

THE UNIVERSITY OF MANITOBA

THE ESTABLISHMENT AND APPLICATION OF CRITERIA
FOR CHOOSING PLAYSRIPTS SUITABLE FOR PRODUCTION IN
URBAN MANITOBA SENIOR HIGH SCHOOLS

by

R. GRANT WUCKERT

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ABSTRACT

The purpose of this study was to establish criteria for choosing playscripts suitable for production in urban Manitoba senior high schools, and to explore the application of the criteria in selecting several plays. A delimitation of the study was that established criteria were applied almost exclusively to one-act plays.

Four main parts comprised the study. The first part concerned the establishment of literary and practical criteria for choosing playscripts suitable for production in high schools. This was done through a review of related literature. The second major part of the study was a survey of urban Manitoba high schools to determine the nature of formal drama productions in general, and one-act play productions specifically. Of the 64 schools surveyed, 53 responded. The third part concerned outside consultation with seven teachers with considerable experience in high school drama production. The main purposes of this consultation were to determine the value of the writer's criteria, and the validity and reliability of the application of criteria in evaluating playscripts. The final part of the study concerned the application of the established criteria. A detailed evaluation, using a rating and grading system, was made of the four plays reviewed by the consultants mentioned above. Furthermore, over 200

one-act plays were critically annotated and catalogued by the writer.

The survey of urban Manitoba high schools provided some information that was not anticipated. Both full-length and one-act play productions were almost as frequent as full-length musical productions. The one-act plays indicated as being produced or recommended for production were of a greater variety and with much less repetition than anticipated. The survey confirmed the assumption that considerably more females than males perform in high school productions.

The gross lists of literary and practical criteria established in the study were refined to make them more operational for teachers generally, and drama consultants specifically. The criteria generally seemed to be of personal value to the consultants. The application of the criteria in the analyses of four plays, however, resulted in little or no consensus.

The results of the study suggest that the application of criteria in assessing plays is largely a matter of personal judgement. Therefore, there is little reliability between a number of individuals. This would seem to apply to any similar set of criteria. The application of criteria by an individual, however, might well be shown in some way to be reliable. This study did not provide such an assessment.

A main intent of the study was to provide teachers with adequate criteria which they may fully accept, or adapt to formulate their own set of criteria. Results suggest that some set of criteria is necessary to choose plays validly and, to some degree, reliably.

The catalogue of critically annotated one-act plays compiled for the study should be a useful aid for teachers. Copies of this catalogue, four indexes, and annotated sources of the playscripts are available from the writer.

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1. CHAPTER I: THE PROBLEM

1.1 BACKGROUND OF THE PROBLEM

Choosing a suitable playscript is one of the first and often most frustrating tasks preceding a high school drama production. Few Manitoba high schools have a full-time drama teacher or a curriculum that incorporates school drama productions into regular classroom time. The regular school workload of a teacher in charge of a production is usually similar to the rest of the teaching staff. The teacher-director, who is often the producer as well, is usually busy with classroom and administrative duties. Consequently, inadequate time inhibits the teacher's ability to establish sufficient criteria for choosing playscripts.

The two sources most commonly used by teachers to choose plays for production are play catalogues and scripts that previously have been read or seen produced.¹ Most catalogues of annotated plays are primarily intended to promote sales and hence are compiled on a commercial rather than an educational basis. The second source mentioned above indicates that many teachers choose scripts with which they are already familiar. Important criteria may be

¹See 5.15 (Sources Used by Teachers) for research concerning these points.

neglected or not considered, such as a play's role flexibility or balance, or a play's comprehensibility for students.

A common difficulty is created by two facts confirmed later in the study.² Most school productions in Manitoba high schools involve many more females than males, while one-act playscripts generally have an equal number of male and female roles. Sometimes this results in productions having several females playing male roles. One school surveyed uncharacteristically had more males who performed on stage than females. The reason given for this was that "male roles appear to dominate in most plays."

Plays that are excellent for academic study - literary analysis associated with formal English courses - are often not suitable for school production, since the production process often does not involve much intensive academic study. Students involved in a production (particularly students with substantial acting roles) may acquire a considerable understanding of the playscript through the process of rehearsal. However, students with 'bit parts' or who are not academically inclined may become bewildered by an intellectually difficult playscript. Likely this is particularly true of productions with large casts with a wide range of ages and academic ability.

²See 5.14 (Proportion of Male to Female Students) and 5.2 (Examination of Play Catalogues) for research concerning these points.

Furthermore, the teacher-director may be too busy to help the cast with a literary analysis of the playscript. In some cases virtually the only person directly involved in a production who has a reasonable understanding of the playscript is the teacher-director.

Production difficulties such as those discussed above result from an inadequate choice of playscript. This problem may be solved, or at least mitigated, with adequate criteria for choosing playscripts. Providing teachers with adequate criteria which they may fully accept, or adapt to formulate their own set of criteria, is a main intent of this study.

1.2 STATEMENT OF THE PROBLEM

The purpose of this study is to establish criteria for choosing playscripts suitable for production in urban Manitoba senior high schools, and to explore the application of the criteria in selecting several plays. The criteria will be gleaned from literature on this subject. A delimitation of the study is that established criteria will be applied almost exclusively to one-act plays.³

In an extensive review of recent educational and related literature, the writer has not found a source which, by itself, provides a satisfactory set of criteria that clearly helps the teacher determine the suitability

³The few exceptions are either scenes from longer plays, television scripts, or radio scripts that could be performed as one-act or short plays.

of a play. Most related literature is characterized by academic analysis and criticism, such as Edward A. Wright's Understanding Today's Theatre⁴ or J. L. Styan's The Elements of Drama.⁵ These sources are helpful in establishing artistic criteria but not practical criteria. As indicated in 1.1 above, most catalogues of annotated plays are compiled on a commercial rather than an educational basis. This includes the four leading play agencies who control production rights to plays: Samuel French Ltd., The Dramatic Publishing Company, Dramatists Play Service, Inc., and Baker's Plays.⁶ Curriculum information from the Manitoba Department of Education, such as "Annotations of Recently Approved Text-books and List of Supplementary Materials for English 7-12," is limited and incomplete. The proposed study intends to deal with the problems outlined above.

⁴Edward A. Wright, Understanding Today's Theatre (2nd ed.; Englewood Cliffs, N.J.: Prentice-Hall, 1972).

⁵J. L. Styan, The Elements of Drama (Cambridge, Eng.: Cambridge University Press, 1960).

⁶Gordon Samples, How to Locate: Criticism and Reviews of Plays and Films (San Diego State: Love, 1971), p. 11.

1.3 ASSUMPTIONS OF THE STUDY

This study establishes criteria for choosing plays for production in urban Manitoba senior high schools. A detailed application of these criteria is presented in Chapter IV. Furthermore, over 200 plays are critically annotated in the catalogue of Appendix D. It is hoped all theoretical discussion directly relates to the practical application of criteria.

Considering the above, the writer makes the following assumptions:

1. The performance of plays in Manitoba high schools is of educational worth.
2. To choose suitable plays reliably and validly, the establishment of criteria is essential.
3. Valid criteria for choosing suitable plays can, in fact, be established - despite the subjective nature of literary criticism.
4. Basic criteria for determining the literary merit of full-length plays applies as well to one-act plays. This assumption is necessary because the criteria established in this study will be applied almost exclusively to one-act plays. While there is considerable research on drama generally and on full-length plays specifically, very little has been written exclusively concerning one-act plays.

"The one-act play exhibits most of the dramatic elements evident in the full-length play,"⁷ such as plot, character, theme, and atmosphere. Usually most of these elements receive considerable development in a full-length play, while a one-act play tends to emphasize primarily either character, plot, or atmosphere. For example, subplots are frequently found in full-length plays, but are rarely found in one-act plays unless the emphasis is on plot. Nevertheless, one-act plays do collectively involve the elements of full-length plays.

1.4 DEFINITION OF TERMS

1. Theatre Arts--refers to theatre in its broadest sense, being a very general term with a great scope. Its scope includes "the stage, cinema, radio, television, carnivals, nightclub performances, the circus, vaudeville, marionettes and magic."⁸
2. Theatre--is used in a very limiting sense, being a building or place to perform.
3. Theatrics--refers to all the components of dramatic production, excluding the playscript (drama), the place

⁷Andrew A. Orr, ed., Invitation to Drama (rev. ed.; Toronto: MacMillan of Canada, 1967), p. 281.

⁸New York (City) Public Library, Research Libraries, Catalog of the Theatre and Drama Collections (Boston: Hall, 1967), preface to pt. II, Theatre Collection Books on the Theatre.

(theatre), and the actual acting methodology (dramatics). Staging (lighting, sound, scenery, sets, props), make-up, and costuming are some main components of THEATRICALS.

4. Dramatics--refers to the act, process, or methodology of acting. Improvisation and mime, excluding theatricals such as costuming, props, or make-up, are components of DRAMATICS.

5. Play Type or Play Class--refers to the style of a play, such as a farce, comedy, melodrama, or tragedy (in the general, non-classical sense). PLAY TYPE is used throughout the study rather than the term PLAY CLASS.

6. One-Act Play--refers to a play of only one act (although often comprised of more than one scene) with no intermission. It "is designed to give a single unified impression, tending to emphasize primarily either character, or plot, or atmosphere. It usually deals with a single incident."⁹ Usually playing time is between 10 and 40 minutes, rarely being over one hour.

7. Full-Length Play--refers to a play of two acts or more (usually three). Playing time is rarely less than one hour.

⁹National Council of Teachers of English, Liaison Committee with the Speech Communication Association and the American Theatre Association, Guide to Play Selection (3rd ed.; Urbana, Ill.: N.C.T.E., 1975), p. 23.

8. Playing Time--refers to the length of time taken for the performance of a given play, excluding intermissions. PLAYING TIME is distinguished from "running time," its cinematic counterpart, and the "run" of a production, being the duration or total number of performances.

1.5 DESIGN OF THE STUDY

Four major parts comprised the study. The first part concerned the establishment of literary and practical criteria for choosing playscripts suitable for production in high schools. This was done in Chapter II through a review of related literature.

The second major part of the study was a survey of urban Manitoba high schools to determine the nature of formal drama productions in general, and one-act play productions specifically. Of the 64 schools surveyed, 53 responded. Section 3.1 of the study outlines this research, and a detailed summary and analysis is provided in 5.1.

The third part of the study concerned outside consultation with teachers with considerable experience in high school drama production. The main purposes of this consultation were to determine the value of the writer's criteria, and the validity and reliability of the application of criteria in evaluating playscripts. Section 3.8 outlines this research, and a detailed summary and analysis is provided in 5.3.

The final part of the study concerned the application of the established criteria. A detailed evaluation, using a rating and grading system, was made of the four plays reviewed by the consultants mentioned above. This evaluation is presented in Chapter IV. Furthermore, over 200 one-act plays (including a few television and radio scripts, and scenes from longer plays) were critically annotated and catalogued by the writer. Chapter III includes details of this procedure. The catalogue of critically annotated plays is carried in Appendix D.

1.6 DELIMITATIONS OF THE STUDY

1. Almost all playscripts chosen in applying the established criteria were one-act plays.

Incidentally, it might be noted that the characteristics of the one-act play can offer unique advantages in the school situation. The concise nature of the one-act play makes it easier for students to comprehend and to appreciate the entirety of the play. This contrasts with the case of a student with a small role in a full-length production who may never see it as a whole until opening night, if at all. Furthermore, the single unified impression characteristic of one-act plays makes them excellent predecessors to the generally more demanding activities of studying or producing full-length plays.

The brevity of one-act plays has further benefits. When an evening of one-act play productions is staged, two

to six directors (depending on the collective length of the productions) can work independently on the direction of their individual plays, yet share the same technical crew. One production can turn out to be a disaster or even be cancelled (a common fear of all directors and producers) without ruining the entire evening. Although the depth of audience involvement is usually greater with a full-length production, several one-act play productions provide a greater variety of subject matter for the audience than does one full-length production.

Besides one-act plays, a few television and radio scripts, and scenes from longer plays were chosen in applying the criteria. The main reason for this is that these other types of scripts are often included in good anthologies of "short plays." Some radio scripts and many television scripts have characteristics that are virtually the same as the one-act play, except that they usually have many more scenes and often many more settings. Teachers may find it worthwhile to adapt a good radio or television script for stage production. Regarding scenes from longer plays, some scenes have dramatic qualities in themselves that make them virtually indistinguishable from one-act plays.

2. No direct attempt was made to apply criteria to plays originally published before 1954. Many of these plays were included in the catalogue if they were found to be suitable and were reviewed during the process of considering more

current literature. Sometimes, however, they were ignored because several are outdated, or at least have adequate counterparts that are more modern. Also, the second edition of the Guide to Play Selection by the N.C.T.E. has a fairly extensive catalogue of 294 critically annotated "short plays" that covers a period up to about 1956.

It might be noted that some older plays were included in the annotated catalogue mainly because of the eminence of the playwright. Although the catalogue has no intention of being an historic study, it was thought to be desirable to have some famous playwrights represented, if feasible, by at least one script each. Two examples are The Stronger (Strindberg) and Pyramus and Thisbe (from Shakespeare's A Midsummer Night's Dream).

3. No direct attempt was made to apply criteria to plays originally published after 1978.

1.7 LIMITATION OF THE STUDY

There is an unavoidably subjective element to the evaluation of creative literature. Value judgements are inherent in the intended catalogue of critically annotated plays of this study. A value judgement is defined according to Thomas F. Green's explanation.

Insofar as value judgements are judgements, they are implicitly grounded in reasons, standards, evidence, or grounds of some kind and are not essentially expressions of liking, preference, or

favorings. But insofar as they are judgements of value, they are closely related to favorings, likings, and preferences.¹⁰

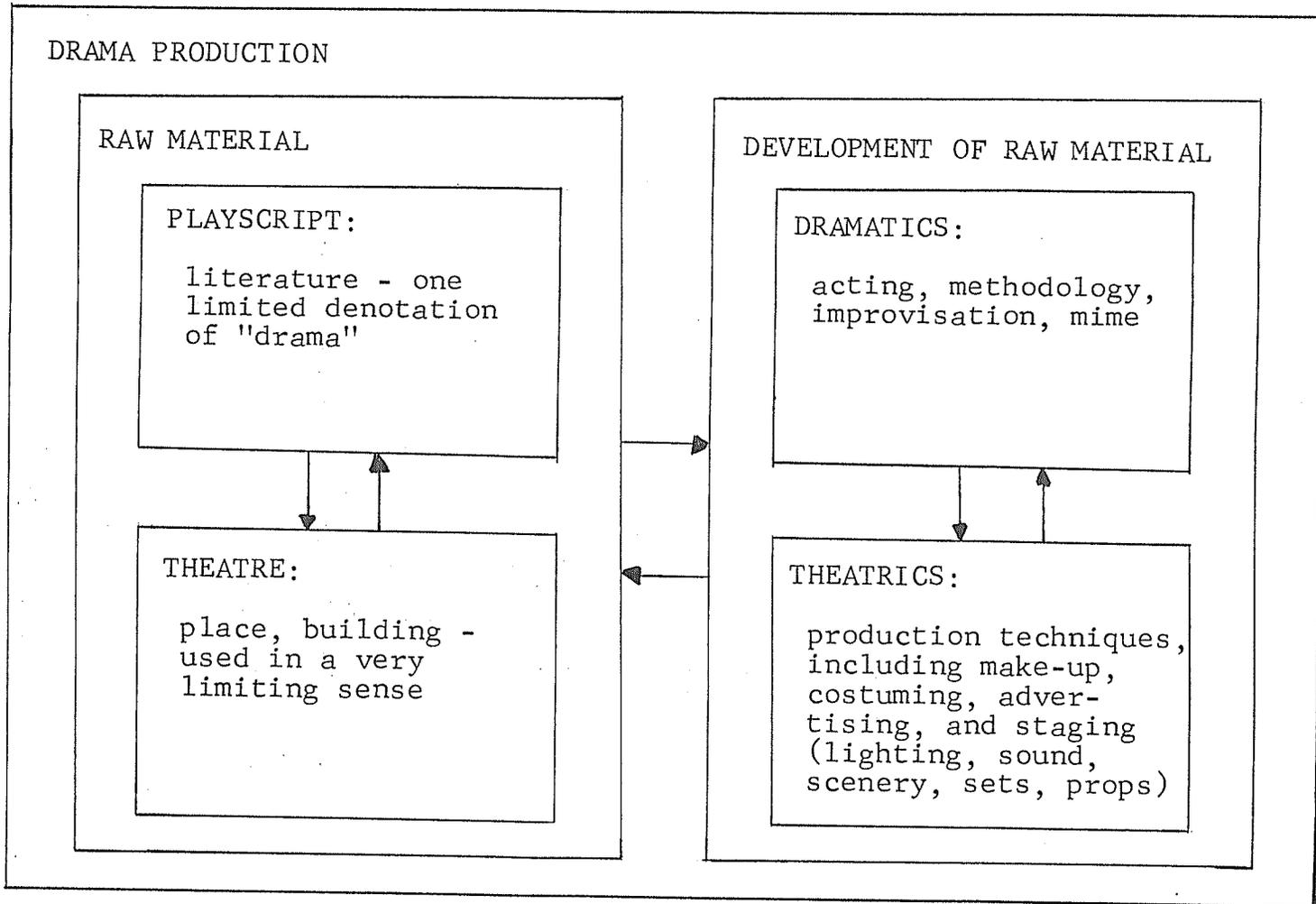
The writer hoped to mitigate this limitation by establishing literary and practical criteria, and by attempting to apply these criteria as consistently as possible.

The validity of these judgements was tested by means of outside consultation with teachers with considerable experience in high school drama production. Although all of these consultants might not have formally produced one-act play productions, they all have produced and directed several full-length productions. Critiques by these teachers of four plays were compared to independent critiques of the same plays by the writer. The consultants were asked to use refined criteria established by the writer. They also assessed the value of these criteria and were given the opportunity to suggest other criteria.

1.8 SIGNIFICANCE OF THE STUDY

A drama production has many facets or components, which may be categorized in the following manner:

¹⁰Thomas F. Green, "Judging," Radical School Reform: Critique and Alternatives, ed., Cornelius J. Troost (Boston: Little, Brown, 1973), p. 206.



THEATRICAL and THEATRIC - adjective forms of both "theatre" and "theatrics,"
THEATRICAL is more commonly used.

DRAMATIC and DRAMATICAL - adjective forms of both "drama" and "dramatics,"
DRAMATIC is more commonly used.

Drama Production Components

Generally speaking, the producer's duties primarily concern the "theatre" and "theatrics," as they are defined above. The director is mainly dealing with the playscript and dramatics.

Continually improving technology has helped the producer to improve the quality of his product or theatrical concerns as defined above. For example, several Winnipeg schools enhance their lighting by renting equipment which is quickly installed with the aid of compressed air to lift heavy items. It is important that theatrical concerns of a production do not dominate or overshadow dramatics and the playscript itself. In other words, as the theatrical quality of school productions improves, so should the dramatic quality improve. A main factor in attaining high dramatic quality is to ensure that suitable playscripts are chosen for school productions. This, in turn, may be fulfilled by the establishment of adequate criteria for choosing suitable playscripts.

Teachers in Manitoba are exposed to a much greater and ever increasing range of playscripts from which to choose. A prior assumption of the study was that there would be a tendency, however, to rely on plays that have been commonly endorsed for several years, such as The Lottery, Brainerd Duffield's adaptation of Shirley Jackson's story, or Trifles by Susan Glaspell. Research did not confirm this assumption. Of the 54 specific titles named that Manitoba urban high schools have formally produced

since 1978, only 3 were named twice and none more than twice.¹¹ Incidentally, neither The Lottery nor Trifles was mentioned. Only 48% of the plays, however, was highly recommended for formal high school production. This study might help to overcome this discrepancy between actual one-act plays produced and plays recommended for production. The criteria established in the study were applied to over 200 one-act plays, annotated and catalogued in Appendix D. This catalogue should expose teachers to several plays they might otherwise never consider for production.

The present study sets out and examines the criteria that may be employed by teachers in choosing a play for production in Manitoba high schools. The study examines both literary and practical criteria through a review of the literature on the subject. The application of established criteria is explored through outside consultation with seven experienced teachers who recently have been directing urban Manitoba high school drama productions. These teachers aid in the assessment of the effectiveness of the criteria.

The study should be of significance specifically to teachers who produce plays in Manitoba urban senior high schools. The criteria for choosing playscripts also should be of significance to secondary teachers and students

¹¹5.17 (One-Act Plays Formally Produced) also discusses this information.

concerned with drama in rural Manitoba and schools outside of Manitoba. The catalogue of annotated one-act plays, compiled in applying the criteria, should be of significance to school librarians in Manitoba who may wish to establish a collection of useful one-act plays or enhance and update their current collection.

2. CHAPTER II: REVIEW OF THE LITERATURE

This chapter begins with a review of the ERIC files and graduate theses found to have some relationship to the study. In keeping with the purpose of the study, this chapter concentrates on the establishment of criteria for choosing playscripts for production in Manitoba senior high schools. Plays that are suitable for performance in senior high must satisfy two general requirements - one artistic, the other practical. First, the plays must have literary merit. Second, they must be feasible for high school production, considering the maturity of the actors, the nature of high school drama groups, the type of audiences evident in Manitoba schools, and the limitations of staging facilities. Sections 2.2 and 2.3 are discussions of the two sets of criteria that determine the literary merit and school feasibility of plays. Finally, this chapter discusses literary sources or tools that directly relate to the annotated catalogue of the study.

2.1 ERIC SEARCH AND GRADUATE THESES

An ERIC search, including educational periodicals, was conducted up to July 1982. The following documents are those that appeared to have some pertinent relationship to the intent of this study.

Educational documents by the Los Angeles County Board of Education,¹² Kathleen Snow,¹³ and Wesley Van Tassel¹⁴ annotate some anthologies of one-act plays. Documents by Allan Harris,¹⁵ Kathleen Snow, and Ivan Butler¹⁶ annotate some individual plays, but none annotates more than two or three one-act plays. Ann Claener¹⁷ annotates reference works, but no specific plays. Virginia Haviland's¹⁸ play annotations are very brief and non-evaluative. The most pertinent ERIC document found for the study, the N.C.T.E. Guide to Play Selection,¹⁹ is discussed in detail in section 2.42.

Appendix D of the Van Tassel document, mentioned above, is an index to graduate theses, which includes the following titles which seem to relate to the study:

¹²ED 042 771

¹³ED 044 397

¹⁴ED 208 438

¹⁵ED 016 985

¹⁶ED 090 591

¹⁷ED 149 378

¹⁸ED 199 754

¹⁹ED 109 696

Doctoral Dissertations:

Graham, Kenneth L. "An Introductory Study of Evaluation of Plays for Children's Theatre in the United States." 1947: University of Utah.

Harris, Albert James III. "Criteria for the Evaluation of Playscripts for Children's Theatre: The Magic Glen, an Original Children's Play." 1965: University of Tennessee, University of Missouri.

MacKinnon, Theresa Lucina. "Theatre for Young Audiences in Canada." 1974: New York University.

Master's Theses:

Tabscott, Jeanne Therese. "The Criteria for Evaluation and Analysis of Five Children's Plays." 1956: Stanford University.

Weidner, Janice M. "A Critical Re-Evaluation of the Criteria for Evaluating Children's Plays." 1964: University of Pittsburgh.

A search using the Comprehensive Dissertation Abstracts to July 1982 found the Graham (497 134) and Harris (328 145) studies mentioned above. The Graham study is not available from University Microfilms International. No other pertinent dissertations were found.

Master of Education theses titles in the United States and Canada since 1965 were researched using Master's Theses in Education, 1965-81.²⁰ Titles which may conceivably have some direct relation to the purposes of this study are the following:

²⁰H. M. Silvey, ed., Master's Theses in Education (Cedar Falls, Iowa: Research Pub., 1966-81), Vols. 15-30.

Children's Theater: Original Plays (2764; '65-'66)

A Study of the Minnesota State High School League
One-Act Play Contest at the District, Region and State
Levels (2784; '65-'66)

Handbook for Directing Children's Plays (2805; '65-'66)

Drama Curriculum for Junior High School Students
(2468; '71-'72)

A Director's Decisions for Communicating Selected
Pieces of Dramatic Literature Through the Medium of
Theatrical Production (1697; '74-'75)

Trends of Children's Theatre Based on an Analysis of
Selected Scripts (2191; '77-'78)

A Guide to Play Production (2246; '77-'78)

An Annotated Bibliography of Children's Plays Published
in the United States from 1973 to 1977 (1893; '78-'79).

None of these studies appears to relate to the intentions of the study as closely as the two earlier master's theses listed by Van Tassel above. A suggestion for future study is to investigate more thoroughly graduate theses, especially those listed by Van Tassel.

Three educational journals were found to relate to this study. Goni Michaeloff²¹ refers to an article in Today's Health²² which, in turn, recommends a series of one-act plays published by the Family Service Association of America. However, none of the plays is annotated. Charles

²¹EJ 013 693

²²"Plays for Living: Spotlight on Family Problems." Today's Health, XLVI (Dec. 1968), pp. 18-19.

Harpole and Margaret Harrison²³ provide a bibliography of plays, but no annotations. The only play Ethel L. Heins et al.²⁴ annotate is longer than one-act.

2.2 CRITERIA DETERMINING LITERARY OR ARTISTIC MERIT

There is an unavoidably subjective element to the evaluation of creative literature. Any ten reputable contemporary drama critics might well choose ten different plays as their favourite, if they could choose a favourite at all. Their opinions may differ widely over the general literary merit of a particular play, though little contention is likely to arise over very good plays or very bad ones. This problem of subjectivity would appear to centre more on the application or interpretation of criteria that determines the literary merit of a play, rather than the establishment of these criteria.

The following criteria for determining the literary merit of plays has been gleaned from several modern sources. The writer has found no evidence of fundamental disagreements among sources concerning the criteria below.

It is important to note that the criteria, involving traditional elements of drama, do not generally or readily apply to avant-garde drama. This is not a problem, however,

²³EJ 110 732

²⁴EJ 186 583

since the avant-garde will largely be rejected for reasons explained in section 2.31 (Student Comprehension).

Another important point is that, although discussed separately, the criteria usually contribute directly to the effect or value of one another.

2.21 Positive Literary Criteria

The first six criteria evolve from the six standard or traditional elements of drama.

Since the beginning of Western drama in ancient Greece, the playwright has had certain tools with which to work. In Aristotle's Poetics (322 A.D.) they were "fable", "manners" [or mode], "sentiment", "diction", "melody" [or song], and "scenery". In modern times they have been called the six elements of drama and include "story" [or plot], "character", and "thought" [or theme], which are expressed through "dialogue", "mood" [or atmosphere], and "spectacle". In different periods and by specific Playwrights these elements have been given varying degrees of importance. Some chose to emphasize story, others the characters, and some the theme. There are excellent scripts in which mood or dialogue hold the greater prominence. Generally speaking, the sixth - spectacle - has been considered to be of less literary value and used only when some of the other five have seemed not to be sufficiently present.²⁵

2.211 Stimulating Plot

A stimulating plot has a conflict (or conflicts) that is provocative within a sustained action that is intriguing and stirring. Cogger and White explain further:

This action need not be physical; a character thinking or feeling is a character in action, especially if the thinking or feeling is directed

²⁵Wright, p. 39.

against a counter-sentiment or force. The conflict which induces dramatic action, then, may be either outward or inward.²⁶

The necessity for sustained action in drama is a result of an urgency of time that is not as evident in other literature. One distinction Thornton Wilder makes between drama and other literature is that a play's action "takes place in a perpetual present time."²⁷ Cassell and Knepler support this point:

To engross the audience, and to keep it engrossed, the playwright must use his time well; he must simplify, compress, and keep his play moving forward, making every moment count, because he cannot exceed the time an audience is willing to sit.²⁸

Otto Reinert states that, "the dramatic experience, whether in the theatre or over a printed play, is one of urgent immediacy, of watching and listening to human destinies in the making, here and now, which the novelist or poet can duplicate only by being, precisely, dramatic."²⁹

²⁶Leslie Irene Coger and Melvin R. White, Readers Theatre Handbook: A Dramatic Approach to Literature (rev. ed.; Glenview, Ill.: Scott, Foresman and Company, 1973), pp. 35-36.

²⁷Thornton Wilder, "Some Thoughts on Playwrighting," What Is the Play?, Richard A. Cassell and Henry Knepler (Glenview, Ill.: Scott, Foresman and Company, 1967), p. 644.

²⁸Cassell and Knepler, p. 2.

²⁹Otto Reinert, ed., Drama: An Introductory Anthology (Boston and Toronto: Little, Brown and Company, 1961), p. 2.

Once our attention is taken it must develop from one state of interest to another.... So it is that a stage event is undramatic when it is static. To be dramatic a play must start, elaborate and sustain a pattern of interest.³⁰

2.212 Consistent Characterization

Depth of characterization varies greatly between play types or kinds, such as tragedy versus farce, and often within a single play, such as Hamlet. Whether characters are 'well-rounded' or 'flat', they should be "consistent within the little world built for them, which may be fantastic or distorted, very wide or very narrow."³¹

The real test is whether a character can do what the play requires of it.... We measure the adequacy of a character by the unity and completeness of the dramatic impression to which it contributes: if we can add nothing, nor wish to take anything away, the character has served.³²

2.213 Meaningful Theme

As with all types of literature, a play should contain "stimulating ideas and insights that leave the audience with a memorable, meaningful experience."³³ Wright states that "To endure, a play should have a theme."³⁴

³⁰Styan, p. 65.

³¹Styan, p. 167.

³²Styan, p. 169.

³³Coger and White, p. 33.

³⁴Wright, p. 67.

...a good plot or conflict is needed for transitory success, but a theme is more likely to assure a play long life.

The greatest single criticism of the conventional theatre is that our playwrights speak well, but far too often have nothing to say.³⁵

Wilder says that, unlike other literature, a play is "addressed to the group-mind" rather than to the individual.

A group-mind presupposes, if not a lowering of standards, a broadening of the fields of interest.... The dramatist accepts this limitation in subject matter and realizes that the group-mind imposes upon him the necessity of treating material understandable by the large number.³⁶

This notion is supported by Wright when he notes that "To appeal to the audience rather than to the individual" is one of the theatre's obligations to its audience.³⁷

It is the duty of the playwright, as an artist, to make clear to his audience what he thinks and feels and what he is trying to say or do. [At the same time, however, the spectator should not become aware of the preacher in the playwright.]

It is, of course, not necessary that the story attempt to teach some great or accepted truth of life, but if it does, the play will have taken on a deeper and more permanent quality. That generally accepted truth is called its theme.³⁸

Styan provides a summarizing comment regarding this theme:

If the play offers to help him [the playgoer] to make any sense out of his private chaos, if the play illuminates any side of his life which was

³⁵Wright, p. 69.

³⁶Wilder in Cassell and Knepler, pp. 648-49.

³⁷Wright, p. 31.

³⁸Wright, p. 67.

dim before; if the play encourages him to discover for himself where his true satisfaction lies; if it does not falsely engage his interest by excluding another equally deserving aspect of experience; if he feels that the play is serving any of these ends while at the same time treating him as an honest man, then he can say that there is quality in the interest stimulated.³⁹

2.214 Precise Language

The text of a play can be thought of as "a tune to be sung." Styan explains further:

Words that possess any degree of feeling lose some of their force if spoken without intonation.... The listener is unconsciously thankful for a voice that clarifies a meaning for him, while the actor is thankful for a line telling him how to chant it significantly...if the author has not chosen and assembled his words for precision of dramatic meaning, they cannot offer a precise intonation. Neither author nor actor will have a chance of achieving that true collaboration necessary to transmitting a well-defined suggestion to the audience.⁴⁰

The above criterion perhaps is more ambiguous than any other of this study. It is not an argument for stilted language and should not suggest the negative, 'larger-than-life' connotations associated with elocution. It is an argument for natural and appropriate language - appropriate in the sense of supporting or enhancing other elements of drama, particularly characterization. It is an argument against plays with little or no definition of diction,

³⁹Styan, p. 269.

⁴⁰Styan, pp. 86-87.

making many roles read almost in the same fashion, as if spoken by one individual.

E. R. Wood, in the introduction to his first of several excellent one-act play anthologies for secondary school students, says "In looking for good plays one is first aware of the quality of the dialogue.... Good dialogue is almost enough to make a good play."⁴¹

2.215 Compelling Atmosphere

A play should have a compelling atmosphere - "the power to draw the audience member into its world and involve him in the action."⁴² Styan helps to clarify this notion:

"Atmosphere" is a much abused term. In every case it wants breaking down. We most frequently mean by it that a particular sequence of impressions designedly reverberates in our minds and calls upon common associations of thought or feeling. These we ourselves unwittingly bring into the theatre for use in the construction of the play.⁴³

The "group-mind" or audience factor, discussed under "Meaningful Theme," is also of particular relevance for atmosphere. "The idea of a communal experience is one of the chief distinctions between the play and other forms of literature."⁴⁴ A playwright needs to consider the effects

⁴¹E. R. Wood, ed., The First Windmill Book of One-Act Plays (London: Heinemann Educational Books, 1960), p. vii.

⁴²Coger and White, p. 34.

⁴³Styan, p. 140.

⁴⁴Cassell and Knepler, p. 1.

his work will have on many persons, and their reactions.

"A good and effective play, therefore, has to cast and keep its spell from beginning to end."⁴⁵

2.216 Appropriate Spectacle

The playwright "may legitimately employ spectacle and sensation, but with the moderation that will ensure that feelings are not glutted and denied the power of response to the theme these effects serve."⁴⁶ Although such restraint does not apply to some types of plays (particularly farce) it is important for most conventional drama. Appropriate use of spectacle contributes directly to the fulfillment of three of Wright's obligations of theatre to its audience:

To give its audience more of life than they could live in the same period of time.

To seem real as it creates an illusion of life.

To create an illusion that must be a truthful picture of life and that the audience must believe - at least while in the theatre.⁴⁷

2.217 Wholeness

We judge a play by its sufficiency as a whole.... The playwright expects to be judged by his total effect.⁴⁸

⁴⁵Cassell and Knepler, p. 2.

⁴⁶Styan, p. 243.

⁴⁷Wright, p. 31.

⁴⁸Styan, p. 205.

This "total effect" is what is meant by "wholeness". It is the collective effectiveness of all the criteria discussed above.

In the past, the wholeness of a play could be equated, to a large degree, with the playwright's ability to work within an accepted mode or form - usually tragedy or comedy. "The very idea of form has itself become suspect now."⁴⁹ If not absent altogether in most modern plays, whether avant-garde or conventional, distinct forms of drama are fused (tragi-comedy, for example). "In our time the comic and the tragic are irresistibly bound to each other; they express each other; they are the discordant elements of one single, total response."⁵⁰ Generally this cannot be said of works in the past, excluding Shakespeare.

Perhaps it is because modern plays depend upon a greater degree of realistic motivation that the majority of them shun the extremities and freely blend elements of tragedy and melodrama with elements of comedy and farce into mixtures that can be called by none of these names. Each is a "play of ideas", and subject only to the particular attitude of the author to his theme and his audience, the attitude which gives it its predominant tone.... Modern plays are often to be judged only by the shade of feeling and the sort of laughter experienced.⁵¹

⁴⁹Mark Goldman and Isadore Traschen, eds., The Drama: Traditional and Modern (Boston: Allyn and Bacon, 1968), p. iii.

⁵⁰Goldman and Traschen, p. 305.

⁵¹Styan, p. 255.

Rather than concentrating on form, the modern playgoer must be willing to consider all elements of a play to judge its wholeness - its total effect. One must be willing to follow the path chosen by the individual playwright. Styan notes:

The playgoer must go about understanding a play within the terms by which it invites that understanding.... We are asked to build the total experience with the dramatist's materials, not our own.⁵²

The first, perhaps the last, steps towards understanding the meaning of a play as a whole is to sense where its weight and balance is felt.⁵³

This notion is related to the concept of tempo, discussed below under "Other Criteria." Styan summarizes that

We can only ask whether the play's emotionality is justified by the situation as presented and is appropriate to the stimulus, whether that situation is sufficiently defined and concrete or whether it suppresses any experience essential to the true completion of the picture.⁵⁴

2.218 Other Criteria

Other positive literary criteria, likely less commonly discussed by critics than the above seven, could be given particular attention. For example, Styan feels "the texture of a play will become finer in proportion as its author can say more to the spectators through an ironic

⁵²Styan, pp. 226-27.

⁵³Styan, p. 214.

⁵⁴Styan, p. 227.

management of the actors."⁵⁵ Besides irony, Styan stresses the importance of tempo. Tempo should be varied and appropriate to content. "Like rhythm in poetry, tempo in itself is an index of a play's quality."⁵⁶ The writer feels, however, a further delineation of positive literary criteria is unnecessary.

It has been pointed out earlier, in section 2.1, that the criteria are not mutually exclusive. For example, the "wholeness" of a play depends on the collective effectiveness of all other criteria discussed. Although it is most likely to be discussed with plot, character, or language, the effectiveness of irony can be considered with any of the above seven criteria, depending on the nature of irony in a particular play. Tempo would most likely be discussed or considered with plot, language, and/or wholeness. The above seven criteria can adequately encompass other positive literary criteria.

2.22 Negative Literary Criteria

Seven negative literary criteria could be identified by putting reverse labels on the seven positive criteria, such as: unstimulating or uneventful plot, inconsistent or inappropriate characterization, and so forth. There are, however, negative criteria which might not necessarily be

⁵⁵ Styan, p. 51.

⁵⁶ Styan, p. 162.

identified in this reverse labelling procedure. The following three criteria may be evident in what otherwise may be considered well-written drama.

2.221 Journalistic Nature

A journalistic play is one written for a given audience, time, or theatre, because the subject seems to be popular. The vast majority of scripts seen on television in any season deal with one of several subjects... There is a demand, so the playwright rushes to his typewriter and tries to satisfy that demand. Externally motivated, these "plays" serve the same purpose as journalism. The audience is waiting for a particular program much as they await the daily newspaper. The playwright writes because the public wants him to speak, and his work is as dated tomorrow as yesterday's headlines.⁵⁷

"Domestic" issues are dealt with in journalistic plays, domestic in the sense of having a very limited or mundane scope. This is opposed to "classical" issues, classical in the sense of having a far reaching or universal scope.

Likely the most common journalistic plays of one act are those found in anthologies written in an apparently rapid and accelerated fashion by an adult for 'teen-agers'. These 'plays' generally abound with inane, juvenile dialogue and themes that aim to appeal to adolescents or children. Some examples are included in Appendix D.

It may be argued, however, that some good plays are journalistic in nature. This may be particularly true of plays striving for a deliberately farcical effect. The issue of literary merit regarding these plays is irrelevant

⁵⁷ Wright, p. 21.

for this study because the life span of these plays will be short. Journalistic plays have no place in a curriculum that is intended to be useful for more than a few years.

2.222 Sensationalism for Its Own Sake

Sensationalism - whether it be violence, vulgarity, or theatrical gimmickery - has its place in good drama. As with spectacle, it must be used appropriately, almost invariably in moderation.

Shock for the sake of shock, or novelty for the sake of novelty, rather than for credibility or enlightenment, is essentially dishonest.

Honesty might seem a strange requirement in the theatre, the very home of pretenses.... It does not refer to methods, but to aims. The methods of the theatre may be legitimately bold or cunning without incurring the stigma of dishonesty. The aims of a particular play, however, are always suspect, and it is important to ask whether they treat one's intelligence and feeling with respect or contempt.⁵⁸

It has become increasingly important for the audience to study each script very carefully for its imagination, its originality, its truth, and its sincerity.⁵⁹

2.223 Easy Sentiment or Emotionalism

"The problem of easy sentiment is allied to that of sensationalism"⁶⁰ in that it is essentially dishonest, being

⁵⁸Styan, p. 269.

⁵⁹Wright, p. 89.

⁶⁰Styan, p. 271.

an inappropriate or uncontrolled use of sentiment by the playwright. Easy sentiment attempts to 'win over' the audience by evoking emotional responses primarily for the sake of eliciting such responses. "Sentimentality under control can possess great emotional power, out of control, it only lies."⁶¹

Instances of uncontrolled sentiment in plays may often be termed as being maudlin; but easy sentiment also refers to other emotional responses, such as laughter:

...domestic comedies, revolving chiefly round courtship and marriage, are not criticized for their subject, which offers material as solemn and as fruitful as comedy could want, but only for the facility with which they secure laughter without real concern for the distortions [dishonesties] that result.⁶²

The literary criteria discussed above cannot be rigidly adopted as being essential for all worthy conventional drama. Regarding the positive criteria, most good plays will be strong in some areas and weaker in others. This is particularly true of one-act plays which, due to their brevity, usually emphasize primarily either character, plot, or atmosphere. Although good plays often will not fully satisfy or meet all of the positive criteria, they should not violate any criteria. Conversely, good plays

⁶¹Wright, p. 48.

