

provocative



classic acts

from court theatre's
CAST partnership



Hay Fever
noel coward

CLASSICS
ACTORS
STUDENTS
TEACHERS

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to explore





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Contents

Introduction	3
The Life of Noel Coward	4
Synopsis of the <i>Hay Fever</i>	5
On the origins of <i>Hay Fever</i>	7
The Glamorous Life	8
Laurette Taylor	9
(The actress who inspired the central character in <i>Hay Fever</i>)	
Women in the 1920's	10
The Creative Team	11
Scenic Design for <i>Hay Fever</i>	13
Costume Desinn for	17
In the Classroom	19
Glossary	20
Appendices	27
i Theatre Terms	27
ii Student and Teacher Evaluations	29

introduction

The contents of **classic acts** fall into six broad categories:

1. Information and background on Noel Coward.
2. Information and background on Laurette Taylor, the woman upon whom the central character of the play, Judith, is based.
3. Background information on the play, including the character breakdown, synopsis and comprehensive glossary
4. The Play in Production: an insight into the play's transition into a piece of theatre, focusing on Court Theatre's production and the work of the director and the designers.
5. Suggested activities.

Categories 1-3 support the study of the play as literature, as well as being the essential dramaturgical information which the director, designers and actors drew upon when preparing for the production you are to see.

The Play in Production gives insight into the process by which a literary text becomes a performance text, the process by which an original and imaginative work of one artist is re-authored—re-imagined—by another artist, the Director, together with her or his collaborators, the dramaturg, the designers and the actors.

Included in **classic acts** are early models—by the scenic designer. By looking at these and comparing them to the realized set it is possible to see how the ideas of the designer and director grew and developed.

The renderings of the costume designer show the costumes you see onstage as imaginative ideas.

Suggested activities invite exploration of the themes of the play and create opportunities for discussion and writing. There are other activities which can be conducted as discussions or role play exercises, these encourage the development of a further understanding of the work of the artists involved in a theatrical production and of the creative process.



Noel Coward

the life of noel coward

- | | | | |
|------|---|------|--|
| 1899 | Born in Teddington, Middlesex 16th December | 1937 | Writes autobiography <i>Present Indicative</i> . |
| 1907 | First public appearances | 1941 | Writes and directs <i>Blithe Spirit</i> . |
| 1922 | Writes <i>A Young Man's Fancy</i> (unproduced); <i>The Queen Was in the Parlour</i> (produced 1926); <i>Bottles and Bones</i> (produced 1922); <i>Mild Oats</i> (produced 1922).
Spends winter in New York on a subsistence income, and becomes frequent guest at the home of Laurette Taylor and Hartley Manners. | 1944 | <i>Blithe Spirit</i> filmed, Coward writes screenplay for <i>Brief Encounter</i> .

Coward first visits Jamaica and falls in love with the island. |
| 1923 | Composes <i>London Calling</i> ; writes <i>The Vortex</i> (produced 1924); writes <i>Fallen Angels</i> (produced 1925); <i>Weatherwise</i> (produced 1932). | 1945 | <i>Brief Encounter</i> filmed. |
| 1924 | Appears in <i>The Vortex</i> , writes <i>Hay Fever</i> , produced <i>Easy Virtue</i> . | 1949 | Coward starts spending three months out of the year in Jamaica. |
| 1925 | Directs <i>Hay Fever</i> at the Ambassadors and Criterion Theatres. Production transfers to Maxine Elliott Theatre, New York (in collaboration with Laura Hope Crews). | 1953 | Noël Coward Songbook published in London. |
| 1926 | Writes <i>Semi-Monde</i> , <i>This Was A Man</i> , and <i>The Marquise</i> . | 1954 | <i>Future Indefinite</i> (autobiography) published in London and New York. |
| 1928 | Writes and performs in <i>This Year of Grace!</i> | 1955 | Does a Cabaret Season at the Desert Inn, Las Vegas in June.

Plays Hesketh-Baggott in the film <i>Around the World in 80 Days</i> . |
| 1930 | Writes the songs, "Mad Dogs and Englishmen", "Any Little Fish", "Half-Caste Woman", "Someday I'll Find You".
Writes <i>Private Lives</i> .
Plays Elyot Chase in <i>Private Lives</i> . | 1960 | The novel <i>Pomp Circumstance</i> published in London and New York. |
| 1932 | Hay Fever revived in New York. | 1961 | <i>The Vortex</i> and <i>Hay Fever</i> revived on British television. |
| 1935 | Performs in <i>Tonight at Eight-Thirty</i> with Gertrude Laurence. | 1964 | <i>Hay Fever</i> revived at Royal National Theatre, London. |
| | | 1968 | Four Coward short stories televised by Thames Television in adaptations by William Marchant, |
| | | 1973 | Noël Coward dies, in Blue Harbour, Jamaica 26th March. |

Sorel and Simon begin squabbling when Jackie refuses to dance in the manner of the word. Simon grabs Jackie and heads out into the garden. Sorel drags Sandy into the library. David attacks Judith's lack of parenting skills and takes Myra into the garden. Judith is left alone with Richard.

Judith complains to Richard about her marriage, about growing older, about fading from life. She is completely charming and wonderful. She plays him a song. They continue talking. He shows her his Japanese cigarette case and kisses her playfully. Judith freaks out, sends Richard out into the garden, and threatens to break up her marriage. Richard leaves to wait for her outside.

