

A PLAY: HALF-A-COIN, HALF-A-MAN  
AND  
AN ESSAY: ON THE OBJECT OF EXPRESSION

763  
by

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A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1967

Approved by:

Wallace R. Rice  
Major Professor

T4  
1967  
M123  
C2

Next Production: The Telephone and Riders to the Sea  
WILLIAMS AUDITORIUM  
Feb. 17, 18, 1967

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Thesis advisor: Wallace Dace, Associate Professor of Speech  
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ACKNOWLEDGEMENTS

THE K-STATE PLAYERS AND THE DEPARTMENT OF SPEECH

present

Thesis Productions

*Two Original One-act Plays*

THE WITHERED BRANCH  
by Frank Naccarato  
directed by the author

HALF-A-COIN, HALF-A-MAN  
by Mike McCarthy  
directed by the author

Technical Direction by Daryl M. Wedwick

Purple Masque Experiment  
8:00 p. m.  
December 11, 15, 16, and 17

# Two Original One-act Plays

## THE WITHERED BRANCH

### Cast

Jim . . . . . Dan Pierce  
Alex . . . . . Dennis Russell  
Lico . . . . . Gene Harris  
Brack . . . . . Bill Albright  
Edith . . . . . Leanna Lenhart  
Dolly . . . . . Barbara Filbert  
Janita . . . . . Wanda Black

Time: the late 1940's

Place: a ranch home in Southern  
California

Literary Advisor . . Anita Pominguez

## HALF-A-COIN, HALF-A-MAN

### Cast

Timmy Leonard . . . . . Lyle Hildenbrand  
Jerry Mulligan . . . . . Henry Vleck  
John Daly . . . . . Bill Henry  
Larry O'Toole . . . . . John Jagger  
Maggie O'Toole . . . . . Carolyn Lee  
First Dice Player . . . . . Frank Atkinson  
Second Dice Player . . . . . Mark A. Stueve  
Sam O'Flynn . . . . . Rex Garrelts  
The Skipper . . . . . Bill Kammer  
Ronald Stark . . . . . John DeWalker  
Paddy O'Rourke . . . . . Frank Siegle  
First Sailor . . . . . Larry Cornwell  
Second Sailor . . . . . Steve Knight  
Officer Sullivan . . . . . George Macy  
First Prostitute . . . . . Melinda Hrabe  
Second Prostitute . . . . . Barbara Mistler

Time: the late 1930's

Place: a bar in San Francisco

Literary Advisor . . . . . Marcus McInerney  
Choreographer . . . . . P. K. Duncan

## PRODUCTION STAFF

Stage Manager . . . . . Alice Sheik  
Asst. Manager . . . . . Rita Deyoe  
Scenery . . . . . Tech. Production  
Class  
Lighting . . . . . Mary Berg, Mary  
Horton  
Sound . . . . . Michele Clark  
Makeup . . . . . Glenda Apt, Karen  
Comerford  
Costumes . . . . . Lydia Aseneta, Dedee  
Miller  
Properties . . . . . Joni Johnson, Pat  
Nicholson  
Poster Design . . . . . Denton Smith  
Publicity . . . . . Doug Van Wickler,  
Jamie Acken  
Business Manager . . . . . Susan Peters  
House Manager . . . . . Bill Blackwell

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Head . . . . . Norma Bunton  
Director . . . . . Dennis Denning  
Associate Director . . . . . Wallace Dace  
Technical Director . . . . . Carl Hinrichs  
Costumes . . . . . Betty Cleary  
Wardrobe . . . . . Lydia Aseneta  
Shop Foreman . . . . . Leanna Lenhart

## ACKNOWLEDGEMENTS

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## INTRODUCTION

My thesis will emphasize the object of expression as uttered by Aristotle and clarified by Lessing. Moreover, I hope to step back and view the object of expression's effect upon the theatre audience. By doing so, I am sure that certain philosophical conclusions will spring forth, chief of which, is that we become knowers through feeling.

During the progress of this thesis, I shall compare primitive myth and ritual to the object of expression. With the conclusions that result from this comparison of rite, myth, and drama, I will delve into the idea of possibility as distinguished from probability, hoping to show that a work of dramatic art can reflect a world view.

Finally, I hope to bring my analysis to the point where the reader can understand more clearly the object of expression and its relationship to the means of expression by citing and analyzing such men as Nietzsche and Wagner.

With this review I shall, then, make a critique of my play, Half-A-Coin, Half-A-Man.

## CHAPTER ONE

### THE OBJECT OF EXPRESSION: ARISTOTLE AND LESSING

The first chapter concerns itself with the object of expression as initiated by Aristotle and clarified by Lessing. In the "Poetics" Aristotle deals primarily with tragedy. Anything that does not fall within the framework of tragedy is comedy. This is not explicitly stated but is implicitly. Tragedy works on the notion of probability, and comedy on the notion of improbability. This distinction will shortly be clarified.

Early in his work Aristotle states,

But there are some arts that use all the means described; these are dithyrambic poetry, the composing of 'nomos,' tragedy, and comedy. The difference is that some use them all at once, whereas others employ them in turn. That is what I mean by the differences between arts, as regards the media of imitation.<sup>1</sup>

Consequently it can be seen that there are different objects of imitation, which differ according to the means that they utilize. He then defines tragedy:

A tragedy, then, is the imitation of an action that is serious, has magnitude, and is complete in itself; in language with pleasurable accessories, each kind brought in separately in the various parts of the work: in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish a catharsis of emotions.<sup>2</sup>

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<sup>1</sup>Aristotle. "Poetics." The Philosophy of Aristotle. ed. Renford Bambrough. Trans. J. L. Creed and A. E. Wardman (New York: 1963, p. 414.)

<sup>2</sup>Aristotle. "Poetics." Aesthetics. ed. Jerome Stolnitz (New York: 1965), p. 25. This translation was by I. Bywater and ed. W. H. Fyfe from Aristotle's Art of Poetry, Oxford, Clarendon Press, 1961.



He continues, "By 'adorned language' I mean language that has rhythm, melody, and song."<sup>3</sup> In the second translation, the above is referred to as "pleasurable accessories." The first translation seems more meaningfully stated. It can be seen that music has a part as one of the means of expression for the object of imitation. Aristotle says that plot is the imitation of an action, and by plot he means the composition of events. Interestingly he states, "People do not act in order to imitate character, but character is included for the sake of action."<sup>4</sup> Thus Hamlet's importance is not in himself, but in how his character contributes to the action of the play. In summary of this idea, "Plot, then, is the starting point, the soul as it were, of tragedy; and character comes next."<sup>5</sup> The next statement Aristotle makes is somewhat jolting: "The power of tragedy is quite independent of performances and actors..."<sup>6</sup> I shall recall this statement later. Now, earlier in the definition of tragedy, Aristotle called tragedy an action which is serious and complete. It is a whole:

Now, a whole is that which has a beginning, a middle, and an end. A beginning is that which does not necessarily follow something else, but after which something else is or naturally follows. An end is the opposite: it naturally follows something else, either necessarily or for the most part, and has nothing after it. A middle both follows something else and has something else following it. Well-composed plots, therefore, should not start or end just anywhere, but should exhibit the features mentioned.<sup>7</sup>

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<sup>3</sup>Aristotle. op. cit. Creed and Wardman translation, p. 416.

<sup>4</sup>Ibid., p. 417.

<sup>5</sup>Ibid., p. 417.

<sup>6</sup>Ibid., p. 418.

<sup>7</sup>Ibid., p. 418.

The object of expression, then, is dramatic action brought about through plot. The means of expression are the media through which the dramatic action is conveyed to the senses i.e. dance, words, music, etc. However, I am interested in the object of expression.

Nietzsche said, "Drama demands inexorable logic..."<sup>8</sup> The author will now call on Lessing to show us the distinction between tragedy and comedy, but let it be borne in mind when I refer to "drama" in general, we are alluding to tragedy. For it is tragedy that requires the precise logic. It is tragedy that has a power beyond performances and actors. It is tragedy that is the essence of drama. The musical quality as a means of expression comes out in the work of Aristotle. The plot is the "soul" of the thing or the object of expression. Lessing states,

The triple murder should constitute only one action, that has a beginning, its centre and its end... What therefore does it lack as the subject for a tragedy? Nothing for genius, everything for a bungler. Where there is no love, no entanglement, no recognition, no unexpected marvelous occurrence; everything proceeds naturally. This natural course tempts genius and repels the bungler. Genius is only busied with events that are rooted in one another, that form a chain of cause and effect. To reduce the latter to the former, to weigh the latter against the former, everywhere to exclude chance (the italics are mine), to cause everything that occurs to occur so that it could not have happened otherwise, this is the part of genius when it works in the domains of history and converts the useless treasurers of memory into nourishment for the soul. Wit on the contrary, that does not depend on matters rooted in each other, but on the similar and dissimilar, if it ventures on work that should be reserved to genius alone, detains

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<sup>8</sup>Friedrich Nietzsche. "From the Case of Wagner." The Philosophy of Nietzsche, ed. Geoffrey Clive (New York: 1965), p. 218.

itself with such events as have no further concern with one another except that they have occurred at the same time.<sup>9</sup>

Hence, it can be seen that Lessing would stress the notion of "necessity" rather than the "naturalness" of incident following incident. He refers to this logical chain of events as "strict probability." Through this interpretation the plot of a drama (tragedy) becomes identified with the strictness of a mathematical formula. Only the symbols are changed. Drama's symbols are sensuous. Mathematics' symbols are conceptual. Also it can be seen that drama can be divided by a disjunctive: comedy or tragedy. If it has probability, then it is tragedy. If it has improbability, then it is comedy. But the essence of the art form lies with the probable.

It is my contention (following Aristotle and Lessing) that a rigorous chain of cause-and-effect inferences increases the pleasure of the spectator because that chain allows the spectator to remain within the illusion of drama.

Granted with Coleridge that a spectator "willingly suspends disbelief," I would claim that this disbelief is suspended as long as the dramatic action is in itself credible. Moreover, it is my claim that the maintenance of credibility is accomplished through the exclusion of chance incidents within the plot. Let me illustrate immediately: for example, A is said to be true because it is observed by the spectator, who is suspending his disbelief. Moreover, A implies B--the effect of A. It is chiefly because of this causal inference that once B is observed, the spectator likewise holds A to be true. The spectator will hold to his belief as long as he views valid, causal inferences of sufficient conditions.

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<sup>9</sup>G. E. Lessing. Hamburg Dramaturgy. trans. Victor Lange (New York: 1962), p. 83.

I quote from Polya at length:

Let us observe how the variation described affects our fundamental inductive pattern:

A implies B

B true

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A more credible

We assume the second premise remains unchanged when the first premise varies as described. As B becomes less and less credible without A, the conjecture A becomes more and more credible by the verification of its consequence B. That is the conclusion becomes stronger, gains weight. In the limit the conclusion becomes 'A is true' and so our pattern of plausible inference becomes in limit the following pattern of demonstrative inference:

A and B equivalent

B true

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A true<sup>10</sup>

A series of A's and B's are credible through observations and inferences. The drama brings to the spectator a continual merging of events, but without the chance incidents that we experience in actual perception. The author creates figure or form, which is unified and logical.

Let us take an example. In Macbeth, the first thing we notice is the witches. Because of the willing suspension of disbelief, we accept the witches to be true. Then, the witches utter a prophecy. The spectator, who is noticing the order of the plot, assents to the inference that the

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<sup>10</sup>G. Polya, Patterns of Plausible Inference, II. (Princeton: 1954), p. 42.

idea of witches would causally imply the idea of a prophecy. Moreover, the utterance of a prophecy would imply some being with supernatural powers. Therefore, we can readily envision why a play may be elevated to a pattern of demonstrative inference. This is what I believe Aristotle meant, when he said that a play must have "necessity and probability." The formula might be stated as follows:

A	B
	B true
<hr style="width: 10%; margin: 0 auto;"/>	
	A true

What happens when the spectator encounters a deus ex machina: a chance incident not logically inferred from its preceding incident? Well, A does not imply B. B is true because we observe it. Then, A is false.<sup>11</sup> Logically, there should be a regress until we arrived at the initial incident of the play. In actual perception, however, this rift in the logical order would destroy our willing suspension of disbelief. Since the order of the plot is no longer linked by a strict chain of cause and effect, we remove our intent from the play, and consequently we no longer believe in it. However, if the play maintains a demonstrative pattern, we readily believe in it. Consequently, I claim: 1. Suspension of disbelief is maintained as long as the dramatic action is in itself credible, and this credibility is accomplished through the exclusion of chance incidents from the plot.

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<sup>11</sup>Ibid., p. 26

In summary, the power of tragedy lies in ordered dramatic action, which is called the object of expression.

## CHAPTER TWO

## THE OBJECT OF EXPRESSION - AN AESTHETIC EXPLANATION

Chapter One illustrated that the object of expression demands a system of strict cause-and-effect inferences in order to maintain credibility, or negatively, to not permit the loss of the "willing suspension of disbelief." The purpose of Chapter Two is to analyze how this object of expression would affect a theatre audience, and to determine what kind of knowledge, if any, could result through its use.

Men acquire knowledge chiefly through thinking and observation. Logic has been called by some the science of correct thinking, and the deductive and inductive approaches within this science have long been venerated. Of course, the deductive approach or method is extremely useful because inferences may be made from general propositions to relevant cases. For example, by citing the Law of Gravity and postulating certain conditions, a scientist could predict that a steel ball which was dropped from an airplane would fall at a certain point and at a specific time. In other words, through this mathematical or logical "form", a scientist could predict an observable event. Certainly, it must be agreed that this is knowledge at its zenith.

Obviously, the chain of cause-and-effect inferences that constitutes the object of expression would not fall under the deductive method because the events observed and linked always remain particular. Induction's task is to make sense of particulars. As A. Wolf states,

Deduction, or deductive inference, is usually defined as inference from a general proposition, or from general propositions, or as the application of laws (or rules)

to relevant cases. It is usually contrasted with induction, which is inference from particulars.<sup>12</sup>

The inductive system or pattern seemingly would fit the object of expression because all the incidents (of the object of expression) are particular and can be strictly linked. This linkage was clarified in Chapter One. The question remains as regard to what kind of knowledge, if any, a play would communicate to the theatre audience via the object of expression (inductive pattern) and the degree of that knowledge. If the object of expression does yield some kind of knowledge, is it as useful as that kind of knowledge acquired through the deductive pattern? Science in using the deductive model or pattern successfully merges thinking and observation. What about the object of expression?

Lessing assumes that the theatre audience can detect an effect springing forth from a cause, and negatively, that a given effect does not issue forth from a particular cause. This is a rather strong assumption in view of David Hume's devastating attacks on causal connections. However, I believe that A. Wolf, a logician, both answers the core of Hume's attack and at the same time provides a foundation for the logical validity of Lessing's chain of cause-and-effect inferences.

But we may also consider for a brief moment the logical (or rational, or intellectual) motive, as distinguished from the practical motive, that prompts generalizations from individual cases. The fundamental working idea, or assumption, in question is what I call The Principle of the Uniformity of Reasons, and which I formulate as follows: Whatever is regarded as the sufficient reason in any one case must be regarded as the sufficient

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<sup>12</sup>A. Wolf. Textbook of Logic. (New York: 1962), p. 81



reason in all cases of the same type. The force of this principle may be illustrated by a simple example.

Suppose that we have secured suitable instances (one positive, and one negative instance of the type required) for the application of the method of difference, and we arrive at the conclusion that d and z (to use our previous symbols) are causally connected. Now, strictly speaking (as has been pointed out by hostile critics of the canons of induction) the inference warranted (if any inference be warranted at all, as these critics would say) refers only to the particular case involved, namely, in that case d was causally connected with z. How do we come to generalize that d and z are always causally connected? The answer is that, wittingly or unwittingly, our thought proceeds on the working assumption or principle that if d as such was really the cause or reason of z in one instance (which is what the method of difference is supposed to have established), then it will always be the cause and reason of z. It is this general assumption, applicable to all cases of generalization, that is formulated above as the Principle of the Uniformity of Reasons.<sup>13</sup>

In order to completely understand this rather lengthy quotation, what Wolf means by the method of difference should be spelled out. He states:

If two sets of circumstances are alike in all relevant respects except in one of them (called the Positive Instance) a certain antecedent is present and also a certain consequent, while the other (called the Negative Instance) both are absent, then that antecedent and consequent are related as condition and consequent, that is to say, that consequent will always follow that condition. Symbolically, if antecedents a, b, c, d are followed by consequents w, x, y, z, while when d is absent the antecedents a, b, c are not followed by z then d is the condition of z.<sup>14</sup>

For example, Hamlet is struck with Laertes poison-tipped sword and dies.

The poison sword would be the condition for Hamlet's subsequent demise.

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<sup>13</sup>Ibid., p. 233.

<sup>14</sup>Ibid., p. 164.

I have tried to justify the inductive method utilized by the object of expression in that it can render knowledge. The questions of kind and degree still remain. Let us now consider the effect of the object of expression upon a theatre audience.

It was Leo Tolstoy who said,

To evoke in oneself a feeling one has experienced and having evoked it in oneself, then by means of movements, lines, colours, sounds, or forms expressed in words, so to transmit that feeling that others experience the same feeling--this is the activity of art...<sup>15</sup>

In short, Tolstoy asserted that the essence of art was to communicate feeling.

I reflected a while upon Tolstoy's claim that art communicates feeling. Was there truly some intimate relationship between the story form, feeling and experience? I asked my class to define a specific feeling such as love, hate, loneliness, etc. so that I would really know what that definite feeling meant. Many attempts issued forth, but all were frustratingly fruitless. Thinking that the teacher might be difficult to please, the students directed their defining efforts toward one another. The outcome appeared to be as Tolstoy would have predicted. There was an obvious need for the speaker to relate the feeling to a story or a scene, real or imagined, in order to communicate that same feeling to his listener. Experience seemed to be the common denominator. In fact, the students limped in their struggles for definitions. If there were definitions, they were strange, indeed, always beginning, "Loneliness is when..."

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<sup>15</sup>Leo Tolstoy. "Art--The Language of Emotion." Aesthetics. ed. Jerome Stolnitz (New York: 1965), p. 43.

John Dewey, a progressive teacher, long ago had explained to his pupils that art was based on experience. However, he remained emphatic in his claim that art was not based on experience in general, but on particular experiences. Illustrating this latter point further, he had said, "We have an experience when the material experienced runs its course to fulfillment."<sup>16</sup> Fulfillment is an essential for Dewey's idea of unity. It is his notion that unity possesses the power of individuation, and thereby that one can designate experiences as unified and individual, i.e. that game of cards, that dinner. In Dewey's words, "An experience has a unity that gives it its name, that meal, that storm, that rupture of friendship."<sup>17</sup> Yet, strangely, Dewey is speaking about an actual experience, a real experience. This experience running to fulfillment must be based on actual perception. "Because of continuous merging, there are no holes, mechanical junctions, and dead centers when we have an experience..."<sup>18</sup> Still, even more oddly, he states, "In going over the mind after its occurrence, we may find that one property rather than another was sufficiently dominant so that it characterizes the experience as a whole."<sup>19</sup> There is no doubt that Dewey has a tremendous insight, although he appears somewhat confused. He appears to be claiming two positions: a. When we

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<sup>16</sup>John Dewey. "Having An Experience." The Problems of Aesthetics, ed. Eliseo Vivas and Murray Krieger (New York: 1962), p. 326. Dewey's essay was originally from Art As Experience.

<sup>17</sup>Ibid., p. 327.

<sup>18</sup>Ibid., p. 327.

<sup>19</sup>Ibid., p. 327.

perceive an experience running to fulfillment, we experience unity, and

b. Only reflectively can we experience unity.

My companion and I sit down to a well-deserved game of chess. He leads with a pawn, and I counter with my pawn. Then the phone rings, and my friend dashes to answer it. As soon as he returns, our game is resumed with intensity, and the minutes go rapidly by. A beverage is splashed accidentally upon the new rug, my companion's wife leaps to the rescue. The game starts again. A friend pops in. Now, I must truly admit that within the time limits it took to play that game, there was a continuous merging of reality, and that the game could be called an experience. But I in no way experienced unity, or if I did perceive it I was unaware of this unity. Reflectively, the quality of intensity might well clarify the unity. However, in actuality, this intensity was disrupted and was only regained when the game was returned to. In short, Dewey's first claim in the above paragraph appears faulty.

In our real experiencing, we perceive flux. Unity implies a logical relationship of parts to a whole. Through hindsight or foresight, the conclusion must be affirmed that chance always enters our real experiencing. John Doe, for example, has some predictive powers as to people and events. The sun does rise and fall regularly. When John orders a meal at a cafe, usually he will receive the meal he ordered. But there are events and people which thrust themselves in unpredictable fashions upon his head. In fact, John was surprised often because of the lack of any logical relationship among specific events. Surprise is the plight of real experiencing. Only reflectively do we "figure out" what unity our experience possesses. I like the common verb, "figure out." The verb

itself explicates the relationship of logic to experience. When John figures out what he is going to do, he places events into a logical order so as to bring about a specific goal. Thus, John also, in reflection, removes chance events and places those events into a logical order which explains what happened. Likewise, John can be said to figure out what happened.

There are two ways of perceiving experience--actually and imaginatively. The former refers to the noticing of all the merging of events within our scope. "Within our scope" is extremely important because we are incapable of observing all the incidents, forces, colors. We consciously notice some (voluntarily or involuntarily), and others escape our notice. This fact is brought out clearly in our law courts every day, and the district attorney mutters to himself, "Why can't people see the same things?" Imaginative perception on the other hand is primarily a creating activity of the mind. All imaginative perception must rely ultimately on actual perception because it is inconceivable that the mind could "figure" initially without the "stuff" to figure with. But what do we do with fantasy? Fantasy is the operation of imaginative perception not based on actual perception, proximately, or in other words; the stuff observed is not noticed in actual perception. Actual perception is the noticing of things such as arms, cars, leaves. Fantasy is a product of the creating activity of the mind, whereby the mind notices things such as elves, flying horses. Actual perception is simply the noticing of events such as a falling leaf, running water, whereas, imaginative perception brings order to what is noticed, since we notice only flux in actual perception. In short, fantasy springs from created stuff, proximately obtained from actual perception.

Imaginative perception springs from actual perception, but gives operation to the stuff perceived. Reason belongs to imaginative perception; and in the broad sense, all reasoning activity is artistic because of its innate creativity.

Under the foregoing considerations, the atomic theory would be fantasy simply because no one has seen an atom. All thinking is the operation of imagination. However, we can feel quite certain about our imaginative perception when through its operation we can predict an actual perception. Actual perception, then, is our polar assurance for knowledge. Only when imaginative perception with its corresponding operations relates significantly to our noticing, do we have knowledge in the full sense. Henceforth, the operations of imaginative perception will be called "explanation."

As soon as we think about experience, artistic activity begins. At this time, actual perception and noticing have ceased, and mind introduces order. A drama is an embodiment of imaginative perception. Aristotle said that art was an imitation of nature, but he was not referring to a copy. He meant process. Imitation is an act, a doing, a working. The Artist puts order into his work in the same, basic way that he "figures out" his experience. The Artist can be said to embody imaginative perception because he is interested in "the figuring" rather than actual experience. The audience in "real life" rarely experiences witches or chimera. However, the playwright is free to use these characters as long as they are consistent in their actions, i.e. produce reasonable effects. A scientist is an artist simply because he perceives imaginatively, but the scientist is concerned throughout his explanation with actual perception. On the other hand, the "true" Artist is not necessarily concerned with actual perception

in the body of his work because his inductive explanation is illusory, unreal, a fraud, and merely an imitation. "The figuring" is paramount. The beauty of a building depends on its design, its figure. Form is the essence of art because imaginative perception sits alone on the throne.

As stated earlier, we understand an experience when we figure out the proper relationships between incidents making up that total experience. This process of explanation employs the principle of the uniformity of reasons. The dramatic play with its inductive explanation is also constituted with incidents which are unified. Moreover, the play has a continuity of emotion underlying its incidents, just as there is a continuity of emotion which underlies our reflection upon actual happenings. Dewey rightly claims, "Emotion belongs of a certainty to the self. But it belongs to the self that is concerned in the movement of events toward an issue that is desired or disliked."<sup>20</sup> A feeling, an emotion cannot be communicated by definition. As related earlier, it can only be understood through the common denominator of experience. "Loneliness is when..." Dramatic art is capable of communicating emotion simply because it speaks to men's experience. Yet, the men who compose theatre audiences cannot be said to create the order in a play. In reality, emotions fluctuate as we create movements to a specific end. We decide our moves in a game of chess and respond emotionally to those decisions and to reactions to those decisions, but it is the characters who make the decisions on stage. We follow the author's explanation. We do not create form, but notice it. (Freed from

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<sup>20</sup>John Dewey. op. cit., p. 331.

individual ordering, the emotional continuity of the dramatic movement is mediately perceived.) The perception is mediate because it must be related to the spectator's experience. Tolstoy was wrong when he said that art must communicate "the same feeling." The feeling of sexual love cannot possibly be perceived by a spectator who has not reached the age of puberty, as compared to the feeling experienced by a married man. Yet, the spectator appreciates the play not by creating its order, but by reacting emotionally to that order. Therefore, as Wagner says, "We become knowers through feeling."<sup>21</sup> Wagner of course, is referring to the spectator of the drama.

In summary, the object of expression (inductive pattern) orders the spectator. It allows that spectator to react emotionally within the given order, and if the order is free from chance, the spectator (as stated in Chapter One) maintains his willing suspension of disbelief. In other words, the stricter the order of cause-and-effect inferences; the freer the spectator remains to react emotionally. The spectator need not introduce order, but merely notices it.

In a play which has fantastic characters (such as have not been brought to actual perception: elves, gods, etc.) the object of expression can still present a logical order emotionally despite the fact that the play contains such fantastic characters. Many great plays have had such characters: the Ghost in Hamlet, Fafner in The Ring, yet, the plays have

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<sup>21</sup>Richard Wagner. "The Artwork of the Future." Wagner on Music and Drama, ed. Albert Goldman and Evert Sprinohorn, trans. H. Ashton Ellis (New York: 1964), p. 189.



value. They have it precisely because the object of expression presents dramatic action which is meaningful. Just as we "figure out" a meaningful remembrance to crystalize "how we felt"; so the audience is led via the object of expression to a meaningful emotional reaction. I submit that this transition from imaginative perception to actual perception is a kind of knowledge. Although the drama focuses on the object of expression, the continuity of feeling bridges the gap to actual perception. The audience learns through Oedipus Rex the actual perception through feeling of the horror of delving too deeply into ourselves. Drama communicates the truth of feeling states.