⁶²Styan, p. 272.

should not comply with any negative criteria discussed above.⁶³

2.3 CRITERIA DETERMINING FEASIBILITY FOR HIGH SCHOOL PRODUCTION IN MANITOBA

The criteria are specifically intended for teachers and students involved in drama productions. These productions may be part of any high school drama or English course, but usually are classified as an extracurricular activity.

Most drama productions in Manitoba senior high schools involve students in all three senior grade levels. The scope of this study regarding grade level, therefore, cannot be further restricted. This is not considered to be a problem since the study concerns senior high, rather than earlier grades when children's reading interests undergo a more rapid change.⁶⁴ Furthermore, Norvell notes that

...the play, on average must be more interesting to the general public than the other literary types or it would not have survived the drastic testing every play must meet on the stage. As a result, most plays rate high in interest with young people when they become acquainted with them.⁶⁵

⁶³The possible exception being "Journalistic Nature," as discussed earlier in 2.221.

⁶⁴George W. Norvell, The Reading Interests of Young People (rev. ed.; Michigan State University Press, 1973), p. 32.

⁶⁵Norvell, p. 124.

The statement probably refers to full-length plays. It seems to apply, however, to most one-act plays, excluding those written for 'teen-agers' by writers who likely have little concern for the testing a play should meet on the stage.

2.31 Student Comprehension

"An artistic masterpiece is not good literature for boys and girls unless it gives them genuine pleasure."⁶⁶ Students (or anyone) will not find pleasure in literature they do not generally understand.

A playscript chosen for a school production should be reasonably understandable to all students directly involved in the production. Highly symbolic or surrealistic plays should be avoided (The Leader by Ionesco, for example), along with plays with themes that go well beyond the realms of experience or knowledge common to students. Generally conventional drama should be chosen rather than the avant-garde.

Conventional drama is used here in opposition to the avant-garde. It is not synonymous to traditional drama, with its primary forms of tragedy and comedy. Conventional drama includes traditional drama and most modern drama. Some general characteristics outlined by Edward Wright are:

⁶⁶ Norvell, p. 86.

Places emphasis on plot or character and a concrete theme; has conversational dialogue; attempts to be literary and is partial to prose...

Fosters illusion of reality in imitating life...

Seeks to analyze and understand man's specific problems...

Seeks motivation for action of characters...

Accepts some rudiments of structure and rules for playwriting...⁶⁷

As suggested earlier in the study, avant-garde drama (particularly surrealism and theatre of the absurd) should be generally rejected. Most avant-garde drama is too puzzling for the vast majority of students (not to mention adults) to perform. Some general characteristics contributing to this difficulty are:

Often forgets plot or story; greatly simplifies or symbolizes characters; uses abstract themes; permits dialogue to be formal, simple, or non-existent; is often nonliterary...

Destroys illusion with unrealistic material...

Accepts obscurity as part of the magic in man's general existence...

Sees no need for motivation...

...accepts no rules for playwriting...⁶⁸

E. R. Wood says:

Most young people...may be expected to believe that life has importance and perhaps meaning; so a fourteen-year-old with a taste for Genet or Beckett would be unusual to the point of abnormality. Other desirable features of school drama are that the action should be dramatic in the traditional sense and that the meaning should be reasonably comprehensible to most of the group. For these reasons the peculiar excitements of the so-called Theatre of the Absurd seem inappropriate.⁶⁹

⁶⁷Wright, p. 92.

⁶⁸Wright, p. 92.

⁶⁹E. R. Wood, ed., The Second Windmill Book of One-Act Plays (London: Heinemann Educational Books, 1963), p. vii.

The writer is not challenging the value of the avant-garde for study in schools. This study is concerned with plays for production rather than for intellectual or academic study. The annotated catalogue, however, does include some absurd plays, such as Act Without Words - 2 (Beckett), Then (Campton), and The Hero (Kopit). There are several reasons for including these plays in the study. Their brevity (they average about 15 minutes playing time) and simplicity contribute to making them easier to understand and more acceptable for students than most absurd plays. All the plays mentioned above provide challenging roles for two characters (the Beckett play can be performed by either males or females). The Beckett and Kopit plays provide interesting mime opportunities. All plays can be staged very simply. A minor factor for including the Beckett play is the intention of the study to include eminent playwrights in the catalogue, if feasible. Incidentally, no Ionesco plays are included in the catalogue since all of those reviewed were considered to be too abstract for high school production.

2.32 Reading Interest

It seems apparent that all plays selected for school production should be of interest to students. This criterion, however, needs further clarification.

Experienced teachers are aware of a wide gap between the reading interests of boys and girls. The data of this study indicate that sex is so dominant and

ever-present a force in determining young people's reading choices that it must be carefully considered in planning any reading program for the schools.⁷⁰

Although evidence "suggests that sex may be a slightly less potent factor in influencing young people's reading choices in the senior high school than in the junior high school,"⁷¹ it is, nevertheless, a dominating influence in senior high.

It is assumed that most formal dramatic productions will be performed before mixed audiences. Most plays, therefore, should appeal to both males and females.

Sex is so powerful a factor in reading interests that any selection considered for use in mixed classes should be checked for interest with boys and with girls, and if rated low by either group, should be rejected in favor of one approved by both groups.⁷²

Generally speaking, Norvell identifies romantic love as decidedly unfavourable with boys and violent struggle unfavourable with girls. Didacticism, fairies, subtleties, and "namby-pambyism" (that which is weakly sentimental, or lacks vigor or decisiveness) are unfavourable with both groups. Factors which are favourable with both boys and girls are lively action, humor, mystery and animals. The last factor seems to be questionable for senior high.

Particularly regarding this criterion, it is the aim of the writer generally to "reject completely the advice:

⁷⁰Norvell, p. 47.

⁷¹Norvell, p. 48.

⁷²Norvell, p. 86.

'Consult your own taste', and enjoy the selection through the pleasure of boys and girls."⁷³ That is to say, plays the writer personally finds interesting may often be assessed as unsuitable or uninteresting for students.

The idea of relevant setting or subject matter is dealt with under this general heading of "Reading Interest." This notion (also related to theme) refers to plays about ethnic or minority groups that generally are unfamiliar to students in Manitoba. This particularly includes Black American playscripts, which seem to be considerably more numerous in recent American publications. Although these plays are included in the catalogue of this study, they are not as evident as they would likely be if this were an American study.

2.33 Dynamic Plot or Characters

The above discussion on reading interest reveals that both male and female students favour lively action and dislike subtleties in literature. Plays for students generally should have either a plot with lively outward action, or characters that express strong outward emotions. It would appear that a play with only one of these traits could appeal to students, but a play lacking both features would likely fail with students.

⁷³ Norvell, p. 87.

2.34 Role Flexibility and Balance

Plays with flexible roles are favoured for selection in the study. This includes plays with any of the following characteristics:

1. roles that can be suitably played by males or females.
2. two or more roles that can be played by one character without undue difficulty.
3. cast size is not specific.

Plays with balanced roles are favoured. Balanced roles refers to the playing time of each role and the amount of dialogue involved. Plays are rejected with very long or demanding roles, demanding in the sense that only an actor or actress of considerable experience would be expected to handle the role adequately. Two examples in Appendix D are the title role of Michael Cook's Quiller, and the lead role in Dylan Thomas' Conversation about Christmas.

2.35 Suitable Theme

Plays for high school should be adult in nature, rather than condescendingly juvenile, as is often the case with journalistic literature (noted in 2.221). Margaret Wood has stated that:

There are two kinds of play for young people, those written specially for them and those written for adults which happen also to be suitable for children to read and act. The first category caters for children under twelve; but above that age, adolescents are often suspicious or even resentful of plays smacking of whimsy, fantasy, sentimentality or magic, all of which they regard as 'kid's stuff'. They feel ready

for stronger meat, for tense drama or boisterous comedy, in which they can feel and act like adults.⁷⁴

Conversely, themes should not go far beyond the realms of experience or knowledge common to students (noted in 2.31) or be didactic in nature (noted in 2.32).

2.36 Manageable Dialogue

Plays generally are avoided which have difficult dialogue, a preponderance of technical terms, advanced vocabulary, and/or foreign dialects.

2.37 Censorship

Plays are rejected which have highly obscene language, actions, and/or provocative themes.

2.38 Theatrical Difficulties

Although generally they are avoided, playscripts that create foreseeable theatrical difficulties are not rejected outright. These difficulties commonly include:

1. many scenes requiring numerous scenery and/or set changes. (This particularly applies to the television and radio scripts included in the catalogue.)
2. elaborate costumes or make-up.
3. special effects with lighting or sound.

⁷⁴Margaret Wood, The Third Windmill Book of One-Act Plays (London: Heinemann Educational Books, 1965), p. vii.

These difficulties may present a welcome challenge for some teachers and students. Often they can be overcome through mime or improvisation. Furthermore, the plays of this study are not intended solely for formal dramatic production. Theatrics may often be ignored. Plays selected with evident theatrical difficulties are clearly identified in the annotations of the catalogue.

It is hoped the above criteria for high school production will be accepted by most teachers as valid, practical, and applicable. The writer is of the opinion that the above literary criteria for plays are valid when applied to conventional theatre.

2.4 SOURCES OF ANNOTATED PLAYS

Various library indexes and selection tools were researched. Five literary sources on tools were found which partially fulfill the intentions of the annotations of the study. An assessment of these sources, and Manitoba Department of Education curriculum information, is included. The sources are listed in order of importance relative to the intentions of the annotations of the study.

2.41 Manitoba Classified One-Act Play Bibliography⁷⁵

This unpublished source comes the closest to fulfilling the functions of the annotations of the study.

"This guide is designed to be an aid to teachers and community theatre people faced with choosing appropriate plays for their class, drama club, or theatre group" (p. 3).

There are 150 plays listed, about 65% of which are suggested as being suitable for senior high. Several of these, however, are also recommended for younger or older groups.

The annotations include the following information: play title, playwright, source, playing time, cast numbers (male, female, and extras), age level according to subject matter and vocabulary, a rating of acting and directing difficulty, a brief descriptive note on the plot, and production suggestions for both staging and direction. This last part (production suggestions) is usually about half of the length of the entire annotation, and provides some very helpful suggestions.

Regarding age level, the term "subject matter and vocabulary" is followed by one or more of the following classifications: primary, elementary (including younger or older), junior high (including younger or older), high school, and adult.

⁷⁵Terrence W. Welsh, "The 1981 Manitoba Classified One-Act Play Bibliography" (Winnipeg: Department of Cultural Affairs and Historical Resources, Manitoba, 1981. Mimeographed).

The rating of acting difficulty is noted as being the most important part of the annotations. This (and directing difficulty) is identified as either "easy," "moderate," or "difficult." Welsh gives a considerably detailed rationale concerning acting and directing difficulty for each of the collection's three play types: story-play, drama, and comedy. For all types of plays, however, it appears that Welsh basically feels that:

...plays in which the characters actually do things on stage are easier to perform than those in which characters stand (or sit) and talk about doing or having done something, or about how they are feeling or have felt.... The higher the ratio of talking to doing, the more difficult the play. (p. 6)

This reliance on the degree of action versus dialogue in the assessment of acting (and directing) difficulty seems questionable. For example, only about 5 of the 40 comedies (including farces) are assessed as being difficult to act, rather than moderate or easy. Only 2 are assessed as difficult to direct. A Marriage Proposal, Chekhov's romantic comedy, is assessed as "easy to moderate" for both acting and directing. The writer would assess the directing as moderate and the acting as difficult at high school level. Perhaps Mr. Welsh is thinking of more accomplished acting and directing skills than are commonly evident in schools.

Since this is the initial printing of a rather ambitious bibliography, some deficiencies are evident. Welsh acknowledges the inadequacy of the resources, particularly the small number of plays with female roles.

Considerably more plays (64%) of the bibliography have more male than female roles, (18% have more female than male roles, and 18% have an equal male to female ratio). Expansion of the bibliography is suggested: "It is in binder form so that more plays can be added as they are located or become available" (p. 1). Schools and theatre groups are encouraged to provide the author with additional plays. Only one source is given for each play. The Department of Education Library or the Prairie Theatre Exchange Library is the source given for 76% of the plays. Usually the specific source (anthologies in which most one-act plays are found) is not provided. Additional sources and some royalty information would be helpful. The plays are indexed in one way - according to cast numbers. Unfortunately, because of some printing error, page references are meaningless. Mr. Welsh has indicated that this was in the process of being corrected.⁷⁶ Indexes of titles and playwrights would be helpful additions, particularly if the work is expanded and in view of the unique way in which the plays are compiled.

The bibliography is divided into three sections, according to the three ways in which the plays are classified: story-play, drama, and comedy. Welsh defines these classifications in his introduction:

⁷⁶Telephone conversation with the writer (August 4, 1982). Mr. Welsh also indicated that a bibliography of Canadian one-act plays he was working on might be published by the end of 1982.

The traditional marks of comedy and tragedy are somewhat misleading - there are in fact three theatrical genres.... This third type of theatre is the story-play.

Unlike the drama, which moves the audience's emotions, or the comedy, which evokes their laughter, the story-play holds their attention by telling an interesting story in an interesting way,...

The audience's emotional identification or empathy with characters is not required in a story-play.... Nor is the audience led into the expectation of humour, with its accompanying tension of expectancy.

While no play can be classified as a "pure" comedy or drama (story-plays often contain both comic and dramatic moments), most of the well-written ones opt for one primary thrust - either to move us, make us laugh, or simply tell us a story. (pp. 4-5)

Within each of these three sections of the bibliography, the plays are listed according to assessed acting difficulty ("easiest" first). The value of this way of listing plays is questionable.

Regardless of the shortcomings noted above, this source should be of considerable value to all teachers in Manitoba (elementary through high school) interested in one-act play production. Forty plays compiled in the catalogue of the study are included in the "Classified One-Act Play Bibliography." Welsh's general play classification - story-play, drama, and comedy - might be the future basis of indexing the catalogue of this study in another way.

2.42 Guide to Play Selection⁷⁷

Other than the Welsh source, this N.C.T.E. source comes the closest to fulfilling the functions of the annotations of this study. The Guide includes over 250 "short" plays (including 69 for Afro-Americans) and 65 television plays that are annotated in a way that includes most of the areas which are dealt with by the annotations of this study. A bibliography lists volumes containing plays described in the Guide. The Guide is a revision of the work of the N.C.T.E. Committee on Playlist which prepared the second edition in 1958. About half of the one-act plays listed are from the 1958 edition.

In addition to the author and title indexes of the second edition, the third edition includes two other indexes - a "players index" arranged according to the number and sex of the players required in each play, and a topical index. Both of these indexes are compiled very thoroughly, particularly the topical index. The third edition also includes "A Guide to Play Production" by Julian M. Kaufman, which "discusses general criteria of play selection and provides an overview of the collaborative process of producing a play, focusing chiefly on the role of the director in giving conceptual unity to the production" (p. vii). In selecting a play, Kaufman focuses on "the play's dramatic values, artistic challenge, cast

⁷⁷N.C.T.E. (3rd ed.).

availability, production costs, and audience appeal" (p. 1). The ensuing discussions on dramatic values and artistic challenge are general in nature, with no specific reference to school production.

No specific criteria for the committee's selection of plays is given in the third edition. The second edition claims that all plays annotated "are considered meritorious by the Committee on Playlist from the standpoint of being eminently suitable for production by school, college and community theatres."⁷⁸ However, most annotations have no distinct estimates of general production difficulties and none are rated for certain grade or age levels.

It is of interest to note the only explanation given regarding criteria for determining the suitability of the plays by the Committee in 1958. Suitability was "based on our [the Committee's] own experience as well as on a study of school and college dramatic production in recent years" (p. vi). The study is not further clarified. Apparently "recent years" refers to a period from about 1952 to about 1956. There is further qualification: "Many of them [the plays annotated] were seen, produced, or read by one or more members of the Committee." This seems to suggest that some plays were not seen, produced, or read by any members of the Committee.

⁷⁸National Council of Teachers of English, Committee on Playlist, Guide to Play Selection (2nd ed.; New York: Appleton-Century-Crofts, 1958), p. v.

In any case, the main drawback of both the second and third editions of this source is that many of the plays are "old standards," dating back to around the turn of the century. Furthermore, American playwrights are favoured over others. The third edition, however, does contain about 40 plays which are in the catalogue of this study. Few contemporary British playwrights are represented in the short play section of the Guide. For example, neither Margaret Wood nor Kenneth Lillington is represented, and only one of David Compton's plays is included in the Guide. No Canadian playwrights were noted.

2.43 Commercial Catalogues of Plays

This is often the only literary source used by Manitoba teachers for selecting plays. The four leading play agencies who control production rights to plays are Samuel French Ltd., Dramatic Publishing Company, Dramatists Play Service, Inc., and Baker's Plays. The catalogue of plays provided by each of these agencies collectively include perhaps ninety percent or more of reputable royalty plays available in North America, although likely this does not apply to Canadian plays. Their annotations cover most of the areas of the annotations of this study, the major exception being an evaluation of the general suitability for secondary students. Instead, the catalogues include short comments from reviews - invariably all positive. This reflects the notion that the main intent of these publications is to sell the product they are annotating.

The above assessment applies to two smaller play agencies which focus more on schools, and thus seem to be relatively popular with teachers: Performance Publishing Co. and Pioneer Drama Service, Inc.

2.44 Play Index⁷⁹

In reference to the fourth supplement, many one-act plays are indexed within the collection of 3,878 plays published during 1973-1977. Some plays published before 1973 are included if they were omitted from the previous volume. Both individual plays and plays in collections are included.

Annotations include the following information: name of the author, title of the play, play type, a brief descriptive note on the plot, the number of scenes, the size of the cast, and the number of sets required. In the case of single plays the publisher, date, and paging are given. If the play is also entered in a collection, the name of the collection is given.

The symbol "C" indicates that the play is for children at elementary school level, through grade six; the symbol "Y" indicates material for approximately grades seven to ten. However, there is no indication of the criteria on which these judgements are based. There is also no judgement made regarding material too advanced for secondary

⁷⁹Dorothy H. West and Dorothy M. Peake, comps., Play Index, 1949-1952 (New York: Wilson, 1953). 4 Supplements to 1977. 2nd - 4th Supplements ed. by Estelle A. Fidell (New York: Wilson, 1968, 1973, and 1978).

grades. The process of locating one-act plays initially may be confusing, because of the large amount of material and cross-referencing involved.

This is an excellent source for locating or identifying playscripts, but it provides little insight regarding the nature of the plays.

2.45 Index to One-Act Plays⁸⁰

This is the only extensive index found that deals exclusively with one-act plays. The publication claims to "contain full information about each play," including "suitability for elementary, or high school pupils" (p. 4). Frankly, this is not true. Neither a plot outline nor the number of scenes is given. Usually the play type is not mentioned. Suitability for elementary or high school is only indicated by the symbol "C" (suitable for children) or the symbol "J" (juvenile). No criteria on which these judgements are based are explained. Furthermore, virtually all publications of one-act plays are included. As a result, plays lacking quality or merit are prevalent throughout the index, often preceded by a "C" or "J". Logasa supports this notion in her preface:

As always, there is a preponderance of plays for children. These are mostly on the subjects of Christmas, fairies, holidays, and the great characters in American history. Recently more plays have been written for the junior level. The subjects

⁸⁰Hanna Logasa, Index to One-Act Plays (Boston: Faxon, 1924-1966; 5 Supplements to 1964).

treated are mostly those also written for children with the addition of a few concerned with the special interests of the teen-agers. For both children and young people there are now a great number of plays that can be performed without royalty.

Of the five sources of annotated plays discussed in this section, this source is considered to be of least importance to the study. A main reason for this is that no supplement has been published since 1966. The most recent plays this source lists are those published in 1964.

2.46 Manitoba Department of Education Curriculum Information

The Manitoba Department of Education provides a substantial collection of one-act playscripts. However, only two sources were found that did more than simply list plays on the curriculum: "Annotations of Recently Approved Textbooks and List of Supplementary Materials for English 7-12" (March 1973), and "Annotations of Recently Approved Textbooks and List of Supplementary Materials" (1976-77). Neither of these two mimeographed sources is designed to aid in selecting plays for production.

The 1973 document includes seven collections of one-act plays. Generally little information is provided in the annotations other than: standard bibliographic information, suggested age level, a list of play titles, and a very brief assessment for the classroom teacher. The 1976-77 document is similar to the first, but involves less related material. Only two one-act play anthologies, and two or three individual one-act plays are annotated.

All literary sources or play selection tools reviewed in this section provide more than simply a listing of plays, but none completely fulfills the functions of the annotated catalogue of this study. The sources of actual playscripts used in compiling the catalogue of this study are themselves annotated in Appendix E.

3. CHAPTER III: RESEARCH DESIGN AND PROCEDURES

3.1 URBAN MANITOBA HIGH SCHOOL SURVEY

This survey involved all senior high schools in metropolitan Winnipeg and other Manitoba cities with a population over 5,000, namely: Brandon, Thompson, Portage la Prairie, Selkirk, Dauphin, The Pas, Flin Flon, Steinbach, and Winkler. The survey determined the following:

1. approximate enrolment in senior high school grades.
2. involvement in formal drama or musical productions during the three year period from September 1978 to June 1981.
3. types and number of formal productions performed since September 1978.
4. the estimated proportion of male to female students who have performed on stage in formal productions since September 1978.
5. the source(s) used by teachers to choose full-length or one-act plays for production, and the evaluation of sources in order of priority.
6. the criteria used by teachers to choose full-length or one-act plays.
7. the titles of one-act plays formally produced since 1978.
8. the titles of any highly recommended one-act plays suitable for formal high school production.

Section 5.1 provides a summary and analysis of this survey. Appendix A carries detailed responses.

3.2 EXAMINATION OF PLAY CATALOGUES

An examination was made of the catalogues of the four leading play agencies to determine the average or mean number of male and female roles there are in a one-act play. Twenty percent of the one-act plays was selected from each play catalogue.

Section 5.2 provides a summary and analysis of this examination. Appendix B carries detailed data.

3.3 SOURCES OF PLAYSRIPTS

Over 200 one-act plays were critically annotated and catalogued in Appendix D of this study. Providing they stayed within the delimitations of this study, the plays were chosen from the following sources:

1. plays available in the libraries of the following four metropolitan Winnipeg high schools: St. John's, Miles Macdonell, Windsor Park, and Oak Park.
2. the play catalogue of the four leading agencies who control production rights to plays, along with commercial secondary educational catalogues distributed in Manitoba.
3. secondary school lists of one-act plays issued by the Curriculum Branch of the Manitoba Department of Education.
4. plays highly recommended for production by teachers as indicated in the Urban Manitoba High School Survey,

outlined above in 3.1. Recommended plays not annotated are listed in Appendix A.

5. plays suggested by Prof. Gustaf Kristjanson and Prof. Peter J. Spencer of the Faculty of Education, University of Manitoba.

Besides those included in the sources mentioned above, some other one-act plays available to urban Manitoba teachers through normal library channels were selected.

3.4 SELECTED CATALOGUE OF CRITICALLY ANNOTATED ONE-ACT PLAYS

Chapter IV contains an intensive application of the criteria established in the study through a detailed analysis and grading of four one-act playscripts. An extensive application of the criteria is carried out through the selected catalogue of over 200 critically annotated one-act plays, noted above in 3.3. Some of these plays were considered by the writer to be unsuitable for production in schools. They are included in the catalogue, however, since several were either highly recommended by teachers in the high school survey of the study, or endorsed by the Manitoba Department of Education.

The collection of plays in the catalogue was chosen in general with the intention of meeting the following standards.

1. Availability--all plays should be available for most teachers and students in urban Manitoba high schools.

Many plays chosen, therefore, were those on secondary school

lists of one-act plays issued by the Curriculum Branch of the Manitoba Department of Education. Almost all other plays considered should be currently in print. The annotations of the plays which might not be readily available include the source through which they were found by the writer.

2. Female Over Male Roles--an effort was made to include plays with more female than male roles. As noted on page two of this study, usually high school drama productions in Manitoba involve considerably more females than males. Referring to amateur dramatic societies in general, Ivan Butler calls this "the perennial problem of many societies."⁸¹

3. Variety and Flexibility of Cast Numbers--plays selected have casts of from one to fifty, or more. Plays with flexible casts (though still relatively infrequent in the catalogue) were favoured, as discussed under 2.34.

4. Canadiana--an effort was made to include several Canadian plays, in view of the current concern for fostering a Canadian literary identity.

3.5 DESCRIPTION OF TECHNIQUES FOR ANNOTATING PLAYS

The annotations of the catalogue of plays listed in Appendix D include 12 areas. These areas, listed as

⁸¹ Ivan Butler, The 100 Best Full-Length Plays for Amateurs (London: Pelham Books, 1972), p. 7.

they generally are found in most of the annotations, are the following:

1. author, title, the original publication date, and standard bibliographic information regarding the immediate source.
2. play agency and royalty information. The play agency controlling production rights often is provided. Although the recipient of royalty rights is provided in some cases, no prices are quoted, considering the likelihood of frequent changes each year.
3. number of roles - males, females (commonly indicated as m and f), and extras.
4. role size. Often a break-down of the roles according to size is provided. This refers to how many roles in a specific play are considered to be: leads, majors, minors, bit-parts, and/or nonspeaking. While judgements as to the size of roles may be self-evident in most cases, sometimes these judgements are subjective.
5. playing time. This can only be an approximation, usually based on the number of pages with dialogue. These times estimated by the writer often were compared with those listed in the catalogue of the play agency.
6. number of scenes, if more than one (abbreviated as sc.).
7. number of interior and/or exterior sets (abbreviated as int. and ext.).
8. play type. One of the four ways in which the catalogue is indexed is according to play type. This index provides

all the play types used in the catalogue.

9. setting.
10. plot outline. Incidentally, the first time the name of an actual character in the play is used in the plot summary, it is written completely in capital letters; for example, "DAVID speaks to the ANNOUNCER before going...."
11. suitability for production in senior high schools. This usually brief critical annotation involves the application of literary and practical criteria established in Chapter II. Suitability for junior high is also assessed in many cases.
12. additional sources are supplied for some plays.

3.6 INDEXES RELATING TO APPENDIX D

The catalogue of plays is listed alphabetically by author in Appendix D. The plays are indexed in the following four ways:

1. alphabetically by author.
2. alphabetically by title.
3. by total number of roles - male and female (PLAYERS INDEX). Plays requiring extras, nonspeaking parts, a chorus, children, or animals in addition to the number of males and females required are marked with an asterisk.
4. by play type. All play types used in the catalogue will be listed in this index.

3.7 REFINEMENT OF CRITERIA

The gross lists of literary and practical criteria established in Chapter II were refined to make them more operational for teachers generally, and the drama consultants specifically. This refinement procedure eliminated theoretical discussion and reviewed literature relating to the criteria. Some literary and practical criteria were combined. For example, the literary criterion "Meaningful Theme" and the practical criterion "Suitable Theme" became the criterion "Meaningful and Suitable Theme" in the refined set of criteria. Furthermore, the terminology of some criteria was modified and briefly clarified. For example, the "Student Comprehension" criterion appeared in the refined list as follows: "Suitable for Student Comprehension, including Manageable Dialogue (i.e., will students have a reasonable understanding of the play without an in-depth study?)." The refined criteria are listed in the tables of Chapter IV.

The refined set of criteria was accompanied by a rating system by which consultants evaluated each play. Since it seemed inevitable that all criteria would not directly apply to all plays to be reviewed, the rating system included a "not applicable" option. A "do not understand" option also was included.

3.8 OUTSIDE CONSULTATION

Using the refined set of criteria and rating system discussed in 3.7, ten experienced teachers, who recently have been directing Manitoba high school drama productions, were asked to evaluate the suitability for secondary students of four one-act plays. The plays varied in respects such as playing time and play type. Furthermore, one was chosen which clearly was considered to be inferior by the writer.

Seven of the ten consultants responded. Each play was reviewed independently by the seven consultants, who also were asked to assess the value of the given criteria and any set of criteria for a similar purpose. Furthermore, they were given the opportunity to suggest any modifications, additions, or deletions that they may have felt were relevant. These evaluations were examined to determine if there was some consensus of literary judgement among the consultants, and if the criteria of the study are of value. The plays are analyzed independently by the writer in Chapter IV. The evaluations of the consultants were compared with those of the writer, to explore the validity and reliability of the writer's critical standards.

The procedures of this section are summarized and analyzed in 5.3. Detailed responses of the consultants are carried in Appendix C.

4. CHAPTER IV: APPLICATION OF CRITERIA

This chapter independently analyzes each of the four plays evaluated by the seven consultants described in 3.8. Section 5.3 summarizes and analyzes the evaluations of the consultants.

The analyses of this chapter considers all literary and practical criteria established in Chapter II of the study. The analyses of the following four plays is considerably more detailed than the annotations of over 200 plays catalogued in Appendix D.

The last section of each analysis uses the refined set of 13 criteria and the rating system used by the consultants. For practical purposes the first nine criteria are rated and graded as being of equal importance, although it is assumed that they are not when applied to individual plays. It is expected, however, that results will be similar to what would have been the case if the criteria were weighted. The nine criteria are graded as follows:

<u>Rating</u>	<u>Grading</u>
much above average	+2
above average	+1
average	0
below average	-1
much below average	-2
non applicable	0
do not understand	0

A play receiving a combined grade below 0 is not recommended for high school production. A play receiving a grade between 0 and +2 is neither recommended nor rejected. A play graded as +3 or higher is recommended, depending on the rating of the last four criteria.

The last four criteria are all considered essential for suitable playscripts for production in high schools. Consequently, a "no" or "not acceptable" rating concerning any of the last four criteria results in a non-recommendation for a play, regardless of how high a grade it may receive concerning the first nine criteria.

4.1 ANALYSIS OF FOOL'S ERRAND

4.11 Standard Catalogue Information

Fool's Errand. Margaret Wood, copyright - 1960.
(Royalty, Samuel French.) 4 m. (3 leads, 1 maj.), 3 f.
(3 min.). Approx. 20-25 min. 1 ext. set.

Verse morality play, based on Chaucer, written in rhyming couplets, set in the fourteenth century outside an inn. Three drunken and despicable medieval characters, HODGE, DICCON, and CUDDY, carouse with three somewhat less despicable women friends. The men eventually decide to seek out and conquer Death. An OLD MAN shows them where Death is. Instead, the knaves find a sack of gold which eventually leads to their deaths brought about by greed. The play ends with Death (represented by the Old Man) laughing.

In The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comp. G. Cavanagh and G. van V. Trip. Toronto: McClelland and Steward, 1970, pp. 95-110. Also in Plays from the Modern Media (University of Manitoba Library).

4.12 Literary Criteria

Since Fool's Errand is written as a morality play, the plot, characterization, and theme basically are straight forward. The futility and absurdity of the main conflict - Man versus Death - is appropriately enhanced by the constant temporal bickering, selfishness, and greed of the characters. As the play proceeds, one may progressively see the characters more clearly as those in Bruegel's painting, The Blind Leading the Blind, whose figures have the skeletal quality of an earlier Bruegel painting, The Triumph of Death.

Wood has aptly chosen to write in verse, which as she states, "has only been employed in order to retain some of the medieval flavour essential to a story of this kind." The total effect of the play relies largely on the shadowy, somber, and eventually terrifying figure of the Old Man. If well produced, the final scene could be gripping.

It might be noted that Margaret Wood is an outstanding writer of one-act plays for both adults and younger people. She is the second most frequently represented playwright in the catalogue of the study (Appendix D). Her best known play to Manitoba teachers likely is The Witches,

highly recommended for production by one of the consultants of the study. Many of Wood's plays are in the excellent Windmill Book of One-Act Plays series.

4.13 Practical Criteria

The plot, culminating in the deaths of the three main characters, and themes dealing with greed, selfishness, disrespect for others, and generally excessive vice, are very appropriate for high school. What may be hard for students to accept is the blatant nature in which a morality play treats its themes and characters. If students appreciate, or at least tolerate the morality style, they should particularly enjoy the boisterous characterization in the play. The vulgarity of the characters is developed without giving offense. For example, a filthy bit of gossip is secretly whispered, rather than spoken aloud. The rhyming verse and the mediocrity of the dialogue provide much difficulty for high school students.

Role balance is a main drawback of Fool's Errand. All three female roles, though interesting, are very brief. They are onstage about five minutes as supporting characters. The feasibility of these roles is further questionable because they require appropriate peasant costuming. Good costuming and makeup is especially important for the character of the Old Man. If this is lacking, the dramatic ending could be destroyed. Likewise the potentially compelling atmosphere of the play requires effective lighting, although the set may be very simple.

4.14 Rating and GradingTable 1. Scoring of Fool's Errand

Criteria	Rating and Grading
1. Stimulating and Dynamic Plot	above average (+1)
2. Consistent and Dynamic Characterization	above average (+1)
3. Meaningful and Suitable Theme	above average (+1)
4. Reading Interest	average (0)
5. Precise Language	above average (+1)
6. Compelling Atmosphere	above average (+1)
7. Appropriate Spectacle	above average (+1)
8. Wholeness	above average (+1)
9. Role Flexibility and Balance	below average (-1)
10. Student Comprehension	acceptable
11. No Excessive Production Difficulties	acceptable
12. Not Overly Journalistic	acceptable
13. Not Excessive Sensationalism or Emotionalism	acceptable

The total grade (that is, the combined grade of the first nine criteria used) is +6. Consequently, Fool's Errand is recommended quite strongly for high school production in urban Manitoba high schools.

4.2 ANALYSIS OF FOR CRYING OUT LOUD

4.21 Standard Catalogue Information

For Crying Out Loud. Henry Beissel, copyright - 1976. 3 m. (1 lead, 2 maj.), 1 f. (maj.), 2 others - m. or f. (1 maj., 1 min.). 9 roles are to be played by 3 characters "to reinforce the nightmarish absurdity of the events," but can be played by more characters. Approx. 40-45 min. 1 int. set.

A fantasy or dream play set in a teen-age boy's bedroom. ROCKY supposedly represents a typical high school boy - enthusiastic about sports but generally apathetic about school and frustrated by his inability to articulate his thoughts and feelings. The play essentially becomes his complex dreams. Rocky finds himself as a revolutionary leader served by a CHAMBERLAIN; who in real life is his girlfriend (CATHY), a FIELD MARSHALL, who is his father, and so forth. After considerable hesitancy, Rocky decides to "have a go at it," and come to grips with major world problems such as pollution, inflation, poverty, war, overpopulation, crime, and inadequate education. He is assisted by ALPHA, "a red light and a disembodied voice, visible and audible only to Rocky and the audience." Nothing is resolved, but perhaps Rocky learns something.

In Cues and Entrances, comp. Henry Beissel. Toronto: Gage Educational Pub., 1977, pp. 94-117.

4.22 Literary Criteria

In the writer's view, For Crying Out Loud is typical of journalistic writing as described in 2.121 of the study. Henry Beissel was commissioned "to write a play for teenagers." This is the result. The scope of the play, focusing on world problems and the frustrations of young people, is by no means limited or mundane. These issues, however, are given little more than lip service. Nevertheless, the main weakness lies in characterization and language, particularly that of the protagonist. Rocky's language is very outdated, and even seems inappropriate for when the play was written. His character and language are discussed in the next section of this analysis. Most of the secondary characters are two dimensional. They may amuse, but they add little else to the play.

The plot structure seems well conceived, or at least it has good potential. The play provides members of the audience with more of life than they could live in the same period of time. Yet the illusion is not a truthful picture of life, largely because of the poorly drawn protagonist.

4.23 Practical Criteria

As indicated above, the protagonist weakens the play. One assumes that Rocky is about 17 or 18 years old, as he suggests to his father that they "kill" a couple of beers in the fridge. Yet, when he seriously tries to act the role of government leader, he makes such inane statements as, "Pollution, inflation, poverty... I'm against all of it.

Like, I don't want no more of any of it in this country. That's it. Banned, you know. Abolished!" One wonders if a typical 14 year old would be this naive. Granted many of Rocky's blunders and much of his naiveté are intended for comic effect, but one soon tires of his character. As well as double negatives, his language is typified by, "for crying out loud!" He also says such uncharacteristically teen-age expressions as, "for Pete's sake," "I'm going crackers," and "fiddlesticks!" Furthermore, Rocky is annoyingly insensitive towards others.

Role flexibility is very good in For Crying Out Loud. Role balance, however, is upset because of the emphasis on the main character, who never leaves the stage. Production concerns are ambitious but manageable with moderate staging facilities, though a follow spot seems essential for Alpha. Costuming is quite elaborate.

4.24 Rating and Grading

Table 2. Scoring of For Crying Out Loud

Criteria	Rating and Grading
1. Stimulating and Dynamic Plot	much above average (+2)
2. Consistent and Dynamic Characterization	below average (-1)
3. Meaningful and Suitable Theme	above average (+1)
4. Reading Interest	average (0)

...Continued

Table 2. (...Continued)

Criteria	Rating and Grading
5. Precise Language	much below average (-2)
6. Compelling Atmosphere	above average (+1)
7. Appropriate Spectacle	average (0)
8. Wholeness	below average (-1)
9. Role Flexibility and Balance	above average (+1)
10. Student Comprehension	acceptable
11. No Excessive Production Difficulties	acceptable
12. Not Overly Journalistic	<u>not acceptable</u>
13. Not Excessive Sensationalism or Emotionalism	acceptable

The total grade is +1. Consequently, based on the first nine criteria For Crying Out Loud is neither recommended nor rejected for high school production. It is rejected, however, based on its journalistic quality.

4.3 ANALYSIS OF MEMORIAL DAY

4.31 Standard Catalogue Information

Memorial Day. Murray Schisgal, from Fragments, Windows and Other Plays, Schisgal, copyright - 1965. 1 m., 1 f. (both leads). 10-15 min. 1 ext. set.

Abstract or absurd humourous sketch set in a weedy backyard during a hot sunny afternoon, May 30th. To avoid the military draft, MR. and MRS. LUTZ have been keeping

their son, Peter, in an old arid water well for the past five years, three months, and two days. Their marriage has crumbled. They continually haggle over divorce and custody terms, and who is to blame for their troubles. They finally resolve to let Peter choose between them, but Peter will not come up.

In Man in the Dramatic Mode: 6, ed. Lilla Heston. Evanston, Ill.: McDougal, Littell, 1970. Agincourt: The Book Society of Canada Ltd., 1970, pp. 1-9.

4.32 Literary Criteria

Memorial Day is a well written play - strong in characterization, theme, and humour. Within the course of a few minutes, Schisgal delightfully exposes the reader to a couple who, unfortunately, are symptomatic of many marriages gone sour. They recognize that things have gone wrong, yet they are too proud to blame themselves. They mutually reassure themselves that their possessive actions in keeping their son was the right thing to do. Ironically, they work together to try and get him back, in order that they can divide him between themselves according to their old child custody arrangement. The main topic of alienation between husband and wife cleverly shifts to alienation between parents and children at the end of the play. There may be an indication at the end that the rejection the Lutzes experience from their son might ultimately bring them closer together.

The LUTZES stare at the cut rope which they now pull up for a moment, silently, forlornly. MRS. LUTZ covers her face and sobs. MR. LUTZ puts his arm around her and they slowly exit.

Memorial Day is an abstract play in which the arid well represents an over-protection created by parents, resulting in a distance between themselves and their child. The play is not as abstract as, for example, Waiting for Godot. Consequently, the writer is not certain whether or not it can be classified as theatre of the absurd. This abstract or "absurd" classification is the main reason this play was selected as one of the four to be evaluated by the drama consultants. It was expected that their evaluations would differ more concerning this play than with any of the others reviewed. The abstract nature of the play results in the writer considering that three literary criteria are not applicable: plot, atmosphere, and spectacle. The writer is of the opinion that the total effect of the play would be above average for an audience tolerant of abstract theatre, but quite possibly below average for students or any audience not familiar with this type of drama.

4.33 Practical Criteria

The characterization of the Lutzes should be enjoyable especially for more mature students. The basic theme should be particularly relevant today, considering the relatively high number of high school students whose parents have separated or divorced. The themes, however, will not be clear to many students because of the abstract style. Also for this reason it is not likely that many students would voluntarily read the play. Its initial appeal, if any, would likely be based primarily on curiosity.

The play's American flavour, as reflected in the title, is not significant after the first couple of minutes. Regarding censorship, the only questionable part occurs when Mrs. Lutz recalls how Mr. Lutz, when they were dating, "wouldn't let [her] go in until he had practically ripped the buttons off [her] blouse." The play is easy to stage with the exception of the well. It requires sturdy construction and needs one or possibly two people inside.