“I am only grateful
to fate that no
guest of Hartley
Manners' thought of
writing 'Hay Fever'
before I did.”
-Noël Coward

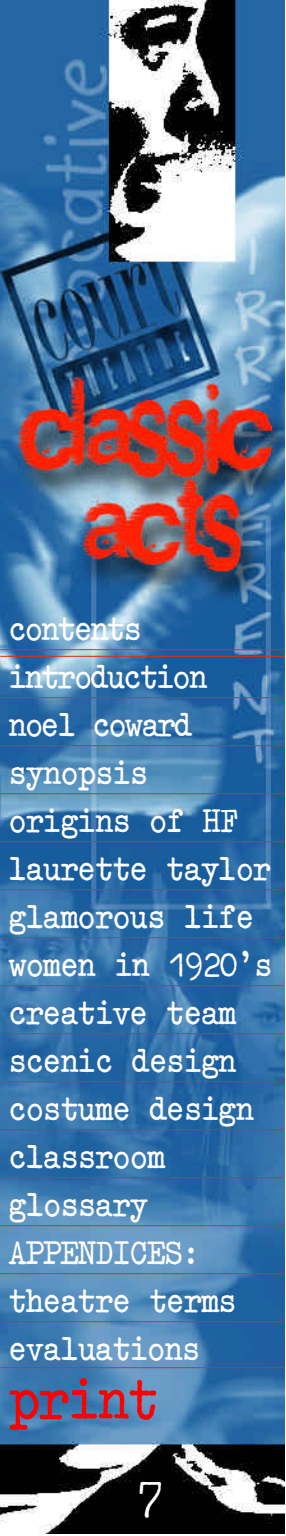
In the next minutes, Judith switches from romantic to tragic mode. She catches Sorel with Sandy, and gives them to each other. She catches David with Myra, and graciously gives up on her marriage. Simon comes bolting in from outside, saying he has kissed Jackie and they are engaged. Jackie is stunned. Myra accuses the whole

family of false dramatics, and while everyone is screaming at each other at the top of their lungs Richard comes back inside. He accidentally quotes a line from *Love's Whirlwind*, which sets off Sorel, Simon and Judith who repeat the dramatic climax that they performed for each in Act 1. Judith faints as the guests look on in horror.

Act 3

About 10:15 Sunday morning. Sandy comes downstairs looking apprehensive and wolfs down some food. He hides from a noise. It is Jackie, who tries to eat but cries instead. Sandy and Jackie compare notes, and decide the family is crazy. Sandy gets the hiccups, and when they hear other people Sandy and Jackie retreat into the library. Richard comes down next, and bumps the barometer down from off the wall. He is followed by Myra. They hear a crash, and discover Sandy and Jackie in the library where Sandy has dropped a coffee cup on the floor and there is coffee all over the carpet. The four guests, after irritable discussion, decide to leave in Sandy's car. Sandy leaves to get the car ready, Myra and Jackie go to pack, and Richard tips Clara before running upstairs.

Clara's singing brings Judith down. Judith is pleased to read about herself in the Sunday papers. Sorel comes down, followed by Simon. David joins his family and tries to read them the final chapter of his novel, *The Sinful Woman*. But soon he and Judith are squabbling about Paris geography. And then Simon and Sorel jump in. The whole family is yelling at each other when the guests quietly sneak out. Alone with her family, Judith announces her intention to return to the stage.



on the origins of *Hay Fever*

Excerpts from Present Indicative, Noël Coward's autobiography, on the origins of Hay Fever.

... Laurette Taylor and Hartley Manners returned to town from the country with Dwight and Marguerite, Laurette's children by her first marriage, and settle themselves into an odd demi-Gothic edifice on Riverside Drive. This house possessed one enormous room below stairs, with an open fireplace, much tortured wood-work, and stained-glass windows, and, upstairs, many small rooms on different levels, varying in décor from Laurette's gilt and belaced bedroom and a formal mahogonied dining-room, to the correct and rather heavy-handed virility of Hartley's study, with its sports trophies, pipe-racks, and sturdy writing-table.

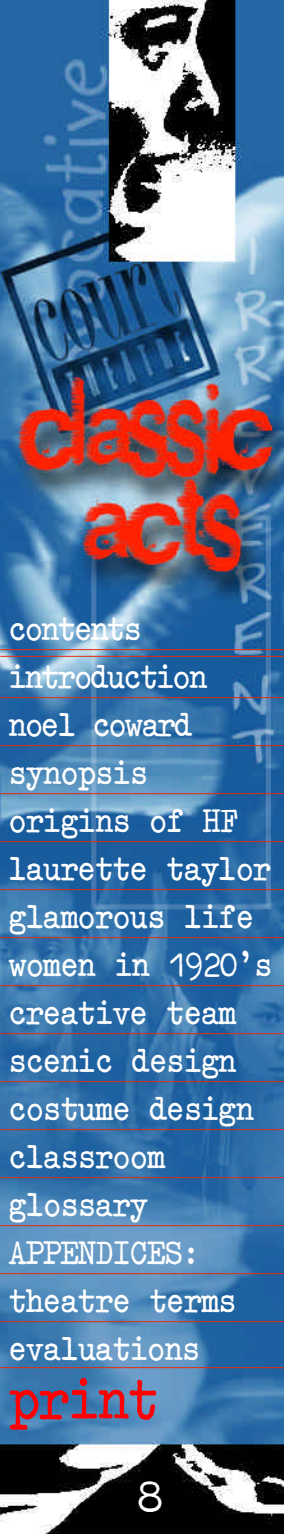
Hartley was a charming man, but his spirit seemed to be shut up permanently inside a sort of 'iron virgin' of moral principles. This, as far as I was concerned, made any lengthy conversations difficult. I had to tread lightly, and in the few literary discussions that we had, I soon learned not to allow enthusiasm to carry me too far, and to hop aside, nimbly, from any anti-social, anti-religious, or remotely sexual allusion. Laurette, on the other hand, was frequently blunt to the point of embarrassment. She was naïve, intolerant, lovable, and entirely devoid of tact. Her humour was quick as lightning, and she could pounce from a great height with all the swift accuracy of a pelican diving into the sea, seldom failing to spear some poor, wriggling fish, and disquieting considerably the other fish present. Her taste in dress was poor, and her loveliness triumphed over many inopportune bows and ostrich feathers, but her taste as an actress was unassailable.

