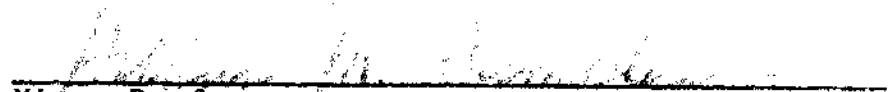


AN ANALYSIS AND PRODUCTION BOOK FOR
A STAGING OF SAMUEL SPEWACK'S
UNDER THE SYCAMORE TREE

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THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

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Denton, Texas

August, 1967

PREFACE

On July 6 and 7, 1967, a production of Samuel Spewack's Under the Sycamore Tree was presented. Comprising one aspect of a production thesis for the Master of Arts degree, the production was presented for a dual purpose. One reason was to determine whether a play written for the professional stage could be adapted to limited facilities and maintain artistic success. The second purpose was to determine whether a play designed for a generous budget could be produced artistically on limited funds.

The director first became acquainted with the play during the Bellaire Speech and Drama Festival in November, 1965. After reading the script, the director decided that he would like to use this play as a subject for his thesis. Its subject matter and its dramatic worth made this choice feasible.

The expressionistic style of presentation was chosen because it would achieve the artistic ends, while avoiding intrinsic production problems. The application of this style would also provide the director with the opportunity to experiment with the play within the bounds of the author's purpose and intention.

Study of the playwright, the play, and past productions was the initial step in the preparation of the thesis. The

results of this study are included in Chapters I, II, and III. A detailed study of the production problems inherent in the play and in the chosen style of presentation were then investigated. The findings of this study comprise Chapter IV of the thesis. Chapter V includes the script; notations concerning blocking, sound cues, lighting cues; and photographs illustrating the play in action. In Chapter VI are found the results of the production. These results are in the form of responses to questionnaires from the audience, the cast, and the crew. The financial results of the production are also included. In the seventh and concluding chapter is found the director's objective evaluation of the production in reference to the stated concept of presentation. The Appendix contains a light plot, working drawings, the set design, a ground plan, the costume designs, and newspaper articles concerning the production.

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CHAPTER I

INTRODUCTION

A study of the history of theatre will reveal that drama is a discipline which has been altered many times. From the Classicism of Greece came the New Comedy of Rome; from the Baroque style was drawn Romanticism; in reaction to these, Naturalism arose only to be replaced by various forms of Symbolism. Each society or culture has taken what was given to it, altered it, perfected it, and progressed.

That which is true of the past is probably true of the present. The majority of dramas produced by contemporary society in America are products of the demands of a commercial theatre. The emphasis of commercial contemporary theatre seems to lie in the spectacular effect. It is not at all unusual for a producer to invest hundreds of thousands of dollars in a play. The professional theatre is mainly a capitalistic venture. The production must be spectacular enough to somewhat guarantee that it will have audiences sufficient to bring a return on the producer's investment. The playwrights, in turn, write plays at least partially with financial rewards in mind. A play written, therefore, for the contemporary stage is designed to fulfill one of its purposes, commercialism.

How many plays are written for the educational theatres or the little theatres? It can be surmised with some degree

of accuracy, that very few, if any, are. The problem faced, then, by the theatres that are left out is how can university, high school, and community theatres utilize the plays designed for professional stages. Since the "left out" theatres do not have the financial nor physical assets of commercial houses, a problem of choice arises. One solution might be to lower the artistic goals of theatre to accommodate the non-professional stage. To compromise artistic standards is probably a poor solution because it would defeat many purposes of the amateur theatre. The best answer might rest with an adaptation of the style of presentation. A naturalistic play which requires a battlefield, for example, might be done symbolically, utilizing lighting to signify various areas of the expanse. Shakespeare used one set to represent many locales quite successfully.

It can be asserted with some degree of accuracy that the key to artistic success in non-professional theatre lies in its ability to create and recreate artistic drama in facilities often grossly inadequate on pitifully minute budgets by the execution of a stylized or symbolic treatment of plays. It is further asserted that the adaptation of the play can enhance the meaning embodied in the play.

The Problem

Statement of the Problem

It is the purpose of this study to (1) produce a play in an expressionistic style; (2) submit a thesis of analysis;

and (3) present the thesis in such a way as to show that an expressionistic style can be applied to a play written for the professional stage in a creative, artistic manner.

Definition of Terms

Expressionism

Expressionism is the presentation of a distortion of reality, defiantly and flagrantly subjective, which strives to represent the anarchic state of the world.¹ Expressionism lies ". . . in a symbolism notable for the vehemence of its symbols."²

Naturalism

Naturalism is the presentation of a ". . . photographic literalness and anti-theatrical naturalism . . ."³ ". . . the principle of describing life in the form of vivid replica."⁴

Realism

Realism is the presentation of selected naturalistic effects entailing expressive organization, and significant form, some stylization, and even some artificiality.⁵

¹John Gassner, Masters of the Drama (New York, 1940), p. 485.

²Mordecai Gorelik, New Theatres for Old (New York, 1962), p. 248.

³Gassner, op. cit., p. 748.

⁴Gorelik, op. cit., p. 486.

⁵Gassner, op. cit.

Symbolism

Symbolism is a presentation which ". . . seeks to work with symbols of life rather than with 'life itself,' and is lyrical rather than prosaic."⁶

Theatricalism

Theatricalism is "a presentation which emphasized the presence of the stage platform . . . based on the principle that 'theatre is theatre, not life.'"⁷

Importance of Study

A study of this nature is designed to provide for the student an opportunity to experiment in theatrical style. The experiment, to be a valid study, must be creative and original. The study will increase the knowledge of the student, and he, in turn, will be able to contribute to the knowledge of the field of theatre. It is also anticipated that this thesis will provide for future students a creditable guide to experiments of this type.

Choice of Play

The play chosen for this study is Samuel Spewack's Under the Sycamore Tree. Written in 1952, its first production was in London during the same year with Sir Alec Guinness playing the leading role. Since that time, it has played numerous

⁶Gorelik, op. cit., p. 494.

⁷Ibid., pp. 477-494.

stages; the Berlin Drama Festival in 1955 and the New York legitimate stage during the 1959-1960 season are among the most prominent. It was chosen as one of the seven "Plays of the Year" appearing on the London stage in 1953.

The play is an allegory which displays the foibles of man to its audience through the medium of an ant colony. In addition to its dramatic worth, its adaptability to several styles of presentation and its subject have caused it to be the choice for this study.

Choice of Style

The expressionistic technique was chosen because it will fulfill the playwright's intentions and achieve the artistic ends while avoiding intrinsic production problems which arise in a naturalistic or realistic staging. As a secondary reason, the stated method of production was chosen to determine whether a play written to be produced in unlimited facilities and with an abundant budget could be adapted to limited facilities and a limited budget and still be artistically successful.

Organization of the Thesis

This thesis is organized into seven chapters. The first chapter is introductory in nature; it presents the problem, the definition of terms used, and the importance of the study. The second chapter contains an account of the playwright, Samuel Spewack, his background, his work, a list of his plays, and critical comments on Under the Sycamore Tree. In the

third chapter is found an analysis of the play. The analysis examines the play both externally and internally. From this analysis a general concept of production in reference to the style of presentation has been established. Chapter Three concludes with a scene-by-scene analysis of the play with reference to the purpose and the stage methods to be employed in an expressionistic production. The fourth chapter includes a detailed investigation of the production problems, including setting, lighting, costumes, make-up, music, sound, publicity, casting, textual changes, and rehearsals. The fifth chapter contains the script and an analysis through descriptions, notations, charts, and photographs of how the play was made to function as an expressionistic production. Chapter Six relates the results of the production at North Texas State University. Included in this summary are the artistic and financial results of the performance. Critical observations in the form of press notices, audience questionnaires, and written comments received are incorporated. The thesis concludes in Chapter Seven with the director's objective judgement of the results in reference to the stated concept of production.

The thesis is primarily divided into three basic parts, preplanning, production, and evaluation. Chapters I-IV are reports of the preplanning stage of the thesis. These were done before the actual production was staged. Chapter V is a report of the production phase of the thesis. It was formulated during the rehearsals and production of the play.

Chapters VI and VII are analytical in nature and were formulated after the production phase of the play had been completed.

CHAPTER II

SAMUEL SPEWACK

His Background and His Work

Samuel Spewack, who is half of a writing team that has produced numerous plays, was born on September 16, 1899, in Russia. He is the son of Noel and Semma Spewack. The family relocated in New York almost immediately after Samuel's birth. He attended the public schools of New York City and entered Columbia University, from which he was graduated in 1919 at the age of twenty. Attracted first to the field of journalism, Sam Spewack served on the reportorial staff of the New York World. He covered the Genoa conference for the World.

While still a reporter for the New York World, Spewack met and married Bella Cohen. The marriage took place on March 18, 1922. Bella Spewack had been a reporter for the paper and had acquired some reputation as a short story writer. The team that Burns Mantle calls "Those Writing Spewacks"¹ was formed.

Soon after their marriage, Samuel and Bella Spewack served together in Europe as foreign correspondents for the New York World. Their tenure overseas was divided between Moscow and

¹Burns Mantle, Contemporary American Playwrights (New York, 1939), p. 230.

Berlin from 1922 to 1926.² The Spewacks returned to the United States in 1926 to devote their time to creative writing.

After writing several short stories, Sam Spewack turned to novels. Under the pseudonym A. A. Abbot, he produced three mystery novels, Mon Paul and The Skyscape Murder in 1928 and Murder in the Gilded Cage in 1929.

His wife Bella, meanwhile, had become interested in advertising and public relations. One of her employers had been, significantly enough, Actor's Equity. The Spewacks, at this time, had not ventured into writing for the theatre.

Disillusioned with novel and short story writing, Spewack turned to the drama as an outlet for his creative abilities. Burns Mantle states ". . . he worked in the free-lance field, writing short stories and became, in the meantime, completely seduced by the theatre."³

The Solitaire Man in 1926 was a dismal failure, never making it to New York, and War Song in 1928 closed after eighty performances on Broadway.⁴ With their third try the Spewacks made a dent on Broadway. Clear All Wires in 1932, concerning a group of talkative newspaper reporters in a wire-service room in Moscow, was their first success.⁵ In the

²"Samuel Spewack," Who's Who in Theatre, 12th ed. (New York, 1957), p. 1093.

³Mantle, op. cit.

⁴"Two Blind Mice," Theatre Arts, edited by Charles MacArthur (December, 1949), p. 58.

⁵Ibid.

introduction to Two Blind Mice, Theatre Arts remarks that, ". . . while not brilliant, it proved that its authors owned a rare talent for comedy."⁶ The Spewacks in Clear All Wires had combined their knowledge of journalism and foreign policy as an impetus to give them their first success.

After writing Spring Song in 1934, the Spewacks spent considerable time in Hollywood writing scenarios. From this experience came what Theatre Arts calls ". . . the most hilarious satire ever written about Hollywood,"⁷ Boy Meets Girl, in 1935. Burns Mantle states that it ". . . took Broadway by storm."⁸ Opening in November, 1935, it closed after some 669 performances at the end of the 1936-1937 season.

Following the success of this play the Spewacks had "made the big time," so to speak. Such screenplays as The Cat and the Fiddle, My Favorite Wife, and Weekend at the Waldorf are now their credits.

Leave It to Me with Cole Porter's music in 1938 was their next success. One of the theatre's most delightful actresses, Mary Martin, made her debut in this production.

Miss Swan Expects in 1939 was a failure and the Spewacks postponed writing for the New York theatre and turned to writing for the theatre of war. World War II was on. The year 1941 found Samuel Spewack in England as a war correspondent for Look and the New York Evening Post. Theatre Arts

⁶Ibid.

⁷Ibid.

⁸Mantle, op. cit. p. 231.

tells that "he did a series called 'Between Raids' . . . in which he described the behavior of Londoners under fire."⁹

In 1942 he was placed in charge of the Domestic Film Unit of the Office of War Information. Averell Harriman, however, American Ambassador to Russia at the time, requested Spewack as Press Attache to the Moscow Embassy. The Russian government objected because of the satiric shots Spewack had made in Clear All Wires. It was arranged, however, and he covered the Moscow conference.

Returning from Moscow, Spewack was chosen to direct the Russian Division for the Office of War Information in 1943. Out of his experiences in Russia came the novel The Busy, Busy People in 1948. It was the story of a king-sized can of peaches on the Moscow black market. "The novel is light, humane, and like nearly all of Mr. Spewack's work, satiric."¹⁰

With the War's end, Samuel and Bella Spewack once again delved into dramaturgy, collaborating on an undistinguished comedy, Woman Bites Dog, in 1946. Their biggest hit came two years later with the book version of Kiss Me Kate. This play coupled with Cole Porter's lyrics and music is probably their crowning glory.

After Kiss Me Kate, Samuel Spewack authored two plays of his own, Two Blind Mice in 1949, and Under the Sycamore Tree in 1952. Following his two individual works, the Spewacks

⁹Theatre Arts, op. cit.

¹⁰Ibid.

once more collaborated in 1953 on an adaptation of La Cuisine des Anges by Albert Husson. The Spewack's version, widely popular in educational and little theatres, is called My Three Angels. This witty, farcical treatment of three convicts on Devil's Island and their Christmas with an illusion-abundant family has been made into a successful movie starring Humphrey Bogart, Peter Ustinov, Aldo Ray, and Clifton Webb.

Samuel and Bella Spewack have devoted their lives to service. Only in 1960 they provided a sports club for the handicapped to be built in Tel Aviv, Israel, from the royalties of Kiss Me Kate. They and Cole Porter pledged royalties from Israeli performances of the show for the maintenance of the club.¹¹ Their service to the public's right to know during periods of war illustrates their concern for their fellow man. Their plays offer to man comments upon modern society. Their plays, unlike many, are not vindictive thrusts at man, but gentle barbs to prick the mind into thinking. They seem to desire a betterment of the lot of mankind, and in this desire, they refuse to be reactionary. They chose instead to be progressive.

The Spewacks often work as a team but frequently Samuel Spewack has offered work of his own. On the basis of the quantity and the quality of his work, Samuel Spewack has earned a place in the history of theatre as one of America's better playwrights.

¹¹New York Times, September 20, 1960.

A List of Spewack's Works¹²Novels by Samuel Spewack

<u>Mon Paul</u>	1928
<u>The Skyscape Murder</u>	1928
<u>The Murder in the Gilded Cage</u>	1929
<u>The Busy, Busy People</u>	1948

Plays by Samuel and Bella Spewack

<u>The Solitaire Man</u>	1926
<u>Poppa</u>	1928
<u>War Song</u>	1928
<u>Clear All Wires</u>	1932
<u>Spring Song</u>	1934
<u>Boy Meets Girl</u>	1935
<u>Leave It to Me</u>	1938
<u>Miss Swan Expects</u>	1939
<u>Woman Bites Dog</u>	1946
<u>Kiss Me Kate</u>	1949
<u>My Three Angels</u>	1953
<u>Festival</u>	1955

Plays by Samuel Spewack

<u>Two Blind Mice</u>	1949
<u>Under the Sycamore Tree</u>	1952

¹²"Samuel Spewack," Who's Who in America, Vol. XXXI (Chicago, 1960-1961), p. 1898.

Critical Comments on Under the Sycamore Tree

The play was produced in London in 1952. It opened at the Aldych Theatre on April 23, 1952, starring Sir Alec Guinness.

London critic J. C. Trewin praises the play as he remarks, "In . . . Under the Sycamore Tree, that able dramatist, Samuel Spewack, becomes a kind of American Aesop."¹³ Commenting on the "bill of fare" being offered on London stages, Mr. Trewin states:

On the previous evening, we had had the most inane comedy of the year. . . . It was a relief to reach inside Mr. Spewack's comedy of love-and-liberalism inside an ant-hill. Here he presents a Learned Ant, a charming and determined scientist who has studied the human race, and who manages to bring the colony under the sycamore tree (an American sycamore) a variety of human emotions and inventions he likes best. Thus he introduces love, psychiatry ('Very Significant'), and some of the friendlier diplomatic devices. It all permits the dramatist to chatter along blithely in the manner of a more popular Capek. . . .¹⁴

On March 7, 1960, Under the Sycamore Tree opened at the Cricket Theatre in New York. The critics were filled with praise for the play but it lasted for only forty-seven performances, closing on April 13, 1960. It is interesting to note that eight years had passed between the highly successful London production and its debut on the New York stage. This time differential between the two productions remains a mystery.

¹³J. C. Trewin, Plays of the Year (London, 1953), p. 15.

¹⁴Ibid.

Donald Malcolm, writing in The New Yorker, was highly enamoured of the play as produced in New York. He was especially complimentary of Spewack's use of gentle satire as opposed to pointed barbed arrows of criticism. He writes:

Perhaps the follies of our species have been derided by keener satirists than Sam Spewack, but surely by none more polite. His new comedy, "Under the Sycamore Tree," . . . is a perfect monument to his tact. The shafts of his satire resemble nothing so much as the arrows made for little children, which are carefully tipped with rubber to insure that they do not penetrate.¹⁵

Showing a distinct fondness for the play in his description of the plot, Malcolm further states in a facetious manner which mimics the play;

At every turn, the manners and morals of the formicary are compared most favorably with the practice of humanity. At length, one begins to realize that Mr. Spewack does not mean to chastise our race at all. Quite the contrary. His play is a satire on ants.¹⁶

Brooks Atkinson in his review of March 8, 1960, in the New York Times seems to approve of the play but was highly critical of the supporting players. He states:

In "Under the Sycamore Tree," acted at the Cricket last evening, Sam Spewack takes a sardonic peep at the civilization of humans through the eyes of ants.

.
The basic idea is constantly amusing. So are many of the episodes. Thanks to the bored, mechanical acting of Gaby Rogers and Wayne Tippit, the spectacle of a sample boy and girl leaning to love is very funny.

So is the fatuous mother-love of the Queen when she and the scientist produce a child of their own. So is the capsule election campaign between the two candidates

¹⁵Donald Malcolm, "Off Broadway Ant Heap," The New Yorker, XXXVI (March 19, 1960), 121.

¹⁶Ibid., 121-122.

for President. . . . There are many equally entertaining incidents in Mr. Spewack's wry yet good natured comedy.

.
It is best when Margaret Phillips and David Hurst have charge of the stage as the queen and the scientist.

.
In England, Alec Guinness played the scientist in 1952, much to the pleasure of the Britons. What he brought to "Under the Sycamore Tree" out of his private funds of comic masquerades must have made all the difference. In less brilliant hands, Mr. Spewack's play seems workmanlike, but not sufficiently light-minded.¹⁷

Speaking of the writing, Atkinson criticizes Spewack as he states:

. . . Why isn't the whole comedy as pertinent and diverting as its last moments? Inevitably, one finds oneself thinking of Shaw. He would have stuffed it full of witty paradoxes. He would have astonished the bourgeoisie with verbal hand springs. He would have crushed with his ego. Mr. Spewack is a more pedestrian writer, and his comedy gives an impression of being built layer upon layer by an industrious craftsman.¹⁸

The New York Times sounded the New York obituary of the run as it simply stated on page forty-six, column four on April 13, 1960, "'Under the Sycamore Tree' ended its run at the Cricket Theatre on Sunday after forty-one performances."¹⁹

Excerpts from Press Notices²⁰

Scottish Daily Mail: ". . . Has something to say and says it wittily . . . in the best tradition of Aristophanes and Karel Capek."

¹⁷New York Times, March 8, 1960.

¹⁸Ibid.

¹⁹New York Times, April 13, 1960.

²⁰Samuel Spewack, Under the Sycamore Tree, rev. ed. (New York, 1960), p. 3.

Edinburgh Evening News: "Fascinating."

Scottish Daily Express: "Magnificent."

Aberdeen Press: "A feat of imagination."

Glasgow Herald: "Witty and pungent . . . good satire . . . highly entertaining."

Manchester Guardian: "Consistently and at times brilliantly successful."

Aberdeen Evening Express: "Probably the most imaginative play to be seen anywhere."

Glasgow Evening Citizen: "Jolly and light hearted."

Manchester Evening News: "Fun ripples continuously."

Manchester News Chronicle: "Succeeds magnificently . . . grand satire."

Brighton Evening Argus: "A merry obliteration of our most cherished ideals, and at the end of it we find our chastening tempered by Mr. Spewack's good humor. He is laughing with us rather than at us. It is impossible not to admire the accuracy of Mr. Spewack's aim, at the élan and wit which lend power to his elbow."

London Star (A. E. Wildon): "Enormously entertaining."

London Daily Telegraph (W. A. Darlington): "An amusing evening . . . an evening worthwhile . . . Upon Sam Spewack, part author of Kiss Me Kate, the spirit of the Czech authors, the Capek Brothers seems to have descended."

London Daily Graphic: "Something different, delightful. And great fun. A triumph."

London Daily Mail (Cecil Wilson): "Subtle invention."

London News Chronicle (Alan Dent): "Extraordinary play . . . highly intelligent and sensitive . . . the dialogue never flags."

London Sunday Times (Harold Robson): ". . . has some of that poetic spirit which throws open windows on illimitable expanses of meditation . . . Mr. Spewack's fancy bubbles with wit."

News of the World: "A most satisfying evening."

Frankfurter Allgemeine Zeitung (Germany): "A heavenly play, amusing, sassy, suggestive, and witty."

New York Post (Richard Watts, Jr.): "Satirical, romantic, provocative, steadily entertaining, satisfying."

New York Journal American (John McLain): "Fine whimsy, offers much gaiety."

New York Daily News: "Delightfully witty, imaginative and adult."

New York Times (Atkinson): "Entertaining, wry, good-natured comedy."

In the revised edition of 1960, Samuel Spewack has added a foreword to the play. Perhaps in retaliation for the short run in New York, perhaps only in explanation he suggests that the play be performed not in the pretentious professional houses but in the little theatres. He seems to believe that it is in the little theatres of America that the play will best prosper and in turn reward the participants. Spewack states in an unusually serious tone:

Under the Sycamore Tree is--obviously--not a conventional comedy. It was written for my own amusement, and as a theatrical exercise. It should be produced and played with the utmost flexibility, for the amusement of directors and players. It might then amuse an audience. It did in London, the Scandinavian countries, the Berlin Festival, the Dublin Festival, Holland, Italy, and British Central Africa-Nyasaland.

I've had time to think about the play, and it seems to me--the uncheeriest optimist of them all--that the play has found its happiest medium--the poor unsuspecting souls who really love the theatre, who can give the play the zest, the fun, and the affection all plays demand. I refer, of course, to the presumably unskilled, unprofessional actors and directors of little theatre, who somehow have managed to build theatres infinitely superior physically to the outdated Broadway palaces; who have not grown sour and stale in this business of putting on plays, who have attracted audiences, rather than expense account statistics and tax deductors.

I have only this to say to those who produce the play from now on: This is not a pretentious play. It was written with enjoyment, and freely. Play it that way.²¹

The reviews of this play have all been complimentary. Although Brooks Atkinson seems critical in places, the tone of his comments seems to be an indulgent approval of the play's dramatic worth. The reviews and other sources have likewise been complimentary to Samuel Spewack. By calling him "witty," "wry," "good-natured," and "humane" the critics have provided a revealing description of the man. This knowledge of the man reveals an insight into his works. While other playwrights of the same era are writing damning criticisms of society, Spewack uses, as one reviewer put it, "rubber-tipped arrows."²²

²¹Ibid., p. 5.

²²Malcolm, op. cit.

CHAPTER III

ANALYSIS OF THE PLAY

External Analysis

According to Samuel Spewack, "Under the Sycamore Tree is obviously not a conventional comedy."¹ A close study of the play reveals this to be especially true in the choice of man's conventions, traditions, and foibles which Mr. Spewack satirizes. Since the play is basically an allegory which displays the foibles of man to its audience, an analysis of world situations prevalent at the time of the play's conception is deemed necessary.

On December 7, 1941, the United States was brutally attacked by the armed might of the Empire of Japan. The forces were then set in motion which changed the physical, spiritual, emotional, and intellectual habits of man. Political boundaries were changed, spiritual traditions were altered, emotional alliances were destroyed and realigned, and the seeds of intellectual, political unrest were planted, nourished, and raised.

At the close of the Second World War, the division of the world into two segments was becoming apparent. The idea of a duplex alliance bearing animosity between the two was

¹Samuel Spewack, Under the Sycamore Tree (New York, 1960, Revised), p. 5.

not unique. The fact that these alliances were not based on prior political, spiritual, or emotional mores is unique. The Union of Soviet Socialist Republics allied itself with Eastern Europe and finally in 1949 with the Chinese. An observation of the history of these two nations defies a logical rationalization of any alliance based upon political, spiritual, or emotional history. The fact remains that these two physical giants did align, but under the intellectual aura of communism. A closer look reveals that these two peoples did indeed possess a common series of problems: too many people, too little food, too much confusion in political affairs. Hence the door to power was ajar, and the intellectual, political forces of communism filled the void.

In the West, the United States, desirous of offering the democracy and capitalism under which it had flourished to the war-torn nations, formed a second alliance. Led by the United States, countries which had seldom tasted the prosperity of a free economy flocked to the American ark. Western Europe, Japan, South Korea, and parts of Southeast Asia followed democratic, intellectual leadership.

Thus, it can be surmised that there appeared in the society following the close of the Second World War a world pattern of alliances unlike that ever witnessed theretofore. Two antagonistic, distinct, intellectual, political philosophies new began to vie for world dominance.

It should also be inserted that the close of the War had ushered into being a new scientific age. Under the name

of Manhattan Project, the United States had developed, tested, and successfully detonated the first atomic bomb. This single accomplishment was to have unlimited influence upon the policies of the established nations, those not yet constituted, and the generations of men yet unborn.

The world, divided into two segments, viewed itself with suspicion. In the Soviet Union, purges emerged to wipe clean the slate of deviation from the intellectual philosophy of communism. Since it did not possess the knowledge to develop a nuclear weapon, the Soviet Union proceeded to acquire that intelligence from the one who had it, the United States. The Russians were successful and soon developed and tested their atomic bomb. Now both antagonists possessed the capability to destroy countless numbers in the opposing camp.

Meanwhile, the capitalistic society in most Western nations had produced prosperity unrivaled in the history of man. Preoccupation with automobiles, washing machines, television sets, and leisure time had become a vital force in life. Hunger and poverty were dilemmas others faced and were endured by Negroes, poor white trash, and other "inferior" people.

In an attempt to protect this "American way of life", a witchhunt had begun, a witchhunt which was to rival Salem in its thoroughness. Congress enacted a law requiring all government employees to swear to a loyalty oath. A member

of the United States Senate began an anti-communist campaign. His tactics, although questionable, were successful, and many reputations were tarnished, whether innocent or guilty. Senator Joseph McCarthy was finally halted by Senate censorship, but his hearings injected an aura of fear into the Western World.

War had once again become the prime concern of the world. Asia erupted. South Korea had been invaded from the North, and the two antagonistic philosophies met for the first time in direct military conflict.

The forces of the West were driven before an onslaught of North Korean troops. Slowly the tide ebbed, and through superior strategy, the United Nation's forces plodded northward. When victory seemed almost secured, a second factor made its entry. From across the Yalu River, hundreds of thousands of troops under the banner of Chinese Communism made their move. Again the United Nation's forces were thrown back. Through the deployment of Chinese numerical superiority, the Western armies suffered vast casualties and strategic defeats.

A fear arose in the world; would the United States repeat its move of the Second World War; would it deploy a nuclear strategy to equalize the numerical superiority of the Chinese? If this occurred, would the communist world retaliate with its own nuclear arsenal? Would this be the war to end wars and, perhaps, to end the world?

None of these things happened. Instead the war was fought to a stalemate and a truce was established.

It was in this social milieu that Samuel Spewack produced Under the Sycamore Tree. A world torn by confrontations, philosophical and military, is a serious world. Yet Samuel Spewack's play is a comedy. The observation that much comedy is disguised tragedy is valid in this milieu.

Internal Analysis

Now that the milieu revolving around the conception of this play has been established, attention is turned to the play itself. Under the Sycamore Tree is a comment upon this world situation. Unlike most comments, however, Spewack's play is neither cutting nor brutal. His comment, as one reviewer stated, resembles "arrows . . . carefully tipped with rubber."²

The play comments upon society in such a way as to allow the society it satirizes to laugh at its own foibles. In the social milieu established earlier, this act of self ridicule is an extraordinary feat. For a people to strive and work with dedication and then to be able to laugh at its own mistakes is indeed a healthy sign. So many cultures in the history of the world have ceased to be able to view themselves objectively and humorously.

²Donald Malcolm, "Off Broadway Ant Heap," The New Yorker, XXXVI (March 19, 1960), 121.

Samuel Spewack has provided for the Western societies a vehicle for this "rubber-tipped" ridicule. Running the gauntlet of human institutions ranging from thinking processes to sex to war to diplomacy to peace, Spewack provides witty and often involved considerations of man's lack of common sense. In a review by the Brighton Evening Argus, this view is succinctly expressed:

A merry obliteration of our most cherished ideals, and . . . we find our chastening tempered by Mr. Spewack's good humor. He is laughing with us rather than at us.³

Turning now to the characters as drawn by Samuel Spewack, the director finds them to be unique, speaking conservatively. Most often in dramatic literature human beings are portrayed as human beings. Of course, several playwrights have seen fit to portray people as other animate objects. Aristophanes with The Frogs is the earliest example. Shakespeare did so in Midsummer Night's Dream and The Tempest. Likewise, so did the Capek brothers in Rossum's Universal Robots and The World We Live In. These examples, however, are singular when compared to the mass of dramatic literature produced in the past twenty-five hundred years.

The uniqueness of Spewack's characters is even more pronounced in that his characters are obviously human beings masquerading as ants. The previous examples were concerned with other beings masquerading in human-like form. Spewack states, "This is a play concerned with human beings . . ."⁴

³Spewack, op. cit., p. 7.

⁴Ibid., p. 3.

Since these human ant characters are unique to this piece of literature, a careful analysis of each character is in order.

The leading male role in the play is the Chief Scientist. This character, most human-like at the onset of the play, succeeds in transforming most of the ant colony into the equivalent of a housing development. It is he who provides the prime motivation for all that occurs in the play. His scientific developments, ranging from D.D.T. to the camera to programmed procreating, provide the impetus about which the play revolves. Basically two-dimensional in portrayal, all his actions are founded primarily upon the logical evaluation of situations.

Intellectually, the Chief Scientist is far above his contemporaries. His capacities, illustrated by the inventions and the ability to create chaos from organization, prompt his fellow ants to look upon him with disfavor. His favorite word is "why". This is the motivating factor which drives him to search for logic in all actions.

Emotionally, the Chief Scientist is almost neuter. As a scientist, he is passionately concerned with the advancement of science. Although his marriage to the Queen seems to indicate a sentimental tendency, the marriage is simply an experiment in the interest of science. The child evolving from the union is merely another experiment as he writes his manual for the care and feeding of infants.

Physically, the Chief Scientist is small and should be played by a smaller actor. The character seems to be almost impish as he bounces from one scientific game to another. His size is a further contrast to the other ants. The General, for example, should be tall, an epitome of strength. The contrast in size between these two characters should further heighten the humorous relationships in the play.

The Queen, the leading female role, is the inspiration to the Scientist. She is also the chief tool of the Scientist as he uses her gullibility to further his experiments.

In the first scenes of the play, she is portrayed as a factual, coldly realistic, egotistical tyrant. The entire colony is comprised of her children. She is their physical mother but their spiritual, intellectual, and emotional despot. As the play progresses, however, the influence of the Chief Scientist causes a change in her character. She becomes increasingly more human-like in her portrayal. She realizes the necessity of enjoyment in the game of life; consequently, she becomes a mother in the human sense. She bears a child sired by the Chief Scientist, and she becomes completely infatuated with the miracle of birth. She lives only for the child.

Physically, the Queen presents the picture of a small woman, therefore should be played by a small actress. A physical compatibility should be established between the

Queen and the Chief Scientist. Although this is not a concrete requirement of the part, it should heighten the unity of relationships in the play.

Intellectually, the Queen presents a duality. The early scenes of the play present a picture of a Queen who is intellectually adequate in an intellectually inferior society. A robot society is easily governed with the application of the slightest intelligence. This the Queen is capable of doing. With the introduction, however, of curiosity into the play, the Queen becomes increasingly inadequate in meeting important problems. As she regresses intellectually, she progresses emotionally. She becomes a woman and Samuel Spewack seems to comment that modern womanhood needs little intellect to survive and nourish.

Emotionally, the Queen is destitute in the beginning of the play. As the play progresses, however, the emotions of the stereotyped female seem to supplant the intellectual capacities in her character. She becomes increasingly aware of her role as a wife and mother. This awareness spreads to a realization of other beings and their individuality.

Attention is now focused on the supporting characters in the play. It is with these characters that Spewack has won his most profound praise. Brooks Atkinson, writing in the New York Times, states that ". . . the spectacle of a sample boy and girl learning to love is very funny."⁵ He

⁵New York Times, March 8, 1960.

further comments, "So is the capsule election campaign between the two candidates for President."⁶

Brooks Atkinson's first statement is an approval of the Boy Ant and the Girl Ant. Introduced as robot-like creatures, these two characters rapidly progress from ants to human beings under the tutelage of the Chief Scientist. Their purpose is quickly realized as they present another "rubber-tipped" comment upon human activities.

Physically, the Boy Ant is average. His physical attributes should be void of the extreme. He should have no unique characteristics in height, weight, or appearance. The Girl Ant, likewise, should present a guise of standardization. It is important to the poignancy of the play that these characters be as universal as possible. They are portraying all young men and women as they progress from courtship to matrimony to family. In addition to universality, the physical image should be similar as the two characters appear compatible.

Intellectually, the Boy Ant is a non-thinker. His only intellectual endeavor is to strive for survival. Like many people, he only desires to eat, to work, and to be left alone. The Girl Ant is similar, with the exception that she has no originality. She does only as she is told. She has been told to make love and that is her only intellectual aspiration. The love-making early in the play is a purely

⁶Ibid.

intellectual process. As the Boy Ant and the Girl Ant progress in their courtship, an awareness seizes them. The love ceases to be intellectual, and the Boy Ant and the Girl Ant become aware that they are emotionally involved. They are given feelings. The Boy Ant feels; he feels an overwhelming desire to protect and love the Girl Ant. Their transformation is almost complete. After acquiring feelings, however, the Boy Ant realizes the complexities and anxieties that have beset him and he feels regret. With the introduction of regret, the mutation is fully achieved.

The other two supporting characters who pleased Brooks Atkinson are the Chief Statistician and the General. It is with these two characters that Samuel Spewack probably presents his most damning criticism. The war-mongering tendencies of the General and the stuffy, diehard, conservative bent of the Statistician seem too prevalent in the society that Spewack is satirizing.

Physically, the General and the Chief Statistician seem harmonious. Each is an extremist; consequently, each should have unique physical characteristics. They should both be taller than average. They should have a fanatical air in facial expression and physical stature. They should be unique. Since they are statements on their brands of philosophy, they should be overstatements. To proceed further in a physical description would be to trespass on the production problem of make-up discussed in the next chapter.

It will suffice to state that each must physically radiate a feeling of insecurity.

The General and the Chief Statistician share the same emotional bed. Their chief concern is to return things to the status preceding the appearance of the Chief Scientist. The General, being a true military man, desires to return to the day when the victor devoured the conquered. This he cannot do, however, because of D.D.T. This new weapon has been introduced into warfare, and as he states, "You call it a victory when you can't eat the enemy? That damn stuff's poison!"⁷

The Chief Statistician, likewise a reactionary, bemoans a desire to return to "the good old days". To him everything progressive is disgusting. He states, "I die happily, prophesying disaster. What is ancient is worthy, no matter how shoddy. What is new is dreadful, no matter how promising."⁸

Emotional twins, the General and the Chief Statistician are likewise intellectually similar. The General's code is embodied in a desire for honor in all things. Honor is his intellectual driving force. To eat a fallen enemy and in turn when death takes him to be eaten, constitute his sense of honor. The Chief Statistician, in comparison, seems to espouse a sense of honor. He is idealistic. According to

⁷Spewack, op. cit., p. 15.

⁸Ibid., p. 82.

his philosophy, for example, only the Queen can lay eggs. When the Girl Ant produces an egg, he is appalled. He is stricken because the intellectual meddling of the Chief Scientist is an antithesis to his philosophy of intellectual stagnation.

Through comparison with their human counterparts and contrast with the progressive tendencies of the Chief Scientist, the General and the Chief Statistician provide several pointed barbs in the side of contemporary society.

With the character of the Brown Ant, Samuel Spewack launches another satirical comment. The Brown Ant, savage and crudely honest at first, is soon trained to be deceitful, dishonest, and vain. G. B. Shaw saw fit to devote an entire play to a similar transformation. His *Eliza Doolittle* is on a grander scale but recognizable in the Brown Ant.

Physically, the Brown Ant should be different from the other characters. He could easily be played by an actor of a non-Caucasian ethnic group. This is not a necessity, however. He should be tall and powerfully built and radiate an air of physical supremacy, for his ant nation has not advanced intellectually.

Emotionally, he is aware only of a desire to attack and kill. After he becomes corrupted by the conventions taught by the Chief Scientist, he becomes haughty and proud.

Intellectually, he is merely a robot. His allegiance is to his queen; consequently, he should display no sagacity,

for to think would be a traitorous act to his queen, to his colony, and to his code.

Although a relatively minor character, the Brown Ant does have a satirical purpose in the play, and if portrayed intelligently the character is an asset.

The remaining characters in the play, although small in quantity of lines, are quite important to the quality of the play. The worker and soldier ants can provide the spectacle satire necessary to a total production of the play.

Under the Sycamore Tree is a play which embodies three distinct periods of progress. Logically, these periods are separated into three acts. The first act investigates the ant colony as it has been and as it is. The second act illustrates the Chief Scientist's experimentation. The third act reveals the ultimate consequences of the experimentation.

In no sense a "well-made play", Under the Sycamore Tree illustrates Samuel Spewack's ingenious talents in writing exposition. He carefully integrates the action, character, and exposition into a witty, wry, pungent commentary.

The first scene of the play, between the Queen and the Chief Statistician, is primarily expository. It is revealed in this first exchange that this ant colony is unique. As the curtain opens the Queen is discovered seated upon the throne. She is, with various degrees of discomfort, laying eggs. She has laid three hundred and thirty and the Chief Statistician announces the new record to the colony.

