A STUDY OF CHILDREN'S CONCEPTS FOR THEATRE AS APPLIED TO AN ORIGINAL PLAY

by

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STATEMENT BY AUTHOR

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I dedicate the above play to my two children William and Laura and to all the children surveyed. Their communications were extremely helpful in creating a play for the child audience.

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ABSTRACT

A method to measure entertainment value in children's theatre can be made by realizing the joyful understanding a child has gained from thoughts contained within a play. Ideas derived from children's plays, prior to the 1960's, were to be polite, mannerly and moral. In the rapidly changing technological society of today, greater emphasis is placed upon that which is relevant rather than the absolute morality of past times. A violent confused world has entered the child's mind through the eye of the ubiquitous television set. To discover what effect the changing mood of our culture has had upon the child and, further, to discover what the child wants in play material, an investigation was undertaken. A survey was conducted allowing the child to participate in the creation of a play. Dangerous DakI and His Worthless Witches resulted. The child was given the opportunity to confirm his original ideas after attending a production of the play. That the child is capable of offering ideas for purposes of writing a play and that the child can further verify his intent, indicates that the child's interests are worthy of study and appreciation.

CHAPTER 1

THE DYNAMICS OF CHILDREN'S THEATRE

Children's theatre in the United States has been connected with a contingency of leadership and has been nurtured by innumerable institutions. Because of this phenomenon, Nellie McCaslin points out in her recent book, Theatre for Children in the United States, that "one cannot today point to any one type or organization (of children's theatre) as typical or even usual" (McCaslin 1971: x). The writer felt, however, that interacting with the child for the purposes of discovery should be typical and usual and therefore began an investigation in such a pursuit.

The three ladies chosen for study purposes were: Alice Minnie Herts, Charlotte Chorpenning, and Winifred Ward. These three individuals were not only contributors to the field but they also advanced the movement by their efforts and achievements. All three chose a different method because of their individual talents but they were all motivated by a similar philosophy, reaching the child through interaction. What these individuals did to woo and win their children inspired and motivated the writer to pursue a similar personal approach.

Alice Minnie Herts essentially dealt with the total child and filled a need for children's theatre in New York City. Charlotte Chorpenning studied the child audience and met the need for children's

play scripts. Winifred Ward developed creativity within the child through creative dramatics. Although the leadership has been taken by an unknown number since the movement began in the early nineteen hundreds, insight can be gained into the field of children's theatre by studying not the accomplishments of many but rather the motivations and philosophies of a few.

The Essentionalist, Alice Minnie Herts

In 1902 Alice Minnie Herts became manager of the entertainment department of the Educational Alliance in New York City. In that department she headed the Children's Educational Theatre which operated for seven years. Her function was to rent the available auditorium to dramatic groups as well as to book concerts and professional entertainers. Miss Herts not only supplied entertainment, she taught the children to enjoy and respect literature. She taught them the value of self-improvement and she taught them life experiences through the many dramatic productions she presented. She not only supplied the entertainment need but also became a powerful educational force by teaching the children dramatics through play production. She imparted to children a strong interest in intellectual and moral work and at the same time she gave them the means of offering pleasure to other people in a safe and wholesome way (Herts 1911: n.p.).

Americanization was the reason the Educational Alliance was conceived in order to provide entertainment for the Russian and Polish-Jewish immigrants who lived in New York City. Americanization was in fact the thought of the immigrants who came to America. Between 1900 and 1910 nine million immigrants came knocking at America's "golden door" (Bowen 1969a: 72). They came desirous of discovering something they had not found in the old country; they were intent on becoming Americans and they wanted desperately to be accepted. The immigrants "were pathetically eager to abandon Old World ways and dress, to speak English without an accent, to acquire American friends and manners" (Bowen 1969a: 84).

Miss Herts began Americanizing with presentations of Shakespeare's The Tempest. The play was chosen "because its scenes are laid in nature's own abode, significant contrast to the tall and forbidding tenements of the neighborhood--because it teaches the lesson of majesty and simplicity of nature and nobility of forgiveness" (Herts 1911: 5). Proof that there was an integrating influence between foreign-born parent and American-born child can be evidenced by the comment of the American girl who played the role of Ariel in the play: "all the people in this neighborhood know about The Tempest, and them that don't, I tell them" (Herts 1911: 6). The fact that over a thousand paper-covered editions of the play were sold prior to the opening, and the fact

that the play was sold out weeks in advance of the production gives further indication of the desire of the immigrant to Americanize.

Miss Herts chose plays which not only aided the immigrant toward Americanization but also gave him the moral insights expected and in keeping with the Victorian era which had just passed. "At home, fathers were not inclined to spare the rod, and at (the) dinner table children were well scrubbed and not heard" (Bowen 1969a: 100). The play of Snow White exemplifies the kind of play suitable for the decade of strict rules and reverence, and a run of dialogue from this play illustrates the intent:

Blick: (Leader of the dwarfs) Three cheers for a good day's work--

The others: Hur-rah, rah rah!

Blick: Next, supper we will not shirk.

The others: Right you are.

Blick: But first we will wash hands and face.

The others: So we will.

All: (as each man washes he speaks) Spick and span every man

Blick: (after all have washed and are in line) And now supper.

All: Supper. Supper.

Blick: Nor eat till we've said our grace.

The others: (all remove caps and bow their heads in silent grace) Standing still.

(Herts 1911: 29)

Other plays chosen by Miss Herts continued to reinforce the value of virtuous behavior and the importance of self-reliance. Some of her seasons included The Little Princess, by Frances Hodson Burnett, author of the popular play Esmeralda, and Little Lord Fauntleroy, by Frances Hodson Burnett, The Forest Ring, by William de Mille, and The Prince and the Pauper, dramatized by Abby Sage Richardson. Of The Prince and the Pauper she said, "Of course nobody among the players or audience ever suspected any moral preaching. The people came to see because their ten cents bought them entrance to the best show in the neighborhood" (Herts 1911: 37).

Moral teaching was only one intent of Miss Herts. After only a year of work she realized a greater responsibility had befallen her shoulders. "Had I perhaps in my earnest desire to give good entertainment to the young fallen upon a possible system of ethical instruction for forming the mind?" (Herts 1911: 16). With such realization she focused upon the best possible method to guide the children. She chose not to involve the services of the volunteer club member but enlisted the talents of Jacob Heniger, a "careful and patient director" (Herts 1911: 15). She would not adhere to the star system because her interest lay in developing the dramatic instinct in each child and not the dramatic talent of a limited few. She never listed the names of the players on programs, feeling such action would be an exploitation of their personality. She

held firmly to the thought that a money-making venture could also exploit the talents for commercial gain. Her aim was to develop an interest and desire within the child for that which was good. "I saw great opportunity not to impose upon people an ideal form from without but to help people to create an ideal from within" (Herts 1911: 5). Miss Herts became immersed in guiding the whole child; consequently the moral preaching played only a small part.

The response of her public appeared to be sceptical. They feared her influence might have detrimental effects upon the susceptible child. Although the New York public was familiar with the Bowery and the many vaudeville shows, their fears of theatre, particularly for children were voiced: "Will such training lead children and young people to the adoption of the professional stage as a career? Will it unsettle their minds for the serious business of life?" (Herts 1911: 14). "Many critics also feared the wearing of finely wrought garments might lead the mind of the player into unsettling channels of desire" (Herts 1911: 42). Although moral questions were voiced, Miss Herts' soft persuasion that perhaps the opportunity to play out a primitive impulse might serve to keep the young off the stage and could even equip the children better for life encounters kept such fears at a minimum. She continually pointed out that such finery could "lift the sunken shoulder, correct a slouching gait and uplift a drooping head" (Herts 1911: 41). Miss Herts gently swayed

the opposition and directed them toward a higher, more important ideal, that of self-improvement.

Once convinced of the rightness of the good and the value of the greater ideal, the response of the parents changed. Many people tried to imitate the very form Miss Herts used to impart her ideas. During the production of The Little Princess Miss Herts bought a certain style of dress she thought appropriate for the thirty actors in the birthday party scene. The dress was a simple white, touched off with pink, blue, and white sashes and hairbows. The reaction of parent and child was so positive that "the fashion of simple 'best dresses' for little girls came into vogue, while the much overtrimmed, cheap-lace party and confirmation dress grew to be regarded as unfashionable and therefore to be avoided" (Herts 1911: 44).

Another example, typical of the overwhelming affirmation of Miss Herts' work, occurred during the run of Little Lord Fauntleroy. Miss Herts found herself, when visiting the home of a parent, standing in the living room of the play. When questioned, the parent answered that she was proud to have copied such a tasteful, attractive set and she "saw the play four times and tried to get everything the same as Mrs. Errol (the character of discrimination though of slender income in the play). It wears better than my last set of plush parlor furniture, and it ain't so hard to keep clean" (Herts 1911: 33).

Yet another insight into the public interest and support came when the price of admission was raised to ten cents in hopes of decreasing the long line outside the theatre prior to the afternoon performances. Upon investigation, the lines were as long as ever. When Miss Herts inquired about the five cent raise, a boy's response came readily: "Sure! Ye have ter pay fifteen fer a standee over ter Miners and here ye get a seat fer ten and a better show" (Herts 1911: 70). To say response was favorable to the theatrical undertaking of Miss Herts gives only a small idea of the immense effect she had upon her small but enthusiastic public.

The public response certainly indicated that Miss Herts was without question fulfilling a need in her time. Not only was she involved in the process of Americanization but also the process of stimulating the creative force in each child with whom she worked. Her plays often had six interchanging casts, allowing one player many parts. In this manner she could not only accommodate hundreds of children in each production but also she proved to the children the value of self-discipline. "If we are not ready there are always half a dozen others to take our places, so it behooves us to be ready!" (Herts 1911: 39). One child stated after having played a role, "I think it's nice when children get their imaginings" (Herts 1911: 18). The children involved in the theatre activities with Miss Herts got more than their "imaginings."

The Playwright, Charlotte B. Chorpenning

In 1931 Dr. Maurice Gnesin, head of the Goodman Theatre in Chicago, brought Charlotte B. Chorpenning to direct plays for the children's theatre. In that position she taught playwriting for children as well as wrote and staged her own plays. She became more than a playwright and director because she gave the children ideas to take home. Her tireless belief "that no effort is too great if it helps to provide one hour of beauty, laughter, joy and significant excitement for even one child" (King 1962: 12), led her to look deeply into her own work as well as the mind of the child she was desirous of reaching. Such a belief also helped raise the standard and value placed upon children's theatre at Goodman.

The Goodman Theatre was a unit of the Chicago Art Institute and began as a small resident company and school. The children's theatre was begun with the principle in mind that theatre for children was an important, vital experience, not only enriching their lives but also providing the necessary audience of the future. Mr. Gnesin could have devoted his energies totally to legitimate theatre for adults; instead he chose to develop the mind of the child in the direction of theatre. Because of his efforts and the work of Mrs. Chorpenning, the cornerstone of today's children's theatre movement is at Goodman (Gnesin 1962: 10).

The Goodman children's theatre functioned under the auspices of Mrs. Chorpenning during the depression. Families were moved from home owners to room renters and were sometimes faced with the "close by" threat of even street wandering. Experience taught many children to move their dolls about in a game they called "Eviction" (Bowen 1969b: 46). Perhaps the world of make believe was an exciting, beautiful place instead of a real world which often seemed to be no fun at all. The children had a set of heroes and heroines who led extravagant, exciting lives, at least on paper and in the films. Orphan Annie, Dick Tracy, and Jack Armstrong headed the list in the comic strips; Tarzan, Flash Gordon, and Shirley Temple led the way in the movies. They all waved the flag of virtue, proving again again that "good, clean living held unlimited rewards" (Bowen 1969b: 76). The Goodman Theatre for children provided the same kind of optimism.

Mrs. Chorpenning reinforced the popular viewpoint on two accounts. First, her aim was to give the child a useful experience through identification. She was aware however that all of her plays held happy endings, which certainly was not true to life, particularly during depression times. She decided that "children should be spared tragedy where possible" (Chorpenning 1954: 35). Secondly, she corroborated the virtuous theme set by the media. She chose to exemplify her beliefs by the actions rather than the words of her play

characters: "show it, don't tell it" (Chorpenning 1954: 36). Her characters became the very virtue she wished to display.

The character of Jack in Chorpenning's play Jack and the Beanstalk illustrated how she clothed her character in virtue. Jack, the lazy fairy tale child, became Jack the devoted son. When asked by Frihal, the Magic Maker, what he wanted, Jack replied, "And greens for Mother. Oh, yes, I'd like a gown for Mother! Silk, like a queen's, and blue as the sky! And music, to make Mother laugh, the way she did when Father used to play his fiddle" (Chorpenning 1967: 10). Another example showed Jack's selfless feelings when the cruel-hearted Rafe was about to take their house and land away. Jack responded: "Mother can't sleep on the road, like a gypsy" (Chorpenning 1967: 12). Jack not only gained wealth for his mother by his virtuous ways but also won back their cow, house, and land, freed the Giant's wife returning her to her grandmother, and killed the Giant triumphantly. Thus, Chorpenning's moral or philosophic meanings seemed to reside in her story, within the very core of her characters, and were inherent in all of her plays.

The first play Chorpenning wrote, at the request of Winifred Ward, carried out Chorpenning's basic intent. The Emperor's New Clothes, based on the Anderson tale, was altered to evoke the virtuous theme. Chorpenning changed the role of the two professional cheats who had gained their livelihood at other people's expense to gay, young

adventurers who gave their winnings of gold and riches to the poor weavers. The villain became a clear-cut individual named Hans whose cheating treachery was exposed by the two adventurous rogues. Again she proved not only that nothing was gained by deceit but also that good motives lead one to a good life.

Chorpenning had the Goodman Theatre as a testing ground for her plays and throughout the productions she was able to evaluate her work. She staged over eighty productions in the large theatre on Saturday mornings and Saturday and Sunday afternoons (Chorpenning 1954: 2). During the performances she sat with the children to observe and share their reactions to the play. She reworked her scripts until she was satisfied that the audience fully enjoyed and understood them. "And patiently, weekend after weekend she valued, re-valued, changed and cut--the wiggles diminished. The audience grew quiet" (Spoor 1962: 12).

Maurice Gnesin brought Chorpenning to the Goodman to produce plays; that she did, yet his respect for her work went beyond appreciation of a playwright. He felt she was not merely an adult who understood children, but rather a person capable of entering the world of the child, sharing that child's life, without divesting the maturity which allowed her to analyze and study the child in its world (Gnesin 1954: xi).

Response from other colleagues was enthusiastic. Louise Dale Spoor, business manager at Goodman and founder of Coach House Press,

had high praise for Mrs. Chorpenning. She spoke of plays as being tailored to a children's audience, yet capable of reaching an adult audience due to the adult overtones. "And now we hear the warm chuckles from the parents and the teachers and we know the play has been shared! Thank you, Chorpy!" (Spoor 1962: 13).

The adult overtones mentioned by Miss Spoor were an important particular in Mrs. Chorpenning's plays. She discussed them at length in her book Twenty-One Years With Children's Theatre. She felt parents could be and were a distracting element during the plays, in their attempt to explain word meanings to the children or in their own general boredom at the performance. Chorpenning realized the importance of writing for the adult interest as well as the child's. She wrote, "the adult overtones require skill in writing and directing. I took pains to include in the dialogue such lines which presented adult points of view" (Chorpenning 1954: 18). Winifred Ward elaborated in a recent letter, included in Appendix A, upon the viewpoint of Mrs. Chorpenning.

> When Charlotte Chorpenning was writing a large percentage of the children's plays being done in theatres, it was fun for me to talk some of them over with her. And I have heard her say more than once, that she wrote them on two levels: one for children, one for the mothers who brought them to the plays. "Substance" she called it--some bits of philosophy a little too mature for the children. But I did appreciate that word "substance." She was never "goody-goody" never "pastel" (Ward 1972b: n.p.).

Overtones were only one ingredient Mrs. Chorpenning used in her plays. She added what she called "exercise spots" after realizing the wriggling audience had sat long enough. After these "spots" she incorporated the "quiet spot," feeling "each play needs both, but more of the quiet spots" (Chorpenning 1954: 17). Never let the story stop, was a practical lesson she not only taught but also used herself. If an intermission was necessary, she followed it with a prompt pickup which set the story quickly on its way. She studied the workings of curiosity in a child and attempted to answer his questions as the play unraveled. She also devised a system of rhythms, fast and slow and loud, excitement and quiet, sound and silence, action and tableau, many actors or few, with comedy or without, which produced in the audience emotional rhythms of varying degree and kind which would in turn hold their attention. "As in music, rhythms unify the composition, so in drama they serve to unify the whole play and thus the audience" (Chorpenning 1954: 37). Throughout all these components she wove her meaning, the purpose of the play.

Support came from many directions regarding Mrs. Chorpenning's work and accomplishments. Mention has been made of comments of some of her colleagues. Mr. Gnesin also stated that "she turned a rather uncertain enterprise into a successful institution which plays annually to about 45,000 children" (Gnesin 1954: xi).

Her players were young people, and she taught them the importance of playing together as a unit. She called it interaction. Their response to her direction can best be illustrated by her own observation. During a performance the leading actor was stricken with appendicitis ten minutes before the performance. Mrs. Chorpenning came later than usual, arriving at the theatre just as the play began. Much to her bewilderment she found a crew member acting as the lead. Unobserved by the audience, the actors supported him. The story did not stop! "An actor whom this substitute was addressing would murmur, 'a little more to the right,' or 'come a little closer,' or mumble his next line to him if he hesitated" (Chorpenning 1954: 39). Interaction was something she felt was a special requirement of a child audience, and although proper guidance was essential, she felt a genuine group product was produced. Her audience was something she analyzed, studied, and wooed. The approval from them indicated she was successful. Identification was the key she used to unlock their emotional response. In the performance of Cinderella she noted that the depth and intensity of identification varied. Some imitated her posture, some cried, and one child shook his fist at the scolding mother. "Throughout the house eyes showed suffering. A woman rose, leading out a very young child crying pitifully" (Chorpenning 1954: 8). The scene was reworked and a glowing light was brought on Cinderella with gentle music in the background and the entrance of

the Fairy Godmother. The audience sat back and relaxed. Another example of the children's identification occurred during the performances of Jack and the Beanstalk. The children leaped to their feet in support of Jack. They also yelled suggestions to him during the battle with the giant. In the course of one performance "a boy leaped into the aisle wildly brandishing an imaginary dagger, almost too heavy to lift, and shouted, 'I'll kill that giant! I'll kill him!'" (Chorpenning 1954: 11).

Chorpenning recounted an interesting variety of audiences and their reactions to the play of Aladdin. The first was an evening bought by parents from a wealthy suburb, the second was the usual buying public, and the third was a settlement audience who had been invited free.