4.34 Rating and Grading

Table 3. Scoring of Memorial Day

Criteria	Rating and Grading
1. Stimulating and Dynamic Plot	N/A (0)
2. Consistent and Dynamic Characterization	above average (+1)
3. Meaningful and Suitable Theme	above average (+1)
4. Reading Interest	below average (-1)
5. Precise Language	above average (+1)
6. Compelling Atmosphere	N/A (0)
7. Appropriate Spectacle	N/A (0)
8. Wholeness	average (0)
9. Role Flexibility and Balance	N/A (0)
10. Student Comprehension	<u>questionable</u>
11. No Excessive Production Difficulties	acceptable

...Continued

Table 3. (...Continued)

Criteria	Rating and Grading
12. Not Overly Journalistic	acceptable
13. Not Excessive Sensationalism or Emotionalism	acceptable

The total grade is +2. Normally this means that, based on the first nine criteria, Memorial Day is neither recommended nor rejected for production. Since several criteria are considered non-applicable in this case, perhaps the grading should be weighted higher, which would result in a recommendation. In any case, the play still receives a questionable rating as a result of the student comprehension criteria.

4.4 ANALYSIS OF THE RIGHT PLACE

4.41 Standard Catalogue Information

The Right Place. David Campton. [Royalty, ACTAC (Theatrical and Cinematic) Ltd.] 4 m. (2 leads, 1 maj., 1 min.), 3 f. (2 maj., 1 min.), several others - at least 3, 5 about ideal - m. or f. (all min.). Approx. 35 min. 6 sc. No sets.

Contemporary English morality play set on a bare stage. The most dominant character is ADAM.

He is a determined young man. A faraway look in his eyes is balanced by an aggressive thrust to his chin. He knows what he wants, and will not let anyone stop him.

Adam's pilgrimage is one of discomfort and hardship. Yet, he struggles on in spite of temptations, sacrificing everything, and leaving all others behind. This includes the much more companionable HUGHIE, who is the first to join him and the last to leave. Eventually Adam reaches the Right Place, only to find that those who journeyed with him have already arrived and found happiness before him.

In Playbill One, ed., Alan Durband. London: Hutchinson Educational, 1969, pp. 41-72.

4.42 Literary Criteria

The basic topics of The Right Place, blind ambition and selfish goals, are expanded to become an exploration of the fundamental purposes and meaning of life. As ponderous as this may sound, Campton accomplishes this in an entertaining and deceptively simple fashion. The characters, symbolic of various types, have more depth than may be expected. Besides the leads, Adam and Hughie, the character of an Old Man is particularly well developed. The other characters are children, but they are not childish. The final scene is an appropriately joyous processional in celebration of life.

4.43 Practical Criteria

The plot and characterization of The Right Place should be quite interesting for students. The themes, however, may seem rather vague which may result in only an average reading interest. The play provides for flexible

casting and a relatively good balance of roles. Some dialogue has a strong English flavour which can be easily modified, if desired.

Of the four plays analyzed in this chapter, this is the only one the writer has produced. Although the script calls for a bare stage, rostrum blocks were used effectively for two scenes. An interesting effect was created by staging one entire scene in a blackout. The continuous walking required in some scenes was accomplished by trips through the audience and around backstage, rather than simply going back and forth across the stage.

4.44 Rating and Grading

Table 4. Scoring of The Right Place

Criteria	Rating and Grading
1. Stimulating and Dynamic Plot	above average (+1)
2. Consistent and Dynamic Characterization	above average (+1)
3. Meaningful and Suitable Theme	above average (+1)
4. Reading Interest	average (0)
5. Precise Language	above average (+1)
6. Compelling Atmosphere	average (0)
7. Appropriate Spectacle	above average (+1)
8. Wholeness	above average (+1)
9. Role Flexibility and Balance	much above average (+2)

...Continued

Table 4. (...Continued)

Criteria	Rating and Grading
10. Student Comprehension	acceptable
11. No Excessive Production Difficulties	acceptable
12. Not Overly Journalistic	acceptable
13. Not Excessive Sensationalism or Emotionalism	acceptable

The total grade is +8. The Right Place is highly recommended for high school production.

4.5 SUMMARY OF CHAPTER IV

Literary and practical criteria, established in Chapter II of the study, was applied in the analyses of the four plays evaluated by the drama consultants of the study. The plays were rated and graded according to the same system used by the consultants. Two plays (Fool's Errand and The Right Place) were clearly recommended. For Crying Out Loud was not recommended. The questionable evaluation concerned Memorial Day, mainly because of the abstract style in which it is written.

5. CHAPTER V: EVALUATION OF PROCEDURES

5.1 URBAN MANITOBA HIGH SCHOOL SURVEY⁸²

The survey was sent to all senior high schools in metropolitan Winnipeg and other Manitoba cities with a population over 5,000. Counting private schools, 64 schools were surveyed. Fifty-three (82.8%) replied. All responses pertain to the three year period from September 1978 to June 1981. The writer included his school only for the first page of the survey (5.11-5.14).

5.11 Approximate Enrolment (Senior High School Grades)

Forty-eight of the 53 schools responded to this question. The average enrolment was 551.

5.12 Involvement in Formal Productions

Forty-eight of the 53 schools indicated involvement in some formal drama or musical production since September 1978. The 5 not involved in any productions did not answer the rest of the survey.

5.13 Types and Number of Formal Productions

Regarding types of formal productions performed in high schools, all responses pertained to the following five categories: full-length play, full-length musical, one-act

⁸² Appendix A carries a copy of this survey and detailed responses.

play(s), variety performance, and "other" (explained below). Regarding the number of productions performed during the three year period, there was no significant increase or decrease in any of the five categories. The average total number of performances in a year was 72, for an average of 1.5 productions per year per school.

As anticipated by the study, the full-length musical was the most frequently produced type of production, averaging 21 a year. Not anticipated, however, were the relatively high number of full-length play and one-act play productions. Both types of productions were almost as frequent as the musical, each averaging 18 a year. The number of one-act play productions indicates a demand for playscripts that the catalogue of this study should at least partly fulfill.

There was an average of 8 variety performances a year and 7 other. "Other" included children's theatre, mime shows, "collective creations," etc.

5.14 Proportion of Male to Female Students

In calculating the average estimated proportion of male to female students who have performed on stage in formal productions, 6 schools are excluded. One school did not know, and the other 5 are not characteristic. Two are all-girl schools: Balmoral Hall and St. Mary's Academy. Three are primarily boys' schools: Argyle, St. John's Ravenscourt, and St. Paul's. The average of the remaining 42 schools was 38.9% males to 61.1% females. The lowest estimated male

percentage was 15; the highest was 60. One of the schools with 60% male involvement stated, "we aim for [an] even split but male roles appear to dominate in most plays." This suggests that the proportion of males on stage would be even smaller if playscripts with more female than male roles were more available. In compiling the catalogue of this study an attempt was made (with very limited success) to favour plays with equal or more female roles than male roles.

5.15 Sources Used by Teachers

Note, this section and the next one (5.16) are intended only for full-length or one-act plays. Some responses received had musicals in mind, since the survey did not stress sufficiently the exclusion of musicals. Responses which obviously referred to musicals were excluded, such as "Tams Witmark" regarding 5.15. Responses which less apparently referred to musicals should not significantly affect the analysis.

There are clearly two sources most commonly used by teachers to choose full-length or one-act plays for production - play catalogues, and scripts that previously have been read or seen produced. Play catalogues were indicated as the most frequently used source by half of the respondents (24), and the second choice for 7.⁸³ Scripts

⁸³In a few cases more than one source was checked, but not prioritized. If two were checked, both were given a "1" ranking. If three or more were checked, each was given a "2" ranking.

"previously read or saw produced" were the main source for 14 respondents and the second choice for 11.

Two other sources are quite frequently used - recommendations of a colleague or other person, and scripts already available in the school or school division. Recommendation of a colleague or other person was the main source for 3 respondents and the second or third choice for 13. Scripts already available in the school or division was the main choice for 4 and the second or third choice for 7.

Two other sources were identified - curriculum information from the Manitoba Department of Education, and plays written by students and/or the director. This latter source was the only "other" indicated that seemed to relate to the intent of the question. It was the main source for 3 respondents and the second choice for 3. The Department of Education was indicated as a source for only 2 respondents - a second choice for one and a fifth choice for the other. This suggests teachers find curriculum information from the Manitoba Department of Education as being virtually useless in choosing full-length or one-act plays for production.

5.16 Criteria Used by Teachers

Some 119 responses seemed to relate to the intent of the question. All but two of the responses were classified under one of ten categories. Responses that seemed to apply to more than one category were allotted to one

category or another as equably as possible.⁸⁴ The ten categories are listed below in order of frequency of response.

<u>Category</u>	<u>Responses</u>
1. Audience suitability and/or appeal	19
2. Cast numbers (including male-female ratio)	17
3. Production difficulty	17
4. Student interest	15
5. Student suitability regarding performing difficulty	12
6. Student suitability regarding content	11
7. Role flexibility and/or balance	10
8. Quality of literature	10
9. Production costs	4
10. Director interest	2

The two responses that could not be classified were "production time" and "availability."

It may appear that the low ranking of "quality of literature" should be a cause for concern. It should be noted, however, that literary quality is at least partly involved in some other categories, particularly "student suitability regarding content." Nevertheless, the criteria

⁸⁴See Appendix A for detailed responses.

reflect a much greater concern for production feasibility rather than literary or artistic merit.

These categories may be useful as the basis of criteria for a future study.

5.17 One-Act Plays Formally Produced

Of the 54 different titles listed, only 3 were named twice and none was named more than twice. One of the prior assumptions made had been that teachers tend to rely on plays that have been commonly endorsed for several years. This has not been borne out, however, by this survey.

Twenty-six of the 54 plays (48%) were highly recommended for production under 5.18. This discrepancy between plays that have been actually produced and those recommended for production does not seem clearly to confirm or refute the need for better criteria and/or selection tools for choosing one-act playscripts.

5.18 One-Act Plays Highly Recommended for Production

Fifty-seven specific titles were named.⁸⁵ Of these, only 5 were named more than once: A Marriage Proposal (Chekhov), The Monkey's Paw (Jacobs), The Pen of My Aunt (Daviot), Still Stands the House (Ringwood), and Sunday Costs Five Pesos (Niggli). The Pen of My Aunt was recommended three times; the others were named twice. As in 5.17, these results do not bear out a prior assumption

⁸⁵ For a complete list refer to Appendix A.

that teachers tend to rely on plays that have been commonly endorsed for several years.

Thirty-four of the plays (including the 5 named above) are included in the annotated catalogue of this study (Appendix D). The 23 plays not catalogued are listed in Appendix A, generally including playwrights' names, cast numbers, sources, and some playing times. Over half of the 57 plays was recommended by the seven drama consultants of the study.

5.2 EXAMINATION OF PLAY CATALOGUES

This examination concerned the catalogues of the four leading play agencies who control production rights to plays: Samuel French Ltd., The Dramatic Publishing Company, Dramatists Play Service, Inc., and Baker's Plays. The purpose was to determine the average number of male and female roles there are in a one-act play.⁸⁶ Consequently, this would indicate if playscripts have a disproportionate amount of male or female roles, assuming one-act plays are representational of playscripts in general. This assumption is questioned in the summary of this chapter (5.4).

The catalogues used were from 1974 to 1977. A prior comparison with the 1980 Samuel French, 1981-82 Dramatists Play Service, and 1982 Baker's Plays catalogues showed they are essentially the same, particularly concerning the

⁸⁶ Appendix B carries the detailed data.

approximate number of pages of one-act plays listed and the ways in which the plays are organized in the catalogues. Only one-act plays were considered. Twenty percent of the one-act plays in each catalogue was examined. Rather than picking random pages, every fifth play was chosen because the Samuel French and Baker's catalogues list plays according to cast size.

Exact comparisons between the four catalogues are difficult since they were all organized differently. The need for plays with all-female casts is indicated by separate sections of these plays in all but the Dramatists Play Service catalogue. Although a few all-male plays are listed in Baker's catalogue, only Samuel French gives this special attention. Even in this case over 50% more female than male plays is provided.

Excluding catalogue sections of all-male or all-female plays, the average numbers of male and female roles in one-act plays are virtually equal. The Samuel French and Dramatists Play Service catalogues average slightly more male than female roles, while the Dramatic Publishing and Baker's catalogues average slightly more female roles. The mid-range of averages of male and female roles between the four catalogues is almost equal.

Table 5: Examination of Play Catalogues

	Average No. of Roles	Average No. of M Roles	Average No. of F Roles
Samuel French	6.4	3.26	3.16
Dramatic Pub.	7.6	3.62	3.97
Dramatists Play Service	5.47	2.97	2.5
Baker's	6.7	3.16	3.52
Mid-Ranges	6.54	3.3	3.24

It might be noted that the Dramatists Play Service catalogue has a significantly lower average number of roles. The reason for this seems at least partly to be that smaller roles are not designated as being male or female as readily as is the case with the other catalogues.

5.3 OUTSIDE CONSULTATION

Ten experienced teachers, who recently have been directing Manitoba high school drama productions, were asked to evaluate the suitability for secondary students of four one-act plays. They were sent playscript evaluation sheets that used the 13 refined criteria and rating system described in Chapter IV. The consultants also were sent forms to assess the value of the 13 refined criteria and any set of criteria for a similar purpose. These forms also provided

the opportunity to suggest modifications, additions, or deletions that consultants may have felt were relevant.

Seven of the 10 consultants responded.⁸⁷ Although this is a very small number, it is felt that 7 respondents is sufficient at least to suggest to what degree the criteria are operational and of value. Furthermore, the play evaluations of the consultants are compared with those of the writer, to explore the validity and reliability of the writer's critical standards.

5.31 Playscript Evaluations

Since none of the four plays was listed as being formally produced or recommended for production in the high school survey of the study, it is assumed that the consultants were unfamiliar with the plays. An exception to this was Fool's Errand, which was indicated by one of the consultants as being used each year for classroom study.

The seven consultants are represented in Table 6 by the numbers 1-7. Their scores regarding the four plays were determined by the grading system explained in section 4. of the study. Consequently, the plus and minus scores refer to the first nine refined criteria, while the "no's" and "questionables" refer to the last four criteria. The writer's scores for each play are included.

⁸⁷Detailed responses are carried in Appendix C.

Table 6. Outside Consultation Scoring of Playscripts

Consultants	Fool's Errand	For Crying Out Loud	Memorial Day	The Right Place	Average Scoring For All Plays
1	+1	-10 1 questionable 2 no's	-5 1 questionable	-9 1 no	-5.75
2	+9	+2 1 questionable	0 1 questionable	+9	+5
3	+13	+3 1 questionable 2 no's	-4 1 questionable	+5	+4.25
4	+3 1 no	+2 2 questionable	-2 1 questionable 1 no	+10	+3.25
5	+8	+11	+7	+6	+8
6	+11	+8 2 questionable	+6 1 questionable	+1 2 questionable	+6.5
7	-6 2 questionable	+4 2 questionable	0 1 questionable	-5	-1.75
Average Consultant Scoring	+5.57	+2.86	+.29	+2.43	
Writer's Own Scoring	+6	+1 1 no	+2 1 questionable	+8	+4.25

Except for one case, all criteria apparently were understood by the consultants. It was indicated that criterion number 8 (Wholeness) was not understood by one of the consultants.

There was no consensus among the seven consultants on any of the four plays. A prior assumption of the study was that the rating of Memorial Day, because of the abstract style in which it is written, would have the greatest discrepancies. This was not borne out. In fact, the discrepancies among the evaluations of Memorial Day, though considerable, are the least of any of the four plays. There was no complete agreement for even one criterion for any play. Regarding the first nine criteria, there was only one case where less than three different ratings were checked. This case was 5 (Precise Language) for Memorial Day. The role flexibility and balance criterion, which would seem to require the least amount of subjective judgement, generally had the greatest variance of responses.

The writer's scores were relatively close to that of two consultants (numbered 2 and 3), but very different from that of two other consultants (1 and 7). The writer's average grading of all plays (for the first nine criteria) is the median average grade of the seven consultants.

5.32 Criteria Evaluation

The general response to the criteria was clearly favourable. Five consultants generally rated the criteria as "valuable" to "very valuable." The other two consultants

generally rated the criteria as being between "of some value" and "valuable."

One consultant found it difficult to distinguish between "Appropriate Spectacle" and "Wholeness." Referring to wholeness, another consultant said it was similar to asking oneself if one liked a play, "a valuable question but not analytical." This resulted in the one "of little value" rating concerning wholeness. The only other "of little value" rating by any of the consultants concerned production difficulties. The consultant felt production difficulties can be overcome, but literary quality is essential. One consultant seemed to misunderstand a fundamental purpose of the criteria, thinking they were intended for students rather than teachers.

My overall reaction to the criteria is that it all sounds very "bookish." As a teacher, I would ask the student "What did you really want to say?" Skip most of the flowery words and get down to the meat and potatoes of play evaluation.

Although the criteria generally seem to be of personal value to the consultants, no reliable application is evident considering the lack of consensus among consultants in the analyses of the plays. The summarizing comments of one consultant might be noted:

The questions themselves are valuable but I am not at all sure anyone else's answers are. My answers change according to the group or the task I am thinking of.... Therefore the reviewers standards must be consistent and I as a user of the guide must become aware of what the reviewer has in mind before I know if his judgements yield useable information.

The study presents a way of applying criteria to determine if a play is desirable for high school production. It seems inevitable, however, that final assessments of plays are a matter of personal judgement.

5.4 SUMMARY OF CHAPTER V

The survey of urban Manitoba high schools provided some information that was not anticipated. Both full-length and one-act play productions were almost as frequent as full-length musical productions. The one-act plays indicated as being produced or recommended for production were of a greater variety and with much less repetition than anticipated. The survey confirmed the assumption that considerably more females than males perform in high school productions.

The play catalogue examination showed the average numbers of male and female roles in one-act plays are essentially equal. This dispelled a prior assumption of the study that playscripts generally have significantly more male than female roles. However, this assumption might well still be the case for full-length plays, especially those intended for commercial production. Generally catalogues recognize the need for plays with all-female casts by providing separate sections of these plays.

The criteria, used by the seven consultants for the analyses of four plays, generally seemed to be of personal

value to the consultants. The application of the criteria in the analyses of the plays, however, resulted in little or no consensus.

6. CHAPTER VI: CONCLUSIONS AND SUGGESTIONS

This study established and applied criteria for choosing playscripts suitable for production in urban Manitoba high schools. The study was comprised of four major parts: the establishment of the criteria, a survey of urban Manitoba high schools, outside consultation with experienced drama teachers, and the application of the established criteria. These procedures are outlined under 1.5 (Design of the Study). The main conclusions arising from the study and some suggestions for teaching and further study are presented below.

6.1 CONCLUSIONS RELATING TO THE ESTABLISHMENT OF CRITERIA

An assumption of the study was that valid criteria for choosing suitable plays can, in fact, be established - despite the subjective nature of literary criticism. The validity of the refined criteria established in the study seems to be confirmed by the generally positive assessment of the seven consultants given to the criteria. In general, the clarity of the criteria seemed to be satisfactory. The reliability of applying this or any criteria is considered below in 6.2.

As noted below in 6.4, a suggestion for further study is to consider more closely the criteria commonly used by teachers as indicated in the high school survey.

In particular, the study might have concentrated more on the area of audience suitability and/or appeal.

As might be expected, criteria used by teachers in choosing plays reflect a much greater concern for production feasibility than for literary or artistic merit. Possibly the study stressed literary criteria more than was warranted. However, it might be concluded that plays with questionable literary merit (journalistic in nature, for example) are endorsed by many teachers if they are felt to have student and/or audience appeal. It was noted under 2.31 (Student Comprehension) that an artistic masterpiece is not necessarily good literature for students, and under 2.32 (Reading Interest) that the teacher-director should disregard his personal tastes in choosing scripts suitable for students. This was not, however, an endorsement of plays that may be popular but are poorly written.

6.2 CONCLUSIONS RELATING TO THE APPLICATION OF CRITERIA

In the application of criteria by the writer in Chapter IV, one difficulty was encountered. In assessing a play written in an abstract style (Memorial Day) several criteria were considered to be non-applicable. This might have distorted the grading system used. Perhaps the grading system would be more valid if individual criteria in some way were weighted according to importance for each playscript. Possibly this may have provided results that

would have shown more consistency between consultants in the application of criteria.

An assumption of the study was that to choose plays reliably and validly, the establishment of criteria is essential. This assumption seems to have been confirmed, at least in part, by the consultants, as none questioned the need for criteria. What does seem to be highly questionable is the reliability between individuals in applying criteria.

The application of criteria by an individual might well be shown in some way to be reliable. This study did not provide such an assessment. What was shown was that the application of criteria in assessing plays is largely a matter of personal judgement. Therefore, there is little reliability between a number of individuals. This would seem to apply to any similar set of criteria. Although seven consultants is a very small number, in the opinion of the writer, it seems unlikely a larger number would produce results significantly more consistent or reliable than those of this study.

6.3 SUGGESTIONS FOR THE TEACHER AND CLASSROOM USE

A main intent of the study was to provide teachers with adequate criteria which they may fully accept, or adapt to formulate their own set of criteria. The notion that some set of criteria is necessary to choose plays validly and, to some degree, reliably seems to be confirmed

by the consultants, as indicated above in 6.2. While it may be self-evident that teachers use some criteria to choose plays, this may often be vague or based solely on practical considerations. This study should help teachers to clarify or refine existing criteria, and possibly consider areas they may not have previously explored. This, in turn, could reduce the discrepancy between plays that have been actually produced and those highly recommended for production.

Regarding annotated sources of specific one-act playscripts, the catalogue of this study should be a useful aid for teachers. This catalogue, plus the "Manitoba Classified One-Act Play Bibliography" by Terence Welsh, and (to a lesser extent) the N.C.T.E. Guide to Play Selection can be more helpful for teachers than commercial play catalogues, which provide little, if any, objective assessment.

The study was specifically intended for high school production, primarily outside the classroom. It should be helpful, however, for teachers and students in high school English and drama classes. The advantages of one-act play productions were noted after the first delimitation of the study in 1.6. Ommanney and Schanker note the benefits of one-act plays for classroom use:

One-act plays offer an ideal medium in the dramatics classroom for studying the structure of drama, for furnishing a means of seeing plays in class, and for giving all members an opportunity to appear in a good part and to share in the actual production of a play. They also serve as a means of interesting young people seldom or never exposed to seeing plays by living actors; students in other

classes can be invited to class presentations and the whole school to assembly ones. Such productions illustrate the techniques of writing and acting in one class period.⁸⁸

If the idea of public performances seems unrealistic for the classroom, the writer has found that video taped performances have been popular with English classes. This can be a worthwhile optional activity for a small group, assuming the equipment and space are available.

Ommanney and Schanker also note that classroom one-act plays provide excellent experience in creating roles in relation to a full cast.⁸⁹ Furthermore,

In the friendly atmosphere of a classroom, without the strain of public acclaim to worry them, students gain a proper perspective on acting. They develop good sportsmanship, dependability in gathering props, punctuality in attending rehearsals, and ingenuity in working out productions with limited equipment. Many young people discover they can do well as actors, scenic artists, technicians, and directors.⁹⁰

The catalogue of Appendix D, a major portion of the study, includes many one-act plays currently on the curriculum of the Manitoba Department of Education.

⁸⁸ Katharine Anne Ommanney and Harry H. Schanker, The Stage and the School (4th ed.; Toronto: McGraw-Hill, 1972), p. 44.

⁸⁹ Ommanney and Schanker, p. 231.

⁹⁰ Ommanney and Schanker, p. 232.

6.4 SUGGESTIONS FOR FURTHER STUDY

Further study is suggested for both phases of this study - the establishment and the application of criteria for choosing playscripts suitable for production in high schools. The high school survey of the study identified ten criteria used by teachers in choosing playscripts. These criteria (listed in section 5.16) could be considered more closely in a future study, along with individual teacher responses listed in Appendix A. The criteria established in the present study may be modified or adapted through a closer investigation of related graduate theses, particularly those listed by Van Tassel and included in 2.1.

Regarding the application of criteria, in the opinion of the writer it is doubtful whether significant reliability can be achieved between a number of consultants when dealing with something that requires as much subjective judgement as playscript evaluation. A future study that may involve more consultants than the seven of this study, however, may produce more satisfying results from the point of view of reliability. What might well be more significant is further study investigating the application of criteria by an individual, rather than by a number of consultants.

As a practical aid for teachers, further study might expand the catalogue of Appendix D. For this purpose a possible collaboration with Terence Welsh could be fruitful. Particularly if the catalogue is expanded, it could be indexed according to topic. The third edition of the

N.C.T.E. Guide to Play Selection provides an excellent example of this indexing procedure. Also, the "play type" index of the catalogue could be simplified. A more general play type index would include only three to five categories or classifications. Two sources are suggested as possible examples of this. Ivan Butler, in Choosing a Play for Your Amateur Group,⁹¹ uses three categories: farces and comedies, drama, and thrillers and mysteries. What may be a more workable possibility are the three classifications used by Terence Welsh in his "Manitoba Classified One-Act Play Bibliography": story-plays, dramas, and comedies. This is discussed in more detail under 2.41.

Finally, further related study concentrating on full-length plays should be both a theoretical and practical aid for teachers. For example, an examination concerning full-length plays of commercial play catalogues might well produce different results from the one-act play examination of this study.

⁹¹Ivan Butler, Choosing a Play for Your Amateur Group (New York: Taplinger, 1972).

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Note: The sources of most playscripts in the catalogue of Appendix D are listed and annotated in Appendix E.

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APPENDIX A: URBAN MANITOBA HIGH SCHOOL SURVEY



THE UNIVERSITY OF MANITOBA

FACULTY OF EDUCATION
Department of Curriculum
Humanities and Social SciencesWinnipeg, Manitoba
Canada R3T 2N2

September 5th, 1981

Drama Director or
Department Head of English

Dear Sir or Madam:

The attached questionnaire concerns the nature and selection of formal high school drama productions in urban Manitoba senior high schools. The project is concerned specifically with the establishment and application of criteria for the choosing of suitable playscripts for such productions. It is hoped that the results of the study will help to provide preliminary information that will prove useful in developing adequate criteria to serve as a guide in these cases.

The questionnaire is being distributed to about fifty schools. These include all high schools in Winnipeg and other Manitoba cities and towns with a population of over 5,000. We particularly desire your responses since all replies will contribute significantly toward the final results, given the relatively small sample being surveyed.

Completing this questionnaire should take from one to twenty minutes, depending on the extent of your formal drama productions of the last few years. It will be appreciated if you will complete it prior to September 20, and return in the stamped envelope enclosed. Some phases of this research cannot be carried out until we complete analysis of the questionnaire data.

Incidentally, we would be pleased to send you a summary of the results of the survey if you so desire. If this is your wish, please indicate this when you return your copy of the questionnaire.

Thank you for your co-operation.

Sincerely yours,

G. Kristjánson
Associate Professor,
Faculty of EducationG.R. Wuckert
Graduate StudiesGK/GRW:ss
Encl.

Winnipeg, Manitoba
R

October 1, 1981

Drama Director or
Department Head of English

Dear Sir or Madam:

On September 5th, 1981, Prof. Kristjanson and myself sent you a questionnaire concerning the nature and selection of formal high school drama productions in urban Manitoba senior high schools. We requested that you complete and return the questionnaire prior to September 20th.

We realize that your schedule is very full at this time of year, and our questionnaire is yet another minor concern. To continue our research, however, we sincerely would appreciate your responses.

Enclosed is another copy of the questionnaire and a stamped return envelope. The questionnaire should take from one to twenty minutes to complete, depending on the extent of your formal drama productions of the last few years.

Thank you for your co-operation.

Sincerely yours,

R. G. Wuckert
Graduate Studies
Faculty of Education

Name of school 64 schools survey - 53 replied

Approximate enrolment (senior high school grades) 48 responses
Average = 551

1. Has your school performed any formal drama or musical productions during the last three years (since September 1978)? "Formal production" refers to any student performance for a paying audience and/or primarily for persons from outside your school.

Yes 48 No 5

If the above answer is No, it is not necessary to answer the balance of the questions of this survey.

2. What type(s) of formal productions has your school performed since September 1978? (If more than one production in a given year, please specify the number.)

	1978-79	1979-80	1980-81
full-length play	19	15	19
full-length musical	20	21	21
one-act play(s)	15	22	17
variety performance	9	8	8
other (please specify)			
children's theatre	2	2	1
mime show	2	1	1
collective creation	1	1	2
choral and instrumental concert	1	1	1
cabaret	1	1	1
magic show	1		
improvisational play			1

Note: Two or more one-act plays presented together count as one production.

3. What is the estimated proportion of male to female students who have performed on stage in your formal productions since September 1978?

male, approx. ave. = 38.9 %

female, approx. ave. = 61.1 %

Excluding 6 of the 48 schools. 1 did not know. 2 all-girl (Balmoral Hall and St. Mary's Academy). 3 mainly boys (Argyle, St. John's Ravenscourt, and St. Paul's).

Answer the following questions only if your school has produced at least one full-length or one-act play since September 1978.

4. What source(s) have you used in choosing full-length or one-act plays for production? If more than one source below has been used, please prioritize, marking the most frequently used source with a "1", the next most frequently used source with a "2", and so forth. [If 2 were checked, but not prioritized, both were given a "1" ranking. If 3 or more were checked, each was given a "2" ranking.]

24 first choices
7 second choices
1 third choice

Play catalogue of an agency (eg., Samuel French, Dramatic Publishing, Dramatists Play Service, Baker's Plays, Pioneer Drama Service, etc.)

4 firsts, 4 thirds
3 seconds, 1 fifth

Scripts already available in your school or school division

3 firsts, 6 thirds
7 seconds, 1 fourth

Recommendation of a colleague, student or other person

14 firsts, 3 thirds
11 seconds, 1 fourth

Scripts previously read or saw produced

1 second, 1 fifth

Curriculum information from the Manitoba Department of Education

3 firsts, 1 fourth
 3 seconds

Other, please specify Play written by
students and/or director

5. What criteria have you used in choosing full-length or one-act plays? [No other guidance was provided. The following 10 general categories were determined from the 119 related responses.]

(use last page, if necessary)

	<u>Number of Responses</u>
1. Audience suitability and/or appeal	19
- audience suitability or appeal or interest	12
- entertaining	4
- local mores and values re: sexual connotations, language, religion	1
- emotional impact on audience	1
- dramatic effect	1
2. Cast numbers (including male-female ratio)	17
- cast numbers; number of male-female members	16
- small number of male parts	1
3. Production difficulty	17
- stageable or stageability	9
- avoid <u>too</u> complicated sets	2
- demands on costumes, props, actors, set	2
- play with easy sets - costumes	1
- ease in staging	1
- single set plays are appreciated	1
- do the students and directors have enough time?	1

Number of
Responses

4. Student interest	15
- interest level for participants (student interest)	8
- interesting re: subject matter and production possibilities	2
- relevance to students' experience	1
- lots of action that students like and humour that students enjoy	1
- comedy	1
- contemporary relevance	1
- enthusiasm for current fashion or fad of the day	1
5. Student suitability regarding performing difficulty	12
- student body talent	4
- dramatic suitability of available students for roles (student acting abilities)	4
- talent available	2
- student aptitude	1
- difficulty level	1
6. Student suitability regarding content	11
- suitability to high school age group	3
- subject suitability for private school	2
- theme, language suitable for high school (sexual, racial)	1
- suitability of dialogue	1
- age range, language, and subject matter suitable to high school students	1
- theme must be suitable for high school students; i.e., not too sophisticated	1
- content-interest level, appropriateness	1
- opportunity for student "growth"	1
7. Role flexibility and/or balance	10
- student participation, try to use as many interested students as possible	4
- one person not having too many lines	1
- wide variety in cast required	1
- casting possibilities	1
- role flexibility	1
- try and involve junior high students	1
- play with many characters	1

Number of
Responses

- | | | |
|--|--|--------------------------------------|
| 8. Quality of literature | | 10 |
| | - quality of literature | 2 |
| | - significant or relevant theme | 2 |
| | - content and dramatic possibility of selection | 1 |
| | - excellence or reputation of the piece | 1 |
| | - are they good shows? | 1 |
| | - strong characterization, plot, atmosphere | 1 |
| | - whether the play says anything or not | 1 |
| | - roles which have some substance | 1 |
| 9. Production costs | | 4 |
| | - financial cost (re. sets, lighting, sound, etc.) | 3 |
| | - royalties | 1 |
| 10. Director interest | | 2 |
| | Not categorized: | |
| | - production time (running time) | 1 |
| | - availability | 1 |
| 6. List by title any one-act plays your school has formally produced since 1978. | | |
| | <u>54 different titles</u> | |
| | <u>3 titles named twice:</u> | <u>Chamber Music (Arthur Kopit),</u> |
| | <u>A Marriage Proposal (Anton Chekhov),</u> | <u>and The Potman Spoke Sooth</u> |
| | <u>(D. Faulk)</u> | |
| | None were named more than twice. | |

7. List the titles of any one-act plays you highly recommend for formal high school production.

NOTE: Titles preceded by an asterisk are included in the annotated catalogue of Appendix D. A circle indicates plays produced by surveyed schools since 1978.

Title - Play Type - Author - Cast Numbers - Playing Time - Agent

- *
o A Battle of Wits - N. Williams
* Black Comedy - Shaffer
* Box and Cox - Morton
Broken Sentence -
* The Browning Version - Rattigan
- o Cagebirds - drama - David Campton - 8 f - 35 min. - Dramatic Pub.
Charly Frost -
- o Childhood - fantasy - Thornton Wilder - 2 m 3 f - French and Baker's
- o The Counting People - drama - James Lee Bray - 7 m 4 f - 1 hr. - Pioneer Drama Service
- o Doctor Fixit -
- * Ernie's Incredible Illucinations - Ayckbourn
* The Flounder Complex - Damato
Fog on the Valley - drama - Verne Powers - 3 m 3 f - 30 min. - French and Baker's
- o A Game - Dennis Noble - 4 (flexible) - Stage Magic Plays (Schulenburg, Texas)
- * The Game of Chess - Goodman
- * Here We Are - Parker
* The Ice Wolf - Kraus
- o In Fancy - Thornton Wilder - 3 m 2 f - French and Baker's
- * Instruments of Darkness - Wood
* The Jest of Hahalaba - Dunsany
- Let's Make Up - satiric comedy - Esther E. Olson - 3 m 3 f - Dramatists Play Service
- *
o A Marriage Proposal (named twice) - Chekhov
* The Monkey's Paw (named twice) - Jacobs
*
o Mother's Day - Priestley
*
o Murder Near the LaRue Morgue - Ross Levine
* My Proud Beauty - Lillington
* A Night at an Inn - Dunsany
- o The Oasis
Passacaglia - Husley? (there is a full-length play by this title by James Paul Day - Samuel French)
- *
o The Pen of My Aunt (named 3 times) - Daviot

Title - Play Type - Author - Cast Numbers - Playing Time - Agent

	<u>Plaza Suite</u> -	comedy - Neil Simon (3 playlets, the last - 2 m 2 f - being the most popular and often performed singularly) - French and Baker's
o	<u>The Potman Spoke Sooth</u> -	D. Faulk
* o	<u>Pyramus and Thisbe</u> -	Shakespeare
o	<u>Quiet Please</u> -	comedy - Howard Buermann - 3 m 4 f - Dramatists Play Service
* o	<u>The Remarkable Susan</u> -	Kelly
*	<u>The Ring of General Macias</u> -	Niggli
*	<u>The Rising of the Moon</u> -	Gregory
	<u>The Rope</u> -	Eugene O'Neill - Dramatists Play Service
*	<u>A Separate Peace</u> -	Stoppard
*	<u>The Seventh Man</u> -	Redgrave
* o	<u>Sganarelle</u> -	Moliere
* o	<u>Some of My Best Friends Are Smiths</u> -	Campton
* * o	<u>Sorry, Wrong Number</u> -	Fletcher
	<u>Still Stands the House</u> (named twice) -	Ringwood
	<u>Storm</u> -	August Strindberg - 8 m 4 f - Dramatists Play Service
* o	<u>Sunday Costs Five Pesos</u> (named twice) -	Niggli
	<u>A Thing of Beauty</u> -	Maurice Berger - 4 m 2 f - 25 min.
o	<u>Things That Go Bump in the Night</u> -	comedy - Pat Wilson - 6 m 5 f - 25 min. - Performance Pub.
	<u>Thunderhead</u> -	
*	<u>To Burn a Witch</u> -	Bray
*	<u>A Tongue of Silver</u> -	Michael Dyne
* o	<u>Trans-Canada Highway</u> -	Tallman
	<u>Two in a Trap</u> -	
*	<u>The Valiant</u> -	Hall and Middlemass
	<u>Weird Is the Night</u> -	gothic mystery-comedy - Fred Rogerson - 4 f - Dramatic Pub.
* o	<u>When Shakespeare's Ladies Meet</u> -	George
* o	<u>The Witches</u> -	Wood

APPENDIX B: EXAMINATION OF PLAY CATALOGUES

NOTE: The examination of the following four play catalogues per-
tains only to one-act plays.

Table 7: Samuel French's Basic Catalog of Plays - 1974

	Royalty Plays - Mixed Casts	Non-Royalty and Budget - Mixed Casts	Royalty - Women and Girls	Non-Royalty and Budget - Women and Girls	Royalty - Men and Boys	Non-Royalty and Budget - Men and Boys	Overall Totals
Number of plays in catalogue	595	75	71	24	47	7	819
Number of plays examined	119	15	14	5	9	1	163
Number of roles designated as m and f	750	111	83	35	42	5	1,026
Average number of roles	6.3	7.4	5.9	7	4.7	5	6.3
Total number of male roles	383	54	-	-	42	5	484
Average number of male roles	3.2	3.6	-	-	4.7	5	3.0
Total number of female roles	367	57	83	35	-	-	542
Average number of female roles	3.1	3.8	5.9	7	-	-	3.3

Excluding all-male and all-female plays, the average number of male roles above is 3.26. The average number of female roles is 3.16.

Table 8: The Dramatic Publishing Company - 1977 Catalog

	Royalty	Non-Royalty	Non-Royalty for Women	Overall Totals
Number of plays	134	34	10	178
Number of plays examined	27	7	2	36
Number of roles designated as m and f	199	59	15	273
Average number of roles	7.4	8.4	7.5	7.6
Total number of male roles	96	27	-	123
Average number of male roles	3.6	3.9	-	3.4
Total number of female roles	103	32	15	150
Average number of female roles	3.8	4.6	7.5	4.2

This catalogue does not have a separate section of plays for men or boys.

Table 9: Dramatists Play Service, Inc. - 1974-75 Catalogue

	For High Schools and Similar Groups	For College and Community Groups	Overall Totals
Number of plays	47	285	332
Number of plays examined	9	57	66
Number of roles designated as m and f	75	286	361
Average number of roles	8.3	5	5.47
Total number of male roles	42	154	196
Average number of male roles	4.7	2.7	2.97
Total number of female roles	33	132	165
Average number of female roles	3.7	2.3	2.5

Table 10: A Catalog of Baker's Plays - 1974-75

	Royalty and Non-Royalty - Mixed Casts	Women - Royalty	Women - Non-Royalty	Overall Totals
Number of plays	472	141	88	701
Number of plays examined	94	28	18	140
Number of roles designated as m and f	628	168	124	920
Average number of roles	6.7	6	6.9	6.6
Total number of male roles	297	-	-	297
Average number of male roles	3.16	-	-	2.1
Total number of female roles	331	168	124	623
Average number of female roles	3.52	6	6.9	4.5

One-act plays for men are not included above since they are mixed with full-length plays in the catalogue.

APPENDIX C: PLAY AND CRITERIA ASSESSMENTS BY CONSULTANTS

NOTE: The numbers represent how many of the seven consultants gave a particular response. All comments are those of the consultants. The asterisks represent the responses of the writer detailed in Chapter IV.

Please assess each playscript in terms of the thirteen (13) criteria listed on the evaluation sheets. A brief explanation is provided for the more ambiguous criteria.

Since a one-act play tends to emphasize primarily either character, plot, or atmosphere, the first nine (9) criteria will likely not all apply to any individual play. It is expected, therefore, that "not applicable" may be chosen several times in the process of rating the playscripts.

Use one sheet for each play.