The initial problem of the play is now presented. There are two factions represented in the colony: that espoused by the Chief Statistician, namely conservatism; and that advocated by the Chief Scientist, progressiveness. The Queen, it is revealed, is quite enamoured of the whole affair. While employing the inventions of the Chief Scientist, she enjoys the opposition as represented by the Chief Statistician. The groundwork for the primary problem is well laid.

With the entrance of the Chief Scientist early in the first scene, the play assumes the sparkle which makes it so delightful. He proceeds to shed light on the specifics of his achievements. The Scientist relates the ease with which he was able to conquer the enemy despite the idiocy of the Queen's General.

Immediately following the relation of the battle by the Scientist, the General makes his initial appearance. Apparently Spewack has acknowledged the necessity of an early introduction of the General to balance the conflict in the play. The Queen and the Scientist have established their alliance, whereas the Chief Statistician stands alone as antagonist. With the introduction, however, of the General, the sides are more evenly matched and the play is able to progress in a balanced fashion.

With the exit of the General, the play slows considerably, allowing Spewack to insert his "rubber-tipped arrows"

with care. A long dissertation follows in the form of an analysis of man by the Chief Scientist.

In turn the Scientist discusses man's foibles. Commencing with self-preservation, he proceeds to birth control, practicality, human physical proportions, technology, sex, love, motherhood, and diplomacy. His comments on these subjects are pointed, witty, and satiric. The Queen interjects questions during this discourse which prompt more comments. Following is an excerpt from the dialogue which illustrates the comments on man's folly:

Scientist: . . . Human wars are long and costly. When man finally wins a victory, he immediately feeds his stricken enemy.

Queen: What? Why?

Scientist: Your Majesty shares my bewilderment?

Queen: I certainly do. Why should anyone feed his enemy?

Scientist: I think they want to help him become strong again.

Queen: The enemy? But why, for goodness sake? Is he afraid of running out of enemies?

Scientist: No, you can always find an enemy. No, the answer, of course, is love.

Queen: Love?

Scientist: "Love thine enemy." The answer to everything human is love. They build for love, destroy for love, procreate for love, die for love. Mother love, father love. Love thy neighbor. Love your Yum-Yum candy-coated chewing gum.

Queen: If I weren't a Queen, and therefore omniscient, I couldn't possibly follow you.⁹

⁹Ibid., pp. 25-26.

At the close of the first scene, the Scientist reveals that this X factor called love is the object of one of his experiments. Informing the Queen that capturing a human being would be impossible, he produces two ants, one male and one female, whom he has indoctrinated to mimic the human passion called love. The introduction of the two "guinea humans" early in the play seems to indicate Samuel Spewack's attempt to provide a solution to this mystery of human existence.

Although the two ants are mechanically suited to the experiment, they are almost void of the necessary ingredient, emotion. Their attempts are, therefore, mechanical.

Scientist: We'll demonstrate. I'm about to spring at her, seize her, throttle her.

Boy: Yes, sir.

Scientist: I spring, I seize her. I throttle her.

Boy: Yes, sir.

Scientist: She's about to die.

Boy: Yes, sir.

Scientist: Don't stand there gloating! Spring at me!

Boy: Yes, sir.

Scientist: Pull me away from her.

Boy: Yes, sir.

Scientist: Do you know why you pull me away from her?

Boy: No, sir.

Scientist: Because you feel--for her!

Boy: Yes, sir.

Scientist: Do you feel?

Boy: No, sir.

Scientist: Once more, from the beginning. Ready!
Start!

Boy: Sweetheart.

Girl: Darling.

Boy: Precious.

Girl: Beloved.

Boy: My own.

Girl: My dear.

Queen: Such fun, such wonderful games.¹⁰

The first scene of the play ends, and Samuel Spewack concludes the first portion of his comments. The scene has been set, the exposition revealed, the antagonists and the protagonists identified, and the mood established; all that remains is the progression of the conflict.

The second scene of the play opens on the Boy Ant and the Girl Ant. In this scene they are portrayed as ants in their native habitat; they are honest, not mimics of human beings, and yet their actions and relationships are more human than ant. They covet, they quarrel, they fear, they bicker, and they act. They are unusually reminiscent of real human beings while supposed to be ants.

Upon finding them acting as ants instead of the stereotyped human beings, the Scientist becomes furious and tries

¹⁰Ibid., pp. 30-31.

to force the Girl Ant to feel:

Scientist: Cry! You don't own a twenty-nine inch distorted miracle television set. Cry! Your kitchen arouses no envy in the breasts of your neighbors. Cry! You have dishpan hands. Cry! Only your dentist will tell you. You have lacklustre hair. Cry!¹¹

The tempo of the first scene has been slow. With this entrance by the Scientist, the rate increases, providing a transition for the confusion which is about to ensue.

The ant colony is now invaded by a Brown Ant. Only one Brown Ant appears on stage, but the confusion which results at his appearance is sufficient to make obvious the satire on human rationality in times of stress. The Boy Ant and the Girl Ant revert to their basic nature, the General wants to devour his enemy, the Queen is repulsed by the presence of an alien, and the Brown Ant is inundated with palpitating hate. The Scientist, alone, is able to retain his composure. The Brown Ant is about to be eaten by the General when the Queen halts the proceeding with the sudden idea that the prisoner would make an excellent ambassador. As his counterpart, she decides to send the General as her ambassador to the Brown Queen. With this choice, Samuel Spewack has provided the impetus for the invasion of the colony led by the General. He also seems to be satirizing the idea that ambassadors are not carefully chosen in many instances.

Meanwhile, the Brown Ant seizes upon this opportunity to attack. He seizes the Girl Ant, and the Boy Ant rushes

¹¹Ibid., p. 35.

to her defense. It has happened. The Scientist's experiment has achieved results. An ant has expressed an emotion. He has risked his life for another ant. He has experienced a feeling. Samuel Spewack offers no logical explanation of this occurrence. It is purely emotional, as is human life in many instances.

With the close of the first act, the first part of Spewack's design is complete. The ant colony as it has been and as it is has been explored. The conflict of the play has been set in motion and the action is on the rise. The continuation of the rising action is left to the second act. It is in the second act that the actual experimentation of the Scientist culminates.

Much has occurred since the close of the first act. The Boy Ant and the Chief Statistician are found on stage. The Boy Ant is pacing, and the Statistician is grumbling. The pacing is obviously that of an expectant father while the grumbling is obviously that of a reactionary.

Once more Spewack begins perforating satirical asides. He is concerned on this occasion with the absurd environment encircling the birth of a baby. The Scientist, acting as the attending physician, does very little to comfort the Boy's anxieties as he fuses comments of confidence with revelations of inadequacy.

Scientist: Ah! Forceps.

Boy: What are you going to do?

Scientist: Haven't the faintest idea. But they look impressive, don't they? Wonder what they're for? But don't worry, Boy. Trust science.¹²

This scene reveals the fact that the transformation of two ants into two human beings has been complete. The Boy Ant chastises the Scientist for the feelings he has acquired. He does not like these feelings because he is unable to cope with them. As a true ant, all of his problems were solved as though by a mathematical equation. With the introduction of the emotional element, the Boy Ant must solve problems with a different formula. This he cannot do. This, Samuel Spewack implies, few people can do.

At this point the General returns from his mission as Ambassador to the Brown Queen. He is enraptured by the state of affairs in the Brown Ant colony and appalled with what he finds to be the chaotic situation in his own colony. He is proud of his achievements as an Ambassador. He has become a "leader" and he plans to overthrow his Queen and usurp the throne. With this entrance the conflict of the play moves nearer vehement fruition. He is about to launch his rebellion when the Scientist returns to announce the birth of twins.

Extremely proud of the results of his experimentation, the Scientist becomes vain. The Queen enters and expresses her infatuation with the manly merits of her Chief Scientist. She has started the transition. She has become more woman

¹²Ibid., p. 45.

than ant. Samuel Spewack seems to use this as a comment on all womanhood. Repeatedly the General attempts to interrupt and announce his intentions to revolt, but repeatedly the Queen shuts him off until he finally leaves. He is joined by the Chief Statistician.

Commenting upon the success of their undertaking, the Scientist and the Queen seem quite thrilled by it all:

Queen: . . . We freed the ants.

Scientist: And confused them. For having no masters, they must find their own answers in the maze of living.

Queen: Blindly.

Scientist: We've baffled them with words.

Queen: Confounded them with feeling.

Scientist: We manage their economy, and yet we don't manage at all.

Queen: Buy high, sell low.

Scientist: Or sell low, buy high.

Queen: Plant less.

Scientist: Plant more.

Queen: Not enough, but too much.

Scientist: The Queen is an economist.

Queen: Of course. You don't think we achieved this chaos accidentally.¹³

Not only do the Queen and the Scientist seem thrilled by their own work, but they appear thrilled by each other.

Scientist: We're not at war.

Queen: Yet.

¹³Ibid., pp. 51-52.

Scientist: So much for foreign affairs--Sex!

Queen: By all means.

General: Madam.

Queen: Leave us.

General: Madam--I've travelled thousands of inches.

Queen: Can't you see we want to be alone?¹⁴

Apparently the Scientist, being successful in the case of the Boy Ant and the Girl Ant, decides to experiment with himself. He and the Queen are no longer Queen and subject, but Queen and lover. The affair is exercised with success, for later in the scene it becomes evident that the Queen is pregnant. For a woman who has given birth to thousands this would not be unique. The process of impregnating is the unique quality in this situation. The Queen is no longer an ant. She has become a woman. She has deserted the Queen of the first act who laid eggs easily and efficiently. The anxieties and stresses of motherhood are approaching, and she must meet them as a woman, not a Queen.

Samuel Spewack, in the latter part of this scene, turns his satire to politics. He provides for his audience a capsule campaign which for its succinctness is abundant with jabs at contemporary politics. Striking at loyalty oaths, bandwagons, and witch hunts, the campaign is obviously a satire on the current political campaigns and clandestine bargaining for votes. Providing the high point of the scene,

¹⁴Ibid., p. 52.

this episode goes beyond the realms of entertainment and becomes a tool for the revelation of pointed truisms.

As the curtain rises on the second scene, the Queen is discovered holding a baby. Some time has passed since the last scene. The Scientist is writing a book on the care and feeding of infants and is concerned with the baby's reactions to stimuli. This situation brings to mind various guides for young mothers written in the current decade.

The Queen has made the complete metamorphosis to woman. She is concerned only with the comfort of her child. The Scientist is appalled at this mutation in the Queen's personality, and in reaction to it he discovers a new science, psychiatry, providing another jab at contemporary society. In order to lure the Queen back to being his wife, rather than just the mother of his child, the Scientist decides to introduce jealousy into her personality. He also feels that infatuation with something else will cause him to truly appreciate his wife. Through psychiatry, he hopes to reverse the complete change in the Queen's personality and return her to the state in which she lived for him.

His tool in this new venture is the Girl Ant. He coaxes her into a rendezvous and seduces her. Just as she is about to yield, however, he reverts to the scientific attitude that is his nature and the Girl Ant becomes quite frustrated.

Scientist: Kiss me--furtively.

Girl: Yes, sir.

Scientist: A little more conviction, please.

Girl: Yes, sir.

Scientist: A little more furtively.

Girl: Yes, sir.

Scientist: What do you feel?

Girl: Excited.

Scientist: Make a note of it.

Girl: I've always adored you. You don't know how hard it's been for me--all these months. Daydreams!¹⁵

Thus, psychiatry is introduced into the ant colony. The course of love is run. Psychiatry, the new science, has provided the impetus for the jealous wife.

Jealous is the word to describe the Queen's reaction to this affair of the Scientist. As the final scene of Act Two opens, the Queen is raving with a jaundiced eye. She is betrayed, the abandoned wife, the innocent victim of his licentiousness. She pouts and cries. The Scientist is able to win her back, however, by appealing to her vanity. Once again Spewack lampoons the modern woman. He progresses a step further with this episode, however, as his satire is critical of promiscuity in general. The Scientist convinces the Queen that she has sex appeal by calling her his mistress.

Scientist: If you weren't such a wonderful wife, what a mistress you would make.

Queen: What did you say?

Scientist: What a magnificent mistress!

¹⁵Ibid., p. 62.

Queen: Think so?

Scientist: Superb.

Queen: Of course, I've always thought so.

Scientist: Why couldn't you be both?

Queen: Why not?

Scientist: Or am I being too logical?

Queen: Not at all.

Scientist: My beloved wife--my mistress.

Queen: You think of the nicest things.¹⁶

The transformation so evident in the main characters has also been effected in the Brown Ant. He has become "the Ambassador." His dress, his mannerisms, his language have assumed a diplomatic dogma. He enters to deliver a message to the Queen. He is haughty and aristocratic and easily recognizable in contemporary society.

The scene which follows the Brown Ant's exit is perhaps the focal point of excitement in the entire play. For five pages at the end of Act Two, Scene Three, chaos reigns, as the warning sirens signal an attack by a foreign element. Just as all citizens are advised to enter shelters, the General appears, praising the Brown Queen and delivering his inaugural address. The Queen reverts to her basal nature and demands the arrest of the General. It is revealed that the Brown Ants have the "lovely" weapon, D.D.T. The General continues his speech while the phones begin to ring. The

¹⁶Ibid., p. 64.

Scientist is enthralled with the confusion, and he approaches the Queen wearing a mask. He explains his plan of countering the D.D.T. and distributes the masks as the Brown Ant re-enters demanding protection. The Scientist assures him of the welfare of all enemies, orders a cease fire, and sends masks to the Brown Queen. Probably a comment on the chaotic mannerisms of governments under the stress of war, the scene provides a thrust at those practices it reveals while presenting the audience with a chance to laugh at itself.

Scientist: Don't you see it yet? We are on the threshold of a glorious discovery--a war without war. Both sides will have weapons and counter weapons. No one can be hurt, nothing destroyed. This is what the humans have been striving for all these centuries and we shall achieve it.¹⁷

The confusion and pace of this scene are extreme. An audience would probably be confused and exhausted following it. When analyzed in retrospect, however, the scene would prompt an audience to visualize the confusion of a nuclear holocaust.

With the conclusion of this scene, Samuel Spewack has completed the second portion of his play, the experimentation. All that remains of his design is an examination of the ultimate results.

Successful in his transfiguration of his ant society into a warless world, the Scientist now turns to his final goal. He is compelled to attempt the transfiguration of human society. He makes contact with a human being through a

¹⁷Ibid., p. 67.

short wave transmitter, but the human being fails to believe him and the F.C.C. monitors the broadcast. The F.B.I. is called in, and while they are waiting for the F.B.I.'s arrival, the Queen and the Scientist reminisce. Samuel Spewack is nearing the end of his play, and he is beginning to bring the criticism closer to his audience. By having the human being fail to believe the Scientist, he illustrates the suspicious nature of modern man.

The Girl enters. She is not the same Girl as in the earlier scenes. Although possibly played by the same actress, this character is the daughter of the original Girl; she is Miss Girl Junior. Representative of the modernized woman, she is present to assist the Scientist in his trip to confer with the President of the United States.

Before leaving, however, the Scientist must discuss a matter of importance with Miss Girl Junior's brother, Mr. Boy Junior. He can also be played by his counterpart, Boy. Like Miss Girl Junior, he is the child of the original Boy Ant and Girl Ant.

Mr. Boy Junior is interested in wedding the daughter of the Scientist and the Queen. Like a true mother, the Queen rejects him as not good enough, but the Scientist accepts him and the little mother honors her husband's decision.

Final preparations are made for the journey by the Scientist. Before he can leave, however, the Chief Statistician bids him farewell and presents him with a watch with no works,

another jab at the reactionary world. He explains that he searched for one which ran backwards but was unable to locate one.

As the Statistician leaves the F.B.I. arrives. The Scientist is able to convince the government representative that he is conversing with ants, but the man's superior, refusing to believe him, orders him to return to headquarters. Although disappointed about the superior's attitude, the Scientist is happy that one human being had the imagination to believe him. It is possible that Samuel Spewack is concerned with the controversy revolving around the supposed sightings of unidentified flying objects and the failure of the mass of humanity to believe them possible. The Scientist leaves with Miss Girl Junior to travel via a beagle to see the President.

Some time has elapsed with the opening of the second scene. The Queen and the Chief Statistician are awaiting the return of the Scientist. The Queen and the Scientist have planned their deaths so as to allow progression to the throne of their daughter. Preparations for her coronation are under way and the Chief Statistician is unhappy with everything in his usual fashion. It is revealed in this exchange that the General has died and that the Chief Statistician has eaten him by request. With this episode, Spewack seems to be saying in parody that old soldiers never fade away; no, they just die. The General has died with

honor and the Chief Statistician will soon die of indigestion, thereby removing the antagonistic side of the conflict. The Statistician makes his exit backwards prophesying disaster for the colony in typical conservative fashion.

An announcement proclaims the return of the Chief Scientist. He is exhausted, having lost the beagle, the equipment, and Miss Girl Junior. He explains the futility of trying to convince the human beings:

Scientist: They move so quickly, and advance so slowly. Each day dizzy with movement, while the centuries crawl on. They have seized the donkey's tail which is their science, and they follow the donkey's carrot which is their hope, and as they bounce along they say, "This is living." And they relish the turmoil, even the fear and the pain as well as the joy of their chaotic earth.¹⁸

Unable to convince the human beings, the Scientist relaxes in the knowledge that he has done his best, he has tried, he has lived. But then he adds, "The humans say that too."¹⁹

It is in the last act that Samuel Spewack specifies what he means in the previous acts. All satire is brought directly to the audience. It becomes not just entertainment, but a criticism laid into the minds of the audience in hope that they will recognize, identify, and correct the flaws in modern society.

¹⁸Ibid., p. 85.

¹⁹Ibid.

CHAPTER IV

PRODUCTION PROBLEMS

Samuel Spewack describes Under the Sycamore Tree as a "theatrical exercise."¹ Since this "theatrical exercise" is not a conventionally written comedy, a break with convention seems appropriate in the planning of the production techniques to be utilized. Further, since the stated purpose of this study is to experiment with this play so as to present an expressionistic production, naturalistic or realistic techniques should be abandoned to allow a freer, interpretative, expressionistic use of symbolism. Deviations from established conventions of theatre, then, are to be attempted. Based upon this premise, the criteria for solution of the production problems which arise are now to be established.

The Setting

Since this play is set in an ant colony, problems quickly appear concerning the stage picture to be established. The questions to be answered include:

1. What form should the set assume?
2. What colors will the set radiate?
3. What acting areas are imperative?
4. What acting levels are necessary?
5. What set pieces are required?
6. What form will the set pieces assume?

¹Samuel Spewack, Under the Sycamore Tree, rev. ed. (New York, 1960), p. 3.

In solving the first problem, the need for a naturalistic ant colony can be discounted. The play is to be done expressionistically, and the actual reproduction of the colony would be beyond the scope of this study. Since it has been established what form the set should not assume, attention is turned to what form it should have.

While discounting the naturalistic setting as inappropriate, the director must be mindful that expressionism is an outgrowth of naturalism. The setting, therefore, should be symbolic of the ant colony even though it is not a photographic replica.

The presence of roots and variations of earth strata seems obvious in a subterranean setting. In order to symbolize the presence of these actualities, they should be disproportionate to reality and of various contrasting colors. The use of various hues of blue, yellow, orange, and green will provide the needed aura of brilliance.

These roots and layers of earth should be extreme in form and should cause a feeling of continual motion in the mind of the viewer. It is believed that an abundance of swirls and curves in the forms will cause this feeling to be established.

A design of the setting illustrating the desired effect is included in the Appendix to this thesis, and a viewing of this sketch will illustrate the colors and form to be employed.

A study of this play indicates the necessity of several distinct acting areas and levels required for an expressionistic production. Since the production should radiate an aura of motion, a variety of levels and areas should prove advantageous.

Produced on a proscenium type of stage, this play will conform somewhat to convention concerning stage areas. There should be downstage, upstage, left stage, right stage, and center areas. Going beyond reality, however, these areas should be extensions of the other expressionistic techniques. The downstage area should be extended four to eight feet toward the auditorium, permitting the actors to establish more rapport with the audience. It is conceivable that a lowering of these downstage areas approximately six inches below the stage level could cause an even greater link between auditorium and stage while providing a variety of levels in the downstage expanses.

The upstage regions should also provide various planes for a variety in the action. Two ramps will be used extending from stage left and stage right to an upstage center position. Beyond allowing variation of acting planes, these two ramps will furnish the only two entrance ways and exits to the onstage areas. These ramps will be approximately one foot high and have one slanted surface leading down to the stage level. The Queen's throne should be on a surface raised approximately six inches above the stage plane.

With the utilization of these three levels, a variety of action will be possible, causing more animation in character portrayal. A floor plan of the desired set is included in the Appendix to this thesis.

Several set pieces are necessary to a production of this play; two tables, a sofa, a throne, and an egg cart are required. The design of these pieces will be compatible with the expressionistic symbolism of the setting. For the tables, two root stumps will be used. They will be flat on the top and tree-like in appearance. A simple stool can be adapted as a throne surrounded by a cocoon-like enclosure. The sofa should be a basic sofa supported by stumps suggestive of the tables. The egg cart should be a baby buggy filled with prop eggs.

The set will be basically a very simple design. It can be described as a drop and wing setting, but by a contrasting of colors, an adaptation of set pieces, and a variety of acting levels, a distortion of this theatrical convention will be achieved.

Costuming

Although this play seems to preoccupy itself with ants, it presents each character as a duality. While supposed to be ants, the characters are actually human beings. In order to present this duality, vehicles must be chosen to convey the idea. Costuming has been adopted to represent the human characteristics. This choice was made for two reasons.

First, because of a limited budget, an appropriation for approximately fifteen costumes based upon original designs would be beyond the means allocated for this study. As a secondary reason, it can be stated that clothes make a most profound effect upon a viewer. Since the characters, according to the conception of this study, are human beings, and because wearing apparel creates the most lasting impression, costuming in keeping with the contemporary habits of human beings has been chosen.

The Queen, in the first two acts, should be costumed in an evening dress, wide, flowing, and bright in color. The costume can be dressed with insect-like appendages extending down the skirt from the waist. Her accessories, rings, necklaces, ear pieces, and a coronet should be dazzling. Her shoes should be flats, complementing the color of her dress. In the third act, it is determined that she has grown old. She, therefore, should be dressed in a matronly style, in a drab, straight dress extending to the middle of the calf. Her shoes should be black, medium-heeled oxfords.

The Scientist should be dressed as the non-conformist that he appears to be. His costume throughout the play should consist of a turtlenecked sweater, a pair of thread-bare trousers, and tennis shoes. He should also wear a long white frock coat symbolizing the scientific community. The coat should contain many pockets into which he would put various tools of science, e.g., test tubes, a slide rule,

a stethoscope, a book of geometrical calculations, and other such paraphernalia. In the third act, the Scientist should shed the frock coat and replace it with a worn suit coat to make his visit to the President. The colors chosen should be faded, dark hues. The overall effect achieved should be that of an Albert Schweitzer or the tone of a Mark Twain.

The Boy Ant, since he is a product of this society which discourages individuality, should be dressed completely in black over a white shirt, collar open. His shoes should be black tennis shoes.

The Girl Ant, likewise a tool of her society, should also be dressed in black. A black leotard with a burlap wrap-around skirt should cause the desired effect. She should also wear tennis shoes.

The Chief Statistician, since he symbolizes the reactionary element in the play, should be dressed as a Wall Street financier. A morning suit, complete with cravat and striped trousers complemented by highly polished shoes, would carry the idea represented by this character.

The General, also a reactionary but with different goals, symbolizes the pseudo-glory of the military establishment. He should, therefore, be very military in his dress. A bush jacket covered with medals, riding pants, and highly polished knee length boots should represent his character well. The whole costume should resemble a military riding habit of the pre-World War I era.

Mr. Boy Junior, the son of the Boy Ant, appears in the third act. By this time, the colony has become recognizable as a Madison Avenue complex. Mr. Boy Junior, then, should be costumed in a conservative blue suit, complete with white shirt, tie, and cuff links. He should also wear polished black shoes.

Miss Girl Junior, the daughter of the Girl Ant, likewise enters in the third act. She is symbolic of the modern, efficient working woman. She should, therefore, be dressed in a business woman's tweed suit, complete with stockings, low heeled shoes, and brown horn-rimmed glasses.

The Brown Ant, a citizen of an alien and hostile colony, should be costumed in a conformist, uniform-like array. Basically brown in color, he should wear a military-like vest, military boots, and a brown skull cap. Later in the play, he is appointed to the post of Ambassador. For this new position, he should be clothed in a white tie tuxedo including top hat and black shoes.

The Soldier's uniform should be similar to the Brown Ant's first costume. Rather than brown, however, black should be used as a basic color with a grey vest. The soldiers carry various weapons. A giant safety pin and an oversized straight pin should be used. The soldiers should be costumed the same throughout the play, symbolizing man's inability to abolish the need for military strength. In this case, costuming will tend to point up the satire.

The costuming, then, is designed to convey the human being aspect of the duality of characterization. A careful application of these designs should cause the communication of this aspect of the duplex of expression. Individual designs illustrating the costume of each character are included in the Appendix to this thesis.

Make-up

Turning now to the second portion of the communication of the human-ant duality in meaning, the director concentrates his attention upon the tool of expressing this aspect, make-up. While costuming should portray the human characteristics, the make-up should be the vehicle for the insect traits incorporated into the characters' total lineaments.

Basically, the make-up for all characters will be similar. The primary aspect of make-up employed to establish the insect-like bearing will be the antennae. Each character in the play will be fitted with these appendages. In most cases, these feelers will be set into the hair of the characters and protrude in an upward, forward arch. They should be made from various colored pipe cleaners and should be attached to the hair by the use of hairpins.

In some cases, however, the antennae should be attached to the headgear worn by the actor. This effect should be achieved by sewing them directly to the headpiece. The General, the Chief Statistician, the Soldiers, and the Ambassador will wear wigs or hats, and their antennae should

be attached by the aforementioned method. In either case, the antennae must be attached in a secure way to prevent them from dropping off during a scene.

The facial make-up of the characters should be primarily straight make-up. Slight variations of this procedure will cause the characters to appear insect-like. An emphasis of eye make-up by accentuating with white, black, green, and blue lining should make the eyes the focal point of facial expression. Since the majority of most insects' faces are eye area, this emphasis will create a link between the insect and apparent human facial characteristics. Various lines on the face will support the suggestion created by the eye make-up. Starting in the area of the eyes, lines should be drawn in a vertical or slanted direction down the face. These lines should be painted upon the face using a dark lining material. Each line should be high lighted on the outward side to give it emphasis. While tending to lengthen the face, they will also concentrate the attention on the nucleus of the character's expression, the eyes.

Several individual make-up problems exist. While each character's make-up will be similar, the color and tone of the Queen's face, for example, should be different from that of a Soldier. She should appear bright, while the Soldier should portray a hint of austerity. Hence, with the Queen, red should be added to her cheeks after the application of the base make-up, while a grey will suffice in the case of

the Soldier. The General also needs more color than the other characters; therefore, a red lining should be applied to his face before the vertical lines are added. The Chief Statistician, on the other hand, because of his stuffy air should have a very pale complexion. Instead of red in this case a white lining material can be used. These examples of diversity in make-up will hold true with each individual character. The color and tone used with each actor should be according to the conception as established by the actor and the director.

Two characters in the play should wear wigs, the General and the Chief Statistician. Wigs will greatly enhance the apparent reactionary tendencies in these characters, portraying them in a ridiculous vein so as to make the satire more pointed. Red should be employed in the General's wig, while the Chief Statistician will wear blonde. The wigs should be uncombed and teased to an askew appearance to fully utilize their satiric possibilities.

The Queen's hair should be immaculately arranged high atop her head. It should be red, and a coronet should be nestled into it in a front position to add to her regality.

The hair arrangements of the Boy Ant, the Girl Ant, and the Chief Scientist should be according to the contemporary styles of hair arrangement. Since they are the prime converts to the acceptance of human behavior, this will help provide a logical transition from insect to human being.

Although obviously human in form, because of the lines of a man's face, the make-up will tend to accentuate the ant-like appearance needed in this play for a communication of the duality in meaning.

Music

Having established the criteria for make-up, the director now focuses his attention upon the next production problem, music. The play requires music in only two places, both in the first scene of Act II. The first cue is for a waltz, while the second is for a heated Congo rhythm. A familiar waltz tune will be used, played very softly so as not to cover the dialogue but provide a mood. The second tune is used to illustrate the base drive becoming active in the Queen in her relationship with the Chief Scientist. The Congo music should be fast and sensuous in tone. It should be played at a high volume initially, receding to a more moderate volume as dialogue is spoken.

Music should also be employed as a mood-establishing device before each act and as a transitional device between the scenes. The music chosen should be of a light vein carrying out the spirit of the production.

Although music is not a major problem with this production, it should not be ignored. Careful preparation and operation of the tape are essential to the desired effect of the play. The music utilized in this production should be incorporated into the general sound tape for simplicity.

Sound

In an expressionistic production of this type, sound can play an important role in the establishing of an over-all style of presentation. Two distinct types of sound will be present in this production. The first type is incidental sound as required by the script. The second sort is sound that has been incorporated into the production to heighten the expressionistic, satirical qualities to be achieved.

Those sound cues required by the script are as follows:

1. Fanfare of trumpets--needed upon the first entrance of the Chief Scientist in Act I, Scene 1, p. 83.
2. Fanfare of trumpets--needed upon the first entrance of the General in Act I, Scene 1, p. 87.
3. Electric fan and wind--needed when the Scientist activates a lever in Act I, Scene 1, p. 96.
4. Fanfare of trumpets--needed upon the entrance of the General in Act II, Scene 1, p. 153.
5. Buzzing of a bee--needed when the Scientist is talking to the Queen Bee in Act II, Scene 2, p. 189.
6. Birds singing--needed when the Scientist is talking to the birds in Act II, Scene 2, p. 189.
7. Air raid siren--needed at the beginning of the attack in Act II, Scene 3, p. 202.
8. Telephone bell rings--needed during the attack scene in Act II, Scene 3, pp. 202-210.
9. Jangle of alarm bells--needed during the attack scene in Act II, Scene 3, pp. 202-210.
10. Thunder-wind-bells--needed at the end of Act II, Scene 3, p. 212.
11. Broadcast-jamming whistles--needed at the beginning of Act III, Scene 1, p. 215.
12. Fanfare of trumpets--needed to announce the coronation of Precocious in Act III, Scene 2, p. 249.

The script also requires several announcements amplified within the dialogue of the play. These announcements will be done live and, therefore, are treated as dialogue. A listing of them will be included here, however, because it is quite possible to treat them as sound cues in future productions.

1. Announcement of the beauty contest--needed in Act II, Scene 1, p. 169.
2. Announcement of the entrance of the Ambassador--needed in Act II, Scene 3, p. 202.
3. Dialogue with the radio operator and the F.C.C. Commission--needed at the beginning of Act III, Scene 1, pp. 215-221.
4. Dialogue with the police--needed when the policeman discovers the ant colony in Act III, Scene 1, p. 238.
5. Announcement of the return of the Scientist--needed in Act III, Scene 2, p. 242.

The sound cues inserted into the script as vehicles for an expressionistic production include amplifications of words and sounds. These statements will be amplified within the dialogue to offer comments on the action. They will be both serious and humorous and will follow specific lines in the play. The cues for these insertions and the actual statements are as follows:

1. Queen: Are my workers grumbling again? (p. 79)
Sound: Send for Hoffa!
2. Scientist: At sunrise this morning our army moved forward to the attack. (p. 85)
Sound: Marching soldiers.
3. Queen: I am promoting you to the exalted post of Chief Grand Marshal. (p. 90)
Sound: Why?

4. Girl: Now what do we do? I don't remember. (p. 136)
Sound: The audience remembers.
5. General: I don't understand. (p. 142)
Sound: It figures!
6. Scientist: Coming along fine, my boy. Coming along fine. Any minute now. Harumph! (p. 153)
Sound: Calling Doctor X--Calling Doctor X.
7. General: . . . No I'll find a slogan. (p. 160)
Sound: How about, "In your heart, you know he's right"?

The sound effects of the play provide one of the prime deviations from conventional theatrical techniques. If carefully executed, the various sound effects should be both entertaining and meaningful to an audience.

Lighting

Like the aforementioned aspects of production, the lighting techniques employed for a production of this nature must deviate from the norm; they must be consistent with the overall scheme of creativity. Naturalistic lighting, then, can be dismissed as irrelevant to the problems anticipated.

This is not meant to rule out, however, the utilization of basic lighting procedures which are appropriate and necessary to all adequate lighting. Cross-lighting, for example, is a procedure which can and should be used by all lighting technicians in the planning of their procedures.

For this particular production, the deviation in normal lighting methods will come through the rapid modulation of light intensity and color and through the use of projections intended to sharpen the meaning of lines and stage actions.

At the outset of the play, for example, the lights should not be brought up to the assigned intensity smoothly, but should be intensified rapidly according to various levels and areas of the stage. This should be repeated with the introduction of most new scenes. With the first entrance of each new character, a special should be intensified and dimmed to signal the entrance.

With the entrance of the Brown Ant in Act I, Scene 2, the lights should flash off and on with great rapidity, signifying danger to the colony. At the close of this scene, the lights should dim slowly to almost a zero reading, and then suddenly the stage should be filled with a red illumination which should modulate several times and then fade out.

This procedure of employing red illumination should be repeated in Act II, Scene 1, when the Scientist and the Queen kiss. Later in the same scene the Scientist and the Queen dance to Congo music. During this sequence the red should modulate rapidly intermixed with blue. As the red intensifies, the blue should lower, and as the blue becomes brilliant, the red should be dimmed. This sequence of lighting regulation should occur approximately four times to sharpen the meaning of the action and then cease so as not to be a distraction to the incident.

In Act II, Scene 2, the seduction episode between the Scientist and the Girl occurs. For this scene, the red should gradually be strengthened while the cross-lighting is

stealthily dimmed. At the close of the scene, the red should become the sole light source, while the other lights quickly are modified to a zero reading.

With the advent of the war scene in Act II, Scene 3, the light intensity should again be regulated erratically as was done in Act I, Scene 2, with the entrance of the Brown Ant. For the purposes of this scene, however, the regulation should be carried to the extreme to heighten the confusion inherent in the sequence.

The techniques used in the two scenes of Act III should be according to basic general lighting procedures. The only deviation should come at the very outset with the first apparent light. It should be intensified rapidly and according to areas as has been done in previous scenes. This method will also apply to the opening of the second scene of the act.

At the close of the play, the instruments in use should gradually dim to zero. With a black stage, the actors should be positioned to various areas of the expanse and lights brought up on each separately until all are bathed in light. As the curtain call lighting is extinguished, the actors will leave the stage and the house lights should be brought up.

The instruments employed for these procedures should be of three distinct types. For the distant light throws, 500-1,000 watt ellipsoidal lamps should be used, while for the shorter distances, 400-500 watt fresnel lamps will suffice.

For the red and the blue general lighting, 1,000 watt flood lamps should prove adequate.

The second technique used to deviate from naturalistic lighting tendencies will be projected images. These, like the amplified sounds and the expressionistic lighting, will be used to point up actions and words portrayed from the stage.

Two possible methods of projecting these images will be considered to determine which will achieve the desired quality. Slide projection and overhead projection will be tested. Whichever method is employed, the images will be projected onto a screen on stage right or stage left areas of the auditorium in such a way so as not to obstruct the view of the audience.

The actual images to be projected and the cues for them are as follows:

1. Cue: Prior to the intensification of the first lighting. (p. 77)
Projection: Welcome to an ant colony!
2. Queen: Why do Generals always want to make speeches? (p. 92)
Projection: "Old soldiers never die."
3. Scientist: . . . or do I take the long view, eat the grasshopper, and pursue this scientific and fascinating project? (p. 94)
Projection: Eat it!
4. Queen: I saw him as clearly as I see you right now. (p. 105)
5. Queen: Such fun, such wonderful games! (p. 127)
Projection: Such fun!

6. Cue: Prior to the intensification of the first light of Act I, Scene 2. (p. 127)
Projection: Time to continue.
7. Scientist: Your Majesty, we've discovered "K". (p. 147)
Projection: Intermission--10 minutes.
8. Cue: Prior to the intensification of the first light of Act II, Scene 1. (p. 147)
Projection: Welcome back.
9. Scientist: . . . coming along fine. Any minute now. Harumph! (p. 153)
Projection: Flashing blank screen.
10. Queen: I want, I want, I want! For him, for him, for him! (p. 165)
Projection: Sound familiar?
11. Scientist: . . . We're not even married yet. Darling--it can't be! (p. 174)
Projection: Sound familiar?
12. Scientist: Nurse! Nurse! (p. 183)
Projection: Be back shortly.
13. Girl: You don't know how hard it's been for me--all these months. Daydreams! (p. 197)
Projection: Censored.
14. Cue: Beginning of the war scene in Act II, Scene 3. (p. 202)
Projection: Picture of an atom bomb blast flashed continuously during the scene.
15. Scientist: . . . No smoking please! And--spray, spray, spray! (p. 212)
Projection: Intermission--10 minutes.
16. Cue: Prior to the intensification of the first light of Act III, Scene 1. (p. 215)
Projection: Meenwhile.
17. Queen: Good-bye, good-bye, good-bye. Good-bye. (p. 239)
Projection: Days later.
18. Scientist: The humans say that too. (p. 251)
Projection: There's still time, brother.

The lighting of this play, if carefully executed by competent technicians, should enhance the expressionistic style chosen for this study. Because the lighting cues are abundant and appear in rapid succession, diligence will be a necessity to achieve the desired perfection.

Publicity

The next production problem to be considered is publicity. Necessary to the financial success of any production, publicity should occupy a position of prime importance in the schedule of activities to be completed.

Several avenues of approach are open to the publicity crew. These aspects include newspaper articles, radio and television advertisements, banners and posters in the campus and community, and personal contacts. All of these possibilities should be utilized to their fullest.

Early in rehearsal, biographies of the cast members should be secured. From these biographies, news stories will be formulated for publication. Personal contact with the director of news service will probably be the best method for securing newspaper space, since the University has a policy concerning the release of all news items through the service.

The campus newspaper should be contacted early and informed of the availability of current stories.

Spot announcements should be prepared for broadcast on local radio stations, and slides should be made for television

stations in the area. In most cases, these announcements and slides should be delivered directly to the responsible official at the broadcasting station.