If I could communicate with any man on the street and break down his barriers so that he would speak out honestly, he would say that he knows rationally that he should do certain things, but feels differently and does not know why. In other words, our feelings are irrational. In fact, when I say with Wagner "that we become knowers through feeling," I am claiming that we know irrationally, i.e. without the use of reason. The object of expression provides the order. The audience knows through its "orderless faculty", namely, through intuition or feeling. I submit that when we speak of "meaning" that it confounds understanding because it can only be known through "un-understanding" (Wagner).

I have tried to illustrate how the object of expression affects a theatre audience and prove that a kind of knowledge does result from its use.

## CHAPTER THREE

## THE OBJECT OF EXPRESSION: MYTH AND RITUAL

J. C. Flugel, the author of Man, Morals, and Society, states in his book that "Myths have sometimes been called the daydreams of the race." He continues with his trend of thought by telling us that the super-ego is removed from myth-making, and for this reason, myths are pleasurable. All this sounds rather dramatic, but it nevertheless remains a good way to initiate the purpose of this chapter. I want to analyze the notions of myth and ritual and to compare these with Aristotle's object of expression.

Edith Hamilton states, "That is the miracle of Greek mythology--a humanized world, men freed from the paralyzing fear of an omnipotent Unknown."<sup>22</sup> Adding to her statement, R. R. Clark, an authority in Egyptian mythology, would say:

The mythology had therefore to serve two purposes. It was to give steps whereby the universe was arranged, leading up to the final triumph of Horus and the coming of the pharaonic monarchy. The other purpose--only gradually understood--was to provide a series of symbols to describe the origin and development of consciousness. The theory of divine kingship was the stimulus of the one, the cult of the soul was the stimulus of the other.<sup>23</sup>

Two main ideas seem to be inferred: a) that myth is initially man-made for the purpose of understanding the world, and b) that myth in some mysterious fashion structures the life of the soul. Myths apparently have value. They are filled with the "ought". It is my contention that myth and ritual

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<sup>22</sup>Edith Hamilton. Mythology. (New York: 1940), p. 17.

<sup>23</sup>R. T. Rundle Clark. Myth and Symbol in Ancient Egypt. (New York: 1960), pp. 33-34.

are inseparable in forging the understanding and soul life of man. Through our studies, if we tried to say that ritual came before myth, or vice versa, we would be frustrated. They are married in their task, and it really doesn't make any difference. However, let us examine the notion of "ritual".

Ritual is activity "pre-done" or "re-done" symbolically nurturing the collective whole. The pattern in which this activity is usually accomplished is provided by the myth. There are three parts of the definition that need clarification: the activity of "pre-done and re-done", the idea of symbolism, and finally the idea of the collective whole.

The activity of "pre-done and re-done"--Theodor Gaster has developed a tremendous book through which he works out the thesis that all "primitive" rituals centered around seasonal patterns. Gaster says:

The activities fall into two main divisions which we may call, respectively, rites of Kenosis, or Emptying, and rites of Plerosis, or Filling. The former portray and symbolize the eclipse of life and vitality at the end of each lease, and are exemplified by lenten periods, fasts, austerities, and other expressions of mortification or suspended animation. The latter, on the other hand, portray and symbolize the revitalization which ensues at the beginning of a new lease, and are exemplified by rites of mass mating, ceremonial purgations of evil and noxiousness (both physical and "moral"), and magical procedures designed to promote fertility, produce rain, relume the sun, and so forth.<sup>24</sup>

The word "moral" must have been placed into quotations because in primitive times there really was no such distinction between physical and moral evil. Everything was alive, and therefore was moral in that sense. The "pre-done" is symbolized by the sacrifices, and the "re-done" was

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<sup>24</sup>Theodore H. Gaster. Thespis. (New York: 1961), p. 23.

signified by the revitalization. Jane Harrison in her chapter, "Primitive Ritual" puts it another way:

The religious impulse is directed, if I am right, primarily to one end and one end only, the conservation and promotion of life. This end is served in two ways, one negative, one positive, by the riddance of whatever is conceived to be hostile and by the enhancement by whatever is conceived of as favorable to life. Religious rites are primarily of two kinds and two only, of expulsion and impulsion.<sup>25</sup>

Note the different terminology, but synonymous meaning between "expulsion and emptying", "impulsion and filling". I could employ two words of my own making: anticipation and commemoration. The intuition is immediate. As Winter advances the seasonal ritual of emptying or expulsion or anticipation is performed, and in the Spring of the year in gratitude the primitive commemorates, fulfills the rites of filling and impulsion. Why would the primitive commemorate, or better, why do we commemorate? The answer I believe is to maintain the status quo--to keep alive what has been good. We commemorate to conserve, and we anticipate to promote.

The present tense was used concerning "commemoration" because the Catholic Church still employs these basic ideas of primitive rites. At the Offertory of the Mass there is the emptying, the anticipation. Christ is offered to the Father with all those attending assumed into his mystical body, then Christ is sacrificed at the Consecration of the Mass. Finally, at the Communion there is the filling, the impulsion as the congregation receive the Body and Blood of Christ. The Mass is also commemorative. "Do this in commemoration of me" appears in the Canon, yet the Mass through the

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<sup>25</sup>Jane Ellen Harrison. Epilegomena to the Study of Greek Religion and Themis. (New York: 1962), p. XVIII.

belief of Catholics is anticipatory because it is actual. The kneeling Catholic can actually anticipate the real sacrifice.

Ritual is symbolic: Rituals had meaning. Gaster states:

Seasonal rituals are functional in character. Their purpose is periodically to revive the topocosm, that is, the entire complex of any given locality conceived as a living organism. But this topocosm possesses both a punctual and durative aspect, representing, not only the actual and present community, but also the ideal and continuous entity of which the latter is but a current manifestation. Accordingly, seasonal rituals are accompanied by myths which are designed to present the purely functional acts in terms of ideal and durative situations. The interpenetration of myth and ritual creates drama.<sup>26</sup>

Later with primary focus on myths, he states:

The function of myth is, as we have said, to bring out in articulate fashion the inherent durative significance of the ritual program. Its method is to construe the punctual order of ceremonies in terms of an ideal situation involving "gods" or similar transcendent and preterpunctual beings. Its effect is to turn presentation into representation, to introduce the element of mimesis and to confer upon the participants the added and parallel role of actors, so that they are at one and the same time protagonists of a direct experience and impersonators of characters other than their own.<sup>27</sup>

Myths with their appropriate rituals contributed to man's understanding of the world because they revealed why and how the gods functioned in certain ways. Myths entered the soul life because they allowed man to control (at least imaginatively) the course of nature. Myth and ritual were pre-religious, allowed man to pacify his anxieties. Nature was filled with gods, and if nature brought misfortune to a locality; man had a way to forget and

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<sup>26</sup>Theodor H. Gaster. op. cit., p. 17.

<sup>27</sup>Ibid., p. 77.

to cope with his problem. We could take action. He performed rites of expulsion or emptying.

Clark, the Egyptian authority, stresses the symbolic nature of the myths of that country; "For them, myths were about the doings of the gods at the beginning of the world, but these events were symbols expressing the present organization of things."<sup>28</sup> Harrison dovetails the symbolic nature of myth citing the idea of the hero in the Greek culture:

The hero on examination turns out to be, not an historical great man who happens to be dead, but a dead ancestor performing his due functions as such, who may in particular cases happen to be a great historical man. As hero he is a functionary; he wears a mask and absorbs the ritual of an Eniautos-Daimon. They are myths of the heroes of Athens, from Cecrops to Theseus, show them as kings, that is as functionaries, and, in primitive times, these functionaries assume snake-form. The daimon-functionary represents the permanent life of the group. The individual dies, but the group and its incarnation the king survive.<sup>29</sup>

She states further, "Thus the ritual of the Eniautos-Daimon, who was at once the representation of the life of the group and the life of nature, issued in agonistic festivals and in drama."<sup>30</sup> As a sidelight, Harrison also seems to back up my contention that there is really no distinction between myth and ritual:

It has been much disputed whether the myth arises out of the rite or the rite out of the myth, whether man thinks something because he does it or does it because he thinks

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<sup>28</sup>R. T. Rundle Clark. op. cit., p. 261.

<sup>29</sup>Jane Ellen Harrison. op. cit., p. 548.

<sup>30</sup>Ibid., p. 549.

it. As a matter of fact the two operations arose together and are practically inseparable.<sup>31</sup>

In summary, myth is definitely mimesis, and imitation. It is an imitation of the ideal, the ought, the permanence of the nation. Yet, as has been pointed out, myth appeals to direct experience. In Egyptian mythology, it dictated the present structure of that society. An interesting hypothesis would be that any "great" myth could tell how a society functioned. We shall investigate this notion a little later, when we compare myth to the object of expression.

Ritual nurtures the collective whole: This notion has probably already been garnished previously because of the numerous quotations; ritual does have meaning for the entire tribe. Gaster is explicit in this:

Basic to the entire procedure is the conception that what is in turn eclipsed and revitalized is not merely the human community of a given area or locality but the total corporate unit of all the elements, animate and inanimate alike, which together constitute its distinctive character and 'atmosphere.' To this wider entity we may assign the name topocosm formed (on the analogy of microcosm and macrocosm) from Greek topos, 'place,' and cosmos, 'world order.' The seasonal ceremonies are the economic regimen of this topocosm.<sup>32</sup>

Harrison says, "Totemism is then mainly and primarily an affirmation of group unity. Primitive man thinks or rather feels in terms of his group: the group is his universe."

I hope that now the idea of ritual, i.e. the pre-doing and re-doing symbolically for the collective whole becomes clear. As we know, the object of expression is synonymous with dramatic action in the Aristotelian view.

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<sup>31</sup>Ibid., p. XLIII.

<sup>32</sup>Theodor H. Gaster. op. cit., p. 24.

How then, does ritual relate to dramatic action? Aristotle says that "plot is the soul of tragedy."<sup>33</sup> I think it genuine information to point out that the combination of myth-ritual focused on the happenings of the gods, which happenings by being acted could be called a plot. The story and the accomplishing of that story by doing is the essential element of drama. As Dr. Wallace Dace clearly shows by his analysis of the word playwright:

The playwright, however--looking closely at the word--seems not to be a writer at all. The infinitive form of 'wright' is 'to work!'; so when a play is being composed, it is being worked, and when finished, it has been wrought. If a writer is a toiler over the shape and ring of sentences, then a playwright is a worker, a hewer of plot, and a drawer of character.<sup>34</sup>

The origin of drama started not just in primitive Greece, but in primitive man; so that he, the image-maker, striving to understand his world and needing an outlet for his anxiety, created myth.

Most authorities agree that myth and ritual are pre-theological. That statement might appear obvious to the scholar of primitive societies, but it is not obvious that man needs to imitate his nature. The reason for this imitation must be found in man's aggressive nature, his willingness to act, and his ability "to take the bull by the horns." I used this cliché on purpose because the bull was symbolic of the kingship; the bull was symbolic of the continuation of life. Consequently, when the bull was slain, symbolically the king was slain, and the "emptying" took place. On the

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<sup>33</sup>Aristotle. "Poetics." op. cit., p. 417.

<sup>34</sup>Wallace Dace. Theatre, Drama and Opera. An unpublished work (Manhattan: 1966), p. 13.



other hand, the real king lived, the spirit of the bull was re-incarnated into this king. This was a resurrection, "a filling," a new life. Mimesis is the imaginative projection of man's ultimate reality, which through performed action he participates physically. But how does all this fit together with drama?

Gaster states:

Yet never can Drama wholly forget the rock whence it was hewn. Beneath all of its subsequent superstructure there remains always the basic foundation of the Ritual Pattern. Reduced to its bare essentials and shorn of its diverse elaborations and embellishments, it revolves always around the central theme of Conflict, discomfiture, and Restoration.<sup>35</sup>

Later, he says:

Nowhere has this been more clearly demonstrated than in recent studies of classical Greek tragedy and comedy. Thanks to the researches of Gilbert Murray, Jane Harrison, Francis Cornford and others, it has now become possible to recognize that, even after it had emerged from the embryonic stage and long outgrown its primitive functional purpose, Greek drama nevertheless retained the basic form and structure of its rude prototype.<sup>36</sup>

There can be no doubt as to the essential relation between the Ritual Pattern and plot or dramatic action. Jane Harrison throws the final blow against any opposition by dictating, "More familiar and perhaps to us more convincing is the fact that Greek Tragedy owes to this Fertility Drama not indeed its material but the form in which that material is cast."

The definition of a ritual could be utilized for the drama. Drama is the pre-doing or re-doing symbolically for the collective whole. In a

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<sup>35</sup>Theodore H. Gaster. op. cit., p. 83.

<sup>36</sup>Ibid., p. 83.

tragedy or comedy, the actors perform the story. Their decisions move the dramatic action forward. The audience does not judge the actor by what he says, but by what he does. A villain could enter the stage and relate for fifteen minutes all his charities, but let him do something to another actor resultant from a decision, and the audience knows immediately that this is a villain. The symbolic nature of drama is apparent. When we go to the theatre, we are watching an illusion, an imitation. Distance protects us. We would be horrified at a real self-blinding, but with aesthetic pleasure do we watch Oedipus put out his eyes. Drama is also performed for the collective whole. That's why we have theatre buildings. A drama seems to be more pleasurable when one is viewing it with someone else.

Initially, I stated that myth had two purposes: a) to aid man's understanding of his world, b) to structure his soul life. Similarly, I believe that drama has the same two purposes; great drama communicates meaning of a world view, and at the same time structures man's feelings in a meaningful way.

First of all, I said that great drama communicates a world view. I shall say more of this later, but for the present, let me point out some specific examples. Oedipus Rex besides communicating the terror of self-discovery illustrates the Greek vision of their world. For the Greeks everything was alive; and everything had nisus--a specific tendency to an end. Oedipus had the nisus just as water had a tendency to seek lower levels. He would not accept this nisus as Nature accepted her nisus of her ordered seasons; so in fleeing his fate, he encountered a man and killed him. This man, of course, was Laius. Later, a plague was caused; but what

caused the plague? It was Oedipus. Nature was alive and could re-act to moral evil as a tree reacts to strong winds.

The world-view at the time of Shakespeare was the Great Chain of Being. Without going into the ideal meaning of Hamlet, the punctual meaning was that the great superstructure of Denmark was out of joint. An unlawful king sat upon the throne, and Hamlet, as the lawful rectifier was tainted with unkindness (perhaps madness), blood revenge, and hatred. By the end of the play upon the entry of Fortinbras, block by block, or link by link, Denmark was brought back into delicate balance, and moreover; the ideal balance of the world was restored.

Secondly, I said that drama structures man's feelings in a meaningful way. When a spectator watches a drama, he does not create order as he creates order in everyday life. In the theatre the dramatic action is presented to him; but he does not stop the presentation in his own mind and say to himself that he would place this incident before that incident. No. He ventures to the theatre for enjoyment and wants to be entertained. The play can truly be said to structure our feelings because we are not ordering the play, but we are feeling. Listen to the great composer Aaron Copeland:

Contrary to what you might expect, I do not hold that music has to power to move us beyond any of the other arts. To me the theatre has this power in a more naked form, a power that is almost too great. The sense of being overwhelmed by the events that occur on a stage sometimes brings with it a kind of resentment at the ease with which the dramatist plays upon my emotions. I feel like a keyboard on which he can improvise any tune he pleases.<sup>37</sup>

Since the understanding of the drama is given to us, or in other words, we

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<sup>37</sup>Aaron Copland. Music and Imagination (New York: 1952), p. 19-20.

are busied by the noticing the dramatic action without creating it; and that dramatic action is meaningful as in the case of Oedipus' self-realization, then we can say with Wagner, "We become knowers through feeling."<sup>38</sup> We come to know the discovery of Oedipus through our own feelings, but it is the object of expression that directs us from without.

In summary then, I have compared the notion of ritual to drama and have, I hope, displayed their similarities. Also, I have tried to show how the purposes of myth are fulfilled in modern myth, namely its drama.

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<sup>38</sup>Richard Wagner. "The Artwork of the Future." op. cit., p. 189.

## CHAPTER FOUR

## THE OBJECT OF EXPRESSION AND CREDIBILITY

In Chapter Three, I advanced the notion that myth could indicate just how a people understood their world. This chapter is an exercise resulting from that conjecture. It is my claim that historically, at least, certain nations brought order to the play outside that order imposed by the object of expression; through the comparison of the probable and possible (outside order), a world-view is reflected. In other words, by studying the outside order the internal order becomes clearer. This, in summary, should reflect a world-view.

Aristotle himself shows the connection between his view of tragedy and his general philosophical views when he remarks, in Book XIII of the Metaphysics, that the world must be understood as a unity, not portrayed as episodic as to bad tragedy. The unity of time or size is expressed in this fashion: "To give a rough idea, a sufficient size is that in which, by the succession of events, there is a probable or necessary change from bad fortune to good, or vice versa."<sup>39</sup> This is a good plot.

H. T. Pledge in Science Since 1500 states, "There was a point of view widespread among Greek thinkers quite outside mathematics, the view that science is not essentially progressive, but this is apart of something finished and complete."<sup>40</sup> Yet, Aristotle's definition of plot seems to read like a mathematical theory. The notions of necessity and probability seem

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<sup>39</sup>Aristotle. "Poetics." op. cit., p. 419.

<sup>40</sup>H. T. Pledge. Science Since 1500 (New York: 1959), p. 43.

to belong to a system of induction rather as elements essential for dramatic action. Drama as an imitation of action must be whole and complete. The beginning of a tragedy is described by Aristotle as that which necessarily has nothing before it and something necessarily must follow. The middle necessarily has something before it and necessarily has something after it. The end has something necessarily before it, but nothing must necessarily follow it. Note the lack of progressiveness, the completeness, the finality.

Mainland says, "But always we are conjured by the poet into his world of illusion, in which by fair resemblance, he guides us not to see an ultimate truth but to share in his belief in its existence beyond the things we see."<sup>41</sup> The poet does not show us reality. After all, Aristotle tells us that drama is an imitation of nature, an imitation of action. It is clearly understood that drama is illusory. Beauty lies in the imitation.

Mathematics is perhaps the most characteristic of all the Greek discoveries and the one that excited them most. We shall be more understanding of those who shut their eyes to facts if first of all we keep in mind the Greek conviction that the Universe is a logical whole, and therefore simple (despite appearances) and probably symmetrical...<sup>42</sup>

Could not the notion of logical whole apply to Aristotle's meaning of plot? Aristotle is dealing with imitation, but ordering deals with the modus of imitation. Kant said that poetry was speculative thought rendered sensuous. Should not art have the same precision as the metaphysical theory or

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<sup>41</sup>William F. Mainland. Schiller and The Changing Past (London: 1957), p. 12.

<sup>42</sup>H. D. F. Kitto. The Greeks (Baltimore: 1951), pp. 190-191.

mathematical hypothesis? My contention is that Aristotle's notion of plot has all this. It is as precise as the law of gravity.

"Greek artists found a disorganized world of human beings, a complex mass made up united unrelated and disordered, and they too had an intuition of parts all belonging to the whole."<sup>43</sup> It has been the great men who have seen the greatest whole. Einstein outshone Newton because his whole was larger, more magnificent. Just as mathematics orders the whole, so also the tragedy orders the whole. Both become meaningful not because of the phenomena themselves as Kitto says "despite appearances." They become meaningful because of their inner structure. Mathematics because symbols are related to symbols in precise relationships! Tragedy because its parts are related through necessity and probability!

The strength or weakness of a mathematical theory is really dependent upon its structure. Likewise, the same holds true for tragedy. Character, thought, diction, melody, and spectacle are dependent for their worth on the plot structure--the object of expression.

If the world is viewed as a whole as it was in Classical Greece and Elizabethan England, we can readily see why tragedy would reflect the whole of that world view. Its structure would mirror the logical world view of both eras. In order to vitally use necessity and probability, the playwright must use reason, but this is obvious. Kitto says, "that Law rules, not Chance; that the Universe is based on Reason, and that reasoning can disclose its inner reality. The road to truth lies not through the senses

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<sup>43</sup> Edith Hamilton. op. cit., p. 246.

but through the mind."<sup>44</sup> However, reasoning is used in a different way for the playwright. He is constructing an imitation of nature through dramatic action. The philosopher, the physicist, the mathematician view reality itself from a systematic whole--then reality becomes workable. The playwright forges systematic representations, which he calls imitation. Given an age's conception of physical phenomena (rational or irrational), if the structural norms explicit in the object of expression are applied to that phenomena, then an ordered view of the universe could be formulated.

Consequently, a play of either era constructed under Aristotle's notion of plot would mirror the view of reality of that age because 1) it is an imitation of action, 2) an imitation of nature, and 3) an imitation of nature under the conception of what nature was considered to be by that age. Finally, it is evident from the foregoing that meaning comes through order; and moreover, a play developed under the notions of necessity and probability becomes besides a work of art (speculative thought rendered sensuous) a unified imitation of the age it was written.

But what of nature? How does the unifying concept of nature in the Greek World? Is there a notion of completeness and finality in their view of physical reality? Collingwood, a noted British scholar, states,

The world of nature is thus for Aristotle a world of self-moving things, as for the Ionians and for Plato. It is a living world: a world characterized not by inertia, like the world of seventeenth century matter, but by spontaneous movement.<sup>45</sup>

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<sup>44</sup>H. D. F. Kitto. op. cit., p. 192.

<sup>45</sup>R. C. Collingwood. The Idea of Nature (Oxford: 1945), p. 82.



In a further statement Collingwood says, "Nature, for the Greeks, was characterized not merely by change but by effort of nisis, or a tendency to change in a certain way."<sup>46</sup> Therefore, we see that all is alive in the Greek world, but each thing changes in a definite way. Note the tinge of determinism. Cornfield bears this out: "The gist of the whole matter is contained in the three doctrines of Thales which we have already quoted: 1) the nature of things is water; 2) the all is alive (has soul in it); and 3) is full of daemons or Gods."<sup>47</sup> Finally again referring to Aristotle, Collingwood states, "It follows that the change is in the last resort cyclical; circular movement is for him characteristic of a perfect organic, not as for us of the inorganic."<sup>48</sup>

We cannot fail to see how Aristotle's notion of plot fulfills the unity of this view of nature. Even the notion of nisis, the tendency toward a specific end, is poignant with the ascendancy of necessity. Oedipus bore within himself the seeds for his own destruction, i.e. that was his nisis. The moving incidents within the Greek play lead to a predetermined end just as the things of nature change in a certain way to fulfill their nisis. In the Greek tragedy the end is observed in the beginning. The movement is finality. It might be considered circular with the ends tied together intellectually and emotionally.

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<sup>46</sup> Ibid., p. 83.

<sup>47</sup> F. M. Cornfield. From Religion to Philosophy (New York: 1957), p. 4.

<sup>48</sup> R. G. Collingwood. op. cit., p. 82.

Empedocles adopted all the items hitherto tried as basic, adding to them a fourth. These he called the 'roots' of things, and Aristotle later called them elements. This is the famous theory of the four elements, water, air, fire, and earth, which dominated chemical science for nearly two thousand years.<sup>49</sup>

Physically the world was unified via movement and the matter which undergoes movement. Herder speaks "of Greek drama and Shakespearean drama as products of nature."<sup>50</sup> Man, therefore, for the Greek mind shared a common unity of matter, and likewise shared to common tendency to an end. Dodds states that the homeopathic effects of a flesh diet are known all over the world. If I want to be lion-hearted, I must eat lion. Dodds says, "In Euripides bulls are torn, the goat torn and eaten ... The maenad, however mythically certain of her acts, is not in essence a mythological character but an observable and still observable human type."<sup>51</sup> There is without a doubt a summary in the next statement: "In Fact, one is inclined to look for the origins of alchemy not in Christianity but in the Orphic mysteries and their development in Greek philosophy."<sup>52</sup>

We discussed the problem in Chapter Two of how men order their reality. There I claimed that no matter whether we view external reality as chaotic or possessed of potential meaning, it still takes the mind either to order it or to decipher the nebulous potential meaning. It cannot be denied from

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<sup>49</sup>Bertrand Russell. Wisdom of the West (Greenwich: 1964), p. 35.

<sup>50</sup>Elizabeth Sewall. The Orphic Voice (New Haven: 1960), p. 153.

<sup>51</sup>E. R. Dodds. The Greeks and the Irrational (Berkeley, California: 1951), pp. 277-278.

<sup>52</sup>Ronald D. Gray. Goethe, The Alchemist (Cambridge: 1952), p. 315.

what has been previously said that the structure of necessity and probability given to us by Aristotle does give us a unified and meaningful view of the way in which the Greeks conceptualize the physical workings of their world. The matter of the world is really not important in regard to the playwright's forming of incidents to make great drama. These incidents can be, but the "possible" does have some "fantastic" (Chapter Two) importance. The commonness of matter and its mysterious effect such as the homeopathic enter the realm of Possibility. In Oedipus Rex it entirely seems possible that a Plague would result because of a foul deed, since the Plague reflects this view of matter. This is especially true when we consider what we might call the "irrational elements." In Oedipus Rex the play starts with the Plague. The fact that Oedipus and the Chorus are told the reason for the Plague being a murder is probable. Probability lies in the fact that one incident reasonably follows another. (The principle of the uniformity of reason.) Hence, through the playwright's ordering, we again see the concept of the physical world viewed by the Greeks. Possibility and probability are blended.

Before moving on to what we call the irrational elements, it might prove advantageous to analyze somewhat the notion of probability and possibility. Aristotle is famous for relating that probable impossibilities are better than improbable possibilities. Anything which is improbable is bad playwrighting. For example improbable impossibilities would be absurd. We would only encounter rambling nonsense. But what about probable possibilities? The effect of the Plague was certainly possible. The cause of the Plague, too, was certainly possible. I am giving credit to the rule of probability as dominant, but also am postulating that Possibility might add to the strength

of a play. Possibility might heighten emotion through credibility in which an audience places in the incidents. The example we have been using is the believability that a murder can cause a plague. There are two types of credibility: that which follows when one incident follows logically when "disbelief is suspended," and that which can be seen to slow even without the suspension of disbelief.

"So, on the other hand, when a sin is committed--such as the unconscious incest of Oedipus--all Nature is poisoned by the offense of man."<sup>53</sup> Belief in religion, divination we will consider "irrational" because it pertains not to reason but to a way of knowledge in distinction to rational or speculative thought. "As we shall see in a moment the earliest Greek philosophers express this conviction--that the order of nature is a moral order as an obvious changeable truth, and indeed, the most important truth about the world."<sup>54</sup> Agamemnon sacrifices Iphigenia to appease the gods to calm the seas. But indirectly sacrifice calms the seas.<sup>55</sup> "Already in the eyes of Pythagoras the heavenly bodies are divine, moved by the ethereal soul which informs the universe and is akin to man's own soul."<sup>56</sup> Aeschylus reveals in Agamemnon that the beast of Argus set teeth into his prey near

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<sup>53</sup>F. M. Cornfield. op. cit., p. 5.