TITLE OF PLAY Fool's Errand

PLAYSCRIPT EVALUATION SHEET

RATING SYSTEM (for criteria 1-9)

CRITERIA	RATING SYSTEM (for criteria 1-9)						
	Much Above Average	Above Average	Average	Below Average	Much Below Average	N/A	Do Not Understand
1. Stimulating and Dynamic Plot	1	3*	1	1			
2. Consistent and Dynamic Characterization	1	4*	1	1			
3. Meaningful and Suitable Theme	2	4*	1				
4. Reading Interest (for Manitoba senior high school students)		4	2*	1			
5. Precise Language (natural or appropriate language - appropriate in the sense of supporting or enhancing other elements of drama, particularly characterization)		5*	1	1			
6. Compelling Atmosphere	2	3*	1	1			
7. Appropriate Spectacle (providing an audience with more of life than they could live in the same period of time, yet creating an illusion that is a truthful picture of life. Does not apply to some types of plays, particularly farce.)		5*	1			1	
8. Wholeness (the "total effect" of the play)	1	3*	2				1
9. Role Flexibility and Balance (providing for flexible casting and/or a sharing of substantial roles by the cast)		2	1	1*	1	1	

RATING SYSTEM (for criteria 10-13)

	Yes (acceptable)	Not Sure (questionable)	No (not acceptable)	Do Not Understand
10. Suitable for Student Comprehension, including Manageable Dialogue (i.e. , will students have a reasonable understanding of the play without an in-depth study?)	5*	1	1-may have trouble with language and symbolism	
11. No Excessive Production Difficulties, including theatrical and Censorship	6* 1 wrote-cos-tuming only difficulty	1-difficulty creating mood		
12. Not Overly Journalistic (having a very limited or mundane scope, and tending to be outdated very quickly)	7*			
13. Not Providing Excessive Sensationalism or Emotionalism	7*			

CRITERIA	RATING SYSTEM (for criteria 1-9)						Do Not Understand
	Much Above Average	Above Average	Average	Below Average	Much Below Average	N/A	
1. Stimulating and Dynamic Plot	1*	2	3				
2. Consistent and Dynamic Characterization		3	1	2*			
3. Meaningful and Suitable Theme	1	3*		2			
4. Reading Interest (for Manitoba senior high school students)		2	3*	1	1		
5. Precise Language (natural or appropriate language - appropriate in the sense of supporting or enhancing other elements of drama, particularly characterization)		4	2	1	*		
6. Compelling Atmosphere	1	4*		1			
7. Appropriate Spectacle (providing an audience with more of life than they could live in the same period of time, yet creating an illusion that is a truthful picture of life. Does not apply to some types of plays, particularly farce.)		2	1*	1		2	
8. Wholeness (the "total effect" of the play)		3	1	2*			1
9. Role Flexibility and Balance (providing for flexible casting and/or a sharing of substantial roles by the cast)	1	3*	1		1		

	RATING SYSTEM (for criteria 10-13)			
	Yes (acceptable)	Not Sure (questionable)	No (not acceptable)	Do Not Understand
10. Suitable for Student Comprehension, including Manageable Dialogue (i.e., will students have a reasonable understanding of the play without an in-depth study?)	2*	4	1	
11. No Excessive Production Difficulties, including theatrical and Censorship	3*	2	1	
		The missing consultant indicated some lighting difficulties and design problems.		
12. Not Overly Journalistic (having a very limited or mundane scope, and tending to be outdated very quickly)	3	1	2*	
	The missing consultant indicated play will date itself quickly.			
13. Not Providing Excessive Sensationalism or Emotionalism	4*	2		

TITLE OF PLAY Memorial Day

PLAYSCRIPT EVALUATION SHEET

RATING SYSTEM (for criteria 1-9)

CRITERIA	Much Above Average	Above Average	Average	Below Average	Much Below Average	N/A	Do Not Understand
1. Stimulating and Dynamic Plot		1		5		1*	
2. Consistent and Dynamic Characterization		4*	2	1			
3. Meaningful and Suitable Theme		3*	1	1	2		
4. Reading Interest (for Manitoba senior high school students)		2	1	2*	2		
5. Precise Language (natural or appropriate language - appropriate in the sense of supporting or enhancing other elements of drama, particularly characterization)		4*	3				
6. Compelling Atmosphere		5	1	1		*	
7. Appropriate Spectacle (providing an audience with more of life than they could live in the same period of time, yet creating an illusion that is a truthful picture of life. Does not apply to some types of plays, particularly farce.)		2	3		1	1*	
8. Wholeness (the "total effect" of the play)		4	*	2			1
9. Role Flexibility and Balance (providing for flexible casting and/or a sharing of substantial roles by the cast)	1		1	1	1	3*	

RATING SYSTEM (for criteria 10-13)

	Yes (acceptable)	Not Sure (questionable)	No (not acceptable)	Do Not Understand
10. Suitable for Student Comprehension, including Manageable Dialogue (i.e., will students have a reasonable understanding of the play without an in-depth study?)	3	4* 1 of these wrote - students, now, have never been faced with the draft, war, or parents' feelings of tension.		
11. No Excessive Production Difficulties, including theatrical and Censorship	6*	1		
12. Not Overly Journalistic (having a very limited or mundane scope, and tending to be outdated very quickly)	6*		1-not timely and outdated -very American?	
13. Not Providing Excessive Sensationalism or Emotionalism	6*	1		

TITLE OF PLAY The Right Place

PLAYSCRIPT EVALUATION SHEET

RATING SYSTEM (for criteria 1-9)

CRITERIA	RATING SYSTEM (for criteria 1-9)						
	Much Above Average	Above Average	Average	Below Average	Much Below Average	N/A	Do Not Understand
1. Stimulating and Dynamic Plot		3*	2	1	1		
2. Consistent and Dynamic Characterization	1	2*	2	2			
3. Meaningful and Suitable Theme	1	4*	1	1			
4. Reading Interest (for Manitoba senior high school students)		3	1*	2	1		
5. Precise Language (natural or appropriate language - appropriate in the sense of supporting or enhancing other elements of drama, particularly characterization)		4*	1	2			
6. Compelling Atmosphere		3	2*	2			
7. Appropriate Spectacle (providing an audience with more of life than they could live in the same period of time, yet creating an illusion that is a truthful picture of life. Does not apply to some types of plays, particularly farce.)		3*	2	1		1	
8. Wholeness (the "total effect" of the play)		3*	2	1			1
9. Role Flexibility and Balance (providing for flexible casting and/or a sharing of substantial roles by the cast)	1*	3	1	1		1	

RATING SYSTEM (for criteria 10-13)

CRITERIA	RATING SYSTEM (for criteria 10-13)			
	Yes (acceptable)	Not Sure (questionable)	No (not acceptable)	Do Not Understand
10. Suitable for Student Comprehension, including Manageable Dialogue (i.e., will students have a reasonable understanding of the play without an in-depth study?)	7*			
11. No Excessive Production Difficulties, including theatrical and Censorship	6*	1		
12. Not Overly Journalistic (having a very limited or mundane scope, and tending to be outdated very quickly)	6*		1	
13. Not Providing Excessive Sensationalism or Emotionalism	6*	1		

Overall How Do You Rate the Criteria?

If feasible, grade the criteria using the following rating system:

	Very Valuable	Valuable	Of Some Value	Of Little Value	Of No Value
1. Stimulating and Dynamic Plot	3	4			
2. Consistent and Dynamic Characterization	3	4			
3. Meaningful and Suitable Theme	2	5			
4. Reading Interest	3	3	1		
5. Precise Language		3	3		
6. Compelling Atmosphere	3	2	1		
7. Appropriate Spectacle	1	3	3		
8. Wholeness	3	3			
9. Role Flexibility and Balance	1	4	2		
10. Student Comprehension	5	1	1		
11. Production Difficulties	5	1		1	
12. Journalistic	3		4		
13. Sensationalism or Emotionalism	2	1	4		

} 1 said it was difficult to distinguish between #7 and #8.

1 - similar to "Do I like the play?" - a valuable question but not analytical. The value of the others lies in the explanation.

In general, if you rated the criteria as being of little or no value, do you feel ANY set of criteria with a similar intent could be useful? 1 "yes"

Would you change, add, or delete any criteria? Please be as specific as possible. 3 of the 7 commented here.

One indicated that production difficulties can be overcome, but literary quality is essential. Student Comp. not necessary initially but must be potential.

Another wrote - The questions themselves are valuable, but I am not at all sure anyone else's answers are. My answers change according to the group or the task I am thinking of. Some groups I might want to set the task of solving (continued next page)

Any additional comment(s)? 3 of the 7 commented. One wrote - space for specific comments, especially in the category of "Production Difficulties," for example, would be helpful. (continued next page)

(use reverse side, if necessary)

Would you change, add, or delete any criteria? (continued...)

production difficulties if I have the facilities and they have the competence and the time. Therefore the reviewer's standards must be consistent and I as user of the guide must become aware of what the reviewer has in mind before I know if his judgements yield useable information.

Another wrote - I'm not sure why you use precise language, appropriate spectacle, and excessive sensationalism or emotion. I would use language suitability (i.e., suitable to character, also suitable language for a high school student to understand and deal with). Instead of appropriate spectacle, I would use audience empathy. I would skip sensationalism and emotionalism.... Do not understand compelling atmosphere. My over-all reaction to the criteria is that it all sounds very "bookish." As a teacher, I would ask the student, "What did you really want to say?" Skip most of the flowery words and get down to the meat and potatoes of play evaluation.

Any additional comment(s)? (continued...)

Another wrote - If a group is to work on a play for some time I sometimes like to choose a play with characters that have depths that become apparent over time. Then the immediate appeal must be in a different area. This applies to any of the criteria - I did not find myself pleased with my own assessments. I would do them once, then return a week later and change my own assessments.

Another wrote - Your rating system (Nos. 10-13) was very difficult to understand. When you start your sentence with "No" or "Not", you are asking for trouble!

APPENDIX D: SELECTED CATALOGUE OF CRITICALLY
ANNOTATED ONE-ACT PLAYS

NOTE: The following 205 annotations were photocopied from the originals which are typed on standard four by six inch index cards. The major sources of the plays are annotated and carried in Appendix E. Author, title, players, and play type indexes follow Appendix E.

Copies of this appendix, Appendix E, and the indexes are available from the writer, c/o Oak Park High School, Assiniboine South School Division, 820 Charleswood Road, Winnipeg, Manitoba R3R 1K6.

Acland, Robin. The Foe.

The Sixth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1972.

6 m (1 maj., 5 maj.-min.), 5 f (all maj.-min.), 10 others who can dance (preferably f, though any combination okay). Approx. 25 min.

Modern morality play set on a bare stage. A cross-section of society is represented by 10 characters (5 m, 5 f). Each has a double, representing "a worse will, who would lead us in a grey light all life long, down the path where we are right and they are all to blame." The doubles collectively form The Foe, a sinister mob that slinks about together. A STRANGER whips everyone into an ugly frenzy with rhetorical cliches and scapegoating.

More appropriate for sr. than jr. high. Interesting staging and plot development. Much British dialogue and characterization should be adapted. Considerable choreography required.

Aristophanes. Women in Council. An adaptation.

Searchlights: 9 Selected Plays (grade 9 series),
general eds. T. H. Cassidy and Hugh D. McKellar.
Agincourt: The Book Society of Canada, 1967.

3 m (1 maj., 1 min., 1 bit), 4 f (1 lead, 1 maj.,
2 min.). Approx. 20 min. 1 ext.

Comedy set in the street in front of 2 Athenian
homes. PRAXAGORA, an Athenian housewife, and other
women from the Ladies Sewing Circle succeed in their
plan to assume control of the State. Praxagora, the
new president of the Assembly, and her neighbour
become desperate after the passing of a decree
making present marriages null and void.

Likely more appealing to jr. than sr. high. Al-
though not as dated as one might expect, still a
fairly weak play. The anti-feminist plot reversal
is too predictable.

Ayckbourn, Alan. Ernie's Incredible Illucinations.

Playbill One, ed. Alan Durband. London: Hutchinson
Educational Ltd., 1969, pp. 15-40. Royalty-
Margaret Ramsey Ltd.

15 m, 7 f, several others. 30 min. Basically 1 sc.,
with several flashback episodes. Several ints.

English comedy initially set in a doctor's waiting
room. ERNIE's thoughts, which have a disturbing
habit of turning into reality, are diagnosed as
group hallucination by a DOCTOR who underestimates
their power.

Excellent for jr. high and probably appealing to all
sr. high students as well. Tricky to stage, having
considerable amount of varied action, but an ex-
cellent opportunity to involve many students.
English expressions could be easily modified.

Baldwin, Joseph. He and She.

Royalty- Performance Publishing Co., Elgin, Illinois.

1 m, 1 f. Approx. 20 min. 1 int. (representational, if desired).

Comic sketch set in the simple living room of any sorority house or dorm of a university campus. HE is a football hero, big in baseball, terrific in track, and he admits it - endlessly. He's a demon at debate, has great grades, and he's laying it all at her feet. She'll be the big winner...now that she's got him. SHE might be interested if he'd only come off his ego trip, look at her, and realize she's a person, too. First, she has to get his attention, but it takes heroic measures.

Very good for sr. high and more mature jr. high. Minor changes to 'Canadianize' the script.

Bass, George Houston. Games. 1967.

Something Else, eds. Marvin L. Greene and Leo B. Kneer. Glenview, Ill.: Scott, Foresman and Co., 1970.

3 m, 5 f (cast numbers and m-f ratio can be changed easily). 10-15 min. 1 ext. (a bare stage is sufficient).

Tragedy set in a playground. Trying pathetically to join a gang of children, CHARLOTTE becomes their victim.

Simple, short, gripping. Very good for sr. and jr. high students willing to play elementary school ages. Games not familiar to the students should be changed. Adaptations can be made through improvisation.

Not to be confused with the better known one-act play Games, by Peter Filichia (royalty- Baker's), or the drama Games, by James Saunders (royalty- French).

Beach, Lewis. The Clod. 1914.

Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty-French.

4 m, 1 f (lead). 25-30 min. 1 int.

Suspenseful melodrama set in a farmhouse on the border between the Northern and Southern states, 10 p.m., 1863. Suggested by The Least of These, a short story by Donald Hamilton Haines. MARY, an uneducated country woman (a "clod"), refuses to take sides in the Civil War. A Northern soldier seeks refuge in her household, and the 2 Confederate soldiers hunting for him insult and threaten her until she can endure their abuse no longer. In a dramatic outburst, she explains her hatred of both sides.

Gripping and meaningful for both sr. and jr. high. Requires quite sensitive and accomplished actors, esp. for the f role, to prevent the play from becoming a flimsy melodrama.

Also in Thirty Famous One-Act Plays.

Beckett, Samuel. Act Without Words-2. 1957.

Man in the Dramatic Mode; Book 4, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-French.

2 m or f. Approx. 8 min. 1 int.

Absurd mime for two players. The two players emerge from sacks on stage after being prodded into life by a hook from the wings. After each player has gone through his daily routine, they go back to the sacks from whence they came.

Light-hearted, short, and simple. Suitable for jr. and sr. high despite theatre of the absurd style. A long goad is required plus bright lighting.

Beissel, Henry. For Crying Out Loud. 1976.

Cues and Entrances: Ten Canadian One-Act Plays,
comp. Henry Beissel. Toronto: Gage Educational,
1977.

3 m (1 lead, 2 maj.), 1 f (maj.), 2 others - m or f
(1 maj., 1 min.). 9 roles are to be played by 3
characters, but can be played by more. 40-45 min.
1 int.

Fantasy set in a teen-age boy's bedroom. The play
is basically the complex dreams of ROCKY, supposedly
the representation of a typical high school boy. He
finds himself as a revolutionary leader served by a
CHAMBERLAIN, who in real life is his girlfriend
(CATHY), a FIELD MARSHALL, who is his father, etc.
Rocky eventually decides to tackle major world
problems. Nothing is resolved, but perhaps Rocky
learns something.

Not recommended mainly because of the dated and un-
realistic characterization of Rocky. Ambitions to
stage, requiring a follow spot and quite elaborate
costuming.

Benavente, Jacinto. No Smoking. Trans. by John
Garrett Underhill, 1919.

Searchlights: 9 Selected Plays (grade 10 series),
general eds. T. H. Cassidy and Hugh D. McKellar.
Agincourt: The Book Society of Canada, 1967.

2 m, 2 f, several voices. Approx. 15 min. 1 int.

Farce set in a compartment in a first-class railway
carriage. Driven from a coach by a lady's inces-
sant babbling, a gentleman finds his baggage gone
upon returning.

Tedious and weak unless there is a very accomplished
actress playing the lady. Still not very worthwhile.

Benét, Stephen Vincent. The Devil and Daniel Webster.
1938 or 39.

Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty-Dramatists Play Service.

6 m, 1 f, at least 6 extras. Approx. 50 min. 1 int.

American story-play set in New Hampshire, 1841. JABEZ and MARY STONE's marriage is marred when the DEVIL calls, forcing DANIEL WEBSTER to defend the soul of Jabez. The Devil out-argues Webster who, realizing that the Devil can better him on technical grounds, appeals to the ghostly jury and wins.

Dated play (male chauvinism, pedantic) with a heavy American flavour. Might have some appeal to jr. high.

Also in Man in the Dramatic Mode; Bk. 3, Fifteen American One-Act Plays, 24 Favorite One-Act Plays, The Players: Book Two, and many other anthologies.

Bland, Margaret. Land and Larnin'. 1951.
Royalty- Samuel French.

4 f. 30-35 min. 1 int.

Comedy-drama set in the kitchen of a hillbilly home. Having been given the opportunity by her teacher to leave her backwoods home in the Smoky Mountains and go to high school, HESSIE MCKINNEY must contend with her mother's objections. Eventually GRANNY MCKINNEY proves to be the deciding factor.

Although a hackneyed theme, still quite good for sr. and better jr. high actresses. 3 fairly demanding roles, requiring hillbilly dialects.

Bolt, Carol. Maurice. 1973.

Cues and Entrances: Ten Canadian One-Act Plays,
comp: Henry Beissel. Toronto: Gage Educational,
1977.

4 m, 1 f (all leads), extras optional as chorus and
walk-ons. Approx. 45 min. Representational set.

Rock musical set in various locations in Montreal,
1950's. A savage attack in song and through carica-
ture of the petty and corrupt regime of Quebec Union
Nationale premier MAURICE DUPLESSIS. The cast con-
sists of PAUL, a restaurateur, CELINE, one of Paul's
waitresses - a Jehovah's Witness, two of Duplessis'
henchmen, and the great Maurice himself.

Questionable appeal for sr. high. Requires a talent-
ed cast who must all sing, and clever staging,
though not elaborate. No music provided.

Bradwell, John. Daniel and Bel.

The First Windmill Book of One-Act Plays, ed. E. R.
Wood. London: Heinemann Educational Books, 1960.
Royalty- Heinemann Ed. Bks., Surrey.

6 m, 1 f, at least 6 others (m or f). Approx. 25
min. 1 int.

Old Testament story-play taken from the Apocrypha.
A simple Old Testament story is here developed in
this play of contrasts. A comic conflict between
DANIEL and hypocritical priests is offset by a
serious conflict between Daniel and CYRUS, King of
Persia.

Good for jr. or sr. high students with some Biblical
interest. 4 fairly challenging roles (3 m, 1 f).

Bray, James L. To Burn a Witch.

Royalty- The Dramatic Publishing Company.

4 f. No set needed.

Drama set in the bare cell-room of a Salem prison. Accused of witchcraft, 2 terrified girls wait for the questioning to resume. The community burns to death those convicted of being "Brides of Satan." MARY refuses to lie - even to save herself, but RUTH 'confesses' in desperation. The questioners, dissatisfied with the conflicting stories, turn to Mary. To save herself, Ruth feigns a seizure and deeply implicates her friend Mary. Mary has only one hope left.

Seems good for sr. high and possibly accomplished jr. high actresses. Not read by the writer - recommended by a colleague.

Brooke, Rupert. Lithuania.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Carmell. New York: Random House, 1943.

5 m, 2 f. Approx. 30 min. 1 int.

Horror play set inside a hut in Lithuania. Murdered by a mother and daughter for his money, a stranger is later found out to be the family's lost son.

Very good thriller for jr. and sr. high. A good balance of roles.

Also in Searchlights (grade 9 series).

Campton, David. The Do-it-yourself Frankenstein Outfit.
The Eighth Windmill Book of One-Act Plays, ed. E. R.
 Wood. London: Heinemann Educational Books, 1975.
 Royalty-. French, London.

11-14 (12-13 best) m, f, or mixed cast (1 lead, 3
 maj., 5-8 min., 2 bits). Approx. 25 min.

A comedy "partly about acting and partly about auto-
 mation," set on an empty stage. A DEMONSTRATOR of
 the do-it-yourself Frankenstein outfit struggles
 through his demonstration, including a brief
 historic outline of the development of robots. The
 demonstration is poorly rehearsed - or is it? The
 play intends "to leave the audience wondering about
 the areas where acting and real life merge. Who
 or what is the real you? Are you free to be your-
 self, or are you acting a part?"

Good for sr. or jr. high. Some English terms can
 be adapted easily.

Campton, David. The Right Place.

Playbill One, ed. Alan Durband. London: Hutchinson
 Educational, 1969. Royalty- ACTAC (Theatrical and
 Cinematic) Ltd., London.

4 m (2 leads, 1 maj., 1 min.), 3 f (2 maj., 1 min.),
 several others - at least 3, 5 about ideal - m or f
 (all min.). Approx. 35 min. 6 sc. No sets.

Contemporary English morality play set on a bare
 stage. ADAM's pilgrimage is one of discomfort and
 hardship. Yet, he struggles on in spite of temp-
 tations, sacrificing everything, and leaving all
 others behind. Eventually he reaches the Right
 Place, only to find that those who journeyed with
 him have already arrived and found happiness before
 him.

Very good for sr. and jr. high, meaningful for adults
 and students. Good role balance. Easy to stage,
 allowing for several imaginative possibilities.

The English expressions can be modified easily, if
 desired. 2 fairly demanding m roles.

Campton, David. Some of My Best Friends are Smiths.
Royalty- The Dramatic Publishing Company.

5 f. 1 int.

Drama set in the lobby of an English hotel. 2 girls on a walking holiday arrive at a hotel. Their reservation is for "MISS JONES and friend." When the other girl registers with her name, MISS SMITH, the CLERK asks why she hadn't been told. She says they "don't take Smiths," and suggests the other girl would be happier in a hotel with her own kind. Another prejudiced guest at the hotel joins in. A meaningful confrontation develops.

Seems good for sr. and jr. high. Not read by the writer - recommended by a colleague.

Campton, David. Then. 1960.
Man in the Dramatic Mode; Book 4, ed. Lilla Heston.
Agincourt: Book Society of Canada, 1970. Royalty-
Dramatists Play Service.

1 m, 1 f. 20-25 min. 1 ext.

Absurd British comedy. There has just been a nuclear war. MISS EUROPE, a dumb professional beauty queen, meets MR. PHYTHICK, a former teacher of physics and higher mathematics. They are perhaps the only persons left alive in the world.

The delightful humour makes this an excellent introductory theatre of the absurd play for sr. high. Virtually no set required, but 2 demanding roles.

Campton, David. Us and Them.

The Sixth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1972.

Flexible cast of 7-20 (m or f, though roughly equal or slightly more m would be best), 9-15 best size (1 maj., rest min. though onstage for most of play). Approx. 25 min.

Modern morality play set on a bare stage. 2 groups of people simultaneously find a good place to establish themselves. After numerous consultations a peaceful agreement is temporarily established. Inevitably mistrust between the 2 parties leads to war. A history of mankind in a nutshell. A RECORDER introduces, periodically comments on, and concludes the events.

Excellent for jr. high and good for sr. high. Very simple technically and deliberately open for considerable improvisation.

Capek, Josef and Karel. The Marauders. Act 2 of The Insect Play, 1922.

Searchlights: 9 Selected Plays (grade 9 series), general eds. T. H. Cassidy and Hugh D. McKellar. Agincourt: The Book Society of Canada, 1967.

3-7 m, 3-7 f, (1 lead, 6 maj., 3 min.). 25-30 min.
1 ext.

Moralistic drama set at a sandy hillock among a few blades of grass. A VAGRANT insect watches "the comedy called Life," which turns into a horror show. While a CHRYSALIS struggles to be born, beetles struggle over a treasured roll of manure, and an ICHNEUMON FLY incessantly slaughters for his bored neurotic female LARVA, whom a thoroughly hypocritical PARASITE eventually devours.

An interesting bleak play for sr. and mature jr. high students, if costuming and characterization is established without being farcical.

Capek, Karel. R. U. R. - from Act 2. 1921. Trans. by Paul Selver and Nigel Playfair. 32 Scenes for Acting Practice, ed. Samuel Elkind. Scott, Foresman and Co., 1972. Royalty (full play)-French and Baker's.

1 m, 2 f, 1 robot (m or f). Approx. 8 min. 1 int.

Fantastic melodrama set in a drawing-room on an industrial island somewhere on our planet. The island on which the play is set is a factory for producing machines which, in appearance and movement, are scarcely distinguishable from their human models. At the time of this scene, the robots have become a world-wide phenomenon, serving as factory workers and in all other positions in which their unfeeling, superhuman efficiency can be used. They outnumber humans on earth, and are in world-wide revolt against their masters. HELENA, while not yet aware of this crisis, has begun to sense that something is wrong. This scene also includes DR. GALL (aged

50), NANA (a maid who fears and dislikes the robots), and RADIUS (a newly sensitized robot with rudimentary human feelings).

Good for jr. and sr. high. Included in the catalogue as an example of a scene from a full-length play that can be effectively performed as a short "one-act" production.

Challen. John. Shirts.

The Eighth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1975. Royalty- Heinemann Ed. Bks., Surrey.

9-15 (about 12 best), for males but can easily be adapted for females or a mixed cast (1 lead, 2 maj. others min. but always onstage). Approx. 20 min. Can be on bare stage, but different levels desirable.

Dramatic improvisation exploring how people conform to current fashion trends, one-up-manship, and 'keeping up with the Joneses.' One character tries to break free of the pressures to conform, but inevitably fails. The play invites us to think about this behaviour without telling us what can be done about it.

Good for jr. or sr. high. Characters are jr. high age, but can be adapted easily for sr. high.

Chekhov, Anton. The Brute. Trans. by Eric Bentley.

Also known as The Boor (see below).

The Brute and Other Farces, ed. Eric Bentley. New York: Samuel French, 1958. Royalty- French and Baker's.

2 m, 1 f. 20-25 min. 1 int.

Romantic comedy set in 19th century Russia, or can be modern. Pining MRS. POPOV is confronted by her dead husband's creditor, MR. SMIRNOV, who ends up collecting her.

A delightful comedy suitable for sr. high. 2 demanding roles (1 m, 1 f).

Also in Reading and Staging the Play, titled "The Boor", trans. by Hilmar Bauknage, whose trans. is also in Thirty Famous One-Act Plays and Plays as Experience (rev. ed.).

Chekhov, Anton. A Marriage Proposal. Trans. by

Theodore Hoffman.

The Brute and Other Farces, ed. Eric Bentley. New York: Samuel French, 1958. No Royalty- French and Baker's.

2 m, 1 f. 25-30 min. 1 int.

Farce set in 19th century Russia. In an incredible fashion, neurotic IVAN VASSILEVITCH LOMOV proposes to NATALIA, whose fiery impetuosity is rivaled only by STEPAN, her father.

This classic farce is quite demanding - questionable for any but proficient sr. high actors.

Also in Man in the Dramatic Mode; Book 4, 24 Favorite One-Act Plays (trans. by Hilmar Baukhage and Barrett H. Clark), and On Stage: Plays for School and Community.

Chekhov, Anton. Swan Song. Trans. by Theodore Hoffman.
The Brute and Other Farces, ed. Eric Bentley. New
 York: Samuel French, 1958. Royalty- French.

2 m. Approx. 13 min. 1 int.

A dramatic study. VASSILY SVETLOVIDOV, a worn-out
 68 yr. old actor, finds himself alone in a second-
 rate provincial theatre. He spills forth his fears,
 regrets, and bitter-sweet memories to NIKITA, an old
 stage prompter; then quotes immortal lines from
 Shakespeare.

A touching study of an old actor, but too demanding
 for any but very highly accomplished sr. high.
 Valuable reading exercise for theatre minded sr.
 high students.

Church, Virginia. What Men Live By. Adapted from a
 short story by Tolstoy.
The Players: Book One, an Anthology of Plays for
 Student Production in the Classroom, comps.
 Cavanagh and Trip. Toronto: McClelland and
 Stewart, 1970. Royalty- Baker's.

5-7 m (1 lead, 1 maj., 2-4 min., 1 bit), 5-7 f
 (1 lead, 1 maj., 1-3 min., 2 bits). 35-45 min.
 2 sc. 1 int.

Story-play set in an impoverished semi-basement
 cobbler's shop in a Russian city, about 1880.
 SIMON, a poor cobbler, and his wife, MATRENA,
 struggle to survive, yet Simon will not refuse
 credit if someone apparently cannot pay. Simon's
 kindness results in his bringing home a half-
 frozen stranger, MICHAEL, who becomes a brilliant
 apprentice. Simon's business justifiably prospers.
 Before Michael leaves, he reveals that he was an
 angel in Heaven banished until he learns 3 words,
 which he has done through his experience with Simon.

A good vehicle for jr. and sr. high acting and
 staging. Theme suitable for Christmas. Play's
 drawback is its questionable appeal for older sr.
 high.

Also in Beyond the Footlights.

Clark, Philip. Petronella.

The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps. Cavanagh and Trip. Toronto: McClelland and Stewart, 1970.

8 m (2 maj., 4 min., 2 bits), 6 f (1 maj., 4 min., 1 bit), 5-10 extras (optional) - bits could be adapted easily for m or f. 25-30 min. 6 sc. 2 int., 1 ext.

Drama set in the 14th century. SARAH (an English girl of the 20th century) is reading a book about medieval times. She tells her friend, SUE, the story of PETRONELLA, a 16 yr. old girl who was persecuted as a witch. The action then reverts back to the 14th century, involving a pompous BAILIFF, a sensitive MINSTREL, and Petronella. The play ends with Petronella escaping with the minstrel.

Quite good for jr. and sr. high. Interesting variety of roles and staging techniques. Very good stage directions given. Sets and sc. changes not difficult, but a house curtain and/or traveller is highly recommended. The minstrel should sing quite well and be able to play a lute (or whatever).

Cohen, M. Charles. Joker in the Pack.

Searchlights: 9 Selected Plays (grade 10 series), general eds T. H. Cassidy and Hugh D. McKellar. Agincourt: The Book Society of Canada, 1969.

9 m, 2 f. Could be adapted for primarily f (1-2 m, 9-10 f). Approx. 30 min. 10 sc. 4-6 int., 1-2 ext.

Radio script drama by a Winnipeg playwright. Rather than showing the intelligence he possesses, MITCH chooses to clown around incessantly in school and with his friends. It gets to the point where he is facing banishment both from school and his boys' club.

An excellent radio play. Tricky to adapt to the stage, but worthwhile for both jr. and sr. high. One demanding role (Mitch).

Conn, Stewart. Fancy Seeing You, Then.

Playbill Two, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Harvey Unna Ltd., London.

3 m (2 leads, 1 min.). Approx. 25 min. 1 ext.

English drama set in the outside courtyard of a London public house. We listen to HOWATT's conversation with MURRAY. It seems that Howatt's breezy flow of talk is based on a James Bond fantasy - an attempt to convince a provincial hick from Falkirk that he is big-time. A clever theatrical dénouement reveals all.

Good for sr. high, probably too subtle for jr. high. There is a very distinct British flavour which would be difficult to eliminate. 2 demanding m roles.

Connelly, Marc. The Traveler.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.

3-4 m. Approx. 13 min. 1 int.

Comedy set in the smoking compartment of a Pullman car. During the course of a very brief trip, MERCER engages in inane chit-chat with the PORTER and CONDUCTOR. A representation of the typical small talk of strangers.

Good for sr. high, probably too subtle for jr. high.

Cook, Michael. Quiller.

Cues and Entrances: Ten Canadian One-Act Plays,
comp., Henry Beissel. Toronto: Gage Educational,
1977.

1 m, 4 voices (at least 2 f). Approx. 30 min.
1 ext.

Monologue set on the bridge of an outport house,
Newfoundland. We witness the dying hours of an old
Nfld. fisherman, QUILLER. He is lonely, stubborn,
and eccentric. "He achieves a series of resolutions
that spring from his own rich sense of life, of
loving all that exists and is alive."

Not suitable for sr. high. Extremely demanding m
role. Several sound and lighting effects called for
and a fairly elaborate set. Strong Nfld. dialect
throughout. Some vulgarity.

Corwin, Norman. The Odyssey of Runyon Jones.

Reading and Staging the Play: an Anthology of One-
Act Plays, eds. John Gassner and Frederick H.
Little. Toronto: Holt, Rinehart and Winston, 1969.

8-11 m, 3-6 f. Approx. 35 min. 8 sc. (as suggested
by Gassner and Little). 1 ext.

Radio script comedy. In searching for his dog that
was killed in a car accident, RUNYON JONES makes an
incredible odyssey that would humiliate Ulysses.

Although somewhat tedious, still fairly good for
jr. and sr. high. Tricky to stage, but Gassner and
Little give much helpful guidance. Good for class-
room reading, requiring no movement or props.

Also in Nobody Waved Good-Bye and Other Plays and
On Stage.

Coward, Noel. Hands across the Sea.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.
Royalty- Baker's and French.

5-6 m, 3-4 f. 35-40 min. 1 int.

English drawing-room comedy, set in an upper-class drawing-room in London, mid-1930's. Telephone gossip largely contributes to the swirling madhouse home of LADY GILPIN (PIGGIE) and PETER GILPIN. Timid outsiders are obliterated, including dumpy MR. and MRS. WADHURST from the Far East, whom Piggie mistakes for the Far-East Rawlingsons.

A typical Coward play - delightfully witty, fast paced, and frivolous. Perhaps worthwhile for experienced sr. high actors. English accents and demeanor essential.

Cox, Constance. The Caliph's Minstrel.

Junior One-Act Plays of To-day; Fourth Series, ed. Harold Gardiner. London: George G. Harrap and Co., 1963.

5-6 m, 6-7 f, others (optional). Can be played by all f (12 or more). Approx. 30 min. 1 ext.

Comedy for theatre-in-the-round, suggested by a tale from The Arabian Nights. Several citizens mistakenly think they have murdered the Caliph of Baghdad's cherished minstrel. He has taken a sleeping potion.

Somewhat tedious and weak. Not for sr. high. A lively production might be suitable for jr. high.

Cregan, David. Arthur.

Playbill One, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty - Margaret Ramsey, London.

Approx. 14 m, 7 f, others if desired. Approx. 45 min.

Satiric English comedy set on a bare stage, sometime in the future. We witness the saga of ARTHUR PARSONS who, at 21 years of age, fights for his independence, clashes with the authorities, and tries to go out with girls. As Arthur grows in heroic stature, he overthrows the fascist MAYOR, emerges as a promising and noble political figure, but never manages to 'make it' with girls. Classic literary modes, along with modern institutions and morals, are delightfully satirized.

Very good for sr. and more mature jr. high. Good role balance, no sets required. Appealing to adults

as well as students. English references and expressions can be modified easily. One demanding m role.

Crosher, G. R. The Beggar and the Cardinal's Doctors.

Laughter from the Past: Five Unusual Comedies,

Crosher, London: Methuen and Co., 1956.

5 m, several others. Approx. 25 min. 2 sc. 1 int., 1 ext.

Comedy set in 16th century Rome, based on an episode from Mateo Alemán's Spanish novel, Guzmán de Alfarache. Feigning an injured foot, a BEGGAR gains entrance into a benevolent Cardinal's palace, and is attended by a DOCTOR and SURGEON. There is a double turn of events when the prank is discovered.

Good for sr. high and very good for jr. high. One quite demanding m role.

Crosher, G. R. A Change for the Donkey.

Laughter from the Past: Five Unusual Comedies,
Crosher. London: Methuen and Co., 1956.

11 m, some extras. Several m roles could readily be
f. Approx. 25 min. 2 sc. 2 ext.

Comedy set in the 16th century, based on an anonymous
Italian story. A clever FRANCISCAN FRIAR substitutes
himself for an ill treated donkey in order to teach
GILBERT, its master, a lesson.

A very good comedy for jr. high and likely suitable
for younger sr. high students. The only major diffi-
culty for production is that a reasonably good donkey
costume is required.

Crosher, G. R. The Enchanted Calf-Skin.

Laughter from the Past: Five Unusual Comedies.
London: Methuen and Co., 1956.

3 m, 1 f. Approx. 20 min. 1 int.

Comedy set in the living room of a rather poor farm-
house, based on a Norwegian folk tale. A wife and
her brother are foiled from reaping the benefits of
their trickery when a stranger visits. All benefits
are transferred to the husband of the house and the
stranger.

Very good for jr. and sr. high, with good role
balance.

Crosher, G. R. Justice for the Roast-Meat Seller.

Laughter from the Past: Five Unusual Comedies,
Crosher. London: Methuen and Co., 1956.

4 m, 5 others. Approx. 15 min. 1 ext.

Comedy set in a poor street in medieval Paris, based
on an episode from Francois Rabelais' book,
Gargantua and Pantagruel. SEINY JOHN the FOOL is
elected to judge whether or not a poor porter should
pay for a roast-meat seller's steam.

A delightful little comedy of well-applied justice.
Very good for jr. and sr. high.

Croscher, G. R. Owlglass Has a Greedy Master.

Laughter from the Past: Five Unusual Comedies.

London: Methuen and Co., 1956.

3 m, 4 others. Approx. 15 min. 1 int.

Comedy set in the living room of a medieval peasant's house, based on one of the many German adventures of Till Eulenspiegel (Master Till Owlglass). Discovering that his master denies fellow villagers the custom of sharing any slaughtered pig, OWLGLASS cleverly devises a way to ensure that the neighbours get their full share of his master's latest pig.

Very good for jr. and younger sr. high. 2 fairly demanding m roles.

Cross, Beverley. The Crickets Sing.

Playbill One, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Curtis Brown Ltd., London.

8 m, 2 f, several others. Approx. 30 min. 4 sc.
4 int.

Comic melodrama set in England, 1642. ORLANDO NOKES, a Dramatic Author arrested for writing plays, is used by the Roundheads in an attempted assassination of KING CHARLES I. Noakes makes use of his acting skills to set things right.

Quite good for sr. high. Distinctly English in manner, with frequent light-hearted references to and treatments of Shakespeare. No scenery is needed. Scene changes can be suggested by changing signs or banners. One demanding m role.

Damato, Anthony. The Flounder Complex.

Royalty- Dramatists Play Service.

2 f (leads). 1 simple interior.

Thriller set in an old woman's home. A young girl unknowingly answers an ad for a servant-companion, written by a paranoid, nearly-blind old woman. During the process of the interview, the old woman's fear of the outside world gradually shows itself. She tells the girl that she used to suffer from what she calls the Flounder Complex, but claims to have cured herself. When the girl realizes just how far gone her potential employer is, she decides she doesn't want the job. The old woman, terrified because the girl poses a threat to her safety, shoots her.

Seems good for sr. high accomplished actresses, especially concerning the role of the old woman. Not read by the writer - recommended by a colleague.

Daniell, David Scott. Letters for the Prince.

Junior One-Act Plays of To-day; Fourth Series, ed. Harold Gardiner. London: George G. Harrap and Co., 1963.

3 m, 2 f. Approx. 30 min. 1 ext.

English farce set outside a country cottage, 1743. ANDREW, with the help of JAMES HUGG, is attempting to smuggle letters to exiled Prince Charles in Holland. James' niece, CORPORAL TIDY, and a pedlar make things most difficult.

Highly worthwhile but, being a farce, quite difficult to perform and stage.

Davies, Robertson. The Voice of the People. 1949.
Cues and Entrances: Ten Canadian One-Act Plays,
 comp. Henry Beissel. Toronto: Gage Educational,
 1977.

2 m (1 lead, 1 maj.), 2 f (maj.). 25-30 min. 1 int.

Domestic comedy-farce set in the kitchen of a working class Ontario house. Barber SHORTY MORTON, a sort of Canadian Archie Bunker, must wait for his supper, delayed since SAM NORTH is fixing the electric stove again. Shorty writes an ignorantly vehement letter-to-the-editor, whom he feels has "got it in for the barbers."

Quite good humour, but dated. Questionable appeal for sr. high unless up-dated considerably. A real electric stove (non functioning) is required.

Also in Searchlights (grade 9 series).

Daviot, Gordon. The Balwhinnie Bomb.
The Second Windmill Book of One-Act Plays, ed. E. R.
 Wood. London: Heinemann Educational Books, 1963.
 Royalty- Christopher Mann, London.

3 m, 1 f. 30-35 min. 1 int.

Dramatic comedy set in a village in the West Highlands, Scotland. RODDY ROSS tries to win a little glory by pretending to discover a bomb at the local post office. He has planted the bomb.

Good for sr. high, likely too difficult for jr. high.
 3 challenging roles (2 m, 1 f).

Daviot, Gordon. The Pen of My Aunt.