Early in the rehearsal period, a poster design should be composed, and posters based upon the design should be printed. These posters should be distributed in prominent places around the campus and the community.

Banners will need to be made for display in prominent areas of the campus. These banners should be flown approximately two weeks before the production.

The members of the cast should arrange an appointment early in the production schedule for publicity portraits to be made. These portraits, when finished, will be attached to the ticket booth in the campus area to arouse interest in the play.

All members of the cast and the crew will be encouraged to make personal contacts with acquaintances to make them aware of the production and the dates. This, if done extensively, can be one of the most effective publicity tools.

Like all other phases of production, publicity cannot be slighted, for to do so would lessen the value of the other aspects. Staging an imaginative production for a handful of patrons could be a very disheartening experience for all persons connected with the project. On the other hand, a full house for the production can be an inspiring experience. Publicity can help fill the auditorium.

Textual Changes

As has been pointed out earlier, this play was written in 1952. It is a comedy and some of the references made in the text are dated. In an attempt to make the play more timely in its references, several textual changes will be made.

In Act II, Scene 2, a reference is made to the year 1953. In order to make this more contemporary, the year should be changed to 1967.

In Act III, Scene 1, the Scientist refers to a poodle several times. To be more symbolic in 1967, this should be changed to a beagle. The poodle is again mentioned in the second scene of the act. Here again, it should be changed to a beagle.

The Scientist, in discussing his encounter with the President, mentions a conversation he overhears. During the course of the conversation, the President addresses his guest as "Jo." A more timely name would be "Hubert."

As can be seen, the textual changes are few and alter the intentions of the playwright only slightly. The only purpose for the changes is to bring the satire closer to the viewing audience, thereby avoiding a dating of the play.

Casting

A definite procedure will be used in the auditions for this play. All persons desirous of reading for parts will be entertained. All persons will read without having read

a copy of the script. This procedure will be employed in an attempt to determine the inherent ability of the actor to interpret the written word without prior study. An actor who is capable of this skill should be able to begin rehearsal at an advanced stage in the interpretation of character. Because of a concentrated rehearsal schedule, this ability should prove a boon to the outcome of the production as a whole.

After all who wish to audition have done so several times, a short explanation of what is desired from the audition will be given. By this time, awareness will have been gained on two fronts. First, the director will be cognizant of each actor's interpretative abilities. Secondly, the actors will be aware to some degree of the director's concept of the play and of the conflicts and character relationships which are present in the script. All who wish to read for a certain part should be allowed to do so.

It is recommended that if there is a large attendance at the auditions they be held on two consecutive nights. If, on the other hand, the turnout is small and readings warrant it, the play be cast on the first night to allow one extra rehearsal period.

Several criteria should be established concerning the awarding of the parts. The actors should display an ability to read the language with interpretative skills. The actors should display a serious attitude toward the literature and

should be aware of the fact that should they be cast, they would be participating in a scholarly, artistic undertaking. They should be responsible individuals who have the ability to discipline themselves. Using these criteria as prerequisites, the director should award the parts upon the actors' displayed abilities and physical appearance. A compatibility of emotional, intellectual, and spiritual traits is important to the choosing of a good cast. In other words, each actor must display a tendency toward ensemble work.

Since a good production is based upon the selection of a good cast, it is imperative that great care be taken in the selection. To fail to do so could doom the production from the beginning.

Rehearsals

The final production problem to be discussed is the rehearsal schedule. Since a limited time is usually allowed for the preparation of a play, care should be exercised in the planning of the schedule. All aspects of the rehearsals should be anticipated and planned. Invariably problems will arise which are unexpected, but if all other problems have organized solutions, the unexpected can be met and solved.

In the schedule for this production, note has been taken of the anticipated difficulties in each act. The first act, for example, which is the longest act in the play, will be scheduled for sixteen rehearsals, including run-throughs. The second act, which is shorter but also involves more characters

and therefore more difficulties, will be scheduled for seventeen rehearsals. The third act, which is short and contains very few anticipated problems, will be scheduled for only fourteen rehearsals.

The memorization of lines for the first act should be scheduled for the seventh rehearsal, for the second act the tenth rehearsal, and for the third act the twelfth rehearsal. Twenty-two rehearsal periods exclusive of the auditions will be included.

The set should be scheduled for usage on the fourteenth rehearsal, allowing time for the actors to become comfortable in their use of it. The other technical aspects of the production will be added to the rehearsal schedule until all tools of the expressionistic style have been included. The most involved technical portions of the production are to be included first and are to be given more rehearsal time than those of less difficulty.

A complete technical rehearsal, exclusive of make-up and costuming, will be held three days prior to the production and again on the succeeding day with the costumes. The dress rehearsal will be held on the day prior to the production date and will be conducted as a performance sans audience. The performance dates will be July 6 and 7, 1967. Following the performance dates, a cast and crew seminar will be scheduled on Saturday, July 8, 1967. The purpose of this meeting will be to discuss the production and evaluate it.

The rehearsal schedule is as follows:

Day	Agenda
June 9, Friday	Discussion of characters and read-through.
12, Monday	Block Act I.
13, Tuesday	Finish blocking and run Act I.
14, Wednesday	Block Act II.
15, Thursday	Run Act II.
16, Friday	Run Acts I and II.
19, Monday	Block Act III.
20, Tuesday	Run-through (Lines, Act I).
21, Wednesday	Run Act II.
22, Thursday	Run Act III.
23, Friday	Run-through (Lines, Act II).
24, Saturday	Run-through.
26, Monday	Run-through (Lines, Act III).
27, Tuesday	Run-through (Set).
28, Wednesday	Run-through (Props).
29, Thursday	Run-through (Costumes).
30, Friday	Run-through (Set and Props).
July 1, Saturday	Run-through (Set, Props, and Lights).
2, Sunday	Run-through (Set, Props, Lights, and Sound).
3, Monday	Run-through (Set, Props, Lights, Sound, and Projections).
4, Tuesday	Complete technical rehearsal.
5, Wednesday	Complete dress rehearsal.
6, Thursday	Performance.
7, Friday	Performance.
8, Saturday	Cast and crew meeting to discuss the production and to answer the Cast and Crew Questionnaire.

Although many problems may arise which have not been discussed in this chapter, it is hoped that those which have not been anticipated will be met directly and solved adequately. Obviously, perfect foresight is an ideal which all persons should be desirous of obtaining. Human endeavors, however, to reach this goal have consistently failed to some degree. Perhaps the planning for anticipated enigmas will allow time to resolve those which are unanticipated.

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CHAPTER V

THE SCRIPT AND PRODUCTION NOTES

This chapter of the thesis is concerned with the methods employed in applying the theories as related in Chapters III and IV. For any experiment to be proved valid, a step by step account of its form should be maintained. It is in this portion of the thesis that this record is chronicled.

Included in this account are the script, the movement of the actors, the sound cues, the lighting cues, and any other pertinent data. Photographs of the play in progress are also included at specific points in the script to illustrate the action, spectacle, character, and mood utilized in this expressionistic production.

The notations included herein assume two forms. On one hand, the notations are written, e.g. they are recorded on the page immediately opposite the portion of the script which they affect. These notations deal primarily with sound and lighting cues and the movements of the actors.

The second tools employed in the notations are small ground plans of the setting. These drawings will also appear opposite the portion of the script they affect. Onto these ground plans will be recorded the main movements of the actors, illustrating the stage pictures which are achieved.

It is anticipated that a careful study of this aspect of the thesis will reveal the methods employed to make this play function as an expressionistic production.

Blocking Key

Stage Directions

X--cross, crosses	C--center
U--upstage	L--left
D--downstage	R--right

Blocking Symbols

↑--direction of movement	F--Girl Ant
A--Queen	G--Brown Ant
B--Statistician	I--Boy Junior
C--Scientist	J--Girl Junior
D--General	X--Worker Ants and Soldier Ants
E--Boy Ant	

① ②

Act I

①

△

Scene 1

②

Queen: Oh!

Chief Statistician: Three hundred and twenty-four. Our Almighty Queen of our Almighty Ants!

Queen: Oh!

Chief Statistician: Three hundred and twenty-five!

Queen: Oh!

Chief Statistician: Three twenty-six!

Queen: Oh!

Chief Statistician: Three hundred and twenty-six eggs! Our Almighty Queen of our Almighty Ants!

Queen: Oh!

Chief Statistician: Three hundred and twenty-seven! Your Majesty is making history.

Queen: Oh!

Chief Statistician: Three hundred and twenty-eight.

Queen: Oh!

Chief Statistician: And nine!

Queen: Oh!

Chief Statistician: Three hundred and thirty!

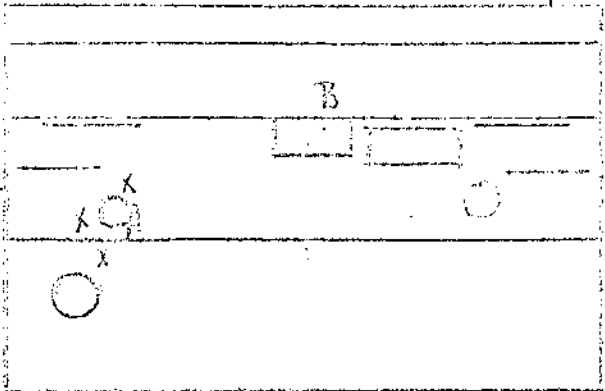
Queen: I wanted to make it an even number.

Chief Statistician: Chief Statistician speaking. Please broadcast the following bulletin: Three hundred and thirty. Her Majesty's subjects say with one voice: Well laid!

Queen: Oh, I can do better. I didn't half try.

Chief Statistician: The announcement will have a tonic effect on our colony. Most advantageous at this time. [3] Your Majesty, may I speak frankly?

- △ Sound cue: Pre-show music.
- ① Projection: Welcome to an ant colony.
- ② Bridge lights up causing green, red, and blue on background. Sneak in DRC lighting.
- ① Queen is sitting on throne, groaning.
- ② Statistician is recording on the adding machine.



- ③ Statistician puts adding machine on couch X C.

Queen: Certainly not. I don't want to hear anything unpleasant.

Chief Statistician: ^A Forgive me, your Majesty, but . . .

Queen: Are my workers grumbling again? ^R

Chief Statistician: Yes, your Majesty.

Queen: The patience you've got to have with labor these days. They grumbled when I introduced words into our language. Do you realize that when I ascended the throne, we spoke only in numbers?

Chief Statistician: I have always maintained, and maintain today: Words are dangerous. And the most dangerous is the word your Chief Scientist is constantly shouting.

Queen: What word? ^S

Chief Statistician: "Why?"

Queen: My favourite.

Chief Statistician: Why do we do it this way--not that way? Why are we here? Why do we eat? Why do we sleep? Why do we fight? Why? Why? Why? There's only one question I ask: Why not leave well enough alone?

Queen: Changing things is fun. That reminds me. I must get that egg-container changed. I'm sick of off-white.

Chief Statistician: ^b When we spoke in numbers, an ant knew where he was. Each number means one thing and one thing only. Three hundred and thirty means one thing and one thing only.

Queen: What? ⁷

Chief Statistician: Three hundred and thirty.

Queen: You wouldn't understand. We need words to express our ideas. ³

Chief Statistician: But we have no ideas.

Queen: You need even more words to express no ideas.

Chief Statistician: Your will is supreme, your Majesty!

Queen: ⁴ See this? We've conquered water. Aren't you

4 Statistician X R.

2 Sound cue: Send for Hoffa.

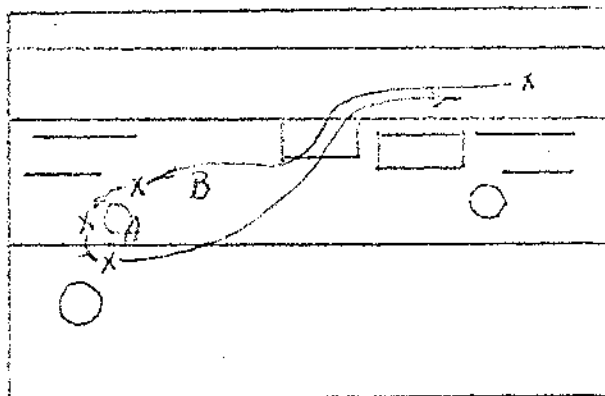
5 Queen rings bell on table at R. Worker enters, X to egg container and exit with other worker and two soldiers.

6 Statistician sits on couch.

7 Queen rises and X C.

8 Queen X DR.

9 Queen picks up boat at table R.



thrilled? We've never been able to cross water before. Now we can. Isn't mine a wonderful reign? My scientific achievements really dazzle me. And my educational system. Superb! Have you learned to read yet?

Chief Statistician: ¹⁰ Yes, your Majesty.

Queen: Wonderful. As soon as everyone has learned to read, I'll put out my Readers' Digest, so they won't.

Chief Statistician: Yes, your Majesty.

Queen: We must have progress.

Chief Statistician: Yes, your Majesty.

Queen: And you want me to abolish Science.

Chief Statistician: ¹¹ Will your Majesty at least abolish your Scientist?

Queen: Certainly not, he's marvellous!

Chief Statistician: He's a bumptious, presumptuous, arrogant ant! Scientist! He was born a worker. We are all born workers, soldiers or Queens, not scientists.

Queen: He's different. ¹²

Chief Statistician: He'll destroy us.

Queen: Oh, for heaven's sake stop moaning.

Chief Statistician: I'm extremely conservative--I must moan at the mention of anything new.

Queen: Stop it!

Chief Statistician: Your Majesty, I am deeply concerned.

Queen: You always are. ¹³

Chief Statistician: We're at war.

Queen: Of course. ¹⁴

Chief Statistician: And you have permitted that outrageous Scientist to take charge of our war.

Queen: Of course.

Chief Statistician: ¹⁵ Then permit me to croak gloomily.

10 Statistician sighs.

11 Statistician rises and
X R.

12 Queen X R.

13 Queen X to throne.

14 Queen sits on throne.

15 Statistician X L.

Queen: Croak away!

Chief Statistician: We shall be murdered in our beds.

Queen: I'm very optimistic. ¹⁶ War Department? . . . Any news bulletin on the battle?

Chief Statistician: Disaster? ¹⁷

Queen: ¹⁸ No news, yet.

Chief Statistician: We're doomed, doomed!

Queen: You're really brilliantly gloomy today. Congratulations, my loyal opposition.

Chief Statistician: ¹⁹ Thank you, your Majesty. ²⁰ Our army returns.

Queen: My Scientist returns.

Chief Statistician: Defeated!

Queen: Victorious. ²¹ How could we fail with the new weapon my Chief Scientist devised?

Chief Statistician: New weapon?

Queen: What do you call that new weapon?

Scientist: D. D. T., your Majesty.

Queen: Of course. Tell me all about the battle. I want to hear everything. Everything. You may go.

Chief Statistician: Yes, your Majesty. I go, your Majesty. Backwards, ever backwards. ²²

Queen: Three hundred and thirty this morning.

Scientist: I know, your Majesty. ²³

Queen: I've been busy too. Now tell me about our victory.

Scientist: We destroyed the enemy. Not one escaped.

Queen: Glorious!

Scientist: ²⁴ We captured one hundred and twelve inches of tunnels, three gallons of honey, larvae still uncounted.

16 Queen picks up telephone receiver.

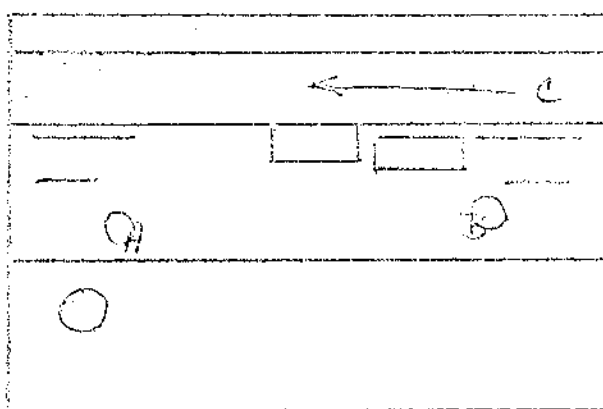
17 Statistician X DR.

18 Queen replaces receiver.

19 Statistician X to couch.

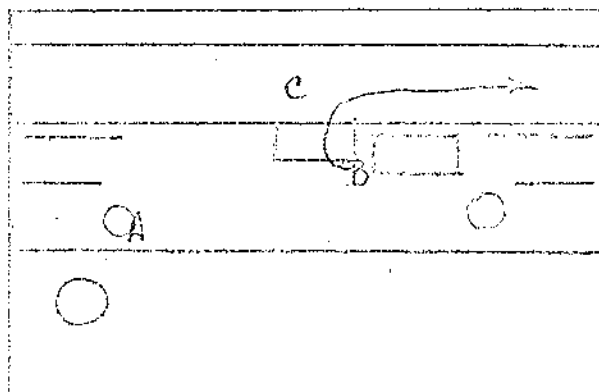
△ Sound cue: Fanfare of trumpets.

20 Scientist enters UL on platform, X C stumbling.



21 Statistician exits UL on platform.

22 Scientist X C.



23 Scientist X UC on platform.

Queen: Magnificent! And our losses?

Scientist: ^[24]None, of course.

Queen: What a lovely war!

Scientist: Yes, your Majesty. ^[25]

Queen: Are you sleepy?

Scientist: Slightly. I was up all night arguing with your General.

Queen: That idiot! Tell me about the battle. What did you do?

Scientist: ^[26]I sprayed.

Queen: But tell me about it. I want to hear.

Scientist: At sunrise this morning our army moved forward to the attack. ^[27]I preceded them.

Queen: You went ahead of my shock troops?

Scientist: Naturally.

Queen: And you not a soldier--unarmed?

Scientist: I was armed with science.

Queen: You weren't afraid?

Scientist: Of course I was afraid. I was afraid our army would wake the enemy.

Queen: What happened?

Scientist: They didn't.

Queen: But the battle . . . ?

Scientist: The battle? Oh yes. ^[27]The enemy was drawn up in the usual ridiculously proper formations--

Queen: Yes?

Scientist: --advance guards posted at the proper peripheries-- ^[28]

Queen: Yes?

24 Scientist yawns.

25 Scientist lies on plat-
forms facing audience.

26 Scientist pats his spray
gun.

△ Sound cue: Sound of
marching soldiers.

27 Scientist rises, X C.

28 Scientist gestures
wildly with the spray
gun.

Scientist: --sentinels at the mouths of the tunnels--

Queen: Yes?

Scientist: --flying contingents alerted in the pasture.

Queen: Yes?

Scientist: The air was still. Not a leaf stirred. I waited for wind. 21

Queen: Where was our army?

Scientist: I haven't the faintest idea. Finally the trees began to rustle. I judged the velocity of the wind to be ten miles an hour. I moved in the direction of the advance guards and sprayed. They fell as one ant. I moved to the pasture and sprayed. They fell as one ant. I moved to the tunnels and sprayed. They fell as one etcetera etcetera. 31 There was nothing more to spray. I waited for our army. I took a slight catnap. The General woke me up. He was furious about something. I left.

Queen: What an extraordinary battle! 5 Are you sleeping?

General: Three-seven-seven-four-zero. 31

Queen: What are you saying?

General: 32 I'm swearing, Madam, in what is now unfortunately an obsolete language.

Queen: We remember the language, and we pretend to blush.

General: Your Majesty . . .

Queen: Sssh! He sleeps. 33

General: 34 He always sleeps!

Queen: Congratulations on our victory, my Chief General.

General: Victory?

Queen: Didn't we win a glorious victory? 35

General: You call it a victory when you can't eat the enemy? That damn stuff's poison!

Queen: D. D. T.? Of course it is. That's why I ordered my men fed before the battle.

27 Scientist licks finger.

28 Scientist X to couch
and goes to sleep.

△ Sound cue: Fanfare of
trumpets.

29 General enters UL on
platforms, X C.

30 General salutes.

31 Queen points to
Scientist on couch.

32 General follows pointing
X to couch.

33 General paces back and
forth between Queen
and Scientist.

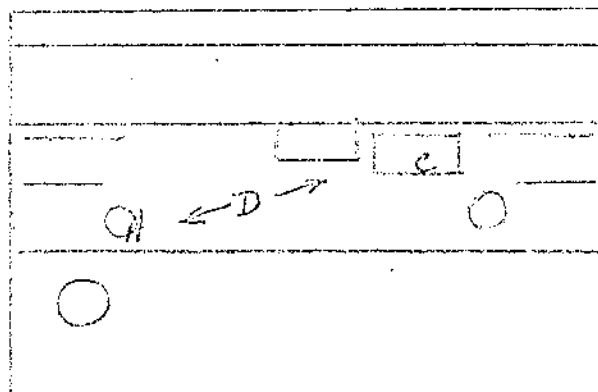
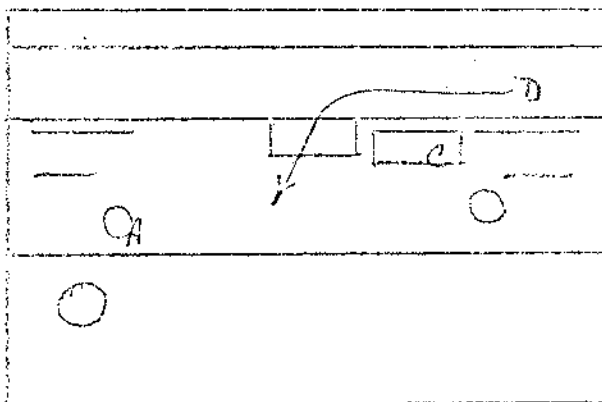




PLATE I

QUEEN: HE SLEEPS!
GENERAL: HE ALWAYS SLEEPS!

General: But think of the waste. A field full of luscious corpses. Nothing to eat.

Queen: That's science.

General: You don't understand the rules of warfare, your Majesty. The enemy expects to be eaten.

Queen: Why should we care what those monsters expect?

General: It's a question of honor, your Majesty. If I lost a battle, I would feel disgraced if the enemy didn't eat me.

Scientist: Why?

General: Because that's the way wars have always been fought. To a digestible conclusion.

Scientist: Why?


General: Because that's the way I was trained.

Queen: Why? Isn't this a lovely game? Why?

General: Because I'm a soldier. ³⁶ I don't know why!

Queen: You should always know why. ³⁷ In recognition of your heroic services, I am promoting you to the exalted post of Chief Grand Marshal.

General: You are promoting me?

Queen: And I am awarding you the Hero's Cross, First Class, with clasp. 

General: Madam, I am speechless. Chief Grand Marshal! I don't deserve this honor.

Queen: Of course you don't. I'm kicking you upstairs.

General: I beg your pardon?

Queen: All I ask is that you keep away from the army.

General: Madam? ³⁸

Queen: Of course you can give me advice occasionally. I promise not to take it.

General: And who, may I ask your Majesty, will command my army?

36 General jumps about frustrated.

37 Queen X to R table, get medal, X to General C, and pin the medal onto his chest.

△ Sound cue: Why?

38 Queen X to R of couch.

Queen: My Scientist, of course.

General: A civilian?

Queen: He sprays marvellously.

General: Madam . . .

Queen: You may go. ³⁹

General: Your Majesty . . .

Queen: Don't bother finishing your sentence. ⁴⁰ Just go.

General: Madam, this is madness!

Queen: Good-bye. ⁴¹ Go!

General: Madam--may I . . . ?

Queen: No farewell speeches, please.

General: Very well, madam. ⁴²

Queen: Why do Generals always want to make speeches?

General: This day will be marked the darkest in our history. You have pronounced the doom of our colony. ³ School children will know this as "The Day You Stopped Listening To Me." ⁴³

Queen: Good-bye. Good riddance! ⁴⁴ Hooray for D. D. T.! Tell me--how did you ever think up such a delightful weapon?

Scientist: Oh, well--I'm a genius.

Queen: I'm the only genius in the colony. I'm your Queen.

Scientist: I thought of it with your genius, of course.

Queen: That's better. ⁴⁵ Do you remember the day I first chose you from all the others?

Scientist: Vividly.

Queen: I was reviewing my workers in that dreadful stand in the old parade ground. I was hot. I was tired. Six of my feet were killing me.

Scientist: You didn't show it.

- 39 Queen gestures for General to go.
- 40 Queen repeats gesture.

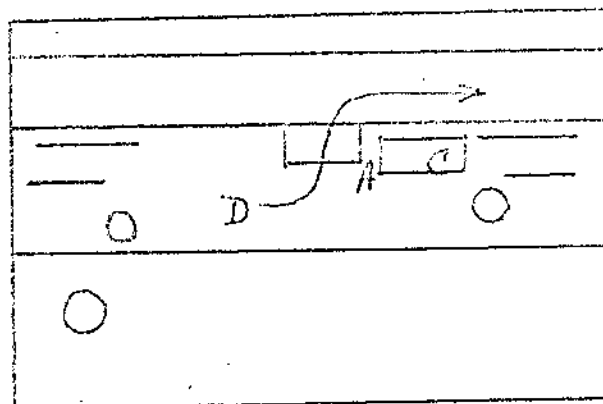
- 41 Queen presents a demanding gesture to go.
- 42 General X UL onto platform.

3 Projection: Old Soldiers Never Die.

- 43 General exits UL.

- 44 Queen X C.

- 45 Queen X R.



Queen: I never do, of course. ⁴¹Down they came, each worker staggering under an enormous load of honey, leaves, larvae--thousands of them. And then suddenly I see ten of my workers carrying nothing but dragging a sled, which I'd never seen before. And on that sled was honey--a mountain of it. I gaped. My eyes went to the very top. And there you sat. They were carrying you, too.

Scientist: Naturally, I'm an intellectual.

Queen: I said to myself: "There's an Ant!"

Scientist: And to think I owe it all to an old grasshopper. ⁴⁷

Queen: Grasshopper? ⁴⁸

Scientist: Does your Majesty remember the great famine?

Queen: Do I remember?

Scientist: ⁴⁹I was foraging for food in a pasture with some of the boys. We could hardly drag ourselves. I came to a wire and stumbled across it. The ends crackled flame. Blue flame. I said: "I wonder what that is?" One of the boys said: "Why don't you stop asking questions, and do some work for a change?" You know how unimaginative our workers were.

Queen: Clods!

Scientist: I put my feelers to the wire, and found myself shaking. Like this. Then I heard strange sounds, and saw strange images. I said to myself . . .

Queen: Why?

Scientist: Exactly. Just at that moment, I came across a piece of old grasshopper. So I said to myself: "Here's an interesting problem! Do I bring this back to Queen and colony, as I should, or do I take the long view, eat the grasshopper and pursue this scientific and fascinating project?" ⁴

Queen: What? ⁵⁰

Scientist: ⁵¹I'm boring your Majesty. ⁵²I must have told you this trivial incident before.

Queen: ⁵³Did you eat that grasshopper? ⁵⁴

46 Queen X to throne and
sit.

47 Scientist sits up on
couch.

48 Queen sits forward.

49 Scientist stands up on
couch.

④ Projection: Eat it!

50 Queen rises and then sits.

51 Scientist jumps down from
couch, X C.

52 Queen rises.

53 Scientist X to table L
and puts sprayer down.

Scientist: Did I?

Queen: Did you?

Scientist: Did I? Let me see! Yes! I took the long view.

Queen: Traitor! ⁵⁴ Ingrate!

Scientist: I ate for two ⁵⁵ Science and me.

Queen: I was so weak with hunger I couldn't sit up on my throne properly. I drooped. Positively drooped. I clanked. Do you realize I was down to my wings? No viscera at all!

Scientist: Very becoming. ⁵⁶ Thanks to that grasshopper--very stale, by the way--artificial light was born. We command the sun--off ⁵ On. The radio--we could talk through the air. The wind machine--to create breezes--⁷ in the still and dank summer and stimulate egg production. We command water--we command fire.

Queen: ⁵⁷ I'm icy with rage.

Scientist: I detect a slight chill in the air. ⁵⁸ And then this magic was born.

Queen: What's that? ⁵⁹ Have I seen that before?

Scientist: No, your Majesty.

Queen: I don't want to see it. ⁶⁰ I'm going to punish you. I'm going to eat three of your feelers to begin with.

Scientist: Just a moment, your Majesty . . .

Queen: Come here!

Scientist: Before you eat my unworthy feelers, may I ask a question?

Queen: No!

Scientist: Have you ever wondered, your Majesty, why it is that you've reigned longer than any other Queen in the memory of the oldest inhabitant?

Queen: What? Well, I've got a good constitution. Come here!

54 Queen X quickly LC.

55 Scientist X LC, hands on abdomen.

56 Scientist X to table L and activate levers in black box on stump. He then picks up egg candler.

5 Dim DS temporarily and then intensify.

7 Sound cue: Fan motor.

57 Queen X R.

58 Scientist X C showing Queen the egg candler.

59 Queen looks at egg candler.

60 Queen turns away.

Scientist: Normally, the colony outlives the Queen.

Queen: I've never felt younger. Look at my egg production. Come here!

Scientist: Normally, the Queen reigns briefly, gives birth to a new Queen, shrivels, dies, and is swept away.

Queen: Now you're getting morbid! Will you come here?

Scientist: Not one new Queen has appeared in the thousands of eggs you've laid. Not one! Why?

Queen: I'm unique. Now enough of this. Come here! This instant!

Scientist: Let me demonstrate this machine.

Queen: Come here! ⁶¹What are you doing with my eggs? Put them down!

Scientist: Interesting!

Queen: Now I'll have three feelers and a wing!

Scientist: Ah!

Queen: And your head, if you're not careful!

Scientist: Look!

Queen: Why should I? Come closer. Don't make me spring at you. It's undignified. Serve me properly. Closer!

Scientist: ⁶²Look through this tube, your Majesty, and see what's in the egg.

Queen: What?

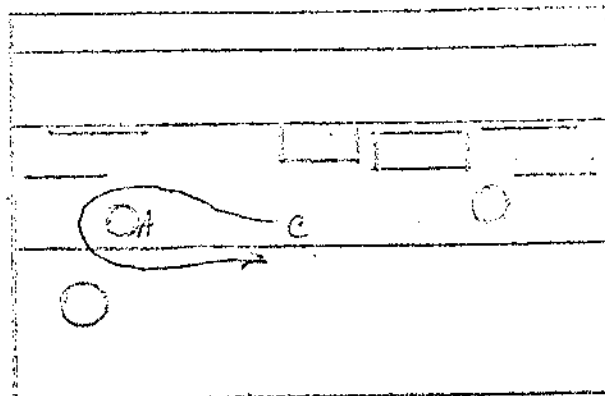
Scientist: A Queen! ⁶³A new Queen!

Queen: A Queen?

Scientist: See for yourself. ⁶⁴With this device, held so--we candle the eggs. We see which are fertile, which are not. Which are workers, soldiers--or Queens. Observe the width of the yolk--the true pink of the fibre.

Queen: I see nothing--nothing.

Scientist: Are you sure you want to see, your Majesty?



61 Scientist X above throne
to Queen's R, picks up
egg, X RC. Candles egg.

62 Scientist X to L of
Queen at throne and
shows her the egg.

63 Scientist kneels.

64 Scientist gives candler
and egg to the Queen.

Queen: No. I don't want to see. Then my reign is ended? And I must wither--and die? [65]

Scientist: [66] Yours has been a long reign, and fruitful.

Queen: I know--but I'm so young! I feel so young!

Scientist: Your reign hasn't ended, your Majesty. It has hardly begun!

Queen: What have you done?

Scientist: [67] Do you think this is the first Queen egg I've smashed?

Queen: What?

Scientist: I call this device--birth control.

Queen: What a glorious invention! [68] Not, mind you, that I want to hold power just for the sake of holding it. Not at all. If you found a wiser Queen, a more fertile Queen, I'd be the first to say, "Take her. My work is done." But where can you find such a Queen? [69]

Scientist: She doesn't exist.

Queen: Exactly.

Scientist: Thanks to birth control.

Queen: Isn't it a pity? I don't want this pomp, this flattery. It bores me. But what can I do?

Scientist: [70] Of course, your Majesty.

Queen: My clever, clever Scientist! Haven't you anything else to show me? Something useless this time! Please! [71]

Scientist: Useless? Your Majesty, ours is a young, vigorous, uncivilized society. It will be centuries before we learn, in our mellow decadence, to appreciate the useless.

Queen: Nonsense. Invent something for me. Right now!

Scientist: Now? Very well. [72]

Queen: Come to think of it, you haven't invented anything for days!

66 Queen hands egg and
candler back to
Scientist.

66 Scientist rises X C,
tossing egg. Egg
lands on floor over
his shoulder and
breaks.

67 Workers enter UL and
clean up egg, exiting
UL.

68 Scientist X to table at
L.
Queen rises and X C.

69 Scientist puts egg
candler on table.

70 Scientist X to Queen at
C, kneel and kiss her
hand.

71 Queen X to throne and
sit.

72 Scientist X to table at
L.

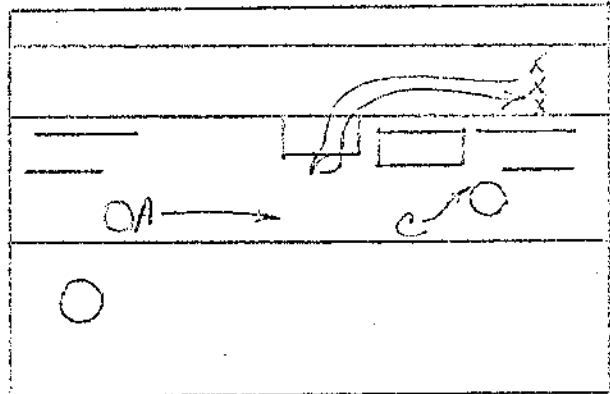




PLATE II

SCIENTIST: I CALL THIS DEVICE BIRTH CONTROL.

Scientist: The war, you know.

Queen: I understand.

Scientist: Hold still, please! 73

Queen: Me?

Scientist: Thank you. 74

Queen: What are you doing?

Scientist: I call this a camera. Self-contained development unit. Not bad. Not at all bad. 75 How do you like it? Please be careful. It's still wet.

Queen: Who's that?

Scientist: You.

Queen: Me?

Scientist: The image of you.

Queen: Me? Me? Is that . . . ?

Scientist: It is.

Queen: You're sure?

Scientist: I am. After all, I haven't had time to re-touch it.

Queen: 76 You know I like me!

Scientist: Naturally. 77 As an ant, you accept a fact.

Queen: Of course. Doesn't everyone?

Scientist: Humans never do, if they can possibly help it.

Queen: Don't mention humans to me! I was almost squashed by one once.

Scientist: What do you know about humans?

Queen: Everything, of course!

Scientist: 78 Would your Majesty describe a human, please?

Queen: Enormous, ugly brutes. Ugh! 79

73 Scientist X C with camera
and take Queen's pic-
ture.

74 Scientist X to table L
pulling picture from
camera.

75 Scientist X to Queen at
throne with picture and
hands it to her.

76 Queen admires picture and
slowly realizes that
she is fond of herself.

77 Scientist X C.

78 Scientist sits on floor
DC.

79 Making notes.

Scientist: Height?

Queen: Colossal! Four inches.

Scientist: Length?

Queen: Gigantic! At least a foot!

Scientist: Color?

Queen: Brown. Made all of leather! 86 6

Scientist: Very interesting. Now I understand the theory of relativity. I'm afraid your Majesty saw Man at a disadvantage--underfoot.

Queen: I saw him as clearly as I see you right now.

Scientist: Nevertheless . . . 87

Queen: Humans are just short trees that move around, with leather barks.

Scientist: May I show you humans as they really are! I flatter myself I have some accurate photographic reproductions, to scale, of course. Let me show you, your Majesty, the master of the universe.

Queen: Nonsense. The birds are the masters of the universe. Everybody knows that. Those wretched, wretched birds!

Scientist: 88 Man, without wings, flies faster, longer, higher than any bird.

Queen: He does? How?

Scientist: Machines--that boat of yours is man's. All our magic is man's.

Queen: It is? I thought . . .

Scientist: Those were his images I saw in the wires, his sounds. His cunning is infinite. He's conquered and tamed the bees, the birds, the beasts. They're his slaves. He's mastered fire, water. He not only glides over water, but rides under it, and emerges completely dry. If he doesn't like a river, he picks it up and carries it somewhere else.

Queen: But how?

80 Scientist crosses out
notes.

6 Projection: A picture
of a shoe.

81 Scientist rises, puts
notebook in pocket.

82 Scientist X DLC.

Scientist: Machines.

Queen: Just think what we could do with his machines and our brains.

Scientist: Ah, but we're handicapped. We have common sense.

Queen: Hasn't he?

Scientist: ⁸³Not a speck.

Queen: How do the silly creatures survive?

Scientist: Survive? They prosper, grow stronger, more powerful.

Queen: Extraordinary!

Scientist: Richer, healthier, happier. They're constantly on the verge of disaster. They're constantly destroying themselves, their machines, their tunnels. They emerge from each catastrophe with more machines, more tunnels, more humans than ever before. Each generation of Man, as it passes, sees the end of all things. A new generation takes its place and sees only the beginning.

Queen: How odd! Let's see them--these specimens of yours!

Scientist: You must understand, your Majesty, there are two great races of humans ⁸⁴One great race bears a striking resemblance to us. ⁽⁷⁾

Queen: They do?

Scientist: ⁸⁵Socially! They're humans who want to be ants.

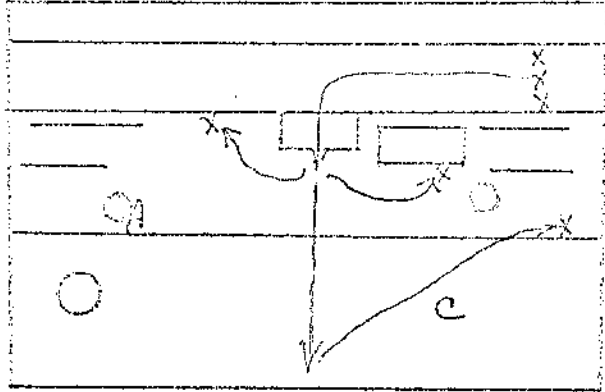
Queen: And the other?

Scientist: Still struggling to be humans ⁸⁶Here is a typical specimen. Average height, five feet seven inches. Weight--one hundred and fifty pounds. He has two feet, two feelers, two eyes, one nose, one mouth. Sex--male.