On Sunday evenings up on Riverside Drive we had cold supper and played games, often rather acrimonious

games, owing to Laurette's abrupt disapproval of any guest (whether invited by Hartley, Marguerite, Dwight or herself) who turned out to be self-conscious, nervous, or unable to act an adverb or an historical personage with proper abandon. There were also, very often, shrill arguments concerning rules. These were waged entirely among the family, and frequently ended in all four of them leaving the room and retiring upstairs, where, later on, they might be discovered, by any guest bold enough to go in search of them, amicably drinking tea in the kitchen.

It was inevitable that someone should eventually utilize portions of the eccentricity in a play, and I am only grateful to Fate that no guest of the Hartley Manners thought of writing *Hay Fever* before I did.

The idea [for *Hay Fever*] came to me suddenly in the garden, and I finished it in about three days, a fact which later on, when I had become news value, seemed to excite gossip-writers inordinately, although why the public should care whether a play takes three days or three years to write I shall never understand. Perhaps they don't. However, when I had finished it and had it neatly typed and bound up, I read it through and was rather unimpressed with it. This was an odd sensation for me, as in those days I was almost always enchanted with everything I wrote. I knew certain scenes were good, especially the breakfast scene in the last act, and the dialogue between the giggling flapper and the diplomat in the first act, but apart from these it seemed to me a little tedious. I think that the reason for this was that I was passing through a transition stage as a writer; my dialogue was becoming more natural and less elaborate, and I was beginning to concentrate more on the comedy values of situation rather than the comedy values of actual lines. I expect that when I read through *Hay Fever* that first time, I was subconsciously bemoaning its lack of snappy epigrams.



classic acts

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Costume Design
by Linda Roethke

laurette taylor

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.

"Laurette Taylor . . . spent most of her time as a child weaving luminous lies around her everyday life. She did so, by her own statement, because her life bored her . . . [Her] fancy—gossamer and born of nothing—was to press itself upon the lives of those around her, changing them and disrupting them. The why of it, like the why of magic, cannot be known."

Marguerite Courtney
(Laurette's Taylor's daughter and biographer)

In 1901 Taylor met her first husband, Charles Taylor, and starred in his melodrama, *The Child Wife*. On January 1, 1902, she gave birth to her son, Dwight. The Taylors also had a daughter, Marguerite, in 1904. Although a successful playwright, Charles Taylor failed to match his wife's success as an actress. After many stormy years, they divorced in 1910. Taylor dropped out of his family's life completely.

Later in 1910, Laurette Taylor met English playwright Hartley Manners. He was forty and she was twenty-four. After a courtship of two years, in 1912 he presented her with both an engagement ring and the manuscript of a play, *Peg O' My Heart*. The play was a huge success for them both, showing off Laurette's talent as a sentimental comedienne.

In 1922, the entire family, Laurette, Hartley, Dwight and Marguerite, moved into 50 Riverside Drive. That winter, the family played host to the world of American Theatre, taking in actors and directors. One of their favorite "strays" was the young playwright and actor Noel Coward.

"The sound of the piano bewitched into melody meant that Noel was in the living room whiling away an hour or so until someone came home. . . Each [family member] in turn would stop on the way upstairs, lean over the balcony, and invite him to stay for dinner. 'Thank you, darling, I'd love to,' Noel would reply, smiling up at each."

Marguerite Courtney

The family was very kind, very generous, and absolutely united in their eccentricity. Every Sunday Laurette threw a dinner party. Which she sometimes failed to attend. When the family play host they would instigate complicated and intricate party games.

"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 the 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

Laurette Taylor's career flourished throughout the 20's. Although very happily married she engaged in a passionate relationship with the film star John Gilbert. She also began to drink heavily as her relationship to 'real life' continued to be problematic.

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 Williams'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.

"Having created the part of Amanda Wingfield for Laurette Taylor is sufficient reward for all the effort that went before and a lot that has come after."

Tennessee Williams

-Celise Kalke

The Director

“The most important thing a director can do for an actor is to awaken the actor's intuition and assure the intuition that it is going to be witnessed and used.”

“Essentially an actor says, ‘I will trust the director to function in the capacity of my critical brain while I give my intuitive brain full opportunity to express. I will rely on the director to keep me from looking foolish.’”

William Ball

The Director is similar to the captain or coach of a team of talented individuals, all of whom contribute a great deal to a production, and without whom it could never take place. Like a coach, the Director's job is to get the best out of every individual. She or he will decide on the general game plan and then work with the team to make this vision a reality.



For one of the most insightful and easily read books on directing read William Ball's *A Sense of Direction: Some Observations of the Art of Directing*. Published by Drama Book Publishers, New York. ISBN 0-89676-082-0

Directors differ widely in their styles as do coaches, but the Director has the ultimate responsibility for determining what happens on stage. Some directors, such as Robert Wilson or Julie Taymor (*The Lion King* or the movie *Titus*), are more particularly visually oriented and have a strong sense of what the production is to look like. They then work with their designers to bring those ideas to the stage. Other directors tend to focus more exclusively on the script and the actors; they will give their designers more general guidance by talking about a mood or tone for each scene and then rely on their designers to originate a larger part of the design ideas.