Seven One Act Plays, ed. W. F. Sherwood. Toronto: House of Grant, 1964..

2 m (1 lead, 1 maj.), 2 f (1 lead, 1 maj.). 25-30 min. 1 int.

Drama set in France during the German occupation. Having been caught wandering in the woods by the Germans, a French soldier masquerades as a lady's nephew with the help of the lady and her maid.

Good intrigue for jr. and sr. high. 4 quite demanding roles requiring precise timing.

In many anthologies including: The Players: Bk. 2, Short Plays for Reading and Acting, The Magic Mask, and English One-Act Plays of Today.

Denison, Merrill. Brothers in Arms.

The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps.

Cavanagh and Trip. Toronto: McClelland and Stewart, 1970. Royalty- French.

3 m (2 leads, 1 min.), 1 f (lead). 30-35 min. 1 int.

A rustic comedy set in "a room in an abandoned farmhouse used as a hunting camp during the deer season," in the backwoods of northern Canada, a Nov. evening, 1919. J. ALTRUS BROWNE, a British major, is desperate to get a ride to the nearest train station to secure a big business deal in Toronto. He waits for CHARLIE HENDERSON, a backwoodsman. Altrus waits with his English wife, DOROTHEA, who romantically adores their location, and SYD WHITE, an easy-going backwoodsman. After "the best part of an hour," Charlie arrives and Altrus is driven to distraction. Syd would have been able to drive if Altrus had thought to ask.

Good for jr. and sr. high. 3 interesting and varied roles (2 m, 1 f).

Also in On Stage: Plays for School and Community.

Dias, Earl J. Don't Tell the Folks Back Home.
New Comedies for Teen-agers. Boston: Plays, Inc.,
 1967.

12 f. Approx. 30 min. 1 int.

Comedy set in the living room of a shabby apartment in Greenwich Village, New York. 3 girls, struggling to make it in the big city, try to mask their troubles from DELIA, a society editor from their home town.

A shallow, feeble treatment of a hackneyed theme. Nevertheless, somewhat better than most of Dias' plays for teen-agers. Definitely not for sr. high.

Drin, Michael. The Chinese Mask.

The Second Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1963. Royalty- Curtis Brown, London.

7 m (could be played by 7 f). 25-30 min. 1 int.

Drama set in an English school for boys (or girls). A young detective must solve the mystery of who has stolen a valuable stamp.

Quite good intrigue, suitable for jr. and younger sr. high. One demanding role.

Duffield, Brainerd. The Lottery. 1953. Adapted from a 1948 short story by Shirley Jackson. Fifteen American One-Act Plays, ed. Paul Kozelka. New York: Simon and Schuster, 1961. Royalty-Dramatic Publishing Co.

8 m, 5 f, extras (only 1 or 2 needed, m or f). Approx. 25 min. 1 ext.

Drama set in a small town. The play starts in a merry fashion as villagers gather for a ritualistic lottery. Gradually we begin to suspect the nature of the lottery, the horrid fate of the person chosen, and the reason for the event.

Although quite static until the climax, good for sr. high and mature jr. high.

Also in Seven One Act Plays and several other sources.

Duncan, Ronald. The Gift.

Playbill Three, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Eric Glass Ltd., London.

3 m, 2 f, 2 voices. Approx. 25 min. 1 int. (very simple).

Comedy set in a living room in England. Having given up his job as a banker, 3 months and 17 days before his pension, PERCY WORSTHORNE dedicates his life to art and loving his fellow man. Strongly encouraged by his family, Percy is refrigerated with his latest poem frozen on his lips.

Very good for mature sr. high students. A good balance of challenging roles. English aspects could be modified easily.

Not to be confused with The Gift, a religious one-act non-royalty play by Marie A. Foley, available through Samuel French.

Dunsany, Lord. The Jest of Hahalaba.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.

4 m. 10-15 min. 1 int.

English drama set in the smoking room in a London house, New Years Eve, 1928. In order to look into the future, SIR ARTHUR calls upon the spirit of Laughter, with disasterous results.

A diverting filler which readily could be updated and localized. Quite good for both jr. and sr. high.

Dunsany, Lord. A Night at an Inn.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.
Royalty- Baker's and French.

8 m. 20-25 min. 1 int.

Tense English melodrama set in a room in an inn. Although 4 English sailors manage to dispense with the 3 priests from whom they stole a ruby, they do not foresee another barrier - an Eastern idol. Probably Dunsany's most popular play.

Very good for jr. and sr. high, but a clever costume must be devised for a hideous idol, or else the climax could be farcical. English accents required, but perhaps the play should be 'Canadianized' for jr. high.

Fendrich, Shubert. Wake Up and Love. 1964.

Budget royalty- Pioneer Drama Service, Denver.

3 m, 4 f. 20-25 min. 3 sc. 1 int.

Comedy set in New York City. ROBIN GOODFELLOW, the "Puck" from Shakespeare's A Midsummer Night's Dream, is now working for an advertising agency in New York. He dispenses his love potions from aerosol cans. A miscalculation results in the stuffy agency owner falling head over heels in love with the elderly Irish cleaning woman.

Rather weak material for jr. and younger sr. high.

Ferruzza, Charles. A Conspiracy of Angels.

Royalty- Performance Publishing Co., Elgin, Illinois.

1 m, 1 f, 1 m or f (with minor line changes).
Approx. 20 min. 1 int.

Comedy set in "the worst hotel room in the worst hotel on the worst side of town." 2 young toughs find themselves in less than heaven when they ungag ENNIE, the college girl they've kidnapped. They think she's the daughter of a rich industrialist, only to discover she's a nobody - at college on a scholarship. When they threaten bodily harm, she yells that she's a hemophiliac and will die if they so much as scratch her. They eventually leave totally frustrated. Ennie proceeds to phone her father, a rich industrialist.

Good fluff for jr. and sr. high, with 3 worthwhile roles.

Fletcher, Arnold. Bluey.

Junior One-Act Plays of To-day; Fourth Series, ed.

Harold Gardiner. London: George G. Harrap and Co., 1963.

3 m, 5 f. 30-35 min. 1 int.

Drama set in an expensive British hotel suite. Pop singing idol BLUEY returns to his birthplace and is forced to come to grips with his past.

Although a rather weak ending, quite good for both jr. and sr. high. Could easily be adapted to make it more North American and topical.

Fletcher, Lucille. Sorry, Wrong Number. 1948 or 52.

Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty- Dramatists Play Service.

5 m, 9 f. Better as 3 m, 4 f, 3 extras as technical staff (m or f). Can be played with 1 m, 1 f. 25-30 min. 1 int. (divided).

Mystery thriller. MRS. STEVENSON is a neurotic invalid, whose only contact with the outside world is her phone. She hears plans for a murder, which turns out to be her own. Through her frantic efforts to enlist help we learn about her life, personality, and the murderer, who is never actually revealed.

A classic thriller that is excellent for jr. high and good for sr. high. Rather tricky to stage.

Gassner and Little give guidance for a full cast. One demanding female role.

In many anthologies, including: Short Plays for Reading and Acting, The Players: Bk. 1, Invitation to Drama, and Eight One-Act Plays.

Foord, Isabelle. Say Hi to Owsley.

Cues and Entrances: Ten Canadian One-Act Plays, comp. Henry Beissel. Toronto: Gage Educational, 1977.

29 characters (mainly m preferable), which "may be played by a company of 7, 6 if absolutely necessary." Approx. 30 min. 1 representational set.

A modern morality science fiction. The world is destroying itself. 2 martians arrive to save it, if it's worth saving. NOAH replays the flood, ART LINKLATER interviews his kids, the PRIME MINISTER gives orders to destroy all U.F.O.'s, and DR. OWSLEY is building a starship to escape.

Confusing plot development and somewhat dated. Questionable appeal for jr. or sr. high.

Galsworthy, John. The Little Man.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.

9 m, 2 f. Approx. 35 min. 3 sc. 1 int., 2 ext.

Morality farce set in Austria, 1913. While an American chatters away, and those representing other nationalities refuse to get involved, a little man is the only one to give aid to a baby separated from its mother.

Although somewhat weak, quite satisfactory for sr. and more mature jr. high. Scene changes are quite simple. One very demanding m role (the American).

George, Charles. When Shakespeare's Ladies Meet.

Royalty- Dramatists Play Service.

6 f. Approx. 30 min. No set.

Comedy. JULIET has just fallen in love with Romeo. 5 other ladies of William Shakespeare's imagination meet to enlighten Juliet on the best method of conducting a romance.

Seems good for sr. high and possibly jr. high. Not read by the writer - recommended by a colleague.

Gerstenberg, Alice. Overtones. 1913.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.

4 f (all leads). 20-25 min. 1 int.

Satirical comedy set in a fashionable American living room. While MARGARET graciously visits HARRIET and arranges a business deal, their primitive selves, MAGGIE and HETTY, carry on in a very different fashion.

A poignant portrayal of human nature. Although somewhat wordy, still very good for sr. high and more mature jr. high. Quite tricky to stage and 4 fairly accomplished actresses are required.

Also in The Players: Book Two.

Gilles, Harry. Who's on First.

Royalty- Performance Publishing Co., Elgin, Illinois.

2 leads (m, f, or mixed), 1 extra (easily can be eliminated). Approx. 12 min. No set needed.

Comic sketch set at a baseball park or the vicinity. The REPORTER is trying to get the baseball line-up from the MANAGER. Unfortunately, the players have unusual names. The player on first is named "Who," the player on second is named "What," third base is played by "I Don't Know," and so forth. There is a one-line walk-on for a near-sighted umpire.

Very good for jr. and sr. high actors with a good sense of pace and timing. It might well be better to use the funnier and considerably shorter (4-5 min.) audio copy of a 1944 Abbott and Costello routine, available on cassette tape from Radio Reruns, P.O. Box 4040, Station "D", Scarborough, Ont., M1R 4Y8.

Giraudoux, Jean. The Apollo of Bellac. Adapted by Maurice Valency, 1954.

Man in the Dramatic Mode; Book 3, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-Baker's and French.

9 m (1 lead, 3 maj., 5 min.), 3 f (1 lead, 1 maj., 1 min.). 45-50 min. 1 int.

French comedy set in the elegant reception room of the International Bureau of Invention. It is autumn in Paris. Poor, shy AGNES comes for a job, despite her lack of experience or talent. She is saved from rejection by the sudden appearance of a MAN, who instructs her bluntly to tell every man she sees that he is handsome. It works amazingly well on the 8 men to come - including the CHAIRMAN OF THE BOARD.

Good for sr. high. Interesting roles for all, including several ugly men. Often good humour,

though it may drag at times without good performances by the leading and major characters. Set should be fairly elaborate, including an outer room.

Also in The Players; Book Two, an Anthology of Plays for Student Production in the Classroom.

Glaser, Eleanor D. Call the Selkie Home.

The First Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1960. Royalty- Heinemann Ed. Bks., Surrey.

1 m, 4 f. 30-35 min. 1 int.

Drama of atmosphere, set in the living room of a fisherman's cottage in a remote Cornish village, southwest Eng. LORNTIE has mysteriously come from the sea, saving and then marrying GIDEON POLWHEEL. BRIGID, Gideon's mother, has repressed her fears about Lorntie, but they are eventually realized. Based on an Irish legend.

Although the theme is far-fetched and the suspense somewhat weak and evident, the play provides 5 good challenging roles for sr. high, requiring accents. Realistic setting is not essential.

Glaspell, Susan. Suppressed Desires. 1914.

Searchlights: 9 Selected Plays (grade 10 series), general eds. T. H. Cassidy and Hugh D. McKellar. Agincourt: The Book Society of Canada, 1967. Royalty- Baker's.

1 m, 2 f. 30-35 min. 2 sc. 1 int.

Satiric comedy set in a studio apartment. HENRIETTA's obsession with psychoanalysis leads to a weird interpretation of a dream, and comes to haunt her after her husband and sister visit the psychoanalyst.

Some good humour regarding misapplied Freudian psychology, but very wordy and a rather weak ending. 3 demanding roles, especially that of Henrietta. Only for accomplished sr. high players.

Also in Thirty Famous One-Act Plays.

Glaspell, Susan. Trifles. 1916 or 20.
Seven One Act Plays, ed. W. F. Sherwood. Toronto:
 The House of Grant, 1964. Royalty- Baker's.

3 m, 2 f (leads). 25-30 min. 1 int.

Drama set in the gloomy kitchen of John Wright's farmhouse. Mrs. Wright is under arrest on suspicion of strangling her husband. While their husbands and the COUNTY ATTORNEY investigate, MRS. PETERS and MRS. HALE discover evidence of Mr. Wright's unremitting cruelty and clues by which the wife can be proven guilty. They do not reveal the evidence.

A subtle play on emotions, good for jr. and sr. high. 4 fairly demanding roles, especially the 2 f parts. Quite an elaborate set is required.

Also in Reading and Staging the Play, 24 Favorite One-Act Plays, Short Plays for Reading and Acting,

Plays as Experience (rev. ed.), English One-Act Plays of Today, and Fifteen American One-Act Plays.

Goodman, Kenneth Sawyer. The Game of Chess. 1913.
Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty-Baker's and French.

4 m (2 leads, 2 min.). 25 min. 1 int.

Melodrama set in the Russian Czar's palace around the turn of the century. His Excellency willingly grants an assassin a personal interview which turns into a battle of wits.

Appealing to both jr. and sr. high audiences, but too difficult for any but good sr. high actors. 2 demanding roles, 1 exceptionally so.

Also in The Players: Book 2 and Thirty Famous One-Act Plays.

Gosling, Alan. A Dead Liberty.

Playbill Three, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Harvey Unna Ltd., London.

3 m (1 lead), 1 f (lead). Approx. 55 min. 1 int.

English comic tragedy set in a lower-class house. As Fred, their lodger, slowly dies in a diabetic coma upstairs, the appalling ignorance of JACK and GINNY FLINT causes them to take no action to help Fred. Instead, they burn his belongings and fabricate unnecessary lies.

An excellent play, but the lower-class English dialogue makes it difficult for non-British students. A worthwhile endeavour for 2 very accomplished sr. high actors (1 m, 1 f).

Graves, Warren C. The Proper Perspective.

Contemporary Canadian Drama, ed. Joseph Shaver. Ottawa: Borealis Press, 1974. Royalty- Warren Graves, Edmonton.

5 m (2 leads, 2 min., 1 bit), 1 f (min.). Approx. 20 min. 1 int.

Award winning Canadian abstract drama, set in an unfinished set that, when it would be finished, would look as though it were a jungle hut in Southeast Asia. COMMANDER DALBY is a tense soldier in his 30's, who looks sharply toward the control booth after the lighting and jungle sound effects are badly handled. Coming in late on cue is PATTERSON, an elderly American politician who resembles Colonel Saunders. He is investigating a war crime committed by Dalby's squadron - a massacre of women and children in a village called Phan Ro. The action is portrayed as an improvisation between 2 actors, but reality and theatrics become confused, if not inseparable, after Patterson commits a crime.

Suitable for more mature sr. high, though some background knowledge of the Vietnam War (esp. the Lt. Calley incident) is advisable. The strong Viet Nam overtones tend to date the play. Some vulgar swearing can be 'softened' easily.

Gregory, Lady Augusta. The Rising of the Moon. 1907.
Short Plays for Reading and Acting, ed. Bruce Vance.
 Toronto: Clarke, Irwin, 1970. Royalty- French and
 Baker's.

4 m (2 maj., 2 min.). 15-20 min. 1 ext.

Irish dramatic comedy set at the edge of a wharf in a seaport town. Three policemen are looking for a notorious Irish Nationalist criminal. A sergeant is left alone to keep watch. A ragged man stops by, eventually befriends the policeman, and turns out to be the criminal. The policeman lets him escape.

A subtle and sensitive treatment of Irish character. The plot of this classic one-act play may now appear too predictable. Not very suitable for sr. high without some background information. 2 demanding roles. Strong Irish flavour. The criminal must sing ballads:

Also in Man in the Dramatic Mode; Bk. 3, Thirty Famous One-Act Plays, and several other anthologies.

Gregory, Lady Augusta. Spreading the News. 1904.
Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little.
 Toronto: Holt, Rinehart and Winston, 1969. Royalty-French.

7 m, 3 f. Approx. 30 min. 1 ext.

Irish comedy set at the outskirts of a fair. BARTLEY FALLOW pursues JACK SMITH in an effort to return JACK's mislaid hayfork. In short order rumour has it that Bartley has murdered Jack in order to make off to America with Jack's Wife. When the "murdered" man appears, the gossips are confounded.

A delightful comedy suitable for sr. high, probably too difficult for jr. high. Irish dialect required, but the play could be 'Canadianized' with some work.

Also in 24 Favorite One-Act Plays.

Hall, Holworthy and Robert Middlemass. The Valiant.
Thirty Famous One-Act Plays, eds. Bennett Cerf and
 Van H. Cartmell. New York: Random House, 1943.
 Royalty- Baker's.

5 m, 1 f. 40-45 min. 1 int.

Melodrama set in a warden's office in Connecticut. Although they have tried for 4 months, neither the WARDEN nor FATHER DALY (the prison chaplain) can uncover the identity of a MAN about to be executed. A GIRL manages to reveal a great deal in a matter of minutes, before the man goes bravely to his death.

Although this well-known play now seems overly contrived and sentimental, it is still fairly good for sr. high. Cutting the length is advisable. Likely too demanding for jr. high.

Also in Plays as Experience (rev. ed.), On Stage,
 and English One-Act Plays.

Hall, Willis. The Days Beginning.
The Second Windmill Book of One-Act Plays, ed. E. R.
 Wood. London: Heinemann Educational Books, 1963.
 Royalty- Heinemann Ed. Bks., Surrey.

15-18 m, 2-5 f. Approx. 65 min. 10 sc. 3 int.,
 2 ext.

Historical Bible drama. A realistic portrayal of the 3 days after Christ's crucifixion.

Good for sr. high, especially for Easter, but long for jr. high. Tricky to stage - 9 set changes. 5 or 6 quite demanding m roles.

Harben, Edward. Poor John! Poor Jean!

The Fifth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1970. Royalty- Edward Harben, England.

4 m (1 lead, 2 maj., 1 min.), 3 f (1 lead, 2 maj.). 45 min. 1 ext. (only park chairs and leaves necessary).

Modern romantic comedy set in a city park - a morning in September. After both have skipped-out of their wedding ceremony, JOHN and JEAN unintentionally meet in a park. Their friends find them and help re-enact their courtship. An old GARDENER's poetic words help them decide whether or not to proceed with the marriage. A comic, yet serious inquiry into love and marriage.

A very good play for sr. high, though some rather juvenile lines may be changed and the pro-marriage theme may be questioned. Though stage directions

are quite precise, action can be changed and largely developed through improvisation. A playful enthusiasm is essential. English dialogue can be adapted easily. Some music required.

Hawkridge, Winifred. The Florist Shop. 1951.

Royalty and source - Baker's Plays. Boston: Walter H. Baker Co.

3 m, 2 f. 30-35 min. 1 int.

Romantic comedy set in a florist shop. MAUDE successfully combines sentiment and business when she sends MISS WELLS 2 orchids. They are to facilitate Miss Wells' marriage to MR. JACKSON, to whom Miss Wells has been engaged for 15 years.

Although old-fashioned, still a charming sentimental comedy sr. or jr. high. 2 demanding f roles, especially that of Maude.

Hood, Hugh. Friends and Relations. 1976.

The Play's the Thing, Four Original Television Dramas, ed. Tony Gifford. Toronto: MacMillan, 1976.

6 m, 4 f. Approx. 40 min. 18 sc. (almost all int.).

Canadian television drama set in the small-city atmosphere of eastern Ontario. Throughout 30 odd years of marriage MRS. BIRD has been virtually a nonentity, living in the shadow of her husband, a M.D. and one of the celebrities of their small city. He has just died; but much to everyone's dismay, Mrs. Bird refuses to wither away with the memory of her husband. She rejects her daughter's offer to live with her and dote over grandchildren for the rest of her life. She astounds her friends and relations by throwing her latent energy and talent into learning, and mastering, the realty business.

An excellent Canadian T.V. script that possibly could be adapted for the stage.

Houghton, Stanley. The Dear Departed. Based on a story by Guy de Maupassant.

The Players: Book Two, an Anthology of Plays for Student Production in the Classroom, comps.

Cavanagh and Trip. Toronto: McClelland and Stewart, 1970. Royalty- Baker's and French.

3 m (3 maj.), 3 f (2 leads, 1 min.). 25-30 min.
1 int.

Satirical comedy set in the sitting-room of a small house in a lower middle-class district of a provincial American town, Sat. p.m., likely the 1930's. After a typical day of drinking, ABEL MERRYWEATHER has gone upstairs and apparently died. His immediate family is soon mourning. They include his two granddaughters, ELIZABETH and AMELIA, their husbands, BEN and HENRY, and Amelia's 10 yr. old daughter, VICTORIA. It is apparent that Victoria is the only one who cares for Abel. But Abel is not

dead. He comes downstairs and announces his plans to change his will and marry the widow who runs the tavern.

Quite good for jr. and sr. high. Good role balance.

Housman, Laurence. Under Fire. A scene from Victoria Regina.

Seven One Act Plays, ed. W. F. Sherwood. Toronto: The House of Grant, 1964.

3 m, 4 f. 3 of the 4 main roles are f. Approx. 15 min. 1 int.

English drama set in 1842 London. In order to catch an attempted assassin, QUEEN VICTORIA and PRINCE ALBERT take their usual drive to Hyde Park.

Although the play is dated, it should appeal to jr. and sr. high - especially to girls.

Howarth, Donald. School Play.

Playbill One, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Margaret Ramsay Ltd., London.

1 teacher, 15-62 students (25-35 are best). Approx. 25 min. 1 int.

Experimental play set in an English school classroom. A TEACHER and class read their lines which, in themselves, are the play. NUMBER 6 STUDENT does not speak. The lines tell the teacher to ostracize No. 6. No. 6 leaves the room and apparently dies. The teacher suffers a mental break down before No. 6 returns and the bell rings.

Cleverly conceived. Without preparation (the teacher playing the lead role) excellent for sr. or jr. high classes, though perhaps too confusing for younger jr. high students. Intended for the classroom, but could

be interesting if presented on stage, requiring little rehearsal. English expressions can be modified easily. One demanding role (the teacher).

Hughes, Glenn. Red Carnations. 1925.

Fifteen American One-Act Plays, ed. Paul Kozelka.
New York: Simon and Schuster, 1961. Royalty-
Baker's and French.

2 m (leads), 1 f (maj.). 15-20 min. 1 ext.

Period comedy set in a secluded corner in a city park. While waiting for a rendezvous with a woman, a middle-aged MAN and a BOY (about 20) find out they are waiting for the same GIRL. Eventually it is revealed that the older man is the girl's father.

A fairly good bit of fluff. Somewhat dated, but suitable if '20's costuming and period is developed. Very simple set.

Hughes, John. The Ship of Dreams.

Short Plays for Reading and Acting, ed. Bruce Vance.
Toronto: Clarke, Irwin and Co., 1970.

4 m, 3 f. Approx. 35 min. 1 int. (divided).

Drama set in a combined general store and home in Cardiff, Wales. While TOM labours in the shop of his tyrannical father, he longs to be at sea. Tom's hesitancy to leave is eroded by a sailor.

Quite good for both sr. and jr. high, though difficult for jr. high to perform. One demanding m role (Tom).

Hughes, Langston. Soul Gone Home. 1937.

Man in the Dramatic Mode; Book 5, ed. Lilla Heston.
Agincourt: Book Society of Canada, 1970. Royalty-
Harold Ober Associates.

3 m (1 lead, 2 bits), 1 f (lead). 8-10 min. 1 int.

Afro-American comedy set in a base, ugly, dirty tenement room. A mother stereotypically mourns beside the body of her recently deceased son, until he speaks up and bluntly tells her how rotten she really has been. He lies down dead when two city health employees come to take him away. The mother reverts back to her act - at least for the moment.

Fairly good for 2 Black sr. high actors. A little swearing. Could be adapted for white students.

Hynam, John. A Different Kind of Woman.

The Fifth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1970. Royalty- Laurence Pollinger, London.

5 f (1 lead, 1 maj., 2 min., 1 bit), a dog to be used as a wolf cub (not essential). Approx. 35 min. 1 int.

Drama set in a cave. The beginning and end take place today. The main action takes place 5,000 years ago. MISS BRIGGS, an archaeologist, dictates her findings and speculates into a portable tape recorder. A prehistoric flashback reveals that the cave was inhabited by KULA, a 36 yr. old woman. Kula has left her tribe to experiment with painting and weaving, to get away from her overbearing husband and the other men who rule her society, and (most importantly) to spread the word of peace and understanding between different tribes. The play ends tragically for Kula, but not without hope.

Good all-female play, though the action is somewhat static and themes develop a bit pedantically. Two challenging roles. Arrows and a blood packet are recommended.

Inge, William. Glory in the Flower.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.

6 m, 3 f (1 lead), several others. Approx. 35 min. 1 int.

Drama set inside a small roadhouse close to a Midwestern U.S. town, late 1950's. JACKIE meets her old lover and discovers that they both have changed.

A poignant adult drama that should appeal to mature sr. high students. 3 demanding m roles and 1 very demanding f role.

Inge, William. People in the Wind. 1954. From Summer Brave and Eleven Short Plays, Inge.

Man in the Dramatic Mode; Book 4, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-Dramatists Play Service.

3 m, 5 f. Approx. 20 min. 1 int.

Modern drama set in a small country town in Kansas. Waitresses ELMA and GRACE wait for the bus that brings, along with the driver, an attractive girl, a raunchy cowboy, an intellectual drunk, and 2 old spinsters. Events cause Elma to reflect about writing a book about the people she sees.

Quite good for sr. high and mature jr. high. Good balance and variety of roles, though generally stereotypical. Earthy love scene between the girl and cowboy.

Jellicoe, Ann. The Rising Generation.

Playbill Two, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Margaret Ramsay Ltd., London.

Approx. 10 m, 20 f, others if desired. Approx. 30 min. Several scenes or movements. No sets.

English avant-garde drama for theatre-in-the-round. MOTHER, a savage, destructive perversion of the norm, uses her natural power in an obliterating nuclear explosion. Out of the fire comes the will to start anew.

An interesting endeavour for sr. high. There is good role balance, no sets, and the lines are easy. All other aspects of production are quite difficult. English expressions could be modified.

Jenkins, Ray. Boy Dudgeon.

Playbill Three, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Margaret Ramsay, London.

4 m. Approx. 45 min. 6 sc. 1 int. (split set).

Drama set in the juvenile wing of an English prison. DUDGEON, a teen-ager found guilty of the callous murder of an old woman, is already in prison when MR. CLIFFE, a schoolmaster and psychologist, sets out to loosen Dudgeon's tongue, hoping to establish his innocence.

A fine adult drama suitable for sr. high students, but the English accent of Dudgeon is very challenging to portray and probably hard for students to understand. The strong English flavour would be difficult to change. 2 very demanding m roles.

Johnson, Philip. Orange Blossom.

The Play's the Thing, Jack Blacklock. Toronto: McGraw-Hill; 1965.

2 m (1 lead, 1 maj.), 5 f (1 lead, 3 maj., 1 min.).
40-45 min. 1 int.

Comedy set in the sitting-room of a small house in a country town, England. Domineering GLAD DUCKWORTH and her mother await Glad's marriage to FRED. Shockingly, he turns out to be nothing of the meek fiancé they have known.

Although a somewhat hackneyed "Taming of the Shrew" theme, good for sr. and more accomplished jr. high students. A fine balance of worthwhile roles. Could be localized easily.

Johnson, Philip and Howard Agg. Little Glass Houses. 1957.

The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps. Cavanagh and Trip. Toronto: McClelland and Stewart, 1970. Royalty- French.

5 f (all maj.). 30-35 min. 1 int.

Comedy of manners set in an ante-room in the Assembly Rooms of Bath - an evening in 1810. The scandalous and mysterious opera singer MADAME ROSSIGNOL is driving all the men to distraction. MRS. ORPINGTON'S daughter, JANE, is sadly neglected. LADY TITHERINGTON'S son, Earnest, is one of the adulating males. MRS. CARROWAY enters armed with the news that Mme. Rossignol was once her nursemaid, Lizzie Wilkins. The women intend to use this news to drive off Mme. Rossignol. However, she aptly defends herself.

A fine comedy for 5 accomplished sr. or jr. high actresses. Accents and fairly elaborate costumes and set are preferable.

Also in Invitation to Drama (rev. ed.).

Jones, Helena. Joseph Wants Five Sons. 1959. Adapted from My Uncle Jules, a short story by Guy de Maupassant.

Searchlights: 9 Selected Plays (grade 10 series), general eds. T. H. Cassidy and Hugh D. McKellar. Agincourt: The Book Society of Canada, 1968. Royalty- French.

4 m, 4 f. Approx. 35 min. 1 int.

French drama set in the living room of a provincial house. The hope of receiving money from Uncle Jules in South America is sustained by all the Davranches, except JOSEPH. Although he desperately wants some money, Joseph realizes something is more important.

Quite a good drama with a good balance of challenging roles. More suitable for sr. than jr. high.

Kan, Kikuchi. The Madman on the Roof. Trans. by Glenn Hughes and Y. T. Iwasaki.
Man in the Dramatic Mode; Book 2, ed. Lilla Heston.
 Agincourt: Book Society of Canada, 1970.

4 or 5 m, 2 or 3 f. 15 min. 1 ext.

Japanese morality play set on a small island in the Inland Sea, 1900. 24 yr. old YOSHITARO is a member of the richest family on the island. He is mad, lame, and loves climbing (the roof being the only thing left for him). His FATHER enlists a fraudulent PRIESTESS in attempting to cure Yoshitaro. Both Yoshitaro and his intelligent younger brother, SUEJIRO, realize the deceit of the priestess. She is dealt with accordingly and Yoshitaro is allowed to remain blissfully mad.

Quite good for both jr. and sr. high. Roles quite well balanced. Good acting opportunities for 1 m

(Yoshitaro) and 1 f (priestess). Difficulties: could be ludicrous if not done quite skillfully. Green pine boughs are to be burned - smoke should be created.

Kaufman, George S. If Men Played Cards as Women Do.
Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.
 Royalty- Baker's and French.

4 m. 10-15 min. 1 int.

Comedy set in a nice living room. 4 men proceed to gossip, get organized, and play cards in the stereotypical non-consequential fashion of little old ladies.

A very good sketch for jr. or sr. high, if unafraid of being accused of male chauvinism.

Kaufman, George S. The Still Alarm. 1930.

Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty-Baker's and French.

5 m (2 leads, 1 maj., 2 min.). 10-15 min. 1 int.

Satirical comedy set in a hotel bedroom. 2 gentlemen, a bellboy, and 2 firemen act cooler than an iceberg as the hotel they are in proceeds to burn down.

A delightful filler for jr. and sr. high, but requires considerable rehearsing. The 2 gentlemen parts could easily be adapted for females.

Also in The Players: Bk. 1, 24 Favorite One-Act Plays, and Fifteen American One-Act Plays.

Kelly, Tim. The Remarkable Susan.

Royalty- Dramatists Play Service.

6 m, 10 f, or all-f, extras, if desired. Approx. 25 min. 1 simple int.

Drama set in a courtroom in upstate New York (drawn from the actual court records). SUSAN B. ANTHONY, an early champion of women's liberation who dared to fight for her constitutional right to vote, is on trial for the crime of casting a ballot. Tempers flare, animosities run high, and insults are traded. While her trial is basically a sham, she storms, pleads, and lectures, and skillfully turns defeat into victory.

Seems good for sr. high. Not read by the writer - recommended by a colleague.

Kopit, Arthur. The Conquest of Everest. From The Day the Whores Came Out to Play Tennis and Other Plays, Kopit, 1964.

Man in the Dramatic Mode; Book 5, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-French.

2 m (1 lead, 1 min.), 1 f (lead). Approx. 15 min.
1 ext.

Absurd comic romance, set at "the peak of Mount Everest, peeking through a cloud." MR. ALMANSTAR (dressed in Florida garb with short sleeves and bare feet) and MISS ALMENSIDE (wearing a summer frock, barefooted, and carrying a purse with a Brownie box camera) hover beneath the cloud that covers most of the stage. They eventually break through the clouds in their conquest of Everest. They are interrupted once by a CHINESE SOLDIER wearing an oxygen mask and carrying a machine gun. He has used a ladder to reach the top. The couple

fall in love before their descent. The soldier closes the play with rhyming couplets.

Quite good for sr. high, especially if the actors are skillful. Staging is somewhat tricky, but could be humourously representational, including sound effects.

Kopit, Arthur. The Hero. From The Day the Whores Came Out to Play Tennis and Other Plays, Kopit, 1964.

Man in the Dramatic Mode; Book 3, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-French.

1 m (main role), 1 f. 10-15 min. 1 ext.

Comic absurd pantomime set in the hot sun of a bare desert. THE MAN stumbles in from S.L. in his journey across the world (through life?). Eventually, with his opera glasses, he spies THE WOMAN in the distance, S.R. He quickly sets up his makeshift billboard, takes out his paintbox from his well-looked-after attaché case, and paints or sketches an oasis. She stops and manages to break his rock-hard sandwich, which they share as they snuggle together while staring into the distance, smiling, as the sun slowly sets. They come to accept both their own and life's limitations.

A good mime exercise for two. Suitable for sr. high if willing to try the absurd. Shortness and economic set help.

Kopit, Arthur. The Questioning of Nick. From The Day the Whores Came Out to Play Tennis and Other Plays, Kopit, 1964.

Man in the Dramatic Mode; Book 6, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-French.

3 m (1 lead, 2 maj.). Approx. 25 min. 1 int.

Drama set in the mid-1950's in the office of Police Lt. Carling in a small suburban country. LIEUTENANT CARLING and SERGEANT PRUNCHINK question NICK CARMONATTI, a tough and defiant high school basketball player. They eventually get him to admit that he took bribes to 'throw' games for a local gangster.

Although a somewhat hackneyed police interrogation scene, this has appeal for both jr. and sr. high. 3 challenging roles, especially that of Nick. Slang and colloquialisms can be modernized without much difficulty.

Kraus, Joanna. The Ice Wolf.

Prairie Theatre Exchange Library.

7 m, 4 f, 4 m or f. 30-35 min. Representational set.

Inuit legend about the ostracism and vengeance of an Inuit girl, born with white skin and golden hair, and about the lesson she and her village learn as a result.

Suitable for jr. and sr. high, but quite difficult to act and produce successfully, requiring appropriate lighting and costuming. (Reviewed by Terence W. Welsh in his "1981 Manitoba Classified One-Act Play Bibliography.")

Kvasnitsky, V. The Feminine Touch.

Searchlights: 9 Selected Plays (grade 10 series),
general eds. T. H. Cassidy and Hugh D. McKellar.
Agincourt: The Book Society of Canada, 1967.

2 m, 1 f. 20-25 min. 1 int.

Russian farce set in a log cabin on a lonely part of the Central Asian frontier. When VARCHENKO and SIMOCHKIN receive a surprise visit from Simochkin's wife, SONYA, Varchenko's resentment gradually changes to admiration.

Pleasant but somewhat weak, especially the ending.
Suitable for jr. or sr. high, but 3 demanding roles.

Langner, Lawrence. Another Way Out.

Thirty Famous One-Act Plays, eds. Bennett Cerf and
Van H. Cartmell. New York: Random House, 1943.

2 m, 1 f. Approx. 30 min. 1 int.

Comedy set in the studio of an artist's apartment. Feeling that their common-law relationship isn't what it should be, MARGARET and POMEROY try publicly to compromise themselves with somebody, and end up totally defeating their initial purpose.

Quite good for sr. high. 2 demanding roles (1 m, 1 f). Could be modernized quite easily.

Lardner, Ring. The Tridget of Greva. 1932.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van
H. Cartmell. New York: Doubleday and Co., 1958.

3 m. Approx. 5 min. No set.

Absurd comedy much in the style of theatre of the absurd (although copyrighted in 1932). The conversation of 3 men fishing in 3 small flat-bottomed boats seems to be a study in non-communication.

An interesting insane filler for sr. high.

Larsen, Carl. The Clocks.

Royalty- Pioneer Drama Service , Denver.

5 m, f, or mixed cast. 5-10 min. No set required.

Philosophical comedy about 4 clocks: ALPHA, an arch-conformist; BETA, who holds visions of greater things but is cowardly; GAMMA, with more courage than Beta and disliking Delta; and DELTA, a renegade not afraid to think for himself, and whose actions during the play change the shape of time. A NARRATOR introduces the clocks, and quietly explains each change of action as the clocks continue their steady rhythm throughout. Their actions change from their first conformative "Tick, Tock's" to a gradual breakdown of inhibitions, back to conformity of a different sort.

Very good for jr. and sr. high.

Lawrence, Jerome and Robert E. Lee. Inside a Kid's Head. 1945.

The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps.

Cavanagh and Trip. Toronto: McClelland and Stewart, 1970.

6-8 m (1 lead, 3 maj., 2-4 min.), 4-6 f (2 maj., 2-4 min.), 5-11 offstage voices (m or f). 30-35 min.

Radio play set in a fairly small town in the U.S., but the story literally takes place inside the head of RITCHIE PRICE - a boy of 10-12 yrs. old. "Sometimes the functions of his brain are observed, sometimes the real experiences he is having are disclosed, and sometimes his imaginary experiences are revealed."

Strictly for jr. high and questionable since quite demanding, needs adapting for the stage, somewhat dated, and American flavour.

Also in Play to Enjoy (grade 9 curriculum, Man. Dept. of Ed.).

Levine, Ross. Murder Near the LaRue Morgue.

Royalty- Performance Publishing Co., Elgin, Illinois.

3 m, 5 f. Approx. 25 min. 1 simple int.

Farce set in a senior citizen's home. MYRNA and her capricious friends live at the Rip Van Wrinkle Senior Citizen complex. An escaped criminal barges in lugging a dead body, exchanges it for Myrna, and rushes her out at gunpoint to join a bus tour. Myrna's suitor arrives at the apartment to discover the "remains" of his beloved. He reluctantly accepts the services of the LaRue Morgue, conveniently located right across the street. But Myrna suddenly reappears.

Seems suitable for jr. and sr. high. Good costuming and make-up recommended. Not read by the writer - recommended by a colleague.

Lillington, Kenneth. The Avenging Phoenix.

The Seventh Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1972. Royalty- Heinemann Ed. Bks., Surrey.

3 m (1 lead, 2 maj.), 2 f (1 maj. - most challenging role, 1 min.), 1 narrator (m or f). Approx. 15 min. 1 int.

Satiric farce parodying science fiction of the pulp magazine standard; set in a writer's study, with an elevated stage in the background. The NARRATOR introduces the AUTHOR and his 4 characters: space explorers OSTROG FOURTEEN and SUNSOK THREE, MARVEENA of the ZODIA, and O SOPHONISBA O, the space siren. The story proceeds in a miserable fashion until the characters rebel, led by the female playing O Sophonisba O.

Good for sr. high, requiring some minor adapting of English dialogue. One f needed with a gift for imitating various accents. Some fairly elaborate costuming recommended.

Lillington, Kenneth. Blue Murder.
The First Windmill Book of One-Act Plays, ed. E. R.
 Wood. London: Heinemann Educational Books, 1960.
 Royalty- Heinemann Ed. Bks., Surrey.

4 m, 2 f. 10-15 min. 1 int.

Farce set in a great detective's home in Baker Street, London, 1880's. A spoof on Sherlock Holmes. SOMEWHAT VAGUE's landlady captures the heinous criminal, SIR HERBERT GNASH; but Vague assumes all due credit, as usual.

A delightful farce for jr. or sr. high. Requires skillful acting to make it a success.

Lillington, Kenneth. Bring Out Your Dead.
The Fourth Windmill Book of One-Act Plays,
 Lillington. London: Heinemann Educational Books,
 1967. Royalty- Heinemann Ed. Bks., Surrey.

5 m, 3 f, 1 etherized patient. Approx. 16 min.
 1 int.

Hospital farce set in an operating theatre. Will DR. MANDRAKE ever forgive DR. MALADY? Who eventually will marry the succulent NURSE POPPET? How does DR. SMIRKE's poem end? Will SISTER AGATHA HAGBIRD continue to spurn Dr. Mandrake? Who will meet at 'The Stomach Pump' at 8 o'clock? These and other pressing questions are left unanswered at the curtain.

Very good farce for jr. and sr. high, with good role balance.

Lillington, Kenneth. Cantaloup Crescent.

The Fifth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1970. Royalty- Heinemann Ed. Bks., Surrey.

2 m, 2 f (all maj.). Approx. 15 min. 1 int.