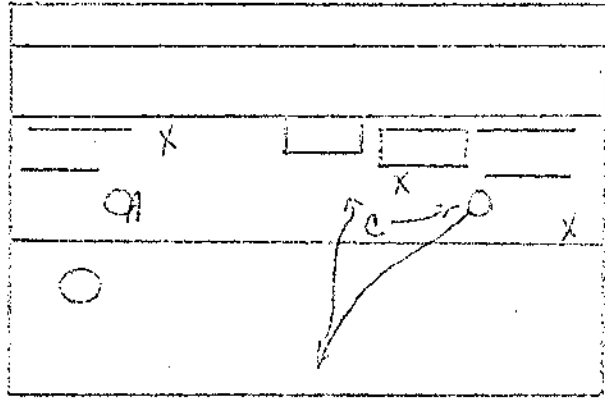
Queen: What a monster!

Scientist: ⁸⁷Female. Average height--five feet three inches tall. Average weight, one hundred and fifteen

83 Scientist claps hands. Three workers enter carrying a screen and a projector. They set up the paraphernalia and assume their positions.



84 Scientist X to switch panel at table L to lower lights.
7 DS areas dim.



85 Scientist picks up pointer, X to projector, gets remote control unit and X to L of screen.

86 Scientist turns to first slide, that of a man.

87 Scientist changes slide to that of a woman.

pounds. Two feet, two feelers, two eyes, one nose, one mouth.

Queen: But how in the world do they tell each other apart?

Scientist: The female has a declivity in the upper breast. I believe you'll observe the difference more clearly now.

Queen: Oh, yes! What are they doing?

Scientist: This is known as making love. We would call it procreating.

Queen: How very interesting!

Scientist: They appear in front of machines while they procreate and their images and voices are recorded. Apparently other humans study these images and then they proceed to procreate.

Queen: Wouldn't they in any case?


Scientist: Apparently not. You see, your Majesty, the reproductive process of the human is extremely complicated. It seems to be one of Man's main preoccupations. On the air the conversation of the female is concerned almost exclusively with the question--should she, or shouldn't she, be fertilized by this or that male?

Queen: What possible difference does it make?

Scientist: Apparently a great deal. You must remember that unlike other species the humans have no set season for procreation. All through the year they are either procreating or preparing to.

Queen: How boring!

Scientist: Here we have female with egg. When she drops the egg, which incidentally is completely developed at birth, she is awarded the title "Mother." She becomes the recipient of mother love. She becomes a Queen.

Queen: With one egg? 

Scientist: With one egg.

Queen: With all that bother and conversation and law, she produces only one egg?

- 74 Scientist changes slide
to that of a woman in
a bathing suit.
- 75 Scientist changes slide
to that of a man and a
woman kissing.

76 Scientist changes slide
to that of a woman
holding a baby.

△ Sound cue: That's all.

Scientist: One egg, your Majesty. And great honors are heaped upon her.

Queen: The lazy slut! I'm furious!

Scientist: She becomes very powerful in the colony. She has complete possession of her young. If the egg rebels, she uses what is apparently a frightening phrase.

Queen: What?

Scientist: "Remember--I'm your Mother!"

Queen: Well?

Scientist: Her power is secured for ever. The male scurries about a great deal, feeding her and bringing her offerings. He usually dies before the female and leaves her all he has acquired in food stores. She then acquires the title: "Widow." Her egg becomes an orphan. Machines work exclusively for the widows and orphans. I sometimes hear voices on the air lamenting: "What's going to happen to our stockholders, the little people, the widows and orphans?"

Queen: I just don't understand.

Scientist: I warned you, your Majesty. Our logic makes it very difficult to understand the human. Here is a puzzling institution. This man is known as an Ambassador. Between wars, each colony sends Ambassadors to the enemy.

Queen: Don't they devour him?

Scientist: No--he's received with great honors and ceremony.

Queen: He is? What does he do, this Ambassador?

Scientist: He talks peace, and engages in spying.

Queen: Finds out when they're going to attack, how many warriors they have, etcetera?

Scientist: Exactly.

Queen: I like that! I want an Ambassador.

Scientist: There's one drawback to the institution.

Queen: What?

91 Scientist changes slide
to that of an Ambassador.

Scientist: The enemy Ambassador would be spying on us.

Queen: Nonsense! I'd handle him! I'd love to know what's going on in the enemy colonies. Those Brown Ants! We haven't heard from them in a long time. Don't tell me they're not up to something. I like that!

Scientist: [92] Since your Majesty seems to see logic in the institution of the Ambassador, perhaps you can explain this [93] Human wars are long and costly. [94] When Man finally wins a victory, he immediately feeds his stricken enemy.

Queen: What? Why?

Scientist: Your Majesty shares by bewilderment?

Queen: I certainly do. Why should anyone feed his enemy?

Scientist: I think they want to help him become strong again.

Queen: The enemy? But why, for goodness sake? Is he afraid of running out of enemies?

Scientist: No, you can always find an enemy. No, the answer, of course, is love.

Queen: Love?

Scientist: [95] "Love thine enemy." The answer to everything human is love. They build for love, destroy for love, procreate for love, die for love. Mother love, father love. Love thy neighbor. Love your Yum-Yum candy-coated chewing-gum.

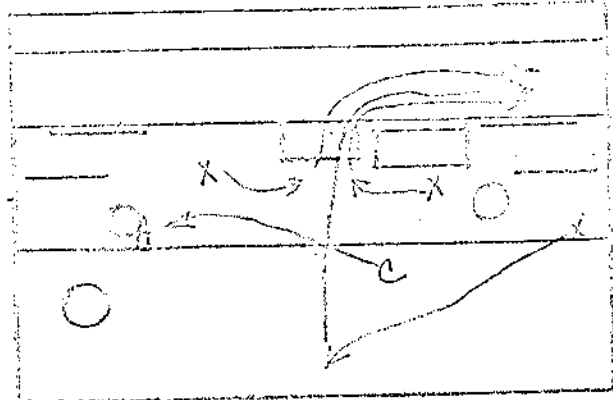
Queen: If I weren't a Queen, and therefore omniscient, I couldn't possibly follow you!

Scientist: Love is X. Love is the power that drives their machines.

Queen: But what is it?

Scientist: That's what I'm trying to discover. This X has something to do with procreation, of course. But that's not the whole story. You see, Man, unlike us, feels.

Queen: We feel. We have feelers.



- 72 Scientist X to projector,
 turn it off, X to table
 and put down pointer.
 8 DS lights intensify.
 73 Scientist X to Queen at
 throne as Workers exit
 UL with paraphenalia.

74 Scientist X C and sit.

Scientist: We feel for ourselves.

Queen: Naturally.

Scientist: Man feels for others. We feel our own pain, our own hunger. Man feels the pain and hunger of others-- his female, his young, even that of other men. For example, when your young die, you order them swept away.

Queen: Of course. I like a tidy throne room.

Scientist: Man weeps. He is in pain. It's as if something has been torn out of him.

Queen: How odd!

Scientist: Yes, Man feels for others. In short, he loves. Or, using the scientific term, he l-ees.

Queen: ⁷⁵I have a brilliant idea!

Scientist: Yes, your Majesty? ⁷⁶

Queen: Brilliant! I'm going to send my army out to capture a human. They can do it. I'm sure they can. We take him back here, find this--this X--and there you are.

Scientist: I see . . .

Queen: I'll get my Chief General. ⁷⁷He isn't doing anything. He's dying to do something.

Scientist: Your Majesty, please. ⁷⁸

Queen: What?

Scientist: In the first place, I doubt if we could capture a human.

Queen: With your science? And my genius? And my army?

Scientist: And even if we could, I doubt if we could transport him.

Queen: We'll take him apart.

Scientist: Unfortunately . . .

Queen: We'll bring him here, piece by piece.

Scientist: Unfortunately . . .

96 Queen rises.

96 Scientist rises.

97 Queen X to table R and
pick up phone receiver.

98 Scientist X to Queen.

Queen: Simple!

Scientist: Unfortunately, Man does not X when he's dead.

Queen: He doesn't? Pity!

Scientist: I have a counter suggestion. Instead of capturing a human, I propose to make one. In fact two.

Queen: Can you?

Scientist: [10] I've already started, your Majesty. X-one and X-two. X-one and X-two. [11] Here they are--raw, unformed, pliable ants. I propose, out of the wealth of my observations and studies, to instil in them all the qualities of humans. I want them to live as humans, feel as humans, love as humans.

Queen: Can you?

Scientist: A scientist can but try. Take your places. Ready? Begin.

Boy: Sweetheart. [12]

Girl: Darling.

Boy: My own.

Girl: My dear.

Boy: Beloved.

Girl: Precious.

Scientist: End of first lesson.

Queen: What in the world are they doing?

Scientist: Making love! End of first lesson. Second lesson. Ready? Start. [13]

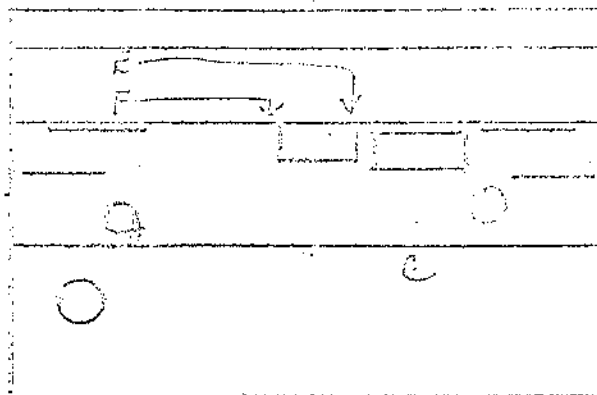
Boy: I love you, I love you, I love you.

Girl: Alkaseltzer, alkaseltzer, alkaseltzer.

Queen: But what are they doing?

Scientist: Making noises.

Queen: I know they're making noises. But what are they doing?



177 Scientist X LC.
 178 Boy Ant and Girl Ant
 enter UR X UC, salute
 and then droop.

181 Boy and Girl face each
 other and gesture
 broadly.

182 Boy and Girl Ants mimic
 contemporary dance.



PLATE III

SCIENTIST: HERE THEY ARE--RAW, UNFORMED, PLIABLE ANTS.

Scientist: It's known as dancing. Proceed.

Boy: ¹⁶⁴I love you, I love you, moon, spoon. I love you, I love you, night and day. I love you, I love you, since you went away. I love you, I love you, sky die. I love you, I love you, oh, why?

Scientist: Kiss. ¹⁶⁵

Queen: They're more fun than a barrel of fleas!

Boy: Darling.

Girl: Sweetheart.

Boy: Honey. ¹⁶⁶

Girl: My own.

Boy: My dear. ¹⁶⁷

Girl: Beloved.

Boy: Precious.

Queen: I think they're adorable.

Scientist: ¹⁶⁸So much for what is known as the courtship. Now--do you, X-one, take this woman, X-two, as your lawful wedded wife? Well, go on! Go on!

Boy: I don't remember.

Scientist: I'm afraid we haven't drilled this lesson sufficiently. Repeat after me: "I do."

Boy: I do.

Scientist: She is now your beloved.

Girl: Precious.

Scientist: Exactly. You love her.

Boy: Yes, sir.

Scientist: Cherish her.

Boy: Yes, sir.

Scientist: She is more precious to you than life itself.

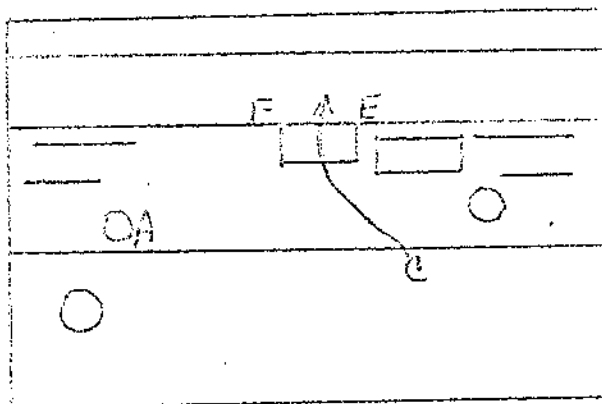
100 Boy kneels facing Girl.
 She puts her hand on
 his shoulder. He puts
 his hand on her abdo-
 men.

101 Boy rise and kiss Girl.

102 They kiss.

103 They kiss.

104 Scientist X to table L,
 get honey and X be-
 tween Boy and Girl,
 mimicing a wedding
 ceremony.



Boy: Yes, sir.

Scientist: Therefore when I throw this succulent honeycomb to you, what do you do? [10]

Boy: I eat it.

Scientist: You definitely do not eat it. Don't you remember? You say: "I'm not hungry, dear."

Boy: I'm not hungry, dear.

Queen: But of course he's hungry. [11] Look at him drooling!

Scientist: Please, your Majesty.

Queen: Sorry, sorry.

Scientist: I'm not hungry, dear.

Boy: I'm not hungry, dear.

Scientist: And you give it to her. [12]

Boy: Yes, sir.

Scientist: Nor do you eat it. Remember?

Girl: Yes, sir.

Scientist: Now you say: "I'm not hungry, dear, either."

Girl: I'm not hungry dear, either

Queen: But which one of them will eat it? I can't wait to find out.

Scientist: They're being noble. He is prepared to starve for her. She is prepared to starve for him.

Queen: How quaint! But who gets the honeycomb?

Scientist: That is not the issue, your Majesty. The human is capable of nobility--nobility is closely related to love. It is a quality much admired, and occasionally practised.

Queen: But who . . .

Scientist: [13] Both--there being enough for both.

Queen: Then what's all the fuss about?

168 Scientist offers honey to Boy. Boy starts to eat it, but Scientist stops him.

169 Boy drools over honey.

170 Scientist gives honey to Boy, who hands it to the Girl. The Girl starts to eat it, but the Scientist stops her.

171 Scientist breaks honeycomb in half and hands each to the Boy and the Girl. They eat it.

Scientist: Love! ¹¹² Leave the room.

Girl: Yes, sir. ¹¹³

Scientist: A devastating loneliness seizes you.

Boy: Yes, sir. ¹¹⁴

Scientist: You cry: "Darling, where are you?"

Boy: Darling, where are you?

Scientist: You are stricken.

Boy: Yes, sir.

Scientist: In pain.

Boy: Yes, sir.

Scientist: Again you cry: ¹¹⁵ "Darling, where are you?"

Boy: Darling, where are you?

Scientist: Come back, X-two. ¹¹⁶ Your face lights up. You smile. Smile! ¹¹⁷ You run to her. You take her in your feelers. You kiss her. You say: "Oh, I missed you so!"

Boy: Oh, I missed you so.

Scientist: X-one and X-two. Do you know why you kiss her?

Boy: No, sir.

Scientist: Because you love her.

Boy: Yes, sir.

Scientist: And you love him.

Girl: Yes, sir.

Scientist: You'd die for each other.

Boy: Yes, sir.

Scientist: ¹¹⁸ We'll demonstrate. I'm about to spring at her, seize her, throttle her.

Boy: Yes, sir.

112 Scientist X LC.

113 Girl exits UR munching on honeycomb.

114 Boy is eating honeycomb.

115 Scientist X UC by the Boy.

116 Girl enters UR, X UC.

117 Scientist X LC.

118 Scientist X DC. Boy and Girl X DC to each side of Scientist.

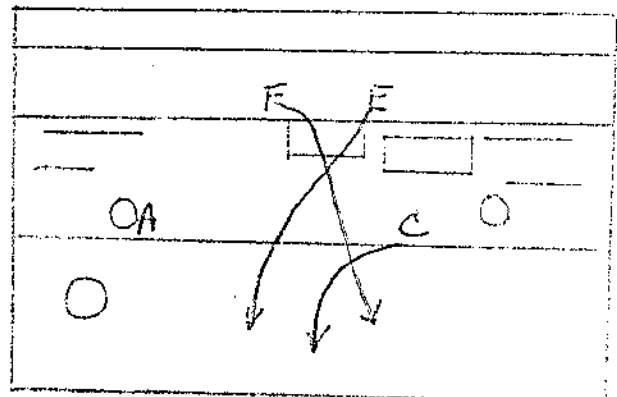




PLATE IV

SCIENTIST: A DEVASTATING LONELINESS SEIZES YOU.

Scientist: I spring. 11 I seize her. I throttle her.

Boy: Yes, sir.

Scientist: She's about to die.

Boy: Yes, sir.

Scientist: Don't stand there gloating! Spring at me!

Boy: Yes, sir. 12

Scientist: Pull me away from her.

Boy: Yes, sir.

Scientist: Do you know why you pull me away from her?

Boy: No, sir.

Scientist: Because you feel--for her!

Boy: Yes, sir.

Scientist: Do you feel?

Boy: No, sir.

Scientist: Once more, from the beginning. Ready! Start!

Boy: 13 Sweetheart.

Girl: Darling.

Boy: Precious.

Girl: Beloved.

Boy: My own.

Girl: My dear.

Queen: Such fun, such wonderful games!

△ 9 10 1 2 11

Scene 2

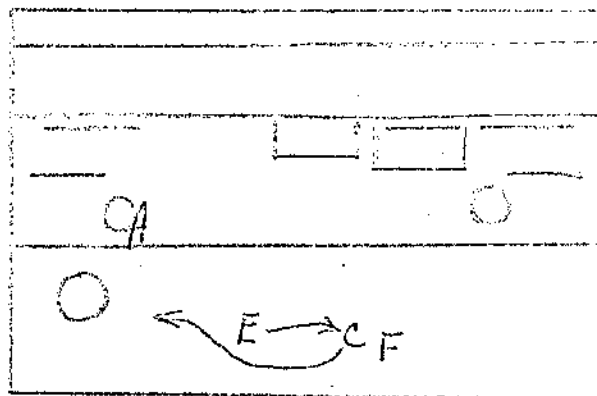
Girl: I'm hungry.

Boy: Aw, shut up!

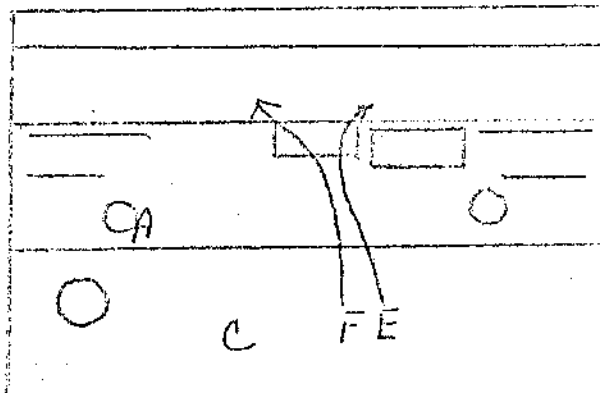
Girl: You're supposed to feed me.

115 Scientist springs to DLC beside Girl, grabs her and chokes her.

116 Boy moves to Scientist and pulls him off Girl to DRC. Scientist X to Boy at DLC.



117 Boy and Girl X to UC and repeat movement they started with. Scientist sits DC.



9 Sound cue: 30 seconds of bridge music.

9 Projection: Such fun.

10 Complete blackout.

1 Projection: Time to continue

2 Bridge lights up causing blue background. Sneak up DC and DRC.

1 Boy seated C eating honeycomb. Girl seated on table R.

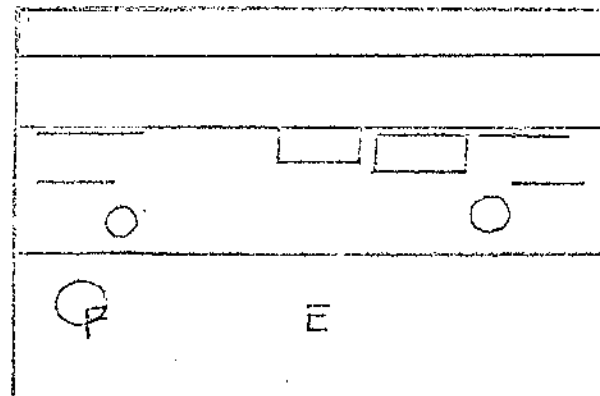




PLATE V

SCIENTIST: I SPRING. I SEIZE HER. I THROTTLE HER.

Boy: What for?

Girl: I'm a woman.

Boy: Huh! ²

Girl: ³Oh!

Boy: That'll learn you!

Girl: You don't love me! ⁴

Boy: Why should I?

Girl: It's your job.

Boy: I'm resting.

Girl: He said we mustn't.

Boy: What?

Girl: Rest. He said we've got to be loving with each other all the time.

Boy: Beat it!

Girl: I'm the weaker sex. That's what he said. I'm the weaker sex. I'm delicate.

Boy: Blow!

Girl: Always eating!

Boy: I got used to always eating, when I was assistant waiter.

Girl: Where?

Boy: Soldiers' and Statisticians' Club.

Girl: That's a good job.

Boy: Smashing. I used to eat all the left-overs.

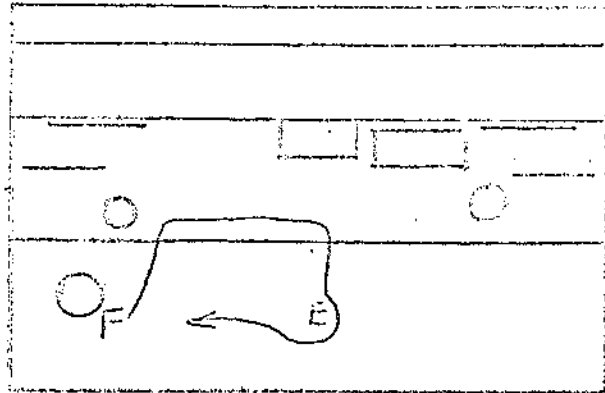
Girl: That's a good job. Better than mine. Sweeper.

Boy: That's a good job. Good for your muscles.

Girl: He said I should lose my muscles. I got too many muscles. I gotta be soft and delicate and helpless. Feminine. I gotta be feminine. So you'll protect me.

2. Girl rises, X to throne,
X to Boy and grab
honeycomb.
3. Boy spins Girl to DRC.

4. Girl sits on floor DRC.



Boy: That's a laugh!

Girl: I wish I could go back to sweeping again.

Boy: You will.

Girl: You think so?

Boy: Yes. When this job's over.

Girl: Will it ever be?

Boy: What?

Girl: Over.

Boy: This love-making?

Girl: Yeah.

Boy: Sure. It don't make sense.

Girl: I know that, but . . .

Boy: Feeling! It don't make sense!

Girl: ⁵I think he's crazy.

Boy: Sure.

Girl: Do you think they'll destroy him when they find out he's crazy?

Boy: No. He's a big shot. They never destroy big shots. Only little shots, like us.

Girl: Why does he have to pick on me?

Boy: What's the difference? Somebody's always picking on us. First it's words--then it's thinking--then it's hygiene, then it's machines. Now it's love. We ain't big shots, so we gotta take it. That's all.

Girl: Why can't they leave us alone?

Boy: They wouldn't be big shots if they let us alone.

Girl: I suppose so.

Boy: ⁶Well, come on, let's get to work.

Girl: All right.

5 Girl X to UC looking to see if anyone is listening, X to L of Boy.

4 Boy rises.

Boy: What's this lesson?

Girl: Trembling. With passion.

Boy: Oh yeah. Trembling. With passion. Well, come on! Put your feelers around me.

Girl: You put your feelers around me, too! 7

Boy: All right.

Girl: Now I tremble--with passion. 8

Boy: That's not much of a tremble.

Girl: Anyway, you're supposed to tremble, too.

Boy: I'm trembling.

Girl: Harder.

Boy: He ain't watching. I can take it easy.

Girl: How do you know he ain't watching? He always knows what we're doing.

Boy: He does? 9 Yeah, I guess he does.

Girl: Sure.

Boy: Do you feel something?

Girl: Yeah.

Boy: What?

Girl: Tired. 10

Boy: You're supposed to feel desire.

Girl: Is that like being tired?

Boy: How do I know?

Girl: 11 I want you so.

Boy: My darling.

Girl: Stop pushing!

Boy: Who's pushing?

7 Girl moves to L of Boy
at C. They embrace.

8 Girl trembles.

9 Boy trembles.

10 Girl droops in Boy's
arms.

11 Boy kneels C.
Girl kneels facing Boy.
Boy pulls Girl's head to
his chest.

Girl: You are.

Boy: I'm making love.

Girl: You're pushing.

Boy: Oh, shut up. ¹²Beloved.

Girl: Kiss me, angel! ¹³

Boy: Now you kiss me. ¹⁴

Girl: Now what do we do? I don't remember.

Boy: I don't remember, either. ¹

Girl: When do I cry?

Boy: Cry?

Girl: Make water come out of my eyes.

Boy: I don't know.

Girl: I'm supposed to tremble and I'm supposed to cry.

Boy: I don't know.

Scientist: ¹⁵Clods! Idiots!

Girl: I told you he was watching. ¹⁶

Scientist: I spent three weeks teaching you to cry. It's the physical expression of feeling. Tears. Tears of rage. Tears of sorrow. Tears of joy.

Girl: Yes, sir.

Scientist: Cry!

Girl: I can't!

Scientist: Feel!

Girl: I can't!

Scientist: You're sad.

Girl: Am I?

Scientist: You're blue. You sing the blues mournfully. ¹⁷
"Stormy weather--since my aunt and I were together . . ."
He's left you. He's gone off to fertilize another ant.

12 Boy pushes Girl away.

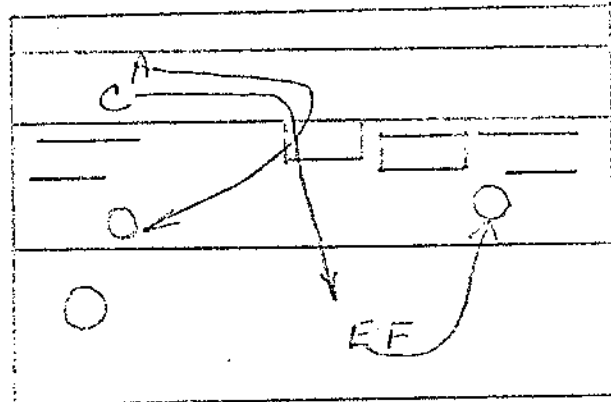
13 Boy kisses Girl.

14 Girl kisses Boy.

△ Sound cue: The audience remembers.

15 Scientist and Queen enter UR, X C.

16 Boy X to table L.
Scientist X DC. Queen X to throne and sits.



17 Scientist X UC.

Queen: Why should that disturb her?

Scientist: Humans are monogamous.

Queen: They are?

Scientist: Technically.

Queen: No wonder they only produce one egg.

Scientist: Your Majesty, please. 18

Queen: Sorry. Go on--go on.

Scientist: Cry! You don't own a twenty-nine inch distorted miracle television set. Cry! Your kitchen arouses no envy in the breasts of your neighbours. Cry! You have dishpan hands. Cry! Only your dentist will tell you. You have lack-lustre hair. Cry!

Girl: I can't.

Scientist: Blink your eyes.

Girl: Like this? 19

Scientist: Yes. Keep blinking.

Girl: Yes, sir.

Scientist: Harder!

Girl: Yes, sir.

Scientist: Harder! Cry!

Queen: 3 Enemy. 20 I smell enemy!

Scientist: Don't stop!

Girl: Enemy!

Boy: Enemy! 21

Scientist: Enemy? What enemy?

General. 22 Get in there! 4

Queen: What's he doing here? Get him out! Get him out!

General. 23 An advance scout. Caught him right at the mouth of the tunnel.

18 Scientist X C.

19 Girl blinks her eyes emphatically.

20 Red flood up on background.

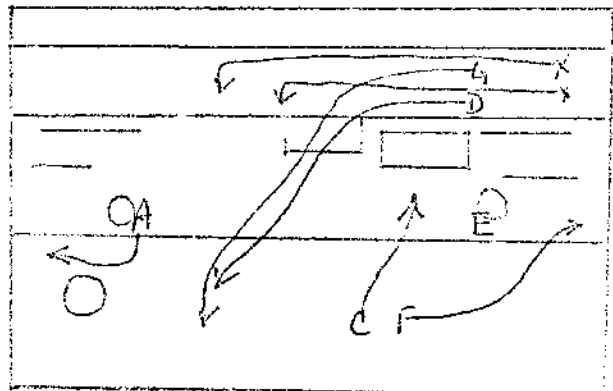
20 Queen rises.

21 Boy rises.

22 General pushes Brown Ant in UL, X DRC. Worker ants enter UL, X UC. Queen X R. Girl X L. Scientist X LC.

23 Red flood stops blinking.

23 General pushes Brown Ant to his knees.



Queen: Get him out!

General: Brown ant. Magnificent specimen! Excellent enemy! Look at him.

Queen: I don't want to look at him. I'm not a General. I don't like my enemies.

General: ^[24]Would your Majesty have him for your dinner? Will your Majesty honor me?

Queen: No!

General: ^[25]May I have him, then?

Queen: I don't care what you do with him. Just get him out of here.

General: Your Majesty realizes, of course, that if it weren't for my vigilance, we might have been caught in a surprise attack?

Queen: Yes--yes! ^[26]Get him out!

General: This is what comes of turning your army over to that--that--civilian.

Queen: Will you . . . ?

General: Give me back my army, your Majesty. I ask nothing for myself. I think only of the colony. I'm an old soldier. I want nothing--except power, glory, and the right to do things my way.

Queen: Will you get him out of here?

General: Very well, your Majesty. There are certain rules of warfare I must observe, however. I must inform my honorable enemy that I will personally eat him. He may have heard rumors of the new weapon. I want to re-assure him. ^[27]Five-six-seven-eight-nine-four-three.

Brown Ant: ^[28]Six!

General: Forty-five. ^[29]

Brown Ant: Six.

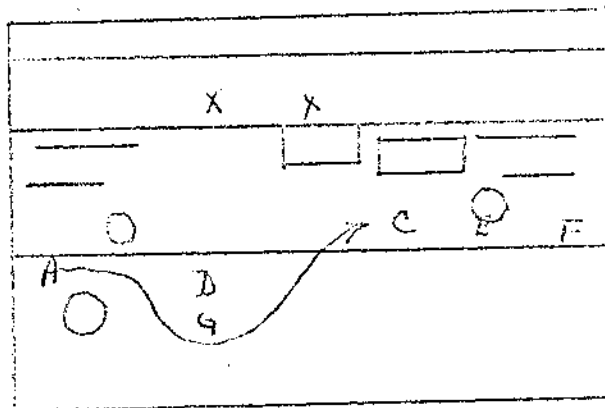
General: Thirty-four.

Brown Ant: Six.

24 General X to Queen at R.

25 General jumps about.

26 Queen X LC.



27 General faces Brown Ant.

28 Brown Ant rises.

29 They salute.

General: Twelve.

Brown Ant: Six.

General: Zero!

Brown Ant: Zero! ³⁰

Queen: Wait!

General: I can't wait, your Majesty. I'm a man of action. If I wait, I forget what it is I wanted to do.

Queen: Release him.

General: What, your Majesty?

Queen: I have a magnificent idea. Magnificent! There's our Ambassador.

General: ³¹ Ambassador?

Queen: He can stay here and spy on us.

General: What?

Scientist: Your Majesty's genius glows.

General: Madam--may I ask . . . ?

Queen: You! ³² Go back and tell that slut of a Queen of yours . . .

Scientist: ³³ No, no, your Majesty, you must express your esteem, your high regard for your enemy ruler when addressing remarks directly to her. You save what you really think for all other occasions.

Queen: I'm doing this my way. ³⁴ You tell her we are the cleverest of Queens--the most prolific--three hundred and thirty--the most powerful--we wiped out the yellow ants, and didn't lose one of ours. So she'd better not start anything, the bitch!

Scientist: I'm afraid he doesn't understand.

General: I don't understand. ²

Queen: You don't matter. Tell it to him in numbers.

Scientist: ³⁵ Thirty-four.

32 General pushes Brown Ant
to the floor and pounces
on him.

33 General rises, X RC.

34 Queen X to throne and
sits.

35 Scientist X to L of
Queen at throne.

36 Queen rises, X C.

△ Sound cue: It figures.

37 Scientist X to L of
Brown Ant.

Brown Ant: One?

Scientist: Five-four-six-eight-seven-four-five-six-three-nine-eight-five-six-seven-four--nine.

Brown Ant: Nine?

Scientist: Ambassador!

Brown Ant: Ambassador? 34

Scientist: 37 Nine.

Brown Ant: Nine?

Scientist: Ambassador!

Queen: See how powerful we are? Boat--I invented that. Sun--wind machine--I invented that. Heat--I invented that. Aren't I clever? What did that slut of your invent? 38 He's impressed.

General: Ma'am, he's waiting to be eaten.

Queen: Don't be silly. First we'll teach him our language. Then we'll show him everything he doesn't want to see and nothing he does want to see, of course. That's the way it's done, isn't it? 39 That's what I thought.

General: Ma'am, am I to understand that . . . ?

Queen: Now whom shall we send to them? 40 I know. We'll send you.

General: Me?

Queen: Be sure and talk peace and spy like mad. 41

General: You want me to go to the Brown Ants without my army?

Queen: Certainly.

Scientist: 42 Take this for emergencies.

Queen: Wipe them out while you're at it. Wipe her out, anyway!

Scientist: No, no, your Majesty, an Ambassador never fights. He talks.

36 Scientist goes through a
vaudville step in
rhythm to Am-bas-sa-dor.

37 Brown Ant starts to at-
tack Scientist but
stops.

38 Queen X to throne and
sits.

39 Scientist X DR.

40 Queen considers Soldier,
Boy, and Scientist be-
fore pointing to the
General.

41 Workers exit UL.

42 Scientist hands General
the spray gun.



PLATE VI

QUEEN: WE'LL SEND YOU.

General: Ma'am, I refuse. I categorically refuse . . .

Scientist: ⁴³General! ⁵Your prisoner! My sprayer! Give me my sprayer.

General: ³Guards! X-one, get away from the prisoner. ⁴⁴

Boy: I won't! I won't! He hurt her! He hurt her! ⁶

Scientist: What did you say?

Boy: He hurt her.

Scientist: He feels!

Queen: He does?

Scientist: For her. He feels--her pain. Not his. Hers! Didn't you hear him?

Boy: Darling!

Scientist: He was ready to die for her. Now he comforts her tenderly. Your Majesty--they're trembling! Your Majesty, they've kissed. ⁴⁵Your Majesty, she's crying! Your Majesty, we've discovered "X."

⑦ ⑧ △

Act II

① ② ① ②

Scene 1

Boy: What are they doing to her?

Chief Statistician: I'm not in their confidence, so I couldn't possibly tell you.

Boy: She's moaning!

Chief Statistician: Apparently she's making sounds of some sort.

Boy: ³What are they doing to her?

Chief Statistician: I only know I've been commanded to come here and count her eggs.

Boy: Why do they take so long?

Chief Statistician: The whole business is extremely irregular. And extremely distasteful. I count the Queen's

4. Brown Ant X L, chases Girl to UC, choking her. Boy leaps across couch and pulls Brown Ant from Girl. Queen, Scientist, and General X URC.

5. Red flood starts blinking.

3. Sound cue: Fanfare of trumpets.

4. Soldiers enter UL, pull Boy from Brown Ant. Brown Ant is thrown DC. Boy takes Girl in his arms.

6. Red flood stops blinking.

4. Boy and Girl kiss.

Scientist X DC.

7. Blackout

4. Sound cue: 10 minute intermission music.

8. Projection: Intermission 10 minutes.

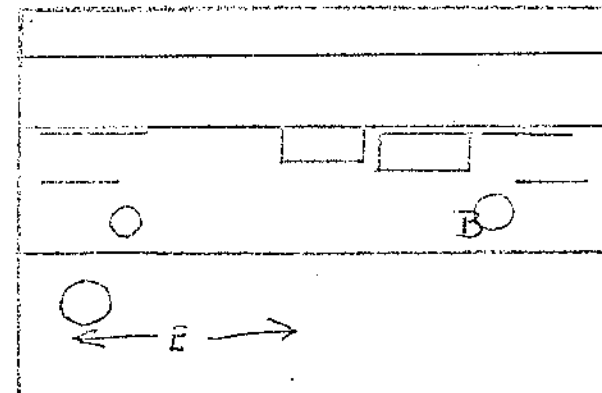
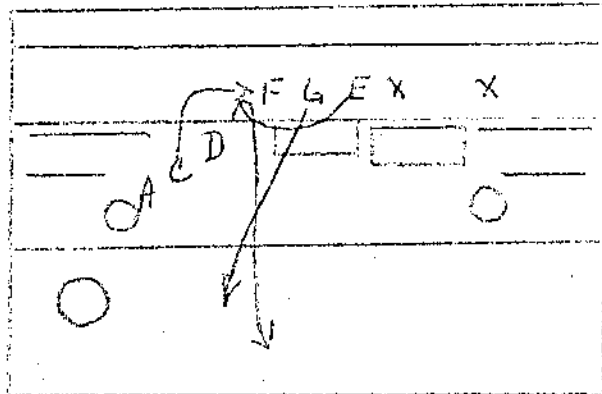
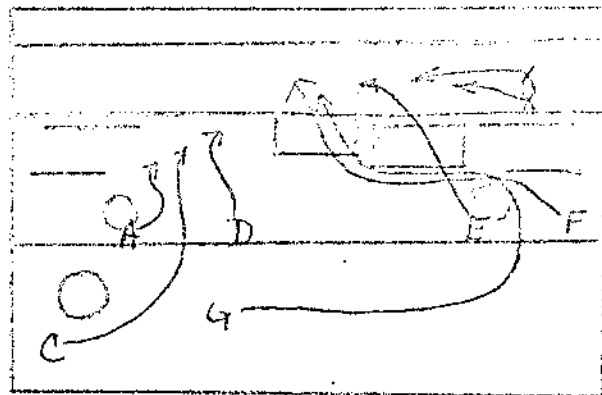
1. Projection: Welcome back.

2. Blue flood up on background. DS sneaks in.

1. Girl is moaning off-stage. Statistician is seated on table L with the adding machine.

2. Boy is pacing to and fro DRC.

3. Boy X to couch and sits.



eggs. I don't count the eggs of the lower classes. I was not even aware they laid them.

Boy: Do you think she'll die?

Chief Statistician: Why shouldn't she?

Boy: She's my wife!

Chief Statistician: I fail to see the connection.

Boy: We're married! She's dear to me.

Chief Statistician: Extremely immoral.

Boy: Immoral?