> The children from the suburb kept their hands properly in their laps, faces tense, and almost everyone turned on their finger an imaginary ring. The paying public whispered, "the ring" spreading the whisper throughout the house. The Settlement audience called out in full voice, "the ring! Turn the ring!" A voice finally topped them all with "Gawdammit, turn that ring!" (Chorpenning 1954: 11).

The Goodman Theatre could seat almost a thousand children. From Chorpenning's accounts they were nothing less than a captivated audience.

After twenty-one years with the Goodman Theatre, Mrs. Chorpenning retired to the countryside of New York and wrote her memories into book form. There she remained until her death at the age of eighty-four in 1955.

The Innovator, Winifred Ward

Winifred Ward has held a high position in the field of children's theatre in the United States for over forty years. In a recent letter, included in Appendix B, she stated she was not a playwright but rather devoted her time to the areas of teaching creative dramatics and directing. Miss Ward began teaching by dramatizing stories in the elementary schools of Evanston, Illinois, in 1923 (Siks and Dunnington 1961: 121). In 1950, after thirty years of teaching creative dramatics, directing plays for the Children's Theatre of Evanston, and publishing several books on her theories and procedures, she retired (Siks and Dunnington 1961: 122).

After her retirement Miss Ward continued to pursue her interests by touring a workshop on children's theatre to college campuses and community groups. "The most active workshop leader was unquestionably Winifred Ward . . . who was available for long-and-short-term workshops throughout the United States" (McCaslin 1971: 178). She toured to such places as Cincinnati, Atlantic City, Louisville, Kansas City, Washington, D. C., and Ohio Wesleyan University, demonstrating and teaching groups interested in her area of theatre work.

Miss Ward presently maintains her involvement with children's theatre activities. She is honorary president of the Children's Theatre Association. There can be no doubt "Winifred Ward has been one of the distinguished leaders of the children's theatre movement throughout the

United States and has made one of the most significant contributions in the field" (McCaslin 1971: 126).

Miss Ward's ability to observe was one of her tools through which she contributed insights and ideas for those who followed in her footsteps. She observed children in their creative play and experimented in her classroom by allowing the children free dramatization of scenes from history and literature. Her keen understanding of the child is demonstrated in one of her books, Playmaking with Children: "The walls around a child's world are high. There are many welcoming doors for other children but it is only to those rare adults who win his confidence and faith that the doors open wide" (Ward 1947: 1). She believed the child should learn from a meaningful experience and that the drama, although a vicarious experience, gave the child insights into relationships needed in living. She also believed that the dramatic experience initiated independent and creative thinking (Ward 1947: 19).

Miss Ward stimulated children through her many dramatizations of ideas, stories, and plays for children. Her publications cover further areas of extended interest to which she devoted time and thought. Some of the topics which appear relevant today include: playwriting, acting, audience responsibility, and attitudes which go beyond the immediate audience response. In reference to playwriting she believed that the new, the fresh, the unusual, "most definitely have their place in every

season for young people, if children are to grow in appreciation and outlook" (Ward 1950: 124). Her interest in a new approach was evidenced by her words: "The play of ideas certainly should have its place in children's theatre if such are applicable to the children's realm of interest" (Ward 1950: 125). She also felt that an important ingredient in all plays was expectation. "Look for suspense and be assured it is needed. A play should ever point ahead, leaving the outcome uncertain up to the very end" (Ward 1950: 131). She felt as well that setting up situations which stimulated the child's curiosity and involvement were important. "Sympathy, indignation, fear, joy, admiration, and many other emotions are awakened by good plays. If they are worthily aroused the child grows in fine sensitivity and understanding" (Ward 1950: 131). Her deeper conviction reached beyond a stimulating play for children. In a recent letter, included in Appendix C, she concerned herself with the needs of a playwright: "he needs to know and understand children and care deeply about giving them the finest theatre of which he is capable" (Ward 1972c: n.p.).

Her thoughts on acting were also acute. She believed only the finest acting was good enough for a child audience and that if the actor took the responsibility in the development of taste, "he will never be guilty of ridiculing a character that he plays nor of feeling superior to an audience of young people" (Ward 1950: 174). She had no interest in the

capricious actor. "Actors who thumb their noses at their audience by resorting to slapstick have no place in children's theatre" (Ward 1950: 174). Miss Ward clearly advocated believability for the character from the actor.

Her deep concern for the audience was also expressed. Realizing a play was not a play without the viewer, the eye to see what was happening, she was ever alert to the problems of producing the proper audience. "Only when people regard the theatre as a challenge to fuller living rather than a means of escape from life can drama reach a high peak" (Ward 1950: 38). Another statement indicating further disturbance was: "if a generation of children grows up with a more intelligent interest in good plays than its parents and grandparents had, the theatre will not have to rely on the 'tired businessman' as an audience" (Ward 1950: 38). Miss Ward realized an audience, like the playwright and players, must spend unlimited time over the years in an attempt to hold a high standard of excellence.

Miss Ward went further with her thoughts and focused her attention on the bigger picture, the attitude of people towards children's theatre. She saw America as a country far ahead of the rest of the world in living standards and in social consciousness, yet well behind other countries in cultural endeavors. "America has far to travel along the cultural way before it ever catches sight of the towers and crimson

banners which line the first milestone of its journey" (Ward 1950: 30). She went on to say, "we in America have not reached the place as yet where we take our theatre seriously. We congratulate ourselves if we give the children of our communities a few Saturdays of charming entertainment" (Ward 1950: 270). The writer felt several of Miss Ward's comments indicated uncanny insight into the predicament many playwrights place themselves, that of presuming they know what children want in the way of theatre. Her statement in the book Theatre for Children exemplified her thoughts: "we need better understanding of boys and girls. We should make a scientific and detailed study of our audiences and profit by it" (Ward 1950: 270). Miss Ward considered attitude the concern of all who committed themselves to any area of children's theatre.

Alice Minnie Herts met the demand of her time by creating good entertainment for the Polish and Russian immigrant children in New York City. She went beyond that demand by dealing with the center of each child she touched. Charlotte Chorpenning met the demand during the depression years by creating a fanciful world of theatre in the Chicago area. She sat with her audiences and shared their experience. Goodman Children's Theatre was the direct result of her success. Winifred Ward has bridged the time of yesterday to today with her continuous flow of ideas, thoughts, and learnings. She freed "her children" by touching their inherent desire for dramatic play. She also points to the future with her poignant

statements issuing a formidable challenge. All three have known the importance of understanding the child before authoritative work could be accomplished. All three interacted with the child and were successful with their pursuits because of their sincere interest coupled with their talent and ability in the field of children's theatre.

The Challenge, Today's Child

The challenge of writing for today's child was foreshadowed by the words of Winifred Ward. The child of the early sixties grew up in an energetic world, a pace set by the late President John F. Kennedy. "We stand today on the edge of a new frontier--the frontier of the 1960's, a frontier of unknown opportunities and perils, a frontier of unfulfilled hopes and threats" (Bowen 1970: 25). John Kennedy's words, stated in July of 1960, could easily have echoed their way throughout the decade that was to follow. Children during that time were certainly affected not by his words but by the events that seemingly illustrated the intent.

The world of violence came close to the home of every American with the killings of President Kennedy in 1963; the peaceful black leader, Martin Luther King, in 1968; and Senator Robert Kennedy in June of the same year. The death and destruction continued with the emergence of black power: "between 1964 and 1967 black frustration at the gap between promise and performance in civil rights reached the flashpoint, and 58 cities exploded leaving 141 persons dead and 4,552 injured"

(Bowen 1970: 48). The violence of the times occurring at such a high level and in such quantity quickly reached the homes of American families. "The nation reacted (to the assassination of President Kennedy) as though a great natural catastrophe such as an earthquake or a flood had struck" (Bowen 1970: 29).

The children saw the bitterness of the decade reflected on their television screens. The news was not only available more quickly but in greater quantity than the words the printed page could provide. Marshall McLuhan wrote in his book Understanding Media of the world as a global village because the media has rendered space and time irrelevant. He went on to state that "the viewers are now involved participants" (McLuhan 1964: 277). Television also had the unprecedented ability to visually and verbally saturate the viewers with prolonged involvement because of the repetitious format used. A child could easily see the same tragic event many times in one day.

The drug cult turned the energetic decade into a psychedelic, frenzied search for freedom and inner peace. Peace was also pursued on the homefront with the continued battling over the Vietnam War. As the decade began, the protesting scarcely existed, but by 1969 "more than 250,000 protesters staged the biggest demonstration in the capitol's history" (Bowen 1970: 206). The musical hit Hair summed up the young generation's ideas and protests (Bowen 1970: 89). The play, with its

nudity, wild, powerful music, and mystical liberation toured its poignant message throughout the country.

The 1960's also brought space travel to mankind's door. The moon was reached in that decade. During the 1930's and 1940's space adventures were the property of the comic strips and movies, but by the 1960's the fiction had become a reality. The child's dream of a trip to the moon or Mars became an increasing probability with each rocket he saw launched from his family television set.

Because of the technology thrust in the past twelve years, questions presented themselves to the writer concerning what children want to see in the way of dramatic production. Are children interested in fairy tales, or has our energetic society thrust the child into a mechanical world devoid of fantasy and dreams? Has the world of violence caused the child to visualize a story in terms of death and destruction? Has television programming affected the child's demands upon the play script? Do children want to see plays that mimic characters and programs? Are children actively interested in participating in the creation of a play script or is their role more of the passive observer?

To discover the answers to the above questions and to gather information for purposes of writing a play, the writer chose a method which would allow interaction with the child. Rather than rely totally upon theories and/or concepts as to what children want in theatre, a personal study with children was conceived.

CHAPTER 2

THE INFORMATION GATHERED FOR PLAY CONTENT

The writer believed that the child is capable of contributing ideas which can be integrated into a play structure. By such procedure the child can express what he desires in play content. The writer did not attempt to solicit plot or play structure from the child but only content--that is, the kinds of things children like to see in a play. The writer established the play activity or plot. The problem was to determine the interests and desires of the child. The method devised was to survey leaders in the field of children's theatre as well as a group of children (see Appendices D and F). The survey procedure was used because it was an efficient method of gathering specific information from a large group of individuals. The writer further believed that the results of the above procedure could produce information pertaining to what the child wants in theatre today, as well as sufficient play content to incorporate into a play structure.

The Adult Survey

The purposes of surveying leaders in the field of children's theatre were to allow a point of departure and to lay groundwork for the proposed play. The writer felt that if inadequate information were gained

from the children's survey, sufficient knowledge and data could be processed from the adult survey to accomplish the desired end. Test survey questions were created and submitted to a small group of individuals including teachers, college students, and community people for evaluation. The writer wished to determine if the questions were clearly stated, if the questions met the intent of the survey, and if the method of testing was sound. Those participating suggested several changes in terminology and word clarification and proposed ways to improve the play category selections and character types. A question which asked if an intermission interrupted the flow of a play was deleted because they felt the answer to be obvious.

After the changes were incorporated into the final questionnaire, the forms were mailed. The sampling included all theatre arts departments which offered a course or courses in children's theatre, as listed in the Directory of American College Theatre (Ayers, 1967), published by the American Educational Theatre Association, Inc. Also included in the survey were the governors of the Children's Theatre Conference, including the honorary director, Winifred Ward. Names of governors were obtained from the American Educational Theatre Association 1970-1971 Directory. The sampling was designed to gain a response from teachers and professors who were not only knowledgeable but also trained in the field of children's theatre. "Experienced investigators have realized that just as important

as a satsifactory frequency of return is the matter of who in the population responds" (Rosher 1963: 300). One hundred fifty questionnaires were mailed November 29, 1970. A cover letter (see Appendix F) was included with each questionnaire, which was addressed personally to either the department head or the individual teaching the children's theatre course. It was felt that a personal approach would assure a higher percentage of return.

Eighty-nine or sixty-two percent of the surveys mailed were answered. A small number of those surveyed considered their opinions irrelevant and returned the questionnaire unanswered with a brief, written enclosure. Others stated that although listed in the directory, the children's theatre course had been either discontinued or not yet established. The eighty-nine viewpoints were opinions of respondents affiliated with children's theatre organizations or universities in thirty-eight states. Of the total responses, forty percent return came from the governors of the Children's Theatre Conference, and sixty percent return came from the colleges and universities surveyed.

The Analysis and Results of the Adult Survey

The adult survey was divided into five sections. The first section, containing questions one through four, was to establish the educational background of the leaders in the field of children's theatre. The second section, comprising questions five and six, concerned the

purpose of producing plays as well as the type of material used. The third section, questions seven through ten, involved answers designed to aid the writer in preparation for the original play. The fourth section, covering questions eleven through fourteen, contained questions concerning what kind of plays the adults thought children wanted, specifically in play type, character type, play length, and audience participation. The questions in section four were duplicated in the children's survey in order to compare what the children stated they wanted with what adults thought children wanted. The last section, question fifteen, requested a list of plays for a possible season of children's plays. The information gained from this section was to determine the popularity of original play material as well as to establish the contemporary interest in producing new plays.

All eighty-nine respondents answered section one. Question one of this section asked what the respondent did: directed plays with adult actors for a child audience, directed plays with children actors, or taught children acting techniques. Space was also provided for the respondent to add other activities. Eighty respondents directed plays with adults, forty-six directed plays with children, and twenty-six taught acting techniques. Twenty-nine leaders added the category of creative dramatics. Eight others listed a variety of activities which included: teaching history of children's theatre, puppetry, play writing,

working with the community in children's productions, teaching teachers how to work with children, and teaching children's play production. The answers from question one concluded that the average respondent was principally active in two areas of teaching, directing plays with adult actors, and directing plays with children.

Question two asked the number of years' experience the individual had had in directing, teaching, and working with children's programs. A table was included so that the respondent could indicate his experience in years. Of the eighty-six who directed plays, thirty-six had done so for over fifteen years, and five had directed for a one to two year period. A total of sixty-four participants indicated they worked with children's programs, and twenty-two of them had been active for over fifteen years, while six had been involved for a one to two year period. Seventy-seven listed that they had taught children's theatre. Thirty-nine had done so for over fifteen years, while only one had been teaching for one to two years. Other experience added by the participants included counseling, community service, and professional training. Question two established that the average respondent had ten and six-tenths years' experience in children's theatre.

Question three asked for personal training of the respondent in directing, acting, technical theatre, child psychology, crative dramatics, and child growth and development. The training was to be limited

specifically to children's theatre. A check list was included with the question so answers could be listed in credit hours from "none" to more than "twelve." The results are tabulated in Table 1.

Table 1. Leaders' Training in Children's Theatre

	Credit Hours				
Course Work	1-3	4-12	12+	None	No response
Directing	11	39	21	10	8
Acting	5	33	19	12	20
Technical	5	27	23	11	23
Child Psychology	15	26	11	13	24
Creative Dramatics	20	23	11	15	20
Child Development	10	21	7	20	31
Other					

The answers to question three determined that the average leader in children's theatre had completed three and four-tenths courses in study with an average of nine and five-tenths credit hours in each course. A

few of the respondents listed training in the "other" category, consisting of training in play production, community service, and professional touring.

Question four asked how many plays the respondent attended over a five-year period. The individual was asked to circle a number from one to twenty. Thirty-one respondents indicated that they had attended the maximum of twenty plays as compared to ten who had seen none, other than their own productions. The answers to question four indicated that the average leader in children's theatre sees twelve plays within a five-year period.

Section one of the survey established for the writer that the respondents had sufficient training and experience in children's theatre to answer the survey knowledgeably and with authority.

Section two of the survey included questions five and six. Question five concerned objectives, reasons the participants produced plays for children. The objectives listed in the questionnaire were the following: exposure to folklore, communicate ideas, expand creative interest, teach moral lessons, and entertainment. Space was provided for respondents to describe personal objectives. All eighty-nine of the participants answered the question. Their first preference of objectives was listed as follows: expend creative interest, forty-nine percent; entertainment, thirty-seven percent; communicate ideas, eight percent;

exposure to folklore, two percent; teach moral lessons, one percent. Twelve percent of those responding added personal goals which were listed in equal value with the first choice. The personal objectives included: deepen life experience, two percent; make money, two percent; train future audiences, one percent; develop aesthetic philosophy of drama, one percent.

The answers to question five indicated a high percentage of interest for expanding the creative interest in the child. Only one percent was concerned with the teaching of moral lessons. Thirty-seven percent listed entertainment as an important objective. Such a statistic is surprisingly low considering many of the respondents indicated, "one must entertain first and foremost."

Question six asked what type of play material the respondents used. The listing included the following: original, your own, published plays, and adaptations. Individuals could mark all possible answers if they used each described material type. Eighty-four of the respondents answered question six. Because all of the leaders listed two or three play types, the tabulation was recorded by a number of votes out of the possible total of eighty-four for each play type. Sixty-six listed published plays, sixty-five listed adaptations, sixty-one listed original plays, and fifty-one listed your own. Many stated that good published plays were difficult to find. The response to question six clearly showed

a variety of material was considered for production. The writer found the high percentage of votes for original material and adaptations indicative of a definite interest in new topics and new methods of telling stories. The writer felt, however, that because of the lack of good published plays, as indicated by the respondents, attention was now being turned toward the original play because of a need for better material.

Section two revealed a proportionally low vote for the objectives listed. Although the majority vote concerning creative interest was twelve percent higher than the second highest, less than half the participants voted for the most popular objective. Entertainment received only a thirty-seven percent vote. The respondents did, however, use a variety in play materials, offering a balance of play types.

Section three included questions seven through ten. Question seven concerned the possible television influence on children in relationship to their thinking about live theatre. The questionnaire asked specifically if the child's attitudes had changed in the area of attention span and script demands.

All eighty-nine of the respondents answered the question. Seventy-eight respondents indicated a definite change had occurred, fifteen percent stated no change had taken place, and the remaining seven percent designated no opinion or that they wished to make no judgment. Some participants wrote comments which the writer felt were of value

because of the added insight they gave into the attitudes of the leaders. Mona Brooks of Fairmont State College described teaching mountain children who had seen very little television, few movies, and had not seen live theatre of any kind before she began her work with them. She felt the mountain children were more honestly interested, stating that their attention span was longer and more intense than the attention and interest span of the town children. She described the nearby town children as "more rowdy, louder and more demanding than the mountain children. They (the town children) expect to see the actors say things they have heard on television and become bored if the plays are less than high tension plays."

Two respondents who felt television was a bad influence on the child were Kathryn E. Kayser of the University of Denver and Doris Simpson of Southeastern State College in Durant, Oklahoma. Professor Kayser criticized television for the frantic quality in the programs, specifically "Sesame Street" and "The Electric Company." She also felt the child's attention span was shortened. Doris Simpson felt television developed "habits of mind" in the child. She felt they expected and desired to see stereotypes as well as the same kind of realism used in television staging. She further stated that the child is no longer asked to imagine or pretend when watching television and consequently must be "encouraged to do so" when seeing a live stage production.

