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## An analysis of production procedures in the stage play Harriet

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*University of the Pacific*

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College of the Pacific  
Stockton, Calif.

AN ANALYSIS OF PRODUCTION PROCEDURES  
IN THE STAGE PLAY HARRIET

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A Thesis  
Presented to  
the Faculty of the Department of Speech  
College of the Pacific

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
Harold Harvey Ulrici  
June 1949

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## CHAPTER I

### THE PROBLEM INVOLVED

It is the purpose of this thesis to present the research, planning, and actual production procedures of the play entitled Harriet, as written by Florence Ryerson and Colin Clements. This is the production which was originally done by Gilbert Miller at Henry Miller's Theatre in 1943 with Miss Helen Hayes in the title role.

This thesis is planned to take the reader from the very beginning of the production procedures of Harriet, and it intends to progress logically, step by step, through the final night's performance.

It is hoped that this thesis may prove valuable to directors who are interested in producing good plays of an advanced nature at the high school level. It is believed that there is a need for a practical approach to the production of plays, particularly for the beginning director who has had little or no experience in the play production field.

Many books and articles have been written about play direction and play production, and yet complete production notes on any specific notes on any specific play are not available in published form.

The procedures which are discussed in this thesis do



not only pertain to the play Harriet but to any three-act stage production; consequently, their importance to the play director can be measured accordingly. Harriet was selected as an excellent vehicle through which these procedures could be established.

It should also be obvious to the director that certain of these procedures must be altered or adapted to meet the conditions existing in any particular play and on any particular stage.

## CHAPTER TWO

### SELECTING THE PLAY

The first problem, naturally which confronts all directors is the selection of the play. Harriet was selected in this instance for several reasons. First of all, since the dates for the production were to be around Lincoln's birthday, consideration was given to Harriet as a play of the Civil War period.

Then, in examining the story of the play, a synopsis of which follows, it was decided that it dealt with the major problem of the Lincoln administration--slavery. It also involved the timely subject of racial discrimination.

The play opens in Cincinnati upon the day Harriet Beecher Stowe returns from her honeymoon with her absent-minded husband and announces her intentions of leading a completely selfish life, devoted to study and writing. No worries, no children, and no other distractions are to be allowed in her life. When we see her again in the next scene, however, she is the poverty-stricken mother of six mischievous children. In between washing and baking and babies, she has managed to scribble a few little stories, but most of her strength is given to protecting her family from the lawlessness of the border town where anti-abolition riots are a common occurrence.

Later Harriet's distinguished brothers demand that she take a definite stand against slavery and support abolition, but even when the Kentucks cross the river, burn the negro quarters and kill an old slave before the eyes of Harriet's eldest son, she refuses to take sides in the conflict. Instead, she tries to run away from responsibility by moving her family to New England. Even in Maine the problem rises to confront her. When a hapless old negress, escaping through the underground railway, is captured and dragged back to slavery from the Stowe house, Harriet is suddenly fired to a white-hot anger which impels her to write a novel portraying the evils of slavery.

In order to sell her propaganda to the public, Mrs. Stowe buries it in the midst of the melodramatic story entitled Uncle Tom's Cabin. The book is exactly to the public's taste, and it outsells everything except the Bible. Money and fame pour in upon the little housewife. Overnight she blossoms into a world celebrity.

Harriet and her family are permitted to enjoy carefree happiness for a brief period until Henry Ward Beecher, her famous brother, reveals the true public reaction to her novel. Because she blames the evils of slavery upon the money interests of the North even more than the Southern plantation owners, she honestly believes her book will help prevent the war which is threatening the country. Instead,

it only adds fuel to the flames and hastens the conflict. The shock is so frightful it causes her to lose faith, not only in the cause of abolition, but in the whole world.

Then a visit with Lincoln in the White House restores her courage. She returns to tell her family and fellow townsmen of the President's belief that war is inevitable, because a world which holds happiness for some and misery for others cannot endure. Also, his warning that if they, the survivors, prove untrue to their trust, if they forget what they have learned through suffering and go back to racial intolerance, the battle may have to be fought again and yet again.

Upon a feeling of hope and exultant singing of "The Battle Hymn of the Republic"--the final curtain falls.

Besides considering the play itself, the director based his decision on the following additional analysis: (1) it was a play which was good educational theatre, both from the viewpoint of the actor and the audience; (2) it was a play which would offer a challenge both to the director and the actor; (3) it was a play which would offer staging problems, as well as set problems of a secondary nature; (4) it was a play which could prove that high school actors could do mature characterizations with an advanced play under careful direction; (5) it was a play which would provide a costume challenge; (6) it was a play which would

involve an intricate lighting plot; and (7) it was an undertaking which would exploit makeup resources. Harriet possessed all of these factors.

The cutting of the play was the second major task. The original playing time of Harriet was three hours. Past experiences with high school audiences have proven that it is difficult to maintain their sustained interest in lengthy productions. With that in mind, the cutting job started. Although no scene was eliminated entirely, all of them were shortened. Two characters, Mr. Tuttle and Mr. Wycherly, were omitted from the second scene of the first act. The Beecher brothers, Thomas and James, were eliminated from the script entirely. Many of the longer speeches, particularly those of Henry Ward Beecher, Catherine Beecher, and Harriet Beecher Stowe, were shortened with no loss of content.

The new playing time for Harriet was two hours and fifteen minutes.

## CHAPTER THREE

### CASTING THE PLAY

It was planned to give the candidates for parts in Harriet an opportunity to become thoroughly acquainted with the plot, characters, and historical background of the play in advance of the actual tryouts. Consequently, the play books were placed in the school library a week before casting, and the responsibilities of part preparation were delegated to the students. In Harriet the following requirements regarding casting were made and posted for reference:

- (1) Students may try out for any number of parts.
- (2) Select scenes which will provide the greatest challenge to you.
- (3) It is optional whether you memorize the scene or not; however, your tryout will undoubtedly be more impressive without a script.
- (4) Actors are expected to maintain consistent characterizations from entrance to exit.
- (5) Posture, walking, and sitting will be carefully observed during the tryout period.
- (6) Keep your body "open" to the audience whenever the situation permits.
- (7) Develop suitable tone qualities and good diction regardless of your character.
- (8) Do not try out at all if you feel you cannot fully cooperate with the director and the other members of the cast.

In casting this play the director thought it was good

educational theatre to give as many students as possible an opportunity to gain stage experience. With this in mind, it was decided to double cast three of the principle characters, Harriet, Catherine, and Georgie.

Casting began in the order in which the characters appeared in the script. Inasmuch as the director opposed tentative cast members reviewing the efforts of their associates, they were asked to remain in a room off stage until they were called on stage by the stage manager. Casting sheets were posted prior to the tryouts, and the actors signed for the parts they desired.

Before casting, it was essential that the director have something very definite in mind about each character in the play. It was his responsibility to predetermine both the physical and mental attributes of each part. In preparation for this, the director made a study of the characters in the play with special emphasis placed upon the members of the Beecher family.<sup>1</sup>

In comparing the historical figures with their fictional prototypes, it was discovered that the authors of Harriet deviated somewhat from the personality traits of the original Beechers. For instance, historians do not

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<sup>1</sup> Constance Mayfield Rourke, Trumpets of Jubilee (New York: Harcourt, Brace and Company, 1927), pp. 3-237.

portray Harriet with as strong a personality as do Ryerson and Clements in the play, and Henry Ward Beecher, in real life, was not described as such a pompous, conceited individual as was the character in the play. In casting, however, it was decided it would be best to follow the authors as far as character delineation was concerned.

In deciding upon the specific roles, the following definite traits were looked for:

1. Harriet--Sweet, homey, sentimental type who could combine housewifing with a career, with a certain stubborn determination and human understanding underlying her character; small in stature, graceful in movement.

2. Auntie Zeb--Fearful, obedient type with a sense of loyalty toward the Stowe family; low, resonant voice; large, pleasant-faced (negro), large hands, slow, awkward movement.

3. Catherine Beecher--Severe, dominating spinster type, intelligent and a leader for a woman's cause; tall, slender, and quick of movement.

4. Henry Ward Beecher--An energetic, intellectual type with a definite desire for public approval, pompous and conceited; tall in stature, distinguished in bearing.

5. Calvin Stowe--Mild-mannered, retired, and absent-minded, small and rotund.

6. Dr. Lyman Beecher--Intellectual, talkative,



domineering, and egotistical; tall, distinguished, and handsome.

7. Candice Hobbs--Good-natured, sympathetic, and comical; large, slow-moving.

8. Jerusha Pantry--Comedy-type New England character with "time on his hands"; large, heavy-set, slow-moving.

9. Eliza and Hatty (twins)--Romantic, wistful, and helpful; dainty, beautiful, and poised with physical sameness.

10. Georgie--Full of vitality, tactless, and tomboyish; youthfully awkward in gait, larger and of contrasting complexion to the twins.

11. Lowell Denton--Hesitant, ideal, and confused; tall, blonde, and an acceptable romantic lead.

12. Freddie Stowe-(boy)--Small child of ten, frightened; (man)--tall, capable of understanding his position in a country torn by civil strife, serious, patriotic.

The remaining characters in the cast presented no particular problems and could be handled without difficulty.

Certain facts had to be kept in mind regarding the Beecher family; all of them possessed an amazing amount of energy; all of them were intelligent; and with six sons who were ministers, religion was a dominating influence in their lives.

Casting the show for Harriet was not an easy task,

for there were limitations. (1) To obtain able characters for all roles in this large cast was not possible. (2) To find students who qualified physically for the roles was difficult; so compromises had to be made. (3) To place the most talented members in the parts where they would make the greatest contribution to the show was a problem. (4) To work out a pattern of interesting voice contrasts was desirable but only partially successful.

When the casting was completed, however, the director was not disappointed with the results. The entire group of actors had prepared their parts well, and the competition for each role was keen.

## CHAPTER FOUR

### THE INITIAL REHEARSAL

After the casting was completed, the group was ready for the first cooperative reading of the script. The purpose of this rehearsal was to acquaint the members of the cast with each scene of the play.

Following the reading of the play, there was a question and answer period about any phase of the script and about any character or characters. By following this procedure the cast was able to go into the first blocking rehearsal with a confidence established by preparedness.

At the conclusion of the first meeting, a play contract [See page 126 in the appendix.] was issued to each member of the cast and certain members of the production staff. In this contract were included the various rules and regulations governing the activities of the production. These were signed by cast members and their parents. The contracts were then returned and held as a valid agreement. The breaking of this contract would result in the expulsion of said member from the cast. The plan worked satisfactorily, for not one expulsion was necessary during the entire period.

An explanation was given by the director to the students for his concentration upon a six-week rehearsal

period. The director was opposed to a schedule of any greater length. He elaborated upon the fact that lengthy rehearsal schedules are very tiring to directors and casts. Plays which are started with great hope and enthusiasm later become boring, uninteresting, and stale, with the result that only mediocre results are ever obtained on the final nights. A bit of investigation usually reveals that a lack of serious purpose in rehearsals is a major cause for poor productions. Students in these plays have a tendency to "play through" early rehearsals and then attempt to put the show together in the final dress rehearsal. A good director must be a firm believer in a minimum rehearsal schedule but with maximum efficiency in operation. The cast must work hard and fast with little time to think of anything but the production.

The schedule indicated a five-day week rehearsal, with one cast on stage from 3:40 p.m. to 5:15 p.m., and the other from 7:00 p.m. to 9:00 p.m. At the start of the second week the casts exchanged schedules, alternating throughout the entire period. Members of both casts often had to appear for rehearsals in the afternoon and again at night. This was where the contract served its purpose, for all the parents and cast members knew, from the very beginning, the total hours scheduled. A copy of this schedule was sent home for parental observation.

At the conclusion of the first meeting, the cast possessed a clear conception of the play, a contract stipulating the rules and regulations governing the production, and a complete time schedule.

## CHAPTER FIVE

### THE BLOCKING REHEARSAL

When the cast assembled following the initial rehearsal, it was ready for the blocking or "pencil rehearsal," as it is often called. It was at this time that "cuts" in the script were made, along with the various notations regarding the stage action and positions of the players. At this blocking rehearsal it was particularly important for the director to know his approximate stage positions and actions for the characters in each scene. Blocking could not always be followed as indicated in the script because of limitations of the stage and because of the nature of the set.

Inasmuch as Harriet was a lengthy play, even after the cutting, the cast was able to block only the first scene of the first act. It was a practice, whenever time permitted, to repeat the blocking of a scene or an act as soon as possible, usually during the same afternoon or evening so that the actors could firmly establish the many positions and actions required.

One is rarely satisfied with the initial plans for staging and finds that many changes are necessary in the early weeks to bring about a more effective stage picture. The director's carefully worked out blocking plans did not always look so convincing when put into practice on the

stage. Many of these stage alterations took place during the blocking of Harriet.