Chief Statistician: Obviously. We've never had a marriage in the colony before, and what we haven't had is immoral. Secondly, the institution of marriage, as it was explained to me, involves the principle of monogamy, which again is immoral. Why should one male assume all the responsibility for fertilizing the female? I may be a reactionary, but in such cases I like to share the responsibility with a few hundred of my fellow males. Spread the work.

Boy: ⁴Why don't they come out? She's so delicate. She hasn't got the muscles she used to have.

Chief Statistician: Will you stop that restless movement--back and forth, back and forth!

Boy: I can't help it, Chief.

Chief Statistician: Stand still. Or sit down. Or lie down, as a proper ant should.

Boy: I can't. ⁵I'm in there with her, don't you see, Chief?

Chief Statistician: You can't be in there with her, when you're here.

Boy: I guess it's because I love her. Just as long as she's all right. Just as long as she's all right. ⁶Oh, where are my cigars?

Chief Statistician: Cigars?

Boy: I'm supposed to hand out cigars.

4. Boy rises and resumes
pacing DRC.

5. Boy X LC.

6. Boy X DC.

Chief Statistician: What are they?

Boy: I don't know. Oh, here they are. 7

Chief Statistician: Do you eat these?

Boy: I don't know.

Chief Statistician: Dreadful!

Boy 8 Everybody's going to congratulate me.

Chief Statistician: Why?

Boy: Because I'm a father. 9

Chief Statistician: I dare say, I've been a father at least a thousand times. Nobody congratulated me.

Boy: They didn't?

Chief Statistician: I'd have deemed it an insult to be congratulated upon the fruition of a normal function.

Boy: Then you didn't hand out cigars?

Chief Statistician: Of course I didn't.

Boy: That's why they didn't congratulate you. 10 Doctor . . .

Scientist: 11 Coming along fine, my boy, coming along fine.

Boy: But when, Doctor, when?

Scientist: Any minute now. How do you like my bedside manner? Suave, smooth and pompous. I haven't the faintest idea if she's coming along fine or not. I don't know if it'll be any minute, any hour, or any month. I've never delivered a baby before.

Boy: Is she--suffering?

Scientist: 12 Not any more. Trust science. Twilight sleep, you know. You see, my boy, giving birth for primitive people--the ordinary-ant--is the easiest thing imaginable. So it was with humans, once. But, they became civilized, even as you and I--so science steps in and makes it easy for them as it was before there was science.

Boy: I'm worried, Doctor.

7 Boy X to Statistician at table L, hands him a cigar.

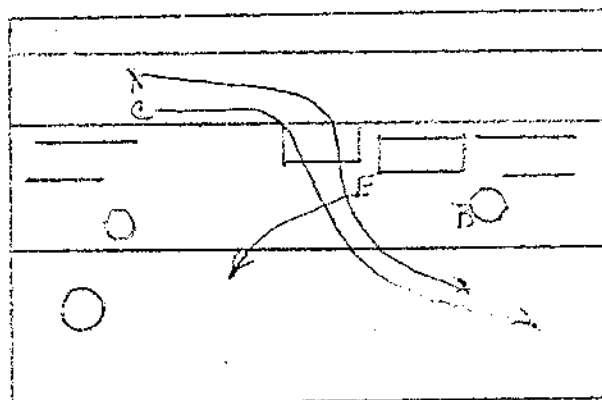
8 Boy sits on couch.

9 Boy rises.

10 Scientist and Nurse enter UR, X to UC.

11 Scientist and Nurse X DL.
Boy X DRC.

12 Scientist and Nurse X DC.



Scientist: Good! Keep it up. Before you're through, I want you to faint.

Boy: Faint?

Scientist: Humans find the fainting father amusing. Part of the ceremony, you know.

Boy: Doctor, haven't you got any feelings?

Scientist: Me? Certainly not. I'm a scientist.

Boy: Then what'd you want to give them to me for? I don't like these feelings, Doctor, I don't like them!

Scientist: Easy there. ¹³Ah forceps.

Boy: What are you going to do?

Scientist: Haven't the faintest idea. But they look impressive, don't they? Wonder what they're for. ¹⁴But don't worry, boy. Trust science.

Chief Statistician: May I ask--where is Her Majesty?

Scientist: Making herself useful.

Chief Statistician: Useful?

Scientist: I haven't seen her so gay in years. Enjoying herself immensely. Boiling water. Cutting up nappies. Cutting up generally. Coming along fine, my boy. Coming along fine. Any minute now. Harumph! ¹⁵³¹ That's me.

Chief Statistician: ¹⁶²Ah, Chief Grand Marshal. You're back.

General: Chief Statistician.

Chief Statistician: ¹⁷Welcome to chaos.

General: Who's this?

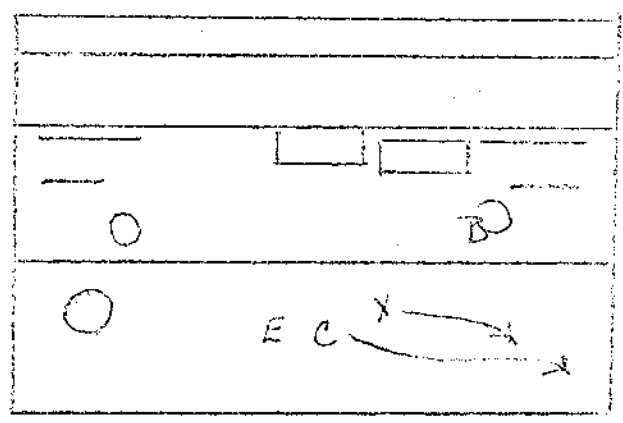
Chief Statistician: A guinea human. Another of his outrageous pranks. He's trying to make humans out of two perfectly good ants.

General: ¹⁸Can't be done.

Chief Statistician: He can do anything with his needles.

13 Scientist and Nurse X DL

14 Scientist picks up spatula from tray.



3 Projection: Flashing blank screen.

1 Sound cue: Calling Dr. X. Calling Dr. X.

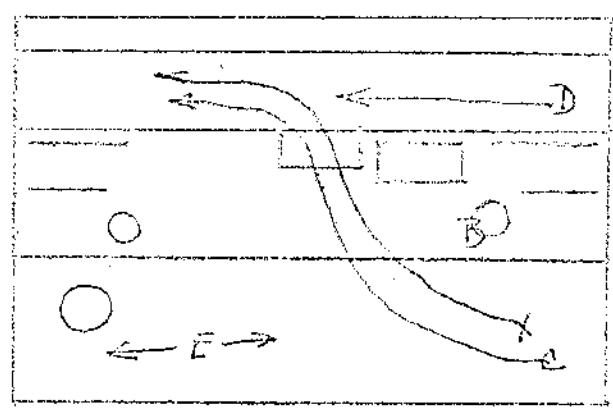
15 Nurse and Scientist X UC and then exit UR.

2 Sound cue: Fanfare of trumpets.

16 General enters UL, X UC.

17 Boy resumes pacing DrC.

18 General X LC.



General: Tampering with the Queen's eggs is a capital crime.

Chief Statistician: They're not the Queen's eggs. He's got a common ordinary sweeper girl laying eggs.

General: Impossible. Only the Queen lays eggs.

Chief Statistician: There are no rules for him--no laws--only science.

General: What a homecoming! When I think of the Brown Ants I've just left--it makes me ashamed of my own colony. Such order. Such harmony. Such terror. You've never seen ants so magnificently terrorized! You! 19

Chief Statistician: He keeps pacing--back and forth, back and forth, unproductively, mind you.

General: You!

Boy: Yes, sir?

General: Stand still.

Boy: I can't.

General: Lie down!

Boy: I can't.

General: 20 Lie down, I said!

Boy: Take your hands off me. I'm free!

General: Free?

Boy: I'm a Democrat. I'm progressive. I'm ambitious. Observe my dress suit. I was only an assistant waiter. Now I'm the new manager of the Soldiers' and Statisticians' Club. I went to night school, studied engineering, went to day school, studied hotel management. My wife studied, too--shorthand, typing, and how to dress expensively on a secretarial salary.

General: The ant's mad.

Boy: 21 Doctor . . .

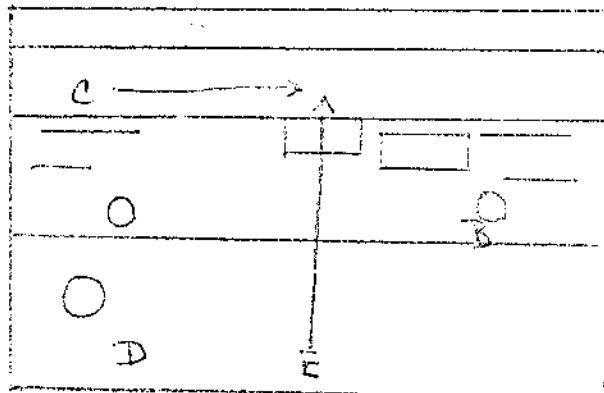
Scientist: It's a girl.

Boy: Is she all right?

19 General X DRC.

20 General grabs Boy's arm,
Boy pulls free, X DC.

21 Scientist enters UR, X UC.
Boy X UC to Scientist.



Scientist: Egg and mother are doing well.

Boy: Can I see her?

Scientist: Not yet, my boy. There may be more. Hello, General. Congratulations on your diplomatic reports. They're excellent. Absolutely meaningless.

Boy: ²²I'm a father. I'm a father.

General: I gave you an order. Lie down!

Boy: Have a cigar. Have . . . ²³

Scientist: ²⁴He's fainted. Good! ²⁵

Chief Statistician: Chief Grand Marshal, tell me about our enemy.

General: ²⁶Marvellous ants, Sturdy, industrious, stupid.

Chief Statistician: Their Queen?

General: Wonderful insect! Not a brain in her head. Thinks the world of me.

Chief Statistician: Do they speak in delicious numbers?

General: No words. ²⁷

Chief Statistician: Paradise! No science?

General: Of course not.

Chief Statistician: No machines?

General: Not one.

Chief Statistician: No hygiene?

General: None. Everbody's either healthy or dead.

Chief Statistician: Marvellous! And the army?

General: Superb. No weapons. None at all. Superb army!

Chief Statistician: No D.D.T.?

General: She won't touch the stuff.

Chief Statistician: Good.

24 Boy X RC.

24 Boy faints C.

24 Scientist X to Boy and use stethoscope.

25 Scientist exit UR.

24 General X LC, stepping over Boy.

27 General sits on couch.

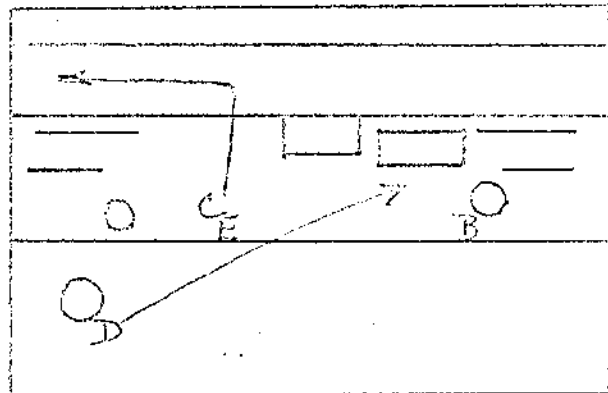




PLATE VII

BOY: HAVE A CIGAR. HAVE A . . .

General: She wants it banned. She's willing to ban it.

Chief Statistician: But she hasn't got it.

General: Nevertheless, she's willing to ban it. I consider that a step forward, diplomatically. 28

Chief Statistician: You've changed, you too.

General: Not at all. As my friend the Brown Queen put it so aptly, "You, General," she said one morning over some delicious wasp, "you, General, have flowered." You see, I am no longer a simple soldier, I am a leader.

Chief Statistician: You are?

General: 29 I am going to restore order. Stop this human nonsense, eliminate the scientist. Our ants will be ants again. I am looking for a suitable slogan to arouse the colony. Like--"Once an ant always an ant"--no, that hasn't got the proper ring. 30 "Back on your bellies!" No. I'll find a slogan. 31

Chief Statistician: We're so confused, so divided--I dread to think what would happen if . . . You saw no 32 preparations for war?

General: Of course I saw preparations. They're preparing to attack the White Ants. I planned the campaign for my friend, the Brown Queen. She can't fail.

Chief Statistician: You planned . . . ? 33

General: Strategy!

Chief Statistician: Helping an enemy!

General: Balance of power. That's the way to get peace. Balance of power. We'll always have peace, except when we have war, to maintain the balance of power.

Boy: 34 I'm a father.

General: Quiet!

Boy: I'm a father. Have a cigar.

General: Take that filthy stuff away!

Boy: No-one's ever been a father before--not like me. I'm going to build her a tunnel. I'm going to build her a sled. A tunnel of my own. A sled of my own.

28 General rises, X C.

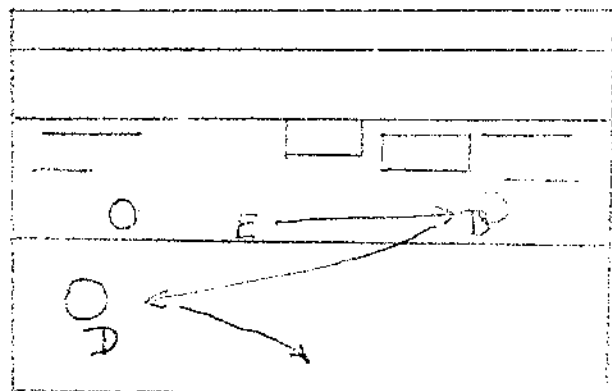
29 General X DR.

30 Sound cue: How about
"In your heart you
know he's right."

31 Statistician rise, X C.

32 Statistician X LC.

33 Boy sits up, X to
Statistician and then
to General, X DC.



Our tunnel. Our sled. Nothing's too good for my family!^[33]

Scientist^[34] Second egg--male. Twins.

Boy: Twins?

Scientist: I was hoping for only one egg. I wanted to emphasize quality rather than quantity. However . . . Yours, my boy.

Boy^[35] They're mine.

Scientist: Splendid specimens!

Boy: They look kind of--funny.

Scientist: Eggs do.

Boy^[36] I want to see my wife.

Scientist: That way, my boy--that way.

Boy: Darling--darling.

Scientist: Touching, isn't it?

General: Sir . . .

Scientist: A new family. Prelude to a new world. Great things are stirring, General. Great things!

General: Sir, returning as I do, from an ideal colony--I refer to the Brown Ants . . .

Scientist: Great things!^[37] The Queen--the Queen's in love, gentlemen. The Queen's in love!

General: With me--with me!

Queen^[38] My clever Scientist. Isn't he super-super?

General: Super-super?

Scientist: A tendency to exaggerate the merits of the chosen mate is a common manifestation of the emotion of^[39] love.

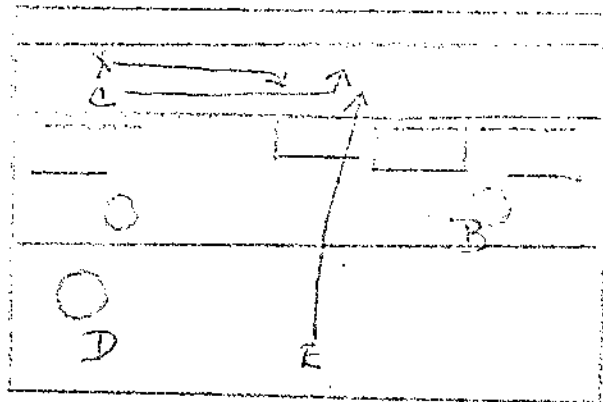
Queen: I adore him.

Scientist: She melts at the sight of me. And curiously enough--I melt at the sight of her.^[40]

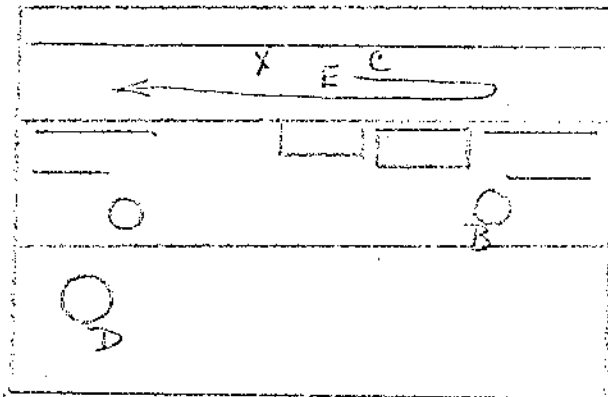
32 Boy X UC.

37 Scientist and Nurse with babies enter UR X UC.

35 Boy looks at babies.



34 Boy starts to exit UL, but turns and exits UR.



37 Scientist X DLC.

38 Queen enters UR, X C.

39 Queen X to Scientist at DLC. Scientist X DC, then back to DLC.

40 Scientist and Queen kiss.

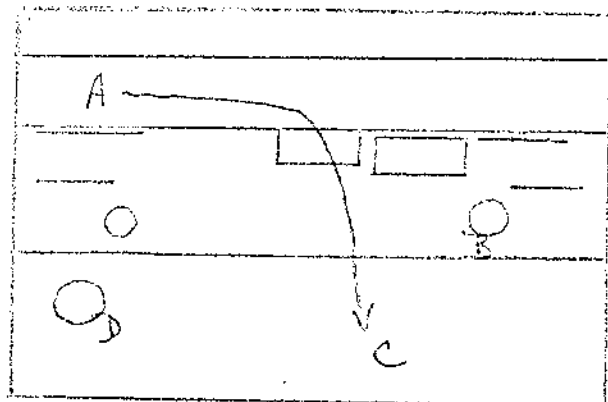




PLATE VIII

SCIENTIST: SECOND EGG, MALE--TWINS.

Queen: I'm in love, General.

General: Chief Grand Marshal, Madame.

Queen: Who cares? How are things with the Brown Ants?

General: Your Majesty . . .

Queen: Who cares?

General: Madame, are you ill?

Chief Statistician: I've never seen you like this before, your Majesty.

Queen: ⁴¹I want to dance. I want to call to the moon. I want to bring him dainty morsels to nibble. I want to weave a cloak of gossamer to shield him from the damp. I want, I want, I want! For him, for him, for him! ₄

Scientist: ⁴²Angel!

Queen: Beloved!

Chief Statistician: ⁴³Shocking! ⁴⁴

General: Disgusting!

Queen: Isn't he beautiful?

Scientist: ⁴⁵The emotion of love frequently impairs vision.

Queen: Isn't he cute?

Scientist: And inspires banality.

Queen: Let's dance. ⁴⁶

Scientist: Without music?

Queen: I'm in love! I'm never without music. ⁴⁷This is a new dance--a waltz.

Scientist: One--two--three--one--two--three--one--two--three . . .

Queen: Darling, no numbers.

Scientist: Angel, I have no rhythm. I must count.

44 Queen X DL.

4 Projection: Sound familiar?

46 Queen X to Scientist at DLC. They kiss.

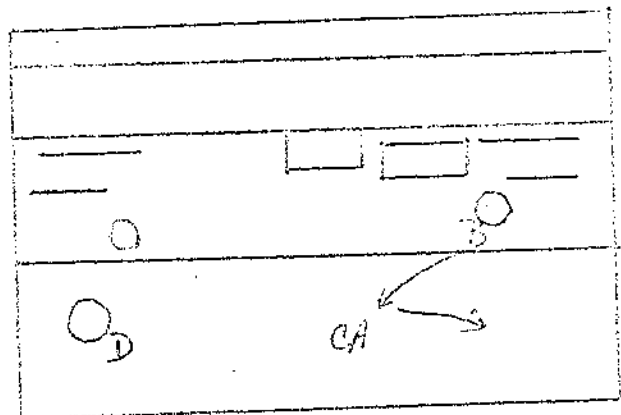
47 Statistician X to above Scientist and Queen who are still kissing.

48 Statistician X L.

49 Scientist staggers DC.

50 Queen and Scientist X UC and begin to waltz.

4 Sound cue: Waltz music continuing into announcer sound cue.



Queen: Let me just float in your arms.

Scientist: Float, beloved. ^[47]

Queen: Clumsy!

Scientist: Forgive me.

Queen: I don't care. ^[48] Darling, when we marry--

Scientist: Yes, love?

Queen: --I'm going to wear virginal white. I feel virginal. I don't know why. I've got three thousand four hundred and thirty-one children.

Scientist: They don't count.

Queen: That's how I feel.

Scientist: But I'd appreciate it, darling, if you didn't bring up your past. I'm trying to be jealous.

Queen: Are you?

Scientist: A little. Love is all possessive, you know, all consuming.

Queen: And it's fun, too!

Scientist: That quality, of course, has contributed to its wide popularity.

Queen: Darling--at night--do you prefer one big double throne for us, or two singles? Say singles and I'll devour you. I'll devour you anyway. ^[49]

Scientist: One big double! ^[50] Incidentally, angel, I wish you wouldn't use that word.

Queen: What word, darling?

Scientist: Devour.

Queen: I was speaking lovingly.

Scientist: I know, angel--I know.

Queen: But if it distresses you, I'll never use the word again. Never, never, never.

Scientist: Thank you, angel. ^[51]

47 Scientist misses a step,
kicking the Queen.
They stop dancing.

48 Scientist and Queen re-
sume dancing.

49 Queen hugs Scientist.

50 Scientist kisses Queen.
They stop dancing.

51 They resume dancing.

Queen: Eating your fellow man is so rude. 52

Announcer: ⁴ Attention, everybody. Attention, everybody. We now bring you the results of the beauty contest held at the new artificial beach of the new artificial lake to pick Miss Human Ant of nineteen sixty-seven.

Queen: Darling--the beauty contest!

Announcer: The winner is--Her Majesty, the Queen.

Queen: Me? I'm Miss Human Ant of nineteen sixty-seven? Of all people! Me! I'm so surprised the Judges chose me!

Scientist: We were the Judges. 53

General: Your Majesty, I'm waiting to make my report!

Queen: You are?

General: Yes, Madame, may I begin?

Queen: 54 Have a medal! Catch.

General: Order of the Queen! First class! We're doomed, doomed.

Queen: 55 You have a medal, too. And for Heaven's sake, cheer up!

General: Your Majesty . . .

Queen: I think the General made an excellent report, don't you, darling?

Scientist: Superb.

Queen: Exquisite.

General: Madame, I've made no report.

Queen: That's why it's so good. 56 Now we'll make a report to you! We'll tell the disloyal opposition all we've done since he's been away. 57 We freed the ants.

Scientist: And confused them. For having no masters, they must find their own answers in the maze of living.

Queen: Blindly.

Scientist: We've baffled them with words.

51 Announcer is heard over loud-speaker. Queen and Scientist stop dancing

△ Sound cue: Announcer.

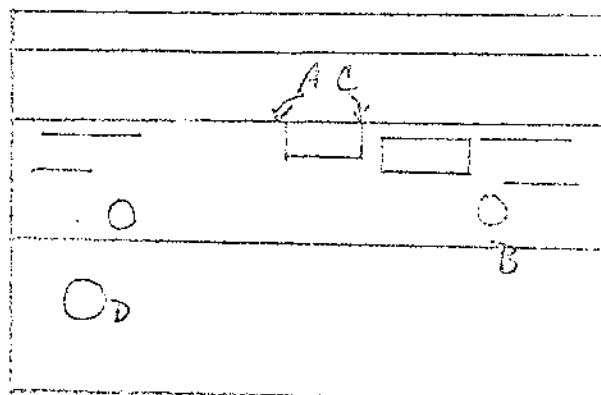
52 Queen and Scientist resume dancing.

54 Queen takes a medal from Scientist's pocket and tosses it to General.

55 Queen takes a second medal from Scientist's pocket and tosses it to Statistician.

56 Queen and Scientist stop dancing.

57 Queen and Scientist X to front of platform UC.



Queen: Confounded them with feeling.

Scientist: We manage their economy, and yet we don't manage at all.

Queen: Buy high, sell low.

Scientist: Or sell low, buy high.

Queen: Plant less.

Scientist: Plant more.

Queen: Not enough, but too much.

Scientist: The Queen is an economist!

Queen: Of course. You don't think we achieved this chaos accidentally?

Scientist: We work at it.


Queen: Constantly. Day and night. Our streets were quiet once. Now the noise is deafening. Seething, shouting, loving, hating!



Scientist: They're alive!

Queen: So much for domestic issues. Now--foreign affairs.

Scientist: We're not at war.

Queen: Yet.

Scientist: So much for foreign affairs. Sex! 


Queen: By all means!  


General: Ma'am . . .

Queen: Leave us!

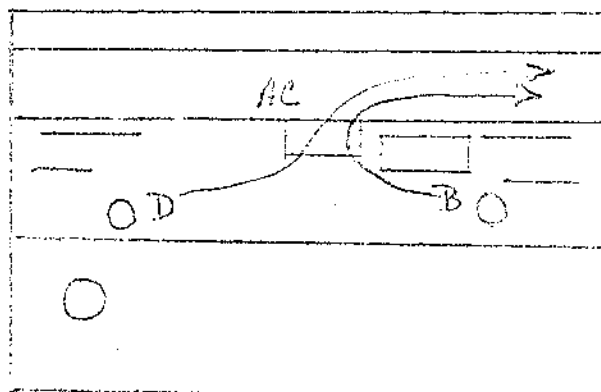
General: Madame--I've come a long way. I've travelled thousands of inches.

Queen: Can't you see we want to be alone?

General:  Very well, Má'am. Very well.

Chief Statistician: We're doomed--doomed. Still I go backwards--ever backwards. 

- △ Sound cue: Congo music continuing until Queen and Scientist stop.
- 5 Queen and Scientist begin sensuous dance.
- 5 Red flood begins flashing on background.
- Dim all other areas.
- 5 General exits UL.



- 6 Statistician exits UL.



PLATE IX

QUEEN: LEAVE US!

Queen: [41] Darling, let's declare a holiday.

Scientist: [42] Holiday? Any suggestions?

Queen: I know--Mother's Day! Attention, everybody! Your Queen speaks to you. I'm in love.

Scientist: No--no!

Queen: Of course I am.

Scientist: You were going to make a special announcement of that.

Queen: So I was. I was going to make a special announcement of that. Where was I?

Scientist: Mother's Day.

Queen: Oh, yes. Mother's Day. I don't know what's the matter with me. I used to be able to make a speech at the drop of a hat. Now I feel helpless, absolutely helpless. But so happy!

Scientist: Darling--"Today is Mother's Day." [43]

Queen: Angel! Today is Mother's Day. It's quite a day. I'm your mother. So bring me gifts. Lots of gifts. For, in honoring Mother--that's me--you stimulate our economy. You've got to make more gifts to bring me gifts. It helps everybody, especially Mother. Bless you, darlings! I'm so happy. [44] Darling! Darling . . .

Scientist: Angel! [45] What is it? What? But that's impossible! We're not even married yet. Darling--it can't be! (C)

Queen: I know what I feel. I feel very peculiar. Oh! Oh! Oh!

Scientist: [46] Darling, I'm terribly concerned. In fact, flustered.

Queen: I've got to stop thinking about it. [47] Divert me!

Scientist: [48] Shall we play bridge?

Queen: Let's. [49] Three spades.

Scientist: Pass!

- 61 Congo dance ends with Queen held high.
- 62 Queen is put down, gets microphone UC and speaks into it.
- 63 Scientist sits on front edge of platform UC.
- 64 Queen X LC.
- 65 Scientist X to Queen at LC.
- 66 Projection: Things do happen.
- 67 Scientist X C.
- 68 Queen sits on floor LC.
- 69 Scientist X to L of Queen and sits.
- 70 Scientist deals imaginary cards.

Queen: Pass!

Scientist: Two hearts.

Queen: No trump.

Scientist: Trump.

Queen: Who won? 70

Scientist: You, of course, darling. Someday when I've really studied the game, we should try it with cards.

Queen: Why? It's diverting just as it is. I feel so much better. Bridge does stop me from thinking. It's wonderful! We learn to think, then we learn to stop thinking. 71 What do you want?

Scientist: Don't you remember, darling? We're electing a President. We're introducing politics.

Queen: Oh, yes! I forgot. Another game!

Scientist: Here are our distinguished candidates.

Queen: You have both taken the loyalty test?

General: 72 We have, your Majesty. I am inherently subversive, I take the test gladly.

Chief Statistician: 73 I take it sadly. Loyalty to one's colony is as natural to me as breathing. It would never occur to me to be disloyal. It's unthinkable.

Scientist: Gentlemen, the reason for the loyalty test is not because we suspect you, but because we suspect everybody. To be human, we must have so little faith in our society, our philosophy, that we assume that everyone will be tempted by the society and philosophy of our enemies.

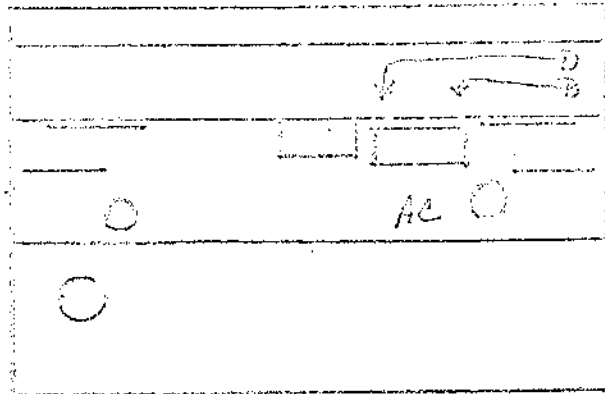
Chief Statistician: I moan for the good old days.

Queen: Stop it! Go on . . . Go on . . .

Scientist: I've written you some excellent speeches. I hope you've memorized them.

General: We have..

Queen: They understand they don't have to believe a word they say?



76 Queen and Scientist hug.

77 General and Statistician
enter UL, X to ULC,
face audience.

78 General X one step for-
ward and then back.

79 Statistician takes one
step forward and then
back.

Scientist: Clearly.

Chief Statistician: ^{7/31} We haven't the faintest idea of what we're saying.

Queen: Excellent!

Scientist: Now! An intelligent, reasoned discussion of the issues! Let us judge your capacity for the exalted post you seek.

Queen: Go!

General: ^{7/31} Fellow citizens--

Chief Statistician: Fellow citizens--

General: Crook!

Chief Statistician: Chisler!

General: Corruptionist--

Chief Statistician: Perjurer!

General: Creeping Socialist--

Chief Statistician: Wall Street vulture!

General: Pinko!

Chief Statistician: Prosperity.

General: Poor house!

Chief Statistician: Peace without pain! Low taxes!

General: No taxes! Bungler, Traitor!

Chief Statistician: Grifter!

General: Grafter! And with God's help--

Chief Statistician: And with the help of Providence--
Provided we can terrify the farmers--

General: Keep labor quiet--

Chief Statistician: Make a deal with the big cities--

General: Whip up the women--

7. Statistician X one step
forward and then back.

7. Alternate facing each
other and audience,
gesturing broadly.



PLATE X

STATISTICIAN: WALL STREET VULTURE.

Chief Statistician: We shall win . . . And in all humility--

General: I answer my country's call. And so with God's help.

Chief Statistician: And with the help of Providence--

Scientist: Time's up . . . A brief summation now of the basic issues.

Chief Statistician: ⁷⁶ Bogey man!

General: Filth--mess--

Chief Statistician: Bogey man!

General: Filth--mess--

Chief Statistician: Bogey man!

General: Filth--mess--

Chief Statistician: Bogey man!

General: Mess--filth--mess--filth--mess!

Scientist: Shake hands! ⁷⁷

Chief Statistician: Great campaign, Joe.

General: Swell.

Chief Statistician: How's the Missus?

General: In the pink. ⁷⁸

Queen: Darling . . .

Scientist: What, angel?

Queen: I feel very peculiar. It's . . . This time I'm sure.

Scientist: You are?

Queen: Darling, do something! ⁷⁹

Scientist: I don't feel like a scientist at all. I feel like a father--helpless . . .

Queen: Darling, never mind what you feel. Darling! ⁸⁰

76 General and Statistician
face each other through
entire exchange.

77 General and Statistician
move shoulder to
shoulder, shaking hands.

78 General and Statistician
freeze.

79 Scientist rise, X C.
80 Queen starts to fall,
Scientist catches her,
pushes her straight,
and X C.

Darling! Darling!

Scientist: Nurse! Nurse! ⁵¹

⑦ △ ⑧

① ①

Scene 2

Queen: Chookie, chookie, chookie. Darling!

Scientist: What, dear?

Queen: She smiled at me!

Scientist: ²I must make a note. For my manual on care and feeding of the infant. What did you say to her-- exactly?

Queen: I said: "Chookie, chookie, chookie."

Scientist: And she smiled?

Queen: Radiantly.

Scientist: Precocious! She shouldn't have smiled for another week, according to my findings.

Queen: Precocious. What did you say, precocious? Darling, she talks!

Scientist: Oh, no.

Queen: But she does!

Scientist: Not intelligibly?

Queen: I understand her. She said she wants to go to sleep. Look! She's closed her eyes.

Scientist: I'm afraid she won't be much use for my manual. ²

Queen: Why?

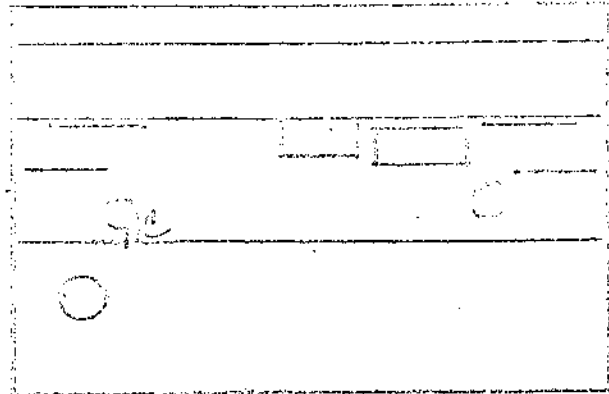
Scientist: ³She's so extraordinary! My manual deals with the ordinary run-of-the-mill infants. Too bad!

Queen: Who cares about your silly old manual?

Scientist: Darling! Science!

Queen: Silly old science.

- [Y] Queen collapses just as
 Scientist catches her.
 (7) Blackout
 (A) Sound cue: 30 seconds
 of bridge music.
 (S) Projection: Be back
 shortly.
 (i) Bridge up with blue back-
 ground. Sneak in DS.
 [I] A double throne has been
 added. Queen and
 Scientist seated on
 thrones. Queen is
 holding a baby.
 [R] Scientist is writing in
 notebook.



(R) Intensify DC lighting.

[3] Scientist rises, X DC.

Scientist: Darling, this is shocking.

Queen: Silly old scientist. Silly old throne. Silly old Queen. She's all that matters.

Scientist: Darling, you're a female!

Queen: No!

Scientist: And a female, of course, at a time like this is completely absorbed in the wonders of reproduction. As time passes, this mood gives way to a more reasonable approach . . .

Queen: He can go on and on and on . . .

Scientist: I'm sorry.

Queen: That's why I love him. He really doesn't know anything about anything that matters.

Scientist: ⁴I'm aware of my limitations, I trust.

Queen: Don't get huffy, darling. You can't know everything. You have no intuition.

Scientist: ⁵The last refuge of the unknowledgeable female.

Queen: Isn't he priceless?

Scientist: I wish you'd stop making a mockery of me to my child.

Queen: Listen to him. His!

Scientist: I know. I'm only the father.

Queen: Don't be bitter. Remember: I'm her mother.

Scientist: Yes, dear.

Queen: Forget your manual, angel. Write a history instead. Write of my glorious reign.

Scientist: We're not ready yet.

Queen: Not ready?

Scientist: There's something missing in our new scheme of things.

4-Scientist X to table R,
slam down notebook.

5-Scientist X DC.

Queen: What?

Scientist: An ingredient--an element--an intangible.

Queen: But what is it?

Scientist: I don't know.

Queen: Then how do you know it's missing?

Scientist: Because we're all so damn happy!

Queen: And we shouldn't be?

Scientist: [2] Of course not! We must only seek happiness--never quite achieve it.

Queen: What do you suggest?

Scientist: [7] Take you and me--you and me!

Queen: Yes?

Scientist: Do I really know you?

Queen: Of course not. I'm terribly complicated.

Scientist: There you are! The woman I love. I don't know her.

Queen: Why should you?

Scientist: Do I know myself? Who am I?

Queen: My Scientist, husband--my lover--my Prince consort, my darling.

Scientist: Whither am I drifting?

Queen: With me!

Scientist: [3] I've got to take this problem to the laboratory.

Queen: You're sure it's a problem?

Scientist: I tell you there's something missing!

Queen: You know best, darling. Chookie, chookie, chookie. [9]

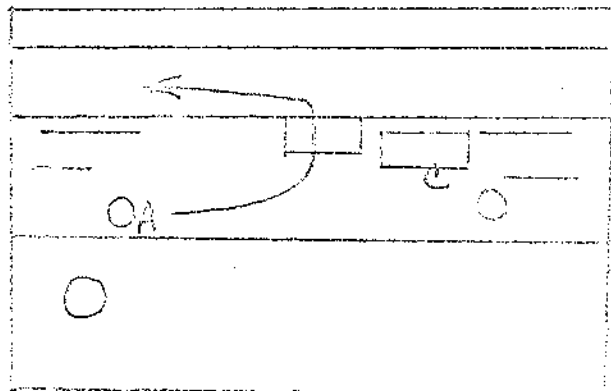
Scientist: I think I have it. I think I have it.

6 Scientist X DL.

7 Scientist sits on floor.

8 Scientist rises, X to couch and sits.

9 Queen exits UR with baby.



Psychiatry--our new science. ¹² Why we behave like humans, and why not.

Queen: Good! Chookie, chookie, chookie! ¹¹ ③

Girl: ¹² Yes, sir? ¹³

Scientist: Sit down, Miss Girl, sit down.

Girl: Thank you.

Scientist: ¹³ Buzz ¹⁴

Girl: You've tamed the bees!

Scientist: In my spare time.

Girl: Wonderful!

Scientist: It was quite simple. I learned the bee language and parleyed with their Queen.

Girl: Really?

Scientist: I explained to her that all bees make far more honey than they can possibly consume. The humans just rob them of it. The bees never knew that. They never could figure out where it went. ¹⁴

Girl: How kind of you to tell them, how thoughtful of you.

Scientist: Just common courtesy. I said: "Why don't you share your honey with us, and you help yourself to anything we've got." The Queen saw the logic of it immediately. ¹⁵ She says she's delighted! I've tamed the birds, too. They wouldn't even talk to us at first. But you sang a different tune when I built my cages. Didn't you sing my pets? ¹⁶

Girl: Miraculous!