Several respondents had high praises for television, expressing thoughts that the influence was of benefit to the child. Charley Helfert from Southern Methodist University in Dallas stated, "most T.V. for kids is one hundred times better than most children's theatre. We should be ashamed. T.V. has made kids so sophisticated that our fairy tales died ten years ago. We lose." John James from Ohio State University stated he felt television "has improved children's attitudes and has certainly enlarged their thinking as well as increased their attention span." Robin Hall of Southern Connecticut State College felt children were demanding better quality in theatre because of the improved material they see on the screen: "they want more interesting material, but the problem is good scripts." Michael Gerlack from Midwestern University in Texas stated, "I think that all children can jump from scene to scene much more quickly since the advent of T.V. They will fill in the gaps. The playwright doesn't have to spell out everything."

Two respondents were cited who stressed the necessity of using realism on stage. Mr. Poletis from the college of Saint Catherine in Saint Paul, Minnesota, stated that the child cannot be fooled by the theatre's attempt at special effects when television can handle them with "dynamic realism. . . . Now we can concentrate on character, plot and action. We can forget about trying to 'fool' kids with special effects when television can do much better." Professor Poletis went on to

explain that Goodman Theatre in Chicago "is now bombing out with science fiction plays which ape 'Star Trek' and can't compete. The kids are bored by it. (And the plays are good!)" A professor from State College in Pennsylvania stated that the child of today is more aware of his world due to the television experience: "Thus he is less satisfied with fairy tales and desires a realistic treatment in play scripts." He also felt children were "very receptive to the live, real experience" created in a play.

The answers to question seven revealed that television not only has had a great impact upon the child but has had a profound influence upon the child's attitudes and thinking concerning plays. There were conflicting viewpoints as to the actual effect television has had, whether the effects be negative, causing less of an attention span, or positive, causing a larger span of attention, but there is no question about the fact that children's attitudes have altered. The child is more demanding and more sophisticated due to the large world he views through television. The question if television keeps the child away from live theatre or has the opposite effect and drives the child's interest to live theatre was not resolved.

Question eight asked the respondent to rank according to preference, nine play elements: action, character, plot, costumes, music, dance, songs, scenery, and special effects. The purpose of the question

was to determine what elements the respondents thought most worthy of special emphasis in a play. All eighty-nine of the respondents answered question eight but not all marked each play element. For example, many listed only character, action, and plot. Table 2 below indicates the number of individuals who voted for each play element and their preference from first to ninth choice. Three percent of the total vote stated all were of equal importance, and one percent stated the question was impossible to answer.

Table 2. Preference for Play Elements

Play Elements	Adult choices by percent		
	1st-2nd choice	4th-6th choice	7th-9th choice
Action	96	0	0
Character	91	3	1
Plot	79	12	6
Costumes	33	38	13
Music	24	45	10
Dance	22	33	24
Songs	20	20	38
Scenery	12	33	27
Special Effects	22	10	35

The findings from Table 2 point out that action, character, and plot were the three priority play elements indicated by the leaders. Eighty-five individuals believed that action was the most important play element to be considered when writing a play.

Question nine of section two asked what children's age the respondent felt was the most responsive for the purposes of fact gathering and audience testing. The purpose of the question was to determine the most suitable age for interviewing, because of the children's survey and to determine the preferred audience age in view of play production. Eighty-seven participants answered question nine. Fifty-sex percent listed ages six to ten, eight percent indicated ages three to six, and seven percent listed ages ten to fourteen. Twenty-one percent stated all ages were equally responsive, while eight percent stated the question could not be answered. Question nine established that ages six to ten were the best ages for fact gathering and for a child audience in the opinion of the respondents.

Question ten was the last question in section two. The question asked if the leader thought children's opinions about what they would like to see should be considered when writing a play. This question was important because of the writer's intent to gather children's ideas for the writing of the play. Eighty-six of the participants answered question ten. Seventy-seven percent stated children's opinions were of value,

while thirteen percent believed children's ideas were of some value but only if interviewed properly, and ten percent stated children's opinions were of no value.

Maureen McIntyre, director of the children's theatre activities at Sam Houston University, voted with the majority on using children's ideas. She stated, "they are very definite concerning what types of characters they prefer and they express a strong preference for 'slapstick movements.'" She went on to say that children are more demanding today and want something which is "new" constantly.

Three of the leaders had definite opinions against using children's ideas for writing a play. Richard Eschliman of the University of Tulsa felt that the writer would attempt to please the majority and not cater to the child as an individual. He also stated that the writer would "probably add too many gimmicks and therefore lose the clarity of theme and purpose." Kenneth Graham, Chairman of the Theatre Department at the University of Minnesota, felt that "few children know what they truly want or like, but if information is gained by indirect means, it can be most helpful." Richard Adams, a teacher for over fifteen years at California Lutheran College, felt surveying children was of little value.

However, the responses to question ten indicated that a total of sixty-six people out of the total of eighty-six felt children's opinions should definitely be used to gather information for play ideas and material.

Section four, questions eleven through fourteen, asked what kind of play the adult felt the child preferred, the kinds of characters the child liked, the best play length for a child, and if the adult felt the child audience should participate in a play. These questions were duplicated in the children's survey for comparative reasons. The writer was curious to discover if adults stated only what they believed children wanted or if their experience had allowed them to actually know what the child desired in the area of theatre. Because the purpose of section four was for comparative study, the answers have been included with the children's survey below.

The fifth and final section of the survey asked for a listing of five plays for a potential children's season. The purpose was to tally what plays were most often chosen and to discover if new plays would be included. A new play was determined by the writer as a play written after 1960. Seventy-two of the leaders answered the question. Of that number fifty-eight listed the requested five plays, while others listed from one to four. From the total of one hundred sixty-seven plays, those plays listed five times or more are included in Table 3.

Table 3 indicated Androcles and the Lion to be the most popular play and Charlotte Chorpenning the most often-produced playwright. Ten of the one hundred sixty-seven plays listed were by Chorpenning, and three of her plays are included in Table 3. Only seven percent of the

Table 3. Play Preference

Play	Author	Percentage
Androcles and the Lion	Amard Harris	33
Original	--	31
Winnie the Pooh	Many adaptations	17
Wizard of Oz	Many adaptations	17
Cinderella	Charlotte Chorpenning	17
Aladdin	James Norris	17
Peter Pan	James Barrie	14
Shakespeare Plays	Shakespeare	14
Tom Sawyer	Sara Spencer	11
Alice In Wonderland	Many adaptations	11
Reynard the Fox	Arthur Fauquez	8
Rags to Riches	Gerald Harris	8
Dancing Donkey	Erik Vos	7
Jack and the Beanstalk	Charlotte Chorpenning	7
The Clown Who Ran Away	Conrod Seiler	7
The Ice Wolf	Joanna Kraus	7
The Emperor's New Clothes	Charlotte Chorpenning	7
The Thwarting of Baron Billigrew	Robert Bolt	7
Heidi	Lucille Miller	7
Pinocchio	Madge Miller	7
Improvisational Plays	--	7

participants selected new plays to produce but the consistent popularity of new plays accounted for the fact that twenty-one percent of the plays included in Table 3 were published after 1960. Forty-two percent of the respondents indicated a desire for new play scripts.

When the selection of plays from question fifteen was compared to the type of material used in question six, seventy-eight percent stated they used original scripts but only thirty-one percent decided upon an original text in the listing of a season of children's plays. This reveals that there is theoretically a desire for original material but in actuality a hesitancy to present new scripts. The hesitancy could be accounted for by a lack of good, available, and new plays.

In general, the results of the survey indicated that the leaders were well qualified to give opinions and answer the questions. Their training gave credibility to their answers and strengthens the conviction that children's theatre is derived from the educated people who actively participate. The survey exposed a deep interest combined with a deeper frustration in attempting to achieve success with the kinds of plays children want. The leaders were eager to discuss the impact and gathering power of television and many expressed annoyance at the theatre's inability to achieve greater attendance for children's plays. Some felt television had improved the child's interest and curiosity while others felt television had a definite stifling effect upon the child. The majority of participants

wished to expand the creative interest of the child but many pointed out that playwrights often look to television for script ideas.

The survey further revealed a conservative attitude. The people with more experience generally held the more conservative attitudes. This was evident in their negative response concerning asking the opinions of children, their disinterest in using original play scripts, and their belief that audience participation was not good because it destroyed the aesthetic distance and value of a play. The conservative attitude was also prevalent in the play choice of the participants. They relied heavily upon the well-established, popular-name play. The writer concluded that a definite desire to use new material exists but the inhibiting factor is the lack of good scripts. Because of this dilemma, the conservative attitude appears, at least presently, to dominate the arena of children's theatre. William Birner stated in his book Twenty Plays for Young People, "the important 'today play' remains unwritten" (1967: xxi). Charlotte Chorpenning wrote for her time, and for that reason she was successful. The fact that her plays are still produced confirms the point that not enough contemporary work has been written to take the place of her plays. Some of her play scripts will always have charm appeal but they should not dominate the scene of today because they are not relevant. The participants in the survey expressed a strong interest in new scripts, and

the writer believes that when good plays of our time are written, they will be enthusiastically received.

The Children's Survey

The problem of a children's survey was to create a questionnaire simple in scope but capable of attaining specific and complete information. The writer did not want the child to become quickly bored by a group of academic questions nor by questions he might find too childish or dull. The decision was made to personally conduct the survey so that the child could be observed and interaction could occur.

A test survey was created and submitted to a group of children and adults. The writer wished to determine the clarity of the questions, particularly from the child's perspective. Many children were slow in reading and answering the questions. They indicated a preference for an oral question and answer session. A change submitted by the adults was the deletion of the words "choice" and "no opinion" after several questions. The adults felt that although children have definite opinions, the possibility of several choices, particularly in an oral survey, could be confusing. The adults suggested that the child not be requested to vote for a no-opinion answer. However, the writer should record a no-opinion vote. The advised changes were incorporated into a final survey of twenty questions.

The questionnaire was then presented to seven schools in the Tucson area. The schools were chosen from varying socio-economic areas rather than by random sampling because the writer did not wish to prejudice the script according to the preferences of only one group of children. Three hundred and eight children from grades one through six were surveyed. An average of three percent did not contribute. The questions were presented to an entire class and discussed until each child indicated he understood. The answers were attained by the raising of hands. Each child was asked to vote only one time. However, the writer observed that accuracy was impossible due to the enthusiasm of the children. Many children voted more than once. The writer attempted not to include the extra votes when children used both hands. All percentages listed below were based on a total voting capability of three hundred and eight children less the average three percent not participating.

Time spent in each classroom depended largely upon the age level and understanding of the children. The average time used was thirty-five minutes. Answers gathered were tallied after the seven schools were surveyed. The highest percentage of votes from the total number of children participating determined the final answer. Testing covered a period of ten school days from December 7 through December 18, 1970. The vital school information constitutes Table 4.

Table 4. Schools Surveyed

School	Economic Area	Teacher	Grade	Number in class*
Liberty 5101 S. Liberty Ave.	lower	Mrs. Musgrave	3rd	32
Liberty	lower	Mrs. Craig	5th	30
Roosevelt 1201 N. 9th	lower	Mrs. Bently	3rd	32
Brown 1705 N. Sahuara Ave.	middle	Mrs. Hall	4th	30
Lulu Walker 1750 W. Roller Coaster	middle	Mr. Cook	6th	21
Lulu Walker	middle	Mr. Cook	5th	26
Sunrise 5301 E. Sunrise Dr.	upper	Mr. Mateer	6th	23
Sunrise	upper	Miss Reynolds	4th	19
Sunrise	upper	Mr. Roberts	5th	19
Schweitzer 4831 E. 22nd	mixed	Miss Deinowitz	1-3	8
St. Michael's 501 N. Wilmot	mixed	Mrs. Johnson	2nd	16
St. Michael's	mixed	Mr. MacBath	6th	15
St. Michael's	mixed	Mrs. Creswell	3rd	18
St. Michael's	mixed	Mrs. King	4th	19

*Total 308

The Analysis and Results of the Children's Survey

The children's survey was divided into four sections. Questions one and two completed section one. The questions asked how many of the students understood what a live stage play was and how many of them had actually seen or participated in a children's play. Section two, questions three through six, gave the child the choice of play type, character type, play length, and audience participation. The questions in this section were duplicated in the adult survey for comparative purposes. Section three covered questions seven through seventeen. This division concerned additional script preferences of the child, such as locale, cast size, use of a narrator, songs and dances, choice of a hero type, necessity of a villain, and the use of a familiar rather than an original story. The final section, questions eighteen through twenty-one asked production questions not related directly to the script. The purpose of this section was to ascertain the interest of the child in the actor and in a live stage production. Question twenty-one asked for the child's favorite color. The writer felt the dominant colors could be used in the set design and/or costumes in actual production.

The four sections of the children's survey were designed to compile information for the purposes of creating play content and answers regarding what the child wanted in theatre. Section one established that ninety-five percent of the children responding understood what a live

stage play was and that eighty percent of them had seen or participated in a play for children. Section two comprised the comparative study. Question eleven of the adult survey covered the same inquiry as question three of the children's survey. The question concerned play type preferred by the child. All eighty-nine of the adults responded by listing a preference among the following: fantasy, contemporary, suspense-mystery, science fiction, musical, and other. The children were urged to vote for their first choice but many indicated several first choices while others voted for second and third choices. Table 5 illustrates the comparative study of adult preferences with the children's preferences regarding play types.

Table 5. Preference of Play Type

Categories	Adult 1st Choice out of 100%	Child 1st Choice out of Total Vote of 300
Fantasy	45%	33%
Contemporary	8%	38%
Suspense-Mystery	2%	81%
Science Fiction	1%	76%
Musical	18%	23%
Other	Heroic Tales 26%	Comedy 80%

The results of Table 5 established that fantasy ranked highest in the adult viewpoint while the suspense-mystery play rated highest from the child's point of view. Science fiction also received a high percentage vote from the children but only a one percent first choice vote from the adults. Twenty-six percent of the adult vote resided in the "other" category and included such statements as, "one can't generalize," and "all are equal." Heroic tales was an added category by the adults and received a twenty-six percent vote for first choice. The children indicated comedy as another category preference.

The next question used in the comparative study concerned character type. Question twelve of the adult study and question four of the children's survey dealt with the inquiry. All the adults responded and listed their preference. Three hundred children participated. The children were again urged to vote by preference but many voted for several choices. Table 6 illustrates the comparative study of the question.

The results of Table 6 indicate that the two highest ranking types were ultimately agreed upon by both parties. The child's first choice was for the supernatural character while the adult vote was for animal characters. The second choice for the children was for animals, and the second choice given by the adults was for supernatural characters. Seven percent of the adults voted in the "other" category and

Table 6. Preference for Character Types

Categories	Adult 1st Choice out of 100%	Child 1st Choice out of Total Vote of 300
Supernatural	19%	80%
Royalty	10%	36%
Comedians	15%	66%
Animals	24%	72%
People (everyday)	15%	38%
Other	17%	Spacemen 58%

stated that a generalization was impossible and/or that all character types were equal. The children added a spaceman character.

The third comparative question related to play length. Question thirteen of the adult survey and question five of the children's survey sought the same answers. Four percent from the total eighty-nine adults participating did not concern themselves with this question. Three hundred children participated. Table 7 illustrates the comparative study of the question.

Conclusions derived from Table 7 indicate that the majority of participants from each group preferred a play length of one hour or more.

Table 7. Play Length

Adult Vote			Child Vote		
Under 1 hour	1 or more	No vote	Under 1 hour	1 or more	No vote
34%	60%	4%	7%	84%	9%

The final question for the comparative study considered audience participation. Question fourteen of the adult survey and question six of the children's survey concerned the inquiry. All the adults answered the question while seventeen percent of the children did not respond. Table 8 illustrates the comparative study of the question.

Table 8. Audience Participation

Adult - out of 100%			Child - out of 100%		
Yes	No	Conditionally	Yes	No	No opinion
43%	25%	32%	54%	29%	17%

The conclusion reached from observing Table 8 is that a majority of both parties voted favorably for audience participation.

Section three constituted the bulk of the children's survey. Question seven considered locale. The listing included: house, moon, palace, scary place, magic place, and other. Ninety percent of the children voted for a scary place. Sixty percent voted for a magic place, forty-eight percent voted for the moon, and twelve percent voted for a house. Many of the participants voted for several choices although they were asked to vote for only one locale. Five percent voted for other. Some of the other suggestions included: a space ship, a woods, the mountains, the desert, Mt. Lemmon, and Colossal Cave. Approximately three percent expressed no response.

Question eight asked the child to vote according to preference for the following play elements: riddles, songs, dances, funny names, falling down people, pantomime, and other. They were allowed to vote as many times as they wished. Three hundred children chose to participate. Sixty-seven percent voted for falling down people and funny names. Sixty-four percent voted for pantomime, fifty percent for songs and dances, and forty-seven percent for riddles.

Question nine asked if the child would prefer to have a narrator explain events during the course of the play. Twenty percent voted positively while seventy percent voted no. The twenty percent vote constituted children in the younger grades with the exception of one first grade who had recently seen a narrator in a play they did not enjoy.

Question ten concerned a preference type for a lead character. The children were asked to express a choice between one who was brave and smart or one who was dumb and silly. Twenty-seven percent voted for the brave and smart character, while seventy-three percent voted for a dumb and silly character. The majority of votes cast for the brave and smart character were from girls.

Question eleven asked if the child preferred a play with a lesson or one with no lesson. Fifty-seven percent preferred a lesson while thirty-seven percent indicated they did not.

Question twelve asked if the child would like a play with a familiar story line or one which was new. Fifty percent voted for a new story, thirty-nine percent voted for a familiar story, and eleven percent were uncertain.

Question thirteen asked if the child preferred to be given information ahead of time regarding something which might happen to a character in the play or if he would rather be surprised. Nineteen percent voted for advance information, sixty-one percent stated they preferred to be surprised, and twenty percent were uncertain.

Question fourteen asked if a villain should be included in the play. Ninety percent voted affirmatively while ten percent voted negatively. Question fifteen asked if a villain should be punished for his deeds or if he should reform and be set free. Seventy-five percent voted

that the villain be punished by death. Sixteen percent voted to set him free, while nine percent were of no opinion.

Question sixteen asked if a play should have a cast of approximately six or approximately thirty. One hundred percent voted for a large cast. Question seventeen asked if a play should have one lead character or several. Eighty-four percent voted for several lead characters. Thirteen percent voted for one, while three percent did not vote.