Farcical skit on Edwardian drawing-room comedy, set in a lavishly furnished drawing-room with a large fireplace. SIR JOHN MARVELL, Nobel Prize for Physics, and former Heavyweight Champion of the World, has given up his job as Governor of the Bank of England to become chauffeur for the love of his life, ANGELA SPLITPIN, in order to eliminate her husband, HUBERT. Similarly, the DUCHESS OF SLIGO poses as the Splitpin maid, in order to help Hubert get rid of Angela.

An entertaining complex farce. Questionable if worth the effort. Difficulties: British accents (2 each for John and the Duchess) and an elaborate set is recommended.

Lillington, Kenneth. The Cinderella Story.

The Fourth Windmill Book of One-Act Plays, Lillington. London: Heinemann Educational Books, 1967. Royalty- Heinemann Ed. Bks., Surrey.

2 m, 6 f, several press photographers. Approx. 30 min. 3 sc. 2 int.

Contemporary English comedy initially set in a room in the Queen's Palace in the Kingdom of Sudonia. Machiavellian Queen CINDERELLA has now ruled for 50 years. Finally her story is told truthfully to a reporter by LAVINIA and HONORIA, the allegedly ugly sisters.

Cleverly written, very good for jr. and sr. high. Very good role balance. Some good costumes are required. English dialect poses very little difficulty.

Lillington, Kenneth. The Devil's Grandson.

The Seventh Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1972. Royalty- Heinemann Ed. Bks., Surrey.

4 m (2 leads, 2 min.), 1 f (walk-on). 1 or 2 m
roles can be changed to f. 12-14 min. 1 int.

Satiric comedy set in "the dressing-room of a third-rate provincial Music Hall." JOE MARTIN apparently is an adequate conjurer, but his act has not been successful. JIM HARRIS, manager of the Music Hall, reluctantly asks Joe to leave if he can't improve. In comes PRINCE LUCIFER to guarantee Joe's success, if Joe signs a contract for his soul. Joe signs the contract, but his conjuring skills overcome Lucifer.

A clever play, quite good for jr. or sr. high.
Thunder and lightening effects recommended. Some
British references can be changed easily.

Lillington, Kenneth. I Am a Dustbin.

The Seventh Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1972. Royalty- Heinemann Ed. Bks., Surrey.

6 m (1 lead, 2 maj., 3 min. - 2 could be f)., 1 f
(lead). Approx. 20 min. 1 int.

Broad satire on modern art and the stereotypical tempestuous starving artist, set in an artist's studio, 40 or 50 years ago. BOLONI, the aging artist, recounts the love story of THE MAESTRO and LILY, the Cockney waif. We see the story enacted, and it turns out to be somewhat different from what Boloni remembers.

Good for more accomplished sr. high actors. Difficulties: some English dialogue should be adapted, accents required (not necessary for all), and sauce is thrown across stage onto a canvas.

Lillington, Kenneth. I'll Ring for More Toast.
The Fourth Windmill Book of One-Act Plays,
 Lillington. London: Heinemann Educational Books,
 1967. Royalty- Heinemann Ed. Bks., Surrey.

5 m, 3 f. 15-20 min. 1 int.

Farce set in the breakfast-room of a Surrey home, Eng. in the 1930's. Life carries on as usual when DADDY is shot in the head and the Communist uprising comes into MRS. SWAYNE's home. After all is resolved, butler RUBBISH hints of what is still to come.

Good for sr. and more mature jr. high. Good role balance - English accents essential.

Lillington, Kenneth. Is Horror Your Neighbour?
The Fourth Windmill Book of One-Act Plays,
 Lillington. London: Heinemann Educational Books,
 1967. Royalty- Heinemann Ed. Bks., Surrey.

10 m, 1 f (2-3 m roles can be f). 4-5 min. 1 int.

Melodramatic farce set in the Chamber of Horrors at Madame Tussaud's wax museum, Eng. A VISITOR's dreadful attempt to spend the night in the Chamber of Horrors abruptly turns into an advertisement for Nervo Nerve Tonic.

Very good filler for jr. and sr. high. No difficulty with English dialect.

Lillington, Kenneth. A Latin Lesson.

The Seventh Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1972. Royalty- Heinemann Ed. Bks., Surrey.

8 m, 2 f (all maj.). 2-3 m roles can be f. 3-4
min. 1 int.

Sketch parodying the stilted pedantry of the dialogue of Latin textbooks, set inside a Roman house. A Roman family who doesn't believe "it can happen here" is invaded by barbarians. The joke lies in the incongruity between the violence of the action and the stilted dialogue. There is sexual suggestiveness at the end.

A clever sketch that is excellent if an audience can be found "who have some idea of what Sentences for Translation in a Latin textbook are like." Considerable rehearsal is required to choreograph the invading barbarians.

Lillington, Kenneth. Make Your Play.

The Fourth Windmill Book of One-Act Plays,
Lillington, London: Heinemann Educational Books,
1967.

7 m, 2 f, at least 2 extras. 10-12 min. 1 int.

Burlesque Western set in a saloon. BAD MAN and his 2 sidekicks are foiled by the SHERIFF, who is double-crossed by the BARMAN, who is foiled by the SALOON GIRL, who ends up with the Sheriff.

Excellent for jr. high and likely appealing to most sr. high students. Terrific Western drawls are essential.

Also in The Players: Book 1.

Lillington, Kenneth. My Proud Beauty.

The Second Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1963.

4 m, 2 f, 1 m or f. 15 min. 1 int., narration, and trailer.

Melodramatic burlesque. The despicable SQUIRE HARDBOTTLE attempts to win the beautiful, chaste, and good MARIA HONESTY, but is foiled by the handsome young JOHN MANLEY.

The shortness and narration make this a fine vehicle for introducing students to burlesque; but students need to have a clear sense of the melodramatic style of acting they are mocking. Very good for jr. and sr. high.

Also in The Players: Book 2.

Lillington, Kenneth. Postman's Knock.

The Seventh Windmill Book of One-Act Plays, Lillington. London: Heinemann Educational Books, 1972. Royalty- Heinemann Ed. Bks., Surrey.

2 m (both leads), 1 f (maj.). 10-12 min. 1 ext. (very simple - a mailbox and letters are sufficient).

Satirical farce set beside a mailbox in a village street. REGGIE LONG regrets posting his proposal of marriage to MISS A. FARRELL. A dedicated and philosophic POSTMAN refuses to return "the property of the Postmaster General" to Reggie. Instead, he advises Reggie to rid himself of Miss Farrell by hurling himself at her. After a week of excessive protestations of love Reggie succeeds, but he has second thoughts.

Quite good for sr. high, requiring skillfull actors to handle the highly mannerized dialogue. British expressions can be changed.

Lillington, Kenneth. A Villa on Venus.

The Fourth Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1967. Royalty- Heinemann Ed. Bks., Surrey.

6 m (2 leads, 4 maj. - the 2 leads and 1 maj. can be
f), 6 monsters (m or f). 15-20 min. 1 ext.

Satirical comedy set on a landscape in Northern
Venus. Venusians SHAM and GIMBLE welcome 3 visitors
from Planet Earth: FRANK FEARLESS, DICK DREAD-
NOUGHT, and BILL BOLD. The Earthmen are more im-
pressed by 6 destructive BUG-EYED MONSTERS, and they
are totally captivated by the destructive hardware
exhibited by SPIV, a salesman from Mercury.

Good for jr. and sr. high. Quite elaborate make-up
and costumes are advisable. English dialects can
be modified easily.

Lillington, Kenneth. You Never Heard Such Unearthly
Laughter.

The Fourth Windmill Book of One-Act Plays,
Lillington. London: Heinemann Educational Books,
1967. Royalty- Heinemann Ed. Bks., Surrey.

4 m, 5 f. Approx. 20 min. 1 int.

Contemporary English comedy set in the hall of an
ancient baronial castle. The 4 sophisticated ghosts
of a long abandoned castle disapprove of the crass
new inhabitants. In their attempts to frighten off
the newcomers they unfortunately overdo things.

Questionable comedy for sr. high. The dialogue is
sr. high level, but the antics may be too childish.
Good role balance. English accents are required.

Lortz, Richard. Voices.

Royalty- Performance Publishing Co., Elgin, Illinois.

2 m, 3 f. Approx. 25 min. 1 representational int.

Atmospheric drama set in an old New England house. A young couple reach an old house before a snow storm isolates them. Since her child's death the wife has been in a sanitarium. The guilts and tensions of the couple's tragic loss have all but destroyed their relationship. They try to rebuild mutual trust, but the wife hears voices. She (and the audience) see the pale figure of a girl. The husband sees nothing and is disturbed. As the snow and night fall, the voices of a happy family playing in the summertime grow louder and more insistent, building to a dramatic climax.

Seems good for accomplished sr. high players. Not read by the writer - recommended by a colleague.

Maddy, Pat. Yon Kon.

Man in the Dramatic Mode; Book 4, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970.

12 m. 30-35 min. 8 sc. 5 int., 1 ext.

Drama set in a prison of the Far East. For the past 40 years, old YON KON has always spent his Christmas in prison for the same crime, fowl stealing. He is lord and master over all in his prison block. Brash PAGU, serving 2 weeks hard labour for stealing, indirectly kills a fellow prisoner and seeks advice from Yon Kon.

Suitable for sr. high, although a rather slow pace. Tricky to stage because of set changes for each scene, fighting sequences, and sound effects required. One demanding part (Yon Kon). Names and some dialogue could be changed for easier production and more local flavour.

McKinnel, Norman. The Bishop's Candlesticks.

The Play's the Thing, Jack Blacklock. Toronto: McGraw-Hill, 1965. Royalty- French.

3 m, 2 f, 3 extras (m). 25-30 min. 1 int.

Drama set in the kitchen of a bishop's cottage about 30 miles from Paris, early 1800's. Based on one of the best known incidents in Victor Hugo's novel, Les Misérables. Having stolen 2 golden candlesticks from a BISHOP who has given him food and shelter, a CONVICT is captured and brought before the bishop. The Bishop informs the police that the candlesticks are a gift.

This well-known scene is quite good for sr. and more advanced jr. high. 3 demanding roles (2 m, 1 f). The rather elaborate set called for can be represented by a few set pieces.

Millay, Edna St. Vincent. Aria da Capo. 1920.

Fifteen American One-Act Plays, ed. Paul Kozelka. New York: Simon and Schuster, 1961. Royalty-Baker's and French.

4 m (2 leads, 1 maj., 1 min.), 1 f (maj.). 25-30 min. 1 int.

Poetic fantasy set for a Harlequinade, a merry black-and-white interior. A farce or harlequinade between 2 lovers, COLUMBINE and PIERROT, dramatically changes as COTHURNUS, the muse of tragedy, interrupts with a tragedy. 2 shepherds, CORYDON and THYRSIS, innocently kill each other. When the tragedy ends, the lovers resume the harlequinade.

Good morality play, requiring skillful setting, directing, and acting.

Milne, A. A. The Ugly Duckling.

24 Favorite One-Act Plays, eds. Bennet Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.
Royalty- Baker's and French.

4 m, 3 f. Approx. 30 min. 1 int.

Comedy set in the Throne Room of a palace. PRINCESS CAMILLA supposedly is so ugly that the KING and QUEEN decide to woo her suitor (PRINCE SIMON) with a beautiful but stupid servant. Events turn out to be doubly ironic.

A delightfully silly comedy for accomplished sr. high players. Good role balance. The dialogue is too clever for jr. high.

Also in One-Act Plays for Our Times (Prairie Theatre Exchange Library).

Mitchell, Ken. Showdown at Sand Valley.

Cues and Entrances: Ten Canadian One-Act Plays, comp. Henry Beissel. Toronto: Gage Educational, 1977.

7 m, 1 f, 1 m or f, extras if desired. As few as 6 performers can present this play. Approx. 25 min.

Mildly satiric spoof of the western cowboy epic, set "along the main street of Sand Valley" - in the early years of Saskatchewan - Aug. 10th, nineteen-oh-nine. Citizens of Sand Valley await the dreaded arrival of MONTANA BILL, a notorious gun-slinger. Montana turns out to be Wee Willy McAllister, an old school marm's son. MRS. McALLISTER eventually intervenes as Montana and CORPORAL LAURENCE WRÉTCHED-SMITH of the R.C.M.P. are about to have a showdown.

Mediocre appeal for sr. high. Sask. setting and references should be changed for Manitoba. All sets and props can be mimed; but music, a few sound effects, and costumes are desirable.

Moliere. Sganarelle.

Prairie Theatre Exchange Library.

4 m, 3 f. 30 min.

Classic comedy of mistaken identities and jealous lovers leads to funny and very entertaining complications.

Suitable for older sr. high, timing and energy being the key requirements. The lead role (m) has one lengthy soliloquy. Simple set, lots of make-up, flexible costuming. (Reviewed by Terence W. Welsh in his "1981 Manitoba Classified One-Act Play Bibliography").

Moore, Mavor. Customs. 1974.

Cues and Entrances: Ten Canadian One-Act Plays, comp. Henry Beissel. Toronto: Gage Educational, 1977.

3 m (lead, maj., min.), 2 f (both min.). Approx. 25 min. 1 representational set with 3 isolated areas.

Drama set "inside the international airport near Montreal." HENRY MUNGO, university prof., returns to Canada after a sojourn abroad. In the process of being at customs, his life unravels before our eyes as he eventually loses his identity. An interesting play "about identity, the customs that help to shape us, a Canadian's unwillingness to accept his roots, and the conflict between truth and self-image."

Good for sr. high. Easy to stage. Brief nudity can be easily handled. One demanding m role.

Mortimer, John. A Choice of Kings.

Playbill Three, ed. Alan Durban. London: Hutchinson Educational, 1969. Royalty- A. D. Peters and Co., London.

15 m, 1 f. Approx. 40 min. 3 sc. 1 int.

Historical drama set in the main hall of Duke William the Bastard's castle at Rouen, Normandy, France, 1064. A plausible explanation of the events (never satisfactorily explained by historians) leading up to the Norman conquest. Based on an event in the life of HAROLD, DUKE WILLIAM's closest rival for the succession to Edward the Confessor's English throne.

A splendid adult drama suitable for more mature sr. high students. Without some historical knowledge of the period, however, the play may be too confusing. 2 demanding m roles.

Mortimer, John. David and Broccoli.

Man-in the Dramatic Mode; Book 2, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty- Mortimer, A. D. Peters and Co.

5 or more m (1 lead, 2 maj., 1 min., 1 or more extras), could use 2 to 4 f (2 min. and extras). Approx. 1 hr. 22-30 sc. 9-11 sets (8-9 int.; 1-2 ext.).

Television drama set in London in January, at St. Alfred's Day School for Boys, the late 1950's or early '60's. DAVID GOLANSKY is bright, but quiet and reserved. His only friend is the school's old boilerman. David becomes more of an outcast and is severely ridiculed when he refuses to punch the half-wit school boxing instructor - BROCCOLI SMITH. After eventually gaining his revenge against Broccoli, David learns to understand and sympathize with Broccoli's type.

A fine sensitive story for sr. high and more mature jr. high students. Only for an ambitious director and actors who want a challenge - especially regarding many sc. changes. Minor Difficulties: accent should be British, local references may be adapted or eliminated. Major difficulties: many scenes and set - could be solved with skillful stage management, mime, and representational furniture props. A dream sequence requires thoughtful direction. 2 demanding male roles, which need to be performed well.

Morton, John Maddison. Box and Cox. 1847.

Eight One-Act Plays, ed. Marshall Bruce Envoy.
Toronto: J. M. Dent and Sons, 1966. Royalty- French.

2 m (leads), 1 f (min. - maj.). 35-40 min. 1 int.

Classic English farce adapted from two French vaudevilles. Set in a "decently furnished" room, rented by MRS. BOUNCER. Without their knowledge, Mrs. Bouncer has tried to rent the same room to JAMES COX, a journeyman hatter, and JOHN BOX, a journeyman printer. When they discover her deceit, they find they have considerably more in common than the same room.

A very silly affair with doubtful appeal for sr. high. 2 very demanding m roles. The language of the period is preserved, adding to the difficulty.

Mosel, Tad. Impromptu. 1961.

Fifteen American One-Act Plays, ed. Paul Kozelka.
New York: Simon and Schuster, 1961. Royalty-
Dramatists Play Service.

2 m, 2 f (all leads). Approx. 25 min. 1 int. (minimal set).

Four actors of varying experience and personalities sit, rather baffled, on a darkened stage, waiting for the stage manager. He has told them to improvise a play, to be life - rather than an imitation. They unintentionally succeed to some degree, mainly because of the relationship between WINIFRED and TONY.

A very good play for sr. high. 4 fine roles, though 1 f role is a bit less challenging than the others. Some lighting required.

Niggli, Josephina. The Ring of General Macias. 1943.
Beyond the Footlights, One-Act Plays for Secondary
 Schools, ed. Hugh D. McKellar. Toronto: MacMillan
 of Canada, 1963.

3 m, 2 f. Approx. 30 min. 1 int.

Drama of the Mexican Revolution set in a luxuriously furnished living room, just outside Mexico City, April 1912. The play explores the meaning of honour. A fleeing revolutionary takes refuge in the home of General Macias, a captured government officer. Macias' wife becomes disillusioned when she hears about her husband's behaviour in prison.

Not worthwhile - dated and difficult to perform.

Also in Plays as Experience.

Niggli, Josephina. Sunday Costs Five Pesos.
Invitation to Drama (rev. ed.), ed. Andrew Orr.
 Toronto: MacMillan, 1967. Royalty- Baker's and
 French.

1 m, 4 f. 25-30 min. 1 ext.

Comedy set in a housed-in square in the town of the four Cornstalks (Las Cuatro Milpas) in Northern Mexico. When BERTA's engagement to FIDEL is jeopardized because of her jealousy of CELESTINA, Berta's friends plot to bring back Fidel. When this fails and Celestina challenges Berta, the law against women fighting on Sunday inevitably is broken.

Very lively, although somewhat silly and dated. Likely more appealing to jr. than sr. high, but quite difficult for jr. high production, requiring a good deal of burlesque.

Noble, Dennis. The Puppet-Master.

Royalty- Performance Publishing Co., Elgin, Illinois.

1 m (could be f), 1 f, 1 narrator (m or f). Approx. 15 min. No set required.

Mimed story-play set on a puppet stage. A NARRATOR tells the following story, mimed by 2 players. After the master is asleep, a BOY PUPPET discovers he can move without the help of the strings. He unties himself and begins to dance. He releases the beloved GIRL PUPPET with whom he performs, but she can't react without the strings. It's a heart-rendering dilemma for them.

Very good for sr. and jr. high. The boy puppet could be played by a girl, with appropriate make-up and costuming.

Similar concept to Robert Neil Porter's Without Strings.

Odets, Clifford. Waiting for Lefty.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.

14 m, 3 f. Approx. 50 min. 8 sc. No sets.

American social protest drama, set on a bare stage with 6 or 7 men sitting in a semi-circle, 1935. A cab driver's union meeting is interrupted by several scenes exposing social injustices in America. The drivers eventually unite, demanding a strike.

Although somewhat dated, a very powerful drama. Perhaps suitable for mature sr. high. There is strong language used several times and an over-riding socialist philosophy. The play could be modernized with careful adaptations. 5 or 6 roles are quite demanding.

O'Neill, Eugene. In the Zone. 1917.

Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943. Royalty- Dramatists Play Service.

9 m. Approx. 35 min. 1 int.

Melodrama set in the seamen's forecastle of a British tramp steamer during World War I. Suspecting SMITTY of being a German spy, 8 fellow seamen lash him to his bunk and investigate what he keeps in a secretive box. They are love letters from a girl who had broken her engagement to Smitty because of his dissipated habits, forcing him to go to sea. The sailors are ashamed and release Smitty.

Effective though somewhat obvious and mechanical. Quite good for jr. and sr. high. Setting could just as well be W.W. II. as W.W. I.

O'Neill, Eugene. The Moon of the Caribbees.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.

At least 17 m, 4 f. Approx. 30 min. 1 ext.

Drama set on a section of the main deck of a British tramp steamer. BESS and her troupe of West Indian Negresses smuggle rum onto a ship for the pleasure of its seamen. The evening ends with great disruption.

A very good adult play, but only for mature sr. high, if at all suited for students. 4 Black girls are required. There is distasteful talk about 'niggers' and strong suggestions of prostitution. Some singing, music, and dancing required, and one difficult fight scene to stage.

Parker, Dorothy. Here We Are. From The Portable Dorothy Parker, 1931.
The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps. Cavanagh and Trip. Toronto: McClelland and Stewart, 1970. Royalty- French.

1 m, 1 f. Approx. 15 min. 1 int.

Comedy set in a compartment in a Pullman car. Having been married for 2 hr. and 26 min., a young couple find making conversation rather heavy going.

A delightful comedy for accomplished students.

Also in 24 Favorite One-Act Plays.

Parker, Louis N. The Monkey's Paw. Dramatization of a short story by W. W. Jacobs. 1919.
Man in the Dramatic Mode; Book 1, ed. Lilla Heston. Agincourt: Book Society of Canada, 1971. Royalty-French and Baker's.

4 m, 1 f. 35-40 min. 3 sc. 1 int.
 There is a 25 min. dramatization by Brainerd Duffield for 2 m, 3 f. Royalty- Performance Pub.

Thriller set in the home of MR. and MRS. WHITE. MAJOR MORRIS mentions a monkey's paw. The superstition is that its possessor may have three wishes. Despite being warned that the paw has hitherto brought only disaster, the Whites accept it and Mr. White wishes for £200. MR. SAMPSON appears with the news that their son has been killed at work and that the firm is giving them £200. The second wish is that their mutilated son be restored to life. There is a knock. As the distraught mother tries to open

the door Mr. White utters his third wish - that his son may return to the grave. The door is opened. No one is there.

This well known thriller is more appealing to jr. high and younger sr. high, than to older students. Requires sincerity on the part of the actors to be convincing.

Perr, Harvey. Upstairs, Sleeping. From New Theatre in America, ed. Edward Parone. Copyright 1965, Dell Pub. Co.

Man in the Dramatic Mode; Book 3, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970.

2 m (min.-maj.), 2 f (maj.). 20-25 min. 1 int.

Semi-absurd comedy (dialogue much like Pinter's) set in the cluttered, dirty kitchen of a Brooklyn home, in the Spring. 65 year old ESTHER and her husband SAM, a 70 year old invalid, live with their grandson SEYMOUR (18-22 yr. old) who stays primarily in his room upstairs. The dreary existence is interrupted by their dreary rich daughter, FRIEDA, who hasn't seen her son in a year. The climax occurs when Sam almost manages to express himself, but can't. Things then go on as usual.

A fine play for sr. high and mature jr. high students.

A good balance of roles. A strong Yiddish flavour throughout, including a Yiddish song chanted by Sam.

Perry, David. As Good as New.

Playbill Two, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- English Theatre Guild, London.

2 m, 3 f. Approx. 45 min. 1 int.

Macabre English comedy set in the living room of a basement flat near a London Underground station. While Grandpa toils in the cellar on his corpses, the normal life of the Pimble family goes on from one fatality to the next.

A good 'sick' comedy for more accomplished sr. high actors. 4 demanding roles (1 m, 3 f). The English tone of the play could be modified with careful consideration.

Pinter, Harold. Last to Go. 1961. From Revue Sketches, Pinter.

Man in the Dramatic Mode; Book 5, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-Dramatists Play Service.

2 m. 4-5 min. 1 int.

Comic sketch set at a coffee stall in London. A NEWSPAPER SELLER, who was "round about ten" earlier that night but didn't stop, is now at the coffee stall. He talks to the BARMAN in typical 'Pinter People' style; i.e., in a delightfully comic fashion with virtually nothing being said or done.

Good for sr. high. Everything is simple. Local London references should be little problem and can be localized.

Pirandello, Luigi. The License. From Pirandello's One-Act Plays, translation copyright 1970, by William Murray. New York: Funk and Wagnalls. Man in the Dramatic Mode; Book 2, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty-French.

6 m, 1 f. 20 min. 1 int.

Ironic comedy set in the chambers of an examining magistrate in a small provincial town of southern Italy. Everyone, even the other magistrates, believes that ROSARIO CHIÀRCHIARO is a man with the Evil Eye - except JUDGE D'ANDREA. D'Andrea is to try Chiàrchiaro in a case that D'Andrea deliberately plans to lose, to establish officially Chiàrchiaro's Evil Eye reputation which will allow him to make some money for his poor family.

Quite good for both jr. and sr. high, though perhaps more appealing to jr. high. 2 fairly demanding m roles. A small bird is called for that eventually dies - this could be mimed. Fairly elaborate make-up needed for Chiàrchiaro. A wind effect also needed.

Plater, Alan. Excursion.
Playbill Three, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Margaret Ramsey Ltd., London.

6 m, 3 f. Approx. 50 min. Several episodes. No sets.

English comedy originally written for radio. 3 groups of English football fans - TOM, ARTHUR, and their wives; TERRY and PETE (2 teen-agers); and SHEILA and BERNARD (a courting couple) - are spotlighted as they travel to and from an out of town football match. NORMAN, the narrator, links the episodes and provides a running commentary for this play about people and their relationships.

Although this is a fine, slow-paced play for older students, its strong English flavour makes it unsuitable for non-British students.

Poe, Edgar Allan. The Telltale Heart. Adapted by
 Frederick H. Little.
Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969.

4 m (1 lead). Approx. 15 min. 1 int.

Melodrama set in an office in an institution for the criminally insane. The lines are lifted directly from Poe's classic short story. With a psychiatrist and 2 attendants observing, a PATIENT relives his horrid crime.

Only the patient speaks in this tour de force for a highly accomplished sr. high actor.

The Dramatic Publishing Company offers a version by Luella McMahon with a variable cast (5 or 6 m; or 4 m, 2 f).

Porter, Robert Neil. Without Strings. 1961.

Budget royalty- Pioneer Drama Service, Denver.

1 m, 1 f. Approx. 7 min. 1 int.

Comic sketch set in an attic. Two puppets, very much in love, come to life late at night. They speak of the problems of people and of puppets in a world of people.

Very good for sr. and more mature jr. high. Similar in concept to Dennis Noble's The Puppet-Master.

Priestley, J. B. Mother's Day. 1953.

English One-Act Plays of Today, ed. Donald Fitzjohn. Toronto: Oxford University Press, 1962. Royalty-French.

2 m, 3 f. 25-30 min. 1 int.

Comedy set in a comfortably furnished, much lived-in living room. The family of MRS. ANNIE PEARSON not only takes her for granted, but run over her roughshod. Her high-powered neighbour friend, MRS. FITZGERALD, assumes her body in order to teach the beleaguered woman's spoiled family a lesson.

Good for sr. high, requiring 2 actresses capable of assuming each other's characters. One demanding f role (Mrs. Pearson). All others are worthwhile.

Procunier, Edwin R. The Second Duchess. From A Knife to Thy Throat and Nine Other Plays, Procunier, 1962. Searchlights: 9 Selected Plays (grade 9 series), general eds., T. H. Cassidy and Hugh D. McKellar. Agincourt: The Book Society of Canada, 1967.

4 m (1 maj., 1 min., 2 bits), 3 f (1 lead, 2 maj.). 30-35 min. 1 int.

Melodrama set in a large room overlooking the courtyard of the palace at Ferrara, Italy, mid-16th century. Developed from Robert Browning's poem "My Last Duchess." FRANCESCA is the second Duchess of ALFONSO D'ESTE, the inhumanly cruel Duke of Ferrara. Francesca dearly loved Maria, the first duchess, whom Alfonso murdered. Maria is eventually avenged, but at the expense of ADONI, a life long companion of Francesca.

Heavy-handed plot and characterization. Likely little appeal for sr. or jr. high. Fairly elaborate set.

Quintero, Serafin Alvarez and Quintero, Joaquin Alvarez.
A Sunny Morning. Trans. by Lucretia Xavier Floyd.
 1905.

Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little.
 Toronto: Holt, Rinehart and Winston, 1969. Royalty-Baker's and French.

2 m, 2 f. 15-20 min. 1 ext.

Satiric comedy set in a park in Madrid. SEÑORA DOÑA LAURA meets SEÑOR DON GONZALO, both about 70 yr. old. Their reminiscences of past love cause them to conceal their own identity and question the other's.

A gentle realistic satire of young love, and a touching picture of an elderly couple. Suitable for mature sr. high. 2 very demanding roles.

Also in Thirty Famous One-Act Plays.

Rattigan, Terence. The Browning Version. 1948.

English One-Act Plays of Today, ed. Donald Fitzjohn.
 Toronto: Oxford University Press, 1962. Royalty-French and Baker's.

5 m, 2 f. Approx. 70 min. 1 int.

English drama set in the sitting-room of a schoolmaster's flat at a public school in the south of England. ANDREW CROCKER-HARRIS, an unfortunate professor at a boys' school, is much maligned: to his wife he is an academic fool, to his colleagues he is dull and stodgy, and his students think him ridiculous. He is none of these things, really, but he has been so often abused that he has withdrawn into a thick shell. His wife plays around with younger instructors and the headmaster passes him by at commencement. The cruelest blow is being tricked into sympathy by a student and then mocked.

A sensitive, subtle play only for highly accomplished sr. high players. Care must be taken not to let the play drag.

Ravel, Aviva. Shoulder Pads.

Searchlights: 9 Selected Plays (grade 10 series),
general eds. T. H. Cassidy and Hugh D. McKellar.
Agincourt: The Book Society of Canada, 1967.

1 m, 2 f. 25-30 min. 1 int.

Comedy set in a home in the suburbs of Montreal.
When SOPHIE suggests her daughter marry a poor and
struggling artist, rather than a respectable doctor,
she doesn't expect her advice to be carried through.

Fairly good contemporary comedy, suitable for sr.
high and more mature jr. high students. 2 very
demanding roles (1 m, 1 f).

Reach, James. Angel Child.

Royalty- French.

2 m, 4 f. Approx. 35 min. 1 int.

Comedy set in the living room of a small mid-Western
city. AMY CRAMER, aged 10, is a demon of a child
who resorts to blackmail, spying, and prying into
the lives around her. KENNY, her older brother,
has to have a tuxedo which Amy finds funny. She
proves herself to be a nuisance and a Frank Sinatra
fan. She does manage to resolve her older sister's
tangled love life - getting for her the boy of her
choice.

Included in this catalogue as a prime example of
journalistic plays written for teen-agers. Insipid,
dated, and not worthwhile even in the year it was
written. Similar to the quality of Earl J. Dias'
plays.

Reaney, James. Ignoramus.

Cues and Entrances: Ten Canadian One-Act Plays,
comp. Henry Beissel. Toronto: Gage Educational,
1977.

Approx. 4 adult parts (2-3 m, 1-2 f), 20 student
roles (m and f). 50-60 min.

"Classic comedy in the style of Aristophanes," set
on a bare stage and spanning 18 years. The tra-
ditional education of DR. HILDA HISTORY is pitted
against the progressive methods of DR. CHARLES
PROGRESSAURUS. Each is given 10 orphans, aged 20
months, to educate for 17 years as they please. The
winning group will inherit millions. Although it
seems the absurdities of both extremes are explored,
Reaney stacks the deck against Progressaurus. Each
group is seen through various stages of learning.

An interesting concept and ambitious script. Reaney
idealistically suggests that "a whole school and

all its curricular and extra-curricular activities
can be involved." It is doubtful if many sr. high
drama groups would be interested, let alone other
students and teachers.

Redgrave, Michael. The Seventh Man.

The First Windmill Book of One-Act Plays, ed. E. R.
Wood. London: Heinemann Educational Books, 1960.
Royalty- French, London.

6 m. Approx. 30 min. 1 int.

Drama set in a log hut high within the Arctic Circle,
1880's. After several months under the terrible
strain of hardship in Arctic darkness, the 6 sur-
vivors of the "James MacNeill" of Dundee have
degenerated considerably, except for GAFFER, forti-
fied by faith. A supernatural turn of events
changes the situation, bringing the sun.

Good for sr. high, providing 6 challenging m roles.
6 different accents should be attempted (5 British,
1 Negro) but are not essential.

Rees, Phoebe M. Idols. 1937, or earlier.

Royalty- Baker's and James B. Pinker and Son, London.

6 f. 25-30 min. 1 int.

Grim melodrama set in a sitting-room of a house in the Cordelier district of Paris, 1794 (during The Reign of Terror). CHARLOTTE MOREAU's jealousy of her daughter-in-law, YVONNE, drives Charlotte to plot with her sister to have Yvonne beheaded. Charlotte's plan tragically turns against her when her beloved son walks into the ingenious trap laid for his wife.

A very good all-female play for sr. and jr. high, although some background information about the period should be provided. One quite demanding role (Charlotte).

Ringwood, Gwen Pharis. Still Stands the House. 1939.

Eight One-Act Plays, ed. Marshall Bruce Envoy.

Toronto: J. M. Dent and Sons, 1966. Royalty-French.

2 m (1 maj., 1 min.), 2 f (leads). 30-35 min.
1 int.

Award winning Canadian drama set in the "remote, cheerless, elegantly decayed living-room of the old Warren farmhouse on the Prairies." A winter blizzard rages outside. The oppressive atmosphere of the arid farm is destroying vivacious RUTH WARREN, whose husband (BRUCE) has inherited the farm. ARTHUR MANNING has offered them a good deal to sell. Bruce's older sister (HESTER) lives with them and refuses to move from the hallowed ground. She lives in the past and wants nothing changed. But Bruce decides he will sell for his wife's sake.

He runs out in the blizzard to find a mare. His wife realizes his lantern will burn out before he goes 3 miles. She asks the sister to fill another lantern while she gets ready to go after him. She dashes out - the sister has deliberately not put oil in the lamp. Both will freeze in the blizzard.

3 good challenging roles, but dated drama makes the appeal for high school questionable. Blizzard sounds necessary.

Roberts, Don. The Umbrella God.

The Fifth Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1970. Royalty- Evans Bros., England.

10-15 m (1 lead, approx. 6 min., several bits),
10-15 f (1 major, approx. 4 min., many bits).
Approx. total cast of 30 is best. Many roles can
be doubled, especially with the use of masks.
Approx. 35 min. 1 ext.

Quasi-pageant set on a remote island in the Far East in times gone by. ANEK is a down-trodden priest when "a paper umbrella slowly descends into the middle of the stage." His status grows when he acts as the mouthpiece for the umbrella - "the twenty-ninth Transfiguration of the Lotus God." Superstition and gullibility in a primitive community are explored through elements of satire, burlesque, dishonesty, pity, and tragedy.

Though only one substantial role, fair ability is required for several minor parts. Staging and costuming are flexible, though at least one area should be done elaborately. Questionable if worth the effort.

Rostand, Edmond. The Romancers. 1894. Trans. by Barrett H. Clark. Act 1 of the original 3-act play. Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little. Toronto: Holt, Rinehart and Winston, 1969. Royalty-French.

4 m, 1 f, several others. 25-30 min. 1 ext.

Satiric romantic comedy. SYLVETTE and PERCINET seemingly find themselves in a 'Romeo and Juliet' predicament of feuding families; but all has been contrived by their fathers.

Quite a weak play, difficult for even sr. high. If produced, sentiment must not overbalance satire.

A different version adapted by Aurand Harris is available from Baker's Plays.

Ryga, George. Indian. 1962.

Cues and Entrances: Ten Canadian One-Act Plays,
comp. Henry Beissel. Toronto: Gage Educational,
1977.

3 m (1 lead, 1 maj., 1 min.). Approx. 25 min.
1 ext.

Realistic drama set on "flat, grey, stark non-country." A 'hung-over' INDIAN, driving fence posts for bossman WATSON, is visited by an AGENT from the Indian Affairs Dept. "A searing indictment of a society too frightened and mediocre to care for a people it does not understand." Perhaps as close as one can come to a "classic" Canadian one-act play.

Questionable appeal and suitability for sr. high, though an important and generally neglected theme. Requires 2 accomplished male actors and car sound effects. Easy to stage.

Also in Searchlights (grade 10 series) and Ten Canadian Short Plays.

Sachs, Hans. The Shoemaker's Wife. Adapted by David W. Thompson.

Non-royalty, available from Baker's Plays - Canadian rep. Samuel French, Toronto.

2 m, 1 f. Approx. 20 min. 1 int.

Classic medieval farce set inside a medieval cottage. HANS, with the help of his not-too-brilliant friend FRITZ, decides to 'play dead' to determine his wife's measure of affection. He bids Fritz to summon THE WIFE. Sensing that Hans is faking, she prepares to make the funeral a festive occasion. As the crowning insult, she enshrouds Hans' body in a smelly old pigskin.

Suitable for sr. high and older jr. high.

Saroyan, William. Coming through the Rye.

Short Plays for Reading and Acting, ed. Bruce Vance.
Toronto: Clarke, Irwin, 1970.

5 m (2 leads, 1 maj., 2 min.), 2 f (min.), about 5
extras (m and f). 15 min. 1 int.

Drama. Various personalities and fates are revealed
as a number of people await their turn to enter the
world.

Very good, interesting play for sr. high. A couple
is required to kiss passionately for a fair length
of time.

Also in Man in the Dramatic Mode; Bk. 3.

Saroyan, William. Dentist and Patient. From The Best
Short Plays, ed. Stanley Richards.

Something Else, eds. Marvin L. Greene and Leo B.
Kneer. Glenview, Ill.: Scott, Foresman and Co.,
1970.

2 m or f. Approx. 6 min. 1 int.

Comic sketch set at a dentist's chair. While visit-
ing a DENTIST, a millionaire PATIENT demonstrates
thrift in more than one way.

Short, simple, clever. Good for jr. or sr. high.

Saroyan, William. Hello Out There. 1941.

Thirty Famous One-Act Plays, eds. Bennett Cerf and
Van H. Cartmell. New York: Random House, 1943.
Royalty- French and Baker's.

3 m, 2 f. Approx. 30 min. 1 int.

American drama set in a small Texas town prison.
PHOTO FINISH, an itinerant gambler, is arrested,
charged with rape, and jailed. The charge is a lie,
but the only one who hears Photo's call for justice
and understanding is ETHEL, a young girl who cooks
for the prisoners. Photo gives all his money to
Ethel before a mob breaks into the jail and the
lying woman's husband shoots him.

An excellent drama, but probably too difficult for
even advanced sr. high students. One extremely de-
manding m role.

Saroyan, William. The Man with the Heart in the Highlands.

Man in the Dramatic Mode; Book 4, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970.

5 m (1 lead, 3 maj., 1 bit), 1 f (bit - no lines), many extras (at least 5, m or f). 25 min. 6 sc. 2 int., 1 ext.

Story-play bordering on the theatre of the absurd style, set in Fresno, Cal. in Aug. 1914. JASPER, a trumpeter, plays his way to the Alexander's broken-down house. He meets JOHNNY ALEXANDER, aged six, but essentially ageless. Johnny supplies food for his grandmother, his father (one of the greatest unknown poets living), and Jasper - who manages to repay amply before being taken away.

Quite good for sr. high though slow paced. Some sound effects needed, especially good trumpet music or a good player.

Also in One-Act Plays for Our Times (Prairie Theatre Exchange Library).

Saroyan, William. The Oyster and the Pearl.

Man in the Dramatic Mode; Book 1, ed. Lilla Heston. Agincourt: Book Society of Canada, 1971.

7 or 8 m, 1 or 2 f. 25 min. 1 int.

Story-play set in HARRY VAN DUSEN's old-fashioned barber shop in O.K.-by-the Sea, California, pop. 909. The year is 1953. Harry has been practising his "take-it-easy" philosophy in his barber shop for 24 years. 9 or 10 yr. old CLAY LARRABEE's father has left his wife and family of 4 children, primarily because of lack of money. Other problems and lives enter the shop - including the pretty new school teacher and a big city writer. A good deal about life is learned, and Clay's problem is resolved.

Good for both jr. and sr. high, though 1950's time period would be difficult to modernize, so should be clearly established.

Schisgal, Murray. Memorial Day. From Fragments, Windows, and Other Plays, Schisgal, 1965.
Man in the Dramatic Mode; Book 6, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970. Royalty for this play, but with a slightly different ending- Dramatists Play Service.

1 m, 1 f (both leads). 10-15 min. 1 ext.

Abstract humorous sketch, set in a weedy backyard during a hot sunny afternoon, May 30th (Memorial Day). To avoid the military draft, MR. and MRS. LUTZ have been keeping their son, Peter, in an old arid water well for the past 5 yr., 3 mo., and 2 days. Their marriage has crumbled. They continually haggle over divorce and custody terms, and who is to blame for their troubles. They finally resolve to let Peter choose between them, but Peter won't come up.

Possibly good for more mature sr. high. Easy to stage except the well requires sturdy construction and needs one, perhaps two people inside. American flavour not significant after the first couple minutes.

Shaffer, Peter. Black Comedy. 1965.
 Royalty- French and Baker's (in volume with "White Liars").

5 m, 3 f. Approx. 35-40 min. 1 int.