The "center of interest" factor was used as the basis of character arrangement on the stage. This emphasized the main character or characters in a scene who carried on the forward progress of the play. The "center of interest" character was usually placed upstage of the other players on the set. These other players, who were located downstage in various positions, would inconspicuously force the audience's attention upon the "center of interest" character. Very meaningful and interesting positions were maintained by way of these triangular designs.

Another major point which was considered during the stage planning was the old adage, "no movement without meaning". It was carefully pointed out to the youthful actors that movement without meaning obviously confuses the audience, and is, therefore, very bad theatre. The thought that there must be a reason for stage movement stimulates the actor to intelligent acting, and his interpretation takes on real meaning.

It was necessary at this time to study another very vital regulation in stage movement, "clarity of vision". In other words, it was maintained that audiences come to see the characters and their associated activities;

therefore, stage movement must be planned so that the characters, whenever possible, project actions within view of the audiences. Extreme care was taken in Harriet to make certain that the cast members were sufficiently "open" to the audience whenever the situation demanded it.

By the completion of the second rehearsal, the positions of the actors in the scenes of the first act were fixed. The remainder of the week was spent in consolidating these positions and experimenting with the initial steps of characterization.

According to the time schedule, three weeks were allowed to complete the blocking of the entire show. During the early part of the second week, blocking was set for the three scenes of the second act. The blocking for the three scenes of the final act was completed during the first two days of the third week.

With the blocking completed for the play, the cast was ready to concentrate on character study.



## CHAPTER SIX

### MEMORIZATION

Before proceeding with an analysis of the character rehearsals, the director injected his theory regarding line memorization to the entire cast. The "whole method" of memorization was advocated rather than the "piecemeal" or line by line approach. The memorization of the idea of the entire scene was the important factor; then the various speeches would fall into place quite rapidly. By memorizing ideas rather than words, much greater progress would be made. Also the importance of the "cue line" in its relationship to the "topping of lines" in a scene was stressed; consequently, much time could be saved during the rehearsal period. The director was adamant in the fact that memorization was no part of acting, and that true interpretation could not take place until speeches were well under control.

Most of the Harriet cast had had considerable experience on stage for high school students and responded well to the director's theory of line memorization. By the end of the first week no books were allowed on stage during the first act. At the completion of the third week no books were allowed on stage at any time. It was found that this schedule worked out satisfactorily, and although some needed assistance following the third week, prompting was

reduced to a minimum. At the completion of the fourth week, no prompting of any nature was tolerated. During the fifth week, the prompter merely checked the script with the dialogue on stage to see if important bits of action and lines had been eliminated. At the conclusion of the rehearsals, these omissions were discussed with the characters involved.

The early memorization of lines made it possible to eliminate prompting during the final productions. The actors were left entirely to their own resources. They had been coached to react normally and intelligently to any emergency which might take place during the production. Consequently, they were prepared for the fact that no prompter would be on hand during the final productions.

It might be interesting to note that no lines were forgotten during the final productions of Harriet and that the "topping of lines" was one of the finest features of both night performances. These results seemed to bear out the fact that the "whole method" of memorization was a worthy stage procedure.

## CHAPTER SEVEN

### THE CHARACTER REHEARSALS

Immediately following the blocking of Act One, initial studies of the characters were started. Since only a brief analysis of the characters in Harriet had been made during the casting, each actor had to make a more complete study of his role. The director insisted that the ideas surrounding this phase of the rehearsal come from the actor and not from the director. In this field a great deal of freedom was given to the respective cast members, for the acting was to be creative, not imitative. Each member of this cast was asked to obtain an insight of his character and then project his findings on the stage. If it were felt that the actor was erroneous in his study, he was frankly told so, and a more exhaustive research was requested.

After the first character rehearsal, the cast sat down for a lengthy discussion concerning the interpretations. During this period the entire cast was analyzed individually. The effective projections, as well as the weak ones, were frankly indicated. After having reviewed each player and his relationship with the other members of the play, the director asked these questions concerning each character: (1) What kind of person are you?

- (2) What is your present and past environment? (3) In what frame of mind are you in this particular scene?
- (4) What are your personal feelings toward the other characters in the scene? (5) What is the nature of your physical condition in the various scenes? In what way does it reflect your mental attitudes? (6) What is the correlation between mask, posture, and torso in the projection of the various emotions required for the part?
- (7) What is your physical relationship, if any, with the other members of the cast? Family connections?

The cast was also requested to study the following personality traits of a part: (1) posture, (2) mask, (facial expression), (3) walking, (4) sitting and rising, (5) stage movement, (6) emotional stability, (7) pantomime, (8) quality of voice, (9) diction, and (10) speech eccentricities. All of these factors had to be taken into consideration for the development of a convincing character and projected under the conditions and situations demanded by the nature of the scene.

During the following rehearsal, each character was carefully observed to see if proper changes were taking place. In only a few instances did all of these corrections evolve. In many cases, the changes had been for the worse; therefore, at the completion of the rehearsal, it was necessary, again, to go through the same type of

character discussion, indicating the fallacies and the changes necessary for more effective characterizations. This screening process was repeated many times before the director was completely satisfied.

During the second week, characterizations in Act One were established, and the blocking of Act Two took place. Concentration was still placed on character during the third week, with the rehearsing of Act One and the blocking of Act Three.

One of the interesting challenges for both director and cast was the time lapse during the three acts of the play. The story opened in the 1830's and closed during the climax of the Civil War. This necessitated periodic changes in character development. Many hours were spent to insure that the youthfulness exhibited by the cast in the first act was restrained in the second act and eliminated in the final scenes. Particular training was needed in the parts of Harriet, Calvin, Catherine, Henry, the twins, and Georgie.

There was a definite tendency for the young people, at first, to act too senile and decrepit in the final scenes of the play. It was a problem to get them to develop true impressions of the various age levels. It was suggested that they study people of their own acquaintances in the desired age group. The fellow who played Henry Ward Beecher was particularly stubborn in overaging

his role. For over two weeks he insisted on playing his part as a feeble octogenarian with a constricted, harsh voice. It was only after some personal observation of life on his part that he finally confessed that he was doing the role a bit older than was necessary. This phase of character development was, indeed, very vital to the final success of the play. It was only through thoroughness of character study and, subsequently, the placement of these findings into practice that the cast could be assured of a job well done.

At this time it might be well to consider the types of characters which developed in the case of the major roles of the play.

The two Harriets selected were alike in their interpretations only in a general adherence to the qualities as portrayed by the authors. Harriet, as played by Miss Janet Evans, was a forceful, dominant type showing great vigor and enthusiasm. Physically, she was comparatively tall and blonde. The second Harriet, played by Miss Wiletta Dunham, presented a more sentimental, less forceful, but firm character, emphasizing the sweeter nature of Mrs. Stowe. She was more like the original Harriet physically, too, being a definite brunette with a round, full face, and a plump figure.

In the case of the two Catherines, the students who

interpreted the roles were closer alike than the two Harriets. Both girls were experienced in acting on the high school stage. In this case, they developed strong, dominating, outwardly cold, inwardly understanding characters. One girl was taller with a great deal of vitality. The shorter girl used a biting, severe tone quality in her voice to establish her role.

Henry Ward Beecher, the most famous of the six brothers, was described as a very energetic soul who, in later years, mellowed in his glory to become pompous, conceited, and fat. Henry was played by a tall, thin-framed young man with an oratorical delivery and the forcefulness to make it effective. His jealousy and conceit, clearly indicated in a scene in the second act, was carefully projected.

Calvin Stowe made a most interesting character. He was described as a scholarly type with a childish sweetness and charm, but completely devoid of the romantic flare. In the Salinas High School production Calvin was played as a very mild-mannered, absent-minded professor who was completely dominated by everyone. Mr. Stowe stood five feet-four inches high and had a corpulent figure.

Dr. Lyman Beecher, the father of the Beecher family, dominates the second scene of the first act and appears but briefly in Act Two. He was portrayed as forceful, intellectual, egotistical, and in general, exhibiting the qualities

of a showman.

Two characters who provided comedy relief appeared in the persons of Candice Hobbs and Jerusha Pantry. Being New Englanders of rural background, they presented characters of unusual interest and humor. The former was played by a large-boned girl of five feet-ten inches in height who weighed one hundred and seventy-five pounds. The role was played with a certain amount of impatience and belligerence in a somewhat rough style. The latter role was played by a young man five feet-eleven inches tall who weighed two hundred pounds. This individual was characterized as a slow-moving, good-natured person with a sympathetic understanding of human nature.

The twins, Eliza and Hatty, offered somewhat of a problem from the viewpoint of developing similar physical characteristics. It was fortunate that there were available two girls of slight build with the same height, both blondes, and with certain similarities in facial structures. One was somewhat more mature than the other, but it was possible, by careful character study, to present a suitable combination. These roles were indicated as straight, and the parts were played as sweet, lovable, attractive, vivacious, and dainty young ladies.

Georgie, the third daughter, was played by both students in complete contrast to the twins. In the early scenes the players exploited her "tomboyish" personality by



movement and voice alike, capitalizing on an awkwardness in gait which resulted in humorous projection. These traits were refined somewhat in later scenes, for, by complete surprise, she becomes the center of romantic interest. The part was interpreted with much vigor. Both of the Georgies were brunettes, and both were larger physically than the twins.

Lowell Denton, the youthful romantic lead, offered no particular problem as any good lead could do the role. The leading man was five feet-eleven inches tall, built proportionally, blonde, and possessed a soft, mellow-toned voice.

Freddie Stowe, eldest son, necessitated the use of two actors. Freddie, the boy, was played by a sophomore student with a four foot-ten inch height, who was child-like in appearance and understanding; whereas, Freddie, the man, was acted by a sophomore student whose height was five feet-eleven inches, and of frail structure. Freddie, the man, was played as a straight role with all the seriousness of youthful patriotism during the war time period.

With the students all assuming definite characters in their roles on the stage, the primary steps of characterizations were completed, and the Harriet cast was ready for more advanced training.

## CHAPTER EIGHT

### TEMPO AND RHYTHM

As the fourth week of rehearsals approached, the group sat down for a conference to discuss past accomplishments, various weaknesses of the production, and important objectives yet to be attained before the final nights. The cast had (1) established blocking for the entire production; (2) established well-defined characters; (3) established a certain continuity and consistency in character; (4) memorized the complete script; and (5) worked on prepared entrances.

Looking toward the immediate future, the group found that it still must (1) establish the correct tempo for each scene; (2) establish a sense of rhythm in stage movement; (3) unify and coordinate the entire production with proper climaxes in each scene; (4) improve diction and voice qualities; and (5) polish the production to eliminate any specific weaknesses.

In discussing tempo the director told the group that, generally speaking, the timing of scenes into three major fields--slow, medium, and fast--was important to stage activity. One of the problems of the director was to solve the degree of speed with which each scene was to be played. This actually depended upon the conditions

existing in the scene. The proper mood and atmosphere could be established by careful timing. Usually the tempo of scenes was speeded up as it worked toward a climax; here again it depended upon the nature of the scene.

After an analysis of the entire play, the following conclusions regarding tempo were reached.

#### Act One, Scene One

A good portion of the first scene was devoted to the establishment of the preliminary situation in order to clarify the respective characters and their backgrounds. The first scene was played at medium tempo until the Reverend Lyman Beecher made his entrance, at which time the movements and emotional qualities were quickened to a climax as the curtain descended.

#### Act One, Scene Two

This scene established the initial incident, and the rising action started to unfold. The scene was chiefly concerned with conditions in a border town regarding the slavery problem. Rioting developed, which led to a climax scene, wherein the Stowe children were supposedly involved. The scene started comparatively slowly and quickened perceptibly from the moment the Beechers entered with muskets and rose to a fast tempo as Freddie Stowe,

the son, returned to the house.

#### Act Two, Scene One

The second act opened in a new location, that of Brunswick, Maine, geographically removed from the fear and anxieties of the slavery conflict. In this haven, Harriet expected peace, quiet, and safety for her children. Because of this new hope, the scene opened with a sense of security and calmness. A slow to medium tempo was used in the opening incidents. This was gradually quickened to medium at Henry's entrance and speeded to fast tempo at the entrance of Sukey, the negro woman fugitive, who had found temporary refuge in Harriet's home. The scene ended on a desperate note. Harriet decided she could not run away from the slavery issue. Her decision to complete Uncle Tom's Cabin came as a result of this important incident. The final action of the scene was played slowly to give the audience time to appreciate the effect of the previous action.

#### Act Two, Scene Two

This was the Christmas scene and represented the Stowe family in all its domesticity. During this period Harriet was hard at work completing her story. The scene ended with a very dramatic and effective reading by Harriet

of her own writing. It was recommended that the incidents herein were to be played principally in the medium tempo. The scenes where Harriet was actually writing on the stage were played slow to medium in order to project properly the intense concentration of Harriet upon her subject to the exclusion of all activity about her.