The final section of the children's survey covered general questions. Question eighteen asked if the child would enjoy watching the actor apply makeup and costumes before the play began. Fifty-one percent stated no, forty-one percent stated yes, and eight percent did not respond. Question nineteen asked if the child would enjoy visiting the actors after the play. Ninety-four percent stated yes, one percent stated no, and five percent were of no opinion.

Question twenty asked if the child preferred a live stage play or a children's program on television. Ninety percent voted for a stage play while ten percent voted for television. Question twenty-one asked for the child's favorite color. Thirty-three percent preferred blue, seventeen percent red, twelve percent purple, and eight percent green. Many colors comprised the remaining thirty percent.

The writer believed all questions of the survey to be understood by the children interviewed and that the children responded with interest

and honesty. The answers were compiled from the seven participating schools, and the results synthesized, constituting the play content.

The Play Content

To provide content, the topics or matter to be treated in a play, for a play script, two surveys were taken, one for adults and one for children. The answers to both surveys were compiled, reviewed, and compared. By the procedure described above, conclusions were attained and the play content resulted. Table 9 illustrates the play content results.

Table 9 dictated the following script requirements: a suspense-mystery play with comic elements, supernatural characters with animals, a running time of at least one hour, participation by the children in the play, a scary locale where falling down people and funny-named characters lived, songs, dances, pantomime, and a dumb and silly lead character. The play must include a lesson within an original story. Further requirements included a large cast, several lead characters, and a villain who must be punished by death for his ill deeds. The children also indicated during the survey a desire for a realistic approach to the play. The adult preference was fantasy. The writer determined to take a realistic approach with elements of fantasy included. The importance the adult leaders placed upon action was not neglected nor was the fact

Table 9. Play Content Results

Play Type	Suspense-Mystery and Comedy
Character type	Supernatural and animals
Play length	Long - one hour
Audience participation	Yes
Locale	Scary place
Play elements	Funny names, falling-down people, pantomime, songs and dances
Narrator	No
Kinds of characters	Dumb - silly
Lesson	Yes
Original	Yes
Advance information	No
Presence of villain	Yes
Punishment for villain	Yes (by death)
Cast size	Large (30+)
Many lead characters	Yes

that they suggested the most responsive audience ages to be six through ten years.

Because of the many written comments involving the differences between television and live stage plays, the writer decided to take

advantage of the live aspects of the theatre by allowing the characters to interact with the audience as often as possible. Colors blue, red, purple, and green would be used in the set and costumes if the play were produced. The actors would also make themselves available to the audience after the play.

The writer felt with a working knowledge of children's plays of the past, the guidance from current leaders in the field, and a background of playwriting, a play could be constructed with the aid of children. With that established hypothesis, a simple procedure was set up and results were easily attained. Sufficient information was available for the purposes of writing a play, and the play subsequently written.

CHAPTER 3

THE PLAY SCRIPT OF

DANGEROUS DAKI AND HIS WORTHLESS WITCHES

The Characters:

Himpeldunker: An agreeable witch who can be male or female.

Schnotzenberg: A nervous witch who can be male or female.

Gluchensnoff: A falling-down witch who can be male or female.

DakI: A warlock, evil incarnate, egotistical and pompous. The "I" in DakI is pronounced "eye."

Quince: Brave, bold and clever, but it comes naturally.

Betty: Scared but willing, also a bit brainless at times.

Bertha: Doubtful and full of weary, flat and stale platitudes.

Frog: Very big, for a frog.

Setting:

A scary place full of cobwebs and scary things. There is a sign which states "A Scary Place." Stools and a table are casually placed about.

Costumes:

Witches--witch costumes over something else. Different hats could be worn by each.
DakI--a cape over black tights and black shirt.
Earthlings--simple earth clothes.
Frog--frog costume.

Props:

Dusty books of various sizes
Oversized cards
Oversized poker chips
Hand mirror
Scavenger hunt bag, laundry bag size
Map
List
Mirror frame, large enough to put a person's head through
Small stone

As the play opens, the three witches are playing poker. Their cards and poker chips are oversized. They are cackling witches and are very intense about everything they do. They are also a very motley crew. Although they are playing near the table and stools they do not use them in the conventional sense as Earthlings would. Rather, they lie on the table, walk over the stools and continually step on the chips, cards, etc. Before and after the lights come up huge crashes of thunder can be heard. Himp, who is the cause of all the noise, makes one last sweep over her card hand, just before placing the cards on the table.

Himp: There, you see? I DO have a good hand!

(Schnotz and Gluch gaze at the cards in disbelief)

Schnotz: What???

Gluch: (puzzled) Those aren't the cards you had a minute ago!

Schnotz: (suspect) They certainly aren't.

Gluch: (straightening up, catching on) You! You did it again.

Schnotz: (same movements as Gluch) You! You did it again.

(They circle around her)

Gluch: You promised.

Schnotz: You lied!

Gluch: You cheated!

Schnotz: You're a vile scrubby witch!

Gluch: Ugly, ugly!

Schnotz: Bad!! Evil, evil!

Gluch: Wrongdoer, wrongdoer!

(They stop and glare at Himp)

Himp: (smiles) Thank you.

Schnotz: (he sits) All that thunder was you!

Gluch: (sits) I thought it was DakI.

Himp: DakI? Heavens no. He is on Earth making wars and causing fires.

Schnotz: Why do you keep changing your hands?

Gluch: Why do you cheat?

Himp: It's in my nature (gathers cards and chips together).

Schnotz: (jumps up, yells in Himp's ear) Well, stop playing witch with us!

Gluch: (yells in her other ear) Who are you trying to fool?

Himp: You! I am trying to fool you! (Dealing another hand)

Gluch: Well don't! What's the fun of playing cards if YOU keep cheating?

Himp: I need the practice!

Schnotz: It's too much! You can cheat all you want, any time you want, but not around here!

Himp: (humble) I don't know, once a cheat always a cheat.

Schnotz: What is that supposed to mean?

Himp: (acting it out, climbing on table) Well, it seems to me, if I am a witch and therefore I'm mean, nasty, cruel, scary, crafty and disagreeable. . . .

Gluch: And ugly. . . .

Himp: Oh, yes, yes, that too (jumps off) . . . Well, then, how can I be what I'm not? You tell me to cheat here. (Rushes to a certain place) But then you tell me not to cheat here. (Rushes to another place) That's impossible. (Sits)

Schnotz: (acting out his words) You mean you want to cheat all the time, every place, all the way, here and there, behind and in front, left and right, in and out, up and down, all about. . .

Himp: (pleased) Yes!

Schnotz: (beaten) That's what I thought.

Gluch: (very angry) Are you going to shape up?

Himp: I'll try. (Not liking her "hand" she deals another)

(Building to anger, they circle her again)

Gluch: Are you going to be ugly?

Himp: No!

Schnotz: Are you going to lie or cheat?

Himp: I'll try not to!

Gluch: Are you going to be vile and scrubby?

Himp: I hope not!

Schnotz: Are you going to make more thunder?

Himp: Oh, no, no.

Schnotz: (grabbing the cards and throwing them) You will too, you will too, you will!

Himp: (agreeable, picking up cards) Yes, I probably will.

Gluch: (stomping and falling down) This game is over! Over! You can't play games with a cheat. You can't trust a cheat.

Schnotz: Cheat! Cheat! You can't trust a cheat!

Himp: You're right. Absolutely right. (Dealing another hand)

(Schnotz and Gluch give a yell, then move away to confer. Within a moment they return arm in arm to Himp)

Gluch: We have decided, the two of us, that (loudly) we shall never play with you again.

Himp: I'm sorry to hear that.

Schnotz: You are not. You don't care. Well, don't worry, because we don't care either! (He nudges Gluch and they say or sing the following song or verse ending at an ear of Himp)

Schnotz: We don't care if we never play again.
Gluch: Not even a simple now or then.
Schnotz: It matters not one bit with me,
Gluch: If ever a game is played, you see,
Both: So cheat if you want to anywhere,
It doesn't matter cause we don't care!
We don't care!
We don't care!
We don't care!

(They are standing over Himp when with a great witchlike flourish DakI appears with thunder and smoke. His mere presence throws them to the ground in awesome fear. They do not tremble, for witches wouldn't dare, but if they could, they would. DakI is a terrible evil warlock. There is nothing funny about him, except his continued exasperation with the three witches)

DakI: What's this?? My squabbling students arguing among yourselves??

Gluch: (humble, lifting his head) Just a trifle.

Schnotz: (rising higher than Gluch) Not much of an argument.

Himp: (rising higher than Schnotz, agreeable) It was very, very small.

Gluch: A mere nothing.

DakI: (loud, fearsome) You take me from my work because of a trifling, nearly non-existent nothing of an argument? A mere squabble?

Gluch: (crawling toward him) Not non-existent.

Schnotz: (following Gluch) Rather important.

Himp: (following Schnotz) A considerable argument.

DakI: A noble one?

Gluch: (climbing up DakI) Oh yes, a magnificent soaring controversy.

Schnotz: (following Gluch) A blossoming disagreement.

Himp: (following Schnotz) An incredible conflict.

DakI: (patting them on the head) Good, good. Now tell me. What delicious jarring discord has caused this row, this racket, this hubbub, in short, this quarrel?

All witches: (softly) A game.

DakI: (puzzled) A game?

All: (quietly) Yes.

DakI: (trying to understand, he looks Gluch in the eye) A game on mortals? You were playing a game with people?

Gluch: No. (Crawls away)

DakI: (to Schnotz in the same manner as with Gluch) A game with Nature perhaps? Making thunder, lightning and the like?

Schnotz: No, (Crawls away)

DakI: (thinking he has it, he is now nose to nose with Himp) The game of life? A life-like type game, was it?

Himp: In a way, but not exactly, no. (Crawling away)

DakI: (angrily pacing) Then what was this, this game you were playing?

All: (they pick up a few cards if any are near them) Cards.

DakI: What?

Himp: (agreeable, picking up more to show them to DakI) A game of cards, of poker.

DakI; (walking toward a backing-up Himp) Again? Again you waste your time at cards? Cards? When I was busy causing Earthquakes and fires? You play away your time when there are important things to be done?

Himp: Everyone needs a bit of a break once in a while.

DakI: Break? Your entire existence is a break! (To Schnotz and Gluch) You bustle with breaks; you lose no time with breaks, your every moment is a break. (Back to Himp) What do you have to say to that?

Himp (agreeable) A break is as good as you make it.

DakI: Quiet, you loaf! (He backs her into a stool or table or wall then turns away) You putter around with not a care in the world. You are witches, not people; you can't afford to waste time. You three do not know your purpose in the Universe. (Knocking over their stools, messing up their cards, etc.) You are to instill fear into mankind! To make him tremble! To make him see and feel the terror of evil. To make him bow down to the power of Black Magic. (Making a sweeping movement he causes a deep roll of thunder)

(During DakI's speech the three witches huddle together and watch in awe)

Schnotz: (whistles) All that?

DakI: All that and more, you bumbling excuse of a witch. You three have frittered away your last moment. I shall give you only one more chance and if you fail I shall take away all your magic, all your power, plus your eternal life. You will be witches no more. (To audience) You will become equal to man, never more to rise above his level. Then you will spend your life in extravagant waste with games, card games, people games, waste. (Scattering the cards, chips, etc.)

Himp: (to Schnotz and Gluch) That doesn't sound so bad!

(They jump on Himp to silence his words)

DakI: What was that?

Gluch: (covering) He said, 'That's bad! Too bad!'

Schnotz: So very bad!

Himp: (agreeable) Yes, yes, I did!

DakI: Now then, I shall give you one Earth day .....

Himp: Just one?

DakI: Silence! One Earth day to prove yourselves worthy of remaining in the brotherhood of witchcraft. (The last is said with great importance, causing the witches to gasp) I have already told you the consequences if you fail. (He begins to leave)

Schnotz: (dumb) What must we do?

DakI: Instill fear into mankind, you idiot! (Turning to Schnotz, he sends a Force out of his hand, hitting Schnotz and twirling him in the air and landing him in a pile on the floor) Don't you hear what I said? You are to go out there (Going to audience) and scare people...kill people...frighten people to death. Now is THAT clear? (Huge laugh then to audience) Are you scared? (Makes the appropriate response)

Schnotz: (shaking) Yes.

(DakI turns with sweeping gestures and begins to leave)

Gluch: (falling over) But how?

DakI: Dare you ask? (Going to their table, picking up very dusty books) Use these!! Have you gotten completely out of practice?

Himp: (happily injecting) I've been practicing.

(The others jump on her again)

DakI: (looking them over) And get out of those stupid Hallowe'en witch costumes. How will people take you seriously? Humanity will laugh at you! Get them off!

(They hasten to take off their capes, etc., to reveal black leotards and tights)

DakI: (hitting the table or stools) Why? Why am I plagued with the three of you? I can't believe my misfortune. (Looking at them) That's better. Now your hair. Do something with it. You are about serious business. You must look the part... or at least try to look the part.

(They mat down their hair and look fairly respectable although still comical)

DakI: That's an improvement...I think. Earth people laugh at the supernatural. You must stop that laughing. I shall judge how well you accomplish your duty. Now see how much better you look.

(They look at each other and are frightened)

DakI: What's wrong?

Himp: We didn't recognize ourselves.

DakI: (interested) In what way?

Gluch: Too nice, we look too nice. It was like seeing strangers.

Himp: Yes, yes, strangers.

DakI: Good! Good! That's it exactly. The appearance of things. People are affected by the outward appearance of things. So, if you look like Hallowe'en witches they will laugh at you. And if you look on the outside like EVIL BEINGS, they won't come near you. You must appear to look nice and then people will like you, and once mankind is before you, near you, beside you, then and only then can you be evil, think evil, feel evil, want evil, see evil, wish evil, love evil, desire evil, encompass evil, until evil is everywhere, everything, everyone! Then you can terrorize people! (He is very near them, trying to instill them with evil)

(All have been acting out the appearance of looking nice on the outside and being evil on the inside)

Himp: How are we doing?

DakI: (looks at them in disgust, then shakes his head in disbelief) Well, keep at it, maybe, maybe it will work.

Himp: (moving in strange positions, still trying to be evil) Say, you're right. Now that I am evil on the inside I can terrorize! (Doing terrorizing movements)

(Gluch picks up the mirror frame which has been lying about and holds it up. Schnotz joins in, facing him. They "mirror" each other with appropriate noises)

DakI: (noticing them) What is that? What are you doing?

Himp: (leading DakI) Come and see. You'll love it.

DakI: (disturbed) What is that?

Himp: Our mirror!

DakI: Your what? (He backs off)

Schnotz: Mirror. It's a mirror, you know, mirror.

Gluch: (to DakI) It reflects things.

DakI: I don't like mirrors.

Himp & Gluch: You don't....

Schnotz: You don't. (Putting his hand through the mirror he mutters) But it isn't a real mirror.

DakI: (not hearing) Have you forgotten? (With cape over the side of him which is closest to the mirror)

Himp & Gluch: Forgotten?

Schnotz: Forgotten. (He looks at the other witches blankly)

DakI: I don't like mirrors around. Ever!

Himp & Gluch: No?

Schnotz: No.

DakI: (very angry) Decidedly and most definitely NOT. Do you remember why?

Schnotz: No.

Gluch: No.

Himp: No.

DakI: Because, you idiots! The Death Ray. The Death Ray!

(Gasping, they at last remember. They all go down to the floor, raising up with arms outstretched one at a time)

Himp: Oh, DakI, DakI, DakI....

Schnotz: We know why, we know why, we know why.

Gluch: If the ray hits the mirror and returns to you...

All: You will die, you will die, you will die.

DakI: (having pulled himself up to his highest stature he peers over them) Exactly. Where did you get this, this mirror?

Gluch: (standing up--falling down) A vampire dropped it by one day.

Himp: He said he couldn't see himself...

Schnotz: And then he flew away.

DakI: Enough! Get rid of it at once. (Goes to books) Then, read your books, and after you are well versed and rehearsed, go out into the World and frighten some important Earth people. And remember, you must make them fearful of your magic powers. They must learn to respect us for what we are.... I shall be watching you so do not fail me. You must not fail or it will mean your own destruction. Do not fail me, do not fail!

(Exit with flourish, puff of smoke, etc.)

(Schnotz and Himp remove the mirror while Gluch peeks off after DakI to be certain he is gone)

Gluch: (boldly) Why doesn't he go scare the world? He's a universal terror himself.

(Himp purposefully enters and kicks an imaginary stone)

Schnotz: (responding to Himp, he kicks the stone) I know, I wish he would leave us alone.

Himp: Now, now, he's only doing his job.

Gluch: (kicking the "stone" a bit further) I wish he wasn't so good at it.

Schnotz: Or we weren't so bad at it.

Himp: (kicking the stone offstage, the others rush to find it but cannot, they look at Himp who tosses them a "real" stone; she has fooled them again) Just practicing my stone trick. (She laughs then quickly rushes to the incantation books to avoid their anger) I've decided there is only one way to solve all of our troubles. Let's read our magic books and brush up.

Schnotz: (trying for wit) I'll get the brush. (Begins off)

Gluch: Forget the brush.

Schnotz: Every little bit helps, doesn't it?

Gluch: Just skip the little bits and work on the big ones. (To Himp) And that goes for you too!

Himp: Right.

(Concentrating, they stand, lean over and on the stools and table poring over their books)

Gluch: (to Himp) You could always do some of your card magic.

Schnotz: (getting back at Gluch) Yes. That would really scare everybody.

Gluch: Just a suggestion.

Himp: No, no, card magic won't do at all. We need some fear magic. Hand me the dictionary. Let's see what it has to say. C...D...E...F. Here we are. Fear, painful... emotion...marked...by...alarm. Well, then that seems to be simple enough. Get to it.

Schnotz: What do you mean?

Himp: I mean alarm me...painfully. Go ahead.

Schnotz: I don't know....

Himp: Try it.

(Schnotz, standing on a stool over Himp, tries several scary attacks which are unsuccessful. Gluch joins in but they laugh, break up, and add more humor than fear to their attempts)

Himp: Maybe I'd better read further on. Fear and dread may be brought on by an incantation. See incantation book, or refer to index. (He flips to index while Gluch and Schnotz rush to incantation book) Index, index, now, where is it...here incantations for parties, special occasions, late night entertainments, Spirits, Goblins....

Schnotz: (pointing into a very large book) We have it...here here here here here....

Gluch: Stop repeating stop repeating stop repeating!

Schnotz: I'm sorry, when I get excited I repeat things a lot.

Gluch: Well, calm down.

Schnotz: Yes yes yes yes.

(Gluch glares at Schnotz)

Schnotz: Yes...I will.

