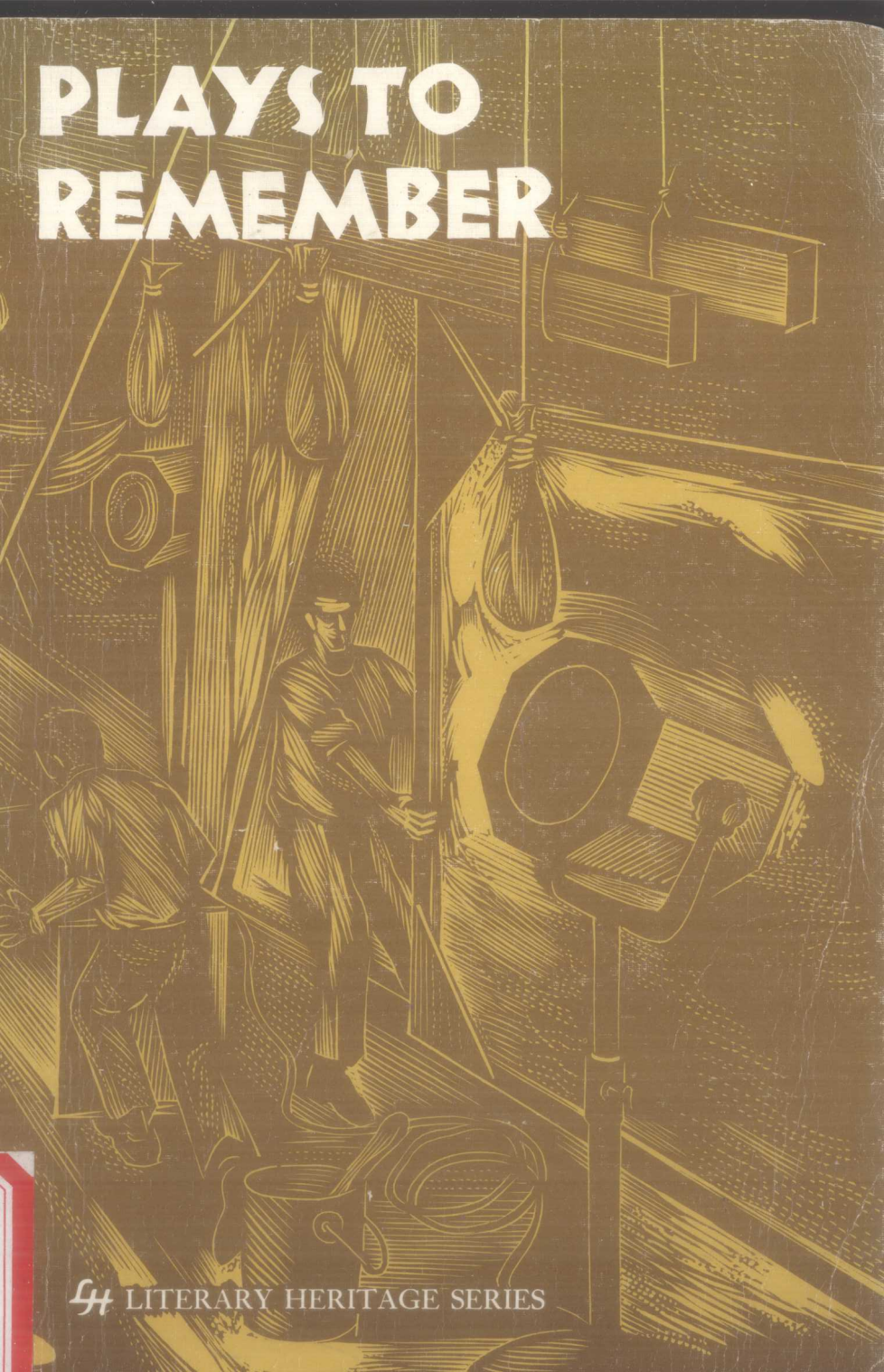


PLAYS TO REMEMBER



 LITERARY HERITAGE SERIES

PLAYS TO REMEMBER

HENRY B. MALONEY

*Supervisor, Secondary English
Detroit Public Schools*

THE MACMILLAN COMPANY
COLLIER—MACMILLAN LIMITED, LONDON

All rights reserved. No part of this book may be reproduced or utilized in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher.