### Act Two, Scene Three

This scene started on a note of gravity, for Harriet's story had met with outstanding success financially, and Harriet believed that she had made a great contribution to peace. Poverty was a thing of the past. Fame and fortune lay ahead; therefore, the early incidents of the scene were played from medium to fast. The introduction of Henry into the picture brought with it a change in mood, for Henry revealed to Harriet the total public reaction of Uncle Tom's Cabin, with the result that her little dream world collapsed. Henry's appearance slowed the tempo during the early incidents, only to speed up as the emotional conflict rose. The scene came to a climax when a group of irate citizens appeared outside of Harriet's home. The final incidents were played from medium to fast tempo.

### Act Three, Scene One

In Act Three the Stowes moved to Massachusetts,

and the time was 1861. The setting indicated considerable wealth, with Harriet more attractive as a gray-haired matron. Freddie Stowe returned home from college suddenly to announce that he was entering the army. The war had started and was reaching into the Stowe home. In a heart-warming scene between mother and son, Harriet courageously bade Freddie goodbye. These incidents were played principally in the medium tempo throughout.

#### Act Three, Scene Two

The second scene took place approximately two years later during the darkest hours of the civil strife. The opening bits were played slowly to establish proper atmosphere. Georgie's engagement to Lowell was revealed to the complete surprise of everyone and particularly to the twins. The climax of the scene unfolded with the news that Freddie had been wounded in action. These final incidents were played slowly throughout.

#### Act Three, Scene Three

The last scene of the play was dominated by the great spirit of Lincoln, for Harriet had returned from a visit to the White House, and her faith in humanity had been renewed. Her final balcony speech to those who had gathered outside was the most dynamic in the play, for in

it she had presented the true greatness of Abraham Lincoln. It was suggested that the final scene be played at an approximate medium tempo, with particular care allotted to the final speech. This quickened in its tempo toward the climax.

Considerable time was spent during the fifth week of the schedule, and emphasis was placed on working out proper rhythmic movements in the many scenes. It was pointed out that rhythmic movement on the stage is an indication of the professional standard. To know when to do something, and to do it within a certain controlled period are vital talents which every finished actor must possess. A turn of the head at just the right moment or a hand movement at the proper time are factors which determine the differences between mediocre and outstanding performances.

The director had difficulty with certain members of the cast in regard to rhythmic movement. Some of the actors seemed to feel proper rhythm, while others apparently possessed no conception of it.

Nevertheless, at the conclusion of these rehearsals, there was a feeling of satisfaction, for the cast, as a whole, had progressed.

## CHAPTER NINE

### THE DRESS REHEARSAL

The final week was devoted to dress rehearsals so that proper adjustments could be made to the many problems involved. The Monday evening rehearsal was confined to a complete costume change including all the accessories. Because of the nature of Harriet, close attention had to be paid to the numerous changes which took place after each scene. Inasmuch as only four minutes were allotted between scenes for changes of costumes, a rapid and efficient procedure had to be put into operation. A stop watch was used between each scene to check on the time lapse. Costumes had to be in order with a wardrobe assistant ready to help each character in changing.

The results were gratifying, for on the final nights, the cast was able to make these many changes in minimum time, thus eliminating any possibility of a late cue on the stage.

The complete crew of stagemen were present so that proper lighting, curtain timing, and set changes could be made without obstruction and in minimum time.

At the completion of this first dress rehearsal, the entire cast and crew sat down for a general discussion.



Most of the problems centered around the stagecrew, for many of their responsibilities were new to them. The head electrician had difficulties with some of his lighting equipment, with the result that several light cues were missed during the show. There was a spacing difficulty with the twins, for on one occasion they were expected to circle an armchair near the right wall. The Civil War costumes that they were wearing had occupied more space than had been anticipated. These problems were all discussed with a tentative solution given in order that the next rehearsal might run more smoothly.

The Tuesday night rehearsal was a combination makeup and dress affair with the cast and stagecrew. The proper color harmony between makeup, set, and costume was checked carefully at this time. This second dress rehearsal moved more smoothly and cooperatively than the one given the previous night. The reasons were obvious. The principal problems of the Monday evening rehearsal had been removed, primarily because of the smoother operation of the stagecrew.

Makeup will be discussed later in this paper, but it should be pointed out at this time that it was decided to adhere to the following makeup standards; (1) No makeup should appear too heavy; (2) middle-aged characters should not be senile; (3) no makeup should reveal "dirtiness";

and (4) blondes and brunettes should have foundations corresponding to their complexions.

The final dress rehearsal on Wednesday evening was to represent everything which had been accomplished during the six weeks of work. The entire performance was presented without mishap, and following the production, the director made very brief comments. He told the cast that it had worked hard on a difficult show; that it had reached the objectives in play production as originally outlined in the play contract; and consequently, it was assured of a successful production. The cast left that evening with a feeling of confidence, a confidence justly deserved.

## CHAPTER TEN

### THE TECHNICAL DIRECTOR

At Salinas High School the director also assumes the duties of the technical director. This is a rather dubious honor, although it definitely has one thing in its favor. The director rarely finds too much fault with his technical director, and the two are usually able to work quite cooperatively together.

It became obvious from the very beginning that the Harriet sets designed for the Broadway play could not and should not be used in the Salinas High School production. To present settings comparable to the New York production would involve an expense many times removed from the budget at the staff's command. Even had such funds been available, conditions peculiar to this stage would have prevented such a construction. Also, a director with a sincere purpose in mind has a desire to create settings which he believes will properly fit the mood, atmosphere, and environment of the people who are to play on his stage, for the major objective of the technician is to present settings to assist the actors in a successful production. The technician must catch the underlying spirit of the play so that it adequately fits the characters of the play.

The task of creating three workable sets for

Harriet with proper mood and atmosphere was the technician's goal. Other factors which guided his decisions were: (1) a limited budget, (2) limitations of the stage, (3) available materials and equipment on hand, and (4) time available for scene design and construction.

(1) It became obvious, as a tentative budget for the entire production was formulated, that this was going to be the organization's most expensive show. Naturally, the director had no intention of allowing cost to serve as a stumbling block to the successful settings for the play. However, it was an obligation to present a suitable background at a reasonable amount.

(2) The size of the onstage, as well as the off-stage, areas was an important factor to be taken into consideration. The stage was constructed with a twenty-eight foot proscenium and a twenty foot depth. The off-stage area was very compact and limited, allowing a clearance of approximately ten feet on either side. The workroom was an understage area of which only a small portion was available for scene painting and construction. This space was also used for the storing of stage properties.

(3) Inasmuch as the budget allowed for only a small sum for the building of additional flats, the structures had to be put together principally by making use of

scenery on hand.

(4) The great disadvantage resulting in the director and the technical director being one and the same lay in the fact that he had not sufficient time to do justice to the entire show. There was too much to be accomplished in too short a time.

The scenic design group and the stagecrew did give valuable assistance, but they needed continual supervision if the work were to be done right, and the time for supervision was definitely limited. Fortunately for Harriet, a fifth year student was available who had had considerable experience in stage work. The director felt secure in delegating a part of the responsibility to her. While direction was taking place onstage, the scenic crew was at work understage.

Keeping in mind the equipment on hand and the various limitations of the total stage picture, the director made a series of sketches [See pages 67-70 in the appendix], three of which were finally designated as the sets which would be used on the final nights of the play. The originals were merely done in pencil. The next step was to draw the respective sets to scale so that correct proportions and balance could be established.

Under the existing conditions it seemed that it would be acceptable to create a single unit and then, by

subsequent additions and exchanges, provide suitable backgrounds for the two remaining sets. Inasmuch as the stage did not possess a revolving stage and did not have adequate wagon facilities, this single unit plan seemed the only feasible one.

Another major factor was the time it would take to "strike" two complete sets. In spite of its cutting, the play was still long. If more time were to be taken by lengthy intermissions, the audience might easily become restless and tired. Striking an entire set and putting up a new unit on one occasion might prove hazardous; to do it twice would be disastrous.

The original shell [See page 67 in the appendix.], with only minor alterations, was used for the entire show. The backings were composed of a series of solid, jog, window, French door, door and arch units, arranged to present proper depth and proportion throughout. The various sources of light and openings consisted of (1) a window in the upright wall, (2) a door unit in the right rear wall, (3) a French door opening upstage center, and (4) another door unit in the upstage left wall.

Because this shell was a permanent setting, it logically followed that no design was placed on the walls. To select a foundational color for these walls seemed a bit of a problem, for it had to be used in three backgrounds and yet respond to the changing moods,

atmospheres, and conditions of the play. Finally, a blue-gray medium was chosen which possessed enough neutral quality so as to be immediately influenced by the changing accessories. This quality was subsequently spattered in three variations of the original color. By changing the gelatin medium of the spot lamps, certain background colors were emphasized to meet the changing atmospheres of the play.

Act One was titled, The Stowe Cottage /See page 68 in appendix.7; Act Two, The Stowe House /See page 69 in appendix.7; and Act Three, The Stowe Mansion /See page 70 in appendix.7.

For Act One all woodwork, including doors and windows, were done in a chocolate brown. The Franklin stove and the period cupboard did much to establish desirable backing, as did the window curtains and other accessories of the period.

Act Two called for a fireplace unit upstage center and suggested an improved social and financial condition in the home. A three-piece unit, which completely covered the French door opening of the first act, was dropped into place. This was projected into the set and a unit fireplace done in the period was moved in front of it. The two-door units were struck out of the set and replaced by two new units. A new window frame unit replaced the old one, and a three-foot wall board was fitted around the set.

All of this woodwork was stained in a light mahogany which emphasized the brownish element in the foundational color. These changes were quite effective and established a new mood for the play.

The change in the third act still remained the major problem, as the Stowe mansion was quite elaborate. First, it called for an elevated area running from the upstage center area to the back wall. The right side of this area was to provide a garden entrance, whereas, the upstage center and upstage right areas were to be full length windows [See page 70 in appendix.]. Further requirements called for a built-in bookcase and desk combination, two elaborate, marble-surfaced fireplace units, and an arched entrance in the upleft wall. An appropriate backdrop displayed an attractive exterior.

For the elevated section a six by six wagon, with attached stairs and wing sections, was provided so that the area was properly raked on either side. The three units of French doors were flied in the grid so that they would drop into place at the proper moment.

The French door opening of the first act and the fireplace unit of the second act were quickly moved into the wings; the wagon was rolled into place, and the windows were dropped and secured. The door in the upstage, right rear wall was dropped out of the flat, and the



bookcase-desk combination was pushed into its place. Once again window frames and curtains were exchanged in the upright wall. The door flat upstage left was struck, and an arch flat took its place. The two four-foot high fireplace units were brought into downstage right and left positions respectively. Above each was suspended a six-foot arched mirror in proper trim. Heavy navy blue draperies adorned the windows, fireplace units and archway. The woodwork in this set was all done in a gardenia white. The total picture was effective.

## CHAPTER ELEVEN

### BACKSTAGE ORGANIZATION

A very integral and vital part of any stage play is the production staff, the members of which assume responsibilities regarding backstage activities. Little does the unsuspecting public realize the hard work accomplished by the backstage people in order to insure a smooth, running performance. The proper handling of the house curtain, the lighting, the properties, the costumes, the makeup, the sets, and the thousand and one other duties, are just as important to the production as the leading lady. A very good play can be completely ruined by an unorganized production staff. Curtain cues, lighting cues, and sound effects are particular factors which must be given every consideration in the total stage performance.

The stagecrew for Harriet was selected very carefully, because of the grave responsibilities which were assigned to them. The crew was composed of six young men who were specifically trained to handle these jobs.

The stage manager had served in that capacity for over two years and had headed more than a dozen major productions. He possessed two main qualities which made

him a good manager: (1) He had the qualities of a leader; and (2) he possessed an amazing ability to get along with other people.

The head electrician was also a comparative stage veteran, for he had served in this capacity for two years. As the electrician, he was responsible to the stage manager for carrying out the lighting plots as indicated by the technical director. He had quite a responsibility in the Harriet show.

The other four men of the crew were strictly stage men and handled the many duties on the floor. Under the leadership of the stage manager, they carried out instructions. For the Harriet production, inasmuch as it offered a tremendous task with several complications, additional manpower was needed. The stage manager was in charge of his usual group, whereas, the technical director headed another force composed of four minor characters in the production. Both groups worked according to an outlined plan with each crewman knowing exactly what he was to do and when to do it.

The limited offstage area of the stage has been mentioned previously. Naturally, it became an organizational problem to arrange set pieces, furniture, and hand properties for the three sets. The hand property list for the show alone was most extensive.