(They show it to Himp, falling over table)

Himp: (pleased) So you have. (Reads) An incantation to bring on fear. Hmmm. All we have to do is sit and think on it, but first we have to say...Fear Fear....Come here, come here. That's simple enough.

Gluch: OK, let's all concentrate on bringing in some fear.

(They rush over to another area of the stage then close their eyes and sit in a yoga position. Gluch keeps falling over. The others pull him up several times. Ad lib: "You alright?" "Let's get started." "Not again!" "Come on, concentrate." "I am, I am." "Well, sit up." "I'm trying." "Where's your center of gravity?" "It's off." "It certainly is." "Way off." They are finally in position. Himp begins: "Fear, fear, come here, come here." The others repeat it. They then fall into silence with a look of deep concentration on their faces. Schnotz is mouthing: "Fear, fear, come here, come here." They are motionless for several moments before they are aware of a presence of fear about. Each becomes aware of it, opening one eye and then the other, they look about, begin to tramble, shake, etc. Finally they scream and run in three separate directions, soon finding a place to hide. After another moment Gluch speaks)

Gluch: Is...it...gone?

Schnotz: I...think so!

Himp: What did we do?

Gluch: (bolder now, looking about) We...conjured...up some powerful fear.

Schnotz: We did?

Himp: Yes, of course! We did it!

(They all rush to congratulate each other, skipping hand over hand)

Schnotz: You mean we did, we brought in fear. We three!

Gluch: Good for you!

Schnotz: And good for me!

Himp: It's very plain to see

Gluch: We brought in fear!

Schnotz: From the front and the rear!

Himp: We can do it any time,

Gluch: In verse or pantomime!

(They freeze then tiptoe doing the hand over hand in pantomime, almost laughing at the fun of it all. They then continue out loud)

All: We can bring in fear
For a day, perhaps a year!

Gluch: Good for you!

Himp: Good for who?

Schnotz: Good for me and you and you!

(Laughing, they fall to the floor)

Himp: (rising, realizing a fact) Do you realize it scared us?

Schnotz: (still rolling on floor) Yes, yes it did, it scared us! (Laughs) Wasn't it supposed to?

Himp: If it scares us it isn't going to work. It won't do any good. We can't all be scared.

Gluch: (on top of Schnotz) We're witches. Why did it scare us?

Schnotz: (he stops) You're right, it should not have scared us. We are witches. (Gets up, goes to Himp) Why did it? Why?

Himp: (pushing him back) Fear, you dope, you clown, you dumb-dumb doesn't know that. It scares everyone alike.

Gluch: (getting up) You mean everybody?

Himp: (to him) Exactly.

Gluch: Even us?

(Bunched together, they quickly move or spin out one at a time)

Himp: Yes.

Schnotz: That's not fair.

Gluch: We are in trouble.

Schnotz: (after thinking a moment) I have it. Control: we can control it.

(Fast build - moving in again)

Himp: Control, of course.

Gluch: You mean contain it.

Schnotz: Yes, we could do that.

Gluch: We can bottle it. (Begins off)

Schnotz: I'll get the bottle. (Begins off)

Gluch: Sell it! Why hasn't someone thought of that before?

Himp: (realizing their failure) No, no, we cannot.

Schnotz & Gluch: (stopping, returning) No, no, we cannot.

Schnotz: But we can control it, like you said.

Himp: And so can everyone else.

Schnotz: What can we do?

Gluch: We can forget fear.

Himp: We can read some more.

(They all dive into the dusty books, intensely reading, one pacing, one sitting in yoga position, one making strange signs in the air as he peers down at a book at his feet)

Himp: I have an idea! We conjure up an Earthling for practice!

(The others come with devouring interest)

Schnotz: You mean bring him here?

Gluch: Can we do it?

Schnotz: Do we have the time? We only have one Earth Day!

Gluch: Someone to practice our magic on?

Schnotz: (laughs) Our evil magic!

(Schnotz and Gluch laugh, clap their hands, jump up and down and end in a heap on the floor)

Himp: Now, then, we must conjure up a mortal. (Goes to them, grabs each by a hand and pulls them up) We must be serious about our business, strong in our desire and intent in our deed. Agreed?

Both: (delighted) Agreed.

Himp: Alright. I have found the proper incantation, so now we may begin. (She chants) Arm in arm we begin our charm. (They stand observing her dumbly, Schnotz laughing at Himp's funny face; Himp glares at them, then repeats) Arm in arm we begin our charm....(They catch on, leaping forward, joining arms) We wish to the snake, we wish to the frog. (Silence, she repeats it again louder) We wish to the snake... (Gluch and Schnotz finally join in loudly)

All: We wish to the Frog.
Bring us an Earthling up from the Boggggggg.

(They look at their feet to see the Frog, who has quietly entered and moved into that position)

Gluch: (delighted with Frog, thinking him an Earthling) We did it! We did it!

Schnotz: (noticing but not pleased) We certainly did.

Himp: Goodness, what did we do? (Goes to book)

Gluch: (rushing to Frog) That's fantastic! (Very slowly) How-do-you-do?

(Frog croaks)

Gluch: (to Schnotz) What language do you suppose that is?

Schnotz: Frog.

Gluch: (slowly) What is your name?

(Frog croaks)

Gluch: (to Schnotz) Did you get that?

Schnotz: It sounded like "Croak" to me.

Gluch: I'll try again. What...is...your name?

(Frog croaks)

Gluch: That's it! That's his name! He's telling us his name! (Rushing to Schnotz) We are communicating. Do you realize we have made contact? He understands me. There's no telling where we can go from here. (Going back to Frog) We can carry on a regular....

Schnotz: Frog.

Gluch: ...conversation. (Pause, thinks) A what?

Schnotz: (slowly to Gluch) A Frog conversation. Go ahead, but you'd better begin like this. (Gets in Frog position, then hops about croaking, he goes to Frog who merely watches and then stops)

Gluch: You see, he doesn't understand you any better.

Schnotz: (jumping up) That's because he's a Frog! Frog! Frog!

Himp: (still busy with book) Stop repeating yourself.

Gluch: (finally understanding, he laughs) A Frog? Of course, a Frog. I knew it all the time. (He did not) Can't you take a Frog joke? (Laugh) Earthlings don't look like that, they're not the same at all.

Schnotz: What's the difference?

Gluch: (stuck) Well, their...their language, for one. Earthlings don't talk Frog language. (Standing up, falling down) Anyway, we conjured up a Frog. That's not bad for a start.

Himp: (studying book) I can't understand what went wrong. (Reads on)

Schnotz: (inspecting Frog) Now that we have him, what can we do with him?

Gluch: What CAN you do with a Frog?

Schnotz: Not much.

(Frog croaks)

Gluch: (caught off guard) What did he say?

Schnotz: 'Croak.' He said, 'Croak.'

Gluch: (catching himself) Oh yes, yes, so he did.

Himp: (reading) 'Frogs. Incantations for conjuring up Frogs.' Goodness, how did I manage that? (Back to book)

Schnotz: (making faces at Frog in an attempt to move him) Come on, Frog, do something.

Gluch: Let's chase him away.

Schnotz: Why?

Gluch: Why not?

Schnotz: (moving around Frog, pushing, kicking and trying to annoy him) Shoo...Get...Move...Go...Scat...Away...Leave... Goodbye...Beat it!

Gluch: We'll have to scare him.

Schnotz: (moving away in disgust) What do you think I have been trying to do?

Gluch: Oh. Sorry. Let me try something. (Walks to Frog) Hi, there. Listen, there is a big, wide, deep pond yonder. (Indicates yonder) What do you think of that? (No response) With lots of good food in it for you. (No response) A pond... lake...pool...river...creek...stream.... (Yells) Water, you idiot!

Schnotz: (walks off, disinterested) Perhaps he's a deaf Frog.

(Frog croaks)

Gluch: (moves away with folded arms) We don't want, need or desire your presence, so you can go now.

(The Frog looks about, then leaves)

Schnotz: (not looking, convinced Gluch failed) What...what is he doing?

Gluch: Look. He...he...left. I wonder what got into him?

Himp: (reading to himself) 'Frogs have certain powers which are useful when witches have trouble casting spells, incantations and the like.' (Looks up) Where's the Frog?

Gluch: He left. (Begins to straighten stools, cards, etc.)

Schnotz: And he gave us a hard time.

Himp: Why did he leave?

Gluch: I didn't ask him.

Schnotz: Let's get back to work, I'm getting nervous about all of this.

Himp: But the Frog. We must have the Frog.

Gluch: (puzzled, he looks at Himp) Why?

Schnotz: We need some Earth people, not Frogs.

Himp: But he can help us.

Gluch: (moving to Himp) Who?

Himp: The Frog!

Gluch: The Frog?

Schnotz: (stopping, then moving to Himp) But we just got rid of him!

Himp: We need him!

Schnotz & Gluch: (dumb) Need?

Himp: (excited) Yes, yes we do. Read this. (Shows book)

Schnotz: (reads very fast) 'Frogs have certain powers which are useful when witches have trouble casting spells, incantations and the like.' Oh dear.

Gluch: (leaning over book) Say, isn't that interesting.

Himp: (slams book) Get that Frog!

Gluch: (startled) The Frog? Oh yes, yes, the Frog!

Schnotz: The Frog, the Frog, we need the Frog.

Himp: We'll find him! We must find him!

(The three run off into the audience in different directions. The Frog appears from another, followed by voices. He hops off just as three Earth people arrive. The Frog finds a place in the audience and settles down)

Betty: (shaking, always afraid) Quince, I'm scared!

Quince: (always brave) You are always scared, now come on.

Bertha: (doubtful) I don't know about all of this. I think we had better go back.

Quince: But we are here! (Looking at sign, then taking out his list) You see, it says we must find a 'scary place' and we have.

Betty: (yells when she sees sign) You're right! You're right! Let's leave, let's go, I'm scared.

Bertha: No reason to be afraid just because of this sign.

Betty: Well it says scar-r-r-ry place.

Bertha: I'm not scared, you shouldn't believe everything you read.

Quince: All we have to do now is find a witch.

Betty: (hanging onto Quince's shirt) A-a-a-and cut a p-p-piece of her hair.

Quince: Then we shall win the scavenger hunt.

Bertha: (dusting off a stool, then sitting to fix her hair while looking into a hand mirror she takes from her pocket) You can't be sure we shall win.

Quince: (holding up bag) But we have everything on the list. It's all in here. (Notices Bertha) Except the mirror. Bertha, the mirror. Put it in the bag.

Bertha: But I found it.

Betty: The things I found are in the bag.

Bertha: But this is the only thing I found in the whole hunt.

Quince: We're a team. You're supposed to add your things....

Bertha: Thing. This is my only thing.

Quince: Yes, your 'thing,' your mirror--to all the rest of the stuff.

Betty: (smiling, coaxing Bertha) After the hunt you can keep the mirror.

Bertha: Alright, but don't break it, don't jiggle it around in there. (she puts the mirror into the bag)

Quince: Good, now we can go witch-looking.

Betty: (looking at books, cards, etc.) How-w-w did-d-d we find this place?

Bertha: (investigating the incantation book) I'm not sure.

Quince: It was that Frog!

Betty: (worried) What Frog?

Quince: Didn't you see him? He was big.

Betty: H-h-how big? (Rushing to Quince)

Quince: Very big. (Reassuring) But not scary big, just big big.

Bertha: (peering about) I don't see any witches. (She picks up the cards and begins a solitaire game)

Betty: Let's go home.

Quince: All we have to do is wait. They'll come along.

Betty: How do you know?

Quince: Because we're at the right place. Look at the directions. (Pulls out map)

(She looks but is not convinced. Suddenly the 'Force' of DakI is present. It pushes Quince, then Betty, then Bertha, back and forth. DakI's laughter is heard as if coming from a all directions. The three ad lib. "What's happening?" "Quince, help!" "I'm being pushed." "Stop, stop." The girls scream as Quince tries to fight back. As quickly as it began it stops. The girls rush to Quince. The witches' voices are heard off, coming nearer. "Over there." "Where?" "There." "Here?" "No, yonder!" "Much further." "Beyond that." "Here or thereabouts." "Yet out of range." "In the vicinity." "But a step away!" Suddenly the three witches bound on stage. They somehow look very frightening. They stop boldly as they see the three Earthlings and survey them with pleasure, if not a bit of surprise. Throughout the scene they attempt to be terrifying witches)

Himp: And yet it seems to be right here.

Schnotz: Do you think?

Gluch: (delighted) Our Earthlings!

Himp: It worked, it worked, it worked! (Cackle, which is quickly recovered to a more terrifying type cackle)

(The three witches pace around the three Earthlings who are frightened beyond words)

Gluch: (very excited in the presence of the Earthlings, he sneaks up behind Betty and says very quietly) Boo! (She jumps in fear, sending Gluch into further delights; Gluch rushes to Schnotz and whispers) Did you see that? It's fear! It's fear!

Schnotz: Yes, yes, yes, now calm, calm, calm yourself.

(The three finally back off and observe the three Earthlings. Gluch can hardly contain himself)

Himp: (boldly) What are you doing here?

(The Earthlings shake)

Gluch: (quietly to Schnotz) They're afraid but we're not!

Himp: Answer me!

Quince: We were playing a-a-a- game.

All witches: (with devouring interest) A game?

Quince: Yes, A scavenger game and we need a ....

Gluch: (suddenly seized with power) Enough! We know Earth people play games. They waste their time with foolish games. (To Schnotz and Himp) Right? (They agree) But we have no time for your games. We have more important things to do. (To Schnotz and Himp) Right? (They agree) Right. We are powerful. We have magic. (Schnotz nudges Gluch, saying 'Evil.') Yes. Yes. Evil magic. And we can terrify you. (He nudges the other two, saying, 'Terrify, terrify,' and they make terrifying movements) Are you terrified?

Betty: (moves forward on her knees in praying position) Yes! Yes! We are! We are!

Quince: (retrieving Betty) Where are we?

Himp: In a scary place. (Indicating sign)

Quince: I know, but WHERE?

Himp: (signals to the other witches who position themselves for the 'scary place' verse or song) A scary place--

Gluch: Is open space

Schnotz: Is on your face

Himp: Is every place

All witches: If you're scared

Gluch: It can be here

Schnotz: It can be there

Himp: Possibly it's everywhere.

All witches: If you're scared, if you're scared, if you're scared.

Gluch: (goes to audience) Are you scared?

Betty: (moves forward as before) Yes! Yes! Yes!

(Quince retrieves her)

Gluch: Then it's here.

Schnotz: Then it's there.

Himp: Then it's everywhere.

All witches: If you're scared, we don't care, if you're scared we don't care, we don't care if you're scared, so there!

(They end hovering over the three Earthlings)

Quince: What then are you going to do with us?

Gluch: (falling down) We are going to terrify you more and more and more!

Quince: And then??

Gluch: (caught off guard) What do you mean?

Quince: After that. After you have finished terrifying and scaring us, then what are you going to do?

Gluch: (not to be outdone) Just a minute. (He confers with Schnotz and Himp, only noises are heard; while they are busy Quince leads the other two away; when they are nearly off Gluch turns to see them) Now what's this? (The Earthlings freeze) You think you can get away from us? It was our power that brought you

here and by our power you will remain. (Schnotz and Himp are delighted with the last statement, neither of them certain they produced the mortals, but quite willing to take the credit, they flex their muscles, etc. Gluch is also pleased with his last remarks and looks for signs of approval from his cohorts which are quick to come) Yes, indeed. (He falls down) We have brought you here and here you will remain until we allow you to leave.

Bertha: I-I-I don't understand why you want to keep us.

Gluch: That's very simple. Because we want to scare you.

Quince: You already have.

Schnotz: (caught up with power now) And we want you to respect our powers. We are not ordinary witches. (Acting out the following) We are not plain simple Hallowe'en witches, we are not funny witches who ride on brooms and go 'Boo!' in the night.

Gluch & Himp: No, no, we are not!

Schnotz: (continuing) We are proud witches, important witches, powerful witches who do magic and. . . .

Gluch & Himp: (now hand in hand, parading about) And go 'Boooo!' in the night.

Schnotz: (angry, rushing to them) No, no, we don't!!!

Gluch & Himp: (recovering) No, no, we do not!

(The witches in a row with Schnotz leading followed by Himp and Gluch take bold steps forward as the three Earthlings back up)

Schnotz: It is our intent--

Himp: (agreeable) Our purpose--

Gluch: Our desire--

Schnotz: Our plan, to instill fear into you.

Himp: (smiling) Powerful fear--

Schnotz: (continuing) So that when you return to your homes--

Himp: Your everyday lives--

Schnotz: (slightly put off by the interruptions) You will tell the rest of your friends--

Gluch: And neighbors--

Schnotz: That black magic is not merely a funny idea--

Himp: An odd notion--

Gluch: A strange thought--

Schnotz: (annoyed at Gluch and Himp) But rather something to be reckoned with!

Himp: Respected!!

Gluch: And revered!!!

(The three Earthlings have ended in a huddle on the floor with the three witches hanging over them)

Quince: (boldly rising) Rubbish.

All witches: (startled, they move back) What????

Quince: (pleased at his obvious show of strength) I said rubbish, you think we don't know about all of that?

Schnotz: (dumb) All of what?

Quince: All of your Black Magic.

Gluch: You do?

Quince: Of course we do!

Bertha: (still sitting, she speaks to the witches; Betty in turn nudges her to stop) Perhaps not all about it.

Schnotz: What do you know?

Quince: (pacing, taking command of the situation) That magic is not just something that belongs to witches.

Himp: What do you mean?

Quince: We have magic too.

Betty: (staring bright-eyed at Quince) How exciting!

Bertha: (same as before) I wouldn't say everyone has it.

Quince: Of course not everyone has it. Only special people.

Schnotz: (cautiously sneaking up on Quince) Are you special?

Quince: (moving away) Oh yes. But I don't share my knowledge with everyone.

Gluch: (cautiously moving in) Will you share it with us?

Quince: That depends.

Bertha: (to Betty) I didn't know he was so special.

Betty: You didn't? He's been special for a long time.

Bertha: I hadn't noticed.

Himp: (moving in) Depends on what?

Quince: (turning on them) On you. If you are going to scare us all of the time then we can't think, talk or carry on a decent conversation.

Betty: (in a momentary burst of confidence, she stands) That's true. I can't talk at all when I'm scared.

Bertha: (rising) It's best not to talk if you have nothing to say.

Schnotz: We shall take off our fear magic, if you promise to behave.

Gluch: (to Schnotz) Did we put on the fear magic?

Schnotz: Quiet!

Himp: (moving in on Betty) Do you promise?

Betty: (scared, backing away) I do! I do! I do!

Gluch: (to Schnotz) She repeats things just like you.

Himp: (moving to Bertha) Do you promise?