<sup>54</sup>Ibid., p. 5.

<sup>55</sup>This action is found in Aeschylus' Agamemnon. It is not the death of Iphigenia en se that is essential, but the power of sacrifice; it is this sacrificial act, which has the capacity to appease the all-powerful gods.

<sup>56</sup>Franz Cumont. Astrology and Religion Among the Greeks and Romans (New York: 1960), p. 23.

the setting of Pleiades. Pleiades is a cluster of stars. Euripides mentions balestar, i.e. the star which brings evil to men. This imagery which I mention in most instances does not relate directly to the dramatic action of the play, but pertains to what Aristotle might call Thought. It does, however, equate the findings of how the Greeks viewed their world. Therefore, we might say that the irrational elements lend themselves to Possibility since they reflect or reinforce the vision of the audience viewing their specific world. What today's audience would only accept through suspension of disbelief, the Greeks would accept DeFacto.

Before moving on to the Elizabethan world, let us examine a few conclusions. I believe that I have proved that Aristotle's notion of plot can be used to form a unified view of the Greek World through necessity and probability. Aristotle reinforces this in Book XIII of his Metaphysics. This is especially true in regard to the physical workings of the world. The world is unified also materially since everything is made up of a commonness of matter, namely the four elements. Even the irrational elements lend themselves to the notion of possibility as stated. Drama is in imitation of nature. If we examine what nature meant to the people, we may then evaluate the imitative preciseness of the art. But Beauty lies not in the words spoken, but the acts performed in a specific way (ritual). Consequently the imitative preciseness of the art must be evaluated firstly from the notion of the object of expression. Secondly, the preciseness of the imitation can be reviewed from Possibility (surely inferior to probability and necessity), but important in the sense that it communicates to the audience believability in the incidents themselves, thus heightening emotion. Again, I stress that this is over and above the suspense of disbelief.

Possibility then might be equated with the imitative symbols used in the plays as they correspond with the actual symbols existing in reality. Although extremely difficult to prove, it appears that this symbolic relationship actually does take place. Cosmic divination related to Euripides' balestar would be an example. Therefore, Aristotle's notions of necessity, probability, and possibility (with the little help from the author) in fact tend to mirror an age's conception of their world. Possibility does not affect the essence of the art. The playwright may use the impossible probably and render meaning. (Possibility serves only as a clarification of the symbols rather than the structure or inference of those symbols.)

The Ghost starts the dramatic action in Hamlet, the witches in Macbeth. Nothing necessarily comes before, but something must necessarily follow. Both plays end with the finality of death. The Aristotelian unity of plot may be applied to the Elizabethan world. Rather than the circular unity of the Greek world, the Elizabethan world had the unity of the Chain of Being.

Behind both passages is a traditional way of describing the world-order hinted at by Shakespeare in Ulysses' speech when he calls 'degrec' the ladder to all high 'designs' and named by Pope in the Essay on Man, the vast chain of being. It is the subject of a long and important book by Arthur Lovejoy. This metaphor served to express the unimaginable plenitude of God's creation, its unfaltering order, and its ultimate unity. The chain stretched from the foot of God's throne to the meanest of inanimate objects. Every speck of creation was a link in the chain, and every link except those at the two extremities was simultaneously bigger and smaller than another; there could be no gap.<sup>57</sup>

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<sup>57</sup>E. M. W. Tillyard. The Elizabethan World Picture (New York: 1953), pp. 25-26.

Note the notion of necessity. Each part of creation necessarily has its precise order. Each part of creation follows reasonably upon the other.

The traditional world-view offers an ideal and divine pattern of harmony in man himself and in the world he inhabits, a pattern to which he aspires to conform; but because of his corrupt and lawless nature he is continually violating that harmony.<sup>58</sup>

The notion of nisus has really no counterpart in the Elizabethan stage. Oedipus had a tendency toward his Fate which he shared with all nature. Hamlet's role is to keep the Chain of Being in balance. The kingdom of Denmark is in small scale the kingdom of nature. The world's structure is disjointed. It's Hamlet's responsibility to put things in order. He does so through the decisions which he makes. Fortinbras restores all in the end. This is so because Hamlet dies taking the royal house with him.

Shakespeare has been called episodic simply because his plays deal with many episodes. Necessity limps in Shakespearean drama as we travel through the plot, but the plot is unified. It is conveyed as a whole as previously expressed. The episodes and incidents within the episodes are joined together through probability. The episodes might be considered "links" in a chain--again reflecting the world-view. Necessity limps, but there is necessity just as the links are necessarily joined within the Chain of Being. We shall not therefore reject our own hypothesis because Elizabethan plays were episodic. We merely show that they are non-episodic in regard to their total structure still based upon necessity and probability. They are, in fact, many series of cause-and-effect inferences by which the play

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<sup>58</sup>Douglas Bush. Science and English Poetry (New York: 1950), p. 18.

is linked. Speaking of the poet, Bush states, "He had a stage far broader and higher than that of the writer whose vision is limited to actualities of human behavior in its immediate environment."<sup>59</sup>

Our Elizabethan Ancesters thought of their world in metaphors. The world was not simple like an animal; it was animate. The repetition of pattern, design, function, they found in the body of man was not invented by human ingenuity; it actually existed in three worlds made by God in his image.<sup>60</sup>

The homeopathic element of the Greeks again comes into play. "There was a basic correspondence between man's body and the body of the world, between man's soul and the soul of the world."<sup>61</sup> Butterfield, noted scientist, supports this:

On this system, it was important to attach phenomena to their causes, and a real chain of cause and effect was taken for granted, though there might be no rigorous distinction between material and mental phenomena, between mechanical and occult activity.<sup>62</sup>

Even the great Goethe held this idea. Thomas Mann states,

I have already spoken of Goethe's sensitiveness to weather conditions. It was due to an over exaggerated sense-endowment; and became positively occult when that night in his chamber in Weimar he felt the earthquake of Messina. Animals have a nervous equipment that

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<sup>59</sup> Ibid., p. 18.

<sup>60</sup> Marjorie Hope Nicholson. The Breaking of the Circle. Revised Edition (New York: 1960), p. 2.

<sup>61</sup> Ibid., p. 2

<sup>62</sup> Herbert Butterfield. The Origins of Modern Science. Revised Edition (New York: 1962), p. 46.



enables them to feel such events when they occur and even beforehand. The animal in us transcends; and all transcendence is animal.<sup>63</sup>

Goethe said of Shakespeare, "Shakespeare's poems are a great animated fair."<sup>64</sup>

Goethe even held that the cloudy skies and the perpetually hazy atmosphere of England contribute to a striking note of melancholy in English literature. As Fritz Strich says,

Goethe could have cited early examples of this, such as Timothy Bright's remarkable work, Treatise on Melancholy (1586), Robert Burton's Anatomy of Melancholy (1621), and Tasse's Melancholy, a drama by an unknown author and unfortunately now lost...Goethe heard this same note in Shakespeare's Hamlet.<sup>65</sup>

Those who are prone to interpret dramas literally, i.e. looking at verse rather than plot, might be amazed that the thought existing in the imagery of the Elizabethan playwright merely reflects an action of a character according to our notion of Possibility. It is quite possible that the dagger could be a false creation of the mind. It is quite possible therefore when Nicholson says,

The mad mind of Lear affects external nature, and the madness of nature affects Lear. Lear is losing his reason. Nature hears, and the one inevitably reacts upon the other. The microcosm reflects the macrocosm... responsible for the chaos.<sup>66</sup>

<sup>63</sup>Thomas Mann. "Essay on Goethe and Tolstoy," Essays of Three Decades, trans. H. T. Lowe-Porter (New York: 1948), p. 153.

<sup>64</sup>Goethe. "Shakespeare ad Infinitum," Goethe's Literary Essays, trans. J. E. Spingarn (New York: 1921), p. 117.

<sup>65</sup>Fritz Strich. Goethe and World Literature. (London: 1945), p. 93.

<sup>66</sup>Marjorie Hope Nicholson. op. cit., p. 17.

But we know who is responsible. It must be Lear, and Nature is merely reacting to the decisions of Lear. This reaction is expressed in the form of Thought. Thought can merely fortify dramatic action through its credibility, which we have called Possibility.

The physical workings of the Elizabethan world fall under the structure of necessity and probability. All is alive as in the Greek world. Therefore everything has the commonness of animality fitting into the unified framework. Yet we must look to the view of matter in the Elizabethan world, and finally take stock of the irrational elements.

Eteocles "roots" are just as much at home in the Elizabethan world as in Greece. Nicholson says,

As there were four elements, so there were four humors or fluids of man's psychological system, melancholy corresponding to earth, phlegm to water, blood to air, choler to fire. Had a man too much yellow bile, or choler, he would be choleric; had he too much black blood, or melancholy, he would temperamentally be a Hamlet.<sup>67</sup>

Butterfield shows that belief in astrology, witchcraft, and alchemical speculation actually increased during this time. He says, "so what we could call magic belonged not merely to popular superstition but to a high-browism of the age."<sup>68</sup> I have been saying that the credibility which we can call Possibility could enhance the emotional enjoyment of the audience. Holmes fortifies our remarks. In a book called Shakespeare's Public, he makes following clarifications of just how a spectator at the time would view Hamlet:

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<sup>67</sup> Ibid., p. 15.

<sup>68</sup> Herbert Butterfield. op. cit., p. 46.

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Such a spectator would notice with approval that the three other young men on whom the play turned were likewise typical of the remaining humours or temperaments that made up human nature. Fortinbras is of the air, sanguine, and Laertes of a fiery or choleric humour, leaving to Hamlet the most popular of all, the melancholic humour engineered of earth; and the four would be observed throughout the play exercising, or exercised by, the humours that differentiated them.<sup>69</sup>

Many modern critics have looked upon Prospero as rather omnipotent effortlessly performing the impossible. Holmes' points out that

It was otherwise with the original spectator, who could take him seriously. His wonder working is that of a scientist, not the conjurer, and seen from this angle he passes from the domain of the fairylike-unreal to that of the might be possible.<sup>70</sup>

(Italics mine.) Again, credibility is acquired through inference and the world view of the audience.

Astrology was considered a legitimate science in Elizabethan England. The world after all was viewed as a unity following necessarily and probable patterns. Astrology gets its inspiration from the order of the heavenly bodies. Therefore there must have been a strong belief in order. This too is reflected in the plays of the period or age. "Marlow found the astrological proclivities of Faustus stated in the primary source of his play, the English Faustbook... The Faustbook as well as the Doctor's friendly advisors are entirely correct from the Renaissance point of view."<sup>71</sup> Mackay

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<sup>69</sup>Martin Holmes. Shakespeare's Public (London: 1960), p. 117.

<sup>70</sup>Ibid., pp. 215-16.

<sup>71</sup>Johnstone Parr. Tamburlaine's Malady (University, Alabama: 1953), p. 32-33.

states, "In England, from the time of Elizabeth to that of William and Mary, judicial astrology was in high repute."<sup>72</sup> Parr again makes an interesting observation:

But inasmuch as in the 400-odd lines of astrological allusion Shakespeare presented character after character sanctioning astral influence and allows only four characters--two villains, the Papal legate, and a 'hothead'--to deride it, it seems hardly likely that he seriously mistrusted the science himself.<sup>73</sup>

Shakespeare alludes to eclipses in five plays: Hamlet (I,i. 113-125), King Lear (II,iv. 98-141), Macbeth (II,iv. 1-10), Anthony and Cleopatra (IV,i. 27-28), and Othello (V,ii. 98-141).

We have shown that given the conception of the physical phenomena of an age, rational and irrational, that if the meaning of plot is applied, then we can formulate a structured view of the universe. We have shown how this structured view of the universe is mirrored in the representational plays of the age. This was accomplished in two ways: Physically through the object of expression and materially through the notion of Possibility which however obvious does mirror the elements mentioned in the plays usually in the form of Thought. We at once show that the tragedy is indeed an imitation of action under the larger notion of an imitation of nature, and indeed an imitation of nature under the view of what was considered to be nature at a specific time. Probability is greater than possibility. Yet, my opinion is, however, that Possibility has come to share a new light.

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<sup>72</sup> Charles Mackay. Memoirs of Extraordinary Popular Delusions and the Madness of Crowds, Vol. I (London: 1852), p. 243.

<sup>73</sup> Johnstone Parr. op. cit., p. 61.

Possibility seems to be the strong handmaid of probability. In fact, I have tried to show that what we consider today is impossible in the plays cited, is indeed possible. Possibility becomes greater since it lends itself to credibility which will increase the emotional intensity of the audience. To quote again from Tillyard:

When we are confronted with the notions that God put the element of air, which was hot and moist, between fire, which was hot and dry, and water, which was cold and moist, to stop them fighting, and that while angels take their shapes from the ether devils takes theirs from the sub-lunary air, we cannot assume, try as we may, an Elizabethan seriousness. Yet we shall err grievously if we do not take that seriousness into account or if we imagine that the Elizabethan habit of mind is done with once and for all. If we are sincere with ourselves that we have that habit in our own bosoms somewhere, queer as it may seem. And, if we reflect on that habit, we may see that (in queerness though not in viciousness) it resembles certain trends of thought in central Europe, the ignoring of which by our scientifically minded intellectuals has helped not a little to bring the world into its present conflicts and distresses.<sup>74</sup>

Although this chapter has been grand in scope and because of this, the author is guilty of possibly more than one oversimplification, I sincerely believe that it establishes a way to look at the other disciplines and other thoughts concurrent with the output of historical drama. Besides containing a certain amount of interesting facts, we have tried to demonstrate the affinity between speculative thought in science and speculative thought in art. We have even looked at the most obvious--Possibility. Possibility remains an obvious notion, but in analyzing it, certain more subtle notions have come to bear: 1) what is possible in one age might not be possible in another age, and vice versa, and 2) just as probability is part of the

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<sup>74</sup>E. M. W. Tillyard. op. cit., pp. 108-109.

object of expression, so too, does Possibility lend itself to ordering. This follows since the possible and impossible depends upon an ordered point of view of an age. This serves to heighten emotion of a drama established under the norms of necessity and probability found in the object of expression.

Man brings his world to the drama. He reacts emotionally (Chapter Two) so that he knows through feeling. The drama is all the greater if man can come to know his world and feel with that world.

## CHAPTER FIVE

THE OBJECT OF EXPRESSION:  
MILLER, NIETZSCHE, SCHOPONHAUER, AND WAGNER

We established in Chapter Two that the knowledge that drama provides is intuitive, and therefore premiseless. The purpose of this chapter is offer 1) a solution of how a playwright begins to work after having this intuition, 2) what means are best to support the object of expression, and 3) an illustration of the ability of Richard Wagner to synthesize the essential ideas of this thesis.

C. Miller, in an essay written at Kathmandu University, Kathmandu, (Nepal) gives us the link of how a playwright seizes his intuition. In the essay he compares the idealistic framework and "Ego-Centric Predicament" as described by Perry with a materialistic framework. He does this effectively by using Russell's notions of acquired knowledge and descriptive knowledge. Whether we hold the tenets that the material world exists independently of the observer, or that the world is our idea, there still must be acquired knowledge (sense perception) and descriptive knowledge (Knowledge by construction based upon acquired knowledge.) Miller points out the ineffectiveness of Russell's classification. He does so by showing its limitation. He says,

There is then a third kind of knowledge arising from the nature of language, which supplements in an unique way both the first-hand experience engendering a knowledge by acquaintance and the second-hand experience associated with knowledge by description. It is achieved through extension, imaginatively, of the observer from the perspective determined by acquaintance to a second-hand perspective determined vicariously. For the want of a

better term I designate this third mode, knowledge by projection.<sup>75</sup>

Therefore, it can be seen that we have sense experience, and through logical construction of the sense data, we can formulate second-hand knowledge.

Miller claims the driving force behind all knowledge is curiosity.

He says,

This impels the learner to widen and deepen first-hand knowledge to its extreme limits, and when these are reached to make as much use as possible of experiences available to others. But, fortunately, or otherwise, curiosity does not cease when it encounters the limits of second-hand knowledge. It continues to demand satisfaction. In childhood it achieves this through fairy tales and myths.<sup>76</sup>

Later he says that the child rejects these means as juvenile, and replaces them with scientific treatises. Some men, I would say, sophisticate their myths in order to know through feeling. Miller says,

If one could convert oneself magically into a microscopic particle of cesium he might have knowledge by acquaintance required to answer these new demands. Or, failing this, one could obtain satisfying answers to them through knowledge by description by communicating with anyone else who had converted himself. But these conditions are contrary to fact. Particles of cesium have an indiscernible and exclusive claim to points of view they represent, a claim which no human being certainly is ever likely to abrogate. If we, therefore, wish to enjoy the cesium's perspective we must do so not only vicariously but imaginatively; we must project ourselves proleptically into a

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<sup>75</sup>C. Miller. "Science and the Deocentric Predicament." Dr. S. Radhakrishnan Souvenir Volume (Moradabad: 1964), p. 228.

<sup>76</sup>Ibid., p. 228.



situation which by nature is beyond both first-and-second-hand experience.<sup>77</sup>

Miller says then that projection is 1) an act of imagination, 2) a "leap" into the unknown (goes beyond first-and-second-hand experience), 3) made necessary because of man's driving curiosity.

This theory of Miller's provides us with the source of the playwright's power. The playwright has the ability to project an "abstract perception" which is made necessary by the premises of his plot. However, as it can be seen, this projection and its embodiment ("abstract perception," to draw from Schopenhauer) is premiseless. But this process can also be reversed. Just as the foundation was laid so that the "abstract perception" came into being, so it can be conveyed to man through intuition. The artist creates or projects. The audience takes in and intuits. This is the power beyond.

Miller mentions myth as a way to this projection. When the myth is sophisticated, it then becomes drama. (Chapter Three.) Fantasy and play activities are indeed natural to man. "Children, in fantasy and play activities, express desire for being big and doing what big people do. Changing size is related to growth and sexuality. The fairy tale reveals these strivings."<sup>78</sup> But I hold with Wagner that myth remains always with us. It merely is sophisticated. Graf says,

All art creation is based deep in the past, in primitive and childlike soul life which is especially strong in the artist. Fantasy and play, through which art originates,

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<sup>77</sup> Ibid., p. 229.

<sup>78</sup> Mary R. Haworth. Child Psychotherapy (New York: 1964), p. 393.

come from the deepest layers of soul life. Here too everything that is charm and magic is at home.<sup>79</sup>

This strong awareness of internal soul life which finds its outlet in imitation (Aristotle) or fantasy projects its meaning for the playwright. Just as myth projected its meaning to primitive man. The meaning of the playwright's construction of a myth comes about through projection, and is known through Schopenhauerian internalization by the audience. Yet, the audience must be led by descriptive or logical premises and the sensual data to that point where the playwright's projection "leaps" from the performance (metaphor) and actually is intuited by the audience. The premiseless communicates with the premiseless; the artist's projection may only be known intuitively.

A playwright has an insight which seems to confound words. The insight is like the cesium particle--in itself non-communicable by first and second-hand experience. The insight is intuitive (irrational); so through the object of expression he leads his audience via feeling to what he is trying to communicate. Haworth said that the fairy tale revealed human strivings, and Graf said that it was a part of soul life. In "The Birth of Tragedy" Nietzsche draws his distinction between the Apollonian and Dionysian. He tells us that Apollonian refers to the world of light, of contemplation of order--the object of expression whereas Dionysian stands for the intoxication of the irrational universe--the means of expression. Myth for Nietzsche transfigures life.

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<sup>79</sup>Max Graf. From Beethoven to Shostakovich (New York: 1947), p. 457.

At the same time, just as much of this basis of all existence--the Dionysian substratum of the world--is allowed to enter the consciousness of human beings, as can be surmounted again by the Apollonian transfiguring power, so that these two art-impulses are constrained to develop their powers in strictly mutual proportion, according to the law of eternal justice.<sup>80</sup>

Beside myth, music holds the second place. "The Dionysian, with its primitive joy experience in pain itself, is the common source of music and tragic myth."<sup>81</sup>

Music, as one of the means of expression, communicates directly to the soul. Schopenhauer would say that one can feel music immediately. Consequently, when employed with the object of expression, the drama's power is heightened to the highest persuasive influence. However, Nietzsche stresses the notion of "constraint." The world of light, of form, of the object of expression has as its antithesis the world of music--the embodiment of the Dionysian. The synthesis, namely the musical drama, is the vehicle of constraint. We have already pointed out that the notion of Greek tragedy was musical. It was Apollonian maintaining the strict order of cause-and-effect inferences. Now through music, it gains the foundations; it is clearly seen that the irrational is expressed by the musical means since music is a copy of the will. This is Nietzsche's contribution--a variation of Schopenhauer: Dramatic action is the object of expression, and music is the means. It is not the only means of expression that is utilized. There are also words, dance, but it appears to be the principal

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<sup>80</sup>Friedrich Nietzsche. "From the Birth of Tragedy, Vol. I." The Complete Works of Friedrich Nietzsche, p. 186.

<sup>81</sup>Ibid., p. 186.

means. Therefore, in summary, myth (object) and music (means) can, and because of the principle of restraint, must go together to forge the highest expression of art: tragedy. Nietzsche says,

Among the peculiar artistic effects of musical tragedy we had to emphasize an Apollonian illusion, through which we are saved from immediate oneness with the Dionysian music, while our musical excitement is able to discharge itself on an Apollonian domain and in an interposed visible middle world. It thereby seemed to us that precisely through this discharge the middle world of theatrical procedure, the drama, became visible and intelligible from within in a degree unattainable in the other forms of Apollonian art: so that here, where this art was as it were winged and borne aloft by the spirit of music, we had to recognize the highest exaltation of its powers, and consequently in the fraternal union of Apollo and Dionysius the climax of the Apollonian as well as of the Dionysian artistic aims.<sup>82</sup>

Let us turn our attention to Wagner. This will be in two parts: the first is setting the stage for Wagner so that his actual writings may be understood, and the second is the analysis of his original writings. It must be revealed that it was Wagner who influenced Nietzsche toward the drama. It follows then with a certain degree of probability that Schopenhauer worked as a catalyst. The Dionysian-Apollonian idea seems to find its roots in Schopenhauer through the notions of Will and Idea. It was assimilated by Wagner and passed on to Nietzsche. Hollingdale says,

The most generalized effect of these art-theories of Wagner's upon Nietzsche was to turn him towards drama. Hitherto he had no special interest in drama and seen no special value in it; later he was to depreciate it;

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<sup>82</sup> Ibid., pp. 185-186.

but during his Wagnerian period he saw it through Wagner's eyes. His evaluation of Athenian tragedy was precisely Wagner's...<sup>83</sup>

Indeed, Wagner is the culmination of the accumulative insight we have been striving for. This can be shown by relating the "contributions" of the earlier men to the textual references of Wagner. In fact the author believes that Wagner has within his writings all the contributions made by his predecessors in this thesis. Unfortunately Wagner does not expound a systematic philosophy in the Schopenhauerian sense. He is more akin to Nietzsche in this regard. Consequently for the purposes of intelligibility, the author will divide this part into two sections: a) the object of expression (dramatic action) and the notion of projection, and b) the means of expression (speech and music combined) and the notion of intuition.

Wagner says,

The content of an action is the idea that lies at the bottom of it: if this idea is a great one, wide in reach, and drawing upon man's whole nature in any particular line, then it also ordains an action which is decisive, one and indivisible: for only in such an action does a great idea reveal itself.<sup>84</sup>

Here Wagner reaffirms the notions of Aristotle and Lessing, i.e. that the action must be complete and proceed with necessity and probability. However, the "content of an action" or "idea" corresponds to the notion of "imagination by projection" in Miller's sense. The playwright has an idea, a projection. In order for the audience to be able to intuit this idea, he must through

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<sup>83</sup>R. J. Hollingdale. Nietzsche: The Man and His Philosophy (Baton Rouge: 1965), p. 73.

<sup>84</sup>Richard Wagner. "Opera and Drama II." op. cit., p. 90.

"descriptive knowledge" or the logic that flows from probability and necessity lead us via his action to his projection. However, we do not then leap to the idea, but are conditioned by the premises of the plot to receive the idea as an insight. Wagner says,

Now, by its nature, the content of Greek mythos was of this wide-reaching but compact quality; and in their tragedy it likewise uttered itself, with fullest definition, as this one, necessary, and decisive action. To allow this action, in its weightiest significance, to proceed in a manner fully vindicated by the idea of its transactors--this was the task of the tragic poet; the bring to understanding the necessity of the action, by and in the demonstrated truth of the idea--in this consisted the solution of the task.<sup>85</sup>

Expanding the same idea, let us pull in another notion which belongs to Wagner. He wrote;

Our feelings--which quite of itself found unconscious expression in primitive speech--we can only describe (italics are author's) in this language; and describe in a far more circuitous way than an object of the understanding, because we are obliged to screw ourselves down from our intellectual language to its real stock, in the same way as we screwed ourselves up from that stock to it.<sup>86</sup>

The "leap" expressed by Miller is premiseless, as has been illustrated before. Note Wagner says, "A strong motive cannot utter itself through a weak moment of action; both action and motive must thereby become un-understandable."<sup>87</sup> Again Wagner seems to back up Miller's hypothesis:

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<sup>85</sup>Ibid., p. 90.

<sup>86</sup>Ibid., p. 152.

<sup>87</sup>Ibid., p. 192.

"Only through fantasy can the understanding have commerce with feeling."<sup>88</sup>  
The meaning I believe here is "myth" rather than "fantasy" (as I have been using it).

Wagner in the preceding paragraph mentions the notion of unconscious feeling. Wagner says, "Now, an action which is to justify itself before and through the feeling, busies itself with no moral; its whole moral consists precisely in its justification by instinctive human feeling."<sup>89</sup>  
We have already previously shown by Miller the natural conversion by imagination. Fantasy is natural to men. Graf said that it was a part of the soul life. This idea is carried by Wagner to its outer limits. He extends the idea to take in a "race" or a congregated group. (Chapter Three.) He negates Schopenhauer's stress on individualism. Indian aesthetics has had this same idea, when it stresses the dramatic object should be so constructed as to make the audience "consciousless." This is to say that the spectator becomes distracted when he consciously becomes aware of other forms of consciousness in the theatre. The object of expression must remove this distraction. The validity of this statement should be ordered to the reader from my foregoing arguments. Yet, it is also "true" as illustrated from studies of crowds that crowds have identities of their own. Wagner, who directed many theatre productions, must have held this notion simply from the observation of crowds. Although a degree of uncertainty remains as to this point, it is certain that Wagner held that

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<sup>88</sup>Ibid., p. 191.