To remove props and set pieces from Act One and move in new props for Act Two required an organized procedure. An even greater task was to handle the outflow and inflow of set units and properties between Act Two and Act Three. Many tedious hours were spent working out instructions for the placement of all stage materials needed in the Harriet production. Before the final rehearsals, the bottlenecks, which usually always appear under such conditions, were ironed out.

With an efficient working stagecrew, the first intermission was under five minutes.

Properties were placed in charge of a chairman with a committee. The director has said that the prop chairman is one of the most important people in the entire show. So much depends upon his resourcefulness, untiring effort, and efficient planning. The prop manager for Harriet actually put in more working hours on her job than anyone in the cast. Everyone was very grateful. She was early in obtaining the props, and she had them neatly arranged on the prop shelves according to the various scenes. She saw that those props were returned to their proper places and ready to be used for the next rehearsal.

At the beginning of each scene the prop manager and the director checked the props on the set just previous to the raising of the curtain so that there was no

possibility of an error. No prop difficulties were encountered during the entire final rehearsal week.

## CHAPTER TWELVE

### MAKEUP PROBLEMS

Another very fascinating and challenging part of the production of Harriet was the makeup. In order to eliminate careless makeup, the department planned makeup charts, indicating the various materials to be used in any makeup. It became the obligation of the cast members, working in conferences with the makeup chairmen, to come to definite conclusions as to what materials were to be used and how they were to be applied. These charts, when properly completed, served as guides for the actors. In the Harriet production some twenty-three of these charts were worked out; and with approval from the director, they were used for the final productions. /See pages 102-125 in the appendix./

In checking makeup with lighting, costumes, and set colors, often changes of some nature were necessary so that the complete show would project color harmony. Such changes came about as a result of observations during the first makeup rehearsal.

The character roles of Harriet were studied carefully in order that makeup clues could be discovered by the actors. Each individual was asked to attempt to

find some counterpart of his character and then make a careful facial study. Some of them found interesting subjects in magazines, newspapers and books. At any rate, they had something very definite in mind when they sat down to place on the original foundation.

Most of the cast took a great deal of pride in making themselves up, for many of them had had considerable experience.

The makeup committee was present to assist the newcomers in their applications and to insure the proper return of all makeup materials to the original source.

A well-organized makeup committee is an asset to any production.

Straight makeups present no particular problems and can easily be accomplished providing the right procedures are used. Two major facts were emphasized in this regard: (1) careful blending, and (2) neatness in application.

## CHAPTER THIRTEEN

### COSTUMING THE SHOW

Originally, the department decided to make all women's costumes for the production and rent the more intricate men's wardrobe. However, after an intensive survey by the wardrobe mistress regarding prices of materials and the inadequacies of the Home Economics Department, it was decided that the entire wardrobe must be rented. The sewing instructors felt that the job was too large in its scope and that the results would not be acceptable for stage presentation.

Plotting the costumes for this particular production was a tremendous job. The director and the wardrobe mistress were able, after a complete study, to make certain recommendations regarding the attire to be worn for the eight scenes. The total consisted of some seventy-three costumes. [See pages 90-101 in appendix.] It took the wardrobe mistress over two hours to segregate the various costumes and place them in the proper dressing rooms. In a wardrobe as large as this, extreme care was exercised in the use and placement of such attire.

In order to costume Harriet properly, the director had to study color harmony and had to be able to establish a relationship between color and the personalities on the



stage. He realized that certain colors emphasized certain ideas. These ideas helped to create an atmosphere. His job was to coordinate the colors of the costumes with the colors of the set, the lights, and the makeup. He had to do research on the costumes of the period.

The costumes were selected carefully so as not to detract from the quality of the play.

An additional precaution was taken by the director on care of costumes by briefing the students on this subject. They were required to replace their costumes in their dressing rooms after each rehearsal and to keep them in readiness for the next performance. This established a smooth procedure, eliminating a loss of time during the final presentations.

## CHAPTER FOURTEEN

### LIGHTING THE STAGE

The first thing that the director had to do was to take into consideration the amount of equipment available. The lighting equipment on the Salinas High School stage is not inadequate, as it possesses more than the average high school. Its greatest weakness is insufficient beam lighting. It would be desirable to have six 500 ellipsoidal watt spots projecting from the ceiling at the proper forty-five degree angle; however, its spot rail is composed of six 250 watt baby spot lamps and four 1000 watt spots. The first borders consist of three circuits: red, white, and blue; the same is true of the foot lights and second border units. There is a total, then, of nine independent, dimming units. Four exterior display spots, five olivette flood lamps, and a series of strip lights complete the inventory.

Inasmuch as the director had little use for border lighting, he relied principally upon spots for lighting.

The beam lighting was inadequate; it consisted merely of two 1000 watt spots, one projecting from the right and one from the left of the ceiling, and they were so located as to prevent any gelatin changes during the production. Obviously, the purpose of the beam spot was

to light the three downstage areas, whereas, the spot rail lights were to illuminate the upstage areas.

The director explained to the head electrician that good stage lighting pointed to cross lighting [See pages 80-82 in appendix.] in order that proper balance might be given actors and stage alike. The various plots which were used in the Harriet show were planned according to this theory. In order to place the spots on the dimmer system, the second border lights had to be eliminated entirely. The first red border was utilized for the ceiling beam spots. Dimmers on the blue and white first border circuits and the three footlight circuits remained intact.

The next step was to check on the various light sources which the set offered. These included the window in the upstage right wall, the French door opening in the upstage center area, and the door opening in the upstage left wall. The light through these openings was projected so as to provide a natural lighting background for the play. In the second act, the fireplace unit eliminated the French door opening; consequently, that source of light was removed. In the third act, additional lighting was projected through the full length windows, upstage center, whereas, the bookcase unit closed the open door in the right rear wall.

Other factors which control intensity and color of light are time of day and season of the year. From the script the following information regarding time and season was available, and lighting was provided accordingly:

#### Act One

Scene One, January, 5 p.m.

Scene Two, July morning, 10 p.m.

#### Act Two

Scene One, a spring afternoon, 4 p.m.

Scene Two, a December afternoon, 5 p.m.

Scene Three, a spring afternoon, 3 p.m.

#### Act Three

Scene One, an April morning, 11 a.m.

Scene Two, a July evening, 9 p.m.

Scene Three, a July evening, 7 p.m.

## CHAPTER FIFTEEN

### THE PUBLICITY

One can think of nothing so disappointing as an unfilled auditorium on the final nights of the production. The cast for Harriet, who had worked hard for a six-week period, were entitled to, at least, a playing audience. Therefore, the publicity chairman overlooked no possibilities for proper play advertisement. The budget allowed sufficient funds for such a purpose; however, it was surprising to find that much good advertising was done without cost.

A publicity manager was appointed, whose job it was to plan the campaign based upon the nature of the play. A number of assistants worked with him. The manager delegated the various projects to the people on his committee and then checked periodically to see that these responsibilities were carried out.

One of the difficulties encountered at Salinas High School, among a certain percentage of the student body, was what it termed "serious plays". One of the first objectives, then, was to sell the Harriet show to its own student body. It was pointed out that this was a life story possessing all types of human behavior and all kinds of incidents, ranging from light comedy to near tragedy.

## SUHS Set for 'Harriet'



Two girls will share the title role in the high school's presentation of "Harriet" at the SUHS auditorium Wednesday and Thursday night. Wiletta Dunham (seated) playing the part Thursday night, and Janet Evans (right) has the Wednesday night assign-

The humorous incidents, as well as the humorous characters, were emphasized. Before the final production arrived, a large percentage of the student body was convinced that this was a play that should be attended.

The publicity chairman and his committee worked out the following plans for the Harriet production:

- (1) A skit was to be presented to the student body a week before the production. It was recommended that the Christmas scene in Act Two be done.
- (2) Fifty posters were to be printed and placed in advantageous locations throughout the community.
- (3) Advertising spaces were to be purchased in the local newspaper.
- (4) Pictures of the scenes were to be placed throughout the school, and at one of the music companies in the community tickets were to be sold.
- (5) Five hundred handbills were to be sent out to former patrons of high school productions.
- (6) Short speeches were to be made by various members of the cast before the service clubs in the community.
- (7) Play items were to appear in the student advisory during the final two weeks.
- (8) A series of articles and pictures were to appear in the weekly school paper.
- (9) Three articles and pictures were to appear in the local newspaper.
- (10) During the final week tickets were to be sold out on the front steps of the main building.
- (11) Cast members were to wear posters around their necks advertising the various characters of the production.

(12) During the final week members of the cast were to dress in costumes of the Civil War period.

(13) During the advisory periods of the final week ticket sellers were to canvas the classes for purchases.

This seemed to be a rather ambitious program. To carry it out successfully would necessitate good organization and hard work.

Generally speaking, the department was satisfied with the publicity program, and the response, both from students and parents alike was a testimonial to its success.



## CHAPTER SIXTEEN

### BUDGETING THE PLAY

A factor which must be taken into consideration in play production is the amount of money needed in order to do the show.

The director was not concerned with making money on Harriet, as it has never been an objective or a purpose of the department to make money.

It was obvious from the very beginning that Harriet was to be an expensive show. A high royalty, a large cast, a period production covering over thirty years, three stage settings, a tremendous wardrobe, and an expensive advertising campaign appeared to be major expenses.

Although there were two fine audiences, the department did not meet expenses as was indicated when the financial report was completed. This did not come as an absolute surprise, for it had been expected from the start. Nevertheless, it was felt that the total opportunities involved and the objectives achieved could never have been measured in terms of dollars and cents.

## PLAY BUDGET

Item	Cost
1. Play Books	\$15.00
2. Royalty (two nights)	100.00
3. Play Tickets	10.00
4. Scene Paint and Materials	140.00
5. Makeup	15.00
6. Costume Rental	250.00
7. Programs	75.00
8. Printed Posters	11.50
9. Handbills	10.00
10. Newspaper Advertisement	<u>17.50</u>
Total	\$644.00
1227 paid admissions at 50 cents	<u>610.50</u>
Total Loss	<u><u>\$33.50</u></u>

## CHAPTER SEVENTEEN

### THE EVALUATION

In the opening passages of this thesis a number of objectives for the selection of a play were listed, Harriet met those requirements.

After the productions the director sat down to measure the educational value of the show. First of all, he realized it had been of tremendous value to him. The various problems which he had encountered in this show had been more extensive and more numerous than any he had heretofore experienced. The three sets and their accompanying properties had been a major challenge, particularly when the limitations of the stage were considered. The development of characterizations over a period of thirty years had been a new and inviting experience. Makeup and wardrobe accuracies had necessitated a prolonged study in age levels and period design respectively. Staging the show had stimulated the creative sense to formulate patterns of balance and proper interest. Timing and rhythm had needed proper motivation and exactness to meet the underlying purposes of the production. Organization of backstage activity to carry out the multitudinous directions of offstage duties had presented a tedious, though vital, problem.

Secondly, from the student's point of view, it became obvious that they, too, had benefitted, for they had lived through these developments and had emerged from the production richer and more experienced individuals. The young actors in Harriet finished the production with a much greater understanding of the social, economic, and political conditions of the (1830-1860) period of American history. They learned something of the dress, manners, and customs of three distinct areas in the United States during the pre-Civil War era. They delved into a study of the famous Beecher family, which otherwise would have been untouched by most of them. For high school students they had been asked to make the supreme effort, and they had responded in an outstanding manner. The entire cast agreed that it had been through a very difficult, yet successful, experience.

Too often the high school dramatic program is composed entirely of light comedy or farce comedy, much to the delight of the student body, faculty, and community. A situation of this nature is unfortunate, for a well-balanced dramatic program should include plays of many classifications. The three major divisions of plays, namely: comedy, tragedy, and melodrama, should have a place on the season's bill. Harriet, which might be

categorized as an historical melodrama, and many other fine plays of this type have a definite place on the high school stage. Whereas, light comedy and farce have, primarily, an entertainment value, the historical melodrama has a much greater educational value both to the actor and to the spectator. The director heartily recommends plays of the Harriet variety for the high school stage.

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**APPENDIX**



## Acting, Sets, Costumes Are Tops in High School Production of 'Harriet'

Salinas union high school's Thespian society presented the difficult play, "Harriet" at the school auditorium last night with all the poise, timing and polish usually found nowhere but on the professional stage. Directed by Hal H. Ulrici, the youthful actors brought the life of Harriet Beecher Stowe to the local boards with charm, ability and a poise far beyond their years. It will be repeated tonight.

Lovely Janet Evans, veteran of three-years stage and dramatic activity, handled the title role with confidence and comparative freedom from nervousness as seen in some of the supporting players. Miss Evans presented her lines from downstage and upstage with equal clarity.

Outstanding among the actors was capable Richard Ciminos in the part of Calvin Stowe. Mr. Ciminos was so completely in characterization of the absent-minded professor that the large audience apparently was taken away by his mannerisms and realistic bobbling of lines and property.