The Scenic Designer

The scenic designer is responsible for envisioning the set, the setting, the place where the action of the play takes place. They may re-create a realistic world, such as a 7-Eleven convenience store, as for Eric Bogosian's *SubUrbia*, or it may be a very abstract unreal world.

The Scenic designer often begins her or his design process by looking at photographs or paintings. They will then produce a series of sketches using pencil or water colors for example. More and more designers are turning to computers and create their sketches in applications such as Photoshop.

In most cases scenic designers will then build a scale model of the set.

Scenic designs then have to draw up plans similar to those created by architects. These plans give the *precise* dimensions for the set, from which the set builders work.

The Costume Designer

The Costume Designer creates the designs for the clothes the actors wear. They consider the period of the play, the time in history that the events take place, the character and role in society (Queen, servant, doctor etc.) of the person and whether or not the design team's vision of the production is literal—trying to make everything in the production look as close to the real world as they can—or more abstract, metaphorical.

It is possible to mount a production of *Hamlet*, of course, with all the actors in period dress, or with everyone in black polo neck shirts, black pants and black shoes.

The Costume Designer may decide to choose to make subtle choices about the costume design, such as placing people from a specific group in clothes whose colors are drawn from the same color palette.

The Costume Designer will begin by doing a good deal of historical research if the play is not a contemporary one, and will then produce a series of preliminary sketches. These will be shown to the Director and the rest of the design team and discussed. From this point on the Costume Designer will produce color renderings and will find samples of actual fabric for each costume.

The Sound Designer

The Sound Designer is responsible for what can be the most subtle yet powerful element of the design of a production. As an audience we can be very aware of sound effects such as thunder or a gun shot, but much of the Sound Designers work goes almost, if not completely, unnoticed. Sound effects and music which help establish a


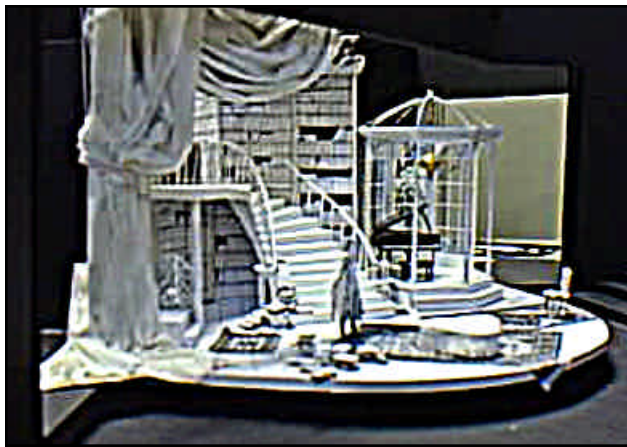
location or a mood can affect us on an almost subliminal level. Even without a set at all, the right soundscape can help our imaginations create a clear sense of where the action is set. Some sound cues are required by the script, while others are decided upon by the sound designer and the Director where they want to add to what is suggested in the written script.

Sounds can range from the wholly naturalistic to effects that are abstract. The music used may be taken from the period of the play, or from another period—sometimes written especially for the production—but which is intended to create an atmosphere or convey a mood.

The Dramaturg

The Dramaturg is the person responsible for helping the director interpret the play, and for coordinating and doing the research needed to understand the play. The Dramaturg is a member of the Creative team, and also sometimes works closely with the designers as they do their research. The Dramaturg is also responsible for editing the text of the play - comparing different editions and/or deciding on different translations. Finally, the Dramaturg is responsible for writing the program notes and any other articles about the play (including magazine articles) that will be distributed to the audience.

scenic design



Scenic Designer Todd Rosenthal began by looking at, and collecting photographs that related to the house in which the play was set. In discussion with Director Gary Griffin, he worked from those images to create the world of the play. He first produced rough sketches and a ground plan — a scale drawing of the floor plan of the set — and then a ‘white model’ to give the Director a sense of what the set would be like in 3 dimensional space. A ‘white model’ takes much less time to complete than the full model you will see on the following pages, and is more easily changed if adjustments need to be made.

The next stage of the process was to finalize detailed scale plans for the set to be constructed from, and a full color model, so that the set builders and painters could see what they were aiming to produce.





Compare the model of the set for *Hay Fever* made by Scenic Designer Todd Rosenthal and the finished set.

How accurate a reflection of the final set was the model? How might it help the set builders and painters?

There are further photographs of the model and the set itself on the next three pages.







*Scenic Design for Hay Fever
by Todd Rosenthal*

costume design



Costume Designs for Hay Fever
by Linda Roethke



*Costume Designs for Hay Fever
by Linda Roethke*

classroom activities

1. Look in the Arts and Entertainment section of several local newspapers (i.e. The Tribune, The Sun-Times, The Reader) for reviews of Court Theatre's production of *Hay Fever*, or go to Court's Web-site: <http://CourtTheatre.uchicago.edu/features/hay.html>
Do all of the critics have the same opinions about *Hay Fever*? What parts of each review do you agree or disagree with? Are the critic's arguments well supported (even the ideas you disagree with)? Write a review of your own about *Hay Fever*.

Use the reviews in the newspapers to get ideas for topics to discuss and formats to use.

2. Noel Coward often observed Laurette Taylor's family as a guest in their home, and then wrote *Hay Fever* based on them. Write a comic short story or scene about your family or a family you know well. Think about things an "outsider" might find funny, eccentric, or unique about this family.
3. You are the Director of a production of *Hay Fever*. Using magazines, or photocopies from books, find pictures of people who represent either the entire personality of the main characters in the play, or several pictures which represent aspects of each character's personality.