Bertha: Promises are hard to keep. (Himp makes a scary movement at Bertha) But I'll try.

Himp: (to Quince) Good. And how about you?

Quince: Agreed. (Extends his hand) My name is Quince and these are my friends Betty and Bertha.

(They say 'Hi,' etc.)

Quince: And now your names?

Gluch: Names?? You want our names?? (To Schnotz and Himp) They want to know our names!

(The three witches are delighted and ad lib while they arrange themselves for the 'name' song or verse. "Good, good," "marvelous," "how exciting," "our names, yes indeed, our names!" The following can be done as a vaudeville act with imaginary canes and hats or they can use their own hats if they are wearing any)

Himp: I'm Himpeldunker
Schnotz: I'm Schnotzenberg
Gluch: I'm Gluchensnoff

Himp: I'm on duty
Schnotz & Gluch: We're on duty

All witches: Then we're off.

All witches: We are very scary witches
Surely you have heard

Himp: I'm Himpeldunker
Gluch: I'm Gluchensnoff
Schnotz: I'm Schnotzenberg.

(Can be repeated several times. At the finish Quince, Betty and Bertha applaud. The witches bow and say 'thank you')

Quince: (applauding them) Now let's see, you're Gluchensnoff.

Himp: No, I'm Himpeldunker.

Quince: (to Schnotz) Then you're Gluchensnoff.

Schnotz: No, no, I'm Schnotzenberg, he's Gluchensnoff.

Gluch: (pleased) Hi! Now then, it's this way. I'm Gluchensnoff, (To Himp) he's Schnotzenberg, and (To Schnotz) he's Himpeldunker.

Schnotz: (angry) No, no, I'm Schnotzenberg, he's Himpeldunker.

Gluch: That's right, that's right. (Falling down) We even get confused.

Betty: I'm glad to meet you all, whatever your names are.

Schnotz: (very excited) Now, now, now, we are friends, we are friends, so tell us, tell us about your magic.

Quince: It's different from yours in only one way.

Schnotz: (over anxious) What way, what way, what way, what....

Gluch: Calm down, he'll tell us. Just settle yourself and listen. (He falls down and sits)

Betty: (concerned, goes to Gluch) Tell me, why do you always fall down?

Gluch: You noticed?

Betty: Wasn't I supposed to?

Gluch: No, no, it isn't that, I just didn't think it was that noticeable.

Bertha: It's not so noticeable, no.

Betty: Not when you're standing up or sitting down. It's just that in-between period when you're on your way up or on your way down that it's noticeable.

Gluch: (shy about it) Well, you see, I...I....

Schnotz: (annoyed at the delay, he moves in) It's his center of gravity, his center of gravity, it's off, it keeps him off balance so he falls down, now, never mind that, let's get on with it. Tell us about the magic.

Betty: (to Gluch) I'm sorry about that.

Gluch: 1 (smiles) It's all right, really it is.

Schnotz: (angry, jumping up and down) Tell us! You said it was different.

Quince: In one way, yes. Our magic is used for good.

(This astonishing fact knocks all three witches to the ground. Quince stands over them moving to each one as they speak. Betty and Bertha stand, proud of their hero)

All witches: Good?

Quince: Only good.

Schnotz: Nonsense.

Himp: How silly.

Gluch: Very foolish.

Quince: But good.

Schnotz: Absurd.

Himp: Tomfoolery.

Gluch: Senseless.

Quince: But good.

Schnotz: Fiddle-de-dee.

Himp: Moonshine.

Gluch: Ridiculous.

Quince: But good.

Schnotz: (scratching his head) Is that the only difference?

Quince: Yes.

Gluch: (leaning forward to Betty) Can he do magic?

Betty: Oh yes!

Bertha: (dumb) You can?

Quince: (stuck) Well, I--

Himp: (leaping to her feet) Let us see it!

Schnotz: (leaping up) Yes, yes, yes! Do magic and we--we shall let you go.

Quince: But I--

Betty: Oh show them, Quince. Show them.

Bertha: Show me, too.

Quince: I just can't do magic any place.

Gluch: (suspicious, getting up, he stomps his feet and a rumble of thunder follows) Witches can.

Quince: I must confer with my friends.

(The witches move off grumbling "Very well," "Just for a moment," "Hurry up," etc. Quince is very unhappy. He moves quickly to Betty and Bertha. While they are talking, the witches lean in and listen to the conversation. When they are noticed they wave, look innocent and move away. They actually hear nothing. They finally decide to play cards while they wait)

Quince: (ignoring Bertha) Betty, why did you say that? Now we are in trouble.

Betty: Can't you do magic?

Bertha: Don't put your magic into one basket.

Quince: No, I can't.

Betty: But you're special and you said--

Quince: That's true, what I said, but I'm not that special.

Betty: You're not?

Quince: No!

Betty: What will we do? What will we do?

Bertha: (standing slightly apart from Betty and Quince, she gives her wisdom to the audience) Mother always said, 'If you go into deep water you'll drown.' Did your mother ever tell you that?

Quince: We have one advantage.

Betty: What? What?

Bertha: We're in deep water.

Quince: They THINK that I'm special.

Betty: So?

Bertha: We're drowning.

Quince: So we must bluff our way.

Betty: Bluff our way, but how?

Quince: We must pretend and somehow, something will come up.

Betty: Do you think so?

Quince: It's our only chance. (He notices Bertha who is holding her breath) Bertha, what's wrong?

Bertha: (looks at him with wide eyes, finally letting the air out) I was holding my breath.

Betty: Why?

Bertha: I thought we were drowning.

Betty: Bertha, we're not drowning, now pay attention because Quince is going to try something.

Bertha: He is?

Quince: Yes. Quiet now. Just follow what I say and please, Bertha, agree with me.

Bertha: I'll try. Really I will.

Quince: Okay, here we go. (Goes to witches) I'm ready.

(During this time Himp has been cheating, the other two witches are about to strangle her just as Quince approaches)

Himp: (delighted for the distraction) Good, good. So are we.

Quince: What will you have me do?

Himp: Do?

(The three witches rush together and confer for a few moments)

Gluch: We want you to conjure up something.

Quince: Conjure up?

Himp: Yes, bring us up something from Earth.

Quince: (unsettled) Anything in particular?

Schnotz: No. You decide. Surprise us. We love surprises.

Betty: (trying to stall) Do you want thunder? Lightning?

Himp: No. We do that all the time.

Bertha: So you're the ones. All those summer storms. My, my.

Gluch: (angry) Let him decide, and no helping!

Quince: (bluffing) They can help if they want. That is for me to decide as well.

Gluch: (moving off) All right, all right, have it your way.

Quince: Thank you. (He paces about) I must concentrate. I must bring up something from Earth so you will believe what I have said. Let me see.

(The three witches are huddled together in anticipation)

Schnotz: He is stalling.

Gluch: You're stalling.

Himp: (agreeable) You are, you are.

Quince: (he stops) You are wrong. I am giving deep thought to all of this. Very deep thought.

Bertha: (has noticed the Frog sitting somewhere in the audience. She decides this would be the very thing for Quince to conjure up, particularly since no one else has noticed him) Why not a Frog?

Quince: I think not.

Gluch: Splendid idea.

Himp: Yes! We could use a Frog.

Schnotz: The very thing. You must.

Quince: (worried, pacing) I don't believe so.

Bertha: (trying to show Quince without the others noticing) I think it would be a very wise idea.

Quince: (oblivious to her attempts) Bertha, no.

Betty: (notices Frog) Quince, it IS something you can do. (Bluffing) Remember all those Frogs you used to conjure up? It's so very simple.

Quince: (not believing his misfortune) It is? I did?

Betty: There's nothing to it, for you, anyway.

Quince: (trying to stop her suggestions) Perhaps it's too simple.

Bertha: It is the simple things in life that count.

Quince: (angry) Bertha, that is enough!

Schnotz: And we have had enough stalling. You produce a Frog or--

Gluch: (leaping forward) Death!

Schnotz & Himp: (startled) Death?

Gluch: (continuing with great force) Are not we evil witches?

Schnotz: Yes.

Gluch: Do not we do evil things?

Himp: Yes.

Gluch: Do not we give punishment by Death?

Schnotz & Himp: No!

Gluch: (waving arms, backing off) Then we shall think of something else. Produce the Frog.

Schnotz & Himp: Produce the Frog.

Quince: I'll try.

Gluch: Try and succeed.

Bertha: (pointing at Frog, tugging at Quince) But if you don't succeed at first, try try try again.

Quince: Bertha, stop pulling at me.

Gluch: Silence!

Bertha: (she gives up) Just trying to help.

Gluch: Well, you are not succeeding.

(Quince, uncertain and shaken, sits in silence, closing his eyes. All watch eagerly. Moments pass)

Schnotz: (excited, leaning toward him) What are you doing?

Quince: I'm working up a Frog.

Himp: (puzzled, leaning in) Don't you say an incantation or a verse or a spell or something?

Quince: (having not thought of it) Certainly I do, but don't rush me. (He opens his eyes, hardly believing the fact that he sees a Frog, his attitude changes with increasing confidence) Now I see how easy it will be. (Jumps up)

Gluch: (to Schnotz, Himp) Good, good, he begins.

Quince: To conjure up a Frog
Is as easy as
Falling off a log!

(He stamps his feet, claps his hands, then points at the Frog. A light should then be brought up on the Frog. He

croaks. They all gaze at the Frog, then rush to congratulate Quince)

Gluch: That was beautiful.

Betty: I knew you could do it.

Bertha: I wondered if he'd ever try.

Himp: Do you know how to play cards? I have a great trick I'd like to show you.

Schnotz: I didn't think you could do it.

Quince: I have gotten a bit rusty.

Schnotz: Nonsense. That was good, very good. Say, would you mind bringing him over here? We need him.

Quince: Not I! I have done with magic for today. I will not waste my magic powers. You get him if you want him.

Schnotz: Yes, well then, Gluchensnoff, Himpeldunker, after that Frog, we need him!

(The Frog disappears. While the witches chase after the Frog, Quince uses the distraction to get away)

Himp: The Frog! Get the Frog.

Gluch: Here we go again!

Quince: (to Betty, Bertha) Come on, now is our chance to find a way out of here.

Betty: Let's go. Bertha, come on!

Bertha: (has been watching the chase) Haste makes waste.

Quince: Not in this case. (He grabs her arm and they all run off)

Himp: (rushing across the stage) There he is!

(The Earthlings reappear)

Betty: All the paths lead back here!

Schnotz: (off) Stop hopping, Frog!

Quince: There must be a way, look over there.

Bertha: We're walking in circles. Can't get anywhere walking in circles.

Gluch: (off) Where did he go?

Quince: We must find a way.

(The Frog suddenly leaps on stage, the witches are nowhere in sight, but are not far behind; he looks about, croaks and begins off)

Betty: Quince, look! The Frog!

Quince: That's it! He led us in here and he can lead us out.

Bertha: The Frog?

Quince: I think so. Now, quickly, before the witches return.

(They are almost off when DakI appears before them, bold and terrifying. He backs them onto the stage. The Frog is gone)

DakI: Ah, my friends, we have you at last. No more games, no more stalling, no more of your clever words. No more! You thought the Frog would lead you out of here, didn't you?

Quince: (brave) Yes, yes, we did.

DakI: (amazed) How did you know?

Quince: He led us in--I think--

DakI: You're right. Indeed. Well, never mind that--you did not succeed. (Laugh) So now you are at my mercy. (He raises his hands to send out his ray)

(The witches enter, stumbling over each other, ending in a pile near the feet of DakI)

DakI: And here are my stumbling, bumbling steamrollers. On your feet! Surround these Earthlings with fear and terror so their hair will stand on end, their blood will run cold, their teeth will chatter, their breath will stop and their spines will tingle. Shock them, alarm them, so they shake and tremble, until they turn pale and stricken with fear!

(The three witches have surrounded the Earthlings during DakI's speech and are making strange comical movements to which they add cackling and hissing. Quince does the same thing back at them. Betty and Bertha follow suit)

DakI: (carrying on) Let them know the Horror we can provoke. Frighten them into screaming! Into breathless hysterics! (He listens a moment, hearing the Earthlings laugh) What's this? No breathless hysterics? I hear laughing? (He moves closer, now angered) Stop! Stop! Stop! (The witches freeze, the laughing stops) What are you doing?

Himp: (humbled) Instilling fear?

Schnotz: (depressed) And terrorizing?

Himp: (agreeable) In short, we're scaring them.

(Earthlings laugh)

DakI: (yelling) You are not! Listen to them!

Schnotz: (walking away with bowed head) We have failed.

Gluch: (following Schnotz) We were unsuccessful.

Himp: (following Gluch) We blew it.

DakI: You certainly did.

Quince: (boldly stepping forward) Who are you?

DakI: To whom are you speaking?

Quince: To you. You're the only one I don't know.

DakI: (big movements) It is I, DakI!

(The witches have been standing next to each other, with their backs to DakI, they now turn in unison with arms outstretched)

Witches: (in chorus) It is he--Da - key.

DakI; (angry) DakI.

Witches: (in chorus) Yes! Yes! Tis he, tis he!

(They turn away from him)

DakI: (tries again) It is I, DakI.

Witches: (in chorus, they turn again with outstretched arms) It is he, Da - key.

DakI: No! Not Da - key. DakI, DakI, DakI! What is wrong with you?

Himp: (humble) We like to rhyme.

DakI: I have no time for rhyme. (Pauses, reflects, lets it go) I am DakI the terrible, ruler of evil--and these, these witches--

Quince: (advancing to DakI) Why do you keep them on?

DakI: (turns to Quince, then back to witches) Quiet!

Quince: Can't you do any better than those three?

DakI: (turns to Quince, then back to witches, then paces) I said quiet!

Himp: (moving to Earthlings) No, he can't.

Gluch: (following) We're all he has.

Schnotz: (following) We are his last three.

Betty: (moving to them) Why? What happened?

Himp: He's so evil, he's scared all the other witches away.

Gluch: Except us. We're still here.

Schnotz: But we aren't so good.

Bertha: (moving in) But you aren't so bad either.

Himp: (pleased) Thank you.

DakI: (he can stand no more. Moving into the middle of the group, he separates the witches from the others by force) Silence! You three are a disaster! You are of no help, you weak, rattle-brained witches. You can't scare them and you didn't even notice the Frog they conjured up was your Frog.

Himp: (backing up) Our Frog?

Schnotz: (backing up) The one we--???

Gluch: (backing up) They fooled us?

DakI: Yes, yes, you fools. You are incompetent, incapable imbeciles. You are nothing, worse than nothing. Even though you are my last, I don't need you. You have failed, you shall lose your power, everything.

Schnotz: (walking away, hanging his head) I knew it would come to this. I knew it, knew it, Knew, Knew, I, I, I--

Himp: (following Schnotz) We deserve it, we failed.

Gluch: (following Himp) We don't have a leg to stand on. (Falls down)

DakI: (peering down at Gluch, he raises his arm to take away their power) You certainly don't.

Quince: (quickly moving in) I am of the opinion they don't need you.

(The witches are now huddled together)

Himp: We don't?

Gluch: We don't.

Schnotz: No, we don't.

DakI: What?

Quince: They don't need you, but can you get along without them?

DakI: (stomping about) What do you mean?

Quince: (appealing to his ego) If you take away their powers, what about yours?

DakI: What about my power?

Bertha: (goes to him) Look, DakI. You are taking away their evil power. Right?

DakI: Right.

Bertha: So, if you take away evil power, it's gone, right?

DakI: Right.

Bertha: These three (goes to witches) are your witches.

DakI: (growing impatient) Yes, yes.

Bertha: So, part of your evil power (indicating witches) is gone. Right?

DakI: Right! (He thinks) Wait a minute--

Quince: You won't be as strong--

Betty: You'll be a weak wizard. (Laughs, quickly recovers)

DakI: (angry laugh) You are trying to outwit me, you are trying to save these three. (He waves his arms, causing his force to push the three Earthlings in one direction and the witches in another. Lightning and thunder follow) First I shall take away your power and then I shall kill you all. (He inflicts his force upon them, pulling them this way, then that, until weakened, they fall to the ground) So, my three weird

unworthy witches, your power shall take its leave. You have failed in all your duties and in your respect to me. (He weakens) What!

Betty: He falters!

Quince: Quick, we must leave while he is weak.

Bertha: (goes boldly to him) I told you so.

DakI: (moving off, he makes attempts to work up his power) No, no, my power. By taking it from them I am weaker too!

Bertha: (following him) You are a greedy, greedy man!

Betty: (pulling at Bertha unsuccessfully) Come away!

Bertha: (shaking her finger at DakI) Crime does not pay.

Quince: (pulling Bertha with him) Never mind that. Come away. (Goes to witches) And you three come with us.

Himp: (weak but happy) You want us?

Schnotz: Himp, Himp, Himpeldunker, Gluch, Gluch, Gluchensnoff, and me, me, me?

Gluch: You want us three?

Quince: Yes, come on!

Bertha: (having broken away from Quince, she goes to DakI) We can't go until he gets what he deserves!

Betty: (helping the witches get up) Bertha, never mind that. Let's get out of here.

Bertha: No! I think he should be punished.

Quince: We are punishing him by taking away his witches!

Bertha: (stopping to think) We are?

Quince: Yes--Come on!

(They all run off in different directions. The witches are helped off due to their weakened state. All reappear within seconds. DakI weakly laughs at their attempt to escape)

Bertha: This spot looks familiar.

Betty: I'm right back where I started.

Himp: (agreeable) So we are.

Schnotz: This is terrible, terrible, terrible.

Quince: (entering) This path only comes back here. Let's try another.

Gluch: Puzzling.

Himp: They are all the same.

Betty: Then we can't get away.

DakI: (laughing, building up his power) No, my friends, that is correct. You can't.

(Exchange with audience: ad lib; "Where can we go?" "How can we get out?" "What should we do?" "Hurry, help us, tell us," etc.)

Quince: Frog? Did someone say Frog? We need him? Yes, of course! How could I have forgotten? He can show us the way out!

Himp: The Frog. We can't get away without the Frog.

Schnotz: Is he gone?

Gluch: Where is the Frog?

(All look for him. DakI spots him in audience)

Bertha: Where did he go?

Quince: We must find him.

Himp: Here, Froggie, here Froggie!

Betty: Please come back.

Gluch: Come up from the bog, you Frog.

Schnotz: Hey, we need you now.

Bertha: Come out, come out, wherever you are!

Quince: We haven't much time.

Betty: Frog, Frog, come back, come back.

(DakI is now standing but very shaky. He is getting up his power to inflict his force upon the Frog. The Frog croaks as the lights again come up on him)

Bertha: The Frog! There he is.

DakI: You have found him, but too late. He was your only way out. (Weak laugh) Without him you will remain here forever.