### Curtain Call

Much applause at the unique curtain call must have been meant for Kenneth Levy as Henry Ward Beecher; Doris Croci as Catherine Beecher; and E. Kerrigan Prescott as Lowell Denton. Their performances were above average in showmanship and spirited enactment of their roles. Mr. Prescott was so genuine in his self-conscious portrayal of a bashful youth caught between the affections of Hatty and Eliza Stowe, that the audience was quite sympathetic with his predicament. The Stowe girls were well-done by Gloria Scroggs and Jeanette Breschini. Virginia Pioda was a perfect "tomboy" as vivacious Georgie Stowe.

Special notice should be made of the sets, costumes and timing of entrances, exits and shifts while on stage. The sets, three

in all, were designed by Director Ulrici, and were of such artistic proportions that the audience stopped the show at the beginning of the third act with a solid round of applause. In spite of the obvious difficulty of moving such scenery, there was little delay between acts. Costumes were middle nineteenth century and were colorful collections of hoop-skirts, bustles, frocktail coats and bodices.

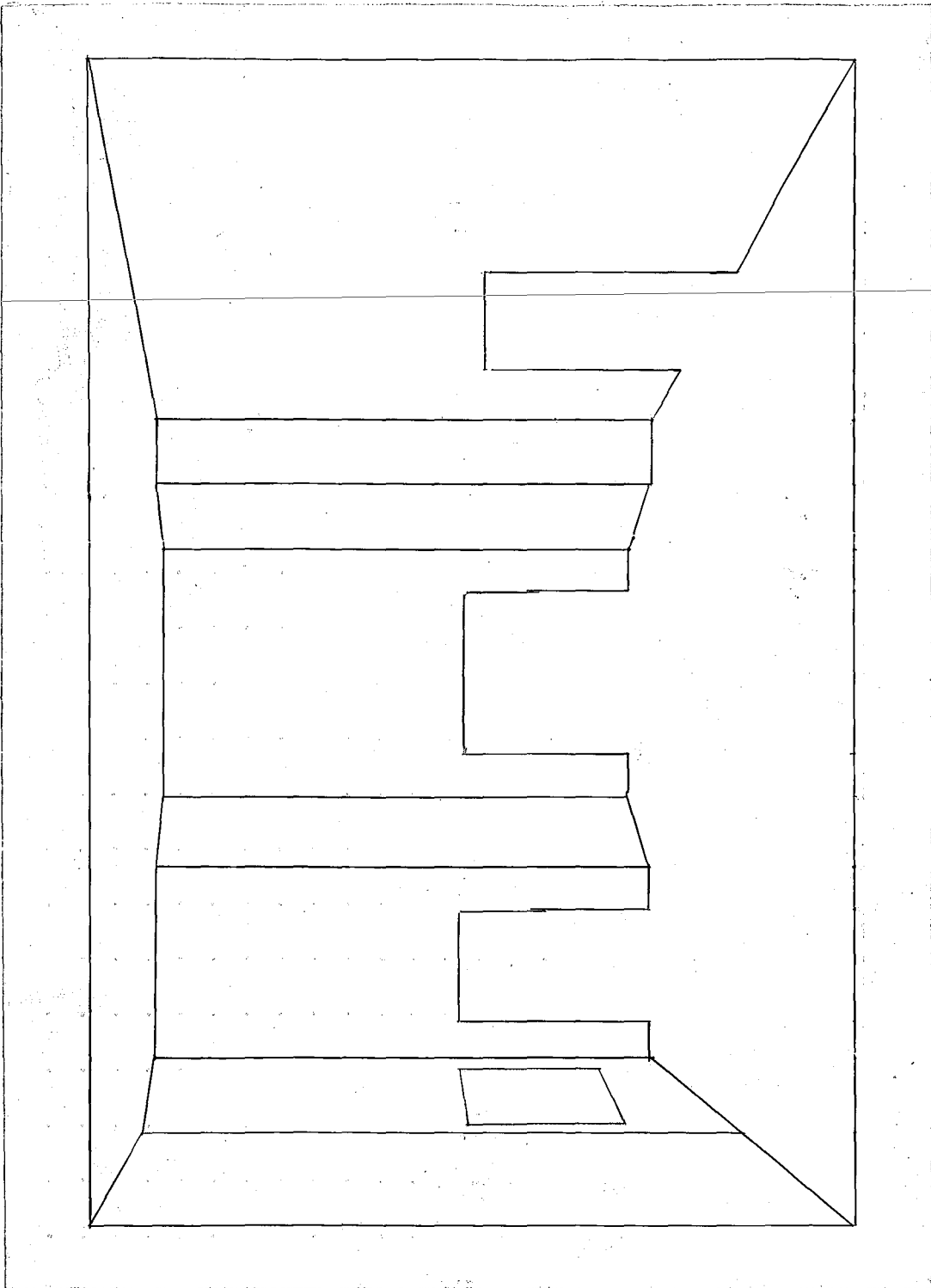
Tonight at 8:15 "Harriet" will go onstage for the second and final performance. There will be two substitutions in the cast. Miss Croci will give way to Beale Kingsley as Catherine Beecher, and Wiletta Dunham will supplant Miss Evans as Harriet.

Other members of the excellent cast are Carol Larson as Auntie

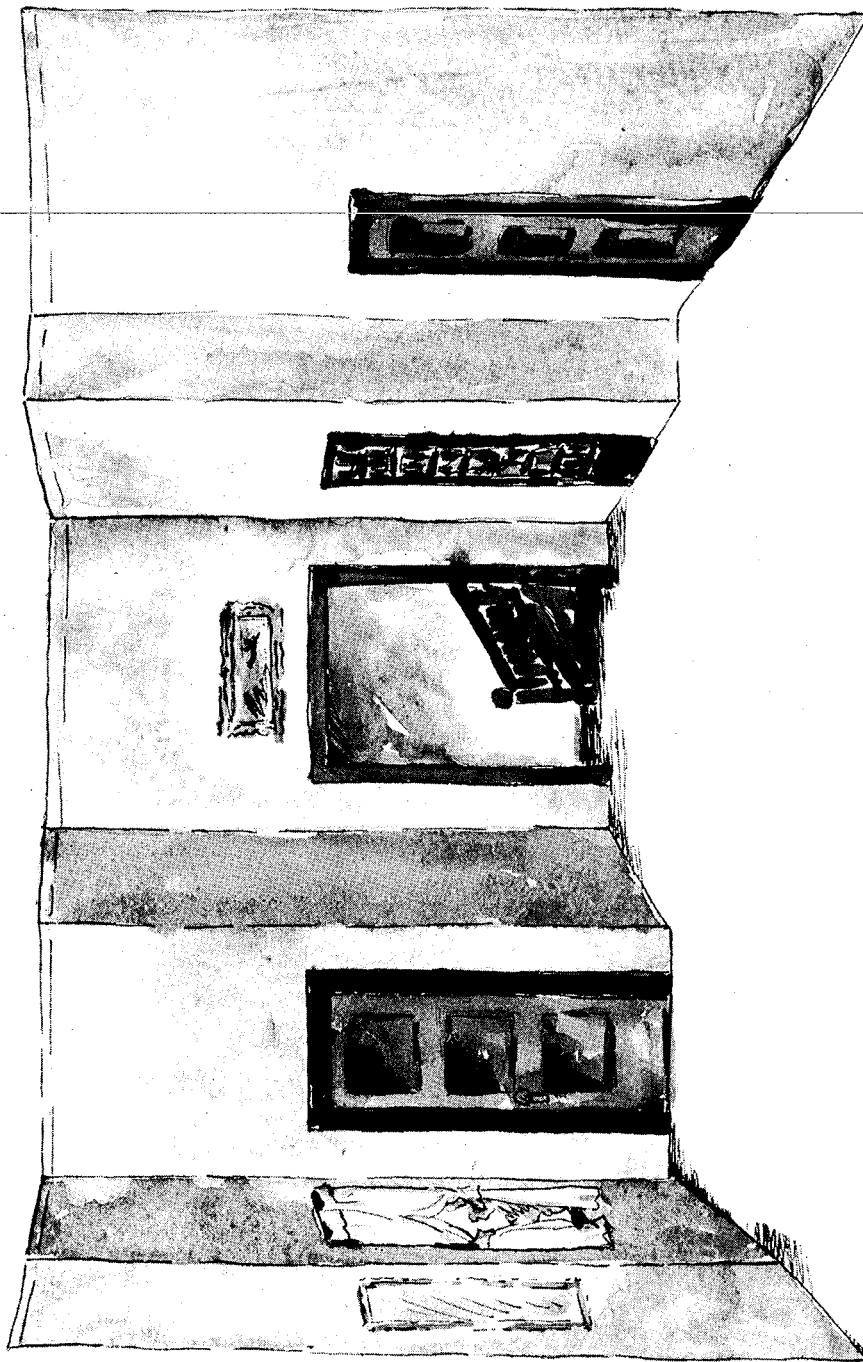
Zeb; Richard Johnson as William Beecher; Jim Keegan as Edward Beecher; Charlene Gustaveson as Mary Beecher Perkins; Maxine Gardini as Isabella Beecher; William Nelsen as Dr. Lyman Beecher; Nancy Hall as Celestine; and Freddy Stowe as a child was played by Paul Edwards.

Velma Arnold played Mrs. Hobbs; Rex Sandlin as Jerusha Pantry; and James Chapman as Haley. Freddy Stowe as a man was played by Jim Keegan and Nancy Hall doubled in the role of Sukey.

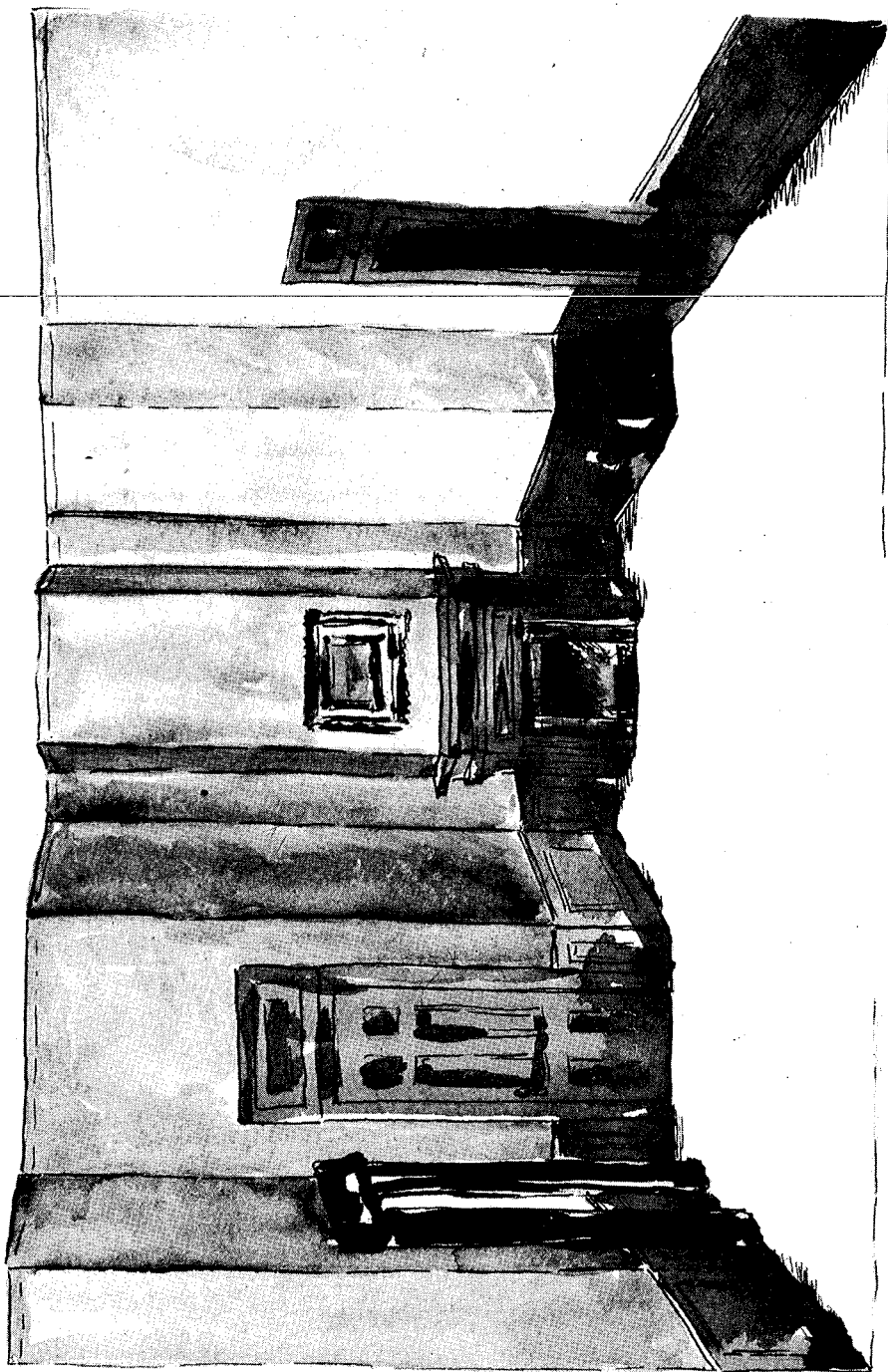
—J. H.