English farce set in an artist's apartment. The play opens on a dark stage (which is light to the characters), then a fuse blows throwing the players in the dark (which is light to the audience), and ends with lights reconnected (i.e., with a dark stage). What we see in the "dark" is this - a girl brings her wealthy father to meet her fiancé, an improvident sculptor. To impress him, the sculptor has invited a wealthy art patron and has stolen the fine furniture from the apartment next door. The neighbour returns home too soon, and the art patron is mistaken for an electrician.

A fine modern farce for an accomplished director and sr. high players.

Shakespeare, William. Pyramus and Thisbe. Adapted by Frederick H. Little.
Reading and Staging the Play: an Anthology of One-Act Plays, eds. John Gassner and Frederick H. Little.
 Toronto: Holt, Rinehart and Winston, 1969.

9 m, 1 f. Approx. 35 min. 3 sc. 2 int., 1 ext.

Burlesque - direct text from A Midsummer Night's Dream (Act I, Sc. ii; the first part of Act III, Sc. i; and part of Act V, Sc. i). A group of tradesmen disasterously prepare and stage a play for the DUKE of ATHENS. A parody of the stylized romantic drama popular in Shakespeare's time.

A good introduction to Shakespearean humour, but difficult to stage. Only for accomplished sr. high actors.

Shaw, George Bernard. The "At Home" Scene. From Pygmalion, 1913.
Seven One Act Plays, ed. W. F. Sherwood. Toronto: The House of Grant, 1964. Royalty for Pygmalion-Baker's and French.

3 m, 4 f. Approx. 25 min. 1 int.

HIGGINS uses his mother's at-home day to give ELIZA initial exposure to polite society.

Only for ambitious sr. high students. Difficult to stage, requiring accents and an elaborate set and costumes. Some information about Pygmalion should be given prior to the scene to avoid audience confusion.

Shaw, George Bernard. How He Lied to Her Husband.
Man in the Dramatic Mode; Book 6, ed. Lilla Heston.
 Agincourt: Book Society of Canada, 1970.

2 m (1 lead, 1 maj.), 1 f (lead). 30-35 min.
 1 int.

Comic romantic melodrama set in a drawing-room of a flat in Cromwell Road, South Kensington, London. Likely the early 1900's. AURORA BOMPAS, an ordinary female of about 37, has lost the romantic poems written for her by her lover, HENRY APJOHN, "a beautiful youth of 18." Aurora fears the worst - that her sister-in-law may have found the poems and shown them to Aurora's husband, TEDDY. Teddy in fact has the poems, but is terribly hurt when Henry lies and says he has never cared for Aurora. When eventually all is revealed, Teddy and Aurora are delighted, but not Henry.

Good melodrama for sr. high. 3 challenging roles, especially those of Aurora and Henry. Elaborate set is advisable.

Shaw, Irwin. Bury the Dead. 1936.
Thirty Famous One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Random House, 1943.
 Royalty- Dramatists Play Service.

Approx. 20 m, 8 f, others if desired. Approx. 1 hr.
 20 min. 1 bare set (2 planes).

American satiric anti-war drama set on a bare platformed stage during "the second year of the war that is to begin tomorrow night." The corpses of 6 soldiers refuse to be buried in a symbolic protest to war.

An adult drama with flashes of great power, suitable for sr. high. The scenes continually run into one another with the use of lighting. There are several challenging roles, mostly m. The entire production

is too difficult for high school, but several scenes can be eliminated without losing the overall effect. Some individual scenes are very worthwhile to produce for jr. and sr. high, such as most of sc. 1 for Remembrance Day.

Shellan, David. Perfection City.

Playbill Two, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- D. C. Benson and Campbell Thomson Ltd., London.

4 m. Approx. 30 min. 1 ext.

Modern comic morality play set on a wide sweep of Western prairie, U.S.A. Together symbolizing mankind, HOMBER (the idealist) encourages DEADBEAT (common man) to help him build Perfection City. Although they are thwarted by CAWAWEEKAW (warlike man) and JACKSON (Big Business man), Homber's hopes and ideals remain unchanged.

Although Homber and Deadbeat are much like Vladimir and Estragon in Beckett's Waiting for Godot, the play is not theatre of the absurd. It could be handled by sr. high students and is well worthwhile. 2 demanding roles. Some strong language.

Sills, Paul. Story Theatre. 1970. Ten plays adapted from stories in the Grimm Brothers' Collection and Aesop's Fables.

Royalty- French and Baker's.

2-14 roles, depending on the play, but none needs more than 8-10 players (m and f - any combination acceptable, but about 6 m, 6 f best if doing all plays). Approx. 2-15 min. No sets required.

Ten Fables: "The Little Peasant," "The Bremen Town Musicians," "Is He Fat," "The Robber Bridegroom," "Henny Penny," "The Master Thief," "Venus and the Cat," "The Fisherman and His Wife," "Two Crows," and "The Golden Goose."

Although appeal for elementary through adult, the fables require talented actors with expressive bodies. Good for sr. high and accomplished jr. high players.

Stoppard, Tom. A Separate Peace.

Playbill Two, ed. Alan Durband. London: Hutchinson Educational, 1969. Royalty- Fraser and Dunlop Ltd., London.

2 m, 4 f. Approx. 40 min. 19 sc. 1 split set (2 int.).

Philosophical comedy set in the Beechwood Nursing Home, England. The authorities are baffled when JOHN BROWN arrives at a nursing home in the early hours of the morning, carrying a case stuffed with pound notes, and expecting the kind of service provided by a hotel.

A delightful play. Good for sr. high, although the slow pace might limit its appeal. One demanding m role. No difficulty with English expressions.

Strindberg, August. The Stronger. From Seven Plays by August Strindberg, trans. copyright 1960, by Arvid Paulson. Bantam Books.

Man in the Dramatic Mode; Book 6, ed. Lilla Heston. Agincourt: Book Society of Canada, 1970.

3 f (1 lead, 1 min., 1 bit). Approx. 12 min.
1 int.

Dramatic scene set in a corner of a cafe for ladies on Christmas Eve, likely in the late 1800's in Sweden. MRS. X., a married actress, meets MISS Y., an unmarried actress. Mrs. X. prattles on about Miss Y.'s lost love and their lives in general. Although Miss Y. never says a word, Miss X. comes to see that Miss Y. has had an affair with her husband, and has greatly influenced Mrs. X.'s married life style.

Fairly good for mature sr. high. Very demanding and wordy role for 1 f.

Dramatists Play Service offers a translation by Michael Meyer in Eight Plays by August Strindberg.

Synge, J. M. Riders to the Sea. 1904.
Thirty Famous One-Act Plays, eds. Bennett Cerf and
 Van H. Cartmell. New York: Random House, 1943.
 Royalty- Barker's, French, and Performance Publishing
 Co.

1 m, 3 f, several extras (m and f). Approx. 20 min.
 1 int.

Irish dramatic tragedy set in a cottage kitchen on
 an island off the West of Ireland. MAURYA's suf-
 ferings cumulate with the death of her last of 6
 sons, which she accepts with utmost nobility.

Although a moving and much praised play, the diffi-
 culty of Maurya's role, and the Irish dialects make
 it too difficult for most student productions.

Tallman, James. Trans-Canada Highway.
Contemporary Canadian Drama, ed. Joseph Shaver.
 Ottawa: Borealis Press, 1974.

1 m (lead), 1 f (lead). 25-30 min. 1 ext.

Drama set along the Trans-Canada Highway by a speed
 limit road sign. SLIM, an experienced hitchhiker,
 about 21 or 22 yr. old, is thumbing unsuccessfully
 for a ride. He is joined by JANE, a reasonably
 confident 18 or 19 yr. old, who is leaving home for
 the first time. While waiting for a ride they talk
 about hitchhiking, friendship, the New Testament,
 establishing roots, and Slim's background. They
 eventually get a ride.

Fairly interesting, though the substance is rather
 shallow. Good for sr. high - substantial but not
 overly demanding roles. Very simple set, but good
 car sound effects are advisable.

Tarkington, Booth. The Trysting Place. 1921.
Fifteen American One-Act Plays, ed. Paul Kozelka.
 New York: Simon and Schuster, 1961. Royalty-
 Baker's and French.

4 m (2 maj., 2 min.), 3 f (all maj.). Approx. 40
 min. 1 int.

Period farce set in a room just off the lounge of a
 country hotel. LANCELOT loves MRS. CURTIS. FANNIE
 and JESSIE disapprove, but have secret loves of
 their own. Mrs. Curtis also has her own MYSTERIOUS
 VOICE.

Good role balance and generally good fun, though
 perhaps a bit long. Suitable for sr. high.

Thomas, Dylan. Conversation about Christmas. From A
Prospect of the Sea, copyright 1954.
Man in the Dramatic Mode; Book 4, ed. Lilla Heston.
 Agincourt: Book Society of Canada, 1970.

2 m. Approx. 10 min. 1 int.

A dramatic study. 'SELF' reminisces about the joys
 of past Christmases in answer to a small boy's
 questions.

Rather cryptic. Probably too demanding for sr.
 high unless the 'self' part is shortened.

Thomas, T. C. Davy Jones Goes Hunting.
The Second Windmill Book of One-Act Plays, ed. E. R.
 Wood. London: Heinemann Educational Books, 1963.
 Royalty- Heinemann Ed. Bks., Surrey.

6 m, 1 f. 35-40 min. 1 int.

Welsh comedy (one of a series) set in the railway
 signal-box at Pentremawr. DAVY JONES and other
 railway locals conspire against MAJOR PRYCE-POWELL's
 treasured fox, Hungry Guts.

A pleasant comedy, but Welsh flavour limits the ap-
 peal for North American students, especially if it
 is their first exposure to Thomas' plays. Difficult
 to stage. Set should look authentic and some Welsh
 accents should be attempted. Not for jr. high.

Thomas, T. C. Davy Jones's Dinner.

The First Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1960. Royalty- J. Garnet Miller, London.

6 m (1 lead, 2 maj., 2 min., 1 bit), 1 f (maj.).
40-45 min. 1 int.

Rustic Welsh comedy (one of a series) set in the signal-box at Pentremawr, a lonely station. LIZA HARGEST, a determined widow, visits DAVY JONES the 'BOX and his young helper, FRED the LAMPS, in Davy's 'box' (station office). With his unlicensed shotgun, Davy has been after one of PRYCE-POWELL's prize cock pheasants, that has been disturbing Davy's garden. He eventually shoots the pheasant and, with Liza's help, narrowly escapes the wrath of Pryce-Powell, PROSSER (the local Policeman), and MORGAN (the Keeper). But Davy does not manage to escape from Liza.

A diverting home-spun comedy, but questionable appeal for North Amer. students. A fairly good balance of character roles.

Tremblay, Michel. Johnny Mangano and His Astonishing Dogs. 1969. Trans. by Arlette Francière.

Cues and Entrances: Ten Canadian One-Act Plays, comp. Henry Beissel. Toronto: Gage Educational, 1977.

2 m (1 lead, 1 bit - can be f), 1 f (lead), M.C. voice only. Approx. 30 min. 1 int.

A Québécois melodrama, set in "a fairly spacious but very dirty dressing-room at the Coconut Inn," Montreal. JOHNNY MANGANO, formerly Jean Ladouceur, dreams about hitting the bigtime with his third rate dog act. His wife, alias CARLOTTA, dreams about how it could or would be if she wasn't stuck with Johnny and the dogs. Neither will get anywhere.

Good for mature sr. high. Some swearing (not extreme). 2 demanding roles, long speeches for Carlotta. French Canadian accents desired. Dog barking required off-stage.

Trewin, J. C. The Silver Rose.

Junior One-Act Plays of To-day; Fourth Series, ed. Harold Gardiner. London: George G. Harrap and Co., 1963.

3 m, 4 f. Approx. 25 min. 1 int.

Adventure set in the palace of a small state in Southern Europe. The SILVER ROSE comes to the rescue of the GRAND DUCHESS ANNA, who has been usurped by her cousin, the DUKE, and her sister.

Lively action, very good for jr. high.

Tydemán, Richard. Ballista.

Seven One Act Plays, ed. W. F. Sherwood. Toronto: The House of Grant, 1964. Royalty- Evans Plays, London.

3 m, 4 f. 35-40 min. 1 int.

Drama set on the Island of Nesos, A.D. 10. GAIUS, an unscrupulous young Roman soldier, engineers an ingenious scheme to begin a war, get the woman he loves, and establish himself as a Roman diplomat.

Quite good for sr. high. Although somewhat tedious, a clever analogy between past and present, with good intrigue.

Also in The Second Windmill Book of One-Act Plays.

Valency, Maurice. Feathertop. T.V. adaptation from a story by Nathaniel Hawthorne. 1959.
Man in the Dramatic Mode; Book 1, ed. Lilla Heston. Agincourt: Book Society of Canada, 1971. Royalty-Dramatists Play Service.

6 or 7 m, 3 or 4 f. 25 min. 5-6 sc. 2-3 int.

Moralistic comedy set in the year 1770, in a small New England house. MOTHER RIGBY, the local witch, decides to make the scarecrow FEATHERTOP into a handsome personage to court POLLY GOOKIN, the daughter of the wealthy and foolish JUDE GOOKIN. Feathertop not only learns how to court, but also becomes familiar with the deceit and hypocrisy of men. In despair, he reverts back to a scarecrow. But all is not lost since Polly marries the man she loves.

Good theme and humour. Likely better for sr. high than jr. high (smoking and kissing). Requires some

period costuming and scarecrow outfit. Some scenes can be done before main curtain or on apron. Two int. sets needed and at least 2 quick set changes. 2 fairly demanding roles (1 m, 1 f).

Also in 15 American One-Act Plays (Paul Kozelka).

Walkes, W. R. A Pair of Lunatics.

Royalty- The Dramatic Publishing Company, Samuel French, and Baker's Plays.

1 m, 1 f. Approx. 15 min. 1 int.

Farcical sketch set in a lunatic asylum. HE and SHE meet for the first time in an asylum. Each mistakes the other for an inmate.

Good for 2 accomplished sr. high players, though perhaps a questionable setting for humour.

Wilde, Percival. The Enchanted Christmas Tree.

Adapted by Harold Brighthouse.

The First Windmill Book of One-Act Plays, ed. E. R.

Wood. London: Heinemann Educational Books, 1960.

Royalty- French, London.

Adults - 3 m (lead, min., bit), 1 f (lead).

Children - 5 m, 2 f, 13 extras (m or f). 30-35 min.

1 int.

Yuletide story-play set in the Benton's home, Christmas Eve. JOSIAH and ELLA BENTON hate children and Christmas. They are taught their lesson by a bit of magic, and a trial conducted by children.

Although intended for elementary sch., jr. or sr. high might enjoy the 4 adult roles, especially 2 (1 m, 1f). If not well produced, the play could easily become too sentimental. A couple magical sequences are tricky to stage and some good lighting is required.

Wilder, Thornton. The Happy Journey (to Trenton and Camden).

24 Favorite One-Act Plays, eds. Bennett Cerf and Van

H. Cartmell. New York: Doubleday and Co., 1958.

Royalty- French and Baker's.

3 m, 3 f. Approx. 30 min. No scenery, except 4 chairs and a cot.

American dramatic comedy. The Kirby family - PA, MA, and the 2 children - journey from Newark in the family car to visit their married daughter in Camden. The American scene, the American home, is dramatically drawn while the mother figure represents the backbone of the nation.

Good for both jr. and sr. high, requiring miming but no scenery. Valuable to update and localize the play somewhat for a jr. high production, to make it more meaningful.

Also in The Magic Mask and Invitation to Drama (rev. ed.)

Williams, Norman. A Battle of Wits. 1955.

Invitation to Drama (rev. ed.), ed. Andrew A. Orr.
Toronto: MacMillan, 1967. Royalty- French.

4 m, 2 f, 1 other (m or f). 35-40 min. No set.

Comic Chinese story-play set on "the traditional empty stage of the Chinese drama." SILVER LOTUS, a young Chinese bride, is unhappy with a fat and brutal husband. He is accidentally killed by a man falling out of a tree. This makes her situation intolerable as she will now be the slave of her mother-in-law. But SUN CHU, her happy childhood friend, bests the mother-in-law in a battle of wits.

Quite good for sr. and jr. high. Good costuming is recommended.

Williams, Norman. Protest.

Short Plays for Reading and Acting, ed. Bruce Vance.
Toronto: Clarke, Irwin, 1970.

1 m (lead), 3 f (lead, 2 maj.). 25-30 min. 1 int.

Tragic story-play set in the main room of a Japanese home, 1900. A highly traditional Japanese household rather comically is shaken by the presence of a chair. The FATHER proves to be more tolerant than the GRANDMOTHER and the MOTHER. He discusses the merits of tradition with the DAUGHTER, who purchased the chair. When she reveals a very strong desire to rebel, the Grandmother makes the only strong protest she has against her granddaughter. She commits suicide.

Good for sr. high being an interesting treatment of tradition vs. modernization and rebellion. Oriental demeanour essential for all roles.

Also in Ten Canadian Short Plays, The Players: Book Two, and Beyond the Footlights.

Williams, Tennessee. Lord Byron's Love Letter. 1945.
 From Twenty-Seven Wagons Full of Cotton, Williams.
The Players: Book Two, an Anthology of Plays for
Student Production in the Classroom, comps.
 Cavanagh and Trip. Toronto: McClelland and
 Stewart, 1970. Royalty- Dramatists Play Service.

1 m (min.), 3 f (1 lead, 2 maj.). 15-20 min. 1 int.

Romantic drama set in "the parlour of a faded old residence in the French Quarter of New Orleans in the late 19th century," during the Mardi Gras. A SPINSTER of 40 and an OLD WOMAN live on the money they receive from admitting strangers to see one of Lord Byron's love letters. A MATRON and her drunken and disinterested HUSBAND listen to the story, with frequent interruptions from the old woman who remains behind a curtain. Eventually the tourists are shown (at a distance) the letter. After they leave we discover that the old woman is the spinster's grandmother and Byron apparently her grandfather.

All parts provide good acting opportunities, but questionable appeal for sr. high, even though the script outlines some romantic highlights of Byron's life.

Also in English One-Act Plays of Today and Eight One-Act Plays.

Williams, Tennessee. This Property is Condemned. 1946.
Man in the Dramatic Mode; Book 5, ed. Lilla Heston.
 Agincourt: Book Society of Canada, 1970. Royalty-
 Dramatists Play Service.

1 m, 1 f. 15-20 min. 1 ext.

Dramatic dialogue set at "a railroad embankment on the outskirts of a small Mississippi town on one of those milky white winter mornings," in the late 1930's or early '40's. WILLIE, a neglected girl of about 13, in an uninhibited, shameless, semi-innocent fashion, talks to a slightly older TOM about her family and life. It's a painfully pathetic, precocious existence.

A fine play for sr. high. Two good roles for accomplished actors, especially that of Willie. She should preferably be very thin, with a good singing voice. Very simple set.

Wood, Margaret. The Copper Kettle. 1955.

The Third Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1965. Royalty-French, London.

3 m, 2 f. Approx. 35 min. 1 int.

Comedy set in the living room of a house in East Anglia, eastern England, circa 1860. REBECCA MAYSTON's domination over her husband, SAM, and her son, JEM, is finally shattered when Jem forcefully stands up for his independence and right to marry the girl he loves.

A lively, pleasant comedy, though a somewhat hackneyed theme. Good for sr. and older jr. high. A good balance of 5 challenging roles. Very little East Anglian dialect, easily adaptable to any region.

Wood, Margaret. Covenant with Death. 1970.

The Ninth Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1976. Royalty-Evans Brothers, London.

8 f (1 lead, others maj. or min.). Approx. 35 min. 1 int., excluding the opening archaeological lecture. Note alternative play for 5 f below.

Drama set in the tomb of Queen Nemgad, 3500 B.C., suggested by Sir Leonard Woolley's book, Ur of the Chaldees. Under the guidance of the terrifying High Priestess NAMMU, 5 handmaidens dedicatedly prepare to die with their queen. ERIDA, keeper of the jewels, does not conform like the others. She fails to change the attitudes of the other maidens, and tragically fails to escape.

Good roles for an all-f cast, but the dialogue and theme is somewhat stilted and pedantic. A surprisingly similar play for an all-f cast of 5,

A Different Kind of Woman (John Hynam), is preferable.

Wood, Margaret. Crying in the Wilderness. 1964.
The Third Windmill Book of One-Act Plays, Wood.
 London: Heinemann Educational Books, 1965. Royalty-
 French, London.

5 m, 1 f (lead). 25-30 min. 1 int.

Fictional historic drama set inside the walls of Troy during the Trojan War. As the wooden Trojan horse is brought into the city, CASSANDRA is the mouthpiece of the minority, prophesying the sack of the city, the deaths of her family and lover, and even her own fate. Her vision ranges further still, to man's ultimate destruction of the world.

Quite good for sr. and more mature jr. high students with some background knowledge of the period. A fairly good balance of roles, that of Cassandra being quite demanding.

Wood, Margaret. Day of Atonement. 1962.
The Second Windmill Book of One-Act Plays, ed. E. R. Wood. London: Heinemann Educational Books, 1963. Royalty- French.

3 m, 1 f. 30-35 min. 1 int.

Grim melodrama set in a displaced person's camp in Germany, 12 years after the end of W.W.II hostilities. Since the war DR. KRAUS, a great German surgeon, has dedicated himself to helping poverty stricken Jews. While visiting a Jewish family his position during the war is tragically revealed by the son, OTTO.

A gripping, demanding, and worthwhile play for accomplished sr. high actors.

Wood, Margaret. A Dog's Life. 1961.

The Third Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1965. Royalty-French, London.

8 m, 1 f, 1 dog. Approx. 40 min. 1 int.

Comedy set in a rural Magistrate's Court, England. ROVER, LARRY PARTRIDGE's sheepdog, is falsely accused of killing one of MR. GROVES' sheep. After Rover has been found guilty and is being sentenced, GLORIA reveals the true culprit, to the chagrin of one of the magistrates.

A pleasant comedy for jr. and sr. high students, with a good balance of roles. 2 fairly demanding m roles. No trouble with the English dialect. The dog is required on stage only for about 2 or 3 minutes.

Wood Margaret. Fool's Errand. 1960.

The Players: Book One, an Anthology of Plays for Student Production in the Classroom, comps.

Cavanagh and Trip. Toronto: McClelland and Stewart, 1970. Royalty-French.

4 m (3 leads, 1 maj.), 3 f (3 min.). 20-25 min.
1 ext.

Verse morality play based on Chaucer, written in rhyming couplets, set in the 14th century outside an inn. 3 drunken and despicable medieval characters carouse with 3 somewhat less despicable women friends. The men decide to seek out and conquer Death. An OLD MAN shows them where Death is. Instead, the knaves find a sack of gold which eventually leads to their deaths brought about by greed. The play ends with Death (represented by the old man) laughing.

Good for sr. and jr. high. Simple set, but good lighting required. Costume and make-up must be effective for the Old Man. The verse should not be troublesome for sr. high.

Also in Plays from the Modern Media (U. of Manitoba Library).

Wood, Margaret. The Guilty Generation. 1958.

The Third Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1965. Royalty-French.

4 m (note suggestion for eliminating one role below),
4 f. 30 min. 1 ext.

Drama set on a rocky deserted upland in the French Alps, A.D. 2000. The world has been desolated by bombs for some 40 years (the time can easily be appropriately adjusted). OLD HENRI and MARIE cannot justify their generation allowing W.W.III to happen. Their grandson, MARC, is the only germ of hope, and he has been gone for 6 months. But just after Marc's son is born, Marc returns.

Very good for jr. and sr. high with very good role balance. A pessimistic and perhaps more effective play could be produced by not including the last 10 min., eliminating Marc's role.

Wood, Margaret. Instruments of Darkness.

The First Windmill Book of One-Act Plays, ed. E. R.

Wood. London: Heinemann Educational Books, 1960. Royalty-French, London.

5 m, 3 f, 3-6 extras. Approx. 25 min. 1 int.

Tragedy set in the servants' quarters in Macbeth's castle of Inverness. A realistic portrayal of events in the servants' quarters from the time Macbeth arrives to King Duncan's death, focusing on 2 men, chosen to guard Duncan, and their loved ones. A tragedy of humble people caught up in the evil doings of the great ones.

Good for sr. high students, especially those somewhat familiar with Macbeth, though not essential. A good balance of challenging roles.

Wood, Margaret. The Road to Damascus. 1956.

The Third Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1965. Royalty-French, London.

8 m, 1 f. Approx. 30 min. 1 int.

Biblical fiction set in a room in the Hall of Judgment, Jerusalem, circa A.D. 34. A fictional account of the circumstances leading up to the conversion of St. Paul. In his last hours before his fateful journey to Damascus, SAUL's orthodox faith and loyalty to Rome is eroded by the heroic death of his old friend, STEPHEN, and the spiritual faith of 3 other Nazarenes.

Good for sr. high and more mature jr. high. A rather heavy religious tone throughout. A good balance of roles. One demanding m role (Saul).

Wood, Margaret. Robert of Sicily.

The Fifth Windmill Book of One-Act Plays, ed. E. R.

Wood. London: Heinemann Educational Books, 1970. Royalty-French, London.

12 m (1 lead, 3 maj., 4 min., 4 bits), 6 f (4 min., 2 bits), a small child and a few walk-ons. Approx. 40 min. 5 sc. 2 int., 1 ext.

Moralistic drama based on a familiar legend, related in a Longfellow poem. King ROBERT OF SICILY is a tyrannical, pompous ass. An ANGEL king impersonates Robert until he comes to understand and accept the following verse of prayer: "He hath put down the mighty from their seats/ And hath exalted the humble and meek."

A well constructed play. Good for Christmas - referred to in the finale. Some singing of The Magnificat required, and identical costuming for the 2 Kings (eg., the same beards).

Wood, Margaret. The Witches. 1963.

The Third Windmill Book of One-Act Plays, Wood.

London: Heinemann Educational Books, 1965. Royalty-Evans Brothers, London.

5 f (2 leads, 1 maj., 2 min.). 25-30 min. 1 int.

Drama set in a poor cottage, 17th century. OLD MALL is accused of witchcraft by DORCAS KIMBALL, who is competing with PRUE REDPATH for the love of John Trehearne. Dorcas also turns the fearful and superstitious masses against Prue. In the end, Dorcas' evils tragically backfire.

Quite a good all-women play for sr. high. 2 demanding roles.

Also in The Players: Book Two.

Yeats, William Butler. Cathleen Ni Houlihan.

24 Favorite One-Act Plays, eds. Bennett Cerf and Van H. Cartmell. New York: Doubleday and Co., 1958.

3 m, 3 f, others. 15-17 min. 1 int.

Irish drama set in a cottage close to Killala, 1798. The Gillane household is disrupted when MICHAEL, a son about to be married, is seduced away to war by an OLD WOMAN, perhaps representing Irish Nationalism and/or death.

Not suitable for high school since the history of the period must be clarified and, more importantly, the symbolism is very abstruse, at least for this reviewer.

APPENDIX E: SOURCES OF PLAYSRIPTS IN APPENDIX D

NOTE: The following sources collectively contain all but 26 of the 205 plays in the catalogue. Six commercial play catalogues commonly used in Manitoba are listed in the Bibliography of the study.

Beissel, Henry, ed. Cues and Entrances, Ten Canadian One-Act Plays. Toronto: Gage Educational, 1977. 185 p.

One of the selections is a rock musical - Maurice. Brief biographical notes on each playwright are provided. All plays are annotated in the catalogue. This is one of the more readily available and better collections of Canadian plays. Nevertheless, only 2 plays are clearly recommended for high school production - "Customs" and "Johnny Mangano and His Astonishing Dogs."

Bentley, Eric, ed. The Brute and Other Farces. New York: Samuel French, 1958. 99 p.

The 8 comedies selected expose us to a far too unfamiliar side of Chekhov. As the book's brief apologia mentions, the collection is admittedly 'minor Chekhov,' but a refreshing view of a playwright who usually receives very heavy-handed treatment. Most of the plays are too demanding or not suited for high school students, but there are a couple of fine classics that have universal appeal. In the Manitoba Department of Education Library.

Blacklock, Jack. The Play's the Thing. Toronto: McGraw-Hill Co. of Canada, 1965. 160 p.

Includes 2 good one-act plays ("The Bishop's Candlesticks" and "Orange Blossom") suitable for sr. and more advanced jr. high students, plus a T.V. script and 2 extracts from 2 Shakespeare plays. There are some brief notes on the history of theatre and various theatrical modes, and questions to discuss after each selection. The last 70 p. are devoted to Shakespeare. In the Manitoba Department of Education Library.

Not to be confused with The Play's the Thing, Four Original Television Dramas, ed. Tony Gifford. Toronto: Macmillan, 1976.

The Book Society of Canada. T. H. Cassidy and Hugh D. McKellar, general eds. Searchlights: 9 Selected Plays. One series for grade 9 and one for grade 10. Agincourt, 1967.

Two loose-leaf volumes, each having 9 plays - one-act, T.V., and radio scripts. Each play is in booklet form. All 5 one-act plays of the grade 9 series, and 7 of the plays of the grade 10 series are annotated in the catalogue. Generally the plays are of mediocre appeal for students. Both series are on the curriculum of the Man. Dept. of Education.

Cavanagh, G. and G. van V. Trip, comps. The Players: Book One and Book Two, an Anthology of Plays for Student Production in the Classroom. Toronto: McClelland and Stewart, 1970. Each approx. 180 p.

Two exceptionally good collections of plays. All 20 plays (10 from each book) are annotated in the catalogue, a large majority being recommended for high school production. Most plays also are available in at least one other book of this Appendix.

Cerf, Bennett and Van. H. Cartmell, eds. Thirty Famous One-Act Plays. New York: Random House, 1943.
617 p.

A collection of truly high quality adult plays from 30 different playwrights. Although an old book, several plays are suitable for jr. and sr. high. A short interesting introduction by Richard Watts, Jr. Brief biographical data on the various authors in an appendix. In the library of St. John's High School, Wpg.

Cerf, Bennett and Van H. Cartmell, eds. 24 Favorite One-Act Plays. New York: Doubleday and Co., 1958.
558 p.

A collection of generally high quality plays for adults, several being suitable for jr. and sr. high. Short biographical notes on all the playwrights are at the back of the volume. In the library of St. John's High School, Wpg.

Crosher, G. R. Laughter from the Past: Five Unusual Comedies. London: Methuen, 1956. 96 p.

5 good plays for jr. and sr. high, based on old, but by no means hackneyed stories of other than English origin. Brief hints are given for setting each play, and some suggestions and references for costumes are given at the back of the book. The only drawback is that, as is so often the case with good plays, a large majority of the roles are for males. In the Manitoba Department of Education Library.

Dias, Earl J. New Comedies for Teen-agers. Boston: Plays, Inc., 1967. 322 p.

15 one-act, royalty-free comedies, farces, and melodramas, all by Earl J. Dias. Very brief production notes at the end of each play that state the obvious. A typical selection of royalty-free plays designed for teen-agers; that is to say, uniformly shallow and insipid. Since there are many girls' roles, perhaps these plays could be used by jr. high students in the classroom; but they are not worthwhile for any drama club presentation of merit. Ideally suited for the trashcan. In the Manitoba Department of Education Library.

Dow, Marguerite R. The Magic Mask: a Basic Textbook of Theatre Arts. Toronto: MacMillan Co. of Canada, 1966. 367 p.

Included in this quite extensive text are several "selected scenes for student practice" and 2 good one-act plays: "The Pen of My Aunt" by Gordon Daviot, and "The Happy Journey to Trenton and Camden" by Thornton Wilder. A good textbook for sr. high drama students.

Durband, Alan, ed. Playbills One, Two, and Three.
London: Hutchinson Educational, 1969. 152 p., 160
p., and 195 p.

The series brings together new, unpublished, specially commissioned or adapted plays for use in schools. The emphasis is on contemporary developments in the theatre and allied media. The volumes are graded in difficulty. An excellent collection of plays for sr. school students and adults. Each book has 5 plays from different playwrights. Many of the plays have flexible casts. A brief summary of each play and a biographical sketch on each playwright is given in the introduction. The one drawback of the series is that each play is English, making a few unsuitable for non-English students. In the library of Oak Park High School, Wpg.

Envoy, Marshall Bruce, ed. Eight One-Act Plays.
Toronto: J. M. Dent and Sons, 1966. 244 p.

8 generally well-known adult plays, tending to be more suitable for studying than acting at the high school level. 5 of the plays are annotated in the catalogue. Notes include biographical data on the playwrights, set floorplans, and several study questions for each play. A good glossary of theatre terms is included at the end.

Fitzjohn, Donald, sel. and intro. English One-Act Plays of Today. Toronto: Oxford University Press, 1962.
255 p.

8 generally good plays, some of which have become 'old standards'. 5 are annotated in the catalogue. Brief biographical notes on the playwrights are provided. This anthology is on the grade 10 Man. Dept. of Ed. curriculum, but is now out of print.

Gardiner, Harold, ed. Junior One-Act Plays of To-day; Fourth Series. London: George G. Harrap and Co., 1963. 158 p.

The fourth volume of plays intended for secondary school students. 6 plays of varying quality, generally appealing more to jr. than sr. high. 4 of the plays are annotated in the catalogue. A few questions for discussions about each play at the end of the book. In the library of St. John's High School, Wpg.

Gassner, John and Frederick H. Little, eds. Reading and Staging the Play: an Anthology of One-Act Plays. Toronto: Holt, Rinehart and Winston of Canada, 1969. 400 p.

20 plays intended for sr. high. Several are suitable for jr. high, while a few are too difficult for most student productions. An informative introduction about theatre in general is supplied, plus a list of theatrical terms and explanations. Each selection is accompanied by excellent suggestions for staging and virtually all other major areas of production. In the library at St. John's High School, Wpg.

Greene, Marvin L. and Leo B. Kneer, eds. Something Else. Glenview, Ill.: Scott, Foresman and Company, 1970. 192 p.

One of a series of 3 very good high interest - easy reading texts for jr. high. Although the material primarily is intended for students in urban American schools, much is suitable for Canadian students. Most of the 40 items of this book are short stories and poems. 2 short plays ("Dentist and Patient" and "Games") are suitable for jr. and sr. high. They are annotated in the catalogue.

The other 2 books in the series are What's Happening (1969) and Another I (1971).

Heston, Lilla, ed. Man in the Dramatic Mode: Books 1-6. Evanston, Ill.: McDougal, Littell and Co., 1970. Each bk. approx. 135 pg. Pub. in Canada, Agincourt: The Book Society Canada Ltd.

A fine series of drama material - mostly one-act plays, but also T.V. scripts, poems, and readers theatre material. The selections generally have an American slant, though writers from other countries are represented. The 6 volumes are intended to correspond to grades 7-12, but the material tends to be somewhat advanced for the designated grades.

Though even more plays are quite good for jr. high (especially in Bk. 1) a total of 27 plays from this series are annotated in the catalogue:

3 plays from Book 1
3 plays from Book 2

all 6 plays from Book 3
7 plays from Book 4
4 plays from Book 5
4 plays from Book 6.

The selections are accompanied by provocative pictures. A teacher's manual is available for each volume.

In the Man. Dept. of Ed. Library. Bk. 5 is on the Man. Dept. of Ed. curriculum.

Kozelka, Paul, ed. Fifteen American One-Act Plays. New York: Simon and Schuster, 1961. 308 p.

Generally very well-known plays written between 1913 and 1959. Ten are included in the annotated catalogue. Brief background information is given on each playwright. Two factors are disadvantageous: no printed cast of characters at the beginning of each play, and the stage directions have been simplified or omitted.

Lillington, Kenneth. The Fourth Windmill Book of One- Act Plays. London: Heinemann Educational Books, 1967. 113 p. (Also author of the Seventh Windmill Book.)

7 short comedies and farces, all good to very good for jr. and/or sr. high students. Brief but valuable production notes on each play are at the back of the collection. All plays are annotated in the catalogue. In the library of Oak Park High School, Wpg.

Lillington, Kenneth. The Seventh Windmill Book of One- Act Plays. London: Heinemann Educational Books, 1972. 116 p.

8 generally good plays for sr. high - satirical farces, spoofs, and comedies. Most are not suitable for jr. high. 5 of the plays are in the catalogue. 3 are not annotated mainly because of a strong British flavour that would cause a variety of difficulties for Canadian students. In the library of Oak Park High School, Wpg.

McKellar, Hugh D., sel. and ed. Beyond the Footlights, One-Act Plays for Secondary Schools. Toronto: MacMillan of Canada, 1963. 239 p.

A relatively old text on the grade 10 curriculum of the Man. Dept. of Ed. The 8 plays include a radio play and T.V. drama. 3 of the other 6 plays are annotated in the catalogue. Extensive notes at the back of the text are intended primarily for academic study, rather than production.

Orr, Andrew A., sel. and ed. Invitation to Drama. Rev. ed. Toronto: MacMillan, 1967, 284 p.

This anthology of "eight short plays for secondary schools" is on the curriculum of the Man. Dept. of Ed. 2 plays are T.V. scripts. 5 of the 6 one-act plays are annotated in the catalogue. The end of the text includes general questions, notes on the plays, and some information on one-act, television, and radio plays.

Shaver, Joseph, ed. Contemporary Canadian Drama. Ottawa: Borealis Press, 1974.

7 adult plays of widely varying quality. 2 are included in the catalogue - "The Proper Perspective" (Graves) and "Trans-Canada Highway" (Tallman). The other 5 are quite unsuitable for high school production, generally for two reasons - considerable vulgarity and/or weak writing. In the Manitoba Department of Education Library.

Sherwood, W. F., ed. Seven One Act Plays. Toronto: The House of Grant (Canada), 1964. 199 p.

A collection of 7 well-known and successful plays for both students and adults. Each selection is followed by brief background information about the play and playwright, plus questions for study. In the library of St. John's High School, Wpg.

Smith, C. E. J. Studio Workshop: Books 1 and 2. London: Longmans, Green and Co., 1969. 89 p. and 91 p.

Two books with an identical format. Some good scenes from various well-known stories are presented as radio scripts for jr. and sr. high, with helpful hints for production. Some rather condescending or wishy-washy lines could readily be changed or eliminated. For the most part, the plays are too difficult to adapt for stage productions. In the library of St. John's High School, Wpg.

Stevens, John, ed. Ten Canadian Short Plays. New York: Dell, 1975. 236 p.

The plays cover a period from 1921 to 1967. Only two are included in the annotated catalogue, although others may be worthwhile but were not reviewed. Brief biographical notes on each playwright are provided at the end of the anthology.

Vance, Bruce, ed. Short Plays for Reading and Acting. Toronto: Clarke, Irwin and Co., 1970. 189 p.

A collection of 10 generally well-known adult plays, about half of which are suitable for jr. or sr. high production. Brief notes for rehearsal, production, review, research, and reading are given for each selection. In the library of St. John's High School, Wpg.

Voaden, Herman, ed. On Stage: Plays for School and Community. Toronto: MacMillan Company, 1946. 445 p.

An old text still found in Manitoba high schools. 3 of the 11 one-act plays, and 1 of the 3 radio plays have been annotated in the catalogue through reviewing more recent anthologies.

Wood, E. R., ed. with intro. and notes. The First Windmill Book of One-Act Plays. London: Heinemann Educational Books, 1960. 160 p. Also ed. of the 2nd, 5th, 6th, 8th, and 10th Windmill Books.

The first of a series of 10 books - the largest and most frequently used source of plays for the catalogue. This book has 7 varied plays by different playwrights, all annotated in the catalogue. A generally good collection with appeal for jr. and sr. high students. Very brief introduction, and brief but valuable production notes at the back for each play. On the curriculum of the Man. Dept. of Education.

Wood, E. R., ed. The Second, Fifth, Sixth, Eighth, and Tenth Windmill Book of One-Act Plays. Heinemann Educational Books, 1963, 1970, 1972, 1975, 1978.

The second and fifth books contain several plays recommended for sr. high. All 7 of the plays in book 2, and 5 of the 6 plays of book 5 are annotated in the catalogue. The Second book is on the grade 8 curriculum of the Man. Dept. of Ed.

The sixth, eighth and tenth books are the only ones of the Windmill series that are specifically intended for jr. high. Since the catalogue primarily is intended for sr. high, only 4 of the 18 plays in these 3 books are annotated in the catalogue. In the library of Oak Park High School, Wpg.

Wood, Margaret. The Ninth Windmill Book of One-Act Plays
London: Heinemann Educational Books, 1976. 160 p.

Although many plays by Margaret Wood are in the catalogue, only one from this collection is annotated - "Covenant with Death." The other 5 are not recommended for various reasons, but they generally are not of as high a quality as other Wood plays. In the library of Oak Park High School, Wpg.

Wood, Margaret. The Third Windmill Book of One-Act Plays.
London: Heinemann Educational Books, 1965. 159 p.
(Also author of the Ninth Windmill Book.)