<sup>89</sup>Ibid., p. 189.

the action of a play springs from "instinctive feeling" and communicates to "instinctive feeling." In a letter to Mathilde Wesendonck he says,

The exposition leads very deep and far, for it embraces a preciser explanation of the state in which we are able to apprehend ideas, as also that of Genius (Genialitat), which I no longer conceive as a state of disengagement of the intellect from the will, but rather as an enhancement of the intellect of the individual to a cognitive organ of the race itself (Erkennntnissorgan der Gattung), thus of the Will as Thing-in-itself; whence alone, moreover, is to be explained that strange enthusiastic joyfulness and rapture in the supreme moments of genial cognition which Sch. seems hardly to know, as he can find it only in repose and in the silencing of the individual passions.<sup>90</sup>

Boucher states,

Wagner, individualist as he was, and remained, was led to consider the problem of collective life and the role of the unconscious in human evolution, then through reading Schopenhauer. He is amazed to discover that on all counts instinct outbalances the reflective intelligence and often overwhelms it.<sup>91</sup>

Again drawing from Boucher,

As early as 1849, Wagner was already speaking a Schopenhauerian language, which explains why, five years later, he was so deeply moved: the people are not directed by reflective intelligence, it is not cerebral, but instinctive: 'Consciousness is the result, the resolution of the inconscient, but the unconscious activity of nature and of inner necessity.'<sup>92</sup>

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<sup>90</sup> Richard Wagner. Richard Wagner to Mathilde Wesendonck. trans. William Aston Ellis (New York: 1905), p. 74. This is from a letter dated October 8, 1858.

<sup>91</sup> Maurice Boucher. The Political Concepts of Richard Wagner. trans. Marcel Honore (New York: 1950), p. 136.

<sup>92</sup> Ibid., p. 121.



In review concerning Wagner it has been shown that: 1) the notion of action is demonstrated by Wagner consistent with Aristotle and Lessing, 2) the notion of projection expressed by Miller gives insight into Wagner, 3) the place of myth elaborated especially by Graf is found in Wagner's conception of instinctive feeling extending beyond the individual. This first part also establishes for the playwright the knowledge of what occurs when he puts "meaning" into a play.

The second part of the material relating to Wagner in this last section deals with the means of expression and the notion of insight. Wagner says, "... his tragedy is nothing other than the artistic completion of the myth itself; while the myth is the poem of a life view in common."<sup>93</sup> This serves as a transition from part one to part two because in this statement the notion of myth and the collective view are united. Also the notion of artistic completion is brought out, which leads us to the means of expression. It was Nietzsche who gave us the insight that music is united in myth. Dramatic action is the object of expression, music the means. Wagner says, "Thus opera becomes the mutual compact of the egotism of the three related arts."<sup>94</sup> Music and poetry combined is called tone speech. Wagner says, "Tone speech is the beginning and end of word speech ..."<sup>95</sup> Poetry via the myth unites with music, and the light and sound words are united. The Myth gives form. Tone speech the expression. The Apollonian and Dionysian of Nietzsche are blended and transformed by theatre. Bekker says,

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<sup>93</sup>Richard Wagner. "Opera and Drama II." op. cit., p. 124.

<sup>94</sup>Richard Wagner. "The Art-Work of the Future I." op. cit., p. 124.

<sup>95</sup>Richard Wagner. "Opera and Drama II." op. cit., p. 129.

In these words Wagner expresses all that a great artist can express of the secret of his creative processes. Light-and sound-worlds are united: Siegfried, spirit of light, weds Brynhilda, spirit of sound, wooing her from her dreaming wisdom to the light of day.<sup>96</sup>

Graf notes the same theme: "In the ending of 'Tristan und Isolde' death opens the gateway to heaven, where all love passion unfolds and dissolves in pure element."<sup>97</sup> Finally relating again motive (meaning) to the means of expression, Wagner states,

But where the thing prepared for is to become a reality, where the poet has no longer to separate and compare, where he wants to let the thing that gainsays all choice and definitely gives itself without conditions, the determinant motive strengthened to the determinant force-- to let this proclaim itself in the very utterance of necessity, all dominating feeling--there he can no longer work with merely shadowing, expounding word speech, excent he so enhance it as he has already enhanced the motive: and this he can only do by tone speech.<sup>98</sup>

It is tone speech or speech made musical that is our last consideration in so far as it pertains to insight. Wagner says, "It was Schopenhauer who first defined the position of music among the fine arts with philosophic clearness, ascribing to it a totally different nature from that of either plastic or poetic art."<sup>99</sup> Now Wagner remains Schopenhauerian as to the place where he sets up as a means of expression to our intuition. He says,

After weighing these extracts from Schopenhauer's principal work, it must be obvious to us that musical

<sup>96</sup>Paul Bokker. Richard Wagner: His Life in His Work. trans. M. M. Bozman (New York: 1931), p. 411.

<sup>97</sup>Max Graf. op. cit., p. 72.

<sup>98</sup>Richard Wagner. "Opera and Drama II." op. cit., p. 196.

<sup>99</sup>Richard Wagner.. "Bethoveen V." Wagner on Music and Drama, p. 179.

composition, as it has nothing in common with the seizure of an idea (for the latter is absolutely bound to physical perception of the world), can have its origin nowhere but upon that side of consciousness which Schopenhauer defines as facing inward.<sup>100</sup>

Bekker says,

In the works of Schopenhauer he found confirmation of his intuitive perception that music is the immediate expression of the Universal Will... and that the other arts belong to the world of concepts... From Will and Concept, however, springs something that Wagner recognized as his ultimate goal--a pure, unified art-form to which 'the arts' should be auxiliary.<sup>101</sup>

Music enlivens the myth. It gives us the greatest art object capable of man's production. Through the myth meaning is projected, and with music as a means of expression it flows directly into our soul life. Wagner says,

This cry is answered in the most positive manner by music. Here the world outside speaks to us in terms intelligible beyond compare, since its sounding message to our ear is of the selfsame nature as the cry sent forth to it from the depths of our inner heart.<sup>102</sup>

Finally, one sentence can summarize all that has been said in section five. Wagner states, "In the drama we must become knowers through feeling."<sup>103</sup>

In summary, we established for the reader the time-work relationship of the principle subjects, clarified the notion of drama through Aristotle

<sup>100</sup>Ibid., p. 180.

<sup>101</sup>Paul Bekker. op. cit., p. 33.

<sup>102</sup>Richard Wagner. "Bethoveen V." op. cit., p. 183.

<sup>103</sup>Richard Wagner. "Opera and Drama II." op. cit., p. 189.

and Lessing, studied the position of music and insight as given by Schopenhauer and at the same time analyzed the notion of fantasy and insight's opposite--projection as given by Miller--studied the synthesis of music and myth rendered by Nietzsche, and finally found the culmination of all those ideas in Wagner.

The author feels that he has led the reader to a "satisfying" accumulative insight. Wagner has been ridiculed as a philosopher and as a poor writer. The critics admit that he was a great composer and poet. Some even admit that he was a great dramatist. Wagner was a vitalist in the sense of Schopenhauer and Nietzsche. He looked upon drama as a communication to the living. It is precisely in the writings of Wagner that our accumulative insight is found.

I have shown that 1) How the playwright prepares his logical description (object of expression), 2) the best means (tone-speech), and 3) how Wagner incorporates the foregoing ideas of this thesis.

## CHAPTER SIX

## THE PLAY

## PART I

The Search for the Feeling. In Chapter Five, Wagner stated that the dramatic artist's or playwright's task is to justify an instinctive feeling. The playwright must be able to "project" (Miller) beyond the premises of his plot that instinctive feeling or intuition so that the audience can receive the same intuition. Moreover, I have established that we come to know our feelings through experience. Therefore, the playwright must reflect on first or second hand experience in order to clarify his insight.

The seed of Half-A-Coin, Half-A-Man came to me through a discussion with Mrs. Betty Cleary, an instructor in the Department of Speech at Kansas State University. Mrs. Cleary's grandparents were from Ireland, and my father, also, had that distinct pleasure. Consequently, Mrs. Cleary and I have passed some pleasant hours telling tales of the old country. I brought to the play all the stories that my father narrated concerning the Irish Republican Army. Well, one day while discussing the conflict between the Irish Republicans and English Loyalists, Mrs. Cleary told me a story, which had been told to her by her grandfather. It seems that the I. R. A. was upset with a loyalist family which was openly supporting the cause of England. Certain high officials in the I. R. A. decided that some action needed to be taken to set this family up as an example. Three men drew the task of killing the entire family, and the deed was accomplished. The story was told to Mrs. Cleary's grandfather by the men who accomplished the deed. Her grandfather and the men were on a boat bound for the U. S. A., and the story was brought out into the open.

There were two ideas that seized me about her story: a) that the entire family had to be slain, and b) that the men (the killers) felt free to express their story, once, they had departed Ireland's shores. Certainly, I felt that it was an injustice that a whole family including children should be slain to prove a point or set an example, but the reasoning of the killers bothered me. Why were they free to discuss such a story? Did they not feel some tinge of guilt? Men usually feel guilt when they disobey some rule or law; perhaps, these men were justified.

I had an immediate feeling, instinctive, that the killers should feel guilt. I had the feeling that no matter what the structure of a government of dogma of a church that there was something "wrong" in killing children. Notice that I use the word "wrong", but as a playwright my task is to convey my instinctual feeling, which really is beyond the story. I submit that this is knowledge by projection, and my job was to create a play in which the audience could intuit my projection. However, the murder was not the sole determinant of my feeling, I was broader.

I pondered a while and decided to stack the cards against my feeling in order to convey it more clearly. I wanted a character (Paddy) who was told by his government (I. R. A.) and his Church (Catholic) that it was "right" to kill a family. Moreover, I wanted Paddy to be a "good" man--kind, dynamic, generous, and generally big-souled. I wanted Paddy to be admired for his personality. Moreover, I wanted another polar character, a survivor, who had naturally been "hurt" by Paddy's action. This created a problem.

The social structure which applied to Paddy did not apply to the survivor, Ronald Stark. Paddy's orders were issued to him by the

revolutionary government and supported by one priest. Ronald Stark did not recognize that government, but the English. Consequently, Stark felt that he was wronged, and later, vowed to search out the murder. Stark, still, felt wronged when the government changed hands in favor of the revolutionaries. In his view there was no one that could punish the murder except himself. After all, Paddy's killing would have been excused by the new, revolutionary government under whose orders the act was performed.

These foregoing statements comprise the rationale I utilized in planning my dramatic action. My object was not to portray conflict, but to express the feeling that I had within me, and had "projected" as a guiding principle. Still, there were some notions that I had to establish within the object of expression so that the feeling would emerge. I set the play on neutral soil--the United States, but also in an understanding locale, an Irish bar in the Mission District of San Francisco. This was to give the feeling of search; that the play extended into the past (the idea of "durative" expressed in primitive myth.) The locale, moreover, allowed me to utilize characters who had a feeling for the past and knew the story, and committed themselves in opinion. A bar was ideal because it, somehow, gave the idea of the world at large. Also, it permitted me to show those characters who would not understand the dramatic action--such as Sam.

In order to bring out the feeling, I could not rest with a negative circumstance. For example, I did not particularly desire to show the murder, but rather allowed it to remain in the past like a ghost. Most of all, I wanted the climax to be a positive incident, which brought the past to present and ended with finality. Therefore, I had Stark kill Paddy, and this act would tend to culminate the past with a positive action (as it

ended the dramatic action on the stage.) Paddy was deep-souled; this notion will be explained later. However, it is because of his tremendous sensitivity that Paddy stood tall when The Kid held death in his hands. Paddy's last lines before his death concern the girl, and when The Kid reaches for the fatal clasp: the past and present merge, guilt is expiated, and all in the bar participate in the act. The world of the bar knows the act and recognized the guilt. The Kid represents more than the character of a young, angry avenger; he represents Paddy's unconscious wish and simultaneously the wish of the collective whole (the bar and the audience).

This is the best I can do in trying to express what instinctive feeling I had before commencing work, and some of the guidelines utilized in forming the object of expression. Note the feeling goes beyond the moral of killing children. The instinctive feeling is guilt for past acts, the horror of the girl's death, a value feeling (rather than judgment), the feeling that our past is ever present, the feeling that we knew and wanted these things to happen--all combined in one. The instinctive feeling needs dramatic action to communicate it, but defies explanation through any other means.

In summary, the instinctive feeling appears impossible to grasp rationally, but can only be known through intuition. My task as the playwright was to lead the audience through the object of expression to intuit the ultimate meaning. However, the feeling as a "projection" was a guiding principle in formulating my rational and the object of expression.

## PART II

Half-A-Coin, Half-A-Man and The Object of Expression. This chapter will be divided into three parts: a) the play and ritual, b) the play and



the logical ordering, and c) the play and advancement of dramatic action.

The Play and Ritual: Ritual was defined in an earlier chapter as "activity pre-done and re-done symbolically for the collective whole." A comparison was made at that time between ritual and drama in general, and that comparison would hold in the particular case of Half-A-Coin, Half-A-Man. However, I wish to make two points in this section.

The first point is that I agree that drama utilizes in a general way the ritual pattern that has descended from the primitive, but I doubt that the material has descended. Many scholars have said that conflict is the essence of drama. I disagree. It is my contention that action performed symbolically for the collective whole is drama's essence. In other words, dramatic action is the essence of drama. I have no choice, but to utter these statements because (for the most part) Half-A-Coin, Half-A-Man lacks conflict. Only when the play is half over, does Paddy find out that The Kid has a medal like his. Where was the real conflict before this time? It simply did not exist, but there was dramatic action. Therefore, I felt compelled to clarify this particular point.

My second point is that there exists ritualistic elements within the play itself. The dance sequence is easily understood by the audience as something that has been re-done time and time again. The initial contact of the "unholy trinity" with Sam has the same ritualistic framework. In fact, at the end of the play when Sam desires to enter into the framework by buying a drink, he is laughed down by the characters and the audience. The toasts, the looks of disdain, all seem to possess this unique ritualistic framework.

The Play and Logical Ordering: The plot was straight-forward. I detected no deus ex machina. Consequently, the audience was freed from the task of ordering and could react emotionally. Based upon the Principle of the Uniformity of Reasons, I feel free to say that every effect had its reasonable cause. The sailor's fight was conditioned through the savage handling of the girl, Maggie. If we were to trace the reasons for their behavior, it would go back to their entrance when they stood by the door and lustfully watched the dance. I asked one of my students what the sailors were doing at the door. She replied, "They were watching Maggie." This, of course, was the reply that I wanted.

The men's (unholy trinity) protection of The Kid at the end was foreshadowed by their earlier actions and reactions to the murder subject. But most of all, the way that Paddy died was reasonable. After all, he had three chances to leave, but decided to stay. He wanted to die, but like a man.

The Play and The Advancement of Dramatic Action: Dramatic action is advanced by what people do. Drama is a doing with its ritualistic foundations. A plot is chiefly advanced when an action illustrates a meaningful decision on the part of some character. For example, Paddy decided to stay in the bar on three occasions: a) he could have left after his wife's telephone call, b) he could have left when Skipper asked him to come home, and c) he could have departed with Officer Sullivan. The Skipper, an alcoholic, refused money to protect Paddy. The Kid, Ronald Stark, still killed Paddy, although Paddy had just previously come to his rescue.

The plot was advanced from the trinity's reactions to Skipper's drunkenness to the final decision of Paddy to die for his act. Note that all the decisions made by the characters were reasonable when the audience had viewed what went before. Maggie's decision not to dance with the sailors was reasonable when we remember how she retaliated to John's remarks. Larry's decision to toss out the prostitutes was reasonable when we remember his remarks to his daughter and the pride he placed in his tavern--"Larry O'Toole's Restaurant."

It is only through such plot advancement that the instinctive feeling can be communicated to the audience. The plot must be strictly ordered and have at its rock bottom a continuity of human decisions.

### PART III

The Means of Expression. The play utilized three means of expression: dance, music, and words. Dance and music were important to convey the primitive quality that I desired throughout. The music, of course, was Irish. Moreover, when the medal was discovered by Maggie, the music immediately communicated to the audience the gravity of the situation. The opening music set a melancholy mood which prepared the audience for the ultimate outcome, and the same music was utilized at the end for emotional unity. The use of music in my play convinced me more than ever that Schopenhauer's ideas were extremely clear in this regard. Music as one of the means of expression re-inforces the dramatic action. Music communicates directly to our feelings. Truly, the world of light and music are blended.

Through the use of the Irish dialect, I tried to incorporate this music in the words. As the director I did not stress the pronunciation of

individual words, but the rhythm in sentences and phrases. I felt that if the audience did not understand the words, they would immediately understand the musical rhythm used. In my own way, I was trying to utilize the "tone speech" of Wagner.

The dance enlivened the play. It communicated a free-swinging and liberal atmosphere. But during the dance, I directed all the characters to be moving. All the characters were in flux. The bar was a primitive atmosphere where man came to the stock of things. These engendered feelings, likewise, contributed to the dramatic action.

In summary, the means of expression through its, sometimes, immediate communication help me impress upon the audience's mind the object of expression.

#### PART IV

The Notion of Credibility. I stated in Chapter Four that a great play will give an audience a world view of the society in which it was written. Now, I am not going to be so bold as to claim that my one-act play is great. However, I do think that there are some ideas that do reflect the twentieth century and the Americanized Irish in general.

The play reflects the revolutionary tendencies of our age. The I. R. A. is looked upon with both reverence and pride. In the Thought (Aristotle) Timmy and Larry both advocate the bombing of England. The idea of revolt is definitely there. The idea of status is conveyed by Maggie attending one of the best girl's colleges in the state. The conflict of free enterprise and labor is expressed by Paddy and the trinity alike. Sam is advised to get a job on the waterfront to prove that he is a man. But most

of all, the feeling of alienation is expressed. Paddy at the end of the play must admit to his own feelings rather than the social structures that have been imposed upon him. He is alone.

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**APPENDIX**

## THE CAST

This section of the thesis will contain a description of each cast member's appearance, personality, and growth through the course of the play. The description will correspond to the order of the characters appearing in the section entitled "Actors". This will allow the reader to page back systematically to view the character cited.

Henry Vlcek played the part of Jerry. He is a freshman from Satellite, Florida, and this was his first major college production. Henry has performed in many shows in high school which included: Rip Van Winkle, Check Your Worries, Alas Babylon, and She Stoops to Conquer. He stands about five feet and eleven inches and weighs one hundred eighty pounds.

Henry's part was a significant one. He had to play a man in his fifties. Dressed in blue jeans and a blue denim shirt, he looked as though he were just off the wharf. Vlcek's mastery of the dialect was the best of the company of actors. He was, however, slow in developing his business. In the last few days of rehearsal, he clicked in his reactions to the other characters on the stage.

Vlcek's performance was credible. Physically, he moved well. His character developed with more and more spontaneity.

Lyle Hildenbrand is a veteran of the Kansas State stage. His character development was excellent. He had a good grasp of the dialect. Lyle had a problem, which was remedied by the end of the play. He had the habit of tucking in the last word in a sentence, which made him very difficult for an audience to understand. Lyle wore a black, turtle-neck sweater and black

pants. He also was asked to wear a black Navy stocking cap. With snow-white hair he appeared to be absolutely impish on the stage. In the character of Timmy he developed in his character a hard nosed realist, who had an evil quip for all comers. His performance was excellent.

Bill Henry played the part of John. Mr. Henry had some high school experience playing in Orphee and Teahouse of the August Moon. Bill is a short man, only reaching up to five feet and seven inches. He appeared quite short in his gray coveralls, which completely hid his small frame. He has, however, a marvelous face. He gives anyone the impression that he is always serious. His character had the same quality. However, Bill had extreme difficulty in thinking in his character's shoes. Often, he would tend to mug facial expressions without a true feeling behind them. Bill, also, needed desperately to relax on stage. Finally, in the end he accomplished both his chores (thinking and relaxing.) His sincere seriousness contributed to the climax of the play.

John Jagger has had very bit parts here at Kansas State. An extremely motivated individual, he was assigned the part of Larry. John played the part of the elderly tavern owner in good fashion. His red hair had the "Irish" going for him, but still looked the part. He wore a white shirt with his sleeves rolled up, a green tie, and brown slacks. He portrayed Larry with a proud stance and good dialect. This was in itself quite an accomplishment because Mr. Jagger has a terrible Kansas twang. He overcame it. He was excellent as the stern father, and cordial as the tavern owner.

John needed a lot of assistance in his stage movement. He had to learn what a powerful gesture was on the stage. When this physical movement was acquired, he developed nicely in his role.

Bill Kammer played the part of The Skipper. Contrary to stage convention he was dressed completely in white: white coat, pants, and hat. Also, he wore a yellow T-shirt. Mr. Kammer is another veteran of the K-State Players. His character developed from the swaggering drunk to assume a mythical character by the end of the play. He foretells Paddy's doom and shows character by not "squealing" on the Irishman. Kammer was excellent.

The part of Maggie was played by Carolyn Lee. Miss Lee played the part of Frankie in A Member of the Wedding. Her hair was colored auburn so that the relationship between she and Larry could be established. She wore a green blouse and brown shirt. She moved well.

She portrayed the rather choleric tavern keeper's daughter in excellent fashion. She displayed the bit of Irish fire convincingly. When Carolyn did Frankie a year ago, she was totally on a higher acting level than her fellow actors. Strangely enough, in this play she had to be brought up to the level of the other actors. Of course, she was the only girl in this rather, bawdy play. However, she came up to the proper level and did not go over.

Carolyn wore a green and brown shirt. Later, she placed an apron around her waist. The apron was plain white without any decoration. On the whole, she did a good job. Her facial expressions were excellent.

Mark Stueve, who had no previous action experience, did a fine job in his role of the Second Dice player. His large frame dressed in a black suit, white shirt, and red tie gave the impression of a man-about-town. His long, black hair and dark eyes confirmed this impression in the spectators' minds. Notably, he learned to react when he was supposed to and to hold still (as not to distract.) He was a good minor character.

Roger Strube was first cast in the role of the First Dice Player. Then, the date of the performance was changed, which drew complications for Mr. Strube. Luckily, Mr. Strube's notification was soon enough to recast the role. Frank Atkinson was selected to play the role of the First Dice player. Frank had a large part the previous year in Who's Afraid of Virginia Wolfe. Frank has dishwater blond hair and paralleled the Second Dice player by wearing a brown suit, white shirt, and yellow tie. Frank had two main difficulties which were overcome by production time. The first was a tendency to overdo the action without motivation. The second was to distract through spontaneous movements from the primary action on the stage. This minor role I am sure certainly helped Frank in his dramatic maturation.

Melinda Hrabe was striking as the First Prostitute. Her wonderful sense of humor aided her in her interpersonal relationships with the rest of the cast. She was striking in her brilliantly red dress with a fur piece hanging from her arms. It took a little work to get her nasty enough to swing her hips in fury at Larry. However, by the time of performance she had this little movement to perfection. Melinda had a small role in Rumpelstiltskin, a children's play. This present part offered her a challenge to free herself from certain inhibitions. She was excellent.

Barbara Mistler played the role of the Second Prostitute. She was very good. She developed a bit of business which was both sexy and significant. She rubbed her arms together in an enticing way when looking at the Dice players. Barbara had had a great quantity of high school shows in her store. This was her first college production, and she showed definite promise. She was dressed in a purple dress, which was form fitting. She

wore a red necklace, red bracelet, and a red flower was pinned to her dress. Barbara's body type is significant in relationship to Melinda. Both girls are attractive, but Barbara is short and slender, where are Melinda is tall and big-boned. Consequently, their appearance in the bar should have drawn most of the men in the audience in one way, or another. This was the hope, nevertheless.

The part of Sam was played by Rex Garrelts. Rex had little experience before the show. He did however play in Harlequinade, a campus show made up of "skits" prepared by various Greek houses. Rex had a lot of difficulty not only with physical movement and basic timing, but also with variety within his lines. His was an extremely important part in the play, and he carried it off in a satisfactory manner. He is naturally awkward appearing, which I wanted in the part of Sam. Paramount is his voice. Presently he has the voice of an "old" adolescent, which was perfect for the play. Although, admittedly, he was typed cast, the difficulties mentioned previously had to be overcome. Each movement, each phrase spoken had to be worked upon.

At Sam's first appearance on stage, he wore the white pants and white T-shirt of a bread man. His second appearance was quite different. He wore black slacks, a black handkerchief in his blazer, and a black tie complimented with a white shirt. However, I am sure that he shocked the audience with his brilliantly red blazer. Rex had to be "taught" more than any of the other actors. He did, however, carry the role.

John Walker played the part of Ronald Stark or the Kid. As the character of the Kid, he developed well. He ran the continuum from the casual searcher to the intense killer, convincingly and technically. John wore a green hunting coat, brown slacks, and a white shirt without tie. He looked casual



with his wild hair. John is very muscular, which gives him good body tone. Most of all, he has wonderful eyes for the stage. They appear sharp, penetrating, and almost primitive. All this was desired in the Kid.

He reacted well to every suggestion. He needed work on diction, kinesthetic physical movement, and rhythm. The Kid had to have a different speaking rhythm than any other characters. John corrected all his problems. In fact, he turned in an excellent performance. He, as the First Dice player, tended in the beginning to distract with spontaneous movements, but this tendency was corrected.

Frank Siegle is a veteran of the Kansas State Theatre. In our play he had the lead, namely Paddy O'Rourke. Frank wore a tan jacket and tan pants. He had a brown tie hanging from his unbuttoned shirt. He was excellent in the role. His character development comes about through the decisions which the character makes on the stage. Each level of his decision making was handled with credibility and sincerity.

Frank, however, had some difficulties. He had a diction problem, which was shortly overcome. Most of all, his problems lie in his physical posture necessary for this particular role and his stage stance. Concerning his posture, Frank had to learn to stand straight. He had the difficulty of looking at his feet when dancing. He never completely overcame this glancing down. However, for the most part, he overcame the posture problem. Much of this problem was caused by the incorrect placement on his feet on the stage. He tended to bend his knees and place his feet together, which is the weakest of stances, and completely out of character with the strong Paddy. In the end, he turned in an excellent performance. The chief attribute of his side was the understanding into the sensitivity of His character.

Larry Cornwell played the First Sailor, and Steven Knight played the Second Sailor. Both were supposed to be in British naval uniforms, but old American uniforms saved the day. Larry and Steve were excellent with their British dialect (cockney.) Their participation in the fight scene was exact and well performed. Steve's passing out at the result of Paddy's butt was sensational. Both men are tall and slender. They wore their uniforms well.

Goerge Macy played the part of Officer Sullivan. Goerge did a good job, but appeared extremely nervous on stage, even during the performance. His timing was off. He appeared to rush his part. He was only satisfactory. His dialect was excellent. Of course, he wore the police suit. Gray temples peered out from beneath his cap, which made him look the part. However, he did not click as he had during rehearsals.