Scientist: Nothing at all. Nothing at all. I'm just trying to impress you.

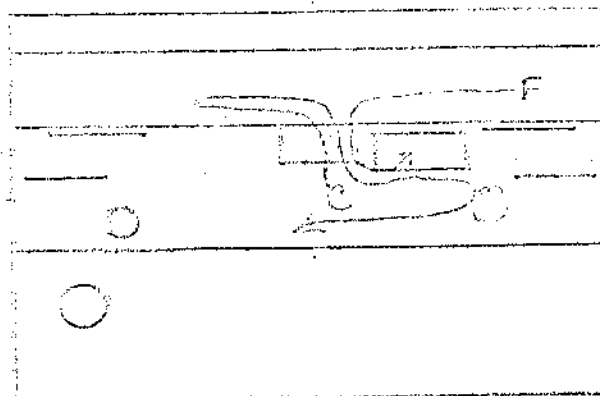
Girl: Me?

Scientist: I sent for you-- ¹⁷

Girl: Yes?

Scientist: --in the interests of science.

- 10 Scientist rises, X C.
 11 Scientist X to couch,
 dust it off, X to light
 panel, ring bell, X C.
 3 DS areas dim slightly.
 12 Girl enters UL X to couch
 and sits.
 4 Couch special sneaks in.
 13 Scientist X to table L.
 1 Sound cue: Sound of bees.



- 14 Scientist sits on couch
 L of Girl.
 2 Sound cue: Sound of bees.
 3 Sound cue: Birds singing.

- 15 Scientist moves closer
 to Girl.

Girl: Really?

Scientist: An important experiment. A very important experiment!

Girl: I'm honored!

Scientist: 16 Tell me, Miss Girl--

Girl: Yes?

Scientist: --how's your shorthand?

Girl: Perfect.

Scientist: 17 Good--I want you to keep meticulous notes.

Girl: Yes, sir.

Scientist: Now, Miss Girl, tell me. Are you happy with your husband?

Girl: Oh, yes.

Scientist: Fond of your children?

Girl: Oh, yes.

Scientist: Take a note. 18

Girl: Yes, sir. 19

Scientist: I want you to be bored with your husband.

Girl: Bored!

Scientist: And weary of your children . . . Don't look so flabbergasted. You can get weary of your children if you put your mind to it.

Girl: Yes, sir.

Scientist: Now, Miss Girl--stretch out on this couch.

Girl: Yes, sir. 20

Scientist: I want you to daydream.

Girl: Daydream?

Scientist: Imagine things.

16 Scientist puts hand on
Girl's knee.

17 Scientist rises, X C.

18 Scientist X to L of
couch.

19 Girl makes note in her
notebook.

20 Girl lies on couch.

Girl: Can I?

Scientist: Of course. ^[21]Daydream of another life. You're a Queen--envied, admired. Another husband--handsomer, wiser, richer, infinitely more gallant, considerate, worshipful. Lay it on thick.

Girl: Yes, sir.

Scientist: Don't look so bewildered. I'm trying to do it the human way, the hard way. Things are going too well for us. We must complicate! Complicate!

Girl: Yes, sir.

Scientist: The shortest distance between two points is a circle.

Girl: Yes, sir.

Scientist: ^[22]Obviously it's absurd for you to be happy with your husband.

Girl: Is it?

Scientist: You love him!

Girl: Oh, yes.

Scientist: But you mustn't realize it until you've had an affair with someone else.

Girl: Oh!

Scientist: Otherwise life is too ordered, too simple.

Girl: I see.

Scientist: We must strive for the unattainable.

Girl: Yes, sir.

Scientist: Reach for the perfect.

Girl: Yes, sir.

Scientist: Are you daydreaming?

Girl: No, sir.

Scientist: ^[23]Let your mind wander--up hill and down dale.

21 Scientist sits on edge
of couch.

22 Scientist rises, X C.

23 Scientist X to L of
couch.

Girl: Yes, sir.

Scientist: Close your eyes! ²⁴

Girl: Yes, sir.

Scientist: What do you see?

Girl: Bees.

Scientist: Very significant. You associate bees with me, of course.

Girl: Do I?

Scientist: I'm the subject of your daydreams, am I not?

Girl: Are you?

Scientist: Why did you come here? ²⁵

Girl: You sent for me!

Scientist: No--yours was a compulsive act.

Girl: Was it?

Scientist: You had to meet me--you were searching . . .

Girl: Was I?

Scientist: And I was searching too. You know why?

Girl: No, sir.

Scientist: Mine is a harmonious marriage, a tuneful marriage. As a human, I must wreck it with discord.

Girl: Oh.

Scientist: I must feel guilty, harassed, torn, confused, and a little smug. After I've had an affair with you, I will realize, of course, that it is my wife I really love. She will, after a tumultuous period, forgive me. Our life will be fuller, more mature. Don't look so bewildered, Miss Girl. Don't you read books?

Girl: No, sir.

Scientist: I read voraciously.

24 Scientist bends over
Girl.

25 Scientist X R of couch,
sits on edge.

Girl: Oh, I see.

Scientist: Kiss me--furtively.

Girl: Yes, sir. 26

Scientist: A little more conviction, please. 27

Girl: Yes, sir. 27

Scientist: A little more furtively.

Girl: Yes, sir. 28

Scientist: 29 What do you feel?

Girl: Excited.

Scientist: Make a note of it. 30

Girl: 31 I've always adored you. You don't know how hard it's been for me--all those months. Daydreams!

ⓐ ⓑ ⓓ

ⓑ ⓓ ⓔ

Scene 3

Scientist: Hello.

Queen: You--insect!

Scientist: Darling, it was only an experiment--I didn't think you knew.

Queen: I shall always know!

Scientist: You never said anything.

Queen: I was being lofty, noble. My nobility was downright nauseating.

Scientist: 5 Darling, I worship you.

Queen: You must, because you hurt me so.

Scientist: Do you forgive me?

Queen: Never!

Scientist: Think of the lovely grievance I've given you to flaunt for the rest of my life.

Queen: And won't I flaunt it! How could you? How

21 Girl kisses Scientist
lightly.

5 Red flood begins to flash.

27 Girl kisses Scientist
earnestly.

28 Girl kisses Scientist
passionately.

29 Scientist rises, X C.

30 Girl rises, hesitates,
then X C.

31 Girl grabs Scientist
around legs and he
falls.

6 Blackout

7 Projection: Censored.

4 Sound cue: 30 seconds
bridge music.

1 Bring in couch special.
Sneak in all areas ex-
cept DL.

1 Queen is seated on couch.

2 Scientist enters UL, X
RC.

3 Scientist X to couch and
sit R of Queen.

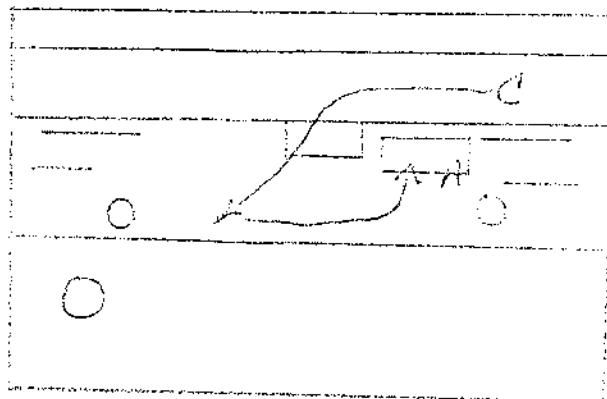




PLATE XI

GIRL: YOU DON'T KNOW HOW HARD IT'S BEEN FOR ME . . .
DAYDREAMS!

could you?

Scientist: I'm miserable, crawling.

Queen: Good!

Scientist: ¹Forgive me. You must eventually, according to plan.

Queen: Never.

Scientist: ²The affair is over now. I love you, only you. I realize it now. She loves him, only him, she realizes it now. It's all very sophisticated.

Queen: Go away!

Scientist: I'm sorry.

Queen: Go away!

Scientist: Darling . . .

Queen: My pride--trampled. My lovely pride!

Scientist: I know--and you've been such a wonderful wife.

Queen: Go away! ³

Scientist: ⁴If you weren't such a wonderful wife, what a mistress you would make.

Queen: What did you say?

Scientist: What a magnificent mistress!

Queen: ⁵Think so?

Scientist: Superb!

Queen: Of course, I've always thought so.

Scientist: ⁶Why couldn't you be both?

Queen: Why not? ⁷

Scientist: Or am I being too logical? ⁸

Queen: Not at all.

Scientist: My beloved wife--mistress. ⁹

4 Scientist rises X C.

5 Scientist X to couch.

Ⓟ Intensify C area.

6 Scientist X C.

7 Queen stretches sensu-
ously.

8 Scientist X to couch
and kneels.

9 Queen rises, X RC.

10 Scientist rises, X to
Queen.

11 They kiss.

Queen: You think of the nicest things!

Announcer: His Excellency the Ambassador Extraordinary to Her Majesty the Brown Queen. [12]

Queen: What does he want now?

Brown Ant: My Gracious and Glorious Majesty has instructed me to deliver this note to your miserable Majesty.

Queen: Thank you for your diplomatic courtesy.

Brown Ant: My colony is so sensitive of its national dignity that it must insult all other colonies. [13]

Queen: What does she say?

Scientist: [14] Merry Christmas.

Queen: A Christmas card?

Scientist: A photograph of herself at the mouth of her tunnel.

Queen: [15] Now why should she send me a Christmas card? I wonder what she's up to? Darling, is it Christmas?

Scientist: No.

Queen: I wonder what she's up to? ¹ Darling, was that the alert? ③

Scientist: Can't be. Short circuit, probably. [16]
Scientific squad. ④ ⑤

Queen: It can't be. We've got our lovely weapon.

Scientist: Yes--yes.

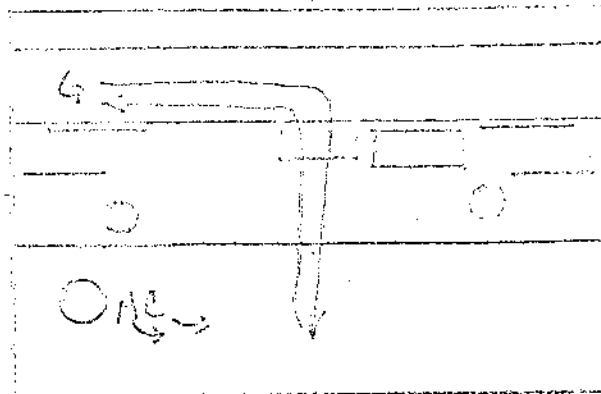
Queen: It can't be! Is it? That Brown slut knows we've got our lovely weapon! She wouldn't dare! Tell me!

Scientist: It's come. Fellow citizens. Scientific squad.

Queen: [17] The idiots! We'll wipe them out. To the last ant! To the last ant!

Scientist: All citizens repair to new shelters immediately. All citizens repair to new shelters

12 Brown Ant dressed as an Ambassador enters UR, X DC with a letter which he drops on the floor.



13 Brown Ant exits UR as Scientist and Queen look after him amazed.

14 Scientist picks up letter, opens it and hands it to the Queen.

15 Queen X to table R.

- 1 Sound cue: Sirens and bells.
- 2 Red flood begins to flash.
- 16 Scientist X to telephones on table R. Queen X L.
- 3 Projection: Picture of an atomic bomb blast.
- 5 Intensify all areas.

17 Queen X C.



PLATE XII

QUEEN: WHAT DOES HE WANT NOW?

immediately. Scientific squad . . . Prepare for Operation Spray . . . Yes--yes--at once. [16]

Queen: Wipe them out! Monsters! Destroy them!

Chief Statistician: War! We're doomed, doomed, doomed.

Queen: Nonsense! Have you forgotten our lovely weapon?

Chief Statistician: [17] They have it, too.

Queen: No! No! I don't want to believe that. I mustn't.

General: [18] My friend the Brown Queen advances. I have given the signal. I have prepared an address for my bewildered people whom I shall rule. [19] "Back to Ants! I will give you back your ancient habits. Your slime! Your savagery! I will wipe out your schools, your books. Back to numbers! Back to zero! Back! Back! Back to Ants!" Well, how do you like my inaugural address? Stirring, don't you think?

Queen: Did you give them our lovely weapon?

General: Of course.

Chief Statistician: [20] We're corrupted, contaminated.

General: Of course! I gave them everything--sleds, wagons, sprayers. "Back to Ants!" That's my slogan.

Queen: It doesn't mean anything, Imbecile!

General: It's a slogan. It's not supposed to mean anything.

Queen: My scientific squad--my soldiers--come--quickly. Dispatch the traitor. [21] Darling--darling--he's given them our lovely weapon. Look! He's sitting on my throne!

Scientist: Naturally [22] To be human we must have internal dissension in a crisis! And, of course, treason.

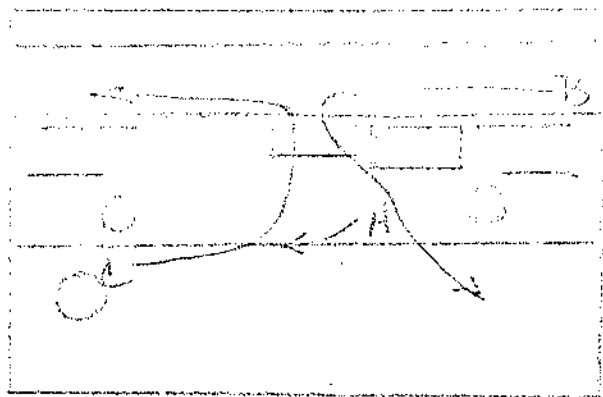
Queen: Destroy him!

Scientist: Why? He's doing a marvellous job of disorganization!

Queen: I don't understand you! I order you --devour him! [23]

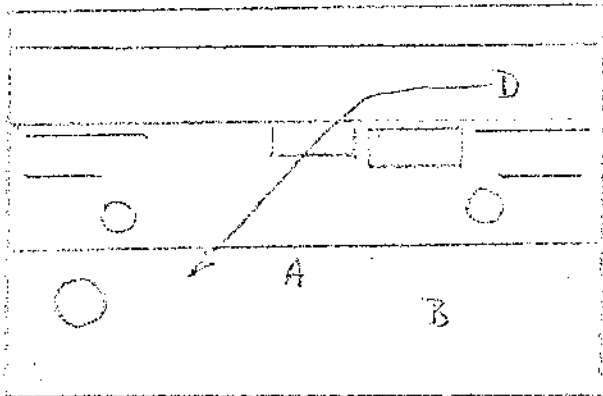
13 Scientist exits UR as
Statistician enters
UL, X to UC.

14 Statistician X LC.



20 General enters UL, X
RC, carrying a scroll.

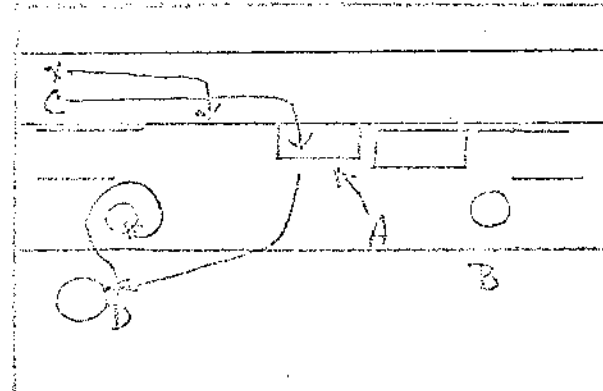
21 General X DR, reading
from scroll.



22 Statistician X to couch
and sits.

23 General X around throne
and sits as Scientist
and soldier enter UR.
Scientist X C.

24 Scientist X to throne.



25 Scientist X to table R.

Scientist: Dear, dear, those primitive urges never die, do they? Scientific squad!

Queen: They've got our lovely weapon.^[26] It was lovely when we had it. It's ugly now. What'll we do? Where'll we go?[△]

Scientist: Yes--yes--yes . . .

Queen: In the seas? Darling? What's to become of us?

Scientist: Yes--yes--yes. Yes--yes--yes.

General: Back to Ants! Back to Ants!

Queen: Darling!

Scientist: Yes--yes--yes . . . No . . .

General: I'll give them back their ancient habits, their instincts. Wipe out their schools, their books. Back to numbers! No more machines. Back to zero. Back! Back! Back to Ants!

Scientist: Louder!

General^[27] Back to the Ants!

Scientist^[28] Isn't it wonderful? Such confusion! Hear it? It's absolutely human. Hello? . . . Third race? . . . Black Beauty--six to one? Thank you very much.

Queen^[29] What are you wearing?

Scientist: A mask! Here you are, darling. That's the beauty of science. Every weapon has its counter-weapon.

Queen: This will save us?

Scientist: Of course. Science! Our saviour!^[30] Our destroyer! Our continuous assembly line--save, destroy, save, destroy. Here you are. Here's your mask.

Queen: You're saving him? Him? Tear him apart, wing by wing, feeler by feeler.

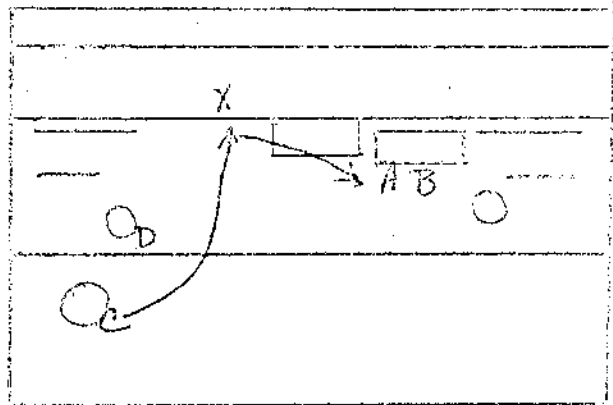
Scientist: He must be tried. We must have law.

Queen: Tried?

Scientist: He's obviously guilty, so he must be tried.

26 Queen X UC on platform.

△ During this episode, the bells ring continuously.



27 General rises and shouts.

28 Scientist X to Queen UC,
X back to table R.
Queen X to couch and
sits.

29 Scientist X to soldier
URC, gets two masks,
X to Queen and hands
her a mask.

30 Scientist X to soldier
URC, gets a mask, X to
General at throne and
gives it to him.

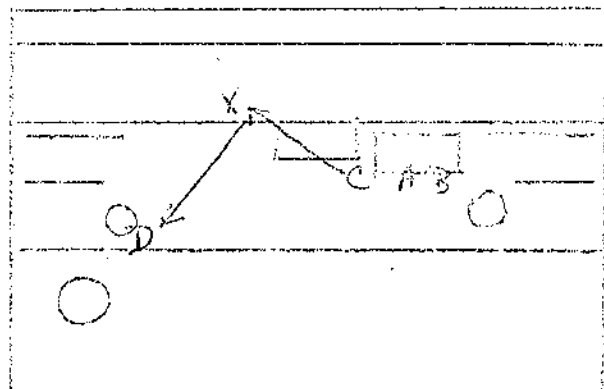




PLATE XIII

GENERAL: BACK TO ANTS!

General: ³¹ Promise me--if I am defeated--eat me somebody--eat me.

Scientist: We'll get a court ruling on that. Don't fret! I promise you tender solicitude. We are far more solicitous of the guilty, than the innocent.

Queen: I won't have it!

Scientist: ³² We must have law! We like to save our museum pieces. Here you are

Brown Ant: ³³ Help! I demand protection. Help for my Excellency the Envoy Plenipotentiary, the Ambassador Extraordinary of Her Majesty the Brown Queen. In the name of my gracious and glorious Majesty, the Brown Queen, I demand diplomatic immunity.

Scientist: And you shall have it! The welfare of the enemy is sacred to us. We will re-educate you--you needn't bother learning anything, of course. We'll build you a new home, feed you, and nurse you back to healthy hostility.

Queen: ³⁴ Wipe them out! Don't stand there smirking at him. Destroy them! Destroy him! All of them!

Scientist: And--then--what?

Queen: Victory!

Scientist: And then--what?

Queen: Peace!

Scientist: And then--what?

Queen: I don't know. ³⁵

Scientist: And then--what?

Queen: I don't care!

Scientist: ³⁶ Scientific squads, attention. Cease fire!

Queen: ³⁷ Cease fire? ³

Scientist: I must think.

Queen: ³⁸ We're at war!

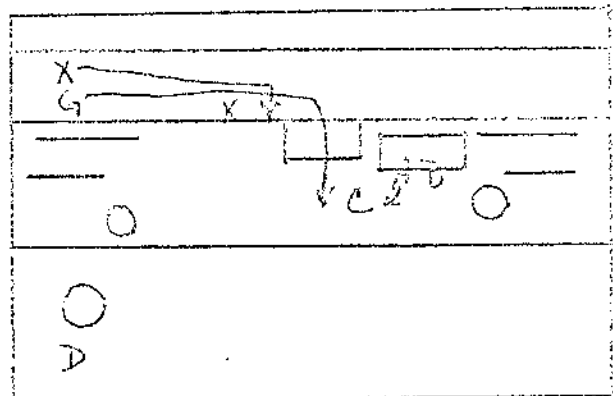
Scientist: That's the time to think harder.

34 General rises, X DR.

35 Scientist X to soldier,
gets mask and pitches
it to Statistician at
couch.

36 Brown Ant enters UR fol-
lowed by soldier, X to
Scientist at C.

37 Queen rises.



38 Queen X to throne and
sits.

39 Scientist X to table R
and speak into phone.

40 Queen rises.

△ Sound cue: Sirens fade
out.

41 Queen X RC.

Queen: Victory in our grasp!

Scientist: General!

General: ³⁷ Sir!

Scientist: You were trained to take orders?

General: I was a soldier, sir.

Scientist: ⁴⁰ You're my man. Take these masks to your friend, the Brown Queen.

General: Yes, sir! ⁴¹ What?

Queen: ⁴² Have you lost your mind?

Scientist: Why save the enemy after the war? Why not-- during?

Queen: I don't want to save the enemy. Wipe them out!

Scientist: There are always survivors.

Queen: Wipe out the survivors!

Scientist: And still there will be survivors. General, I gave you an order. Your Excellency, go with him! ⁴³

Queen: I forbid you!

Scientist: Don't you see it yet? We are on the threshold of a glorious discovery--a war without war. Both sides will have weapons and counter-weapons. No one can be hurt, nothing destroyed. This is what the humans have been striving for all these centuries and we shall achieve it. Go, General! ⁴⁴

Queen: I see it. ⁴⁵ I see it!

Scientist: Scientific squad, adjust your masks. When the enemy has adjusted his, and not until then, spray. Let the sounds of battle roar. ⁴⁶ Let the thunder roll. ⁴⁷ Let the winds scream. ⁴⁷ No smoking, please! And--spray. Spray! Spray!

(6) (7) (8)

Act III

Scene 1

51 General snaps to attention as Queen sits on throne.

48 Scientist beckons soldier to bring him masks. Soldier X DR, gives masks to Scientist and X UC.

47 General starts to exit, stops C and turns back.

42 Queen rises.

45 General and Brown Ant exit UL. They stop and come back to C.

44 General and Brown Ant exit UL.

43 Queen X DR.

△ Sound cue: Thunder, wind, and bells.

42 Scientist X C and then URC.

41 Three workers enter with giant sprayer and spray.

⑥ Dim all areas except red flood on background.

⑦ Blackout.

⑧ Projection: Intermission 10 minutes.

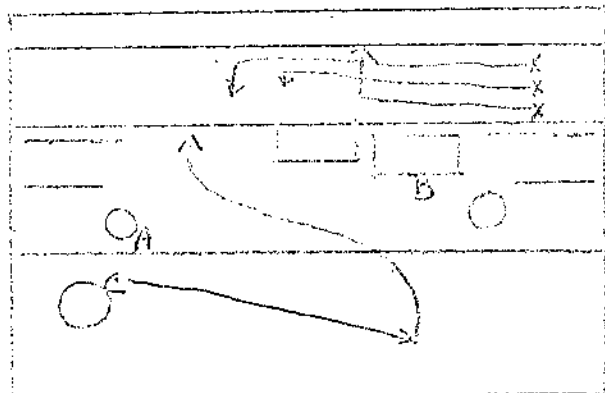
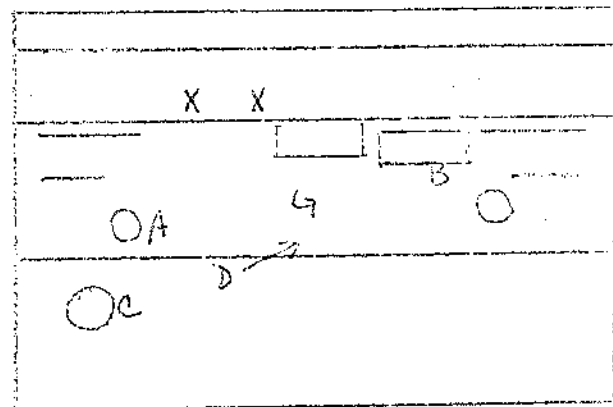




PLATE XIV

SCIENTIST: AND--SPRAY. SPRAY! SPRAY!



Scientist: This is station a-n-t one. This is station a-n-t one. Are you receiving me? This is station a-n-t one. Are you receiving me?

Voice: Americanwayoflife. Americanwayoflife. Americanwayoflife. This is the voice of America. To explain the complexities of our civilization, our aims, our history--to answer the foul lies of our enemy--we now give you--Dean Martin.

Scientist: This is station a-n-t one. This is station a-n-t one. Are you receiving me?

Voice: Hello, station a-n-t one. Receiving you, but your call letters sound like a-n-t one. Try again. This is Z-one-seven-two in Omaha. My name is Bill Sweifer, and I'd guess you'd call me a new ham. Just got interested a couple of months ago and ran me up a transmitter. I'm in the hardware business, so I got a lot of things wholesale. My wife don't mind. She's a television bug, but I got weak eyes. Are you receiving me?

Scientist: I am receiving you.

Voice: Let's have your call letters again for my log book. And look, just call me Bill.

Scientist: Bill, my call letters are a-n-t one.

Voice: Sounds like a-n-t one.

Scientist: That's right.

Voice: Never heard of call letters like that. What's your town?

Scientist: I don't live in a town. I live in a tunnel.

Voice: You a railroad man?

Scientist: No. I'm an ant.

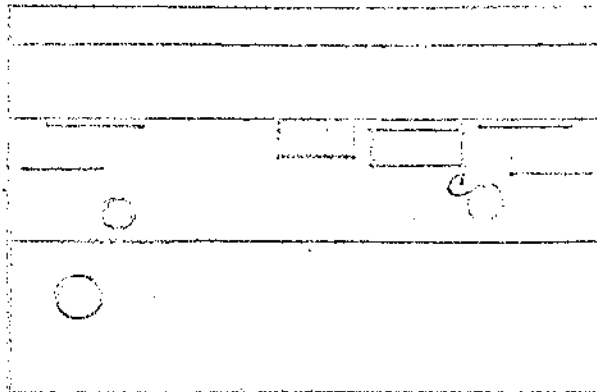
Voice: I'm receiving you scrambled, chum. What'd you say about your aunt!

Scientist: I'm an ant. An ant!

Voice: You sound more like an uncle to me.

Scientist: I'm an ant. An insect!

- ① Projection: Meanwhile.
② Bridge lights blue on background. Sneak in C and L areas
△ Sound cue: Jamming whistles.
① Scientist is seated on a stool at table L, speaking into microphone attached to a radio setting on table L.



Voice: Look, bub, you been hitting the prune juice?

Scientist: Bill--listen . . .

Voice: Give me your call letters again, and your name.

Scientist: I'm an ant and . . .

Voice: Look, bub, take my advice. Sign off before the F.C.C. grabs your license.

Scientist: Listen, Bill. We have the answers, the magic answers, to war, to peace, to all living. You see, Bill, we ants are part of the earth you rule. Your weapons not only destroy you. They destroy us. We've got a stake in the world's affairs, too, and we ask--no, demand--a voice in those affairs. You must learn from us, as we learned from you. We abolished war among ourselves. You must, too. At once.

Voice: Look, bub, take my advice and stop reading the noospapers. That's your trouble.

Scientist: Look here! All I want you to do is to re-lay the following information to the White Palace immediately. At six zero hours Wednesday morning I will appear at the White Palace. I am proceeding by beagle. I shall accompany my Secretary, Miss Girl Junior.

Voice: Did you say beagle?

Scientist: Yes. I tamed a beagle just for this trip. I wanted a leisurely journey to study and observe. I'm not a young man anymore. Must take it easy where I can. Do you hear me, Bill?

Voice: I've heard everything!

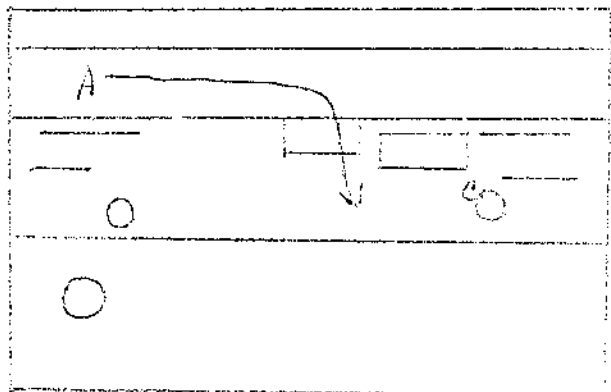
Scientist: We can't conquer you. You've given us feeling. We can only persuade you now, as we persuaded the bees, the wasps, the birds and the beasts.

Queen:² Darling, I've initialled your handkerchiefs for your trip. You know how those humans are. They'll take anything that's not nailed down.

Scientist: Bill--listen . . . He simply doesn't believe me.

Queen: Doesn't believe you?

R Queen enters UR, X LC with
briefcase and sets it
down.



Scientist: I wonder if he doesn't believe an ant can talk?

Queen:³ I'll handle him! Attention, human! Are you receiving me?

Voice: I'm receiving you, lady. Let's have your call letters.

Queen: I am the Queen. Do you hear me? I am the Queen.

Voice: You must be having quite a party. Take my advice . . .

Queen: I didn't ask for your advice.⁴

2nd Voice: This is the F.C.C. Federal Communication Commission--J. R. Burton, monitor. J. R. Burton, monitor.

1st Voice: I'm signing off. I had nothing to do with this. I can't help it if I get tangled up with a couple of drunks. I'm signing off.

Scientist: A government representative! Now we're getting somewhere. This is--a-n-t one. Chief Scientist speaking. The lady who spoke previously is my wife, the Queen.

2nd Voice: Give your proper call letters. We can trace you, you know.

Scientist: Of course you can trace us. Nothing simpler. We want to be traced.

Queen:⁵ You tell your President we know what we're talking about. I might point out I'm the sole surviving ant Queen. What happened to the others, who were bellicose, difficult, not to say dialectic? Wouldn't you like to know?

Scientist: Darling, I wouldn't threaten.

Queen: I'm just giving them a hint of what's in store for them if they don't behave.

Scientist: After all, we only use murder as a last resort.

Queen: We only use murder as a last resort. It makes us uncomfortable, ethically.

3 Queen X to table L and
speaks into microphone.

4 Queen gives microphone
to Scientist, X to
couch and sits.

5 Queen rises, X to table L,
takes microphone, and
speaks into it.

Scientist: Are you receiving us?

2nd Voice: We are receiving you. Joe, call the F.B.I.

Queen: Are they saying anything?

Scientist: Strangely quiet.

Queen: Try again. [6] I want them to agree at least to receive you properly. We mustn't let anything discourage us.

Scientist: No, we can't afford the luxury of discouragement. Nor the luxury of failure.

Queen: We can't fail. We mustn't! We owe it to Precocious to leave her a tidy throne, a tidy world. We simply can't leave things as they are. She wouldn't know what to do. She's so young. [7] She knows so much more than she can possibly understand.

Scientist: Naturally. She's recovering from a first-rate university education.

Queen: We've got to help her all we can, while we're still with her.

Scientist: Oh dear--there's so much to do, and so little time left for us.

Queen: How much time have we, darling?

Scientist: An eternity if we merely sit and wait for the end. Very little if we do half we plan. [8]

Queen: Of course, we're not really old.

Scientist: Middle-aged. The term is flexible.

Queen: I still feel young. Well, not young, exactly. But certainly not old. Mellow. Oh, dear, by bursitis!

Scientist: Yes, we have mellow arteries.

Queen: Shall I rub your neck?

Scientist: I'll do your shoulder.

Queen: [9] Thank you, darling. I'm glad you're not prejudiced against osteopaths, the way most of our doctors are.

6 Queen X C.

7 Queen X to couch and
sits.

8 Scientist X to couch and
sits by the Queen.

9 Scientist massages the
Queen's shoulder.

Scientist: I've lost faith in all medicine. As a doctor, I must ignore its miracles, and see only its failures. Better?

Queen: Much! ¹⁰ I'll do yours. Of course, I don't put much faith in it myself, but they tell me I have a healing hand.

Scientist: Not there, darling. Here.

Queen: Funny.

Scientist: What?

Queen: You wake up one morning and you say: "I'm not young any more." A little bewildered, a little frightened, regretfully--but somehow--relieved.

Scientist: I adore you!

Queen: That's nice.

Scientist: ¹¹ My wife--mistress!

Queen: Darling . . . ¹²

Scientist: What, angel? ³

Queen: ¹³ Can't we stay on just a little longer?

Scientist: Do you really want to linger on?

Queen: Don't you?

Scientist: We determined our span of life and reached a wise decision--biologically, sociologically, and anthropologically.

Queen: I know--but when you say nice things to me--and look at me the way you do--I feel a tiny flicker. Darling, don't you feel a tiny flicker, too?

Scientist: Yes--I do.

Queen: Odd, isn't it?

Scientist: Yes.

Queen: Oh, dear. I'm an incurable romantic.

Scientist: You're a woman.

⑥ Scientist sits on floor
at Queen's feet and
she massages his
shoulder.

⑦ Scientist turns to Queen.

⑧ Queen kisses the top of
his head.

⑨ Intensify all DS areas.

⑩ Queen rises, X to throne
and sits.

Queen: You made me a woman. I shall always be grateful.

Scientist: [K] Ah, here we are [L] All ready, Miss Girl Junior?

Girl: Yes, sir. All equipment here. Magnifier, broadcaster, short wave to keep in touch with the Queen, Correct.

Scientist: I knew your mother, you know.

Girl: Yes, sir, she told me.

Scientist: Medical supplies?

Girl: [M] Anti-ant roll. Ant-D.D.T., anti-insecticide. Also anti-typhoid, anti-smallpox, anti-tetnus, anti-cholera, antihistimine.

Queen: Those humans certainly have diseases. Do be careful, darling.

Scientist: Food?

Girl: Dried--sixteen cases. Juices--twelve. Water--three gills.

Scientist: Excellent. [N] Quiet, Mr. Beagle.

Queen: You've tamed him beautifully.

Scientist: [O] Just patience, darling, and understanding, and of course love. I had the hardest job training him not to scratch when I mounted him.

Girl: [P] Now, Mr. Beagle.

Scientist: Well, angel, if there's no unfinished business--it seems to me I've taken care of everything. Let me see--have I taken care of everything, Miss Girl Junior?

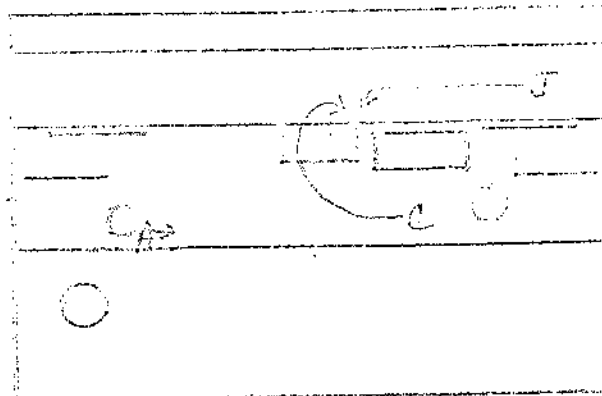
Girl: Except my brother, Mr. Boy Junior. He's pacing nervously in the anteroom.

Scientist: Ah yes.

Girl: I recommend him highly, sir. I'm sure he'll make an excellent husband.

Queen: Husband? For whom?

- 14 Girl Ant enters UL, X
to edge of couch.
Scientist X to her R,
facing her.
- 15 Queen rises.
- △ Sound cue: Dog bark.



- 16 Girl Ant consults her
notebook.

△ Sound cue: Dog bark.

17 Scientist X C.

△ Sound cue: Dog bark.



PLATE XV

SCIENTIST: I KNEW YOUR MOTHER, YOU KNOW.
GIRL: YES, SHE TOLD ME.

Scientist: The young rascal's come to get my consent. Ask him in, Miss Girl. [18]

Queen: Not my Precocious? Why haven't I been told before? I won't have it. She's too young to marry. She's only a child. A baby!

Scientist: We must think of our scientific dynasty. We need a husband for Precocious, darling.

Queen: [19] It's preposterous! [20] Next thing you know, I'll be a grandmother. How decrepit! And why him? When I think of all the nice men she spurned--lovely boys who preferred talking to me when they called [21] Why--him? I won't have my lovely child torn from my protecting arms by a callow, unfeeling beetle!

Scientist: Darling!

Queen: [22] He can't hear me. I'm sure he's deaf. He looks deaf. Get rid of him.

Scientist: Yes, dear.

Queen: Tell him I don't like him.

Scientist: I think he suspects that.

Queen: [23] Good!

Scientist: Come in, my boy, come in. Sorry, my boy. Sit down.

Boy: [23] Yes, sir.

Scientist: [24] Nice day.

Boy: Yes, sir.

Scientist: Thank goodness the sunny spell is over. All that sun dripping in almost ruined the fungus crop.

Boy: Yes, sir.

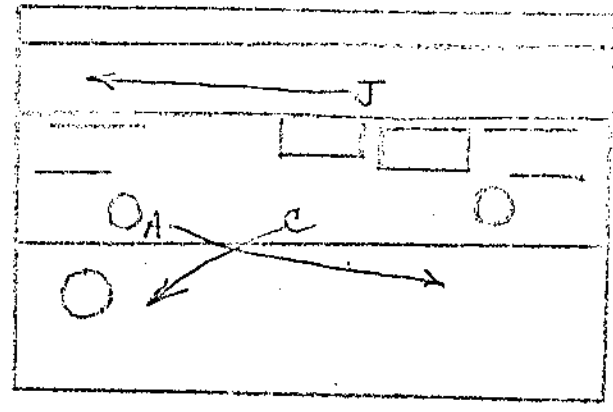
Scientist: [25] Care for a tiny snifter of fermented honey?