ACKNOWLEDGMENTS

For permission to reprint copyright material in this volume, grateful acknowledgment is made to the following:

Ashley Famous Agency, Inc.: For *Feathertop*, by Nathaniel Hawthorne, dramatized by Maurice Valency. Copyright © 1963 by Maurice Valency (Revised); copyright © 1959 by Maurice Valency (as a Play for Television). Reprinted by permission of Bridget Aschenberg, Ashley-Famous Agency, Inc.

Dramatists Play Service, Inc.: For *Sorry, Wrong Number* by Lucille Fletcher. Copyright 1952, 1948 by Lucille Fletcher. All rights reserved under the International and Pan American Conventions. Reprinted by permission of Margaret Sherman, Dramatists Play Service, Inc.

This play is to be used only for study. Written permission for any kind of public performance must be obtained from Dramatists Play Service, Inc., 440 Park Avenue, South, New York, N. Y. 10016.

Grove Press, Inc., and Calder and Boyars Ltd.: For *The Leader*, by Eugene Ionesco, translated by Derek Prouse. Copyright © 1960 by John Calder Ltd. Reprinted by permission of Judith Schmidt, Grove Press, Inc., and Marion Boyars, Calder and Boyars Ltd. Published in France by Editions Gallimard, 1958.

The Harold Matson Company, Inc.: For *The Meadow* by Ray Bradbury. Copyright © 1966 by Ray Bradbury. Reprinted by permission of Edna M. Pearce, The Harold Matson Company, Inc.

McIntosh and Otis, Inc.: For *The Leader of the People* by John Steinbeck. Copyright 1938 from the book *The Red Pony*, copyright © 1952 by John Steinbeck. Based upon the story "The Leader of the People," dramatized by Luella E. McMahon. Reprinted by permission of Elizabeth R. Otis, McIntosh and Otis, Inc.

(acknowledgments continued on page vi)

NOTE: Amateurs and professionals are warned that *none* of the plays reprinted in this book may be acted, read in public, or presented as a radio or television broadcast without special permission of the author or his agent.

Illustrated by Shannon Stirnweis

The Macmillan Company, New York
Collier-Macmillan Canada Ltd., Toronto, Ontario
Printed in the United States of America

THIS BOOK IS THE PROPERTY OF:

STATE _____
 COUNTY _____
 PARISH _____
 SCHOOL DISTRICT _____
 OTHER _____

Book No. _____
 Enter information in
 one of the spaces
 to the left as
 instructed

ISSUED TO

YEAR USED

CONDITION

ISSUED

RETURNED

**PUPILS to whom this textbook is issued must not write on any page
 or mark any part of it in any way.**

1. Teachers should see that the pupil's name is clearly written in ink in the spaces above in every book issued.
2. The following terms should be used in recording the condition of the book: New; Good; Fair; Poor; Bad.

LITERATURE TO ENJOY

STORIES TO ENJOY

POEMS TO ENJOY

PLAYS TO ENJOY

READINGS TO ENJOY

LITERATURE TO REMEMBER

STORIES TO REMEMBER

POEMS TO REMEMBER

PLAYS TO REMEMBER

READINGS TO REMEMBER

SUPPLEMENTARY BOOK

GREEK MYTHS AND LEGENDS

LITERARY HERITAGE
ADVISORY
EDITORIAL BOARD

Dora V. Smith
Richard Corbin
John D. Ebbs

LITERATURE TO ENJOY

Stories to Enjoy
Poems to Enjoy
Plays to Enjoy
Readings to Enjoy

LITERATURE TO REMEMBER

Stories to Remember
Poems to Remember
Plays to Remember
Readings to Remember

ACKNOWLEDGMENTS (*continued*)

David McKay Company, Inc.: For *The Valiant* by Holworthy Hall and Robert Middlemass. Copyright 1947 by Robert Middlemass. Reprinted by permission of Marion Overacker, David McKay Company, Inc.

