEAM

Director Sarah Klocke*
 Stage Manager Rose Osborne
 Assistant Stage Manager Kit Sternberger
 Scenic Design Shannon Miller
 Lighting Design Christopher Hornung
 Costume Design Tony French
 Costume Graduate Assistant Mignon Charvet
 Sound Design Sarah Klocke
 Properties Shelby Butera
 Assistant Properties/Run Crew Kayln Hepting
 Dialect Coach Timothy O'Neal
 Dramaturg Timothy O'Neal
 Set Crew Practicum & Production Students
 Light Board Operator Shane Doty
 Sound Board Operator Catherine Todaro
 Box Office Manager Adam Falik
 House Manager Julian Quebedeaux
 Publicity and Program..... P. J. McKinnie

PRODUCTION TEAM BIOS

Sarah Klocke* (Director) has a BA in theatre/communications from Arkansas Tech University. Professional credits include Stage Management for Kentucky Shakes, ATD-Blowing Rock Stage Company, and summer work for the Williamstown Theatre Festival. She would like to thank her Mom, Brynette Klocke and her grandmother, Edna Campbell for their love, support, and for instilling in her the desire for education and continued growth. Thank you Lynze, for not killing me and the rest of ATU's theatre department while we practiced the phonetic alphabet in our living room the night before your final in 2006, which I'm sure involved high level math, not funny sounds. Also, thank you to my partner Marshall Carby. You are my best friend.

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Hay Fever PRODUCTION TEAM BIOS

Tony French (Costume Designer) joined the UNO faculty in 1992. He has an MFA in Costume Design from Carnegie-Melon University. Some of the many productions he has designed for the UNO stage include *Blood Brothers*, *Metamorphoses*, *Kiss of the Spider Woman*, *The Musical*, *Ghosts*, *Our Town*, *Lot's Daughters*, and *Miss Julie*. He has designed for Southern Rep, the Shakespeare Festival at Tulane, and Hope Summer Repertory Theatre.

Shannon Miller (Scenic Designer) earned a BFA in Theatre from Marshall University and his MFA from the University of Southern Mississippi. His work has been featured at community and regional theatre for two decades, including the Utah Shakespeare Festival, Theatre West Virginia, Mill Mountain Theatre, Kentucky Repertory Theatre, and The Barnstormers Theatre. As an instructor and professional staff, he has influenced students in design and technology at Marshall University, Millikin University, The University of Southern Mississippi, Mountain State University, and Western Kentucky University. Following the devastation of hurricane Katrina, he moved to New Orleans to assist rebuilding arts programs at The Jefferson Performing Arts Society. He continues to offer outreach and consultation to area theatre groups including the public school systems talent education programs. He joined the University of New Orleans faculty in August 2008. In the summer of 2009 he implemented the Lakefront Youth Theatre Experience at UNO. In the spring of 2011 he was promoted to Assist Professor at UNO.

Rose Osborne (Stage Manager) is a third-year college student, recently transferred to UNO from Johnson State College in Vermont. Her credits in Vermont included holding the title of Head of Hospitality for the Dibden Center for the Arts, as well as being seen on stage as CB's Sister in *Dog Sees God*, Cassandra in *Trojan Women*, Helen Keller in *The Miracle Worker*, Candy Starr in *One Flew Over the Cuckoo's Nest*, and Harper in *Angels In America*. During her time in New Orleans, she has assistant stage managed for *The Glass Menagerie*, which was showcased in the Tennessee Williams Festival, and is now finishing her year with *Hay Fever*. She would like to thank her roommates Dustin and Kettle for putting up with her, her friends in the department, Shannon Miller for being a life-saver, and Kit Sternberger for being her everything. Jonquils, baby. Jonquils.