Half-A-Coin, Half-A-Man

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Michael J. McCarthy  
T-23 Jardine Terrace  
Manhattan, Kansas  
JE 9-5768

Title: Half-A-Coin, Half-A-Man

Time: The late 1930's

Place: Larry O'Toole's Bar, Mission District, San Francisco

Characters:

Timmy Leonard - A deck worker in his fifties.

Jerry Mulligan - A railroad worker in his fifties.

John Daly - A deck worker in his fifties.

Larry O'Toole - Owner of the bar, father to Maggie, and about the same age as his older customers.

Maggie O'Toole - Daughter to Larry and about twenty-one.

The Dice Players - Undetermined ages.

The Skipper - An alcoholic in his sixties.

San O'Flynn - A breadman, boyfriend to Maggie, and about twenty-two.

Ronald Stark (The Kid) - A traveler about the age of twenty-five.

Paddy O'Rourke - A dock worker and labor leader in his fifties.

First Sailor - An English sailor in his late teens.

Second Sailor - Another English sailor about the same age as his comrade.

Officer Sullivan - A policeman about fifty.

Two Prostitutes - Undetermined ages.

Scene:

(The curtain opens on a quaint-looking Irish bar which is dimly lit. DL is an old table with three chairs. The only entrance is located upstage left. This consists of swinging doors which allow the actors to come and depart stage left. Against the upstage left wall is a doorway (never used) which has a door plugging the entrance. The word "Men" appears on the door. A little stage right of the restroom a bar extends out about three to four feet and curves back not quite meeting the upstage wall. A gap for entering behind the bar is left (one foot). Stage right along the upstage wall rests an old jukebox decorated with neon tubing. The bar is made of rich Oak as is the bottle rack directly behind it. Above the rack a large mural of Patrick Sarsfield towers over the bar. He stands with sword raised, evidently speaking eloquently to his followers

who are tensed below him in anticipation. Bar stools surround the bar. A little stage right against the wall is a wall telephone. Right center sits the second table with three chairs surrounding it, and finally a third table is situated to the right and up from the second table, also, with the required three chairs.

The bar has an intimate feeling. The entire backwall appears to be wood paneled which creates the feeling of warmth. Yet, the place appears old. The shiny legs of the bar stools tastefully break the soft, wooded warmth of the place. A coatrack stands in the upstage right corner of the set. The first to enter the bar is Larry O'Toole. As Larry enters UL the music Mise Eire by Sean O'Riada is heard. The two movements of Mise Eire and Caithreim will play until the unholy trinity (Timmy, Jerry, and John) have their drinks served them. Larry is a tall, dignified man whose red hair is slightly grayed at the temples. He wears a white shirt and brown slacks under a large brown overcoat. He passes ULC and crosses to the coatrack where he takes off his coat. He straightens, glances around the bar, then moves to his left, and switches the lights for the jukebox on. Larry walks behind the bar and picks up a rag. As Larry accomplishes his last movement, Maggie enters through the swinging doors. She is wearing a green coat, which hides a green blouse and a brown dress. Maggie is a pretty, slim girl with auburn hair. She moves at a quicker pace than her father as she goes directly to the coatrack. After taking off coat, she proceeds behind the bar and reaches under the bar for an apron. She places the apron around her waist and picks up a rag. At her movement the Dice players enter. One of the Dice players is dressed in a brown suit and the other in a black. They definitely give the appearance of two men on the town. They enter miming conversation and sit at the bar stools on the stage left side of the bar. The farthest bar stool against the upstage left wall is left unoccupied. Larry crosses to the men to take their orders. They gesture. Larry pours out two beers from a tap and hands the beers to the men. Larry, acting as if spoken to, hands them a dice box from beneath the bar. About this time the Caithreim from the Mise Eire is heard, and a special spot should be slowly brought up on the mural of Patrick Sarsfield. Maggie with rag in hand crosses to the extreme stage right table and wipes it off slowly. Then, she moves to the more centrally located table. As she finishes with the wiping, the three men (Timmy, Jerry, and John) enter strongly through the swinging doors. They wave to Larry upon entering and cross to the table where Maggie waits to take their orders. Timmy is the most striking with his black turtleneck sweater, black pants, black boots, and a black stocking cap for his head. He has snow-white hair which is shocking against his clothes and his tan face. Jerry wears jeans and a denim blue shirt. He is a large, jolly man with slightly gray hair falling in his eyes. John is a short man with a chiseled face which looks serious even when he is smiling. He wears a "butch" or "crew-cut". He wears overalls which completely covers him and exaggerates his shortness. They sit at the table. Timmy sits in the upstage center position. John and Jerry set to Timmy's right and left respectively. They mime their orders. Maggie crosses to the middle of the right side of the bar waiting for her father to fill the orders. Jerry proceeds to pack his pipe. Timmy has pulled out a

deck of cards and is dealing a hand to the men. Larry fills the men's glasses and Maggie returns to the men's table. Timmy reaches into his pocket and pays Maggie. Before Maggie can depart, a voice is heard from outside the bar singing Molly Malone. Everyone reacts to the voice. Of course, this is the first human voice heard since the curtain opened and it belongs to The Skipper, a thin, white-haired, elderly alcoholic, who plagues the waterfront bars for drinks. This voice is pleasing, but drunk. Jerry waves to Maggie a request. She goes up the bar and returns with a newspaper that her father hands her. She gives the paper to Jerry. However, she is obviously concerned with the off stage voice. Just as she hands the paper to Jerry, The Skipper weaves through the swinging doors, still singing. The music of the Mise Eire, of course, had terminated before the Skipper's entrance so that there is no competition. The Skipper despite stage convention is dressed all in winkled white. He wears a white yatching cap, and the rest of his suit is that of the classic beachcomber. He wears a yellow T-shirt, rather soiled and dirty. Still singing, he weaves stage center and finishes the song. He moves to the men's table upstage between Timmy and Jerry. The men show disapproval, and The Skipper almost stumbles backing up. Maggie comes to his support. She leads him to the unoccupied stool on the stage left side of bar. The stool rests against the upstage wall. The Skipper sits facing straight out with his back against the wall. Maggie crosses around behind the bar. Jerry opens his newspaper and commences reading. One of the Dice players uses and with an "Ah!" rises, crosses to the jukebox, and plays "The Wearing of the Green" sung by Mike Wallace from the Record You Don't Have to Be Irish. Note the sound of the dice is heard up until the time when the Skipper starts to sing, then the rest of their play is mimed without sound. The Dice player returns to his stool. At this time, all the lights are brought up.)

Jerry

(lowering the newspaper)

Thank the Holy Lord and all the Saints of Heaven that the Germans love the Orish.

Timmy

Why?

Jerry

Just read between the lines. That's why.

Timmy

(kicking Jerry's chair)

How in the hell can I read between the lines when I don't have the newspaper?

Jerry

Adolf Hitler

Timmy.

Oh that Hoosier! Gawd Almighty!

(Larry picks up a bottle from the rack and stands polishing it while speaking.)

Larry

I hope for all that's dear in this world he blows Johnny Bull to smithereens.

John

He just might do dat.

(Larry returns the bottle to its place on the rack and delivers his next line leaning over the bar.)

Larry

If he does, they'll be doing a jig along Market Street, and as far as I'm concerned, drinks will be on the house.

Skipper

(looking up)

Did s-s-somone s-say that drinks were on the house. Bless. God bless.

(Larry crosses stage left directly in front of Skipper.)

Larry

No. I didn't say that. In so far as yourself is concerned, you know you can't be having anymore till O'Rourk gets here. And don't be lookin' at me with those cocker spaniel eyes. You drink too damn much.

(Maggie crosses rapidly with rag in hand toward the down right table. She delivers her line while she is moving. She stops at her father's retort.)

Maggie

Oh Father, your terrible.

(Larry crosses down slightly along the left side of the bar.)

Larry

Bad lookin' at you, girl.

(Maggie wipes the DL table.)

Maggie

You might buy him a sandwich yourself, now and then. If it wasn't for Mr. O'Rourk...

Larry

(Straightening)

Me, buy a sandwich? Listen girl. You're not staying at that fancy girls' college by me buyin' people sandwiches.

Maggie

Oh what good is it?

(Maggie starts to cross up to Skipper and is stopped by her father's remark.)

Larry

Good is it? You not so old that you can't feel the good imprint of my hand.

(Maggie continues her cross and helps The Skipper to his feet. She starts to guide him to his DL table.)

Maggie

Come on, Skipper, your table's ready now.

(Sam enters. He wears a white T-shirt and white pants. A bread container filled with leaves is slung over his arm. He stops upon seeing Maggie.)

Sam, help me with Skipper.

Sam

Oh sure. Sure.

(Sam crosses quickly to the bar and places the container down. He aids Maggie with The Skipper and delivers his next line while placing Skipper in the extreme stage left chair at the DL table.)

Need any bread, Mr. O'Toole?

(Jerry adjusts his chair stage left to see the upcoming action. Larry leans over the center of the bar.)

Larry

You know I don't need bread. You left your four leaves yesterday. Don't be staying too long now. It's bad for business. People think you're some kind of an old hospital worker. They think the feed's bad or somethin' like that.

(Maggie takes one step toward Larry.)

Maggie

(angrily)

Father!

Larry

Just tell him to make his graping up short, now.

(Larry turns his back and busies himself with the bottle rack. Maggie pulls Sam up left by doors. Sam delivers his next line while moving with Maggie.)



Sam  
I won't be long, Mr. O'Toole.

Timmy  
(smiling)  
How's your father?

(Maggie and Sam turn slightly facing the three men.)

Jerry  
(also smiling)  
And your mother, Lad?

Sam  
They're both fine, thank you.

(Sam crosses over to Maggie's right side to push her slightly extreme stage left. He delivers his line to his left although both are facing directly out. Of course, he does not want to be overheard.)

I hate coming in here. I hate this damn place.

Maggie  
I don't blame you, but calm down.

Sam  
Always the same people--the unholy trinity over there just sit like some uptown jury criticizing.

(Maggie pulls him a foot closer to her.)

Maggie  
Quiet. They'll hear you.

Sam  
(glancing)  
Those wierdoes playing dice--what are they looking for? Maggie, I don't like you working here. You go to one of the best girls' colleges in the state, and then you have to come down to this--dump. It isn't right.

Maggie  
(getting angry)  
How do you think I go there?

(Maggie walks toward the stage left side of bar and spins.)

You can't just come in here and criticize my father's business.

Sam  
(turning toward Maggie)  
Well, I just came in to ask you to the dance at St. Brendan's tomorrow night.

(Maggie crosses down to Skipper's table and roughly straightens the upstage chair.)

Maggie

(snubbing)

I can't. I'm working.

(Sam crosses to Maggie slightly up stage and to her left.)

Sam

(calmly)

He'll let you off.

(Maggie turns directly toward her friend.)

Maggie

(louder)

I said I can't.

Sam

You're going to be an old maid.

Maggie

I don't see where it's any of your concern.

(Sam, who is apparently beside himself, starts toward the doors. He stops, looks at his hands, and remembers the bread container. He moves quickly to the bar and grabs it.)

Sam

You're impossible.

(Again, he starts to exit.)

Maggie

(undisturbed)

Goodbye.

Timmy

Leavin' so soon?

(Sam freezes just at the doors. There is evident emotion as Timmy continues.)

Don't let a woman talk to yeh like that. I know that you don't have the guts to land a job on the waterfront. But for Christ's sake, pull your self-respect together and tell the bloody girl a thing or two.

John

Tim Leonard, you keep yourself our a dis. Maggie's one-hundred per cent right.

Is she now?  
Timmy

I think Timmy's right. No true Irishman would let a girl talk to him like that.  
Jerry

What ad you suggest?  
John

I'd beat her.  
Timmy

Be serrrious.  
John

(Sam stomps DLC below the Dice players.)

Look, I come in here everynight and everynight I take your kidding, but damn it all this is going to far. I wish you three would mind you own damn business and leave Maggie and I alone.  
Sam

(Timmy half rises out of his chair.)

At a by, git mad, but don't tell us. Tell her.  
Timmy

(John pulls Timmy back into his chair.)

Lave de lad alone.  
John

Sam, you'd better leave.  
Maggie

I'll leave when I want to.  
Sam

(Timmy and Jerry enthusiastically rise.)

At a by.  
Timmy and Jerry

(Sam becomes elf-conscious when he realizes what he has said. He begins to speak again, but can't.)

(hesitating)  
Goodbye.  
Sam

(Sam exits rapidly. Timmy and Jerry sit again in disappointment. Maggie crosses URC. As she reaches the point between the men's table and the stage right side of bar, John delivers his line.)

John

Maggie, I thought you were right.

Maggie

(spinning)

And who asked you?

(Timmy laughing hits John's arm with his hand. Maggie picks up a rag from the bar and crosses to the jukebox to dust it. The phone rings. Larry, who was going to tell his daughter a few things, stops and answers the phone. He leans against the back wall and faces the audience.)

Larry

Larry O'Toole's Restaurant! Oh, hello Mrs. O'Rourke. ---Aye---Have I seen him? ... No, he hasn't been in yet ... Yes, dear, I'll remind him... Yes, cold steak ... Fifteen minutes ... Well, this is all fine, but if he doesn't get here Skipper is goin' to starve ... Aye ... Bye.

(Larry hangs up the phone and crosses upstage to the men's table. Maggie crosses behind the bar directly below the phone. John slides his chair stage right to view Larry.)

Timmy

That bloody bag will be tellin' him his supper's late when he's layin' cold at his wake.

Jerry

Doya know what Paddy usually tells her? He says that if supper's ready, he won't eat it, and if it isn't, he'll beat the holy hell out of her.

Timmy

Did ya hear what happened last Sunday after Maas. Jazeus, I never heard the like of it before.

John

Yes, that was really something.

Larry

I didn't hear about that, at all.

Timmy

Well, she got herself a new dress. All morning the old man didn't say a damn thing about it. So, finally she asked him. She said, "Paddy, did ya ever see anything like it?" He said, "Yes, once in the old country on a cow."

(Men laugh and drink.)

John

I can't imagine a good man like Paddy O'Rourke getting' hooked up with a thing like that.

Timmy

Tis true. Paddy's a fine man.

Jerry

The whole lovin' world knows that he gets home when he wants ta. Bad lookin' at her, the bloody bitch.

Maggie

Well, Mrs. O'Rourke is just as good as he is any day. She's a fine lady, and you all know it.

(Larry crosses upstage to the extreme stage right part of bar and slaps the bar. Maggie retreats to the center of the bar.)

Larry

You!

Maggie

(feigning casualness)

Are you talking to me?

Larry

(looking skyward)

Jazeus, who do you think I'm talkin' to, the Queen Mary? What's the idea of talking that way to John?

(Maggie crosses behind her father and heads toward the Skipper's table. She delivers her next line while moving.)

Maggie

It was none of his business.

Larry

(following Maggie with eyes)

Well, alright. But I don't like that Hebrew-looking breadman comin' in here all the time. Do ya understand?

(Maggie, who has reached Skipper's table, turns.)

Maggie

I doubt if he'll be in again except when he has to deliver.

Larry

Good. He doesn't buy anything, anyway.

(The Dice players mime the idea that a roll had terminated a bet. The Dice player, who had not previously fed the jukebox motions to Larry.

Larry crosses to them from his behind the bar position. The second Dice player gives Larry a bill, and Larry makes change. The second Dice player rises, crosses to the jukebox, and plays "Killarney" and "Where The River Shannon Flows" from the same record by Mike Wallace. The songs are sung as a medley. The Dice player returns to his stool. Ronald Stark enters. He is primitive. His hair is abundant and uncombed although he wears a rather expensive green sports coat, white shirt with no tie, and brown slacks. He is well built, handsome, and graceful. His eyes are the most outstanding part of him. They are cold, penetrating, and brutal. The Kid (as those in the bar will soon call him) stops a few feet within the doors, looks at Maggie, and then visually searches the room. Gracefully, he walks to the extreme stage left side of the bar. Larry crosses to him.)

Timmy

(to Jerry)

Greenhorn.

Larry

Good evening. Wine, beer, or whiskey. What's your pleasure?

Kid

Whisky, please.

Larry

American or Irish?

Kid

Irish--Ah, Collier's.

Larry

We don't stock it. We carry only Dublin's Pride, a fine Irish ten year old. No better.

Kid

That's alright.

Larry

Have a table. The girl will bring ya your drink.

(The Kid looks at Maggie and the Skipper. He crosses slowly to the extreme stage right table and sits in the extreme stage right chair. Maggie follows him as far as the right side of the bar. At that point she stops and waits for his drink to be served by her father. Larry crosses to the center behind the bar to fix the drink. John turns to his right to view the Kid.)

John

What part of the North are you from?

Kid

(half turning)

I'm not. Do I sound like it.

Timmy

You know that was Protestant whiskey you asked for, there, you know.

Kid

You can't be gettin' good right-legged whisky everywhere.

Larry

Lots of Jews and the like are posing like they're Irish and dumpin' phooney Irish whiskey everywhere. Tis disparate, sure. (pause) How long ya been here?

Kid

In the States? A couple of years--New York, Boston, and finally here. Just arrived today, actually.

John

I would have thought ...

Kid

That I was right off the beat? I haven't had time, you see, to settle into the American ways.

(Larry motions to Maggie to pick up the Kid's drink at the center of the bar. She picks up the drink and crosses to the Kid's table remaining upstage and to his left. He pays for the drink.)

Excuse me, have you ever seen anything like this before?

(The Kid reaches beneath his shirt and pulls out a large, gold medal.)

Maggie

(bending)

It's a St. Patrick's medal, isn't it?

Kid

Yes.

Maggie

(holding it)

It's only half a medal though. Where the other half--the back part?

Kid

I don't know. Look at it closely. Have you ever seen a medal with the same size, shape, and handiwork?

Maggie

(straightening)

No. I'm afraid I haven't.

Kid

Are you sure?

Maggie

I'm positive. I'm sorry.

(Maggie crosses up behind the bar to the right side just below the phone. She acts as if she is washing dishes below the bar. The unholy trinity have been watching the scene between Maggie and Kid with great curiosity. Even Skipper appeared to be interested in his blurry-eyed way. The Kid is still holding on to the medal and is about to tuck it beneath his shirt when Timmy speaks. The Kid releases his grip, and the medal hangs exposed from the chain around his neck.)

Timmy

Say boye, what part of the old country are you from, huh?

Kid

Kinsale, County Cork.

Jerry

O'Rourk is from that country.

John

(toasting)

Up Cork, up Kinsale.

All

(half rising)

Up Cork, up Kinsale.

Timmy

(rising)

I'll be damned!

(Timmy crosses to the Kid's left and extends his hand. They shake. He places the upstage chair from the Kid's table to the right of his chair and to the left of where John is sitting. John nudges his chair a bit stage left.)

Boye, if it isn't your lucky day. Come over here and sit down for yourself.

(The Kid rises and joins the men. He sits in the chair prepared for him.)

O'Rourk's from Kinsale and you just meandering into this man's town. I bet you don't have a job? You have one now. O'Rourk's from Kinsale, you know. Keep that in mind.



Kid

Who's this fellow, O'Rourk?

(John rises with drink in hand and crosses to the extreme stage right corner. He faces straight out.)

John

Paddy O'Rourk is the boss of the waterfront here. He does all the hiring and firing.

(John turns three-quarter to the Kid.)

It's lucky for you he's partial to Kinsalemen.

Larry

It's his only failing.

Kid

Is he queer?

(The men react spontaneously to this absurd statement. John crosses to his position at the table.)

John

Oh no.

Timmy

Paddy a fruit. Don't let him hear you say that, boye.

Kid

(motioning toward Larry)

But he said ...

Jerry

Erra! O'Toole's just jealous because Cork have always been hurling champions.

Timmy

No. Paddy's heart is as big as he is. There's no finer man sure in all of San Francisco.

Jerry

Surely, you must have heard of O'Rourk in Kinsale. He famous over there now. There isn't a week goes by that some greenhorn doesn't put the bite on him for a job, you know.

Kid

I haven't been in Kinsale for eight years.

(The Skipper slowly rises and weaves to LC below the Dice players.)

John

That explains it so. Say, you must have been a gasoon when you left?

Kid

I was a man.

(The men glance down in semi-embarrassed fashion.)

John

Lave for work?

Kid

That's a good way of statin' it.

Timmy

I noticed you talkin' to Maggie about the medal you're wearin'.

Kid

(holding medal)

My father made it. He kept the other half. I was to have his when I became of age. But ...

Skipper

Say I ... I ... I've seen a medal like that.

(The Kid leaps from his chair, crosses to The Skipper, and places the medal before his face. The Skipper looks into the Kid's eyes and squints at the medal in the light.)

Kid

Where? Where?

(The Skipper's eyes widen.)

Skipper

Maybe.

(The Skipper remembers and starts back to his table.)

No ... No.

(The Kid grabs him and turns him around so that the two men are facing each other.)

Kid

Old man, you must remember. I've been searchin' a long time.

(The Skipper examines the Kid's face.)

Skipper

No ... I ... I ... I never saw a medal like that one. No, but it's sure beautiful.

(The Kid reaches into his pocket and pulls out money.)

Kid

Maybe this will help.

Skipper

No ... No.

(The Skipper returns to his chair and rests his head on the table.)

No.

(The Kid drops his arms in frustration, and then places the medal within his shirt. The Kid returns to his chair. John, who has been standing all the while, delivers the next line while he is sitting down in his usual chair.)

John

Pretty serious about it, aren't you, lad?

Kid

Yes ... serious.

(Jerry, who is feeling a little anxious at the lull, rises and crosses to center stage. His hands are on his hips.)

Jerry

This is O'Toole's place, and there's not even been introductions made. I'm Jerry Mulligan. This here is Tim Leonard. Bad cest to him! The serious on is John Daly. Over there is Larry O'Toole. He own this little bit of heaven. Maggie, his daughter, and of course, The Skipper. Don't pay him no mind, Lad. He was a grand man once--owned his own tug an all. Poor man. And you.

Kid

I won't be able to remember all the names. Pleasure to meet you all. I'm Ronald Stark.

Timmy

(pensive)

Stark, Stark! You wouldn't be any relation to the Stark family--the ones that were murdered.

Kid

My parents and sister.

John  
Jesus, Mary, and Joseph!

(Jerry crosses to the back of his chair.)

Jerry  
For God's sake, I didn't think there was anyone left.

Kid  
I was visiting an uncle.

John  
Did they ever ...

Kid  
Find the murderer?

(The Kid just shakes his head, "No.")

Jerry  
I heard it was done by the Irish Republicans because the Starks were for the English.

(Jerry sits.)

They were loyalists.

Kid  
That's what they say.

(Maggie motions to her father. She pulls his arm and leads him to a position between the jukebox and the stage right end of the bar.)

Maggie  
(softly)  
Father, what happened?

Larry  
His whole family was strangled. Murdered in their beds.

(Larry returns to the stage right back of bar. Maggie stays where she is.)

Timmy  
Don't worry, Kid. Someday, they'll get the dirty bastards.

Kid  
Bastard!

Timmy  
One man?

(Again, the Kid merely shakes his head, "Yes.")

John

(amazed)

One man.

(The two prostitutes enter. One is a rather big-boned girl with blond hair. Her face is adorned with heavy lipstick and a high beauty mark. She wears a brilliant red dress spotted with black pearls hanging from her neck. A fur piece lingers over her shoulders. The second prostitute is shorter and much more slender. She wears a tight, sleeveless dress which exposes her rather attractive figure. A large red flower is pinned to the dress. The flower matches the red necklace falling from her neck. The shorter girl crosses close to the restroom door and rubs her bare arms in an obviously suggestive fashion. The taller girl moves downstage closer to the Dice players and smiles broadly. Larry, who was so intent upon the Kid's replies did not notice the girls' entrance. Finally, when he does, he crosses violently stage left behind the bar. His next line is delivered when he starts the cross.)

Larry

Gerout! Gerout! I don't want the likes of you in my place. I won't be havin' the vice squad on me back. Out!

(The girls calmly turn toward Larry and cast a look of scorn. The short girl exits immediately. The taller girl wipes her fur piece around her neck, walks to the doors, and with one quick action of the hips toss them in Larry's direction. She exits. The Second Dice player taps the first on the arm. Both rise. They straighten their suits. Mumbling to themselves, they depart quickly.)

Jerry

Schum after schum!

(The voice of Paddy is heard off stage singing a lively Gaelic ditty, "Gra Machree Macrushkin". All in the bar focus toward the swinging doors. Timmy pats the Kid's arm in anticipation. Paddy finishes his song just as he enters.)

Men

Paddy!

(Paddy moves directly to Skipper's table. The old man has lifted his head.)

Paddy

What will it be old timer?

Skipper

A cornbeef, Paddy, and God bless.

(Paddy gestures to Larry with his hand. Paddy is a big man. His face is strong, but his eyes betray a certain gentleness. He stands quite erect and moves gracefully. He is wearing a tan jacket and slacks. The white shirt beneath the jacket is clean, but the collar is open leaving room for the borwn tie to hang loosely. Timmy rises. Paddy reaches into his pocket, and comes up with a coin. He tosses it to Timmy.)

Paddy

Tim, catch!

(Tim misses the coin. He looks on the floor for it.)

Jerry

(to Timmy)

You're as blind as a bloody bat.

(Timmy throws Jerry a look of disdain and walks to the jukebox. He reaches into his own pocket and comes up with the needed money to play a song. The "Mug of Brown" is heard from the record Irish Jigs, Reels, and Hornpipes. Maggie meets Paddy stage center for the jig, which they perform. The two English sailors appear at the swinging doors and from outside the bar watch the whole dance. They mime conversation. It can easily be noticed from their miming and glances that they are not so interested in the dance, but Maggie.)

Look at him, lads. He's got the legs of a lark.

(There is continual movement during the dance from those viewing. Larry has met Timmy at the stage right end of the bar. They mime approval. John rises and crosses to Timmy. John mimes that he and Timmy should try to do a bit of step dancing themselves. Timmy gives John a push, which sends him back a few feet. Larry crosses to the center of the bar and watches approvingly.)

John

Larry, she's a good dancer.

(Larry smiles communicating the fact that he knows it.)

Jerry

You're gettin' old Paddy.

Paddy

Pug-a-ma-hon.

Maggie

(blushing)

Mr. O'Rourke!

(Finally, the dance ends, and everyone cheers the two performers.)

Paddy

Ah hell, I'm gettin' too old. You're the best dancer in San Francisco, girl. There's no one to compare with the likes of you.

(Maggie blushes and smiles. She crosses up behind the right side of bar. Larry pours Paddy a beer. Timmy picks up another chair from the extreme stage right table and places it at the upstage middle position of the men's table. Paddy crosses to the jukebox and plays another selection. "Galway Bay" is heard from the same Mike Wallace record. Larry has placed Paddy's beer on the right side of the bar.)

Timmy

That was a great dance, Paddy. Oh God!

(John who has just returned to his chair.)

John

I just couldn't do it.