(Frog croaks)

DakI: Now, don't any of you move or you shall die! Die!

(They freeze)

DakI: And now, my fine Frog friend, this is the end. You are to help these--these--witches no more and I need you not. I need no Frog for places I go. And so goodbye, my hopping toad.

(He raises his arms to release the Death Ray)

Schnotz: (loudly, racing to Daki) No! No! No! No! No! No!

DakI: (slowly turning) What do you mean, 'No! No! No! No! No! No!'??

Schnotz: You can't kill our Frog.

Himp: (agreeing, moving in) No, you can't. He's ours, you said he was ours.

DakI: Yes, you fools, he's been around to help you for years; you never knew it, so why should you care if he dies?

Gluch: (boldly advancing) You have no right to kill our Frog.

DakI: (angry) Right? There is no right or wrong where DakI is concerned. DakI just is.

Bertha: DakI is what DakI does.

(Betty moves to silence her)

DakI: (to Bertha) You! I am sick of your stupid sayings. (He 'throws' pain to her head, then moves to Betty) And I am sick of your fear and trembling. (He 'throws' pain to her legs; both girls scream, he then moves to Quince) I am sick of your brave clever words. (He 'throws' pain to Quince's chest, then moves toward the witches making his big but weak movements) And I am sick of all your goings-on. You shall die, all of you, except the Frog. I have decided to let him go. (To Frog) You may go. (The Frog remains; he croaks) I see you remain. Do as you wish. (Turning on the rest) Now, my friends--

Quince: Together! Move together. (He signals for them all to come to him; painfully, they do so) He will not have the power to kill us all at once.

DakI: (facing them) You think NOT? I have enough power to kill ten men with one ray.

Quince: Your power has been more than cut in half and we are six strong.

Himp: (quietly tugging at Quince) Not so strong.

Quince: (to them) Now, concentrate, direct all your powers, all your thoughts, your GOOD thoughts unto DakI.

Witches: GOOD thoughts?

Quince: Yes, good thoughts are the only thing that will work. Now, come, let's try.

Schnotz: (trying to think good thoughts) We must be serious about our business.

Gluch: (following Schnotz's suggestion) Strong in our desire.

Himp: (determined to win) And intent in our deed.

(They sit very close together and stare in stillness at DakI. He feels their 'good' force which pushes him back. He strains against it and finally sends out a weak Death Ray which throws the Earthlings and witches backwards)

DakI: What's this? You...think...you...can overcome...me? Impossible--

Quince: (weak) No, DakI, you shall not win. Our magic is stronger than yours.

DakI: My power is weak but in a few moments you shall be dead, when my full power is restored. (Weak laugh: he moves off to build up his strength again)

Betty: (weak) What can we do?

Bertha: (moving slowly) I fear the end is near.

Himp: (slowly) If only we had a mirror.

Gluch: (depressed) Yes, we need a mirror.

Quince: Why? Why do you need a mirror?

Schnotz: His Death Ray. If it hits a mirror it will reflect back and kill him.

Himp: That's the ONLY way he will die. He must kill himself.

Quince: That's it! Bertha, where is your mirror?

Bertha: (her eyes closed, waiting for the end) I don't have it.

Betty: It's in the bag. (She points to it)

(They gasp, seeing the bag which is very close to DakI)

Quince: (quick to size up the situation) DakI.

DakI: (busy working up his power) What is it?

Quince: (rising) I have something for you.

DakI: For me?

Quince: (thinking as he talks) Yes. I almost forgot it. I brought it from Earth.

DakI: (always curious) What is it?

Quince: Something very, very small, very, very powerful and very, very old.

DakI: How old?

Quince: Thousands of years.

DakI: (impressed) Show me. Bring it here. But don't try anything.

Quince: What could I try against the great DakI? (He pretends to have something very small which he pulls out of his pocket, then signals the others to follow) Here, here it is.

(He walks over to DakI, the others steal behind him)

DakI: (looking at his hand) I don't see anything.

Quince: Look again; it's very small.

DakI: (peering into his hand) That is sand, a few mere grains of dirt.

Quince: Yes, it is Mother Earth herself.

(Quince pushes DakI who falls over Gluch who was kneeling behind him. The others dive on DakI while Quince grabs the bag, searching for the mirror. The Frog leaps from the audience to join in the fight. Ad lib: "OOF!" "Hold him!"

"Croak." "Get him." "I got him!" "He's got me." "Get off me, you flies, you all shall die." "I'm losing my grip." "Croak." "He's too strong." "Ouch, ouch, ouch!" "Croak." Groans continue, but DakI finally throws them off and staggers up to face Quince)

DakI: You snake! You shall be the first to die, you shall disintegrate before your friends' eyes. I shall waste no more time with you savages, so goodbye, goodbye, goodbye! (He gestures, bringing on the Death Ray)

Quince: (during this time, he has had his back to DakI and now quickly turns holding the mirror just as the Death Ray reaches him) Reflect a little on this, DakI.

Betty: The mirror!

Bertha: My mirror!

DakI: (realizing too late what has happened) The Ray: the Death Ray. DakI...DakI...DakI...dies. (He dies well, in a pool of red light)

(Quince turns away victorious, but DakI rises up. The others scream just in time for Quince to swing around with the mirror. This can be repeated again and again)

Betty: Quince, you have saved us!

Quince: But DakI killed himself with his own evil Death Ray. Now we should leave this place as soon as possible.

Schnotz: We are free, we are free, we are free, free, free.

Quince: (to witches) Do you three want to come with us?

Gluch: Yes, yes.

Schnotz: Yes, yes, yes! And we'll be good, we'll be good, we'll be good.

Himp: (agreeable) Yes, yes we will.

Gluch: And that's something to stand on! (He walks about proudly)

Betty: Look, look! His balance! He's got his balance!

Quince: That's grand, fabulous! Now you can walk without falling down!

Himp: (rushing to Gluch) Good for you!

Gluch: Good for who?

Schnotz: (joining in, they swing around in circles) Good for me and you and YOU!

(The Frog croaks)

Gluch: There's nothing to it!

Quince: It must be the good thoughts.

Betty: Of course, with the weight of all that evil power gone--

Bertha: And all the good thoughts coming in--

All: You can walk without falling down!!!

Gluch: (practicing) I can, indeed I can! (To Schnotz) But you, what about you?

Schnotz: Me?? Well, I--I--don't feel so nervous about things.

Quince, Betty, Bertha: Good!

Gluch: (going to Himp) And what of you?

Himp: I feel fine.

Schnotz: I think everything agrees with her.

(All laugh)

Himp: That's true, yes, yes it is.

Gluch: (boldly walking to Frog) Frog! Get us out of here.

(The Frog croaks)

Himp: (pushing forward with great excitement) Wait! Wait! (To Frog, pointing to each person) That's Betty. That's Bertha. That's Quince and, and, and--

(They arrange themselves and begin their 'name' song or verse)

Himp: I'm Himpeldunker
Schnotz: I'm Schnotzenberg
Gluch: I'm Gluchensnoff

Himp: I'm on duty
Schnotz & Gluch: We're on duty
All three: And now we're off

All witches: We are very GOOD witches
Surely you have heard

Himp: I'm Himpeldunker
Gluch: I'm Gluchensnoff
Schnotz: I'm Schnotzenberg.

(They all join in, following a croaking Frog offstage. Just as they reach the edge of the stage, Himp rushes back, finding her cards and with a click of her heels follows the others off)

All: He's Himpeldunker
He's Schnotzenberg
He's Gluchensnoff.

Himp: I'm on duty
Schnotz & Gluch: We're on duty
All three: And now we're off.

All: They are very GOOD witches
Surely you have heard

All: He's Himpeldunker
He's Gluchensnoff
He's Schnotzenberg.

END

CHAPTER 4

AN EVALUATION OF THE PLAY SCRIPT

Dangerous DakI and His Worthless Witches was performed at the Park Theatre at the University of Arizona campus in Tucson, Arizona on May 17 and May 24, 1972. The play also toured two schools in the Tucson area, Roskruge and Flowing Wells Elementary School. Approximately five hundred children saw the play. The set was simple due to the touring schedule. There was not an opportunity to use the color preference indicated by the children, and the time schedule did not allow for the actors to visit with the children after the play. The actual playing time of the play was one hour.

Interviews with the Children

The writer interviewed approximately four hundred seventy children who had attended the production. Of that number over eighty had participated in the preliminary survey. The purpose of the interviewing was twofold--first to verify the child's intent regarding the play content and second, to investigate the success of the play. The interviewing was conducted informally. Children were given the opportunity to individually discuss particulars of the play after the general questioning was

completed. The questions were divided into two areas. The first group of questions directly related to the play content dictated by the children during the preliminary survey. The second area covered other aspects of the play regarding plot and play structure. Table 10 illustrates the fifteen point play content and the reaction given by the majority of the children during the performance and when questioned after the play production.

Table 10 verifies the intent of the children. Generally they responded well to all fifteen points. The only negative reaction expressed was to the song and dance routine performed by the witches. The play content solicited from the child worked successfully when integrated into a play structure. The play met all requirements with the exception of the large cast. Because of the available facilities, the writer elected not to include a larger cast in the play.

The second area of questioning asked the child's opinion concerning the beginning of the play, the ending of the play, and specific questions related to the scavenger hunt and frog. The final question asked if the child learned anything from the play. Many suggestions from the children clearly indicated strengths and weaknesses in the script. Comments were recorded by the writer pertaining to the questions asked. Those recurring more than ten times are included below.

The play begins with the three witches playing cards. The children were asked what they thought of the card game and also if they

Table 10. Verification of Intent by the Child

Play Content	Choice	Reaction
Play type	Suspense & comedy	Enjoyed laughing one second and being frightened the next
Character type	Supernatural & animals	Very good. They wanted more scary animals.
Play length	Long (one hour)	They wanted the play to be longer
Audience participation	Yes	They enjoyed participating, wanted to have more opportunities.
Locale	Scary place	Good. They wanted more scary things on the stage.
Play elements	Songs and dances, funny names, falling-down people, pantomime	Did not like the song & dance. Enjoyed the names and falling-down character. Mild interest in pantomime.
Narrator	No	They were happy without one. Stated would have taken away the suspense.
Kind of lead character	Dumb - silly	Loved the dumb and silly witches, especially Himpeldunker.
Lesson	Yes	They were unaware of a lesson but reacted well to several ideas presented.

Table 10, Continued

Play Content	Choice	Reaction
Original story	Yes	Were delighted with a story they had not seen or heard previously
Advance information	No	They enjoyed discovering events by themselves.
Presence of a villain	Yes	Excellent. He was the favorite character.
Punish villain	Yes	Excellent. The children loved the death scene.
Cast size	Large	Wanted more characters.
Many leads	Yes	Enjoyed all the lead characters.

felt it was a good beginning for a play. Paraphrased recurring comments were: "liked it very much, too slow, good beginning, DakI should enter sooner, all the witches should cheat, needs more action."

The play ends with the death of DakI. The children were asked to comment on anything regarding the ending. Recurring comments were: "liked how he was fooled into killing himself," "loved to watch him die so many times," "he deserved it," "how can you write a sequel."

The children were asked if they understood the dialogue or if there were troublesome areas. The writer noted how much the children remembered. They indicated no trouble in understanding and quoted many lines. Every group questioned, without exception, quoted the brief dialogue of the witches and DakI:

> Tis he, tis he, Da - key, Da - key
> Not Da - key, DakI, you idiots!
> We like to rhyme.
> I have no time for rhyme.

The comment that often followed from the children who quoted the lines was, "He rhymed, you know."

The children were asked what they thought about the scavenger hunt. Often repeated suggestions included: wanted more people on the hunt, liked to see more characters come into the play, liked the hunt, did not like Bertha.

The children responded very favorably when asked about the frog. They remarked many times how much they liked and wanted to see more of him. They wanted him to talk. One young child asked if the writer would "make him turn into a prince." Many asked what the frog continually repeated throughout the play. All the frog did was croak.

The final question asked if the children learned anything from the play. The most popular comment was that the play was simply entertaining. Other comments recorded were: people can change, evil people die, witches cheat at cards, good wins over bad, beware of scary places.

The interviewing ended with open comments regarding other aspects of the play the children wished to discuss. A great majority desired more magic, "messier" and "scrubbier" witches, wanted to see more of the frog, wanted to know why Gluchensnoff kept falling down, loved to watch DakI work up his power and be scared by him. They also expressed delight in the chase scene. Answers from the children facilitated the play analysis. Their enthusiastic interest and honest comments further indicated the merit of the project.

The writer felt the method of using children in the creation of a play script to be interesting and challenging. Information gained from the interviewing was so extensive that material for two more plays resulted. The science fiction play received a high percentage vote as well as a play with a moon locale. Some children suggested "everyday moon people" could be used. The children gave many play suggestions unrelated to the survey but of interest to the writer for future plays. The children could easily have contributed more to the actual play construction than the thesis project dictated.

Influences of Today upon the Child

Are children still interested in fairy tale plays? When asked, the children did not react positively to a fairy tale play. Their response was consistently reinforced by their disinterest in royalty characters and a locale of a palace. Statements given by the children were: "that's kid

stuff," "they aren't real," and "fairy tales don't happen, at least not around here." The child expressed interest in a realistic play. He appeared to be interested in the logical discovery of events and people rather than the pretend approach of dreams and fantasy.

Has the world of violence caused the child to visualize a story in terms of death and destruction? The writer was confronted with many gory suggestions. The children desired bloodshed, police interference, and drug involvement. Many demonstrated various methods of killing the villain. One suggested the Earthlings push DakI into a boiling pot of tar. The world of violence plays a definite role in the life of many children.

Has television programming affected the child's demands upon a script? The writer felt the child's desire for a lengthy play was directly related to television. None of the children elected two short plays. Many asked if the play would be seen on television. Children questioned who had seen the play suggested several sequels. They also became totally disinterested in seeing the play again if different actors played the roles. Most of the children wanted to see more adventures of the same characters without the song and dance routine. Without question, television has contributed to the child's thinking. Because of frequent viewing of repetitive programming and close identification with

the characters, the child indicated an interest in serial-type plays with the same actors playing their respective roles.

Do children want to see play characters who mimic television actors? Suggestions made for character types were: garbage can character (Sesame Street), detective character (Adam 12), Big Bird (Sesame Street), and a space captain (Star Trek). After questioning the children as to why they chose television characters, the writer discovered that familiarity rather than a desire to see the characters in a play was the reason for their choice. Many children contributed the only ideas that could come to mind, those from their television sets. The writer did not believe in any case that the child actually preferred characters who mimicked a television prototype since they indicated an avid desire to see and experience something new.

Do children want to actively participate in the creation of a play script or is their role more of the passive observer? Without question, the majority of children demonstrated curiosity and excitement when asked by the writer for their help in writing a play. Often suggestions were made which had no bearing upon the project, and the children had to be coaxed back to the subject. Some wanted to write plays. Some children wanted to act in the writer's play, and others had plots and ideas waiting for someone to put into play form. One child asked if the writer would like to read a story she had written. The eighty students who

were involved in the entire project expressed delight in their opportunity to take part and wished to be used again. The children did not present a passive attitude and were definitely interested in contributing.

Criticisms of the Play Content by the Actors

Suggestions were recorded and then given to the writer from the actors and people involved in the production of Dangerous DakI and His Worthless Witches. The actors did not personally discuss the play with the writer but presented a written list of suggestions. Suggestions included: limit the Earthlings (scavenger hunt people) to two, one Earthling should be a wanderer who would piece the story together with the audience (narrator), add more magic, cut card game, songs, Bertha, and scavenger hunt, involve audience earlier in the play, make the witches less human, give the frog more human attributes, make the dialogue less sophisticated, define location, and introduce each character separately for clarity. Generally the tone of the comments appeared to be overly critical; no attention was given to the play content in terms of audience reaction or in terms of what worked well on stage.

Criticisms of the Plot by the Actors

The actors generally felt the plot had little consistency and that the verbal and nonverbal aspects should be "resolved." They felt DakI's actions should have a greater effect upon the plot, and that his

character needed more "depth." They suggested he could make "people pie" of the Earthlings, thus giving him a source for his evil power. They further suggested another method should be devised for either the death of DakI or for his reformation. The last major point for a plot change was that the Earthlings should be captured and jailed in a cage. Opportunity would then be given for the frog to free them and thereby become more instrumental in their escape.

The writer found some of the comments lacking in clarity and also felt some were presented for the sake of change rather than to improve the plot. Some contradicted the children's play content choices. However all were most appreciated and welcomed because many had validity, and all of them gave the writer another viewpoint and another opportunity to reflect on the merit of the subject in question.

Comments about the Play by Winifred Ward

The play was sent to Winifred Ward for her perusal and comments. On July 2, 1972, she graciously responded. A copy of her letter is included in Appendix A. Among her comments was a note about the "negative" title which she felt was probably interesting enough for the children not to "put them off." She noted that the opening scene (card game) was too long and further suggested that poker was too sophisticated a card game for a children's play. Several comments showed concern pertaining to the amoral character traits of Himpeldunker. Although suspense played

an important role in the play, which she appeared to enjoy, she asked, "did mothers report nightmares?" Favorable comments were given regarding the setting, and the fact that the second and third parts of the play "held well." She liked the many "original ideas." Her thoughts were greatly appreciated, particularly in regard to her sincere interest and concern.

Results of the Suggestions upon the Play

All comments received concerning the play were studied and appraised. Changes that occurred as a result of the suggestions and other decisions made by the writer are as follows. The opening scene was considerably shortened, allowing an earlier entrance for DakI. More magic was added. Songs were not deleted because the writer felt their presentation accounted for the negative response. A reason supported Gluchensnoff's falling down, the presence of evil lay heavily upon him, thus causing him to constantly fall down. Action was added for DakI and wordy dialogue was deleted. The treatment of the frog remained unchanged because frogs croak and hop, a realistic touch the writer wished to keep. The character of Himpeldunker remained unchanged. Her amoral attitude was created specifically to express the type of person who is adaptable, easy going, and non-judgmental, a character type common in today's society. The play in final form comprises Chapter 3.