Six plays by Margaret Wood, generally quite good for sr. and more mature jr. high students, with a good balance of roles. Very good, brief production notes for each play are at the back of the book. All plays are annotated in the catalogue. In the library of Oak Park High School, Wpg.

Zachar, Irwin J., ed. Plays as Experience: One-Act Plays for the Secondary School. Rev. ed. New York: Odyssey Press, 1962. 361 p.

A relatively old text on the grade 10 curriculum of the Man. Dept. of Ed. A revision of the original 1944 text, it seems many or most of the plays were kept, since the average age of the plays is about 50 years. 5 of the 14 plays of this anthology were chosen for the catalogue through the process of reviewing other, more recent anthologies. This text includes extensive notes, intended "primarily to teach the techniques and terminology needed for intelligent, appreciative reading of drama."

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 The Chinese Mask (Michael Drin)
 A Choice of Kings (John Mortimer)
 The Cinderella Story (Kenneth Lillington)
 The Clocks (Carl Larsen)
 The Clod (Lewis Beach)
 Coming through the Rye (William Saroyan)
 The Conquest of Everest (Arthur Kopit)
 A Conspiracy of Angels (Charles Ferruzza)
 Conversation about Christmas (Dylan Thomas)
 The Copper Kettle (Margaret Wood)
 Covenant with Death (Margaret Wood)
 The Crickets Sing (Beverley Cross)
 Crying in the Wilderness (Margaret Wood)
 Customs (Mavor Moore)
- Daniel and Bel (John Bradwell)
 David and Broccoli (John Mortimer)
 Davy Jones Goes Hunting (T. C. Thomas)
 Davy Jones's Dinner (T. C. Thomas)
 Day of Atonement (Margaret Wood)
 The Days Beginning (Willis Hall)
 A Dead Liberty (Alan Gosling)
 The Dear Departed (Stanley Houghton)
 Dentist and Patient (William Saroyan)
 The Devil's Grandson (Kenneth Lillington)
 The Devil and Daniel Webster (Stephen Vincent Benét)
 A Different Kind of Woman (John Hynam)
 The Do-it-yourself Frankenstein Outfit (David Campton)
 A Dog's Life (Margaret Wood)
 Don't Tell the Folks Back Home (Earl J. Dias)
- The Enchanted Calf-Skin (G. R. Crosher)
 The Enchanted Christmas Tree (Percival Wilde)
 Ernie's Incredible Illucinations (Alan Ayckbourn)
 Excursion (Alan Plater)
- Fancy Seeing You, Then (Stewart Conn)
 Feathertop (Maurice Valency)
 The Feminine Touch (V. Kvasnitsky)
 The Florist Shop (Winifred Hawkrige)
 The Flounder Complex (Anthony Damato)
 The Foe (Robin Acland)
 Fool's Errand (Margaret Wood)
 For Crying Out Loud (Henry Beissel)
 Friends and Relations (Hugh Hood)
- The Game of Chess (Kenneth Sawyer Goodman)
 Games (George Houston Bass)
 The Gift (Ronald Duncan)
 Glory in the Flower (William Inge)
 The Guilty Generation (Margaret Wood)
- Hands across the Sea (Noel Coward)
 The Happy Journey (to Trenton and Camden) (Thornton Wilder)
 He and She (Joseph Baldwin)
 Hello Out There (William Saroyan)
 Here We Are (Dorothy Parker)
 The Hero (Arthur Kopit)
 How He Lied to Her Husband (George Bernard Shaw)
- I Am a Dustbin (Kenneth Lillington)
 The Ice Wolf (Joanna Kraus)
 Idols (Phoebe M. Rees)
 If Men Played Cards as Women Do (George S. Kaufman)
 Ignoramus (James Reaney)
 I'll Ring for More Toast (Kenneth Lillington)

Impromptu (Tad Mosel)
 In the Zone (Eugene O'Neill)
 Indian (George Ryga)
 Inside a Kid's Head (Jerome Lawrence
 and Robert E. Lee)
 Instruments of Darkness (Margaret
 Wood)
 Is Horror Your Neighbour? (Kenneth
 Lillington)

 The Jest of Hahalaba (Lord Dunsany)
 Joker in the Pack (M. Charles Cohen)
 Johnny Mangano and His Astonishing
 Dogs (Michel Tremblay)
 Joseph Wants Five Sous (Helena Jones)
 Justice for the Roast-Meat Seller
 (G. R. Crosher)

 Land and Larnin' (Margaret Bland)
 Last to Go (Harold Pinter)
 A Latin Lesson (Kenneth Lillington)
 Letters for the Prince (David Scott
 Daniell)
 The License (Luigi Pirandello)
 Lithuania (Rupert Brooke)
 Little Glass Houses (Philip Johnson
 and Howard Agg)
 The Little Man (John Galsworthy)
 Lord Byron's Love Letter (Tennessee
 Williams)
 The Lottery (Brainerd Duffield)

 The Madman on the Roof (Kikuchi Kan)
 Make Your Play (Kenneth Lillington)
 The Man with the Heart in the High-
 lands (William Saroyan)
 The Marauders (Josef and Karel Capek)
 A Marriage Proposal (Anton Chekhov)
 Maurice (Carol Bolt)
 Memorial Day (Murray Schisgal)
 The Monkey's Paw (Louis N. Parker)
 The Moon of the Caribbees (Eugene
 O'Neill)
 Mother's Day (J. B. Priestley)
 Murder Near the LaRue Morgue (Ross
 Levine)
 My Proud Beauty (Kenneth Lillington)

 A Night at an Inn (Lord Dunsany)
 No Smoking (Jacinto Benavente)

 The Odyssey of Runyon Jones (Norman
 Corwin)
 Orange Blossom (Philip Johnson)
 Overtones (Alice Gerstenberg)
 Owlglass Has a Greedy Master (G. R.
 Crosher)
 The Oyster and the Pearl (William
 Saroyan)

 A Pair of Lunatics (W. R. Walkes)
 The Pen of My Aunt (Gordon Daviot)
 People in the Wind (William Inge)
 Perfection City (David Shellan)
 Petronella (Philip Clark)
 Poor John! Poor Jean! (Edward Harben)
 Postman's Knock (Kenneth Lillington)
 The Proper Perspective (Warren C.
 Graves)

Protest (Norman Williams)
 The Puppet-Master (Dennis Noble)
 Pyramus and Thisbe (William
 Shakespeare)

 The Questioning of Nick (Arthur Kopit)
 Quiller (Michael Cook)

 R.U.R. - from Act 2 (Karel Capek)
 Red Carnations (Glenn Hughes)
 The Remarkable Susan (Tim Kelly)
 Riders to the Sea (J. M. Synge)
 The Right Place (David Campton)
 The Ring of General Macias (Josephina
 Niggli)
 The Rising Generation (Ann Jellicoe)
 The Rising of the Moon (Lady Augusta
 Gregory)
 The Road to Damascus (Margaret Wood)
 Robert of Sicily (Margaret Wood)
 The Romancers (Edmond Rostand)

 Say Hi to Owsley (Isabelle Foord)
 School Play (Donald Howarth)
 The Second Duchess (Edwin R.
 Proconier)
 A Separate Peace (Tom Stoppard)
 The Seventh Man (Michael Redgrave)
 Sganarelle (Moliere)
 The Ship of Dreams (John Hughes)
 Shirts (John Challen)
 The Shoemaker's Wife (Hans Sachs)
 Shoulder Pads (Aviva Ravel)
 Showdown at Sand Valley (Ken Mitchell)
 The Silver Rose (J. C. Trewin)
 Some of My Best Friends Are Smiths
 (David Campton)
 Sorry, Wrong Number (Lucille Fletcher)
 Soul Gone Home (Langston Hughes)
 Spreading the News (Lady Augusta
 Gregory)
 The Still Alarm (George S. Kaufman)
 Still Stands the House (Gwen Pharis
 Ringwood)
 Story Theatre (Paul Sills)
 The Stronger (August Strindberg)
 Sunday Costs Five Pesos (Josephina
 Niggli)
 A Sunny Morning (Serafin and Joaquin
 Alvarez Quintero)
 Suppressed Desires (Susan Glaspell)
 Swan Song (Anton Chekhov)

 The Telltale Heart (Edgar Allan Poe)
 Then (David Campton)
 This Property Is Condemned (Tennessee
 Williams)
 To Burn a Witch (James L. Bray)
 Trans-Canada Highway (James Tallman)
 The Traveler (Marc Connelly)
 The Tidget of Greva (Ring Lardner)
 Trifles (Susan Glaspell)
 The Trysting Place (Booth Tarkington)

 The Ugly Duckling (A. A. Milne)
 The Umbrella God (Don Roberts)
 Under Fire (Laurence Housman)
 Upstairs, Sleeping (Harvey Perr)
 Us and Them (David Campton)

The Valiant (Holworthy Hall and Robert
Middlemass)

A Villa on Venus (Kenneth Lillington)

The Voice of the People (Robertson
Davies)

Voices (Richard Lortz)

Waiting for Lefty (Clifford Odets)

Wake Up and Love (Shubert Fendrich)

What Men Live By (Virginia Church)

When Shakespeare's Ladies Meet
(Charles George)

Who's on First (Harry Gilles)

The Witches (Margaret Wood)

Without Strings (Robert Neil Porter)

Women in Council (Aristophanes)

Yon Kon (Pat Maddy)

You Never Heard Such Unearthly
Laughter (Kenneth Lillington)

PLAYERS INDEX

NOTE: The first section of this index, titled "Definite Cast Numbers," lists all 205 plays according to the definite number of males and females required in the cast. Flexible casts, and plays requiring extras, nonspeaking parts, a chorus, children, or animals in addition to the definite number of males and females required are marked with an asterisk. These plays are listed again in the second section of this index, titled "Flexible and Unusual Casts."

Author names and approximate playing times are included in parentheses.

DEFINITE CAST NUMBERS

One Player

1 m

*Quiller (Cook, 30)

Two Players

2 m

Conversation about Christmas (Thomas, 10)

Last to Go (Pinter, 4-5)

Swan Song (Chekhov, 13)

2 f

The Flounder Complex (Damato)

1 m 1 f

He and She (Baldwin, 20)

Here We Are (Parker, 15)

The Hero (Kopit, 10-15)

Memorial Day (Schisgal, 10-15)

A Pair of Lunatics (Walkes, 15)

Then (Campton, 20-25)

This Property Is Condemned (T. Williams, 15-20)

Trans-Canada Highway (Tallman, 25-30)

Without Strings (Porter, 7)

2 m or f

*Act Without Words - 2 (Beckett, 8)

*Dentist and Patient (Saroyan, 6)

*Who's on First (Gilles, 12)

Three Players

3 m

Fancy Seeing You, Then (Conn, 25)

Indian (Ryga, 25)

*Owlglass Has a Greedy Master (Crosher, 15)

The Questioning of Nick (Kopit, 25)

*The Traveler (Connelly, 13)

The Tridget of Greva (Lardner, 5)

3 f

The Stronger (Strindberg, 12)

2 m 1 f

Another Way Out (Langner, 30)

Box and Cox (Morton, 35-40)

The Brute (Chekhov, 20-25)

The Conquest of Everest (Kopit, 15)

The Feminine Touch (Kvasnitsky, 20-25)

How He Lied to Her Husband (G. B. Shaw, 30-35)

*Johnny Mangano and His Astonishing Dogs (Tremblay, 30)

A Marriage Proposal (Chekhov, 25-30)

Postman's Knock (Lillington, 10-12)

Red Carnations (G. Hughes, 15-20)

The Shoemaker's Wife (Sachs, 20)

1 m 2 f

Shoulder Pads (Ravel, 25-30)

Suppressed Desires (Glaspell, 30-35)

1 m 1 f 1 m or f

*A Conspiracy of Angels (Ferruzza, 20)

*The Puppet-Master (Noble, 15)

Four Players

4 m

Boy Dudgeon (Jenkins, 45)

The Game of Chess (Sawyer, 25)

If Men Played Cards as Women Do (Kaufman, 10-15)

The Jest of Hahalaba (Dunsany, 10-15)

*Justice for the Roast-Meat Seller (Crosher, 15)

Perfection City (Shellan, 30)

The Rising of the Moon (Gregory, 15-20)

The Telltale Heart (Poe, 15)

4 f

Land and Larnin' (Bland, 30-35)

Overtones (Gerstenberg, 20-25)

To Burn a Witch (Bray)

3 m 1 f

The Balwhinnie Bomb (Daviot, 30-35)

Brothers in Arms (Denison, 30-35)

Day of Atonement (Wood, 30-35)

A Dead Liberty (Gosling, 55)

The Enchanted Calf-Skin (Crosher, 20)

*The Enchanted Christmas Tree (Wilde, 30-35)

Soul Gone Home (L. Hughes, 8-10)

2 m 2 f
 Cantaloup Crescent (Lillington, 15)
 Impromptu (Mosel, 25)
 *No Smoking (Benavente, 15)
 The Pen of My Aunt (Daviot, 25-30)
 Still Stands the House (Ringwood, 30-35)
 A Sunny Morning (S. and J. Alvarez Quintero, 15-20)
 Upstairs, Sleeping (Perr, 20-25)
 The Voice of the People (Davies, 25-30)

1 m 3 f
 Lord Byron's Love Letter (T. Williams, 15-20)
 Protest (N. Williams, 25-30)
 *Riders to the Sea (Synge, 20)

1 m 2 f 1 m or f
 *R.U.R. - from Act 2 (K. Capek, 8)

Five Players

5 m
 *The Beggar and the Cardinal's Doctors (Crosher, 25)
 *David and Broccoli (Mortimer, 1 hour)
 The Still Alarm (Kaufman, 10-15)

5 f
 *A Different Kind of Woman (Hynam, 35)
 Little Glass Houses (Johnson and Agg, 30-35)
 Some of My Best Friends Are Smiths (Campton)
 The Witches (Wood, 25-30)

4 m 1 f
 Aria da Capo (Millay, 25-30)
 The Clod (Beach, 25-30)
 *The Devil's Grandson (Lillington, 12-14)
 *Maurice (Bolt, 45)
 The Monkey's Paw (L. N. Parker, 35-40)
 *The Romancers (Rostand, 25-30)

3 m 2 f
 *The Bishop's Candlesticks (McKinnel, 25-30)
 The Copper Kettle (Wood, 35)
 Customs (Moore, 25)
 The Florist Shop (Hawkrige, 30-35)
 *The Gift (Duncan, 25)
 Hello Out There (Saroyan, 30)
 Letters for the Prince (Daniell, 30)
 The Ring of General Macias (Niggli, 30)
 Trifles (Glaspell, 25-30)

2 m 3 f
 As Good as New (Perry, 45)
 Mother's Day (Priestley, 25-30)
 Voices (Lortz, 25)

1 m 4 f
 Call the Selkie Home (Glaser, 30-35)

Sunday Costs Five Pesos (Niggli, 25-30)

5 m or f
 *The Clocks (Larsen, 5-10)

Six Players

6 m
 The Seventh Man (Redgrave, 30)

6 f
 Idols (Rees, 25-30)
 When Shakespeare's Ladies Meet (George, 30)

5 m 1 f
 Crying in the Wilderness (Wood, 25-30)
 *The Man with the Heart in the Highlands (Saroyan, 25)
 The Proper Perspective (Graves, 20)
 The Valiant (Hall and Middlemass, 40-45)

4 m 2 f
 Blue Murder (Lillington, 10-15)

3 m 3 f
 *Cathleen Ni Houlihan (Yeats, 15-17)
 The Dear Departed (Houghton, 25-30)
 The Happy Journey (to Trenton and Camden) (Wilder, 30)

2 m 4 f
 Angel Child (Reach, 35)
 A Separate Peace (Stoppard, 40)

3 m 2 f 1 m or f
 *The Avenging Phoenix (Lillington, 15)

3 m 1 f 2 m or f
 *For Crying Out Loud (Beissel, 40-45)

Seven Players

6 m 1 f
 *Daniel and Bel (Bradwell, 25)
 Davy Jones Goes Hunting (T. C. Thomas, 35-40)
 Davy Jones's Dinner (T. C. Thomas, 40-45)
 *The Devil and Daniel Webster (Benét, 50)
 *I Am a Dustbin (Lillington, 20)
 The License (Pirandello, 20)

5 m 2 f
 The Browning Version (Rattigan, 70)
 *Coming through the Rye (Saroyan, 15)
 Lithuania (Brooke, 30)

4 m 3 f
 Fool's Errand (Wood, 20-25)
 Poor John! Poor Jean! (Harben, 45)
 *The Right Place (Campton, 35)

The Second Duchess (Procurier, 30-35)
 Sganarelle (Moliere, 30)
 The Ship of Dreams (J. Hughes, 35)
 The Trysting Place (Tarkington, 40)
 The Ugly Duckling (Milne, 30)

3 m 4 f
 The "At Home" Scene (G. B. Shaw, 25)
 Ballista (Tydeman, 35-40)
 The Silver Rose (Trewin, 25)
 *Sorry, Wrong Number (Fletcher, 25-30)
 Under Fire (Housman, 15)
 Wake Up and Love (Fendrich, 20-25)
 Women in Council (Aristophanes, 20)

2 m 5 f
 Orange Blossom (Johnson, 40-45)

7 m or f
 *The Chinese Mask (Drin, 25-30)

4 m 2 f 1 m or f
 *A Battle of Wits (N. Williams, 35-40)
 *The Madman on the Roof (Kan, 15)
 *My Proud Beauty (Lillington, 15)

Eight Players

8 m
 A Night at an Inn (Dunsany, 20-25)

8 f
 Covenant with Death (Wood, 35)

5 m 3 f
 Black Comedy (Shaffer, 35-40)
 *Bring Out Your Dead (Lillington, 16)
 I'll Ring for More Toast (Lillington, 15-20)
 *Instruments of Darkness (Wood, 25)

4 m 4 f
 The Guilty Generation (Wood, 30)
 Joseph Wants Five Sous (Jones, 35)

3 m 5 f
 Bluey (A. Fletcher, 30-35)
 *Games (Bass, 10-15)
 Murder Near the LaRue Morgue (Levine, 25)
 People in the Wind (Inge, 20)

2 m 6 f
 *The Cinderella Story (Lillington, 30)

Nine Players

9 m
 In the Zone (O'Neill, 35)

8 m 1 f
 *A Dog's Life (Wood, 40)
 The Road to Damascus (Wood, 30)

7 m 2 f
 *Make Your Play (Lillington, 10-12)

6 m 3 f
 Excursion (Plater, 50)
 *Glory in the Flower (Inge, 35)

4 m 5 f
 You Never Heard Such Unearthly
 Laughter (Lillington, 20)

7 m 1 f 1 m or f
 *The Oyster and the Pearl (Saroyan, 25)
 *Showdown at Sand Valley (Mitchell, 25)

5 m 3 f 1 m or f
 *Hands across the Sea (Coward, 35-40)

Ten Players

9 m 1 f
 Pyramus and Thisbe (Shakespeare, 35)

8 m 2 f
 *The Crickets Sing (Cross, 30)
 *A Latin Lesson (Lillington, 3-4)

7 m 3 f
 Spreading the News (Gregory, 30)

6 m 4 f
 Friends and Relations (Hood, 40)

6 m 3 f 1 m or f
 *Feathertop (Valency, 25)

3 m 3 f 4 m or f
 *The Marauders (J. and K. Capek, 25-30)

Eleven Players

11 m
 *A Change for the Donkey (Crosher, 25)

10 m 1 f
 *Is Horror Your Neighbour? (Lillington, 4-5)

9 m 2 f
 *Joker in the Pack (Cohen, 30)
 The Little Man (Galsworthy, 35)

Twelve Players

12 m
 Yon Kon (Maddy, 30-35)

12 f
 Don't Tell the Folks Back Home (Dias, 30)

9 m 3 f
 The Apollo of Bellac (Giraudoux, 45-50)

6 m 4 f 2 m or f
*Inside a Kid's Head (Lawrence, 30-35)

6 m 6 m, f, or mixed
*A Villa on Venus (Lillington, 15-20)

5 m 5 f 2 m or f
*What Men Live By (Church, 35-45)

5 m 6 f 1 m or f
*The Caliph's Minstrel (Cox, 30)

12 m, f, or mixed
*The Do-it-yourself Frankenstein Outfit
(Campton, 25)

*Shirts (Challen, 20)

*Story Theatre (Sills, 2-15)

*Us and Them (Campton, 25)

20 m 8 f
*Bury the Dead (I. Shaw, 1 hr. 20
min.)

29, mainly m
*Say Hi to Owsley (Foord, 30)

10 m 20 f
*The Rising Generation (Jellicoe, 30)

about 30, m, f, or mixed
*School Play (Howarth, 25)

about 30, mixed
*The Umbrella God (Roberts, 35)

Thirteen to Twenty Players

8 m 5 f
*The Lottery (Duffield, 25)

8 m 6 f
*Petronella (Clark, 25-30)

8 m 3 f 3 m or f
*The Odyssey of Runyon Jones (Corwin,
35)

7 m 4 f 4 m or f
*The Ice Wolf (Kraus, 30-35)

15 m 1 f
A Choice of Kings (Mortimer, 40)

6 m 10 f
*The Remarkable Susan (Kelly, 25)

14 m 3 f
Waiting for Lefty (Odets, 50)

12 m 6 f
*Robert of Sicily (Wood, 40)

15 m 2 f 3 m or f
*The Days Beginning (W. Hall, 65)

Over Twenty Players

17 m 4 f
*The Moon of the Caribbees (O'Neill, 30)

14 m 7 f
*Arthur (Cregan, 45)

6 m 5 f 10 m or f
*The Foe (Acland, 25)

15 m 7 f
*Ernie's Incredible Illucinations
(Ayckbourn, 30)

at least 24, mixed
*Ignoramus (Reaney, 50-60)

FLEXIBLE AND UNUSUAL CASTS

- Act Without Words (Beckett) - 2 m or f
 Arthur (Cregan) - 14 m 7 f others optional
 The Avenging Phoenix (Lillington) - 3 m 2 f 1 m or f
 A Battle of Wits (N. Williams) - 4 m 2 f 1 m or f
 The Beggar and the Cardinal's Doctors (Crosher) - 5 m several others
- The Bishop's Candlesticks (McKinnel) - 3 m 2 f 3 m extras
 Bring Out Your Dead (Lillington) - 5 m 3 f 1 body
 Bury the Dead (I. Shaw) - about 20 m 8 f others optional
 The Caliph's Minstrel (Cox) - 5-6 m 6-7 f others optional
 Cathleen Ni Houlihan (Yeats) - 3 m 3 f others
- A Change for the Donkey (Crosher) - 11 m (some could be f) extras
 The Chinese Mask (Drin) - 7 m (could be f)
 The Cinderella Story (Lillington) - 2 m 6 f several extras
 The Clocks (Larsen) - 5 m, f, or mixed
 Coming through the Rye (Saroyan) - 5 m 2 f about 5 extras (m and f)
- A Conspiracy of Angels (Ferruzza) - 1 m 1 f 1 m or f
 The Crickets Sing (Cross) - 8 m 2 f several others
 Daniel and Bel (Bradwell) - 6 m 1 f at least 6 others (m or f)
 David and Broccoli (Mortimer) - 5 or more m (could use 2-4 f)
 The Days Beginning (W. Hall) - 15 m 2 f 3 m or f
- Dentist and Patient (Saroyan) - 2 m or f
 The Devil's Grandson (Lillington) - 4 m 1 f (1 or 2 m can be f)
 The Devil and Daniel Webster (Benét) - 6 m 1 f (at least 6 extras)
 A Different Kind of Woman (Hynam) - 5 f 1 dog (not essential)
 The Do-it-yourself Frankenstein Outfit (Campton) - 11-14 (12-13 best) m, f,
 or mixed
- A Dog's Life (Wood) - 8 m 1 f 1 dog
 The Enchanted Christmas Tree (Wilde) - 3 m 1 f 20 children
 Ernie's Incredible Illucinations (Ayckbourn) - 15 m 7 f several others
 Feathertop (Valency) - 6 m 3 f 1 m or f
 The Foe (Acland) - 6 m 5 f 10 m, f, or mixed
- For Crying Out Loud (Beissel) - 3 m 1 f 2 m or f (can be more)
 Games (Bass) - 3 m 5 f numbers and m-f ratio flexible
 The Gift (Duncan) - 3 m 2 f 2 voices
 Glory in the Flower (Inge) - 6 m 3 f several others
 Hands across the Sea (Coward) - 5 m 3 f 1 m or f
- I Am a Dustbin (Lillington) - 6 m 1 f (2 m can be f)
 The Ice Wolf (Kraus) - 7 m 4 f 4 m or f
 Ignoramus (Reaney) - 2-3 m 1-2 f 20 students (m and f, can be many more)
 Inside a Kid's Head (Lawrence and Lee) - 6 m 4 f 2 m or f 5-11 offstage
 voices (m or f)
 Instruments of Darkness (Wood) - 5 m 3 f 3-6 extras
- Is Horror Your Neighbour? (Lillington) - 10 m 1 f (2-3 m can be f)
 Joker in the Pack (Cohen) - 9 m 2 f (could be adapted for primarily f)
 Johnny Mangelo and His Astonishing Dogs (Tremblay) - 2 m 1 f (1 m can be f)
 1 voice
 Justice for the Roast-Meat Seller (Crosher) - 4 m 5 others
 A Latin Lesson (Lillington) - 8 m 2 f (2-3 m can be f)
- The Lottery (Duffield) - 8 m 5 f extras (only 1 or 2 needed, m or f)
 The Madman on the Roof (Kan) - 4 m 2 f 1 m or f
 Make Your Play (Lillington) - 7 m 2 f at least 2 extras
 The Man with the Heart in the Highlands (Saroyan) - 5 m 1 f many extras
 (at least 5, m or f)
 The Marauders (J. and K. Capek) - 3 m 3 f 4 m or f

Maurice (Bolt) - 4 m 1 f extras optional
 The Moon of the Caribbees (O'Neill) - at least 17 m, 4 f
 My Proud Beauty (Lillington) - 4 m 2 f 1 m or f
 No Smoking (Benavente) - 2 m 2 f several voices
 The Odyssey of Runyon Jones (Corwin) - 8 m 3 f 3 m or f

 Owlglass Has a Greedy Master (Crosher) - 3 m 4 others
 The Oyster and the Pearl (Saroyan) - 7 m 1 f 1 m or f
 Petronella (Clark) - 8 m 6 f 5-10 extras (optional), could be adapted for all
 m or all f
 The Puppet-Master (Noble) - 1 m (could be f) 1 f 1 m or f
 Quiller (Cook) - 1 m 4 voices (at least 2 f)

 R.U.R. - from Act 2 (K. Capek) - 1 m 2 f 1 m or f
 The Remarkable Susan (Kelly) - 6 m 10 f (or all f) extras optional
 Riders to the Sea (Synge) - 1 m 3 f several extras (m and f)
 The Right Place (Campton) - 4 m 3 f several others (5 about right)
 The Rising Generation (Jellicoe) - about 10 m 20 f others optional

 Robert of Sicily (Wood) - 12 m 6 f a few others
 The Romancers (Rostand) - 4 m 1 f several others
 Say Hi to Owsley (Foord) - 29 (mainly m) can be as few as 7 or 6
 School Play (Howarth) - 16-63, 25-35 best (m, f, or mixed)
 Shirts (Challen) - 9-15 (about 12 best) m, but can be f or mixed

 Showdown at Sand Valley (Mitchell) - 7 m 1 f 1 m or f extras optional can
 be as few as 6
 Sorry, Wrong Number (L. Fletcher) - 5 m 9 f, better as 3 m 4 f 3 for
 technical staff (m or f)
 Story Theatre (Sills) - 2-14 roles, depending on the play, but none needs more
 than 8-10 (any m-f combination okay, but about 6 m 6 f best if doing all
 plays)
 The Traveler (Connelly) - 3 or 4 m
 The Umbrella God (Roberts) - 10-15 m 10-15 f could be more, about 30 is best

 Us and Them (Campton) - 7-20 (m or f, though about equal or slightly more m is
 best) 9-15 best size
 A Villa on Venus (Lillington) - 6 m (3 can be f) 6 m or f
 What Men Live By (Church) - 5 m 5 f 2 m or f
 Who's on First (Gilles) - 2 m, f, or mixed 1 extra (not necessary)

PLAY TYPE INDEX

NOTE: Each of the 205 plays is listed only once under one of the following 117 play type classifications used in the annotations of Appendix D. Author names and approximate playing times are included in parentheses.

 COMEDIES AND FARCES

Comedy

Angel Child (Reach, 35)
 Another Way Out (Langer, 30)
 The "At Home" Scene (G. B. Shaw, 25)
 The Beggar and the Cardinal's Doctors
 (Crosher, 25)
 A Change for the Donkey (Crosher, 25)
 A Conspiracy of Angels (Ferruzza, 20)
 The Copper Kettle (Wood, 35)
 The Do-it-yourself Frankenstein Outfit
 (Campton, 25)
 A Dog's Life (Wood, 40)
 Don't Tell the Folks Back Home (Dias,
 30)
 The Enchanted Calf-Skin (Crosher, 20)
 The Gift (Duncan, 25)
 Here We Are (Parker, 15)
 If Men Played Cards as Women Do
 (Kaufman, 10-15)
 Ignoramus (Reaney, 50-60)
 Justice for the Roast-Meat Seller
 (Crosher, 15)
 Mother's Day (Priestley, 25-30)
 Orange Blossom (Johnson, 40-45)
 Owlglass Has a Greedy Master (Crosher,
 15)
 Shoulder Pads (Ravel, 25-30)
 Sunday Costs Five Pesos (Niggli,
 25-30)
 The Traveler (Connelly, 13)
 The Ugly Duckling (Milne, 30)
 Wake Up and Love (Fendrich, 20-25)
 When Shakespeare's Ladies Meet
 (George, 30)
 Women in Council (Aristophanes, 20)

English Comedy

Ernie's Incredible Illucinations
 (Ayckbourn, 30)
 Excursion (Plater, 50)

Contemporary English Comedy

The Cinderella Story (Lillington, 30)
 You Never Heard Such Unearthly
 Laughter (Lillington, 20)

English Drawing-Room Comedy

Hands across the Sea (Coward, 35-40)

Comedy of Manners

Little Glass Houses (Johnson and Agg,
 30-35)

Period Comedy

Red Carnations (G. Hughes, 15-20)

Classic Comedy

Sganarelle (Moliere, 30)

Rustic Comedy

Brothers in Arms (Denison, 30-35)

Rustic Welsh Comedy

Davy Jones Goes Hunting (T. C. Thomas,
 35-40)
 Davy Jones's Dinner (T. C. Thomas,
 40-45)

Irish Comedy

Spreading the News (Gregory, 30)

Irish Dramatic Comedy

The Rising of the Moon (Gregory,
 15-20)

Dramatic Comedy

The Balwhinnie Bomb (Daviot, 30-35)

American Dramatic Comedy

The Happy Journey (to Trenton and
 Camden) (Wilder, 30)

Afro-American Comedy

Soul Gone Home (L. Hughes, 8-10)

French Comedy

The Apollo of Bellac (Giraudoux,
 45-50)

Romantic Comedy

The Brute (Chekhov, 20-25)
 The Florist Shop (Hawkrige, 30-35)

Modern Romantic Comedy

Poor John! Poor Jean! (Harben, 45)

Satiric Romantic Comedy

The Romancers (Rostand, 25-30)

Satirical Comedy

The Dear Departed (Houghton, 25-30)
 The Devil's Grandson (Lillington,
 12-14)

Overtones (Gerstenberg, 20-25)

The Still Alarm (Kaufman, 10-15)
 A Sunny Morning (S. and J. Quintero,
 15-20)

Suppressed Desires (Glaspell, 30-35)

A Villa on Venus (Lillington, 15-20)

Ironic Comedy

The License (Pirandello, 20)

Satiric English Comedy

Arthur (Cregan, 45)

Absurd Comedy

The Tridget of Greva (Lardner, 5)

Absurd British Comedy
Then (Campton, 20-25)

Semi-Absurd Comedy
Upstairs, Sleeping (Perr, 20-25)

Macabre English Comedy
As Good as New (Perry, 45)

Moralistic Comedy
Feathertop (Valency, 25)

Philosophical Comedy
The Clocks (Larsen, 5-10)
A Separate Peace (Stoppard, 40)

Comic Sketch
Dentist and Patient (Saroyan, 6)
He and She (Baldwin, 20)
Last to Go (Pinter, 4-5)
Who's on First (Gilles, 12)
Without Strings (Porter, 7)

Sketch - Parody
A Latin Lesson (Lillington, 3-4)

Comedy for Theatre-in-the-Round
The Caliph's Minstrel (Cox, 30)

Radio Script Comedy
The Odyssey of Runyon Jones (Corwin, 35)

Domestic Comedy-Farce
The Voice of the People (Davies, 25-30)

Farce
Blue Murder (Lillington, 10-15)
I'll Ring for More Toast (Lillington, 15-20)
A Marriage Proposal (Chekhov, 25-30)
Murder Near the LaRue Morgue (Levine, 25)
No Smoking (Benavente, 15)

Period Farce
The Trysting Place (Tarkington, 40)

English Farce
Black Comedy (Shaffer, 35-40)
Letters for the Prince (Daniell, 30)

Classic English Farce
Box and Cox (Morton, 35-40)

Classic Medieval Farce
The Shoemaker's Wife (Sachs, 20)

Russian Farce
The Feminine Touch (Kvasnitsky, 20-25)

Hospital Farce
Bring Out Your Dead (Lillington, 16)

Satiric Farce
The Avenging Phoenix (Lillington, 15)
Postman's Knock (Lillington, 10-12)

Broad Satire
I Am a Dustbin (Lillington, 20)

Satiric Spoof
Showdown at Sand Valley (Mitchell, 25)

Morality Farce
The Little Man (Galsworthy, 35)

Melodramatic Farce
Is Horror Your Neighbour? (Lillington, 4-5)

Farcical Skit
Cantaloup Crescent (Lillington, 15)

Farcical Sketch
A Pair of Lunatics (Walkes, 15)

Burlesque
Pyramus and Thisbe (Shakespeare, 35)

Burlesque Western
Make Your Play (Lillington, 10-12)

Melodramatic Burlesque
My Proud Beauty (Lillington, 15)

DRAMAS AND MELODRAMAS

Drama
Ballista (Tydeman, 35-40)
The Bishop's Candlesticks (McKinnel, 25-30)
Bluey (A. Fletcher, 30-35)
Boy Dudgeon (Jenkins, 45)
The Chinese Mask (Drin, 25-30)
Coming through the Rye (Saroyan, 15)
Covenant with Death (Wood, 35)
Customs (Moore, 25)
A Different Kind of Woman (Hynam, 35)
Glory in the Flower (Inge, 35)
The Guilty Generation (Wood, 30)
Impromptu (Mosel, 25)
The Lottery (Duffield, 25)
The Moon of the Caribbees (O'Neill, 30)
The Pen of My Aunt (Daviot, 25-30)
Petronella (Clark, 25-30)
The Questioning of Nick (Kopit, 25)
The Remarkable Susan (Kelly, 25)
The Ring of General Macias (Niggli, 30)
The Seventh Man (Redgrave, 30)
The Ship of Dreams (J. Hughes, 35)
Some of My Best Friends Are Smiths (Campton)
To Burn a Witch (Bray)
Trans-Canada Highway (Tallman, 25-30)
Trifles (Glaspell, 25-30)
The Witches (Wood, 25-30)
Yon Kon (Maddy, 30-35)

Modern Drama
People in the Wind (Inge, 20)

Realistic Drama
Indian (Ryga, 25)

Drama of Atmosphere
Call the Selkie Home (Glaser, 30-35)
Voices (Lortz, 25)

Romantic Drama
Lord Byron's Love Letter (T. Williams, 15-20)

Moralistic Drama
The Marauders (J. and K. Capek, 25-30)
Robert of Sicily (Wood, 40)

Canadian Drama
Still Stands the House (Ringwood, 30-35)

Canadian Abstract Drama
The Proper Perspective (Graves, 20)

English Drama
The Browning Version (Rattigan, 70)
Fancy Seeing You, Then (Conn, 25)
The Jest of Hahalaba (Dunsany, 10-15)
Under Fire (Housman, 15)

Irish Drama
Cathleen Ni Houlihan (Yeats, 15-17)

French Drama
Joseph Wants Five Sous (Jones, 35)

American Drama
Hello Out There (Saroyan, 30)

American Satiric Anti-War Drama
Bury the Dead (I. Shaw, 1 hr. 20 min.)

American Social Protest Drama
Waiting for Lefty (Odets, 50)

Historical Drama
A Choice of Kings (Mortimer, 40)

Historical Bible Drama
The Days Beginning (Hall, 65)

Fictional Historic Drama
Crying in the Wilderness (Wood, 25-30)

Dramatic Scene
The Stronger (Strindberg, 12)

Radio Script Drama
Joker in the Pack (Cohen, 30)

Television Drama
David and Broccoli (Mortimer, 1 hour)

Canadian Television Drama
Friends and Relations (Hood, 40)

Melodrama
The Game of Chess (Goodman, 25)
In the Zone (O'Neill, 35)
The Second Duchess (Procunier, 30-35)
The Telltale Heart (Poe, 15)

The Valiant (Hall and Middlemass, 40-45)

Suspenseful Melodrama
The Clod (Beach, 25-30)

Tense English Melodrama
A Night at an Inn (Dunsany, 20-25)

Grim Melodrama
Day of Atonement (Wood, 30-35)
Idols (Rees, 25-30)

Québécois Melodrama
Johnny Mangano and His Astonishing
Dogs (Tremblay, 30)

Fantastic Melodrama
R.U.R. - from Act 2 (K. Capek, 8)

Comic English Melodrama
The Crickets Sing (Cross, 30)

Comic Romantic Melodrama
How He Lied to Her Husband (G. B. Shaw, 30-35)

OTHER CLASSIFICATIONS

Comedy-Drama
Land and Larnin' (Bland, 30-35)

Absurd Mime
Act Without Words - 2 (Beckett, 8)

Comic Absurd Pantomime
The Hero (Kopit, 10-15)

Absurd Comic Romance
The Conquest of Everest (Kopit, 15)

Abstract Humorous Sketch
Memorial Day (Schisgal, 10-15)

Fantasy
For Crying Out Loud (Beissel, 40-45)

Poetic Fantasy
Aria da Capo (Millay, 25-30)

Tragedy
Games (Bass, 10-15)
Instruments of Darkness (Wood, 25)

English Comic Tragedy
A Dead Liberty (Gosling, 55)

Irish Dramatic Tragedy
Riders to the Sea (Synge, 20)

Monologue
Quiller (Cook, 30)

Dramatic Dialogue
This Property Is Condemned (T. Williams, 15-20)

English Avant-Garde Drama for
Theatre-in-the Round
The Rising Generation (Jellicoe, 30)

Dramatic Study
Conversation about Christmas (D.
Thomas, 10)
Swan Song (Chekhov, 13)

Dramatic Improvisation
Shirts (Challen, 20)

Thriller
The Flounder Complex (Damato)
The Monkey's Paw (Parker, 35-40)

Mystery Thriller
Sorry, Wrong Number (L. Fletcher,
25-30)

Horror Play
Lithuania (Brooke, 30)

Adventure
The Silver Rose (Trewin, 25)

Story-Play
The Man with the Heart in the High-
lands (Saroyan, 25)
The Oyster and the Pearl (Saroyan,
25)
What Men Live By (Church, 35-45)

American Story-Play
The Devil and Daniel Webster (Benét,
50)

Comic Chinese Story-Play
A Battle of Wits (N. Williams, 35-40)

Tragic Story-Play
Protest (N. Williams, 25-30)

Yuletide Story-Play
The Enchanted Christmas Tree (Wilde,
30-35)

Old Testament Story-Play
Daniel and Bel (Bradwell, 25)

Biblical Fiction
The Road to Damascus (Wood, 30)

Mimed Story-Play
The Puppet-Master (Noble, 15)

Inuit Legend
The Ice Wolf (Kraus, 30-35)

Fable(s)
Story Theatre (Sills, 2-15)

Modern Morality Play
The Foe (Acland, 25)
Us and Them (Campton, 25)

Modern Comic Morality Play
Perfection City (Shellan, 30)

Modern Morality Science Fiction
Say Hi to Owsley (Foord, 30)

Contemporary English Morality Play
The Right Place (Campton, 35)

Japanese Morality Play
The Madman on the Roof (Kan, 15)

Verse Morality Play
Fool's Errand (Wood, 20-25)

Experimental Play
School Play (Howarth, 25)

Quasi-Pageant
The Umbrella God (Roberts, 35)

Radio Play
Inside a Kid's Head (Lawrence and
Lee, 30-35)

Rock Musical
Maurice (Bolt, 45)