If you were to cast a production of the play using well known film and TV actors, who would you cast in each role?
4. As the Director of the play, what are the important ideas, themes and relationships you would seek to develop in the production through your guidance of your designers and actors?

Choose a short section of the script, then look at the photographs of the *Hay Fever* set from Court's production. Describe in some detail how and when and where the actors would move around the set.

Some moves will be dictated by events specified in the script — entrances and exits for example — but other moves will be determined by the way in which the characters are relating to each other at any given moment.

Do they stand close to each other? Are they distant from each other? One at the top of the stairs, one at the bottom? What causes them to move? Something one of the other characters says? Whether they are happy or upset by another character or characters?

Would you move the characters into certain positions to make a point? Is this ever done in the production you saw? If so, what point was the director trying to make?

5. Look at the [photographs of the set design for Hay Fever](#). Is the set wholly realistic, or is it a more symbolic or stylized version of reality?

From you reading and watching of the play, do you think this is a good setting for the play or not? Think in detail about your reasons.

Using photographs from color magazines, collect images that you think would form the basis of an effective set for the play. If you were the Scenic Designer how would you explain your choice of images to a Director?

Compiled by Celise Kalke with Jason Loewith, Bill O'Connor and Iain Campbell

Setting: Cookham

Cookham is a small village North of Windsor and South of Oxford on the river Thames. It is probably about 45 minutes drive from London. Please see maps included in actor packet.

Trollop

A slovenly woman; slattern; a loose woman; wanton.

Potty

Slightly crazy.

Poseuse

means one (in this case a female) who poses; a phony.

Au fond

literally: at the bottom; or in the end, or, in the deepest sense.

the Squire's lady

an owner of a country estate, esp. the principal landowner in a village or district; Judith is being a bit goofy and casting herself in a village "role".

diplomatist

one employed in the art and practice of conducting negotiations between nations. This profession accounts for Richard's extensive travel, and also his worldliness. Being a diplomat during WWI, wherever he was stationed, was probably an influence on his character. Since Sorel doesn't mention where he is stationed, he is probably a member of the foreign service.

Suave

Smoothly though often superficially gracious and sophisticated.

Debonair

Suave, urbane.

Caste

A division of society based on differences of wealth, inherited rank or privilege, profession, or occupation.

oil of cloves

Made from the dry bud of a tropical tree; dentists traditionally used this essential oil for its healing and soothing properties, to ease pain, of their patients – hence Sorel's suggestions. It is also used in perfumes and soaps.

scullery

a room in a large house for cleaning and storing dishes and culinary utensils, washing vegetables, and similar coarse work.

slapdash

haphazard or slipshod.

dresser

In theater cliché, the dresser is the star's main connection to reality. The dresser is expected to know everything about his or her charge. In addition, the dresser takes care of costuming the star. For an actor at that time in the 1800s, an actor/manager is running the business, the entire character comes from the costume, so the person in charge of the star's "look" was very important. Probably the closest contemporary analogy is that of a movie star's personal assistant.

delphiniums

kind of flower, please see picture in actor packet.

asters

Asters are often used as “filler” flowers in bouquets. They are small flowers the size of coins distributed over airy sprays, visually connecting one flower to another within an arrangement. These dainty, daisy-like flowers with yellow centers, come in a rainbow of pastels.

flannels

soft twilled or worsted fabric with a loose texture and a slightly napped surface.

callow

lacking adult sophistication; immature.

ingénue

the stage role of a naïve young girl or woman: also the actress playing that role.

dandle

to move up and down in one’s arms or on one’s knee in affectionate play; pamper or pet.

punkah

a fan originally from India that consists of a canvas-covered frame suspended from the ceiling and that is operated by a cord.

shrimping-net; sex as a sort of shrimping net

A flat circular net that plunges downward down into the water embracing the shrimp, contracts around the shrimp, and then pulls them out of the water.

punt

a long narrow flat-bottomed boat with square ends usually propelled with a pole.

flapper

a young woman of the period of World War I and the 20s who showed freedom from conventions (as in conduct and clothing). However, in the context David is describing her more as a “type” than a rebel – with short hair and a short skirt, with turned-down hose and powdered knees.

“They’re all desperadoes, these kids, all of them with any life in their veins; the girls as well as the boys; maybe more than the boys.”

— from “Flaming Youth,” by Warner Fabian.

golden fleece

A classical reference to Jason and the Argonauts. This group adventured in order to find a golden fleece, which was placed in a dragon guarded grove. Simon is probably making a reference to Judith’s hair.

precocious

exhibiting mature qualities at an unusually early age, or in this case behaving as if one is older and more responsible than one actually is.

hypocrite

one who affects virtues or qualities he does not have: or a dissembler.

stagnate

not advancing, growing or developing, becoming like water not flowing in a motion or current or stream.

milieu

environment or setting.

landed gentry

a member of the aristocracy having an estate in land

Daily Mail

English newspaper – more of a tabloid than the Times.

Sunday Times

The great London newspaper that started in 1788. If only one paper was to be read, it would be the daily Times.

Daily Express

English newspaper, less of a tabloid than the Daily Mail, more so than the Times.

Adjectives about newspapers

Judith is probably describing particular critics and their review style from the 1920s.

cur

a mongrel or inferior dog – a surly or cowardly fellow.

arrant

being notoriously without moderation, usually used in the context of a quote from Hamlet, “we are arrant knaves, all; believe none of us.”

ripping

excellent or delightful.