Reflections upon the Contributions from the Children

The three fine ladies, Alice Minnie Herts, Charlotte Chorpenning and Winifred Ward devoted many years of their lives observing and interacting with children. Rather than imposing their own viewpoints impersonally upon the child, they discovered with the child a touchstone of communication through which ideas were conveyed. Likewise, in the thesis project the writer chose to discover through the child rather than to impose any preconceived ideas upon him. The writer interviewed hundreds of children and then compared their viewpoints with over eighty leaders in the children's theatre field. When opposing viewpoints emerged, the writer carefully reviewed the motivating forces behind the opinions. Often the leader who might have suggested fantasy or who objected to audience participation expressed frustration at the lack of interest from a child audience, and concern about the ubiquitous rival, television. The child most often expressed pure and simple desires followed by open friendliness and conveyed no concern about success or failure. Because of the interaction with the child, the writer was frequently swayed to the child's viewpoint if it fell within the realm of practicability. The child produced a multitudinous quantity of information from which fifteen points were chosen for play content and integrated into a play structure. The child continued to help with his follow-up comments after seeing the play. The writer discovered a world of

children who responded in a direct, sometimes aggressive way to things they liked and did not like. They were in touch with many problems our society and technology have forced upon individuals, but the children were generally not inhibited, fatalistic, or passive in their attitudes. They wanted to express ideas and they did so. They demonstrated repeatedly the effect our society has imposed upon them. The repetitive violence, death, and devastation that recur on television have become a casual reality for today's child. His world has become an increasingly small global village with a television set representing the glowing campfire reminiscent of primitive times. The child now sits and watches the flames spread throughout the world. The child witnesses few occasions when good receives proper rewards. The television set often exposes the stark reality of our times. The child no longer lives in the small isolated family world of yesterday.

The playwright most often chosen from the composite list of all the leaders who participated in the adult survey was Charlotte Chorpenning. The writer, however, does not believe a play written for disciplinary reasons is relevant to today's society. The character of Jack, the obedient son in Charlotte Chorpenning's play, Jack and the Beanstalk, can easily fall under attack by today's child. His loyalty to home, mother, and apple pie is not something to be revered in a world where communal living and a new freedom exist. Children should not be subjected to

antiquated plays of the past. They should not be "treated" to plays to which they can no longer relate. The child needs to see the problems of today handled upon the stage. These problems change as our society changes and so must the plays if children are to understand, benefit, and enjoy them.

Relevance of the Play

The play Dangerous DakI and his Worthless Witches presents the child with many ideas which are applicable today. There was no intention of preaching moral ethics. Ideas were placed in the text in an inconspicuous manner so that the child could choose and select what he desired. The play script presented the following considerations:

1. People possess both good and bad character traits. The witches were not good characters in the literal sense but they were likeable and possessed a few redeeming qualities.
2. A person cannot be something he is not. Himpeldunker expressed this thought when told she could cheat all she wanted but not with the other witches. Her response clarified her position: "I don't know, once a cheat always a cheat . . . you tell me to cheat here (rushes to a certain place) but then you tell me not to cheat here (rushes to another place). That's impossible."
3. People are often fooled by appearances. DakI demonstrated the idea when he attempted to instill fear into the three witches.

He stated: "people are affected by the outward appearance of things . . . if . . . you appear to look nice people will like you. Then when mankind is near you, you can be evil, think evil, feel evil. . . ."

4. Fear is an emotion that can overcome everyone. The witches illustrated the idea. They were puzzled by the unexpected fact that the fear they conjured up for purposes of scaring earth people scared the witches. Himpeldunker finally realized, "fear, you dope, you clown, you dumb dumb, doesn't know that. It scares everyone alike."

5. Words mean nothing if not evidenced by the proper action. Bertha continually stated homilies. Her running commentary was superficial because she could not produce their validity through her actions. She had computed bits of information but had not backed them up with any thought process or genuine feelings.

6. Good is better than bad but you cannot depend upon that truism to save yourself. The characters tried to use their good force against DakI. Although the force had some effect upon him, that alone did not give the Earthlings victory. They had to use their power of good sense to outwit the formidable villain.

7. A person who is evil destroys himself. The psychological destruction of a wrongdoing is understandable to the adult but not to the child. DakI therefore inadvertently killed himself rather than fall directly by the hand of a good person.

8. People can change and adapt themselves to new situations. The fact that the witches were capable of turning in their evil thoughts for good thoughts was indicative of the capability of individuals to do so. The play attempted to present ideas which are relevant today and to give the child points of view which could interest and benefit him.

The writer found the entire project to be satisfying and rewarding. If it were to be done again, the surveys could easily include more alternatives for play content as well as a section devoted to plot suggestions. A new play would also be created because of changing ideas contributed from the child. The conclusions reached would, however, remain unchanged. The child knows what he wants and when his desires are met he reacts favorably. The child has proven without question, at least to the writer, that he is a fine idea man and a fine critic. All he needs are fine plays to attend.

APPENDIX A

LETTER FROM WINIFRED WARD CONCERNING THE PLAY

DANGEROUS DAKI AND HIS WORTHLESS WITCHES

1600 Hinman Ave.
Evanston, Ill.
July 20, 1972

Dear Mrs. Brinckerhoff:

I am sure that you hoped I would be expeditious in reading your play and getting it back to you with my comments. It arrived, however, when I was deep in some other commitments, especially in commenting upon a thesis on the Children's Theatre of Evanston from a young man at the University of Penna.

And though I did not attend the ASSITEJ meeting in Albany, I had a number of guests on their way to or from that great meeting--ending with Dorothy Heathcote (who came to Evanston to teach at Northwestern afterwards, and had dinner--she, her husband and two little girls--with us last evening). Even though I retired years ago, I have a busy--and happy--life still!

I did read your play soon after it came, but wanted to reread it before setting down my comments for you. So now at last I am giving you some of my reactions.

First, the title: exciting to children even though negative. But due to the fact that children are always interested in what sounds exciting, the negative aspect would probably not put them off.

At first reading I felt: this first scene is definitely too long for the length of a one act play. And I had the same reaction during my second reading. It was taking too long to get to the real action even

though the audience is fresh and the scene sufficiently interesting to hold their attention.

Your setting and lighting are, of course, very good to set the feeling of the play, and it is an excellent idea to have the witches use the properties in unexpected ways! (Personally, I think it would be better and less sophisticated not to have the game so definitely poker.)

I had thought "Himp" a delightful witch-in-training until unexpectedly she turned out to be the worst as far as morals are concerned! But she is the most interesting witch, and she'll probably reform!!

When Charlotte Chorpenning was writing a large percentage of the children's plays being done in theatres, it was fun for me to talk some of them over with her. And I have heard her say more than once that she wrote them on two levels: one for the children, one for the mothers who brought them to the plays: "substance" she called it--some bits of philosophy a little too mature for the children. But I did appreciate that word "substance." She was never "goody-goody," never "pastel;" and she studied her audiences every Saturday and often made changes from one week to the next for the Goodman Theatre audiences before she considered them ready to publish.

But to your play: the second and third parts of your action moved fast and without a doubt held well. Certainly, they would love seeing DakI get what was coming to him! And there is surely great suspense--enough to satisfy the most eager for thrills. Did any mothers report on nightmares?

How did the ending work out? Often I have found that no matter how involved the audience has been, when they know it is ending, a considerable number of children break the spell by putting on coats and a few even start to leave, making me feel that the very end must come fast.

Now you have found the answer to several of my comments or questions by one or probably more performances--the best test, after all!

You do have a lot of tension, and most of the boys, especially will love that. There are sure to be girls--and younger children for whom it will be pretty strong suspense. I hope you will write about that.

You have many original ideas--so good to find in a playwright! I hope you will continue to write. Good plays--really distinctive ones are so badly needed!

Every good wish,

/s/ Winifred Ward

APPENDIX B

LETTER FROM WINIFRED WARD IN RESPONSE

TO INQUIRY FROM WRITER

Winifred Ward
1600 Hinman Avenue
Evanston, Illinois 60201
April 6th, 1972

Dear Joan Brinckerhoff:

I appreciated your warm--and beautifully typed--letter! I wouldn't attempt to reply in kind, for since I seldom type any more, I'm likely to make mistakes, and it is almost impossible to erase neatly on this business paper for some reason.

To answer your question: no I have never written a play, tho I have wished that I could, for I have had much fun working with some playwrights who wrote plays for the Children's Theatre of Evanston, especially Charlotte Chorpenning, with whom I worked a lot on The Emperor's New Clothes, one of my favorites among her plays. Tho she worked at the Goodman Theatre, she lived in Evanston, and she was a remarkable woman--a strong personality with a grand sense of humor. When a man who teaches at the School of Speech said to me this year: "Mrs. C. was good in her time, but her plays are rather 'pastel,'" I said nothing, but I thought to myself, "If there was one thing she was not, it was 'pastel'." She never assumed to be a wonderful playwright, since she based all her really successful plays on loved stories, but children loved those, and in the early days of our theatre, I don't know what I'd have done without them. Not that it is easy to find good plays now, but hers all had "substance"--and children were less sophisticated then--before TV.

Personally, I am happy that my era was then, not now! I did it for 25 years, directing most of the plays myself (four a year). In fact, tho I also taught courses in C. T., Children's Lit., and Creative drama (not more than two each quarter) at the School of Speech, and

supervised dramatics in the public schools, it was C. T. which took most of my time (writing my books in vacations--and a quarter off).

Sounds ridiculous, doesn't it? And of course, as the work grew, it became impossible to do it really well. However, Rita Criste, my successor (who had taught and directed in my dept. for years) tried to do it all, as I had. But after her 15 yrs., the public schools took the whole responsibility--and, as I had feared, after a time, the troubles began, for the staff, in place of being on the regular faculty of the Univ., training students in this field as a part of their work, had to be hired separately--and the cost was far beyond what was taken in by the plays. And when the great tax rebellion hit Evanston last year, the referendum did not pass, and the C. T. was cut entirely from support--except for the use of the auditoriums. What happened? After a short period of stunned despair, the staff, backed by some of the loyal P.T.A. women, rose up and began looking for backing from the city (83,000) on the strength of the fact that thousands of its citizens had "grown up" in the 43 yr. old C. T.--including the Mayor, as it happened!

First, the Woman's Club of Ev., gave a benefit luncheon (with cards) netting $1,000, and the national speech arts sorority gave $500. From then on, service clubs, banks, P.T.A.'s, etc. etc. contributed--and many individuals--to raise the $37,000 needed for the salaries of the staff for one year (which to me seemed high) and finally the school board managed $7,000 to bring it up to the final $5,000 promised by a millionaire philanthropist--and one year was subsidized! I was amazed and was perfectly sure that I couldn't have been so persistent! The children themselves raised hundreds of dollars--independently. (So far as I know, they have been given $10,000 by a federal foundation for the arts toward next year, but I don't know what other prospects they have. Evanston has been known widely for its good schools and liberal art education. But as seems to be the case all over the country, taxes have soared until even a liberal community such as E. has rebelled. And the creative drama in the schools has been greatly cut.) Well, I had no idea of going into detail about our situation when I started this letter. But this yr. our C. T. has given only 2 big, elaborate productions, and is devoting most of its time to shorter, touring plays to all the schools, which has real value if they are really good, not trivial.

I shall be most interested to read your play, so send it along when it's ready! Auraud Harris sends his plays to me before they are printed to get my reactions. He has a new one for blacks--tried out with a black cast in Louisville, and Sara Spencer--who will publish it--thinks highly of it. It is an exciting thing--playwriting, and you are wise to

give it a series of tryouts before publishing it! I shall be happy to read it and give you my reactions!

Every good wish,

/s/ Winifred Ward

APPENDIX C

LETTER FROM WINIFRED WARD IN RESPONSE TO THE SURVEY

1600 Hinman Ave.
Evanston, Illinois
January 5, 1972

Dear Miss Brinckerhoff:

Since you doubtless have been reading widely in the field of children's theatre in preparation for your thesis, you are acquainted with my Theatre for Children as well as magazine articles I have written, in both of which you would already be acquainted with my answers to most of the questions you ask. Therefore, I will merely comment on several aspects of CT which have changed since I was active in the field.

1. The effect of television on children has been mainly to make them more sophisticated and thus more difficult to predict as audiences. The very young boys and girls still enjoy the classics among the folk and fairy tales, but many older children--of 8, 9, and 10, say--begin to consider them too young. They still can be counted on for Mark Twain stories and Treasure Island; but fairy tales and many folk tales with magic are questioned by all but quite young boys and girls. A great pity, too, for there are so few plays of quality being written today.

2. The worst development, in my opinion--and the opinion of many CT directors--is the "spoof" of classics which you may have seen on TV: for instance, a silly musical based on the story of "Jack and the Beanstalk." And there is a still worse one based on the great story of "The Emperor's New Clothes." This is ruining it for everyone. The perpetrator of most of such spoofs is a small theatre in New York--called, I believe, "The Prince Street Theatre." Most CT people will have nothing to do with such irresponsible doings, but it reaches many people on TV.

3. Audience participation. This is a type of CT which has been used more in England than in the U. S. It is limited to small audiences--best probably to 100 children--and sitting in a circle on the floor. Two or three trained adults begin to act a play, and gradually they draw into

it some of the children in the audience--and it becomes really creative drama. (I once saw professionals at a marionette play draw children in a large audience into action by asking them, first, questions which could be answered by yes or no, but the children after answering by louder and louder shouts, completely went to pieces--and the puppeteer never did get control again.)

4. Importance of good training for the director: He or she should know what good theatre is; should know good directing techniques; in other words, have training from a really qualified teacher. He needs to know many plays which have been written for children. And, of course, he needs to know and understand children and care deeply about giving them the finest theatre of which he is capable.

These are a few trends today which I mention as requiring judgment on the part of a director--or playwright; for I note that you have the writing of a play especially in mind. Good plays are needed badly, and the study of many plays is important. (You have read the collection of Twenty Plays published by the Anchorage Press, haven't you? It is quite a good collection of that press's published plays. They are now using it in the Children's Theatre course at the School of Speech of Northwestern Univ. for a study of plays.)

You also know, of course, Children's Theatre for the Child Audience by Jud Davis and Mary Jane Watkins (Harper) which is very good. I am letting my Children's Theatre (or rather Theatre for Children--sorry!) go out of print, for I do not wish to revise it again--and the Davis-Watkins book is good.

With every good wish,

/s/ Winifred Ward

APPENDIX D

QUESTIONNAIRE FOR CHILDREN'S THEATRE LEADERS

1. Describe what you do.

	Yes
Direct plays with adult actors for child audience.	( )
Direct plays with children actors	( )
Teach children acting techniques.	( )
Other _____	

2. Check number of years involved in activities listed below.

(Years)	1-2	3-7	8-14	15+
Directing				
Teaching				
Working with children's programs				
Other				

3. Check training in children's theatre.

(Credit hours)	1-3	4-12	12+	None
Directing				
Acting				
Tech. Theatre				
Child Psychology				
Creative dramatics				
Child growth and development				

4. Circle number of children's plays attended in last five years.

1-4 5-9 10-19 20+

5. What is your reason for producing plays for children? Choose one.

Exposure to folklore	Teach moral lessons
Communicate ideas	Expand creative interest
Entertainment	Other

6. What materials do you use when directing a play?

Original	( )
Your own	( )
Published plays	( )
Adaptations	( )

7. Do you feel television has changed the attitude of children toward children's plays? Give attention to their interest span and their demands upon a script.

Yes ( ) No ( )

Explain _____

_____

_____

8. For a children's audience, rank according to importance.

Costumes	_____
Scenery	_____
Action	_____
Characters	_____
Plot	_____
Music	_____
Dance	_____
Songs	_____
Special effects	_____

9. What age do you think is the most responsive in relation to fact gathering and audience?

3-6 ( ) 6-10 ( ) 10-14 ( )

Why? _____

_____

_____

10. Do you think children's opinions about what they want to see should be considered in writing an original play?

Yes ( ) No ( )

Why? _____

11. Rank what kind of play you feel most child audiences prefer.

Fantasy _____
Contemporary _____
Suspense/Mystery _____
Science Fiction _____
Musicals _____
Other _____

12. What kind of characters do you feel most child audiences prefer? Rank according to preference.

Supernatural _____
Royalty _____
Comedians _____
Animals _____
Everyday people _____
Other _____

13. List what lengh play you feel is best for a child audience.

Ages 7-11 under an hour _____
an hour or more _____

14. What is your attitude concerning children participating from the audience in a play?

_____

_____

_____

15. List five plays you would choose in a season of children's plays.

1. _____

2. _____

3. _____

4. _____

5. _____

APPENDIX E

QUESTIONNAIRE FOR CHILDREN

	Yes	No
1. How many of you know what a live stage play is?	( )	( )

2. How many of you have seen a play for children? _____

3. What kind of play do you like?

Fantasy	_____
Contemporary	_____
Suspense/Mystery	_____
Science Fiction	_____
Other	_____

4. What kind of characters do you like?

Supernatural	_____
Royalty	_____
Clowns	_____
Animals	_____
Everyday people	_____

5. What length play do you like?

Long	_____
Short	_____

6. Would you like to participate by helping the characters during the play?

No opinion ( ) Yes ( ) No ( )

7. Where would you like a play to take place?

House	_____
Moon	_____
Palace	_____
Scary Place	_____

Magic Place _____
Other _____

8. What do you like best?

Riddles _____
Songs _____
Dances _____
Funny Names _____
Falling down silly people _____
Pantomimes _____

9. Would you like a character to narrate as things happen in the play?

Yes ( ) No ( )

10. Would you prefer a lead character to be brave and smart or one who is dumb and silly?

Brave and smart ( ) Dumb and silly ( )

11. Would you prefer to learn something from a play or would you rather see a play with no lesson involved?

Lesson ( ) No lesson ( )

12. Would you prefer a play with a familiar story or one which is new?

Familiar ( ) New ( )

13. Would you like to know something in the play that a character does not know?

No opinion ( ) Yes ( ) No ( )

14. Do you think there should be a villain in the play?

No opinion ( ) Yes ( ) No ( )

15. If the play has a villain, should he be punished or should he reform and be set free?

Punished ( ) Set free ( )

16. Would you prefer a cast of approximately six or one with approximately thirty?

Small cast ( ) Large cast ( )

17. Would you prefer a play with one lead character or with several lead characters?

One ( ) Several ( )

18. Would you like to see the actor get into his costume and makeup before the play?

No opinion ( ) Yes ( ) No ( )

19. Would you enjoy visiting the actors after the play?

Yes ( ) No ( )

20. Would you rather see a children's play on the stage or on television?

Stage ( ) Television ( )

21. What is your favorite color?

APPENDIX F

COVER LETTER SENT TO CHILDREN'S THEATRE LEADERS

4560 Cerco del Corazon
Tucson, Arizona 85718
November 29, 1971

Dear :

I am pursuing my M.A. degree in drama at the University of Arizona, Tucson, Arizona, and am presently writing my thesis. The topic I have chosen for this endeavor is "A Study of Children's Concepts for Theatre as Applied to an Original Play." I wish to ask your assistance in the completion of the enclosed questionnaire at your convenience. This information is most important to me because my thesis includes a survey of the opinions of leaders in the field.

The completion date for my thesis is August 1972, so I would appreciate your reply as soon as possible.

Thank you for your attention and consideration.

Sincerely,

/s/ Joan S. Brinckerhoff

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