Boy: I don't drink, sir.

Scientist: You don't?

Boy: No, sir.

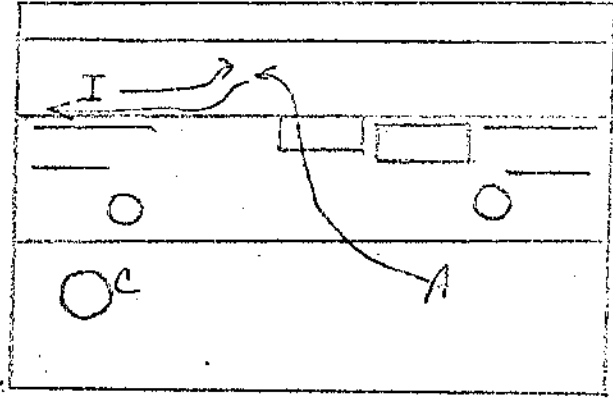
18 Girl Ant exits UR.
Queen rises, X LC.
Scientist X RC.



19 Queen X DLC.
4 Intensify UR area.

20 Boy Ant enters UR, X URC.

21 Queen sees Boy Ant.



22 Queen X UC. Boy smiles
at her. She stares
him down. She exits
UR. Scientist X C and
Boy X RC.

23 Boy sits on throne.

24 Long awkward pause as
Scientist and Boy stam-
mer for a topic of con-
versation.

25 Scientist X C.

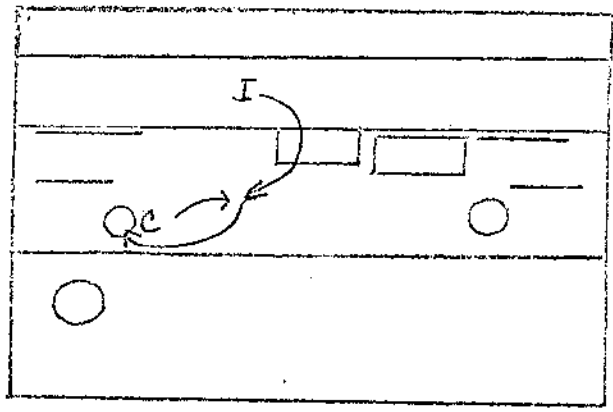




PLATE XVI

BOY: I DON'T DRINK, SIR.
SCIENTIST: YOU DON'T?
BOY: NO, SIR.
SCIENTIST: NOT AT ALL?

Scientist: Not at all?

Boy: No, sir--but I certainly need something right now.

Scientist: ²⁶Of course you do, so do I. Here we are.
Prefer clover or wild thyme?

Boy: I don't know, sir.

Scientist: Try the clover. Take it neat?

Boy: I suppose so, sir.

Scientist: The only way to take it ²⁷Well--buzz buzz.

Boy: Buzz buzz. ²⁸

Scientist: So you want to marry Precocious?

Boy: Yes, sir. I know I'm not good enough for her. I know the Queen doesn't like me.

Scientist: Have another tiny snort?

Boy: ²⁹Yes, sir, thank you, sir. She's a wonderful girl.

Scientist: Buzz buzz.

Boy: Buzz buzz ³⁰We've got so much in common--riding to cockchafers--sailing--I sail a hollow acorn. I have some lovely puddles around my country place and we can sloop around aristocratically. I'm an integrated, introverted, extrovert.

Scientist: ³¹My boy.

Boy: Yes, sir?

Scientist: Let me tell you about women.

Boy: Yes, sir.

Scientist: Ah, women!

Boy: Yes, sir. Thank you, sir. I'm glad you told me, sir.

Scientist: I'm going on a long journey, my boy.

Boy: Yes, sir.

Scientist: It's occurred to me that we should have one

26 Scientist X to table L,
get two glasses and a
decanter, X back to
Boy.

27 The act of giving one of
the glasses to the Boy
becomes involved as the
boy reaches for a glass
and the Scientist pulls
it away. Boy gets glass.

28 They drink.

29 Scientist refills glasses.

30 They drink.

31 Scientist X UC, looks
around and X back to
Boy at throne.

for the road. ³²

Boy: Thank you, sir.

Scientist: Buzz buzz.

Boy: Buzz buzz. ³³

Scientist: ³⁴ Well, my boy, have I your blessing?

Boy: I came for yours, sir.

Scientist: Don't be silly. You're the one who must approve of me. As a relative. You must be very careful, my boy. Some young men have acquired curious relatives in the heat of passion.

Boy: Well, you've got my blessing, Dad.

Scientist: Thank you, son. ³⁵

Queen: ³⁶ Did you discourage him?

Boy: ³⁷ Hello, Mother.

Queen: ³⁸ Oh, my boy. Be good to her. Be good to my little baby.

Boy: I will, Mother, don't you worry. I've got to run. Precocious is waiting for me. ³⁹ We're going to the opera to hear a soprano cricket sing Carmen with her back legs.

⁴⁰
Scientist: It was inevitable, darling. ⁴¹ Ah, we have a congenial reactionary visitor.

Chief Statistician: I have come to protest against your proposed visit to the humans.

Scientist: Of course. Of course. But you know we have visited the humans before, at picnics.

Chief Statistician: Those were foraging expeditions, and permissible. Yours is a political mission, unprecedented and therefore distasteful to me. ⁴² However, I have brought you a suitable going-away gift. A reactionary watch that stands still. It has no works.

Scientist: Thank you, I shall cherish it always. ⁴³
Darling, isn't it unique? It hasn't any works.

Queen: Lovely.

32 Scientist refills glasses.

33 They drink.

34 Scientist stumbles C.
X back to Boy.

35 Scientist X to table L
with glasses and de-
canter. He hesitates
at C, looks back, then
continues cross.

36 Queen enters UR, X LC.

37 Boy rises, X C.

38 Queen X to Boy and hugs
him.

39 Boy X UC.

40 Boy exits UR. Queen X
to Scientist. They
kiss.

41 Statistician enters UR,
X C. Queen sits on
couch.

42 Statistician gives
Scientist a watch.

43 Scientist drops watch,
then he picks it up.

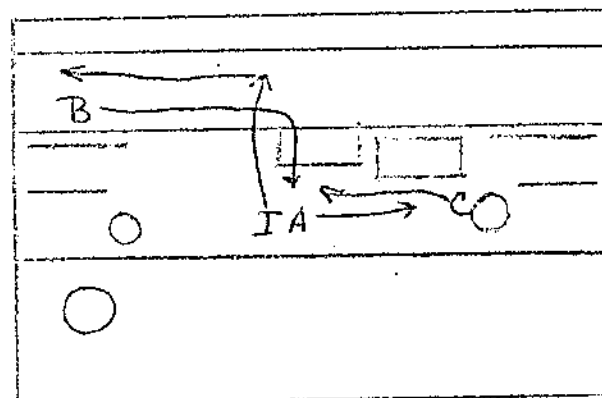
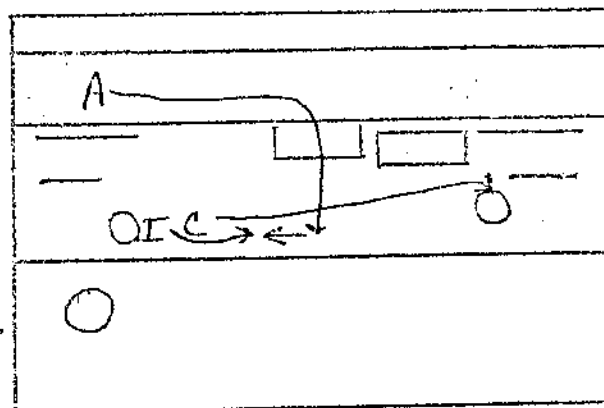




PLATE XVII

STATISTICIAN: I HAVE BROUGHT YOU A SUITABLE GOING-AWAY
GIFT. A REACTIONARY WATCH THAT STANDS
STILL.

Chief Statistician: I couldn't find a watch that moved backwards, so I compromised. May I ask your Majesty, as I have asked several million times before, what if anything you plan to do with my misguided friend and traitor, the Chief Grand Marshal?

Queen: Isn't he dead? I thought we had him stuffed for our museum.

Chief Statistician: No, ma'am. He refuses to die unless he is honorably eaten.

Scientist: We haven't been able to decide what to do with our traitor, and democratically we do nothing. Time softens our anger and good sportsmanship dulls our righteousness.

Queen: Ask me tomorrow.

Chief Statistician: Yes, ma'am. I wish you bon voyage on your disastrous journey. 44

Scientist: Thank you, my friend. I'm afraid our historical record is rather muddy in the case of the General. I would like to clear it up. I kept referring his case to you. And you kept referring it back to me. Then you lost all the papers. I'm afraid we were bureaucratic. Sloppy statesmanship.

Queen: Does it matter?

Scientist: 45 I'm thinking of history, darling. At our age, our position in history becomes our passion. Of course we could write our own history and destroy all evidence to the contrary.

Queen: But, darling, is that honest?

Scientist: Angel, I'm not called upon to be honest, I'm a statesman--just successful.

Voice: Sergeant Robinson--I have proceeded to location mapped by finder--I have proceeded to location mapped by finder. 46

Scientist: My God, he's right overhead.

Queen: Who?

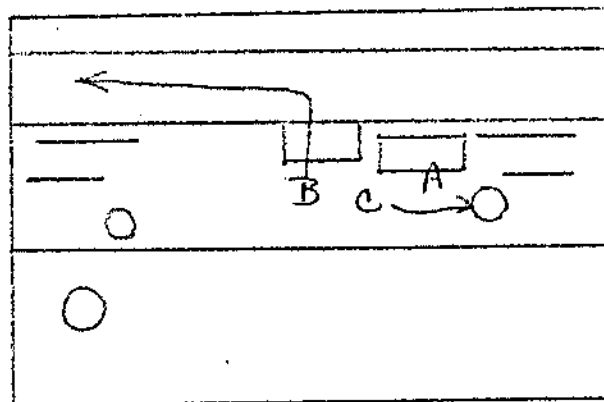
Scientist: Sergeant Robinson, whoever he is.

Voice: Bethel, Blaine County, Longview Road. The

44 Statistician exits UR.

45 Scientist X to table L.

46 Scientist picks up microphone.



location is a vacant pasture. I repeat--the location is a vacant pasture. F.B.I. finder please check. F.B.I. finder please check.

Scientist: You fool! We're right here.

Voice: What d'you say? Who's that?

Scientist: I said: "We're right here." Have you a torch? Examine our tunnels. They begin at the edge of a sycamore tree, the one cleft by lightning.

Voice: Go on.

Scientist: Do you see our tunnel?

Voice: Where the hell are you?

Scientist: Where any ant should be--in our tunnel. Our throne room to be exact.

Voice: My God! It's an ant heap.

Scientist: We have no ant heaps. This is a housing development.

Voice: Sergeant Robinson--calling Captain Roland Car forty-nine. Sergeant Robinson calling Captain Roland Car forty-nine. Over.

2nd Voice: Go ahead, Sergeant Robinson. Over.

Voice: Sir, those cranks are ants!

2nd Voice: Repeat your message, Sergeant Robinson. Repeat your message. Over.

Voice: Insects. Ants. And they talk!

2nd Voice: Report to Headquarters immediately, Sergeant. Over.

Voice: I'm right here in the middle of nowhere, and . . .

2nd Voice: That will be all, Sergeant. Over.

Voice: Yes, sir. Over!

Scientist: Well, at least one of them has the imagination to understand. We're making progress. Very heartening.

Queen: ⁴⁷ You're leaving--now? ⁵

Scientist: ⁴⁸ It should be time.

Queen: ⁴⁹ Oh, dear!

Scientist: Now--now!

Queen: Oh, d--arling--I can't bear it!

Scientist: Angel!

Queen: Alone. Without you.

Scientist: I'll be back.

Queen: I know, but it's so hard . . .

Scientist: No emotions, please, darling.

Queen: I can't help it.

Scientist: Courage! ⁵⁰

Queen: ⁵¹ I'll be all right--I'll be all right. ⁵² ⁵³

Girl: ⁵⁴ Quiet, Mr. Beagle.

Queen: Good-bye, my darling. ⁵⁴ And come back quickly.

Scientist: ⁵⁵ Good-bye, beloved. ⁵⁶

Queen: Good-bye, good-bye. ⁵⁷ Good-bye, good-bye.

⑤ △ ⑥

① ① ②

Scene 2

Queen: Still no word?

Chief Statistician: None, ma'am.

Queen: I don't understand it.

Chief Statistician: I can only give you the technicians' reports. There's been no contact with the Prince Consort.

Queen: I'm so empty without him--lost.

Chief Statistician: Yes, ma'am.

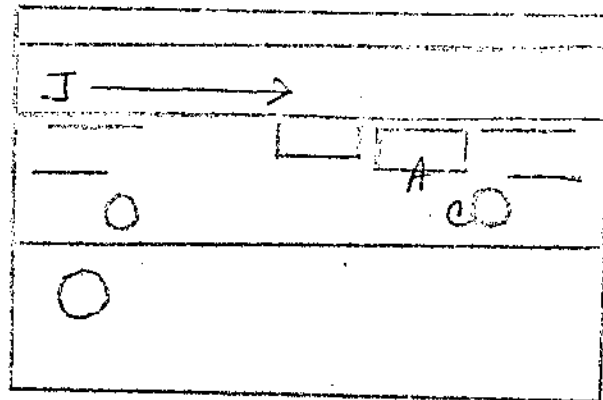
Queen: We have so little time left together, my darling

47 Girl Ant enters UR, X
UC with coat open for
Scientist.

5 Sound cue: Dog bark.

48 Queen rises.

49 Scientist looks at
watch.



50 Scientist X UC, puts on
coat.

51 Queen X UC.

52 They kiss.

53 Girl Ant X ULC.

6 Sound cue: Dog bark.

54 Queen and Scientist part.

55 He blows her a kiss.

56 Scientist and Girl exit
UL.

57 Queen X DC.

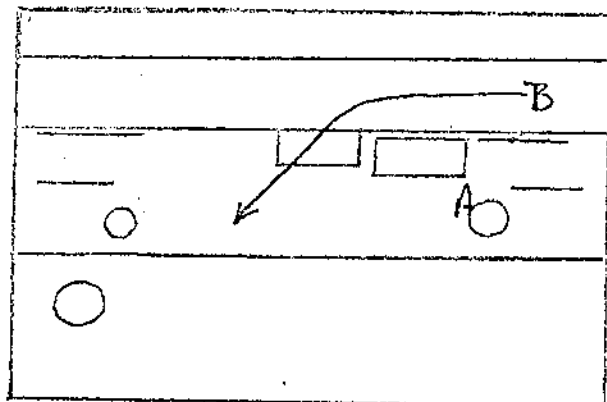
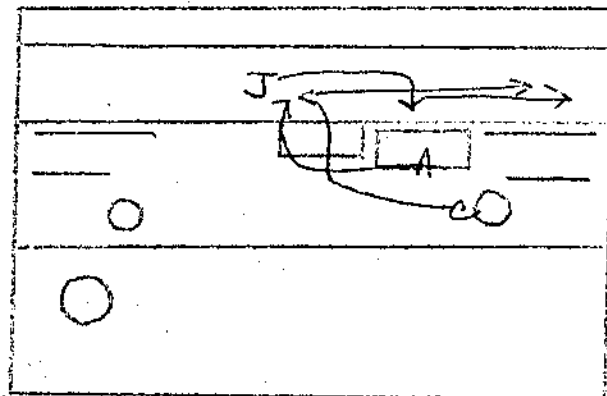
5 Blackout.

6 Sound cue: 30 seconds
of bridge music.

6 Projection: Days later.

1 Blue flood up on back-
ground. Sneak in DS.

1 Queen is seated on couch.
2 Statistician enters UL,
X RC.



and I.

Chief Statistician: Yes, ma'am.

Queen: How much time have we? Days--hours--minutes?

Chief Statistician: Minutes, ma'am.

Queen: Is Precocious ready for her coronation?

Chief Statistician: Yes, ma'am.

Queen: And the colony?

Chief Statistician: All ready to rejoice.

Queen: Good

Chief Statistician: And ready to mourn the passing of your Majesty and Prince Consort.

Queen: I hope the Coronation will be very beautiful.

Chief Statistician: I have no eye for beauty, but the department of Fine Art of whom I do not approve, informs me that our finest living artists, of whom I do not approve, have devised a suitable ceremony. As your Majesty knows, I only approve of the works of artists who are no longer living.

Queen: Nonsense, they made a lovely job of the wedding. Precocious looked ravishing. My son-in-law was also present.

Chief Statistician: Yes, ma'am.

Queen: Any further business?

Chief Statistician: Yes, Madame. The Chief Grand Marshal . . .

Queen: Who? Oh, the General! Whatever happened to him? Or didn't it?

Chief Statistician: In any case, I must report regretfully the General is dead.

Queen: He is?

Chief Statistician: I ate him, by request.

Queen: How could you?

Chief Statistician: He died with honor. I shall die with indigestion. In a matter of hours, the doctors tell me.

Queen: Poor old man.

Chief Statistician: I die happily, prophesying disaster. What is ancient is worthy, no matter how shoddy. What is new is dreadful, no matter how promising. I have trained my son to croak gloomily. He will take my place.

Queen: Good! Good!

Chief Statistician: I go.

Queen: Go, my faithful opposition.

Chief Statistician: Backwards, ever backwards. I go.

Queen: ³Poor thing.

Voice: Your Majesty--the Chief Scientist approaches.

Queen: What? Oh, my darling! How does he look?

Voice: Tired.

Queen: Master of the humans!

Voice: He's being carried.

Queen: Carried? Is he ill?

Voice: Weary.

Queen: Isn't he mounted upon the beagle?

Voice: No beagle.

Queen: Miss Girl Junior?

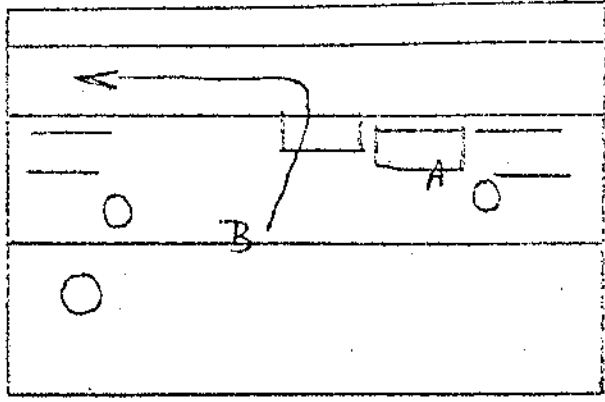
Voice: No Miss Girl Junior.

Queen: Darling. Oh, my dear. ⁴

Scientist: ⁵So good to be back again. So good to feel your arms about me again.

Queen: Darling, you're exhausted! Here.

Scientist: Thank you, angel.



3 Statistician X UC and back off UR.

4 Queen tidies up and makes certain she looks straight.

5 Scientist enters UL with coat hanging off and briefcase open. Queen X to him UC and helps him in.

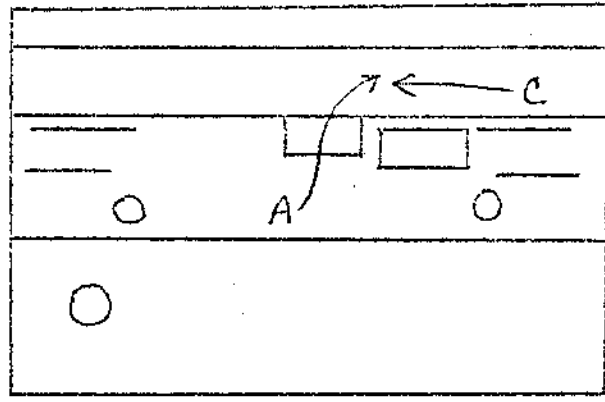




PLATE XVIII

SCIENTIST: SO GOOD TO BE BACK AGAIN.

Queen: Hungry?

Scientist: ⁶No. I'm all right--I'm all right.

Queen: Are you sure?

Scientist: Yes, oh yes.

Queen: Why didn't I hear from you? If only I could have heard your voice. But there was nothing, nothing.

Scientist: We lost our short wave.

Queen: Lost it?

Scientist: It was strapped to beagle, and beagle ran away.

Queen: Ran away? But how?

Scientist: Met another beagle.

Queen: Where's Miss Girl Junior?

Scientist: ⁷She stayed behind to look for beagle.

Queen: Did you see the President?

Scientist: Well, yes.

Queen: Well?

Scientist: That was before beagle eloped with my equipment. I approached him as he was taking a stroll.

Queen: Yes?

Scientist: I switched on the transmitter.

Queen: Yes.

Scientist: Outlined my project. I said, "Mr. President, we have the answers, the magic answers, to war, to peace, to all of living."

Queen: What did he say?

Scientist: He turned to his companion and said, "Hubert, I hear voices," and his companion said, "Mr. President, I hear voices too." And the President said, "Good God, Hubert, we're both in a bad way." He said, "Hubert, mine's a lonely job. Sometimes I get frightened. I

6 Scientist and Queen X
to throne. He sits,
and she removes his
shoes.

7 Queen X to couch and
sits.

guess that's why I hear voices."

Queen: What on earth did he mean.

Scientist: I felt the President was having difficulty in hearing me. So I said, "Mr. President, I am going to crawl into your ear. Please forgive me if I tickle, but I must have the Presidential ear." I calculated that I could leap from the beagle's back on to his trousers, up his shirt front, up his tie, round his chin, and up to his ear. Of course it would have been easier to crawl straight up his back, but I wanted to meet him face to face, man to man.

Queen: Of course.

Scientist: I was poised to leap, when suddenly--

Queen: Yes?

Scientist: --suddenly he began to walk quickly, very quickly. I shouted, "Stop, Mr. President! I am about to make an historic leap." g "Stop!"

Queen: Did he stop?

Scientist: No, he walked faster. g I spurred beagle on to keep up with him. Miss Girl fastened her safety belt.

Queen: What happened?

Scientist: I said, "Mr. President, must you always search rather than find, strive rather than achieve? Must you always live by hope alone?"

Queen: Hope?

Scientist: Then I heard him mutter "Hope?" Then he stopped so suddenly that I lurched forward. I lost my temper. I said, "Dammit all, it's not hope you're hungry for. That you'll always have. You must begin realizing your hopes now." Then he said, "Hubert, that's a talking beagle."

Queen: Fool!

Scientist: He said, "Yes, sir, that's a real friendly beagle, and he makes a lot of sense. Hope's the only thing we need and hope's the only thing we've got." And then he leaned down to pat beagle and almost squashed me.

8 Scientist rises and
then resumes his seat.

9 Scientist mimics whipping
the beagle.

Queen: Fiend!

Scientist: Before I could collect my wits, make my presence felt, beagle bounded off.

Queen: Oh, dear!

Scientist: I had to crawl home.

Queen: My poor darling.

Scientist: It's a very big world theirs. Not quite as I pictured it.

Queen: Monsters. They might have listened.

Scientist: They move so quickly, and advance so slowly. Each day dizzy with movement, while the centuries crawl on. They have seized the donkey's tail which is their science, and they follow the donkey's carrot which is their hope, and as they bounce along they say, "This is living," and they relish the turmoil, even the fear and the pain as well as the joy of their chaotic earth.

Queen: Precocious will take care of them. ¹They're preparing for her coronation. ¹⁰Can you hear them?

Scientist: Yes, let's leave it to Precocious.

Queen: ¹¹Darling, will you tell them we are ready?

Scientist: They know, they'll be here soon.

Queen: I'm glad.

Scientist: We look about for the last time. Our artists being young men have devised a solemn ceremony for us. They don't appreciate the gaiety of rest.

Queen: ¹²I should have been Queen of the humans. Things would have been so much tidier.

Scientist: I tried.

Queen: Perhaps if we had concentrated more, planned more.

Scientist: Perhaps. We were so concerned with you and me, you and me.

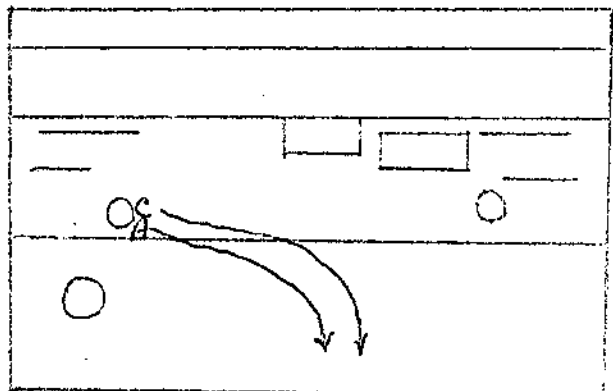
Queen: We lived.

△ Sound cue: Fanfare of trumpets.

10 Queen rises, X to throne by Scientist and sits.

11 Queen lays her head on Scientist's shoulder.

12 Queen and Scientist rise, X DC.



Scientist ¹³ The humans say that too.

② ③ △

13 Scientist points to the audience.

2 Blackout.

3 Projection: There's still time, Brother.

△ Sound cue: 10 seconds of closing music.

CHAPTER VI

PRODUCTION RESULTS

Now that the production phase of the thesis has been completed, the director must turn his attention to the problem of evaluation. This chapter will be concerned with a purely objective evaluation. Conclusions will be left to the final chapter.

Audience Questionnaire

Early in the preplanning stage of the study a questionnaire was devised to present the audience with the opportunity to express reactions to the production. This questionnaire was subsequently approved and distributed with the program to each member of the audience.

The questionnaires were accepted at the door at the close of the play. Some patrons answered the questions diligently; some only checked the appropriate blanks; some answered only parts of the questionnaire; and some did not return an answered questionnaire at all.

One hundred and twenty-four people were in attendance on opening night, followed by two hundred and five for the Friday performance. The percentage of questionnaires returned with answers on Thursday evening was 35.5%. On Friday the percentage was 53.7% for a combined percentage of 46.8%.

The following questionnaire was used:

This questionnaire has been prepared by the director as an aid in determining specific strengths and weaknesses of this production. Your cooperation in helping him by taking a few minutes to answer the questions is sincerely appreciated. Please answer the questions completely; feel free to comment liberally.

1. Did you enjoy the play as entertainment?
yes 106 no 6
Comments:
2. Did you enjoy the play artistically?
yes 95 no 14
Comments:
3. Did anything about the production bother you?
yes 52 no 54
Comments:
4. Were the characters well drawn?
yes 108 no 2
Comments:
5. Was the setting imaginative?
yes 102 no 8
Comments:
6. Was the make-up appropriate?
yes 106 no 2
Comments:
7. Did the projections and sound add to the production?
yes 101 no 8
Comments:
8. Would you consider this production successful?
yes 106 no 1
Comments:
9. Did the director get the idea of the play across to you?
yes 104 no 2
Comments:

The audience was encouraged to comment liberally as they wished on any question. Many of them did. From these comments the next portion of this chapter has been formulated.

In response to question number one concerning the play as entertainment, the comments were almost exclusively positive. They ranged from "completely" to "certainly." For the most part, however, very little comment was made in response to question one.

Question two concerning the artistic quality of the production, unlike number one, elicited numerous comments. Although mostly positive, several remarks were almost vehement in their denunciation. "Devoid of art," "cartoonish," "tiring farcical business," and "rectifiable difficulties" are examples of the negative artistic reactions. On the other hand, "good satirical comments," "fascinating," and "very creative" illustrate the positive side of the answers.

In response to question three, the questionnaires were well utilized. More of the questionnaires concerning this aspect were negatively answered than any other. The question asked for anything that bothered the viewer. Almost half of the audience found at least one aspect of the production which bothered them. Several of the comments were concerned with the projections. "Ill placed" and "distracting" typify those remarks. One response stated that the "projections were poorly placed; they should have been back stage and out of sight." Several responses leaned toward the style of production. "Overdone" and "needs more subtlety" are typical of those responses. Two questionnaires contained the idea that something about the production bothered the respondent,

but he was not sure exactly what. Few comments were made in cases in which nothing bothered the viewer.

It was in response to question number four dealing with characterizations that most people reacted favorably to a specific aspect of the production. Comments ranging from "the affected, over-dramatization definitely added to the play," to "had the idea of the play," to "actors seemed at home" dotted the comments portion of this question. Several people, however, did feel that the acting was over-drawn. "Mugging," "overdone," and "hammy" illustrate the few negative reactions to this question.

Most respondents seemed to like the setting. Some felt that it was "very colorful," "imaginative," "ideal to the style of the play," and "especially well done." Others felt, however, that while imaginative, it contributed little to the production. "Distracting," "amateurishly painted," "garish," "too busy," and "questionable" illustrate the negative reactions to the setting. Several comments were made that the setting was very imaginative considering the confines of the small stage.

Question six concerning the make-up was answered quite favorably. Several responses voiced the opinion that it was "a very imaginative way to make humans look like ants." Make-up, like characterizations, was highly praised.

In response to question seven concerning the worth of sound and projections, the reactions were mixed. Some members

of the audience were enthralled with the projections and annoyed by the sound, while in some instances the opposite was true. "They nearly made the show," "quite clever," "helpful and entertaining" are examples of specific comments. Specifically, concerning the sound, while many responses contained favorable comments, some of the audience felt that they interfered with the action of the play. This observation is especially true of the spoken comments. Generally, the music was highly praised, particularly the opening music. Responses to the projections were either very positive or very negative. On the positive side, one viewer stated the production "needed more of these." Another patron added that "particularly the projections added to the production." Several persons enjoyed the projections but believed that they were ill placed. These people wanted the projections on the side of the stage. On the negative side, some of the audience found the projections highly "distracting" and felt that they were out of place.

Question eight concerning the success of the production was the one which received the most favorable reaction. Of all who submitted the answered questionnaires, only one person stated that the production was not a success. Those who chose to comment remarked, "a thought provoking play. I felt rapport with the characters," "successful as a skillful production," "It was well worth the effort," "successful in delivering a bundle of messages," and other favorable remarks.

The final question was concerned with the successful communication of the playwright's ideas inherent in the play. Only two people felt that the idea was lost in the production. Only one of those chose to comment. His remark was, "In the Scientist's last speech, I began to see what the play was about. I'm sorry that I didn't know sooner." The comments relating the positive reactions covered a wide range. One patron remarked that the playwright's ideas came across; "yes, and some of his own," speaking of the director. Another stated, "His satire was quite clear and sometimes painful." Still another chose to say, "If he did get it across, how would I know that I received the right idea?" One person felt that the play was too "preachy," and that subtleties in presentation would have been a better method of interpretation.

Cast and Crew Questionnaire

A second questionnaire was also employed. This list was presented to the cast and the crew on the day following the performance. It was presented on the succeeding day for two reasons: first, the production staff was quite exhausted following the final performance, and second, it was established that the staff would need time to reflect objectively upon the success of the various efforts connected with the production.

Following is the questionnaire presented to the cast and the crew with the responses offered by them.

For a month most of you have labored on this production. Thank you! To help me evaluate the results of this labor, please complete this questionnaire; feel free to comment liberally.

1. What is your opinion of this play as written?
Humorous 9 Satirically biting 6 Silly 0
Adequate 2 Boring 2
Comments:
2. What is your opinion of this production?
Humorous 7 Satirically biting 6 Silly 1
Adequate 2 Boring 0
Comments:
3. A specific director-actor and director-crew relationship was used in this production. What is your reaction to this method?
Inspiring 2 Learning experience 7 Confining 1
Boring 3 Alienating 2 Antagonizing 2
Comments:
4. Have you ever participated in this type production?
yes 8 no 6
Comments:
5. Did you fully understand your part in this production?
yes 11 no 3
Comments:
6. Do you feel that your talents were utilized in this production?
yes 11 no 3
Comments:
7. Have you gained anything from your participation in this production?
yes 13 no 0
Comments:
8. If you were to direct this play, would you emphasize the same elements that this production emphasized?
yes 6 no 6
Comments:

The cast and the crew were quite liberal with their comments. The following remarks have been taken from open discussion and from the questionnaires.

In reaction to the first question concerning the worth of the play, most of the cast and the crew expressed a dislike for the play as written. Although they felt it was for the most part humorous, it seemed, in their opinion, to be akin to a variety show. This opinion was expressed in reaction to the quantity of human endeavors Spewack satirizes. One participant remarked that the style chosen by the playwright did not cause an appreciation of theatre. Another participant reacted in an antagonistic manner to the play, calling it "rotten" and "badly written as a straight man-comic routine." There was a general consensus that the third act was the best written.

Concerning the production, most reactions were involved with the broadness allowed to develop in the overall production. Some members of the cast and the crew believed the production to be humorous but too crude. Comments were also offered concerning the length of the production, suggesting that the script be cut. One cast member felt the production was adequate in relation to the worth of the play. He stated, "What can you do with a bad script?" The overall consensus was that the production was well done, but that the play was weak.

Responding to question three involving the relationships established with the director, many of the participants felt under-directed. One cast member stated that the relationship was friendly and little else. This same person

stated that the direction was "not especially helpful." Another actor felt over-directed, almost making him a "puppet." On the other hand, several cast and crew members found the directing techniques utilized to be inspiring and said that they "seemed to work great."

Question number four was inserted to determine whether the actors and crew members had ever done this type of theatre before. The ones who had were approximately equal to those who had not. Consequently, a cross section of theatre people were available to comment in relation to the theatrical style of the production.

Only three participants in this production responded negatively to question five. Almost all understood their part in the production. Those who lacked understanding felt that they needed more guidance, which in their opinion was not forthcoming.

As in the responses to question five, most cast and crew members felt that their talents were utilized in this production. Again three participants reacted negatively to this question. One stated that he "didn't really feel needed during several sessions." One actor expressed dissatisfaction with his work in this production stating, "I do not feel pleased at all." On the other hand, one actor stated, "Everything I've ever done was used . . . I was exhausted." Two of the participants felt that they had come to believe that they were not actors, but entertainers.

Every member of the cast and the crew expressed the idea that he had gained from the participation. Several mentioned "personal enjoyment" and "experience with all types of theatre" as the benefits derived from the production. One actor felt that he had learned more negatively than he had positively and had solidified his negative feelings toward his acting abilities.

As can be seen in the responses, the cast and the crew were evenly divided concerning the placement of emphasis if he were to direct this play. Generally speaking, however, very few of the cast and the crew members would have emphasized the exact same elements. Most respondents would have been more subtle in their approach to the play.

Critical Review

The production was reviewed at the dress rehearsal by a staff writer for The Campus Chat, the student newspaper at North Texas State University. While supposed to be critical, the review devotes two paragraphs to criticism and eight paragraphs to a synopsis of the play. What it does have to say is complimentary and to the point. A copy of the story is included in the Appendix to this thesis.

Financial Results

Financially the play was successful. Total receipts were \$170.25. The total expenditures were \$157.00, leaving a profit of \$13.25. The production was self-sustaining.

CHAPTER VII

DIRECTOR'S EVALUATION

In evaluating the results achieved with this production, it will be necessary to use as criteria the stated method of production and the planning agents as described in Chapter IV. After deciding whether the production fulfilled the plans devised for it, the director will analyze whether those plans provided on the stage the results they were formulated to achieve.

Focusing attention on the first production problem, the setting, the director concludes that the setting assumed the form and hues it was designed to assume. The set pieces were executed almost exactly as they had been planned. The levels believed necessary to provide variety of action were implemented. While the set and the set pieces fulfilled the design, they appeared on stage less imaginative than it was believed they would. The set, for example, appeared too flat, lacking a needed degree of depth. The set pieces at times appeared haphazard. The stumps used as tables, for example, could have been more effective in design had they been presented as discarded tin cans rather than stumps. The thrones, likewise, could have been bottle caps or toadstools rather than covered stools. The couch, also, could have been made to appear as constructed from discarded

popsickle sticks rather than an adapted bench. The cocoon surrounding the thrones, on the other hand, seemed quite appropriate and in the spirit of the design. The floor plan of the setting was quite functional and provided excellent areas for the action. Had a different stage been available for the production, another floor plan might have been advisable, but under the confining conditions which existed, the design implemented appeared to be the proper one. In retrospect it is concluded that while the stage picture achieved was the one planned, more imagination could have been employed in the planning stages.

Turning to the second production problem, costuming, the director concludes that this problem was also executed as planned. Some substitutions were made in one or two costumes, but the overall scheme was executed. As in evaluation of the setting, however, it is believed that more imagination needed to be employed in the costume design. While the costumes were of the correct form as planned, the colors utilized in their design appeared drab against the colorful setting, causing the actors to become lost in the maze. Distinct, bright hues probably should have been employed to provide each character with a more pronounced individuality on the stage. In the case of the worker and the soldier ants, the design could have been changed to make them appear more harmonious with the other characters who were dressed more human-like. The General's costume,

although obviously military, seemed piecemeal in execution. It was in this case that deviations were made from the original design. The jump boots worn by this character were a last minute substitution due to the inaccessibility of the desired riding boots. In conclusion, the director evaluates the costuming as within the design but believes the design to be less imaginative than it could have been.

The make-up designed for this production appeared to be well executed. The characters did indeed have facial characteristics quite similar to those of ants. The design and the execution of the design were formulated and employed well in the scheme of expressionistic procedures.

The music, like the make-up, was an asset to the production. It was planned, made, and employed well. The opening music, especially, seemed to provide for the viewer a very successful transformation from the contemporary world to the ant colony.

In the evaluation of sound, the director is presented with a dilemma. While quite successful in parts, it approached mediocrity in other aspects. The planning for the sound seemed well thought out. The formulation of the tape recordings was quite lax, however. The person who made the tape was never able to attend a single rehearsal. His only concept of the desired effects was through a reading of the script and discussions with the director. He was chosen to prepare the tape because he was the only available person to

do it. No one else had had any experience whatsoever in this procedure. A conclusion has been reached in this problem that an inexperienced person could probably have done a better job while working with other aspects of the production and under the close supervision of the director. While the preparation of the sound effects was lax, the execution of what was prepared was excellent. Upon being made aware that the person recording the effects would not be available to execute the sound, the director implored one of the actors in a small role to take charge. He was gracious enough to accept and any success achieved by the sound effects was due entirely to his efforts. Specifically, the sound effects were ill prepared in that they were mechanical sounding and painfully slow. The voices making comments on the action of the play, for example, were so articulated that they radiated an aura of phoniness. Some type of warning for the audience that a sound comment was coming would also have been helpful. As it was, they were there and gone before the audience had a chance to "tune in" to them. In conclusion the director feels that while carefully planned, the sound effects did not provide the asset to the play they were planned to provide.