(The Skipper rises and crosses up to the bar to the place vacated by the Dice players.)

Larry

You had no need to get up.

(Larry crosses over to the Skipper.)

Maggie would have brought your sandwich to ya.

Skipper

I know. I know, but I needed the old bit of hexercise.

Larry

Since when did your physical condition bother ya?

(Paddy picks up his beer and is about to sit in the chair provided for him by Timmy.)

Skipper

(motioning)

Paddy, a word with ya.

Paddy

Sure, Skip. Excuse me, Lads.

(Paddy places his beer on the table and meets the Skipper, who has crossed to just above the DL table.)

What's the problem, Skip?

Skipper

(with difficulty)  
Listen, Paddy.

Paddy

I'm listening'. I'm listenin'.

Skipper

That new boy over there's got a medal like yours.

(Paddy glances slightly in the direction of Stark.)

Paddy

(shocked)  
Mudder a Jezeus.

Skipper

Listen. I didn't say a thing--not a damn thing, but I recognized it. OK, Paddy, OK. Watch yourself.

Paddy

(without conviction)  
Everything's fine, Skip. Thanks, old timer.

(Paddy starts to move back to the table, but Skipper grabs his arm.)

Skipper

He's a mean boy, Paddy. I saw it in his eyes.

Paddy

You done fine, Skip.

(Paddy returns to his chair and sits. The Skipper crosses up to his old bar stool at the extreme upstage left end of bar. The Sailors enter and stand at the place where the Dice players were sitting at the stage left side of bar.)

Larry

Why aren't you sittin' at your table?

Skipper

It's lonesome. Do ya mind?

(Larry crosses to the Sailors remaining slightly stage right.)

Larry

What will it be, lads? We have wine, beer, or whiskey?



First Sailor

(cockney accent)  
Qui a selct ung. Let's troy some beah.

Larry

Bottle or tap, lads?

First Sailor

Tap's chepwher, aoin ih?

Larry

Yeh.

First Sailor

Twoh tap then Guv, if you don't mind?

Larry

Have a table if ya want. The girl will bring ya your beers in a minute.

(The Sailors cross down to the DL table. The Second Sailor sits in Skipper's old chair on the extreme stage left side. The First Sailor sits on the upstage side. Both men are dressed in the British naval uniforms of the time. Both wear hats which they do not remove.)

Timmy

(to Paddy)

What took ya so long gettin' here?

Paddy

A little trouble on the job. They wanted to fire a new kid for comin' in late.

Jerry

Why was he late?

Paddy

Somethin' about takin' his wife to the hospital.

Timmy

Those Jewish slave drivers!

Paddy

Everything's fine now.

Timmy

Paddy, I want you to meet a fellow townsman. This here's Ronald Stark.

(They shake hands.)

Paddy

Nice to meet ya.

Kid

Likewise.

Timmy

He just got here today. Any openings on the front?

Paddy

I doubt it. Everyone's workin'. Nobody's gettin' fired.

Timmy

Don't worry, Kid. Paddy will find a place for ya.

Jerry

Paddy, did ya ever hear of the Stark murder?

Paddy

No. Should I have?

Timmy

You know, Paddy, the family that was killed by the I. R. A.

Paddy

I don't know. It must have been after me.

Kid

How lon's it been, Mr. O'Rourk?

Paddy

Since what?

Kid

Since you landed?

Paddy

Too long. (pause) About fifteen years. That's long enough not to be a greenhorn and short enough to have memories.

Kid

What kind of memories?

Paddy

Just memories.

(The phone rings. Larry crosses to answer it. Maggie crosses to the Sailors with their beers and collects. Then she crosses up by Skipper to listen to Paddy's conversation.)

Larry

O'Toole's Restaurant. Yeh, he's here. Paddy, it's your woman.

(Paddy rises and crosses to the phone. Larry goes to the center of the bar. Paddy picks up the receiver and turns resting his back against the upstage wall.)

Paddy

Yeh ... what have I told you about calling me here?

(The men at the table react cheerfully. They know what is going to happen.)

Timmy

(to Kid)

He'll ask her now what she's givin' him.

Paddy

What have you spoiled tonight?

Timmy

Watch him now raise hell about the price.

Paddy

Damn your hide, woman. Roast beef costs too damn much money. What the hell do you think we are, millionaires? I told you a thousand times to cut down.

Timmy

She'll start her cryin' act now.

(Skipper raises his head listening.)

Paddy

Now, Kate! Don't be opening the flood gates ... I'll buy my friends sandwiches if I want to.

Timmy

Now comes the famous line.

Paddy

Listen, all I expect you to do is to have supper ready, and if it is ready, I won't eat it. But if it isn't ready, wee be tide you, woman.

(The boys react unanimously to this.)

Timmy

(touching the Kid)

Now, he'll tell her that he'll be home when he wants to.

(Paddy pauses and looks over the boys.)

Paddy

Maybe you're right ... I am sort of hungry.

(The boys look bewildered.)

Jerry

(to Timmy)

That's funny, isn't it?

(The men are toubled.)

Paddy

(with bowed head)

I'll be home shortly.

Timmy

Jazeus, lads, he mustn't be feeling too well tonight.

Paddy

(looking at men)

Yeh ... As soon as possible.

(Paddy hangs up the phone and crosses directly upstage to the Kid. He gazes at Stark for a couple of seconds. The Skipper rises and crosses left center.)

Skipper

Ya leavin', Paddy. Come on home.

(Paddy crosses to the spot upstage of his chair.)

Paddy

I can't Skip. I can't.

(The Skipper crosses to the doors a few steps.)

Skipper

P-P-Please Paddy, erra come on home.

Paddy

(with deliberation)

Good night Skip. I have to stay.

Skipper

God bless, Paddy.

(The Skipper begins to exit.)

God bless.

(The Skipper exits.)

Paddy

Good night, Skipper.

(Paddy sits in his chair.)

What were we talkin' about?

Kid

You're were about to recall your memories.

Paddy

Was I now. Well, when I was a ...

(At that precise moment Officer Sullivan walks through the doors. He is a fat man. His clean uniform barely fits him. He swings a night stick. Although Sully never partakes of alcohol, his face is quite red. Beneath the hat on his head, one can detect gray temples. Sully crosses to the stage left side of the bar where Maggie has a book in her hand.)

Sully, what brings the likes of you here?

Sully

The smell of trouble of course. Hello Larry, Maggie.

(Sully crosses upstage of the men's table and leans about at the center of the bar.)

Larry

You're lookin' good, Sully.

Sully

Naturally, it's a wholesome life I'd be a livin'.

(Sully crosses down between Paddy and Timmy.)

Timmy

That's a matter of opinion.

Sully

Truly. I just saw the Skipper steerin' an unsteady course.

John

He just left.

Jerry

He was once a fine man, Sully.

Sully

Everyman was a fine man once. Well, how's Paddy O'Rourk and his musketeers?

Timmy  
Have a drink.

Sully  
You know it's against me principles when I'm on duty.

Timmy  
That's the trouble. You're never off duty.

Sully  
I like me home life.

(Sully finally notices the Kid.)

Hello, who do we have here?

John  
This here's Ronald Stark. He's from Kinsale.

(Sully shakes hands with the Kid across the front of Paddy.)

Sully  
Nice to meet ya lad. New?

(Sully pats Paddy on the back.)

Kid  
Yes.

Sully  
I guess you'll be findin' him a job. Huh, Paddy?

Paddy  
I don't know. Things are gettin' tough.

Sully  
Don't worry Stark. Paddy will help ya.

Kid  
That would be fine.

(Sully crosses to DC looking out.)

Sully  
(looking at watch)  
Well, I can't be spending all night here. You walkin' home, Paddy?

(Sully turns to Paddy.)

Paddy?

Paddy  
Erra no. Go on, Sully. I got here late, actually.

(Sully crosses up left to Maggie. He pats her on the cheek.)

You're gettin' prettier everyday.

Maggie  
You're a tease, Sully.

Sully  
I'm an honest man, girl. Good night.

(Sully exits.)

All  
Good night.

(Maggie crosses back to the stool where Skipper sat. She sits and opens up a book.)

Timmy  
I'd be wonderin' about him, if I didn't know that he had nine kids.

John  
I don't wonder.

Timmy  
Say Kid, if ya don't mind me asking, how do ya know it was one fella that did it to your family.

Kid  
He left his tracks outside the window.

Timmy  
Couldn't they tell somethin' from them.

Kid  
He covered them some way. All the police could tell was it was one man.

Timmy  
The dirty bastard! Say Paddy, you should see the Kid's medal.

First Sailor  
Bar maid!

(Maggie closes her book and crosses to the Sailors' table. She stands to the First Sailor's right.)

Maggie  
Yes, sir.

(All the men watch the group across the room.)

First Sailor

Do you think that it would be alright if I put some money in that box over there, and you and I had a little (chic, chic) dance?

Maggie

I'm sorry. I can't dance with you.

First Sailor

What do you mean, you can't? We saw you dancing with him.

Maggie

Yes, but that's different.

First Sailor

Come off it, Miss. That's why we came in here in the first ploice.

Maggie

(angrily)

Do you want your money back?

(Maggie starts to leave, and the First Sailor grabs her wrist. In pulling away Maggie pulls directly upstage.)

First Sailor

Listen, I'm getting blooming tired of being treated like an animal by the women around here.

Maggie

(struggling)

That's just too bad about you. Let go of me.

(The Kid rises and crosses to the First Sailor. The Kid's fists are clinched. Maggie breaks the First Sailor's grip and withdraws straight up stage.)

Kid

Let go of her.

First Sailor

An ero. Look Ron an ero.

Second Sailor

E just want a dance, ero.

Kid

I saw how the likes of you just wanted in Ireland.

(The Second Sailor rises and crosses around to the back of the Kid. He grabs the Kid around the neck with his forearm. The First Sailor brings



a knee into the Kid's mid-section. The Kid falls toward the doors. Maggie runs behind the bar. She passes her father who rapidly exits. The Kid falls to his knees. The second Sailor pushes him flat with the sole of his foot in the middle of the Kid's back.)

I'll kill them. The dirty English ...

(The Sailors move downstage with their backs to the audience as they watch Larry dash out of the bar. They give the feeling of caged animals about to strike. Paddy crosses directly to them unnoticed. He spins the Second Sailor and hits him in the chest sending him against the upstage restroom door frame. The Second Sailor slides down the wall. The First Sailor grabs Paddy from behind. He seizes the chain which Paddy wears around his neck and proceeds to choke him with it. The chain breaks, and the medal which Paddy is wearing falls to the floor about center stage. The First Sailor re-affirms his grip around Paddy's neck. Paddy stomps the Sailor's foot with his right foot. The First Sailor grabs his foot while falling extreme DL. The Second Sailor is back on his feet and starts toward Paddy. He connects against Paddy's jaw. Paddy shakes his head as if dazed. Paddy throws both hands around the Second Sailor's neck and pulls their heads together. The butted sailor's eyes roll. He remains motionless for a few seconds, then falls toward the unholy trinity's table upstage by the bar. Paddy, then, turns on the First Sailor who is rising. Paddy kicks him in the stomach and brings a rabbit-punch down behind his neck. The First Sailor goes out DL facing the bar. Sullivan and Larry enter. Larry remains up left. Sully goes between the two sailors and pulls them to their feet.)

Sully

Alright now, me fine feathered friends, up with you. Get up. Come on.

(The First Sailor is quickest to rise. He helps Sully with the Second Sailor, who is really groggy. Sully who is holding the back of the Sailors' jumpers pushes them toward the swinging doors.)

Move along now. We'll give you a bit of San Francisco hospitality.

(Jerry crosses to Paddy to see if he can help. Paddy refuses. Jerry then moves toward the Kid as does Maggie.)

Larry

Thanks Sully.

(Sully stops just before the door.)

Sully

Don't mention it. It's not every night I get me some English sailors. Move on now.

(They all exit with Sully pushing them out.)

Timmy

Paddy, you were great. You were like a mad bull.

(Paddy has crossed to his chair. Maggie and Jerry move the Kid to his chair. Larry crosses around behind the bar.)

John

A fine job, Paddy.

Paddy

(sitting)

Where were you?

(The Kid is placed into his chair by Maggie and Jerry.)

Larry

Up Dev! Long live the king. Drinks are on the house. That was almost as good as bombing England.

(Jerry crosses to his chair. Maggie crosses up to where the Dice Players were sitting at the bar on the stage left side of the bar. Larry is pouring out the free beer.)

Jerry

(sitting)

Paddy, you're gettin' better every year.

(Sam enters dressed in black slacks, black shoes, and a black tie. However, he is also wearing a red blazer. The men are astounded at his appearance.)

Jerry

You got here too late, lad.

(Sam crosses directly to Maggie. He is stage left of her.)

Timmy

Well, if it isn't Sam O'Flynn, all dressed up like a payday pimp.

Sam

Go to hell, Leonard.

All

Oooooooooo!

Timmy

You should be ashamed of yourself, and you, a Roman Catholic child. Jazeus!

(Sam sits on the bar stool next to Maggie.)

Larry

It's fate, but beers are on the house. You want one?

Sam

I'd like to pay for it, if you don't mind?

Larry

Lad, I don't mind at all.

Maggie

What are you doing here?

Sam

I've taken to drink.

(The men choke at this remark.)

Maggie

Sam, if you're going to ...

Sam

Listen honey, I'm sorry. Really. I know how you feel about working.

(Maggie touches his cheek affectionately.)

Maggie

I'll be back shortly. I have to finish passing out beers.

(Maggie takes the beers placed on the bar by her father to the men's table.)

Kid

(to Paddy)

Thank ya for your help.

Paddy

Don't mention it.

(Maggie returns to the bar for more beers. Larry points to the meal center stage. At this point, the staccato of the "Cathair Bhriste" from the Mise Eire must start. The "Cathair Bhriste" movement will flow into the "Caithreim" movement. Then, finally the "Mise Eire" movement should terminate the music. The music will play until the end of the play. Casually, Maggie crosses directly center stage to pick up the medal.)

Maggie

Mr. Stark, you lost your medal.

(Stark pulls the medal from beneath his shirt. The men are dumbfounded. The lights start a slow fade. Paddy rises.)

Paddy

I believe ...

(He crosses to Maggie with outstretched hand.)

that's my medal, darlin'.

(There is a pause. Finally, Maggie gives the medal to Paddy and turns to her father.)

Larry

(softly)

Go out to the car and wait, honey. Sam take her out.

(Maggie looks at the faces of the men and then runs out of the bar. Sam follows with a puzzled look.)

Paddy

You know, Kid, I tried to get rid of this thing.

(He holds the medal at arms length.)

I even tried to give it away, but I couldn't. Strange thing! Dyyene, what I mean, Kid? Only God knows why I kep it. Or maybe you do? Yes, Kid, you know why I kep it.

(All the men rise except the Kid. Timmy and Jerry cross slowly up to the doors. They guard the doors with Timmy upstage and more stage right than Jerry. John crosses up by the phone. They all cross their arms. Finally, the Kid rises. He reaches into his pocket and pulls out two pieces of wood with a wire attached to each piece. He checks to see if the wire is tight enough where it is fastened to the wood. He then stretches the wire and re-checks the fastened points. He crosses up center approximately about the center of the bar. There he stops. His face is expressionless. He merely looks at Paddy.)

Half-A-Medal, Half-A-Man, boyo.

(Paddy crosses DLC slightly. By this time the rest of the bar should be darkened except for the spot which centers Paddy and the Kid. When the "Mise Eire" is heard the spot on Peter Sarsfield should come up.)

You know, I remember me mother sippin' whisky because she claimed it helped her toothacres. Maybe so. Then there was Brother Columban, who put marks on me legs for stealin' the other kids' sandwiches. Rest his soul. I wanted to be a man so I joined the I. R. A. I was a man. The Captain told me to kill a family. And so I did. The priest said it was war.

(Paddy seems to be going into a trance.)

But Jazeus, Mary, and Joseph, how I would dream. I would see the girl. She seems to grow in me mind, late at night when the world was quiet. Ah, she was a fine coleen. She would be running through a meadow, but I was afraid for her. So I ran too. And when I caught her, she just fell at me feet. I wanted her to lave, but she just molted ...

(The Kid crosses directly behind Paddy.)

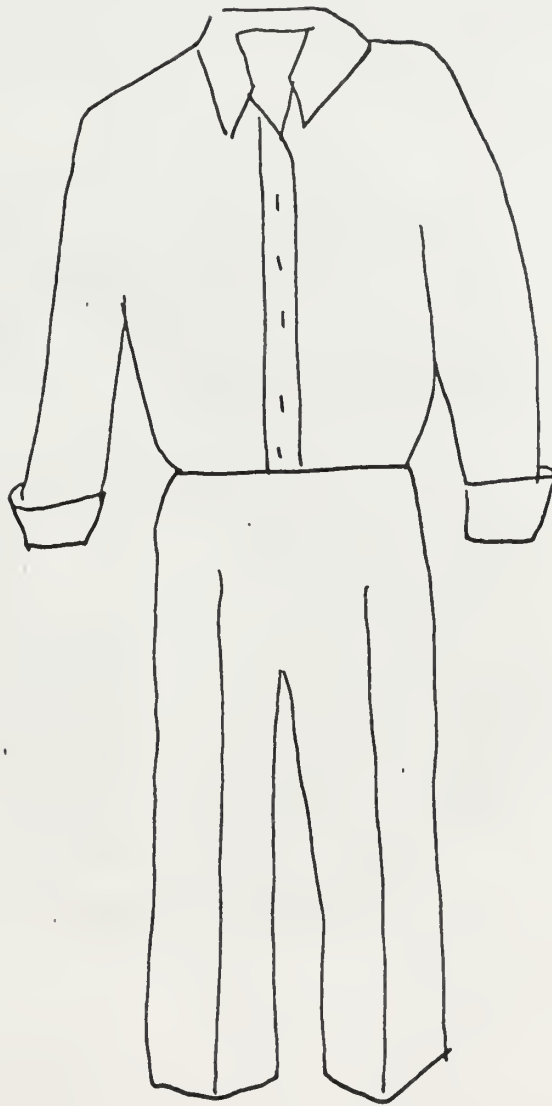
and all I could see were her eyes amid the clover ...

(The Kid strangles Paddy. Blackout.)

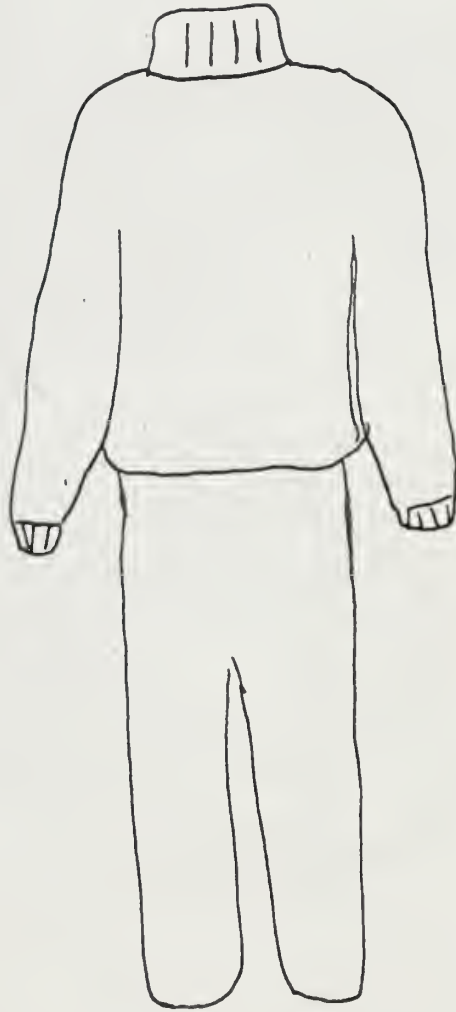
Curtain.

## ACTORS

This section will contain a costume plot corresponding to the section on "The Cast". Also included in this section is a makeup chart and significant photograph of actors.

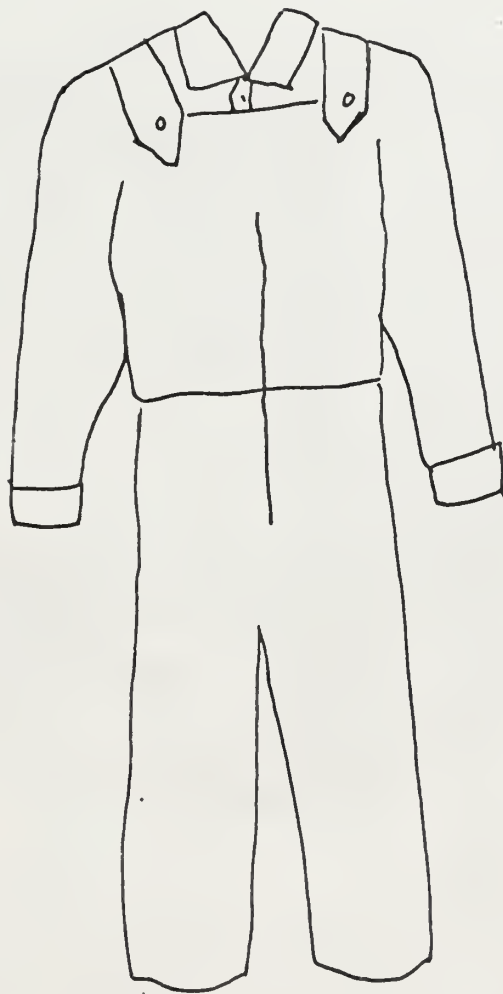


Jerry

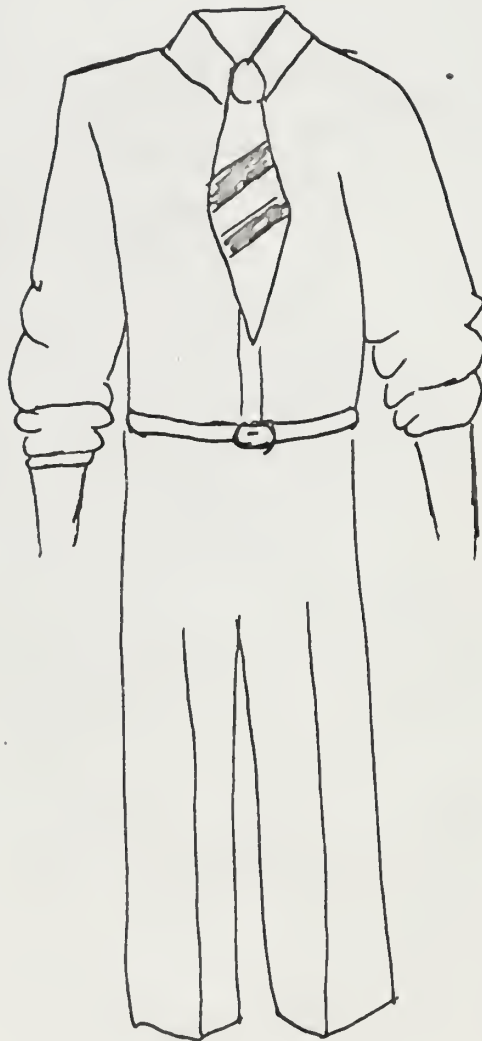


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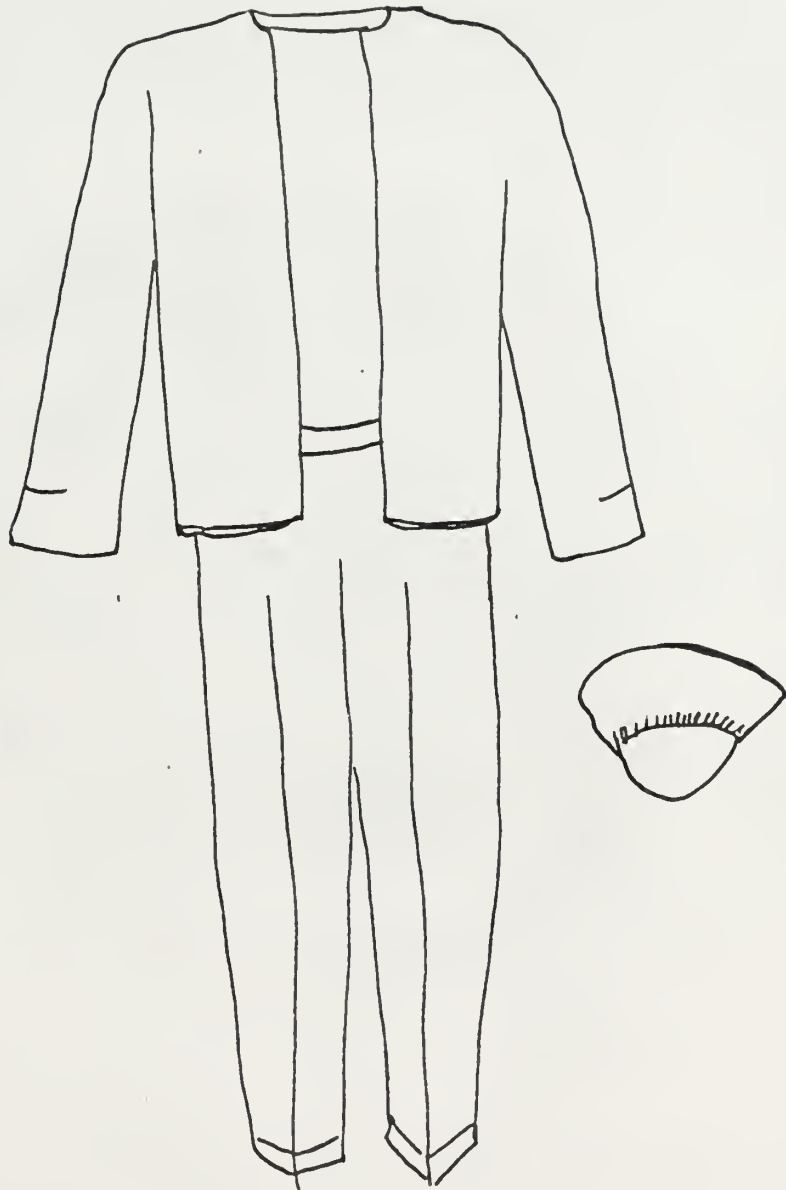




