

RIGHTS OF PASSAGE:
AN ANTHOLOGY OF ORIGINAL PLAYS

by

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**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH ILLEGIBLE
PAGE NUMBERS
THAT ARE CUT OFF,
MISSING OR OF POOR
QUALITY TEXT.**

**THIS IS AS RECEIVED
FROM THE
CUSTOMER.**

INTRODUCTION

The following five plays represent the growth and struggles of my attempts at playwriting during my years as a graduate student at Kansas State University. Coming from a graduate degree in English, I began by experimenting with language first in my dramatic writing, and the result was the poetics of Everywoman. Gradually, I progressed to the point where I became more aware of the supremacy of plot, and strove to present, through action, the middle class predicament in my one act, Ebb Tide. Drawing upon an increased awareness of Greek Theatre, I decided to experiment with myth to reveal archetypal reality. This resulted in two plays: The Last Glow of Firelight, a treatment of the "Cinderella" myth, and The Beanstalk Country, a children's play. Finally, inspired by Lessing's biography of one of our lost but great American inventors, I have tried to present the character of Edwin Howard Armstrong and David Sarnoff in my full-length drama entitled Armstrong.

EVERYWOMAN

Everywoman was first conceived as a modern version of Everyman. The initial play was written entirely in blank verse, and it strongly resembled an Elizabethan soap opera. Through numerous rewrites and a careful production, the drama reached its present form. As a playwright I learned an important lesson from the production of this play, that language alone is not the soul of drama, and that conflict and action must be present to move an audience. I also began, for the first time, to experiment with music, and composed a theme song to introduce the work. The production of the play was truly the most beneficial aspect of the learning process, for I was able to cut out much that was unessential, and I learned the importance of creating transitions from one moment to the next. For example, many of the long passages were cut and turned instead into dramatic action. The objectives of Act II, Scene ii were reclarified several times and the scene was rewritten five times. That scene, however, was the most effective scene in the play. Also, the first act was changed so that the action all took place at a party, and the dialogue became witty repartee rather than poetry. The resulting play is thus a far cry from the original conception.

EVERYWOMAN

A Drama in Two Acts

CAST OF CHARACTERS

Everywoman--a famous modern poetess in her mid-forties.

Husband--a cynical man in his late forties who has never adjusted to his wife's success, but who covers up his insecurity with a biting sense of humor.

Dean--an attractive, worldly man in his late forties who is utterly sure of himself and his power.

Third Friend--an extremely sexy woman who is both witty and earthy. She is in her late thirties.

Father--an old man of seventy who has never gotten from life what he desires.

Mother--an old woman, also in her seventies, who has experienced great loss and drifts in and out of the past.

Daughter--a young girl of about eighteen who is Everywoman's only child. The daughter blindly admires the mother's thirst for fame and power, and grows up by confronting her mother's death.

Death--a cold, non-descript woman.

Maid--a small, easily frightened young girl.

1st, 2nd, 4th, 5th Friends--Everywoman's group of friends who all desert her when they learn of her impending death.

The action takes place in a modern living room.

SYNOPSIS OF SCENES

Act I, Scene 1	Early evening
Scene 2	About thirty minutes later
Act II, Scene 1	A few hours later
Scene 2	An hour later