Hay Fever PRODUCTION TEAM

Kit Sternberger (Assistant Stage Manager) is a freshman theatre major. She has assistant directed and assistant stage managed several shows including *All the Way Home*, *12 Angry Men*, *...And a Child Shall Lead*, *Equus*, and *Pride and Prejudice*. Most recently, she stage managed *The Glass Menagerie*.

Mignon Charvet (Assistant Costume Designer) is pursuing her MFA in Costume Design at UNO after earning her BFA from the Savannah College of Art & Design in Fashion & Accessory Design. Previous design credits include last season's production of *Tio's Blues* and the NOLA Project's production of *The Cripple of Inishmaan*. She would like to thank her friends and family for their tremendous support.

Timothy O'Neal (Dramaturg/Dialect Coach) is currently a first-year graduate student pursuing his MFA in Directing after receiving his BA in Theatre from the University of Southern Mississippi in 2005. His most recent credits at UNO include directing *Outside Sitka*, the 2010 Tennessee Williams One-Act Playwriting winner and dialect coach for *An Experiment with an Air Pump*. Before coming here he served as an Artistic Associate at Westport Country Playhouse in Westport, CT, doing work as an assistant director and dramaturg, and at the Bloomington Playwrights Project in Bloomington, IN where he also currently serves (virtually) as a Literary Associate.

Shane Doty (Light Board Operator) is a junior FTCA major with a minor in Geography. Previous credits at UNO include *Rosencrantz and Guildenstern are Dead* (ASM), *Tio's Blues* (Stage Manager), *Our Town* (Joe Crowell), and *Much Ado About Nothing* (Servant/Dancer). Shane would like to thank the oak trees for teaching him how to breathe.

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Hay Fever

PRODUCTION TEAM

Commitment Analysis Research Incubation Selection Implementation Evaluation; Design is a process. Using the CARISIE method, students in the Fall FTCA 1100 class examined Noel Coward's *Hay Fever* to arrive at an appropriate design under the instruction of Assistant Professor Shannon R. Miller. By the end of the semester the class had arrived at a concept statement: Judith Bliss is always on stage! Her English country home is an aggregate of past productions and souvenirs collected along the way. The scenery has been assembled and constructed by the students from Practicum Labs FTCA 1800 and 3800, and the lab component from 2100 under the instruction of Kevin Griffith, Shannon R. Miller and their graduate assistants, Marshall Carby, Chris Hornung, and Michael Krikorian. While Shannon R. Miller serves as the designer of record in collaboration with Director Sarah Klocke, the combined contributions of all the students has brought this idea from page to stage.

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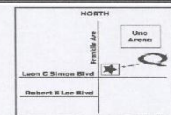
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Appendix D

Production Poster



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HAY FEVER

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Appendix E

Hay Fever Review

“Hay Fever” at UNO

Noel Coward’s prodigious output of plays, songs, and short stories were so popular from the 1930s to the fifties that it is hard to realize that now his work is largely abandoned. When one of his plays is staged, it is not the comedy that attracts the audience (practically all of his plays were comedies.) Rather, the point of the production always is to present a period piece, a portrait of British sophistication in the years following World War I. And to acquaint the audience with Coward, a name everyone has heard in association with chic, sardonic repartee and very clever musicals, but a name that is fading, year by year.

Insofar as Coward has survived his mortal demise (he died in 1973), he is more a personage than an author of valuable works—remembered as a quintessential show business master, knowledgeably tailored, brittle, and flippant. His is the theater of cigarette holders, dressing for dinner, country houses, and dilettantes who never need to talk about money—the theater of upper-class Englishness, as one critic has termed it.

Coward himself was anything but a dilettante: he wrote intensely and quickly, and he was well acquainted with failure and opprobrium, if not with poverty. He was a thorough professional and a kind man, probably not nearly as snobbish as the characters he described. Yet it is that very snobbishness, that absence of middle-class sensibility that we find refreshing now. To see Coward being serious, one must read his wry and thoughtful short stories. The Coward of “Hay Fever” is just having fun.