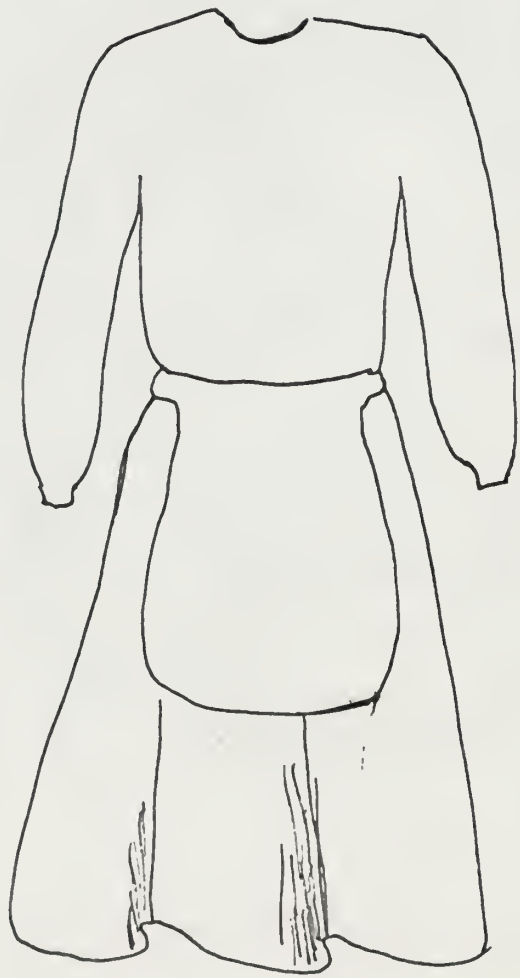
John



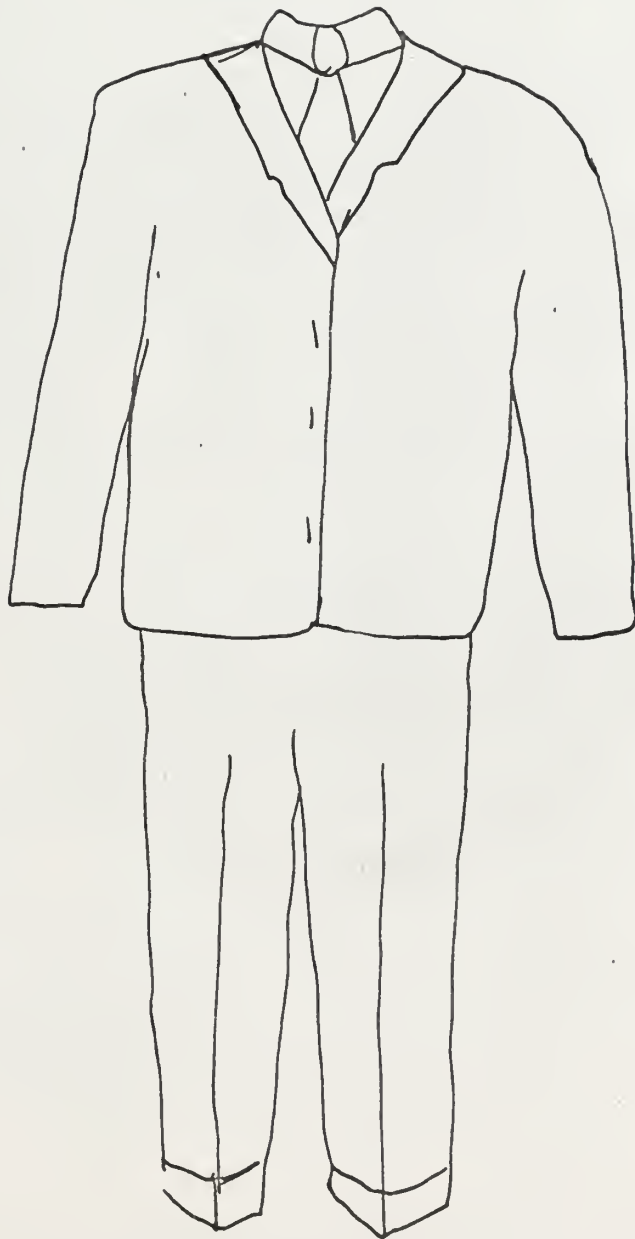
Larry



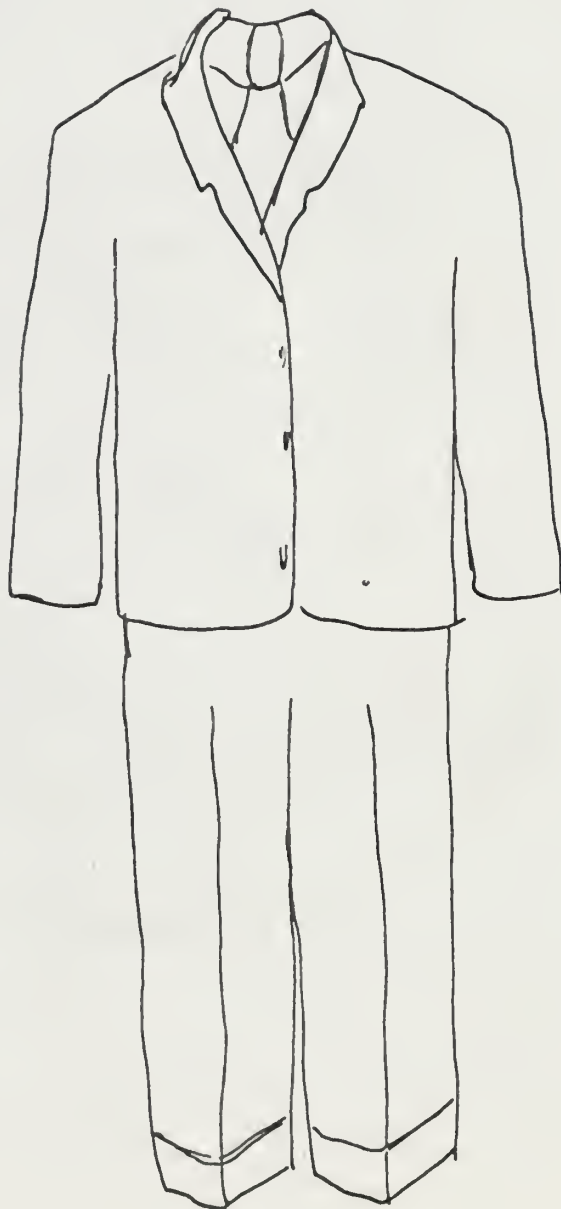
The Skipper



Maggie



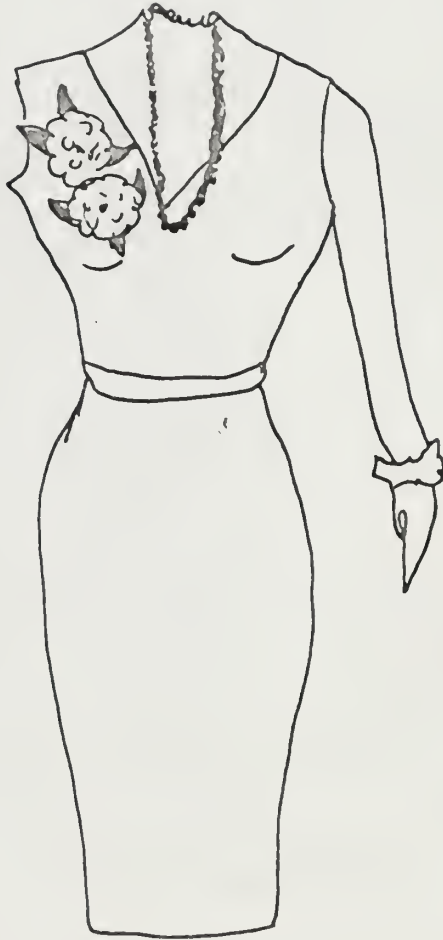
Second Dice Player



First Dice Player

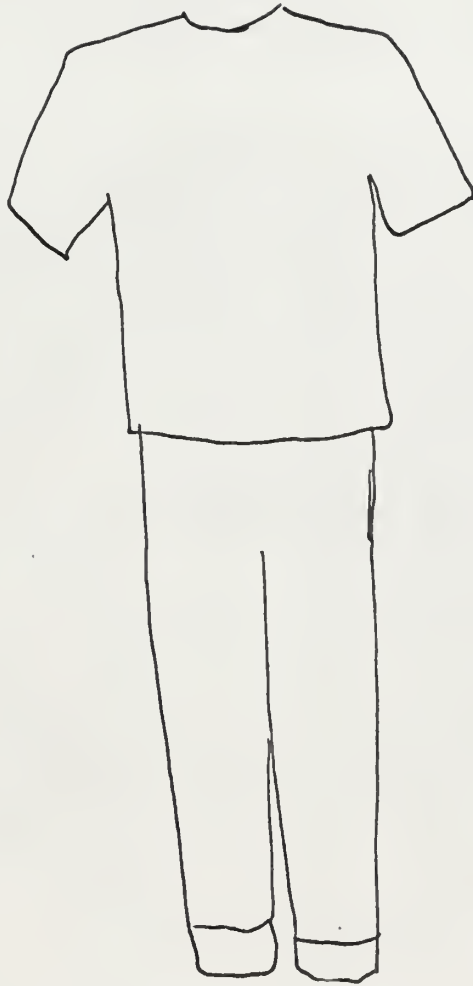


First Prostitute

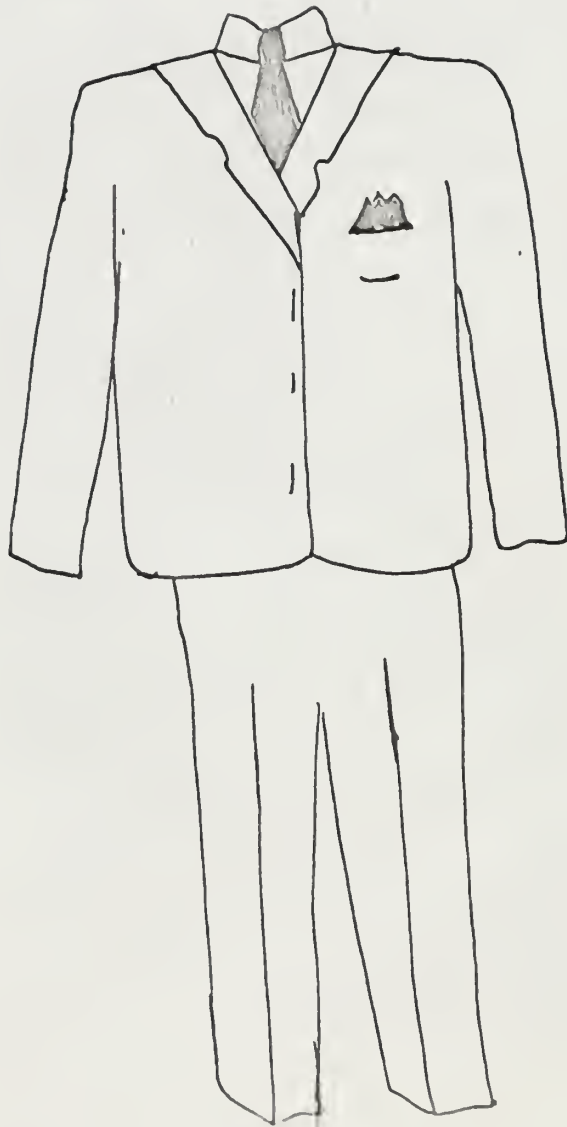


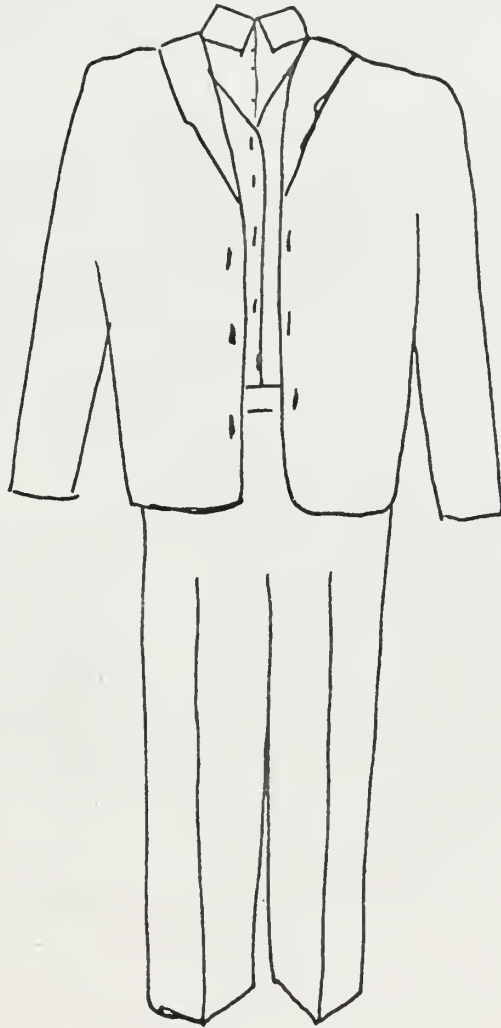
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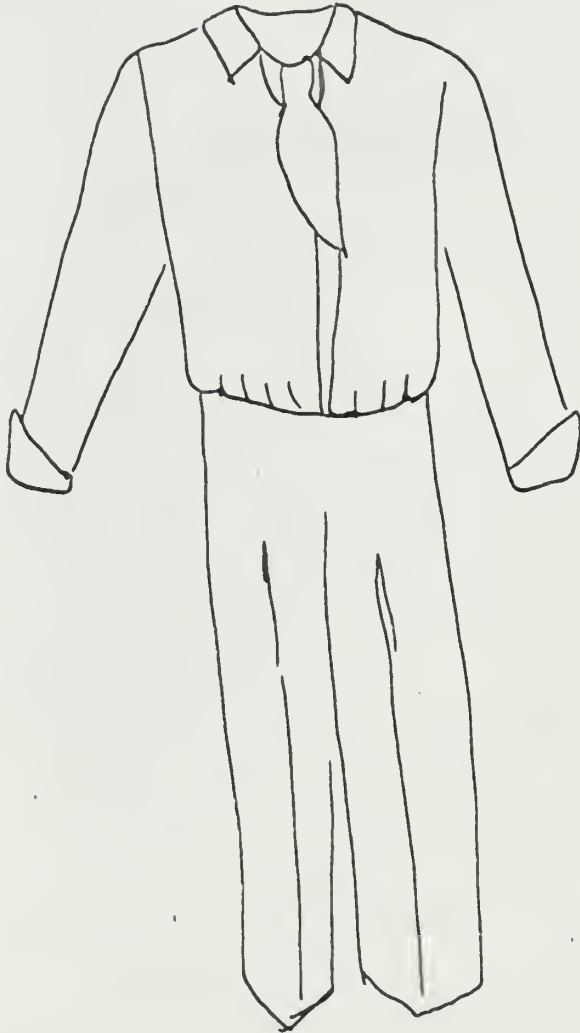


Sam

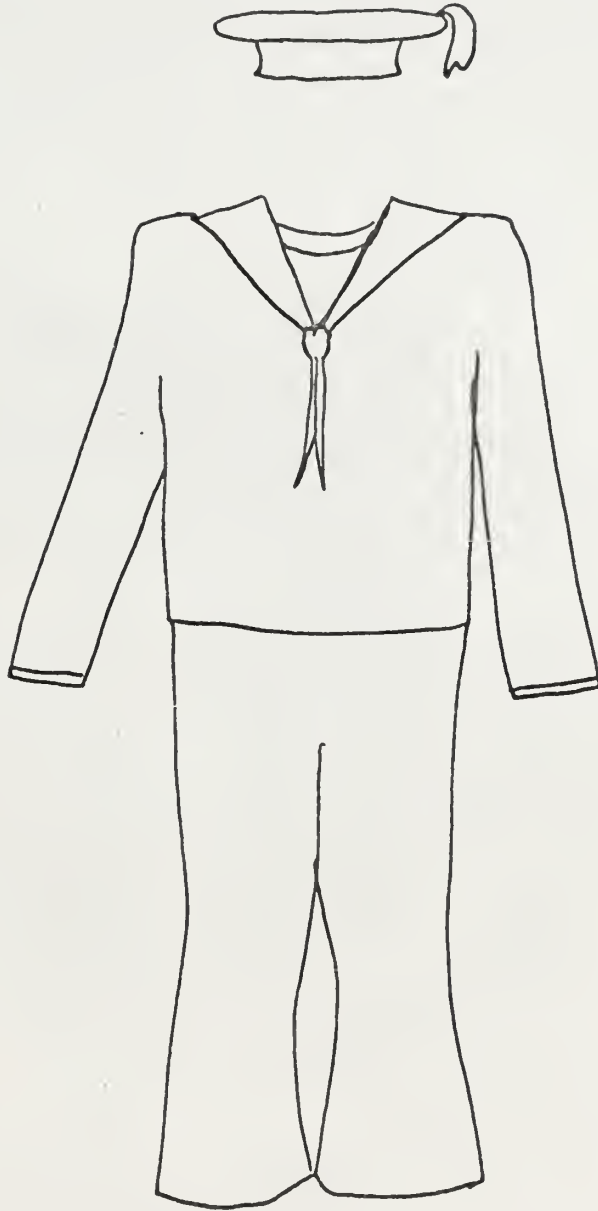




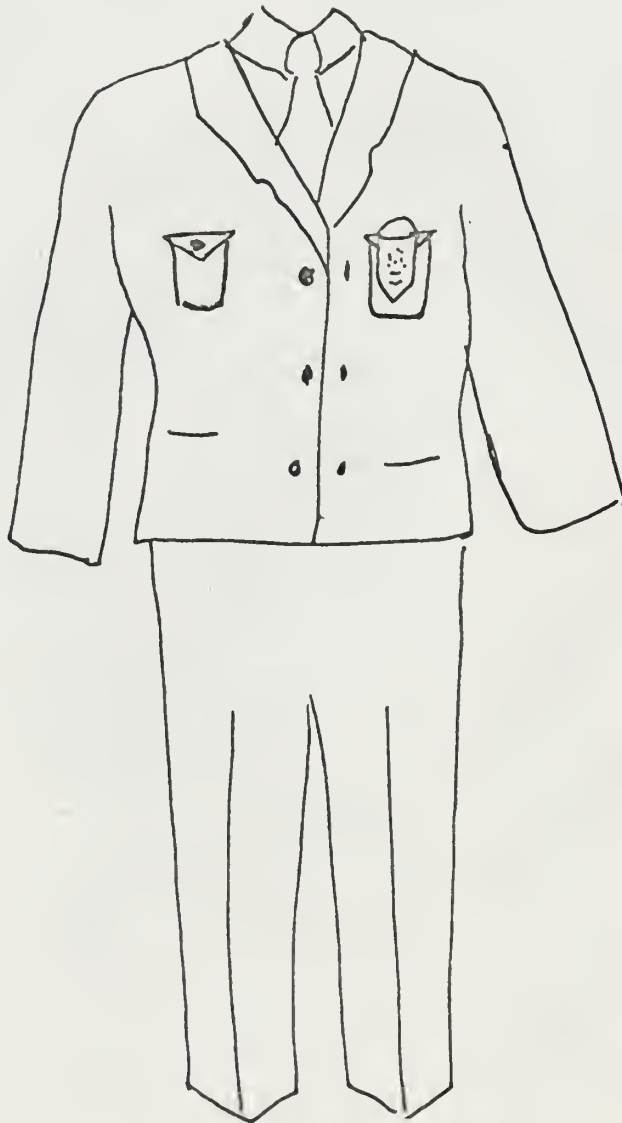
The Kid



Paddy



First and Second English Sailors



Sully

## MAKEUP CHART

Name	Base	Shadow & Lines	Rouge	Powder	Other
Lyle	6A	Dark Brown	---	trans.	white hair
Hank	5½	Dark Brown	---	trans.	temples white
Bill	5½, 6A	Dark Brown	---	trans.	streaked white
Frank A.	5½	Dark Brown	---	trans.	---
Mark	5½, 6A	Dark Brown	---	trans.	---
John J.	5½	Dark Brown	---	trans.	streaked hair (auburn)
Carolyn	2A, 7A	Green	lt.	trans.	red spray
Melinda	2A, 7A	Dark Blue	dark	trans.	beauty mark
Barbara	2A, 7A	Dark Blue	dark	trans.	beauty mark
Frank S.	6A	Dark Brown	---	trans.	streaked white
John W.	6A, 5½	Pancro	---	trans.	---
Larry	5½	Pancro	---	trans.	---
Bill K.	5½, 6, 4A	Dark Brown	---	trans.	white
George	5½	Dark Brown	---	trans.	---



John Kid Larry Timmy Maggie Jerry





1st Dice Player 2nd Dice Player 2nd Prostitute 1st Prostitute



John Kid Jerry Timmy Maggie Larry Paddy Skipper



1st Sailor 2nd Sailor



Jerry 2nd Sailor 1st Sailor Paddy The Kid



John Kid Paddy Jerry Timmy Larry Mammie Sully



John Kid Larry Paddy Timmy Jerry



Kid Paddy Jerry



Skipper





Maggie



Maggie Paddy

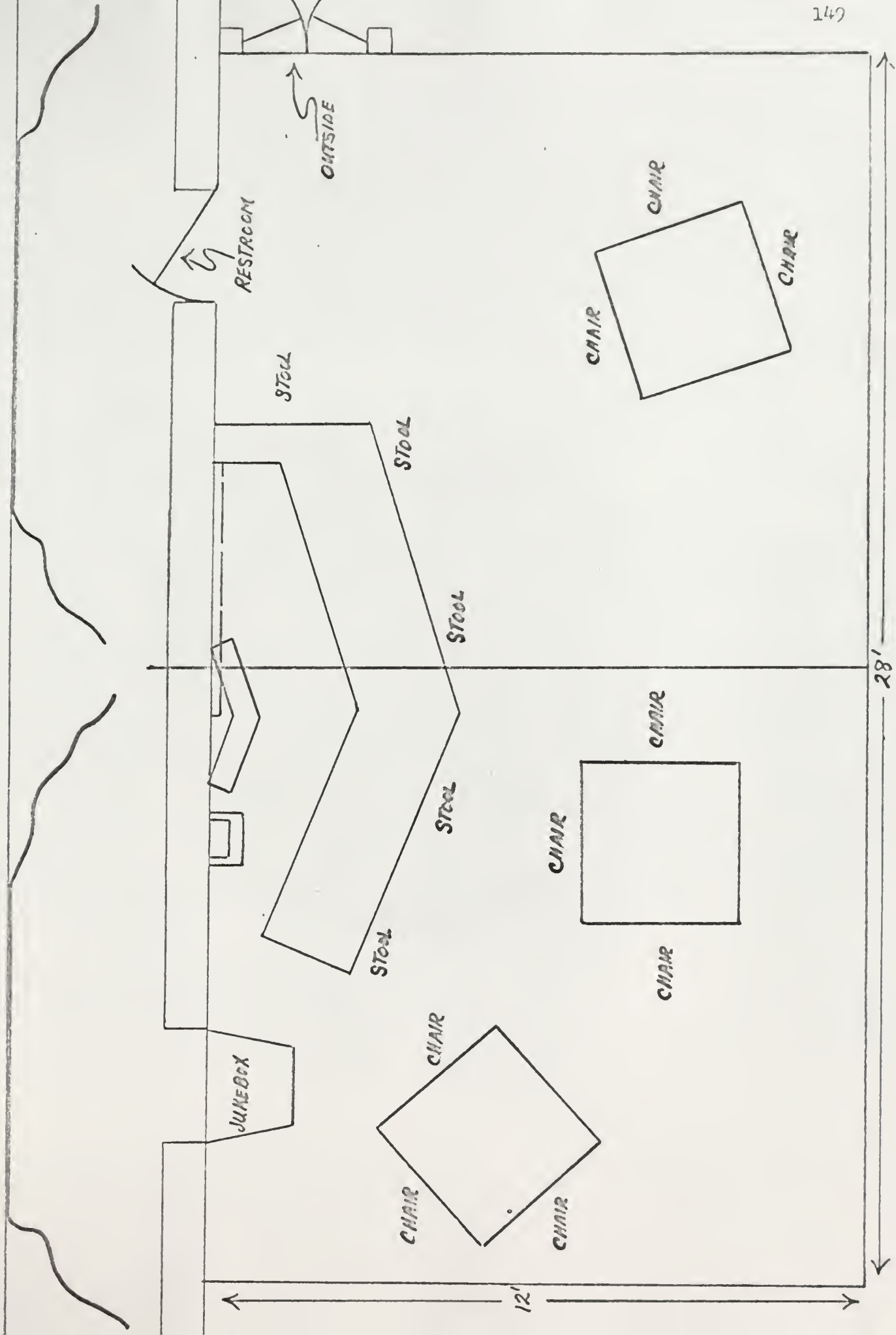


Paddy

## SETTING

The setting is described in the script of the play. There are no great variations from that description. This section of the thesis will contain: a) a ground plan of the set, b) a picture of the set, c) a list of set props with a description of the colors and other pertinent information, and d) a list of the hand props used.

At the end of this section, there appears a large photograph of Peter Sarsfield, who was a legendary Irish hero. This photograph was obtained from County Limerick, Ireland to serve as a model for the painting which was to hang over the bar. Unfortunately, the photograph arrived late.





## PROPS

In the sub-section of the thesis I will distinguish between hand props and set props. If needed, there will be some descriptions and other explanatory notes. The set props are as follows:

three tables - brown and rectangular. They had to be small enough not to impede stage movement.

eight chairs - brown and straight back.

five stools - metal-legged and gray cushioned. These were chosen well to give the bar a "new" look.

bar - The shape is indicated by the floor plan. It appeared to be wood paneled. Together with the back wall, it was beautifully a rich brown.

swinging doors - dark green supported by movable posts which were fashioned to the floor.

jukebox - multicolored, but mostly blue.

curtain behind the jukebox - an off-gold color.

restroom door - brown with the name "Men" printed on it.

map of Ireland - This item was hung from the upstage left wall as an after-thought. I removed it from the revised script because I didn't like it. It was multicolored.

portrait - The picture of the statue contained in this section was to serve as a model. However, it arrived from Ireland too late. The portrait used was of Peter Sarsfield standing on a large rock. His followers peered up looking for encouragement. The picture was printed mostly with greens and blues. Striking was Peter's red hair.

coatrack - brown.

bottle rack - brown, finely made, located behind the bar.

The hand props are as follows:

dice and dicebox - These were regular, white dice. The dicebox is circular and black.

San Francisco newspaper - an original.

bottles - of various colors and sizes. Of course, these were bottles which originally carried spirits.

beer tap - metal.

bread container - rectangular and white.

strangling apparatus - two pieces of wood with a wire attached.

whiskey glasses - transparent glass.

stage money - green.

two medals with chains - gold and large.

pocket watch and chain - silver.

twelve beer steins - transparent glass.

ham sandwich

bar rag - white.

apple cider - to give the appearance of beer.





Peter Sarsfield

## LIGHTING

This section of the thesis will contain in overall lighting description, a light plot, and the cue sheets used in the production.

As the action starts (Larry's entrance), all the lights are on about two on the board. This light effect gives a mood of an empty, non-living bar. Larry, then, switches on the light of the jukebox, which is very bright. This brings life into the bar without the sacrifice of mood. The light of the jukebox reflects especially off the metal legs of the bar stools. This reflection gives the feeling of new life, but maintains the mood of emptiness. As the script indicates, one by one the characters enter. At the start of the "Mise Eire" movement of the Mise Eire, the light on the portrait is brought up slowly, bright enough to stand out. (About half-full.) At the first line by Jerry, all the lights are brought up full.