Marlow

Marlow is the next village North of Cookham along the Thames.

calceolarias

Tropical American plants with flowers are shaped like little slippers and are mostly yellow colored

Cookham

A village on the river Thames—North of Windsor but South of Oxford, about an hour from London. Please see maps and photos included in the actor packet.

You're so gallant and chivalrous—much more like an American than an Englishman.

This is an interesting and early to mid-century cliché about Americans. That is that a slight provincialism is a cover for a more genuine way of behaving and the a Puritanical background leaves way for very nice manners indeed.

This idea also comes up in the works of Henry James. It's interesting that an English person's idea of an American today has changed to be loud and boorish (an idea that began when all the GIs were stationed in England).

“Elsie Janis and Mrs. Janis (two Americans) brought a party to a matinee one day, prompted by sheer courtesy and kindness to me, and they sat, from the beginning to the end, bored and bewildered beyond relief, but infinitely polite. Many years later Elsie told me what they had really thought of the show, all of which goes to prove that Americans have very beautiful manners.”

Noel Coward, Present Indicative.

rusticating

Hardly rustic in the American Lunt/Fontaine 12 Oaks sense of the word, Myra is being a bit playful but also acknowledging a London/rest of the country bias.

callous

feeling no emotion; feeling no sympathy for others.

Medusa

Medusa is a mythological character (female) whose hair was full of snakes and who turned men into stone with her eyes. Simon is exaggerating. Needless to say.

dined/supped

dined being the verb form of what is done at dinner (the midday meal), supped the verb form for the light meal at the end of the day.

strenuous

vigorously active; energetic; fervent, zealous, marked by or calling for energy or stamina.

Borgia of Rosine

Myra's perfume.

no one who ever really loved horses could enjoy a bull-fight

Rejoneo: The general term for bullfighting on horseback is rejoneo.

Both riders, horses and bulls are trained prior to bullfight. Clearly a bull must not see a man on foot in the field, but also it was important to make use of the open space of the campo. The horse would lead the bull along a straight line, so that it would not learn to turn into the horse until it was in the ring.

So because the horse is in danger of being gored, Richard feels that noone who loved them could enjoy the fight. But his position is from having been to many fights, and really knowing the technical aspects of the fighting rituals. Jackie responds with the most basic understanding of a bull fight – hence the joke.

Dieppe

City in France and a resort destination for English lower class travelers on summer holiday.

“Russia used to be a wonderful country before the war”

Richard here is referring to WWI (1914-1918) and the subsequent Russian revolution and communist take-over. In 1924 Britain formally recognized the U.S.S.R. as an independent state.

Bohemian

A person (as a writer or an artist) living an unconventional life usually in a group with other artists and oddballs.

Mah Jong

A game of Chinese origin usually played by four persons with 144 tiles that are drawn and discarded until one player secures a winning hand.

frowsy

having a slovenly or uncared-for appearance.

muddled

to make a mess of or mix confusedly.

Maidenhead

Maidenhead is in the county of Berkshire and about 25 miles (40 kilometres) west of London. Maidenhead is only 2 miles South of Cookham.

“If”: a poem by Rudyard Kipling

If you can keep your head when all about you
 Are losing theirs and blaming it on you,
 If you can trust yourself when all men doubt you
 But make allowance for their doubting too,
 If you can wait and not be tired by waiting,
 Or being lied about, don't deal in lies,
 Or being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise:
 If you can dream—and not make dreams your master,
 If you can think—and not make thoughts your aim;
 If you can meet with Triumph and Disaster
 And treat those two impostors just the same;
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to, broken,
 And stoop and build 'em up with worn-out tools:
 If you can make one heap of all your winnings
 And risk it all on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breath a word about your loss;
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: “Hold on!”
 If you can talk with crowds and keep your virtue,
 Or walk with kings—nor lose the common touch,
 If neither foes nor loving friends can hurt you;
 If all men count with you, but none too much,
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run,
 Yours is the Earth and everything that's in it,
 And—which is more—you'll be a Man, my son!

—Rudyard Kipling

Mary Queen of Scots

Queen of Scotland during the reign of Elizabeth I. A cousin of Elizabeth's, Mary was also the Catholic favorite for the thrown of England. She was imprisoned and then beheaded by Elizabeth after being thrown out of Scotland in favor of her son James (who became James I of England). A famous tragic figure in English history.

Crippen

Early 20th century murderer who murdered his wife and then flayed her, hiding her body in the cellar. He was eventually caught.

catty

resembling a cat; slyly spiteful; malicious.

winsomely

to do something in a manner which is generally pleasing and engaging often because of a childlike charm and innocence; sometimes also cheerful

saucily

in a manner impertinently bold and impudent; amusingly forward and flippan; irrepressible.

coy

shrinking from contact or familiarity; marked by cute, coquettish, or artful playfulness.

amateurs

Myra in this instance means non-actors.

reformatories

a penal institution to which young are committed.

smug

highly self-satisfied.

pompous

having or exhibiting self-importance; arrogant.

susceptible

open, subject, or unable to resist some stimulus, influence, or agency

cap

Judith means a sign of respectability. Caps are used as a sign of a respectable married woman, especially in the wedding scene in *The Taming of the Shrew*. Judith sites an archaic custom.