“Hay Fever” was completed in three short days, based on Coward’s own experience in a country house where all guests served as an audience for highly charged, highly clever arguments between the family members. When the family that inspired “Hay Fever” saw the play, they pretended to be deeply offended. The hostess protested, “It’s not true. Our family has never unintentionally hurt anyone’s feelings.”

The Bliss family of the play centers on the mother, Judith Bliss (Caleigh Keith), an actress who celebrates herself. Simon Bliss, the father (James Vitale), is a novelist who knows very well that the admirers of his books have no taste, but he enjoys their adulation all the same. The adult children, Sorel (Kaitlyn Heckel) and David (P.J. McKinnie) exist mostly to be foils for the outrageous pronouncements of their happily outrageous parents. The maid (Lynze Greathouse) does what maids always do in plays—she provides a bemused narrative thread for the scenes between the various characters.

Into this self-absorbed nest come weekend guests. One (Michael Krikorian) is a young, muscular admirer of Judith, the mother. Another (Robert Facio) is the debonair swain of the daughter. Jennie Freeman plays the older woman with whom the son is infatuated; and Renee Rodriguez plays an ingénue whom the father has offhandedly drawn into the thorny little colony.

It takes almost two acts for the audience to catch on to the game the family is playing, a recreation at which they are all quite experienced. Each member lures one of the guests, not necessarily his or her original amour, into a compromising position, then declares that the family must now separate because of the sudden,

irresistibly mad passion which has shattered their lives. The guests are bewildered; they never do catch on to the game, never realize that the family is only playing out some variation of a script they have rehearsed many times.

Like the playwright, the cast of this college show is having fun. Directed by Sarah Klocke as part of her requirements for a master's degree in theater, "Hay Fever" is meant to be pretty to look at (and it is, thanks to Shannon Miller and Tony French, scenic and costume designers) and, moreover, to submerge us in a mood of insouciance. We never doubt that the characters in this play have anything more important to do with their weekend than go up to the country and trade insults with people they hardly know.

Klocke's hand is sure as she limns the characters, making them each distinct and yet all a type. As a whole, the play worked, thanks to good casting, pacing, timing, and a strong sense of the style of this particular genre. The English accents are excellent, even in undergraduate mouths. Klocke's directing missed only one detail, but a crucial one: the fledgling actors, nearly all of them, talked too fast to be easily understood. It is difficult for Americans to comprehend a British accent even when spoken by a native Britisher and an experienced actor; with amateur Americans delivering the dialogue, the normally rapid style has to be sacrificed for the sake of clarity.

Considering the casting limitations a college director must deal with, the acting in this show was outstanding. Every role was convincing, and no one was shrill—unusual in a large cast. Though the actors were in reality all about the same

age, their portrayals were distinct: the father was different in mien and manner from the suitors; the son and daughter were somehow more vernal than the visitors. The ingénue was easy to distinguish from the “older” woman, and the mature suitor, Richard, was a completely different type from the muscle-head, Sandy. Lynze Greathouse as the maid provided the physical comedy, clumping on and off stage and leering at Richard.

As the mother, Judith, Caleigh Keith was wonderful. Her diction was perfect, her deliberate overacting was exquisitely theatrical without once reaching beyond the limit of a character who is never meant, even once, to lapse into sincerity.

Although the drama is not intended to be serious, the play makes serious demands of the actors, in speech, body language, and especially timing. It is not a play which can carry the audience along on its hilarious text or poignant situations; the play takes a capable cast. University of New Orleans provided that and more.

Appendix F

Production Photographs



















Vita

Sarah Klocke was born in Dallas, Texas on June 25, 1986. She obtained her Bachelor's degree in Speech with a double emphasis in Communication and Theatre from Arkansas Tech University in 2008. Upon completion of her B.A., she began working towards her MFA in Theatre Performance, Directing at the University of New Orleans. She will graduate from the University of New Orleans in December 2011.