The light intensity remains at full strength throughout most of the play. When Larry points to the metal, all the lights except Paddy's special fade to their original intensity at the beginning of the play. Paddy's light remains at full intensity. Again, at the "Mise Eire" the portrait light comes on about half-full intensity.

The lights remain the same until the end of the play. At the strangling there is a count of two, then a blackout. Lights for the curtain call are full.

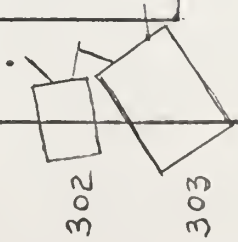
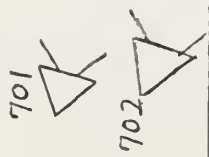
Lamp No.	Type & Size	Area No.	Gel	Plugged with	Dimmer No.
101	6" Fresnel	3	straw	501	4
102	8" Fresnel	2	straw	---	3
103	6" Fresnel	6	straw	205	7
201	6" Leko	SR door Spec	straw surprise	---	5a
202	6" Fresnel	5	pink	207	6
203	6" Leko	picture spec.	---	---	1a
204	6" Fresnel	4	straw surprise	302	5
205	6" Fresnel	6	pink	103	7
206	6" Fresnel	Paddy spec.	straw	---	2a
207	6" Fresnel	5	straw	202	6
208	6" Leko	SL door spec.	straw surprise	---	6a
301	6" Fresnel	1	pink surprise	401	1
302	6" Fresnel	4	pink surprise	204	5
303	8" Fresnel	2	pink	---	2
401	6" Fresnel	1	straw surprise	301	1
501	6" Fresnel	3	pink	101	4
601	6" Leko	Bar Door spec.	straw	---	4a*
701	PAR	Fire spec.	red	---	4a*
702	PAR	Hall light	---	703	3a
703	PAR	Hall light	---	702	3a

\*replugged between shows

## HALF-A-COIN, HALF-A-MAN\*

Cue No.	Dinner								Specials		
	Master	1	2	3	4	5	6	Master	7	Master	
1	10	6	4	6	8	9	9	9	8	4	4a 3
2											1a 3
3										9	2a 7
4										2	4a 0
5											1a 4
6										0	1a 0 2a 0
Curtain Call										10	2a 8

\*Dimmer 4a is now plugged with 601.



1

2

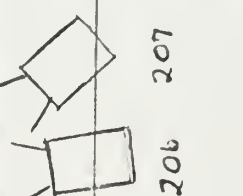
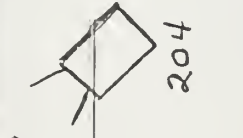
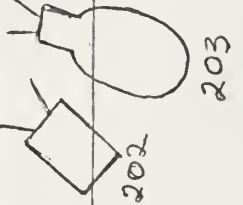
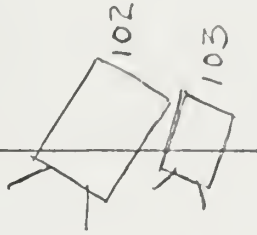
3



4

5

6



## SOUND

A musical background ran throughout most of the play. Most of the music was provided by recorded selections except for two songs sung by the actors. The recorded music was from the jukebox by the audience. Sound cues are indicated in the script. The following are musical items:

1. The "Caithreim" and "Mise Eire" from the record Mise Eire (45 c.p.n.) recorded by gael-linn records. Sean O'Riada is the composer. Time was two minutes and thirty seconds.
2. Song Molly Malone sung by The Skipper. c. fifty seconds.
3. "The Wearing Of The Green" from the record You Don't Have to Be Irish (33 r.p.m.) recorded by Epic Records. Mike Douglas is the soloist. Time was two minutes and ten seconds.
4. "Killarney" and "Where The River Shannon Flows" (A Medley) from the above record. Time was three minutes and forty-six seconds.
5. Gra Machrie Macrushkin, a Gaelic folk song sung by Paddy. c. twenty-five seconds.
6. "Galway Bay" from You Don't Have to Be Irish. Time was three minutes and one second.
7. The "Caithreim", "Mise Erie" and "Cathair Bhriste" from the record Mise Erie. The time was four minutes and five seconds.

Cast for Help-a-Coin, Half-a-Min

Character	Name	Phone	Home Town
1. Turry Leonard	Lyrie Heldebrand	6-7234	Wichita, Kansas
2. Jerry Mulligan	Henry Elcek	9-5331	Salina, Kansas
3. John Lily	Bill Harry	9-2321	Hatchcock, Kansas
4. Larry O'Toole	John Jagger	8-2278	Wamego, Kansas
5. Dixie Dice Klayor	Mark A. Stuers	9-3511	Arkell, Kansas
6. Maggie O'Toole	Carolyn Isa	9-2387	Chapman, Kansas
7. Second Place Player	Roger Strube	9-2387	Wamego, Kansas
8. Sam O'Myler	Zek Garolitz	9-6279	Overland Park, Kansas
9. The Skipper	Bill Farmer	9-5301	Shawnee Mission, Kansas
10. Ronald Starr (The Kid)	John DeFalke	-4478	Lansing, Kansas
11. Paddy O'Rourke	Frank Siegle	6-7121	Wichita, Kansas
12. Third English Sailor	Larry Cornwell	9-2281	Ellsworth, Kansas
13. Second English Sailor	Steve Knight	9-2351	Wrayville, Kansas
14. Officer Sullivan	George Macy	6-7757	Wichita, Kansas
15. First Prostitute	Melinda Hrale	9-5366	Wamego, Kansas
16. Second Prostitute	Barbara Mistler	9-5768	Topeka, Kansas
17. Director	Mike McCarthy	9-5768	Wichita, Kansas

Cast For Half A Coin, Half A Man

I would like to thank all those who participated in the tryouts.

The first rehearsal will take place at 8:30 P.M. in the Purple Masque Theatre on November 21, 1966. The theatre is located through Gate Two of the East Stadium.

Since we will be rehearsing before or after the other one act, promptness will be a necessity.

Please initial this paper beside your respective name. Make any corrections in spelling. This paper will be used for the program.

Cast

Timmy Leonard .....	Lyle Heldenbrand	all
Jerry Mulligan.....	Henry Vlcek	
John Daly.....	Bill Henry	
Larry O'Toole.....	John Jagger	
Maggie O'Toole.....	Carolyn Lee	
First Dice Player.....	Mark A. Stueve	M.S.
Second Dice Player.....	Roger Strube	B.S.
Sam O'Flynn.....	Rex Garrelts	R.R.
The Skipper.....	Bill Kammer	
Ronald Stark ( The Kid ).....	John DeWalker	
Paddy O'Rourk.....	Frank Siegle	F.B.
First English Sailor.....	Larry Cornwell	C.C.
Second English Sailor.....	Steve Knight	
Officer Sullivan.....	George Macy	
First Prostitute.....	Melinda Hrabe	M.H.
Second Prostitute.....	Barbara Mistler	B.D.M.

\*\*\*\*\*

Literary Advisor.....Mark Mc Inerney

Respectfully,

*Mike Mc Carthy*  
Mike Mc Carthy  
Director



### Rehearsal Schedule

for  
Mozart's *Le Nozze di Figaro*

Sun. 27	Mon. 28	Tue. 29	Wed. 30	Thu. 31	Fri. 1	Sat. 2	Sun. 3
Sun. 28 7:30-11 AM	Mon. 29 8:50-10 PM	Tue. 30 8:50-10 PM	Wed. 31 8:50-10 PM	Thu. 1 8:50-10 PM	Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM
Mon. 29 7:30-11 AM	Tue. 30 7:30-11 AM	Wed. 31 7:30-11 AM	Thu. 1 7:30-11 AM	Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 (Obs.)
Tue. 30 7:30-11 AM	Wed. 31 7:30-11 AM	Thu. 1 7:30-11 AM	Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM
Wed. 31 7:30-11 AM	Thu. 1 7:30-11 AM	Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM	Sun. 7 7:30-11 AM
Thu. 1 7:30-11 AM	Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM	Sun. 7 7:30-11 AM	Sun. 8 7:30-11 AM
Fri. 2 7:30-11 AM	Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM	Sun. 7 7:30-11 AM	Sun. 8 7:30-11 AM	Sun. 9 7:30-11 AM
Sat. 3 7:30-11 AM	Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM	Sun. 7 7:30-11 AM	Sun. 8 7:30-11 AM	Sun. 9 7:30-11 AM	Sun. 10 7:30-11 AM
Sun. 4 7:30-11 AM	Sun. 5 7:30-11 AM	Sun. 6 7:30-11 AM	Sun. 7 7:30-11 AM	Sun. 8 7:30-11 AM	Sun. 9 7:30-11 AM	Sun. 10 7:30-11 AM	Sun. 11 7:30-11 AM

Rehearsals

1. All rehearsals after the first day take place at the Temple House.
2. Note that on Mondays, Wednesdays and Fridays rehearsal starts at 7:30 AM. On Tuesdays and Thursdays we start at 8:30 AM.
3. The rehearsal time is limited. I expect everyone to be on time.

*Handwritten Signature*

# New Talents Worth 'Chance'

By DAVID SADRIN, ENG Gr

Of all the aspects of a university theater, one of the most exciting is the opportunity to see new talent. We have long been accustomed to seeing fine student acting and directing. But it is a rare treat to see plays written by students.

The Purple Masque Theatre will be lit this evening through Saturday; and those adventure-some souls who attend the production of two original one-act plays (directed by their authors) will be in for a stimulating evening of theater.

"THE WITHERED Branch," by Frank Naccarato, is a drama **review** of symbolism and high emotion. Don't let the word "symbolism" scare you off. The author has chosen his symbols, not to obscure, but to clarify the rather staggering thematic content of the play.

Naccarato has read his Greek drama, and has chosen one of the great classical themes—incest—for the core of his play.

Perhaps too much has been attempted for a one-act format. The gravity of the subject bears gradual development, and the short-play form does not allow time enough to prepare the audience for the agonizing revelation. Instead, the author resorts to melodrama, the effects of which, combined with some less than assured

performances, tend to undermine the tragic mood being attempted.

NEVERTHELESS, the play is stimulating, and at the end, thanks to Leanna Lenhart's sensitivity in the role of Edith, quite moving.

"Half a Coin, Half a Man," by Mike McCarthy, is a roistering Irish barroom drama, with a touch of O'Cassey, and a bow to O'Neill. The pace is brisk; the cast is uniformly excellent and high spirited.

I won't reveal the plot, for to do so would spoil the fun. The true Irish fashion, there is deep tragedy and poetic eloquence beneath the bright swaggering surface; and every level is realized to perfection. McCarthy has a fine feel for the lilt of the Irish brogue, and he has drawn authentic performances all around.

FRANK SIEGLE, (long one of K-State's best actors) as Paddy O'Rourke, and John DeWalker (a new face to me) as Ronald Stark, carry the brunt of the action beautifully; but Lyle Hildenbrand, Henry Vleck and Bill Henry are a marvellous trio, and even the small parts, like Bill Kammer's "Skipper" are sensitive and apt. I wish space would permit me to cite the entire cast.

This sort of production is what university theater is all about, and you'll be glad you "took a chance" on these new talents.

## Program Of One-Acts Is Interesting Time

Mike McCarthy's "Half-a-Coin Half-a-Man," is a remarkably lively playlet set in a San Francisco bar habituated by unregenerate Irishmen, with a plot centering on the search by a young man from County Cork for the murderer of his family in an IRA vendetta. Plot, however, matters less here than other things, for the rowdy but friendly atmosphere of O'Toole's bar, with the characterizations of its beer- and life-loving habits, are what concern us most. McCarthy must be intimately acquainted with Irish temperaments and Irish brogues for he has brought to these very convincing awareness of both.

Lyle Hildenbrand, Henry Vleck, and Bill Henry, the ably directed "holy trinity" who provide much of the background effect give delightfully amusing

performances. John Jagger as proprietor Larry O'Toole is all Irish, particularly when he orders the streetwalking sluts from off his premises. John DeWalker as Ronald Stark, the avenger, O'Rourke, his quarry, do very fine jobs and help the play build conclusion.

Carolyn Lee as Maggie O'Toole may not be full of as much blarney as her stage father but she has that Irish light in her eyes. And special praise should go to Bill Kammer for a fine bit part as the sodden tugboat captain. George Macy isn't at all bad as a 100 per cent Irish cop, either.

It's good to be able to view the end products of the work of these talented students. You will have pleasantly entertaining evening if you attend one of the remaining performances beginning tonight and extending through Saturday, 8 p.m. — Jordan M. Miller

# Backstage Assistance To Cast Members Is Handy

A native of legendary Limerick, Ireland and a Kansas high school language teacher are giving backstage assistance to cast members in the two master's theses productions scheduled Wednesday through Saturday, Dec. 17, in the Purple Masque Theater on the Kansas State University campus.

"The Withered Branch," written and directed by Frank Naccarato, Pittsburg, is set on a family ranch in Southern California. Lico, the wet back grandfather of a family hired girl, speaks Spanish throughout most of the play. He is being coached by Anita Dominguez, who teaches Spanish at Luckey High School. Although Miss Dominguez never has been to Mexico, she spent time in several Spanish-speaking countries on a USO tour in 1965 with the Campanile Singers from St. Mary of the Plains, Dodge City.

The entire 16-member cast of "Half a Coin, Half a Man," with the exception of two British sailors, speaks with an Irish brogue. The play is set in an Irish bar on the San Francisco waterfront in 1938. "Half a Coin, Half a Man," is written and directed by Mike McCarthy, T-23 Jardine.

Marcus McInerny, who is coaching the cast, heard the play was Irish and went to the casting to hear what it was like. McInerny, a graduate student in economics, was born in Limerick and has lived there most of his life.

"I conferred with McCarthy at the tryouts and we decided to tape some sections of the play so that the cast might have more chance to hear the brogue and practice it," McInerny said.

Miss Dominguez and McInerny usually spend every evening at rehearsal so they will be available of help with on-the-spot pronunciation difficulties.

In addition to being language plays, the two master's theses productions are a technical problem since they are being presented "back-to-back."

"We are using pieces of furniture that can easily be moved or rearranged for use in both plays," said Leanna Henhart, Goddard, K-State theater shop foreman. She and a group of 12-15 students, who are members of a technical productions class, have spent the last three weeks, from 12 to 5 p.m. daily, building sets and props for the two shows.

Carthy, the two plays are a master's thesis production in technical direction and design for Daryl Wedwick, Ladysmith, Wis.

"The problem with these plays is that we have to build sets that can be used interchangeably," Miss Lenhart said. For instance, the painting, which is a focal point in other plays, is built so that it can be flipped. Bar tables in "Half a Coin, Half a Man" are pushed together, covered with a table cloth and used as a dining table in "The Withered Branch."

Tickets now are on sale in the Union Cats' Pause. Students may purchase tickets for fifty cents, with their identification card. All other admissions are \$1, according to Naccarato. Tickets will be sold at the door each evening if seating space still is available.

# Casts Begin Practice Of Two-play Showing

## Players Offer Two Originals

Two original plays by K-State authors will be presented Wednesday through Saturday by the K-State Players in the Purple Masque Theatre.

"The Withered Branch" written and directed by Frank Naccarato, SP Gr, will be presented at 8 p.m. The short play deals with the problem of a woman who has devoted her life to a small ranch in southern California.

Mike McCarthy is the author and director of "Half-A-Coin, Half-A-Man." The story of Irish immigrants also takes place in California.

Tickets for the plays are on sale in the Union Cats Pause and in the speech department. They are \$1 for adults and 50 cents for students with activity cards.

The K-State Players have begun rehearsal of two original plays by K-State student authors which will be presented Dec. 14 through 17.

"The Withered Branch", by Frank Naccarato, SP Gr, and "Half a Coin, Half a Man", by Mike McCarthy, SP Gr, will play consecutively each night in the Purple Masque Theatre.

**THE SCENE** of both is California, but this is where the similarity ends.

The "Spanish-flavored" play by Naccarato is set on a rancho in Southern California. It centers on the members of two families, one American, the other "wet back" Mexican.

**THE FAMILIES** have lived side by side on the rancho for three generations with the American family as the owners of the land and the Mexicans as the workers.

Through the generations, a deep involvement developed between the families. The depth of the involvement is unknown to some members of the American family, but greatly effects their lives, never the less.

The story of involvement is intermingled with the struggle of Edith, co-owner of the family rancho. She has devoted her

entire life to two men: her father, and her son.

Members of the cast are: Edith, Leanna Denhart, SP Gr; her husband Jim, Don Pearce, GEG Fr; Lico, Gene Harris, AG Fr; Brack, Bill Albright, GEN Fr; and Dolly, Barbara Filbert, HEL Sr.

The second play, "Half a Coin, Half a Man", takes place in an old fashioned bar in San Francisco. All characters but two are Irish immigrants.

**THE STORY** is of a search of a young man, embittered against mankind, for the murderer of his parents and sister. As Loyalists to the crown, they were killed during the Irish revolt against England.

Ronald Stark, The Kid, as he is called in the bar, traveled from Ireland and across the United States tracing a man wearing a unique St. Patrick's medal.

**THE MEDAL**, made of half a coin, belonged to The Kids father, and was taken by the murderer of his family.

Major characters are: Ronald Stark (The Kid), John DeWalker, SP Fr; Paddy O'Rourke, Frank Siegle, SP Gr; Maggie O'Toole, John Jagger, GEN So; and John Daly, Billy Henry, TJ So.

## Original One Acts Reflect Spanish, Irish Atmosphere

Two original plays—cast in similar setting but reflecting varied backgrounds, Spanish and Irish—will open Wednesday evening.

**"THE WITHERED** Branch", and "Half-A-Coin, Half-A-Man," will be presented by the K-State Players at 8 p.m. Wednesday through Saturday in the Purple Masque Theatre.

Tickets for the one-act plays are on sale in the Union Cat's Pause and in the speech department. They are \$1 for adults and 50 cents for students with activity cards.

The costumes and setting of "The Withered Branch" depict the Spanish-flavor of the play written and directed by Frank Naccarato, speech graduate.

**CENTERING** on the struggle of a woman who has devoted her life to a small family ranch, the

story takes place in Southern California.

"Half-A-Coin, Half-A-Man," also is set in California—San Francisco.

Distinct Irish characteristics are present in both the costumes and setting of this play written and directed by Mike McCarthy.

The story is of a young man's search for a murderer.

**MAJOR CHARACTERS** of "The Withered Branch" are: Edith, Deanna Denhart, SP Gr; Jim, Don Pearce, GEG Fr; Brack, Bill Albright, GEN Fr; and Dolly, Barbara Filbert, HEL Sr.

"Half-A-Coin, Half-A-Man," characters are: Ronald Stark (The Kid), John DeWalker, SP Fr; Paddy O'Rourke, Frank Siegle, SP GR; Maggie O'Toole, John Jagger, GEN So; and John Daly, Billy Henry, TJ So.

# K-STATE PLAYERS

1966-67 MAJOR SERIES

## THE PHYSICISTS

by Friedrich Durrenmatt

October 5-8 (Williams Auditorium)

## THEATRE STAFF

DENNIS DENNING  
Director

WALLACE DACE  
Associate Director

CARL HINRICHS  
Technical Director

BETTY CLEARY  
Costume Director

LYDIA ASENETA  
Costume Mistress

LEANNA LENHART  
Shop Foreman

NORMA BUNTON  
Head, Department  
of Speech

## RIDERS TO THE SEA

(Opera) by Ralph Vaughan Williams

## THE TELEPHONE

(Opera) by Gian-Carlo Menotti

February 16-18 (Purple Masque Theatre)

## MOTHER COURAGE

by Bertolt Brecht

March 8-11 (Chapel Auditorium)

6th Annual KSU Children's Theatre Tour

## THE SECRET BEHIND THE WALL

an original drama by Mike McCarthy

April 19-22

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## Experimental Series

## RING ROUND THE MOON

by Jean Anouilh

November 2-5 (Purple Masque Theatre)

## HALF A COIN, HALF A MAN

by Mike McCarthy

## THE WITHERED BRANCH

by Frank Naccarato

Original One-acts, December 14-17  
(Purple Masque Theatre)

## HIGHER THAN HEAVEN, DEEPER THAN HELL

Original Musical by Frank Siegle

May 10-13 (Williams Auditorium)

Manhattan, Nov. 29--Two original plays are scheduled for production in the Purple Masque Theater December 14-17 at Kansas State University, Manhattan.

The plays, entitled "Half-A-Coin, Half-A-Man" and "The Withered Branch," were written as partial fulfillment for graduate degree requirements in speech.

Mike McCarthy, T-23 Jardine, Manhattan, is author of "Half-A-Coin, Half-A-Man." His play is a story of Irish immigrants who worked on the San Francisco waterfront in 1938 after Hitler began invading Europe. The central character is Paddy O'Rourke, a former member of the Irish Republican Army during the revolt against England. He becomes involved with a young dock worker whose family were Loyalists and were killed during the revolt.

Original Play Productions                      page 2

Cast members for "Half-A-Coin, Half-A-Man" are Lyle Heldenbrand, Route 2, Manhattan; Henry Vlcek, Satelite, Fla.; Bill Henry, 305 West 27, Hutchinson; John Jagger, Minneapolis; Mark Stueve, Axtell.

Additional characters are Carolyn Lee, Chapman; Roger Strube, Hiawatha; Rex Garrelts, 2133 Antioch, Overland Park; Bill Kammer, 5301 Falmouth, Shawnee Mission; John DeWalker, Lansing; Frank Siegle, Route 3, Manhattan; Larry Cornwell, Ellsworth; Steve Knight, Marysville; George Macy, 2301 Browning, Manhattan; Melinda Hrabe, Kensington; and Barbara Mistler, 4813 Brentwood, Topeka.

## EXPENDITURES AND INCOME

This section of the thesis will contain an itemized account of all expenditures and income for the play. For purposes of clarity, I will indicate the total cost (Half-A-Coin, Half-A-Man and The Withered Branch). Then, I will divide by two the total cost on items. Also, it will be indicated wherever the cost was solely due to my production. The items are as follows:

## Expenditures

	<u>Total</u>	<u>Half-A-Coin,</u> <u>Half-A-Man</u>
1. <u>Props</u>		
a. Kansas State Union	\$13.98	\$ 6.99
b. Kansas Lumber Yard	31.16	15.58
c. Town and Country Hardware	8.98	4.99
d. Ward M. Keller	4.10	2.10
e. Sears	7.06	3.53
f. University Book Store	.17	.09
2. <u>Lighting and Sound</u>		
a. K. S. U. Physical Plant	2.19	1.10
3. <u>Costumes</u>		
a. Theo Lieben and Son (rental)	*****	20.48
b. material	8.24	4.12
c. Manhattan Laundry and Cleaners	8.30	4.15
4. <u>Tickets</u>		
a. K. S. U. Press	8.12	4.06

	<u>Total</u>	<u>Half-A-Coin</u> <u>Half-A-Man</u>
5. <u>Programs</u>		
a. K. S. U. Press	25.51	12.76
6. <u>Makeup</u>		
a. Norton's Rexall Drug	3.08	1.54
7. <u>Research</u>		
a. Sean F. Cook (Ireland)	<u>*****</u>	<u>5.76</u>
Totals	\$147.05 (Both Shows)	\$86.75 (My Show)

#### Income

1. Total income from ticket sales at door and at K. S. U. Union -	\$275.50
2. Total income from faculty complimentary tickets -	<u>40.00</u>
Total income	\$315.00

#### Profit

1. Profit from both shows combined - \$167.95
2. Profit from Half-A-Coin, Half-A-Man if the total income is divided by two - \$60.30.



A PLAY: HALF-A-COIN, HALF-A-MAN  
AND  
AN ESSAY: ON THE OBJECT OF EXPRESSION

by

MICHAEL J. MCCARTHY

B.A. California State College at Hayward

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AN ABSTRACT OF A THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1967

The intent of this thesis is both creative and critical. The creative aspect is brought to partial realization by means of an original script Half-A-Goïn, Half-A-Man. The actual production of this play brought the creative intent to full realization. All the productive aspects of the play are contained within the pages of the thesis. The rationale behind this creative intent is that understanding grew out of accomplishment. The actual performance, which is the end-all of any creative, dramatic intent, was reviewed by the critics. Moreover, by providing the behind-the-scenes elements of production (lighting plot, costume plot, make-up plot, etc.), the reader is rendered capable of evaluating the completeness of this artistic accomplishment. Consequently, the creative intent of the author (brought to realization via the means described) indicates an understanding of the dramatic art form.

The critical aspect of the thesis is illustrated in two ways: a) a philosophical and historical approach to the object of expression, and b) a relating of the conclusions obtained via these approaches to the play Half-A-Coin, Half-A-Man.

The critical essay is divided into six chapters. The conclusions of the individual chapters should have an accumulative persuasive force. The initial persuasion is to demonstrate that the object of expression is based on a strict continuum of cause-and-effect inferences. Secondly, in Chapter Two, the aim is to show that the object of expression liberates men to come to knowledge through feeling. Chapter Three utilizes history and clarifies the origins of the object of expression. The author contends that the dramatic form (object of expression) rather than the dramatic content is

the chief contribution of the ancients, and dramatic form arose out of a combination of ritual and myth.

The Fourth Chapter is somewhat complex in its design. The content of the chapter is based on foregoing statements in the previous chapters. Chief among these statements is that a "great drama" could reflect the world view of an historical audience. The author attempts to distinguish between possibility and impossibility, which notions the audience brings to the play, and probability and improbability, which notions apply to the playwright's construction of the object of expression. The various conclusions drawn from this chapter are: a) that if the criteria applied to the object of expression are, in fact, applied to certain historical ages, then a world view of an age could be grasped, b) that the ideas of impossibility and possibility are indeed relative, but the ideas of probability and improbability are, on the contrary, absolute in relation to the object of expression, and c) that the idea of possibility, nevertheless, contributes in heightening the emotional impact on an historical audience.

The conclusions of the Fifth Chapter might be said to act as a reinforcement for the previous conclusions mentioned already. This chapter, however, adds a new dimension into the inquiry into the object of expression. Through such men as Miller, Nietzsche, Schopenhauer, and Wagner, the author has attempts to clarify and label the creative process in relation to the object of expression. Moreover, the process of the audience's reception of the object of expression is, likewise, labeled and clarified. In performing this before mentioned task, the difference between the object and means of expression are clarified and integrated.

Finally, in the two chapters of this thesis-essay, the conclusions of the preceding chapters are related to the original cast and script. The script acts as a verification of most of the conclusions brought forward except for the inferences about "great drama." In the last chapter the creative and critical aspects of the thesis are integrated.