The Valiant copyright 1920 by Harold E. Porter, 1921 by McClure's Magazine, Inc., 1924 by Harold E. Porter, copyright renewed in 1947 by Robert Middlemass. All rights are reserved including, but not limited to, professional, amateur, motion picture, recitation, public reading, radio and television. For permission to present in any way throughout the world, except for amateur stage performances in the British Commonwealth not including Canada, and for a quotation of royalty, apply to David McKay Company, Inc., 750 Third Avenue, New York, N. Y. 10017. For amateur stage performances in the British Commonwealth excluding Canada where the rights are controlled by David McKay Company, Inc., apply to Samuel French, Ltd., 26 Southampton St., Strand, London W. C. 2, England. Reproduced by permission.

Putnam & Company Ltd.: For *The Jest of Habalaba* by Lord Dunsany. Copyright 1928, 1955 by Lord Dunsany. Reprinted by permission of J. L. Birch, Putnam & Company Ltd.

Charles Scribner's Sons: For Act II, scene 5 of *Abe Lincoln in Illinois* by Robert E. Sherwood. Copyright 1937, 1939 by Robert E. Sherwood; renewal copyright © 1965 by Madeline H. Sherwood. Reprinted by permission of Elizabeth Youngstrum, Charles Scribner's Sons.

Reprinted with the permission of Charles Scribner's Sons from *Abe Lincoln in Illinois* by Robert E. Sherwood. Copyright 1937, 1939 Robert Emmet Sherwood; renewal copyright © 1965 by Madeline H. Sherwood.

CONTENTS

Everybody Wants to Get into the Act 1

LUCILLE FLETCHER

Sorry, Wrong Number 5

NATHANIEL HAWTHORNE
(*dramatized by Maurice
Valency*)

Feathertop 25

HOLWORTHY HALL AND
ROBERT MIDDLEMASS

The Valiant 51

ROBERT E. SHERWOOD

Abe Lincoln in Illinois 91

LORD DUNSANY

The Jest of Hahalaba 103

JOHN STEINBECK
(*dramatized by Luella E.
McMahon*)

The Leader of the People 119

EUGENE IONESCO
(*translated by Derek
Prouse*)

The Leader 145

RAY BRADBURY

The Meadow 161

About the Playwrights 184

Glossary of Terms Used in Play
Production 186

EVERYBODY WANTS TO GET INTO THE ACT

The spotlight shines on a little man wearing a battered hat, who sits down at the piano and begins to play. A pretty girl walks across the stage and interrupts him. He begins again but is interrupted by a second girl. He starts playing a third time. This time a man walks into the circular glow of the spotlight and begins talking to the piano player. The piano player bangs his hands down on the keyboard and stands up to look at the audience. He seems to be furious. He holds his hands palm upward in a gesture of frustration and says to the audience, "Everyone wants to get into the act!"

Actually, the little piano player is a comedian, and the interruptions are planned parts of a well-known comedy routine. Audiences have enjoyed this routine for years because they recognize truth in it. Many of us *do* want to get into the act. And we are annoyed when people take the spotlight away from us.

This is not to say that we are stagestruck and determined to set out for Hollywood or Broadway, where we will make a career of acting. But most of us do have an urge to be noticed. We have a desire to step into the limelight and to be seen when we are performing at our best. To some extent, our own desire to perform successfully creates in us an interest in seeing others do the same thing. To satisfy this interest, we attend theaters, watch television, and perhaps listen to plays on records or on the radio.