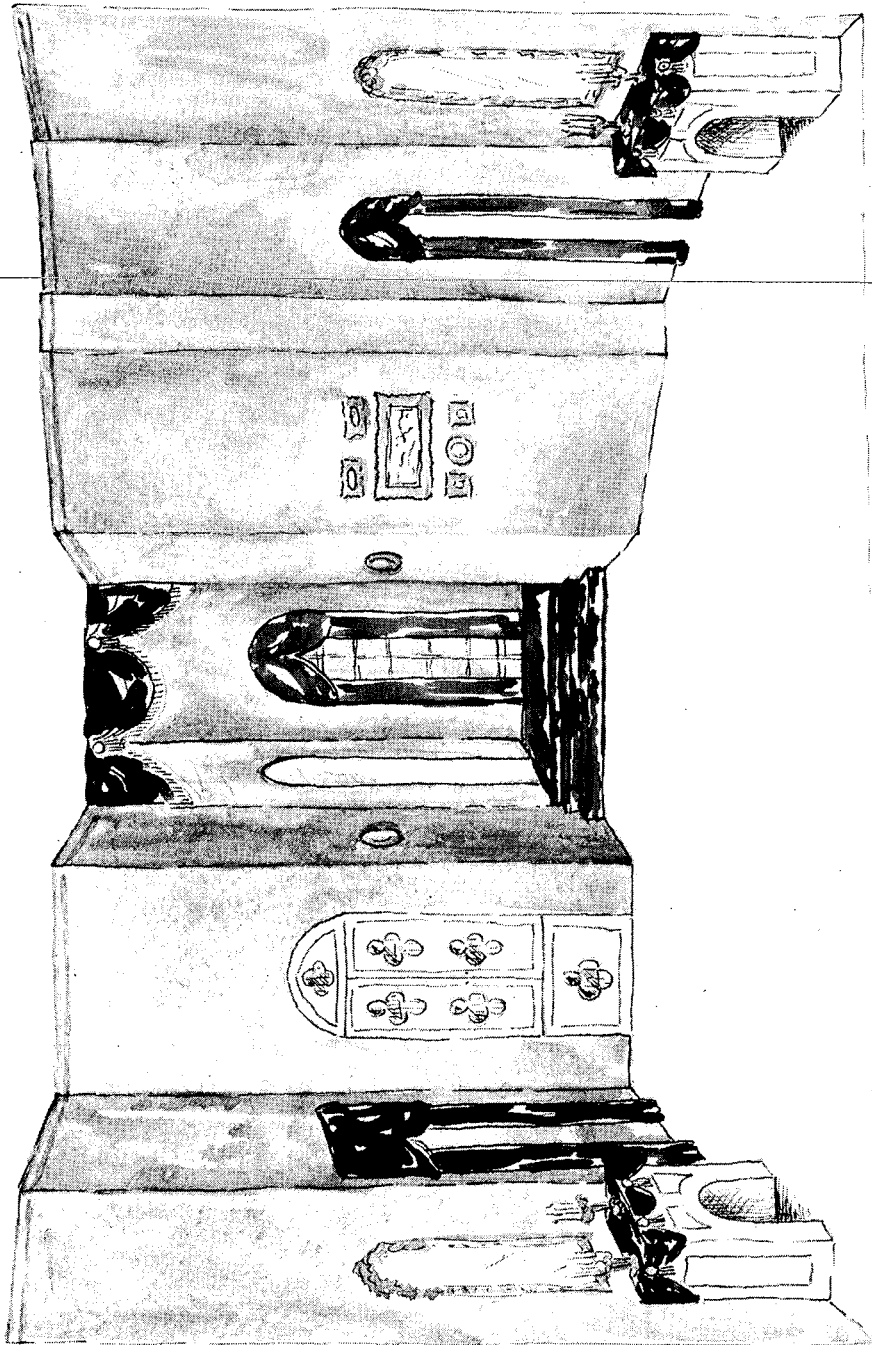
Original Shell



Act One



Act Two



Act Three



Catharine, Act One, Scene One

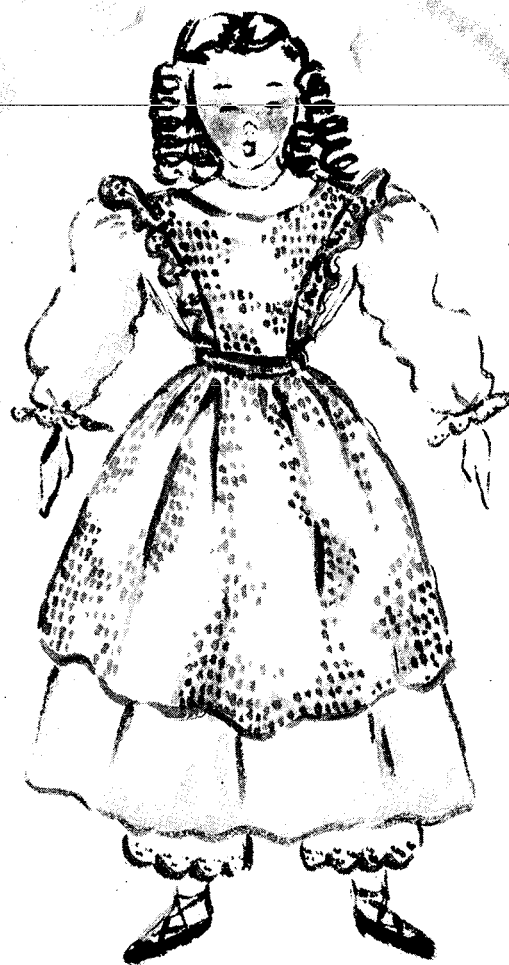


Harriet, Act One, Scene Two



Auntie Zeb, Act Two, Scene One





Georgie, Act Two, Scene One



Sukey, Act Two, Scene One



Mrs. Hobbs, Act Two, Scene Two



Catharine, Act Two, Scene Three

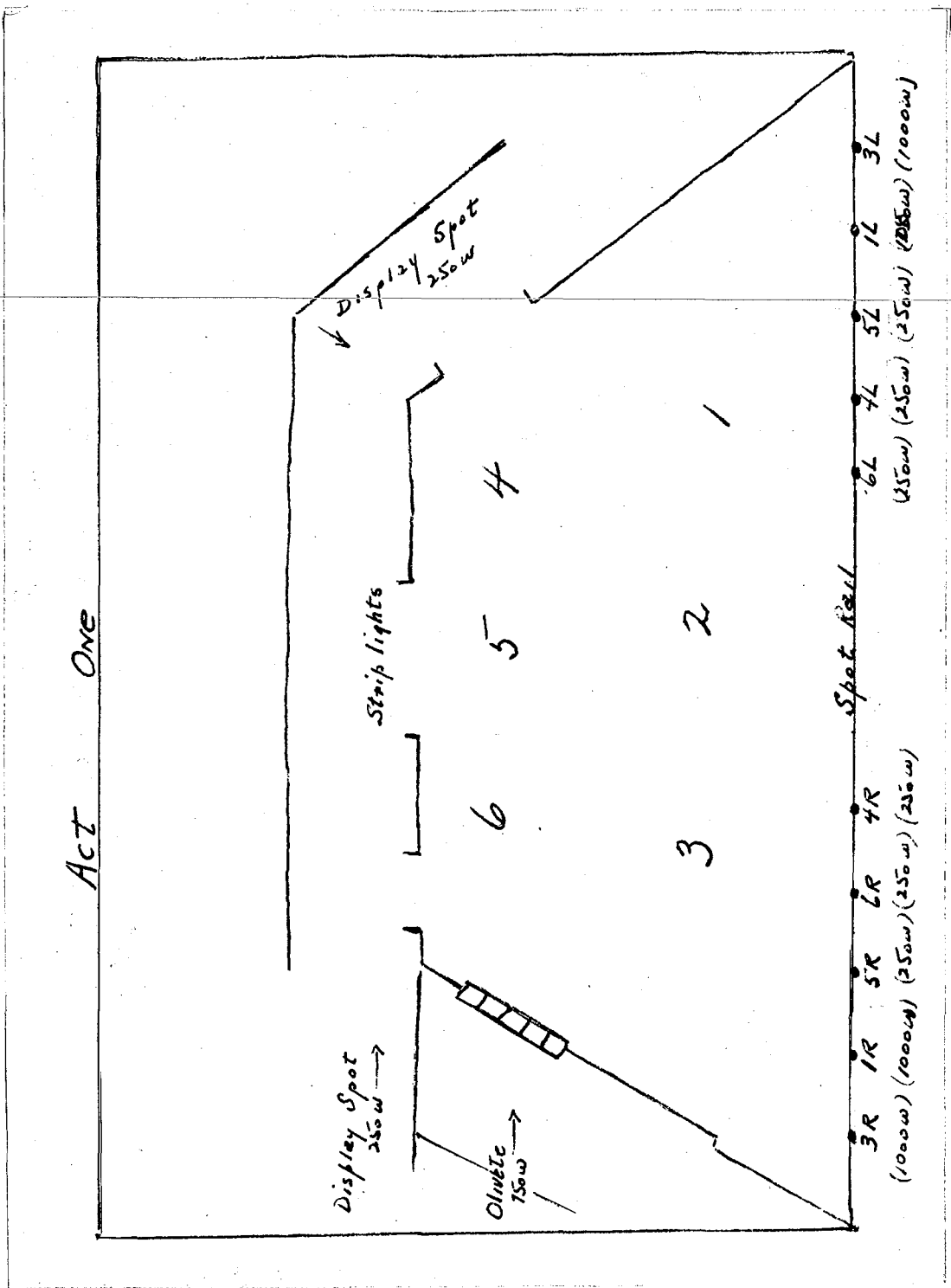


Hatty and Eliza, Act Two, Scene Three



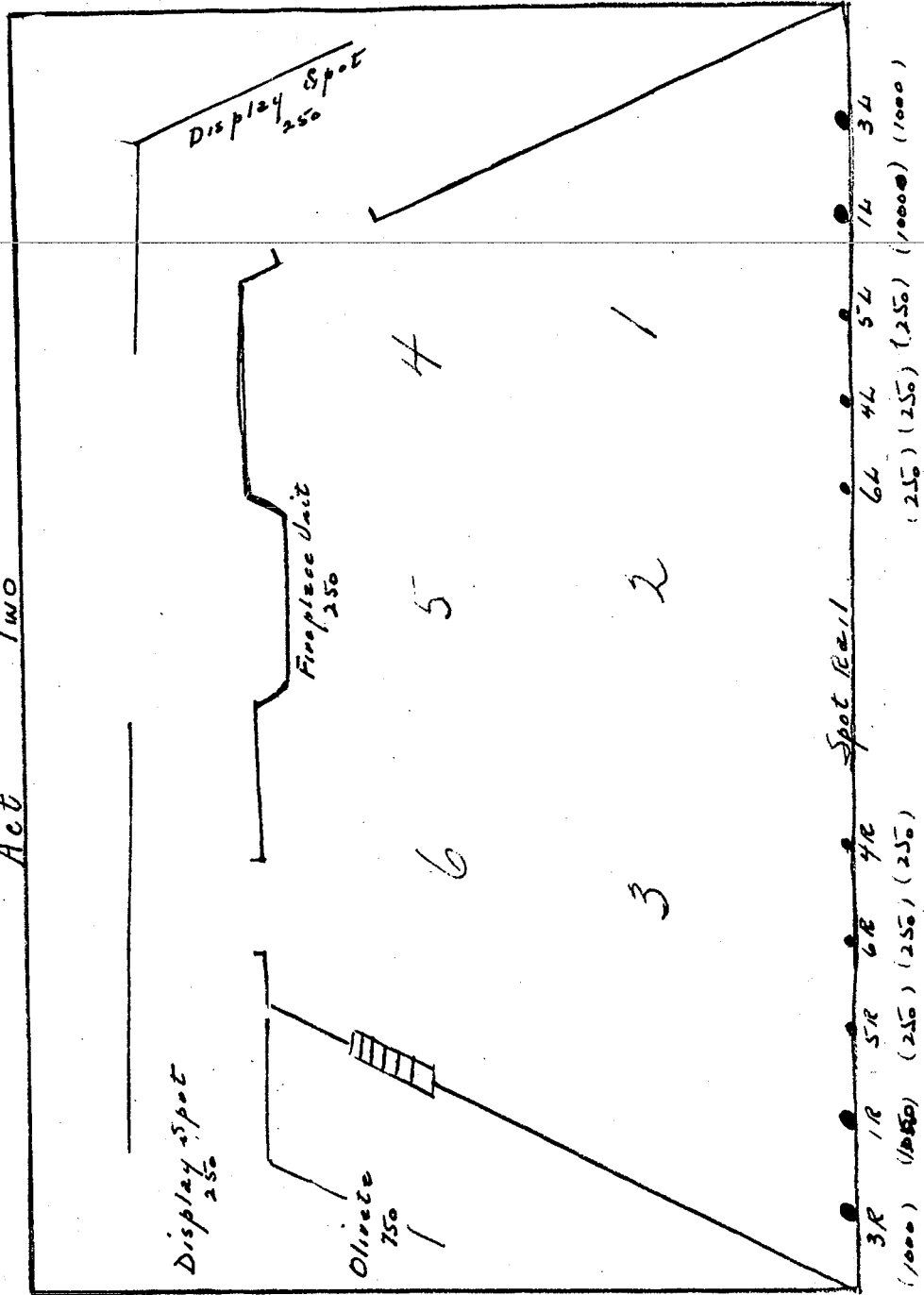
Harriet, Act Three, Scene Three

Act One



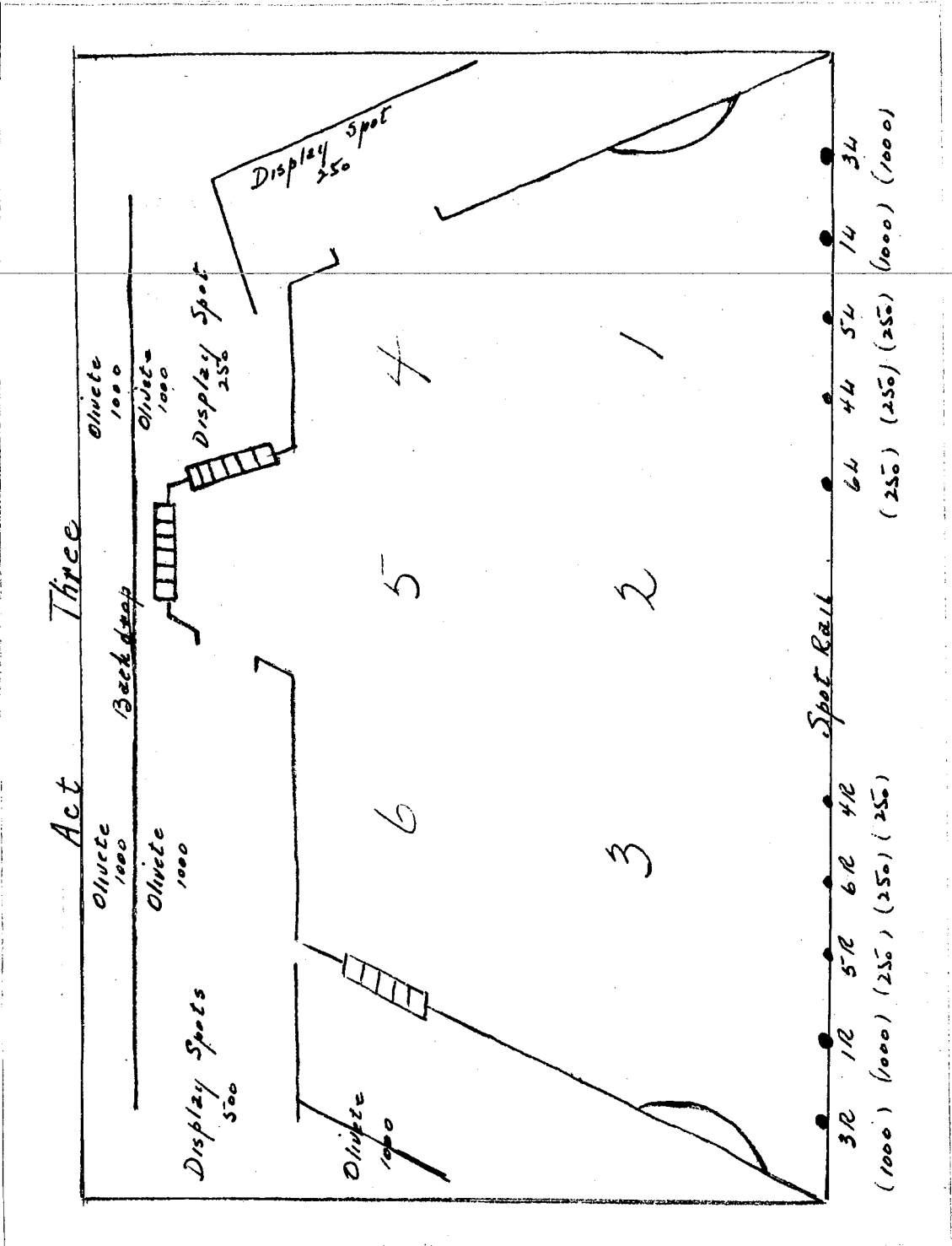
Light Plot

Act Two



Light Plot





Light Plot

## LIGHTING PLOT

The following light plots indicated the color and varying intensities of the individual lights.

## Act One, Scene One

Light Unit	Color Medium	Dimming Percentage
2R	Straw	100 to 50
2L	Daylight Blue	100 to 50
3R	Steel Blue	100 to 80
1R	Steel Blue	100 to 80
5R	Frost	None
6R	Straw	100 to 70
4R	Medium Blue	None
6L	Daylight Blue	None
4L	Medium Blue	None
5L	Daylight Blue	None
1L	Medium Blue	None
3L	Medium Blue	None
Olivette (stage right)	Steel Blue	100 to 70
Spot (stage right)	Medium Blue	100 to 70
Spot (stage left)	Medium Blue	None

Blue and white first borders were used to supplement the total lighting area. White borders were dimmed to 50 percent of capacity during the scene.

## LIGHTING PLOT

## Act One, Scene Two

Light Unit	Color Medium	Dimming Percentage
2R	Straw	None
3L	Daylight Blue	None
3R	Light Amber	None
1R	Surprise Pink	None
5R	Straw	None
6R	Light Amber	None
4R	Surprise Pink	None
6L	Steel Blue	None
4L	Daylight Blue	None
5L	Steel Blue	None
1L	Steel Blue	None
3L	Steel Blue	None
Olivette (stage right)	Light Amber	None
Spot (stage right)	Light Amber	None
Spot (stage left)	Daylight Blue	None

Blue and white borders remained constant throughout the scene.

## LIGHTING PLOT

## Act Two, Scene One

Light Unit	Color Medium	Dimming Percentage
2R	Straw	100 to 90
2L	Light Blue	100 to 90
3R	Straw	100 to 70
1R	Straw	100 to 70
5R	Pink	100 to 60
6R	Pink	100 to 60
4R	Straw	100 to 70
6L	Steel Blue	100 to 80
4L	Steel Blue	100 to 80
5L	Lavender	100 to 70
1L	Light Blue	100 to 80
3L	Steel Blue	100 to 80
Olivette (stage right)	Straw	100 to 70
Display Spot (stage right)	Straw	100 to 70
Display Spot (stage left)	White	None
Fireplace Unit (out)		

White first borders were up 60 percent. The blue border was cut.

## LIGHTING PLOT

## Act Two

## Scenes Two and Three

Light Unit	Color Medium	Dimming Percentage
2R	Straw	70 to 50
2L	Light Blue	70 to 50
3R	Steel Blue	90 to 70
1R	Light Blue	90 to 70
5R	Steel Blue	90 to 70
6R	Steel Blue	90 to 70
4R	Light Blue	90 to 60
6L	White	90 to 70
4L	Medium Blue	90 to 60
5L	White	90 to 70
1L	Medium Blue	90 to 70
3L	White	90 to 70
Olivette (stage right)	Frost	100 to 70
Display Spot (stage right)	White	100 to 70
Display Spot (stage left)	White	None
Fireplace Unit	Ambers, blues, reds, straws	50 to 0

White and blue first borders.

## LIGHTING PLOT

## Act Three, Scene One

Light Unit	Color Medium	Dimming Percentage
2R	Straw	90 to 100
2L	Light Blue	90 to 100
3R	Light Amber	90 to 100
1R	Light Pink	90 to 100
5R	Light Amber	90 to 100
6R	Light Amber	90 to 100
4R	Light Pink	90 to 100
6L	Steel Blue	90 to 100
4L	Steel Blue	90 to 100
5L	Steel Blue	90 to 100
1L	White	90 to 100
3L	Steel Blue	90 to 100
Olivette (stage right)	Light Amber	90 to 100
Display Spot (stage right)	Light Amber	90 to 100
Olivette (backdrop right)	Straw	None
Olivette (backdrop left)	Steel Blue	None
Display Spot (upstage left)	Steel Blue	None
Display Spot (stage left)	White	None

Blue borders were out. The white borders were up full.

## LIGHTING PLOT

## Act Three, Scene Two

Light Unit	Color Medium	Dimming Percentage