vitality

lively and animated character; also the capacity to live and develop as well as physical and mental vigor when highly developed

spurious

false; outwardly similar or corresponding to something without having its genuine qualities

cad

a person without gentlemanly instincts; meaning in this case that Sandy didn't have any more than physical desires for Sorel and feels (when caught by Judith) a bit guilty

poignant

deeply affecting; touching

playing up

in this case performing and keeping up with the improvisational acting inspired by Judith

tawny

of a warm sandy color like that of well-tanned skin

affectation

the act of taking on or displaying an attitude or mode of behavior not natural to oneself or not genuinely felt; speech or conduct not natural to oneself

odious

exciting or deserving hatred or repugnance

alluring

to entice by charm or attraction

quizzical

slightly eccentric; marked or characterized by bantering or teasing; inquisitive, questioning

flippancy

unbecoming levity of pertness especially in respect to grave or sacred matters

barometer

an instrument for determining the pressure of the atmosphere and hence for assisting in judgment as to predicting the weather and determining the height of an ascent

haddock

food fish; a relative of cod that occurs on both sides of the Atlantic

'Eaven it wasn't one of the Crown Derbys.

Meaning a china tea-cup made by the Royal Crown Derby porcelain company.

slovenly

untidy especially in personal appearance; lazily slipshod

tipping Clara

the guests are treating Clara as if they are in a hotel;
a tip is a gift or a sum of money tendered for a service
performed or anticipated, a gratuity.

ten bob

bob is British slang for a shilling, which is a now obsolete
British monetary unit equal to 12 pence or 1/20 of a
pound. So even in 1920s money, Sandy and Jackie are
not being very generous.

the Haymarket

A London theatre near Piccadilly Circus. The Haymarket
is still a working theater, part of the West End theater row.

Referee

A London paper

The Times

The great London newspaper that started in 1788. If only
one paper was to be read, it would be the daily Times.

waifs and strays matinee

like a student matinee, but a performance for children in an
orphanage

perambulators

British word for baby carriage

Scarlet Hispano

A hispano is a French car with a long body made from
about 1907-1936.



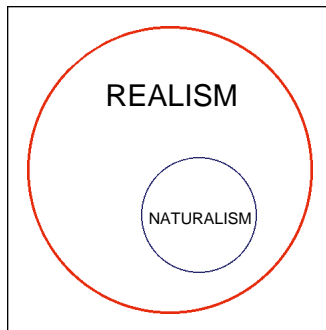
*Costume Design for Myra Arundel
by Linda Roethke*

Realism, Naturalism and beyond.

The concepts of REALISM and NATURALISM have specific meanings when related to the theatre, but over the years they have tended to become virtually synonymous and are often used interchangeably. They tend to be linked together in opposition to the notions of expressionism or symbolism.

Realism

Realism is generally considered a broad umbrella of which Naturalism is part. Although Shakespeare talks of "holding a mirror up to nature", and there are many elements of Shakespeare's writing that may be said to be realistic, REALISM as a movement emerged between 1830 and 1880.



Realism aims to present an objective view of human psychology and social reality. It does not aim to give us a photographic reproduction of reality—to put reality itself onstage. It aims to give the audience the *illusion* of reality.

Its dialogues, what the characters say to each other, "are drawn from the speech patterns of a period or of a social or occupational group. The acting makes the text (what the actors say) appear natural, downplaying the literary or poetical effects by stressing the spontaneous and psychological aspects of the interaction between the characters." (*Dictionary of the Theatre: Terms, Concepts and Analysis*)

In other words, even though the playwright will have spent many hours carefully writing the actors' speeches and may have consciously included rhetorical devices such as rhythm, alliteration, parallelism or repetition, the actors' job is to downplay these attempts to make the language engaging and to emphasize the *apparent* REALISM of the scene.

Well-known realistic playwrights are Ibsen, Shaw or in the modern era, David Mamet. Realism was the basis of the work of the great acting teacher Stanislavsky.

Naturalism

"Historically, NATURALISM is an artistic movement that, around 1880-1890, advocated a total reproduction of... reality, stressing the material aspects of human existence." (*Dictionary of the Theatre: Terms, Concepts and Analysis*) NATURALISM aimed to use the rigorous methodology of scientific research to observe and analyse society.

The first notable exponent of NATURALISM in literature was French novelist and playwright Emile Zola. His novel *Therese Raquin*, which he himself then adapted into a play, is one of the best-known examples in literature. Zola believed that nothing should be on stage that did not appear in nature. In the 1880's at the Théâtre Libre in Paris, Antonin Antoine used bloody quarters of beef and live chickens onstage.

NATURALISM aimed to shatter the world of illusion onstage.

As an artistic movement it was short-lived, because short of observing real people in 'real' situations all that is placed onstage and watched by an audience is to a degree artificial and relies on creating a believable illusion.

In Roman times sea-battles were staged on lakes or in flooded amphitheatres. It was thought to be slaves who manned the boats and who fought in these 'mock' sea battles, known as *naumachia*. The participants actually died fighting for the entertainment of others. In 52 AD 19,000 men fought on Fucine Lake, east of Rome. Many perished. Clearly such naturalism is not widely accepted these days, though we are still fascinated by extreme drama in life. We watch "real" court cases on TV; we follow "real" police officers as they chase and engage with "real" villains; we watch people on remote islands; and there is an underground industry which markets so-called "snuff movies" in which those who are disposed to do so can watch the all too real deaths of others.

Symbolism

Most artistic movements begin as a reaction against what has gone before. This seems to be true in every age. SYMBOLISM began as an opposition to naturalism. It began in Paris in the early 1890's. "The essential of symbolism was the abandonment of the appearances of life in favor of its spirit, symbolically represented and in favor of a more *poetic* form of drama." (*The Penguin Dictionary of the Theatre*)

Symbol

"A symbol is something which represents something else (often an idea or a quality) by analogy or association. Thus 'white', 'lion', and 'rose' commonly symbolise or represent innocence, courage or beauty. Such symbols exist by convention and tradition. A serpent may stand for evil or wisdom according to different conventions. Writers use these conventional symbols, but also invent and create symbols of their own." (*A Dictionary of Literary Terms*)

In literature and thus in drama, symbols may take the form of similes and metaphors. The theatrical production of a play adds the possibility for visual and auditory symbols.