It was with lighting that the production probably assumed its most expressionistic moods. Although planned adequately, it was the execution of the plans by a true artist which achieved this effect. The specific hues used

with each instrument tended to give the stage picture a most expressionistic aura. The methods employed for changes in lighting intensity likewise proved advantageous. Problems did arise in the lighting procedures which were not anticipated. Because of the confines of the hall, the technicians were not able to mount the lighting instruments in a position to provide the best angle of light throw. Consequently, an extensive amount of light spill was apparent on the sides of the auditorium. Two standards were designed by the lighting technician which provided a better angle than is usually available, but the proper situation of the instruments was still not possible. However, through careful modulation of light intensity, the lighting technician was able to minimize the spill so as not to be extremely distracting. The lighting was able to give the setting more depth than was thought possible. Since each scene was opened with a different colored backdrop, a variety of color was achieved. The use of change in color during the seduction scene and the Congo dance scene was well executed and provided the needed expressionistic qualities.

With the projected images an expressionistic, theatrical mood was established. It was decided that slide projection would prove more advantageous than any other type of projection. The images were generally well received by the audience and caused laughter several times. A distinct problem arose concerning the placement of the images. Because

of the spill of light, it was not feasible to situate the projected images at the front of the auditorium. They could not be seen. They were placed, instead, on an angled section of wall on the stage left side of the hall. This was bothersome to some of the audience, since they had to turn their heads from the action of the play to see the images. In order to make certain that the majority of the audience was aware of the projections, it was decided that they must be flashed to attract attention. In conclusion, it can be stated that the lighting planned and employed for this production was the most successful aspect of production.

Publicity, the next problem encountered, was handled with enthusiasm on the part of the publicity crew. Biographies of the cast members were secured, news releases were prepared, and according to University policy, were submitted to the News Service. Unfortunately the News Service did not provide much assistance with the publicity. Because of this lack of assistance the publicity crew proceeded with other avenues of informing the public. Banners were hung in two obvious areas of the campus, across from the Union Building and from the side of the Business Administration Building. Personal contact was made with the management of the local radio station, KDNT. The radio personnel were very helpful, broadcasting spot announcements every hour during the week of production. The Campus Chat was most cooperative, assigning a reporter to cover the progress of the

play and to review it on the evening of dress rehearsal. Four stories in all were carried by The Chat and were probably instrumental in building an audience. Throwaways in the form of four-inch by five-inch printed advertisements were placed on the windshields of cars parked on the campus during the week of production. Through the graciousness of a local professional photographer, publicity pictures of the cast were made. These portraits were used on the ticket booth to stimulate interest in the production. The Director of the Union Building was kind enough to provide space for a ticket booth. Largely through the efforts of an enthusiastic publicity crew, the play was presented to a total audience of three hundred and twenty-nine patrons. The seating capacity of the auditorium was eight hundred for both nights. The play was presented to 41.1% of the capacity of the hall. This provided for the production a respectable sized audience to which to perform.

Casting was handled efficiently for this play. An adequate number of students appeared on the first night of auditions to cast the play. This decision provided for an additional rehearsal period which was an asset to the production. The director had seen only one of the students act before; therefore, the choices were made solely on the audition. Because of the relatively small turn-out of males to try out for the play, compromises were made which seemed appropriate in the casting of the play. Only two excellent

men were apparent after the first readings. Five other actors were present and were used. Two of these five who seemed adequate were used in fairly large parts. One of the three remaining was given a small speaking role and the remaining two were cast as soldier ants. Three of the women who read illustrated an excellent potential for the three female speaking roles. They were cast in those parts. Five girls were present who showed an ability to move well on the stage but were ineffectual orally. These five were cast in the roles of worker ants. Sixteen students was the total number appearing for auditions. Each one was utilized in the production.

Rehearsals were organized beforehand and proceeded according to schedule. No deviation whatsoever was made from the original plan, and it seemed to function well. The main characters' time was well used, as they were performing continually. Unfortunately this efficiency was not true of the actors in smaller roles. There were long periods of time during which they were not required on stage. Consequently, they spent much of their time merely sitting and waiting. This was unfortunate, but unavoidable. For the most part, lines were learned on schedule, and only one character encountered difficulties. During the rehearsal periods all members of the cast and the crew were very cooperative and seemed to understand and appreciate the seriousness of the project and its goals.

A graduate student was appointed prior to the auditions to serve as assistant director. This person was extremely helpful, pleasant, serious, and thorough in the execution of her duties.

Since the prime tools of the action in a play are the actors, attention is now turned to the acting in this production. It was decided before the auditions that the play would be best acted by using farcical business and characterizations. The actors, therefore, were encouraged to invent "bits" for their roles. The actor playing the Chief Scientist seemed most adept at this. The only problem encountered in this case was to control the student's inventive capabilities. The attempt to control him failed to some degree, as his performance was judged as entertainment rather than acting. Whether the attempt failed because of the director or the actor is not clear, but it did fail.

The actress portraying the Queen was not as inventive as the Scientist, but her performance could be referred to as excellent acting. Whereas the director had to hold the Scientist back, he had to motivate the Queen to invent. This attempt appeared successful.

The actor playing the Chief Statistician was the one actor in the play who can be considered as nearly complete as possible in interpretation of his role. This man was quite talented and highly sensitive and responded to direction well. The fruits of his labors were apparently

appreciated by the audience, since they applauded his final exit during the Friday performance.

The actor cast as the General had distinct problems early in the rehearsal period. Having not been on a stage to act in over three years, he initially responded poorly to direction. He learned his lines on time, but he got very confused during rehearsals and became quite flustered with himself. A conference with the director eased his frustrations, and he progressed quite well after that. He never did quite achieve, however, the level of performance desired.

The student cast as the Boy Ant, it was discovered, was a highly technical performer. He did not seem to have a natural feel for the stage that an actor needs. His invention in his role was quite good, but he seemed repulsed by the director showing him how to perform a certain movement or to interpret a specific line. In order not to alienate him from the play, the director slackened on the direction of this character. He proved quite adequate in the part, and gave good performances.

The actress portraying the Girl Ant, it was obvious, was an experienced and sensitive actress. She was accustomed to playing parts requiring a great deal more analysis than this role demanded. Her inventiveness was superb, but it became apparent that she was becoming bored with the relative ease with which her role could be portrayed. The character she presented in performance was well done..

Miss Girl Junior was played by an actress who fit the part physically quite adequately. Requiring very little analysis, the character was presented using a one-dimensional technique which this young lady handled admirably from the beginning. Her staccato, rapid fire delivery was exactly the pacing of the part requested by the director.

An inexperienced, but willing, actor portrayed Mr. Boy Junior. Working exclusively from technique, he adequately represented what he was designed to represent. His enunciation was weak and is still weak, but the experience he has gained in this play may cause him to develop himself as an actor.

The Brown Ant was acted by a student of relatively little experience as an actor, but he possessed adequate sensitivity. A small role in number of lines, the portrayal of the part reiterated the idea that there are no small parts, only small actors. This young man was not of that category.

In evaluating the entire play several conclusions will be drawn based upon observations, written comments, and oral discussions made or received by the director. The concept established by the director was that the play, while having a voluminous amount to say in criticism of society, was primarily an enjoyment piece for the staff. Through the free playing of the cast and the crew, it was believed that the audience would enjoy the production. It has been observed

that many of the cast and the crew became quite bored with the play and the production. This attitude upon the part of some of the participants apparently did not halt the majority of the audience from thoroughly enjoying the play.

According to the stated method of production, expressionism was to be attempted. Kenneth MacGowan has " . . . asserted that expressionism is the attempt to leave the picture frame stage in favor of the stage platform."¹ This effect was achieved. The audience were constantly being reminded that they were participating in a theatrical exercise. Lighting, projections, sound, acting, and setting were constant reminders of that fact. Mordecai Gorelik states that expressionism lies " . . . in a symbolism notable for the vehemence of its symbols."² This effect was achieved. Almost everything performed on the stage was hurled at the audience, not subtly but vehemently. This staging caused a negative reaction in some of the audience, but most enjoyed it, laughing at their own foibles. John Gassner defines expressionism as a presentation of a distortion of reality, defiantly and flagrantly subjective, which strives to represent the anarchic state of the world.³ Consequently, the

¹Mordecai Gorelik, New Theatres for Old (New York, 1962), p. 248.

²Ibid.

³John Gassner, Masters of the Drama (New York, 1940), p. 485.

comments which Samuel Spewack inserted into the script were presented as defiantly and flagrantly subjective distortions of reality. The director's concept of "subjective" was that the symbolism utilized should appeal emotionally to individuals within the realm of their experiences. Since each individual possesses varying experiences, the distortions of reality would cause different individual reactions. According to the questionnaires returned by the audience, this purpose was achieved.

The secondary purpose of this study was to determine whether a play written for the professional stage could be adapted to limited facilities and limited budget and still be artistically successful. The artistic success has already been established. The fact that it was presented in limited facilities and with a limited budget is now established. The financial report in Chapter V will bear this out.

In conclusion, the director reiterates the judgement that this production achieved a degree of artistic success. The setting, costumes, make-up, and lighting achieved the distortion of reality and emphasized the duality of meaning in the play. The sound effects were poorly prepared and detracted from the overall achievements. The acting illustrated the symbolistic complex qualities of the characters and was flagrantly expressionistic. The playwright's intentions were achieved. The play presented in the small confines of

the lecture hall and with a small budget was successful, not only artistically, but as entertainment. All persons who participated, including the director, gained immeasurably from the experience.

To those who would attempt a similar thesis, encouragement is offered. Mistakes will be made, but the joys gained from creative enterprises far outweigh the frustrations encountered.

APPENDIX

In this section of the thesis are found the set design, the costume designs, a copy of the program, publicity releases, a review of the production, a light plot, a floor plan, and working drawings of the scenery and the set pieces.

SAMUEL SPEWACK'S
**UNDER THE
SYCAMORE TREE**



North Texas Summer Theatre

THURSDAY & FRIDAY, JULY 6 & 7, 8:15 p.m.

BUSINESS ADMINISTRATION AUDITORIUM

NORTH TEXAS STATE UNIVERSITY
DEPARTMENT OF SPEECH AND DRAMA

presents

SUMMER THEATRE PRODUCTION:

UNDER THE SYCAMORE TREE

by Samuel Spewack

July 6 and 7, 1967

CAST

(In order of appearance)

The Queen Pam Purvis
The Chief Statistician Nathan Wilson
The Scientist Charlie Dell Smith
The General Jerry Young
Boy, Sr. Lars Davis
Girl, Sr. Pam Hassinger
Brown Ant Phil Hassinger
Soldier Ants Donald Shannon, C. W. Hefner
Worker Ants Lynde Redden, Barbara Kerr,
Belle Gibbins, Virginia Caddell, Linda Kohler
Boy, Jr. Michael Martin
Girl, Jr. Judith Wright

Director Jerry Long
Assistant Director Sue Reid
Production Under Supervision of Dr. Stanley K. Hamilton, Director of Theatre
Director of Speech and Drama Department, Dr. R. V. Holland

CREWS

Construction

Dave Elkins, Crew Head
 Nathan Wilson
 Jim White
 Michael W. Martin
 Mildred Peveto
 Barbara Kerr
 Patty Bowers
 Pat Gallagher
 Kay Jones
 Belle Gibbins
 Jan Buttram
 Virginia Caddel
 Pam Hassinger
 Phil Barnett

Sound

Phil Barnett
 Kay Jones

Costumes

Pam Hassinger
 Belle Gibbins
 Patty Bowers
 Pat Gallagher
 Kay Jones
 Jan Buttram

Make-up

Mike Martin
 Belle Gibbins
 Barbara Kerr
 Jan Buttram

Special Effects

Jim White

Props

Virginia Caddel
 Michael Martin
 Pat Gallagher
 Patty Bowers
 Kay Jones
 Jim White
 Nathan Wilson

House

Mildred Peveto
 Jim White
 Jan Buttram
 Patty Bowers
 Pam Hassinger
 Pat Gallagher
 Andrea Kreuter

Lighting

Chris Cowan, Crew Head
 Jim White
 Barbara Kerr
 Phil Barnett
 Pam Hassinger
 Belle Gibbins
 Jan Buttram
 Nathan Wilson
 Virginia Caddel

Publicity

Kay Jones
 Belle Gibbins
 Michael Martin
 Barbara Kerr
 Patty Bowers
 Pat Gallagher
 Jim White
 Virginia Caddel

Special Thanks to: Marvin Loveless Studio—Pictures
 Bill Overton—Program Design

*We hope to see you and your children at our Children's Theatre
 production in August.*

The Campus Chat

Friday, June 16, 1967

Summer Theater Compares Ants To Trite Society

Sam Spewack's satirical comedy, "Under the Sycamore Tree," will open the Summer Theater season July 6-7.

Director Jerry Long called the production a satire on the foibles of man. The actors play the parts of ants to better depict society. The ant colony, with its trite customs and mores, enables people to look at a typical human community in a new way.

THE PLAY is being produced in an expressionistic style. Amplified voices and messages by projected slides will comment on happenings during the play. Their purpose is to create an extension of reality that adds to the theme of the production. The set, with expressionistic paintings and an eight-foot extended apron on the stage, will also lend to the style of the play.

THE CAST for "Under the Sycamore Tree" is Pam Purvis, Queen Ant; Nathan Wilson, chief statistician; Charlie Dell Smith, scientist; Jerry Young, general; Lars Davis, boy senior; Mike Martin, boy junior; Pam Hassinger, girl senior; Judith Wright, girl junior; Phil Hassinger, brown ant; Don Shannon and C. W. Hefner, soldiers, and Belle Gibbons, Virginia Caddell, Lynde Redden, Barbara Keer and Linda Kohler, worker ants.

Tickets cost 75 cents and may be picked up in the Green Room of the Historical Building. The play will be presented in the Business Administration Lecture Hall. The Summer Theater will present another production the second six-week session.

The play is put on by the Community Theater Class. The class will build the sets and do the lighting. Dave Elkins is in charge of the set construction, and Chris Cowan is responsible for the lighting.

The Campus Chat Friday, June 23, 1967

Ant Costumes Made For Theater Production

By RANDY CAMERON

It takes a lot more than good acting to make a play a success.

Dr. Stanley K. Hamilton and his class on the community and education theater are keeping this thought in mind as they work on the Summer Theater production of "Under the Sycamore Tree."

"A theater where people can do nothing but act will quickly fold," Dr. Hamilton said. "Props, sound, makeup, costumes and other factors must be taken into consideration. This is the way most theaters are run, and we prepare our students for it."

DR. HAMILTON has appointed 14 committees to work on "Under the Sycamore Tree," and each student is required to work on at least four.

The costume committee is responsible for dressing the cast up as ants. Members have been busy making costumes that range from Queen Ant's royal gown to modern teen-age styles for the boy and girl ants.

The ant colony is being built by the construction crew. This group also extended the stage in the Business Administration Lecture Hall by eight feet.

THE LIGHTING and special effect crews are working to help create the expressionistic style of the play. They are in charge of the sound effects and the projected slides being used in the production.

Another aspect the students deal with is publicity. They work up advance stories and features for newspapers, radio and television.

Dr. Hamilton stressed the importance of teamwork by the class. He said all jobs must be completed on schedule and meshed together for a good production.

Dr. Hamilton also said that despite the hard work put in by the students, they get a lot of fun and enjoyment out of it. Their interest is important to insure a good job.

The play will be presented July 6 and 7. Tickets cost 75 cents and will be on sale in the Green Room of the Speech Building June 29.

The Dallas Times Herald

Wednesday, June 28, 1967

**Spewack Play
To Be Staged****Special to Times Herald**

DENTON, — North Texas State University's Summer Theater will present "Under the Sycamore Tree" by Samuel Spewack July 6-7 at 8:15 p.m. in the Business Administration auditorium.

Jerry Long, drama director at Wharton Junior College and a graduate student at NTSU, will direct the farcical comedy.

The production is a class project under Dr. Stanley K. Hamilton of the speech and drama faculty.

The cast includes Pamela Ruth Purvis of Bogalusa who plays the queen ant; Nathan Wilson of Greenville who is the chief statistician; Charles Ardell Smith of Grand Prairie as the scientist and Jerry Young as the general.

Others parts are: Larry Davis of Dallas, senior boy; Michael Martin of Bowie, junior boy; Pamela Hassinger of Dallas, senior girl; Judith Wright, Denton, junior girl.

Also, Philip Hassinger, Dallas, brown ant; Donald Shannon of Fort Worth and C. W. Hefner Jr. of Stinnett, soldier ants; Linda Ann Redden of Midlothian, Paula Sue Dean of Celina, Barbara Ruth Kerr of Alvin, Victoria Belle Gibbins of Fort Worth and Virginia Ruth Caddel of Denton, all as worker ants.

Denton Record-Chronicle

Friday, June 23, 1967

**NSTU Slates
Summer Show
For July 6-7**

North Texas State University's Summer Theater will present "Under the Sycamore Tree" by Samuel Spewack July 6-7.

Jerry Long, drama director at Wharton Junior College and a graduate student at NTSU, will direct the farcical comedy at 8:15 p.m. in the Business Administration Auditorium. The production is a class project under Dr. Stanley K. Hamilton of the speech and drama faculty. Admission is 75 cents.

The play is a story of man's foibles expressed through the medium of an ant colony whose members deal with human problems.

The cast includes Pamela Ruth Purvis of Bogalusa who plays the queen ant; Nathan Wilson of Greenville who is the chief statistician; Charles Ardell Smith of Grand Prairie as the scientist and Jerry Young as the general.

Other parts are: Larry Davis of Dallas, senior boy; Michael Martin of Bowie, junior boy; Pamela Hassinger of Dallas, senior girl; Judith Wright, Denton, junior girl.

Also, Philip Hassinger, Dallas, brown ant; Donald Shannon of Fort Worth and C. W. Hefner Jr. of Stinnett, soldier ants; Linda Ann Redden of Midlothian, Paula Sue Dean of Celina, Barbara Ruth Kerr of Alvin, Victoria Belle Gibbins of Fort Worth and Virginia Ruth Caddel of Denton, all as worker ants.

'Under the Sycamore Tree'

Colony of Comic Ants

By RANDY CAMERON

An inside look at a zany ant colony will be presented by the Summer Theater Thursday and Friday.

The production is Samuel Spewack's comedy, "Under the Sycamore Tree." The play is done in a familiar theme—an allegorical fable using insects to satirize the state of man.

The inhabitants of the ant colony in this play are caught up in the conflict of progress. Queen Ant, played by Pam Purvis, is eager for her colony to be first in everything. The scientist, played by Charlie Dell Smith, shares her views and is the main influence in increasing the social and technological advances of the colony.

The general, Jerry Young, is at odds with the queen and scientist. He is a member of the old school and prefers such mundane matters as ant wars and military glory.

The chief statistician also takes a dim view of progress, even though it provides him with many pleasures. He is delighted with his machines and numbers, and he is beside himself with glee when the queen lays a record-shattering 330 eggs.

NATHAN WILSON, in his role of the statistician, is representative of the ultraconservative people in America. "The statistician is conservative for the sake of being conservative," Wilson said Wednesday in discussing his role. "The only thing he allows is what he likes."

WILSON ALSO commented on the expressionistic style that director Jerry Long wishes to create. "Acting of this type is more demanding," Wilson said. "We must use extreme facial expressions and quick body movements to establish character. We deliver our lines directly to the audience, as in a melodrama. These methods are used because of the satire, and I think Jerry is creating the desired effect."

Miss Purvis, a junior from Dallas, agrees with Wilson. "The acting is tech-

Causes Chaos

The Campus Chat

Friday, June 30, 1967

nical," she said. You have to be energetic and keep it moving fast. It's important that it looks easy. These characters are two-dimensional," she continued. "You can't get emotional with them."

The play will be presented in the Business Administration Lecture Hall at 8:15 p.m. both days. Tickets are available in the Union Building from 8:30 a.m. to 1 p.m.

The Campus Chat Friday, June 30, 1967



Like Kissing Your Ant

Pam Purvis, Queen Ant, and Charlie Dell Smith, the scientist, embrace in a romantic ant kiss while Jerry Young, the general, and Nathan Wilson, the statistician, express their surprise. They are members of the Summer Theater cast of "Under the Sycamore Tree."

The Campus Chat Friday, July 7, 1967

'Sycamore Tree' Sheds Satire, Leaves Human Comedy to Ants

By RANDY CAMERON

Good acting, effective special effects and plenty of action are the three main ingredients of the Summer Theater's production of "Under the Sycamore Tree."

The play completes its two-day run tonight at 8:15 p.m. in the Business Administration Lecture Hall.

The lighting and special effects that director Jerry Young employs to add to the expressionistic style of the play created a little trouble at the dress rehearsal Wednesday, but he got things smoothed out.

THE PRODUCTION is a satirical comedy, with the cast playing the parts of ants to depict the foibles of man. Members of the ant colony are caught up in the problems of progress. The trouble starts when the scientist, played by Charlie Dell Smith, begins to modernize the colony. He encounters opposition from the chief statistician and the general.

The general, played by Long, is more interested in military conquest than scientific achievements. The statistician (Nathan Wilson) is an enthusiastic reactionary in favor of maintaining the status quo.

THE SCIENTIST receives help from Queen Ant, played by Pam Purvis. She is delighted with his feats and takes full credit to bolster her image.

The problems increase when the scientist succeeds in instilling human emotions in members of the colony. The problems of man become ant problems as well, and the insects are caught up in the now familiar rat race. The scientist is trapped by his own work when he falls

in love with the queen. They are married and he is forced to share the newly created responsibilities.

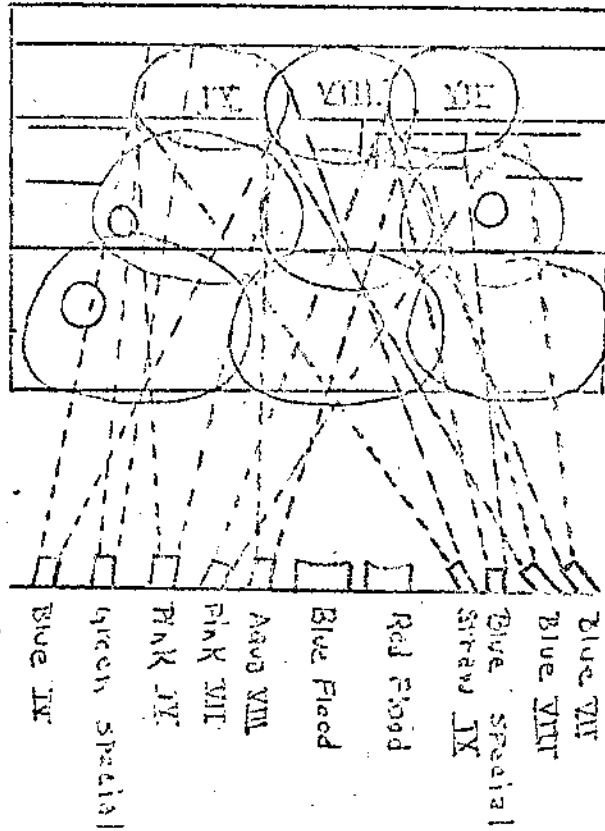
A FRUSTRATED LOVE affair, a political revolt and an unsuccessful attempt to contact President Johnson are a few of the events that follow as the ants attempt to solve the problems of the human world.

The satire of the play is sharp and constant. Few of modern society's convictions are left untouched. Sex, politics, Mother's Day and many other institutions come under fire.

Miss Purvis, a veteran of many NTSU productions, showed her usual impressive sparkle in the rehearsal. Smith, Wilson and Long were also effective.

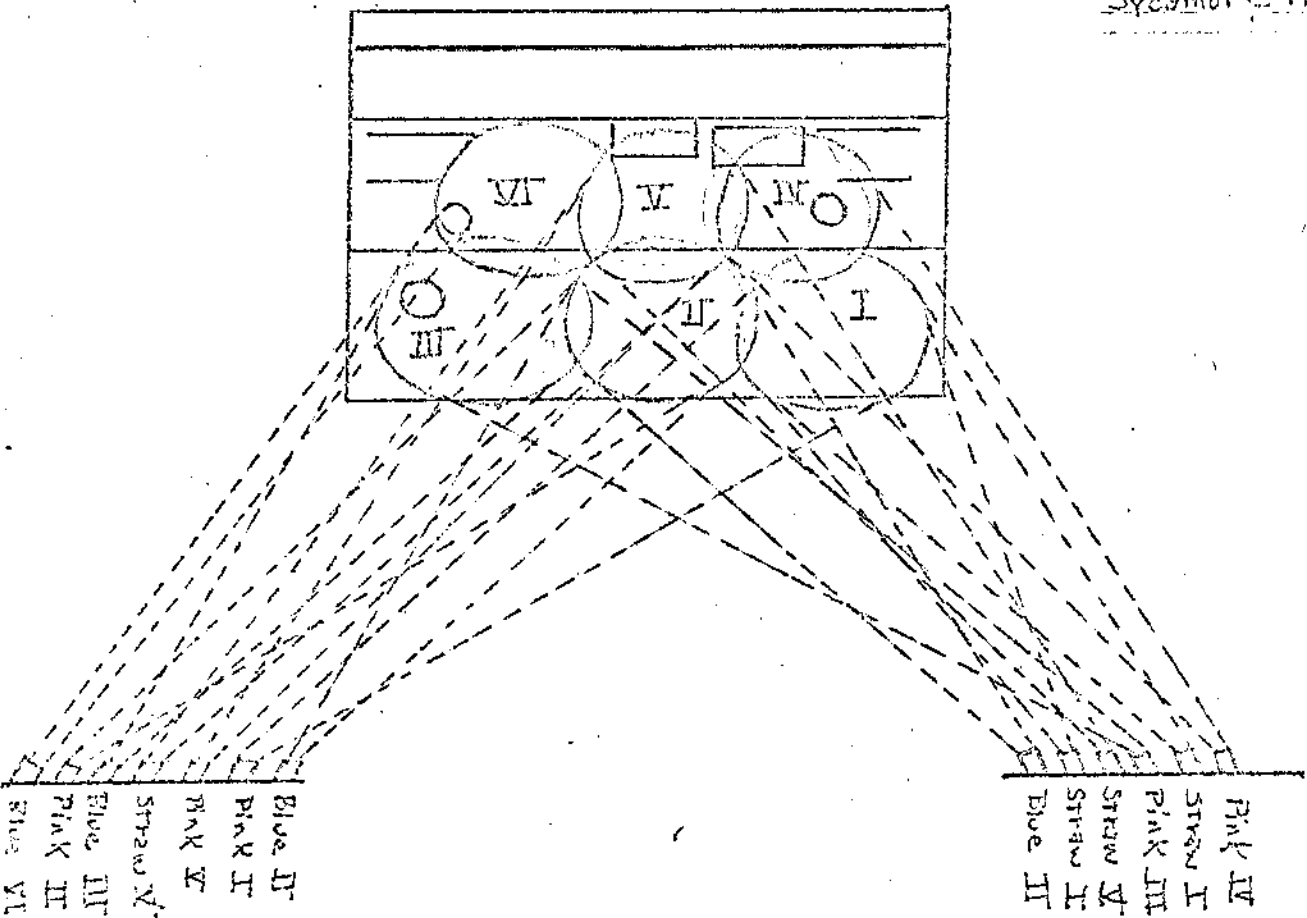
The production is presented by the community and education theater class under the supervision of Dr. Stanley K. Hamilton.

Tickets cost 75 cents and will be available at the door. The Summer Theater will present another production the second six-week session.

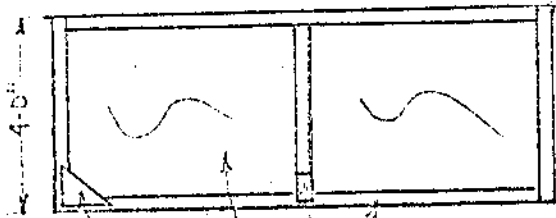
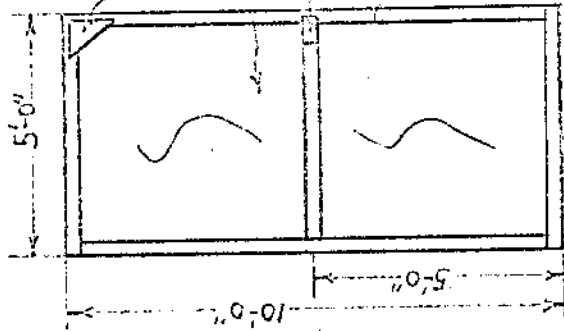


Bridge Lights

Light Pier
Under the
Sycamore Tree

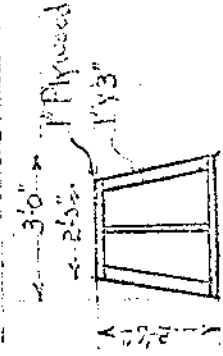


Blue II
Pink I
Pink V
Straw X
Blue III
Pink II
Blue VI



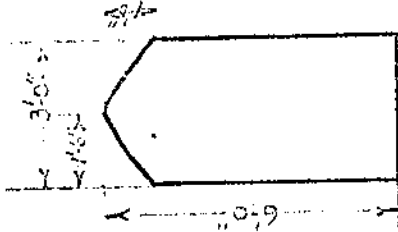
Stamp Table

- Make Two
- Cover with Chicken wire and Paper Mache



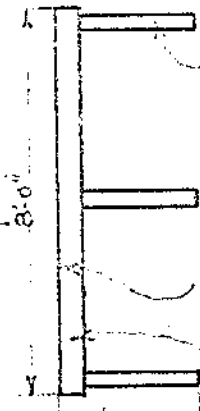
Cocoon

- Round case
- Curtain Rods connected by Heavy gauge wire covered on three sides with white netting



Platforms - Make eight 4' X 8' X 2'-0 1/2"

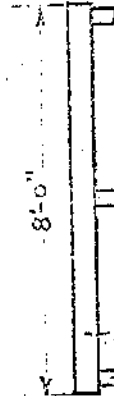
- Six Legs Per Platform Connected with 2" X 5" Stove Bolts
- 2" X 4" Braces



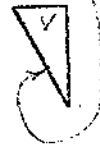
- 3/4" Plywood Top
- 2" X 4" Legs
- 1" X 6" Side

Platforms - Make Four

4' X 8' X 1'



- Ramp 4' X 2' X 1'
- 1" X 12" Sides
- 3/4" Plywood

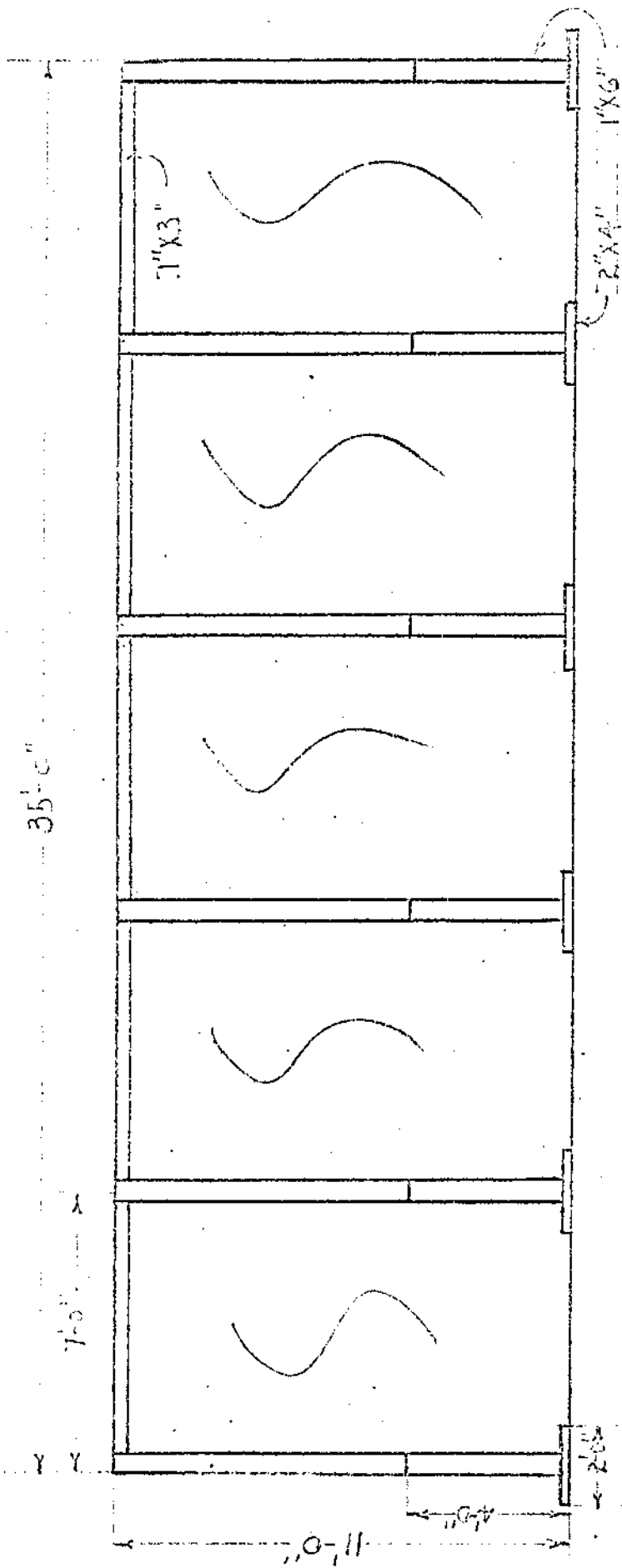


Couch 3' X 5' X 2'

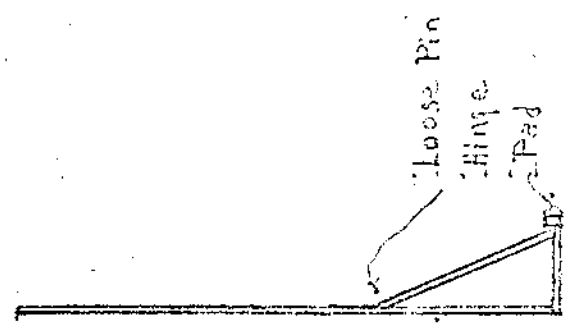
- Should Be Adapted From An Old Couch

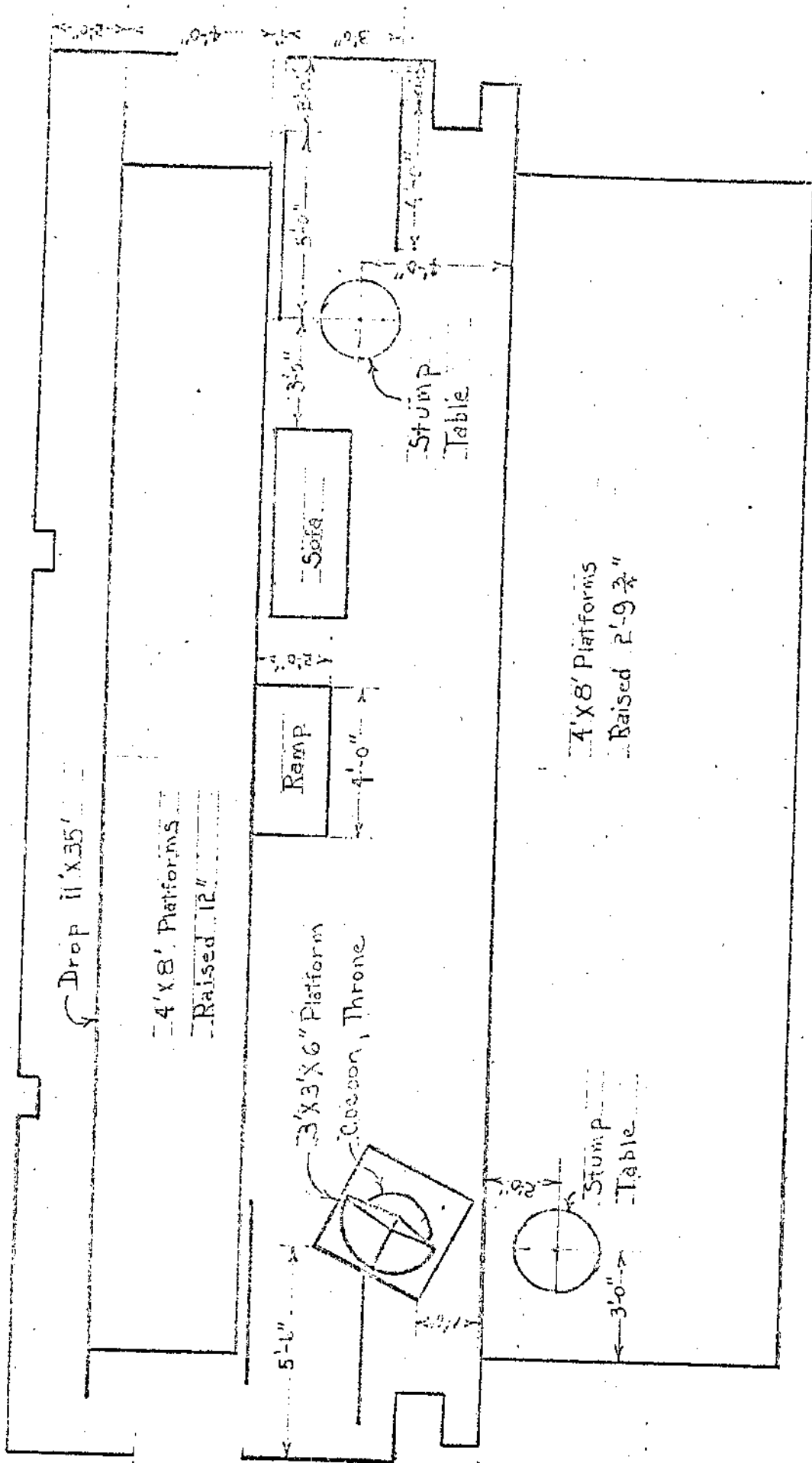


- Stamp like Legs



Working Drawings #12
 Under the Sycamore Tree
 Scale: 1/4" = 1'-0"





Floor Plan

"Under the Sycamore Tree"

Scale: 1/4" = 1'-0"



Setting Design

Chief Scientist



Ambassador



Boy Ant



Queen

Chief Statistician



Brown Ant and
Worker Ants

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