2R	Straw	None
2L	Light Blue	None
3R	Deep Steel Blue	None
1R	Deep Steel Blue	None
5R	Deep Steel Blue	None
6R	Steel Blue	None
4R	Deep Steel Blue	None
6L	Light Blue	None
4L	White	None
5L	Light Blue	None
1L	White	None
3L	Light Blue	None
Olivette (stage right)	Greenish-blue	None
Display Spot (upstage right)	Greenish-blue	None
Olivette (upstage right backdrop)	Greenish-blue	None
Olivette (upstage left backdrop)	Deep Blue	None
Display Spot (upstage left)	Deep Blue	None
Display Spot (left)	Deep Steel Blue	None

Blue and white first borders were dimmed to 50 percent of capacity at the beginning of the scene.

## LIGHTING PLOT

## Act Three, Scene Three

Light Unit	Color Medium	Dimming Percentage
2R	Straw	100 to 90
2L	Light Blue	100 to 90
3R	Medium Amber	100 to 80
1R	Medium Amber	100 to 80
5R	Medium Amber	100 to 80
6R	Medium Amber	100 to 80
4R	Medium Amber	100 to 80
6L	Violet	100 to 70
4L	Violet	100 to 70
5L	Violet	100 to 70
1L	Steel Blue	100 to 70
3L	Steel Blue	100 to 70
Olivette (stage right)	Light Amber	100 to 70
Display Spot (upstage right)	Light Amber	100 to 70
Olivette (upstage right backdrop)	Light Amber	None
Olivette (upstage left backdrop)	Medium Amber	None
Display Spot (stage left)	Medium Blue	None

Blue and white first borders were dimmed to 60 percent of capacity.



COSTUME PLOT FOR THE HARRIET PRODUCTION

## William Beecher

Act One, Scene One

Black frock coat

Black trousers

White pleated shirt

High collar

Black stock

Black shoes

Act One, Scene Two

Same trousers, vest, shirt,  
stock, and shoes as in

Act One, Scene One

## Edward Beecher

Act One, Scene One

Black rough worsted suit

Black shoes

White shirt and collar

White tie

Act One, Scene Two

Gray coat

Gray trousers

Black vest

Black clergyman's hat

Same shirt as in Act One,  
Scene One

Gun in Holster

COSTUME PLOT FOR THE HARRIET PRODUCTION

Charles Beecher

Act One, Scene One

Tan suit

Brown vest

Black vest

White shirt and collar

Brown tie

Freddie Stowe (as a boy)

Act One, Scene Two

Tan trousers

White shirt

Brown shoes

Yellow socks

Haley

Act Two, Scene One

Brown baggy trousers

Gray-brown vest

Gray coat

Plaid shirt

Brown high boots

Broad brim, brown hat

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Jerusha Pantry

Act Two, Scene One

Tweed brown coat

Brown vest

Tan work trousers

Dark plaid shirt

Straw hat

Act Two, Scene Two

Same as Act Two, Scene One

Add heavy overcoat, woolen

cap

Act Two, Scene Three

Same as Act Two, Scene Two, without overcoat

## Lowell Denton

Act Two, Scene One

Green trousers

White shirt, pleated front

Green coat

Yellow and red print tie

Black oxfords

Act Two, Scene Two

Dark green trousers

Dark green coat

White shirt

Lavender tie

Same shoes

Act Three, Scene One

Lieutenant's uniform and  
sword

Black high shoes

Act Three, Scene Two

Captain's uniform

Same as Act Three, Scene One,  
with different shoulder bars

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Freddie Stowe (as a man)

## Act Two, Scene One

Tan jacket

Tan trousers

Stripe socks

White shirt

Blue tie

## Act Two, Scene Two

Checked trousers

Checked coat

White shirt

Blue tie

Black tie

Black shoes

Blue scarf

## Act Two, Scene Three

Same as Act Two, Scene Two

## Act Three, Scene One

Gray suit

Black shoes

Black socks

White ruffled shirt

Gray hat

Blue tie

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Harriet

## Act One, Scene One

White cotton stockings	Rust colored long coat
Black ballet slippers	Orange knit mittens
Ruffled white petticoat	Brown seal skin muff
Brown and red plaid dress	Tan cotton apron
Brown felt bonnet	