Most of the plays in this book are one-act plays. In short plays of this type, the playwright must tell you very soon who is doing what, and where it is being done, if you are to appreciate the play.

When you read each play, read the first few pages with particular care. Notice the aids to understanding the characters. In the list of characters which precedes each play, the playwright might indicate a character's occupation or his relationship to another character. When he describes the setting, the playwright sometimes describes the characters who are onstage and their costumes. Another clue to a character's personality can come from the way in which the stage directions say he should speak his lines. Or, you might learn about a character from what others say about him before he appears on the stage. Once you have acquainted yourself with the characters, you are ready to see what problems confront them and how they go about solving these problems.

Drama is the form in which literature most closely resembles life. When plays are performed, the characters breathe, and laugh, and shout, just as we do. As you read the plays in this book, encourage your imagination to take two steps. First, notice what kind of play you are reading. See whether it is a 'radio play, a television play, or a stage play; then imagine yourself enjoying that *kind* of play. Second, imagine that you are a quiet bystander where the action is taking place—a New York City apartment, a warden's office, a movie set. Then observe the characters act out their story.


Other things, too, have made watching plays one of man's favorite pastimes. Sometimes people want to experience the chills and suspense that a mystery can provide. On other occasions, they may prefer the warmth and humor of a family comedy. Or they may seek the color and the lively spirit of a musical. All these kinds of drama help fulfill man's emotional needs.

Different types of plays also suggest reasons why drama is popular throughout the world. A good movie is more than just a good movie. It is a chance to leave your regular routine for a few hours and lose yourself in the picture that flickers across the screen. Television drama brings plays and performers right into your home. It allows you to move the stage on which the play is performed into any room you wish to use. Plays on radio or on records give your imagination an opportunity to design the scenery and costumes.

The same can be said about plays that you read. These provide an even greater outlet, since you can imagine sound effects as well as characters and settings. You can visualize everything, in fact, except the plot, which the playwright spins out of the words on the page.

The oldest form of drama is simply a play performed by live actors in front of a live audience. Thousands of years before men learned that electronic impulses could carry their voices and images throughout the world—and even preserve them for future showings—actors were performing for audiences. Today many people consider live theater the highest form of drama. They believe that greater demands are put on an actor who performs in front of an audience because the actor who fluffs a line must somehow recover—there are no retakes. Also, a theater audience can see that an actor is not performing in a real room, or a real yard, but on a stage. The actor must be skillful enough to create the impression that he is in a real situation even though the eyes of the people in the audience are telling them that what they see is just an imitation of life.





SORRY, WRONG NUMBER

LUCILLE FLETCHER



SORRY, WRONG NUMBER

Have you ever accidentally overheard a conversation that was not meant for your ears? Suppose you overhear two people discussing a crime that is about to be committed. What should you do?

In *Sorry, Wrong Number* you will discover what Mrs. Elbert Stevenson does when she happens to hear such a conversation. Since Mrs. Stevenson is an invalid, she cannot run out to the nearest police station. She must depend on her telephone.

Although *Sorry, Wrong Number* was made into a movie and has been performed on the stage, it was originally a radio play. Consequently, it relies heavily on sounds to get across its dramatic punch. As you read, imagine the ringing, buzzing, clicking, and dialing of Mrs. Stevenson's telephone. Imagine, too, what kind of mood she is in when she slams down the receiver.

Listen. Mrs. Stevenson is just beginning to dial.