Expressionism

"Expressionism originally dominated German theatre for some time during the 1920's. It too was a reaction against theatrical realism, it sought to mirror inner psychological realities rather than physical appearances." (*The Penguin Dictionary of the Theatre*)

Expressionism at this time tended to focus on extreme psychological states and explore them "in a bold use of symbolic settings [scenery] and costumes. Expressionism was in many ways primarily a designer's theatre."

Stylization

A way of presenting a play or theatrical production that "represents reality in a simplified way, stripped to its essential features, eliminating excess detail." (*Dictionary of the Theatre: Terms, Concepts and Analysis*)

Onstage actors don't die or (usually) eat a full meal. The actor replaces the real act with a *stylized* representation of the act. We are not troubled to even see actors eating from an empty plate—or travelling in a non-existent boat—we accept these things as *signifying*—standing for—the real act by virtue of a *convention*—a rule, or set of rules some of which we already come to the theatre with, because they are part of our culture (we know that anyone who dies in a play will be back for the curtain call), or because the rules are worked out during the performance between the actors and the audience. We can come to understand and accept that actors walking across a certain area of the stage in a certain manner are in actual fact "in a boat".

Stylization even adds to our fascination with theatre because we must superimpose the real act upon the theatrical act through our imagination.

Teacher and Student Evaluations

The feedback you give us on your visit to Court Theater and **classic acts!** will help us to improve both.

You can follow these links to Adobe Acrobat versions of the evaluation forms:

[Teacher Evaluation Form \(.pdf\)](#)

[Student Evaluation Form \(.pdf\)](#)

These forms can be printed out and returned by mail to:

Court Theatre
5535 South Ellis Avenue
Chicago, IL 60637

FAX: (773) 834-1897

You will also find **Microsoft Word** versions of these files in the folder named EVALUATIONS, included on the CD.

These can be filled out on the computer and e-mailed as attachments to:

education@courttheatre.org



classic acts

from court theatre's
CAST partnership

classic acts was designed & edited by Roger Smart
with extensive dramaturgical information
compiled and edited by Celise Kalke.
Additional ideas and materials contributed
by Jason Loewith, Diane Claussen and Fritz Bennett.

For technical assistance in the use of
this CD-ROM please call 773.702.8874
or e-mail education@courtheatre.org

Multi-media presentation created using
QuarkXpress, Adobe Acrobat, Adobe
Photoshop, Felt Tip Sound Studio &
SoundApp

CLASSICS
ACTORS
STUDENTS
TEACHERS



Court Theatre High School Matinee Program
Teacher Evaluation

Name_____

School_____

Department/Subject_____

School Address _____

School Phone_____ Fax_____

Home Address_____

Home Phone_____ e-mail_____

Production_____

Date Attended_____

of Students Participating_____ Grade level _____

Subject of class_____

-
1. Did you enjoy the performance? Yes___ No___
 2. Did your students indicate that they had enjoyed the performance? Yes___ No___
 3. Did you feel the performance was educationally relevant? Yes___ No___
 4. If so, please give some reasons.

5. If not, why not?

6. Did you use the Study Guide that was provided? Yes___ No___

7. If so, what parts did you find useful?

8. If not, why not?

9. What recommendations would you make for improving/updating the Study Guide format?

[illegible]

_(please continue of back of sheet)

10. Did the experience of seeing this live performance stimulate or motivate your students to:

_____ Discuss the play in class _____ Write critical essays

_____Act out scenes from the play

____Act out original skits ____Write original poetry, plays etc.

_____ Draw or create any type of artwork _____ Other

(specify) _____

(please continue on back of sheet)

Please rate the following:

Study Guide:

	Poor-----		Good-----		Excellent
Thoroughness	1	2	3	4	5
Easy to use	1	2	3	4	5
Connected to curricula	1	2	3	4	5
Relevant to students	1	2	3	4	5
Fun	1	2	3	4	5
Prepared Teacher	1	2	3	4	5
Prepared Student	1	2	3	4	5

Post-Show Discussion:

Helped clarify ambiguities	1	2	3	4	5
Gave students voice	1	2	3	4	5
Encouraged varied opinions	1	2	3	4	5
Was educationally relevant	1	2	3	4	5

Overall, how would you describe your experience at Court?

(please continue of back of sheet)

What suggestions would you have for improving the Court experience?

(please continue of back of sheet)

Did you attend the teacher workshop and free preview for this production?

Yes___ No ___

If not, would you like information on the An Audience at Court program? Yes___ No ___

Would you be interested in classroom workshops at your school with Court artists?

Yes___ No ___

Court Theatre High School Matinee Program
Student Evaluation

Name _____ Age _____ Grade _____

School _____ Teacher _____

Name of Show _____

Did you enjoy the performance or not? Please give your reasons.

What did you think about the production values?
(*set design, lights, costumes, sound and props*)

What did you think about the acting? Were there any actors you particularly liked or disliked, and why?

If you could talk to the playwright, the director or the designers of this play or both, what sort of things would you like to say to them?

Did you use the multi-media CD *Classic Acts*? Did you find it interesting, informative and easy to use?

Suggest any improvements you would like to see made to the multi-media CD *Classic Acts*