CHARACTERS

MRS. STEVENSON

OPERATOR

FIRST MAN

SECOND MAN (GEORGE)

CHIEF OPERATOR

SECOND OPERATOR

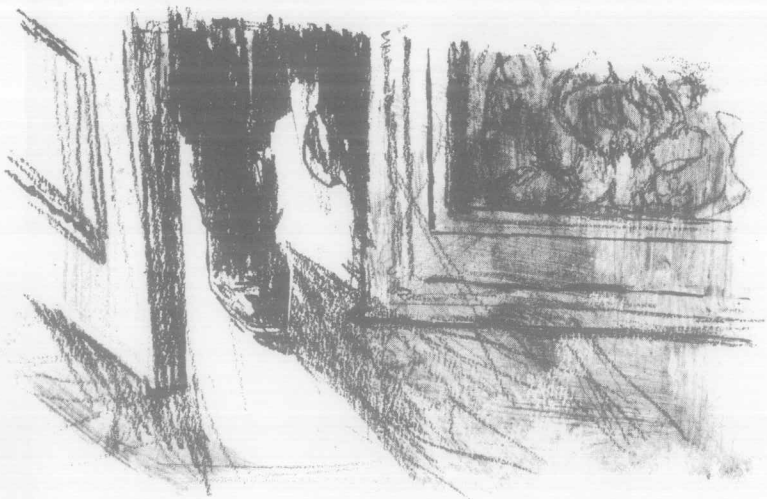
SERGEANT DUFFY

THIRD OPERATOR

WESTERN UNION MAN

INFORMATION OPERATOR

WOMAN, on staff of Henschley Hospital



(Sound: Number being dialed on phone; busy signal.)

MRS. STEVENSON *(a querulous, self-centered neurotic)*. Oh—
dear! *(Slams down receiver. Dials OPERATOR.)*

OPERATOR. Your call, please?

MRS. STEVENSON. Operator? I've been dialing Murray Hill
4-0098 now for the last three-quarters of an hour, and the
line is always busy. But I don't see how it *could* be busy
that long. Will you try it for me, please?

OPERATOR. Murray Hill 4-0098? One moment, please.

MRS. STEVENSON. I don't see how it could be busy all this time.
It's my husband's office. He's working late tonight, and I'm
all alone here in the house. My health is very poor—and
I've been feeling so nervous all day—

OPERATOR. Ringing Murray Hill 4-0098.

*(Sound: Phone buzz. It rings three times. Receiver is picked
up at other end.)*

FIRST MAN. Hello.

MRS. STEVENSON. Hello? *(A little puzzled.)* Hello. Is Mr.
Stevenson there?

FIRST MAN (*into phone, as though he had not heard*). Hello.
(*Louder.*) Hello.

SECOND MAN (*slow, heavy quality, faintly foreign accent*).
Hello.

FIRST MAN. Hello. George?

GEORGE. Yes, sir.

MRS. STEVENSON (*louder and more imperious, to phone*). Hello.
Who's this? What number am I calling, please?

FIRST MAN. We have heard from our client. He says the coast
is clear for tonight.

GEORGE. Yes, sir.

FIRST MAN. Where are you now?

GEORGE. In a phone booth.

FIRST MAN. Okay. You know the address. At eleven o'clock the
private patrolman goes around to the bar on Second Avenue
for a beer. Be sure that all the lights downstairs are out.
There should be only one light visible from the street. At
eleven fifteen a subway train crosses the bridge. It makes a
noise in case her window is open and she should scream.

MRS. STEVENSON (*shocked*). Oh—hello! What number is this,
please?

GEORGE. Okay. I understand.

FIRST MAN. Make it quick. As little blood as possible. Our
client does not wish to make her suffer long.

GEORGE. A knife okay, sir?

FIRST MAN. Yes. A knife will be okay. And remember—remove
the rings and bracelets, and the jewelry in the bureau
drawer. Our client wishes it to look like simple robbery.

GEORGE. Okay, I get—

(*Sound: A bland buzzing signal.*)

MRS. STEVENSON (*clicking phone*). Oh! (*Bland buzzing signal
continues. She hangs up.*) How awful! How unspeakably—
(*Sound: Dialing. Phone buzz.*)

OPERATOR. Your call, please?