## Act One, Scene Two

Pink and blue flowered  
muslin dress

Faded blue apron

## Act Two, Scene One

Red and tan paisley dress

Blue and white flowered  
cotton apron

## Act Two, Scene Two

Dark red wool dress

Short black coat

Small black hat with red  
feather

## Act Two, Scene Three

White corset cover

White pantalettes

Green flowered dress with  
white collar

Brown straw bonnet

Brown silk fringed shawl

Brown velvet reticule

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Harriet (continued)

Act Three, Scene One

Black lisle stockings

Black shoes

White petticoat with hoops

Brown taffeta dress

Black silk lace shawl

Brown taffeta bonnet and  
reticuleBlack lace mittens, open  
fingers

Cameo pin

Act Three, Scene Two

White and black flowered  
dress

Black silk shawl

Act Three, Scene Three

Dark tan dress

Black net and lace bonnet

Black moire reticule

Black lace mittens

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Catherine

Act One, Scene One	Act One, Scene Two
White petticoat	Brown wool dress, with white collar
White cotton stockings	Black straw bonnet
Black ballet slippers	
Mulberry wool dress, with white collar	
Black wool cape	
Black wool bonnet	
Black ruffled house cap	
Black gloves	
Black silk reticule	
Act Two, Scene Two	Act Two, Scene Three
Pale blue wool dress	White ruffled petticoat
Black wool knitted shawl	Black and lavender print dress
Black cap with braid trim	Black ruffled cap
Cameo pin	
Act Three, Scene Two	Act Three, Scene Three
Black silk dress	Same as Act Three, Scene Two
Black cap	No apron
Black print apron	

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Auntie Zeb

Act One, Scene One

Black shoes

White cotton stockings

Black petticoat

Black print apron

Checked dress

Pink scarf

Act One, Scene Two

Green bandana

Checked blouse

Blue wool skirt

## Mary

Act One, Scene One

White petticoat

White cotton stockings

Black ballet slippers

Blue crepe dress with white collar

## Celestine

Act One, Scene Two

White pantalettes

Red print cotton dress

Black ballet slippers



COSTUME PLOT FOR THE HARRIET PRODUCTION

## Calvin

Act One, Scene One

Gray tweed trousers

Gray tweed coat

White shirt

Blue polka dot vest

Blue plaid cravat

Black shoes

Black socks

Act Two, Scene Two

Black smoking jacket

Silver spectacles

Act Three, Scene One

White shirt, pleated

Light gray trousers

Dark gray, Prince Albert  
coat

Black cravat

Light gray vest

Black shoes

Act One, Scene Two

Tan trousers

Brown checked cutaway coat

Light brown vest

Blue print tie

Gray hat

Brown carpet slippers

Act Two, Scene Three

Brown trousers

Brown coat

Maroon cravat

Act Three, Scene Two

Dark gray trousers

Brown tweed coat

Gray and white pin stripe  
vest

Brown tie

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Calvin (continued)

## Act Three, Scene Three

Gray coat

Gray cravat

## Georgie

## Act Two, Scene One

White pantalettes

White cotton stockings

Black ballet slippers

White cotton dress

White petticoat

White apron

## Act Two, Scene Three

Blue, green, and red  
flowered print dress

## Act Two, Scene Two

Red plaid wool dress

Black bonnet

Black wool cape

## Act Three, Scene One

Gibson girl white blouse

Lavender tie

Plaid skirt

Green belt

## Act Three, Scene Two

Yellow flowered voile dress

Tan apron

White cap

## Act Three, Scene Three

Remove apron and cap.

Add black silk lace scarf  
over head.

COSTUME PLOT FOR THE HARRIET PRODUCTION

## Hattie and Eliza

Act Two, Scene One

White pantalettes

White cotton petticoat

Pink paisley dress

White pinafore apron

Black ballet slippers

Act Two, Scene Two

One pink organdie dress

One blue organdie dress

One pink net overskirt, blue  
sashOne blue net overskirt, pink  
sash

Act Two, Scene Three

Gray and blue striped dress

Black apron

Act Three, Scene One

Blue and maroon dress

White petticoat with hoops

White organdie apron

Act Three, Scene Two

Blue dimity dress

Coverall gray apron

Act Three, Scene Three

Maroon dress, without apron

## Mrs. Hobbs

Act Two, Scene One

Black cotton stockings

Black Mary Jane shoes

Black petticoat

Black challie dress

Tan print apron

COSTUME PLOT FOR THE HARRIET PRODUCTION

Sukey

Act Two, Scene One

Black cotton stockings

Black shoes

Torn and dirty black wool dress

Torn and dirty black wool coat

Battered bonnet

## MAKEUP WORK SHEET

## Act Two

Character: Auntie Zeb

Production: Harriet

## General Descriptions:

Age: 40-45

Type: Negro woman,

Complexion: Dark  
pleasant

Foundation	17
High Light Shadow	12
Under Rouge	
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	Black
Lip Rouge	4
Liner	Black
High Light Liner	
Powder	20
Dry Rouge	

Hair Treatment: Gray-checked bandana covering head.

Special Instructions: Eliminate use of under rouge and  
dry rouge. Highlight cheek bones and chin.Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Acts One-Two

Character: Henry Ward Beecher      Production: Harriet

## General Descriptions:

Age: 20-25      Type: Straight      Complexion: Brunette

Foundation	7A
High Light	
Shadow	
Under Rouge	4 Carmine
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark brown
High Light Liner	
Powder	9
Dry Rouge	Raspberry

Hair Treatment: Full, young; for Act Two, Scenes 1-3,  
hair white prematurely.

Special Instructions: Add whitened beard in second act.  
Pull mouth down; add lines to forehead below eyes; high-  
light chin; shadow neck. Tone down dry rouge.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Catherine Beecher      Production: Harriet

## General Descriptions:

Age: 35      Type: Straight      Complexion: Blonde

Foundation	4A Special Cream
High Light Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium Blue
High Light Liner	
Powder	7R Rachelle
Dry Rouge	Blondeen
Masque	Dark Brown

Hair Treatment: Parted in middle, up in back, curls  
on sides.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Acts Two-Three

Character: Catherine Beecher      Production: Harriet

## General Descriptions:

Age: 50      Type: Character      Complexion: Blonde

Foundation	4½
High Light	12
Shadow	6 Blue-gray
Under Rouge	
Eye Shadow	x
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	
Liner	
High Light Liner	x
Powder	6
Dry Rouge	

Hair Treatment: Gray wig. Act Three-white wig.

Special Instructions: Apply wrinkles to forehead, around eyes; highlight chin. Deepen lines adequately for Act Three--apply #11 face powder.

Approved by Harold H. Ulrici  
Director



## MAKEUP WORK SHEET

## Act One

Character: Harriet Beecher Stowe Production: Harriet

## General Descriptions:

Age: 26 Type: Straight Complexion: Blonde

Foundation	4A Special Cream
High Light Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium Blue
High Light Liner	
Powder	7R Rachele
Dry Rouge	Blondeen
Masque	Dark Brown

Hair Treatment: Up in back, curls on sides of head,  
parted in middle.

Approved by Harold H. Ulrich  
Director

## MAKEUP WORK SHEET

Acts Two-Three

Character: Harriet Production: Harriet

## General Descriptions:

Age: 40, or a little over Type: Character Complexion: Blonde

Foundation	4A Special
High Light	12
Shadow	22
Under Rouge	
Eye Shadow	22
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	
High Light Liner	
Powder	7R Rachele
Dry Rouge	

Hair Treatment: Act Two--Scene One--Up in back, parted in middle, side hair drawn back tightly. Act Three--Silver gray hair.

Special Instructions: Lines around eyes, forehead, nasal-labial, shadow below eyes. For Act Three--deepen wrinkles, apply #11 face powder.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Calvin Stowe

Production: Harriet

## General Descriptions:

Age: 36

Type: Straight Complexion: Brunette

Foundation	7A
High Light	
Shadow	
Under Rouge	4 Carmine
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	3 Medium
Liner	
High Light Liner	2 Dark Brown
Powder	9
Dry Rouge	Raspberry

Hair Treatment: Full wig, short sideburns.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Acts Two-Three

Character: Calvin Stowe

Production: Harriet

## General Descriptions:

Age: 50, or a little over      Type: Character      Complexion: Brunette

Foundation	5½
High Light	12
Shadow	2 Dark Brown
Under Rouge	
Eye Shadow	x
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	
Liner	
High Light Liner	
Powder	11
Dry Rouge	

Hair Treatment: Graying, mutton chop sideburns. Act  
Three--bald wig, gray fringe.

Special Instructions: Lines above nose, forehead, eyes.  
Act Three--add facial lines.

Approved by Harold H. Ulrich  
Director

## MAKEUP WORK SHEET

## Act One

Character: William Beecher

Production: Harriet

## General Descriptions:

Age: 30-35    Type: Straight    Complexion: Blonde

Foundation	6A Tan
High Light Shadow	
Under Rouge	3 Brunette
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark Brown
High Light Liner	
Powder	9 Sunburn
Dry Rouge	Raspberry

Hair Treatment: Young, full with beard.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Edward Beecher

Production: Harriet

## General Descriptions:

Age: 30-35    Type: Straight    Complexion: Blonde

Foundation	6A Tan
High Light	
Shadow	
Under Rouge	3 Brunette
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark Brown
High Light Liner	
Powder	9 Sunburn
Dry Rouge	Raspberry

Hair Treatment: Hair full, young with beard.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Mary Beecher Perkins Production: Harriet

## General Descriptions:

Age: 30-35 Type: Straight Complexion: Blonde

Foundation	4A Special Cream
High Light Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium Blue
High Light Liner	
Powder	7R Rachelle
Dry Rouge	Blondeen
Masque	Dark Brown

Hair Treatment: Up in side and back puffs.

Approved by Harold H. Ulrich  
Director

## MAKEUP WORK SHEET

## Act One

Character: Charles Beecher

Production: Harriet

## General Descriptions:

Age: 35-40

Type: Straight

Complexion: Blonde

Foundation	6A Tan
High Light	
Shadow	
Under Rouge	3 Brunette
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark Brown
High Light Liner	
Powder	9 Sunburn
Dry Rouge	Raspberry

Hair Treatment: Full, young with sideburns.

Approved by Harold H. Ulrici  
Director



## MAKEUP WORK SHEET

## Act One

Character: Isabelle Beecher      Production: Harriet

## General Descriptions:

Age: 35-40      Type: Straight      Complexion: Blonde

Foundation	4A Special Cream
High Light	
Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium Blue
High Light Liner	
Powder	7 Rachele
Dry Rouge	

Hair Treatment: Long in curls, tied with ribbon.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Dr. Lyman Beecher      Production: Harriet

## General Descriptions:

Age: 65	Type: Character	Complexion:
		Reddish hair, fair

Foundation	5½
High Light	x
Shadow	x
Under Rouge	
Eye Shadow	
Eye Liner	2
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	
Liner	
High Light Liner	12
Powder	7R
Dry Rouge	

Hair Treatment: White wig.

Special Instructions: Shadow areas on neck and below  
cheek bones.Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Acts Two-Three

Character: Lowell Denton

Production: Harriet

## General Descriptions:

Age: 15-30 Type: Straight Complexion: Blonde

Foundation	6A
High Light	
Shadow	
Under Rouge	3 Brunette
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark brown
High Light Liner	
Powder	9
Dry Rouge	Raspberry

Hair Treatment: Young, full, longish.

Special Instructions: Act Three--shadow eyes (blue-gray #6). Add #11 face powder.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Act Two

Character: Sukey

Production: Harriet

## General Descriptions:

Age: 40

Type: Character,  
Negro

Complexion: Dark

Foundation	16
High Light Shadow	x
Under Rouge	
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	3 Medium
Liner	
High Light Liner	12
Powder	20
Dry Rouge	

Hair Treatment: Gray under black net.

Special Instructions: Highlight cheek bones, nose bridge.

Approved by Harold H. Ulrici  
Director

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## MAKEUP WORK SHEET

## Act One

Character: Celestine

Production: Harriet

## General Descriptions:

Age: 8

Type: Juvenile,  
Negro

Complexion: Dark

Foundation	17
High Light Shadow	x
Under Rouge	
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge Liner	4
High Light Liner	12
Powder	
Dry Rouge	20

Hair Treatment: In tight little braids, tied at ends.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act One

Character: Freddie Stowe (child) Production: Harriet

## General Descriptions:

Age: 9 Type: Straight, juvenile Complexion: Blonde

Foundation	2A
High Light Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	
High Light Liner	
Powder	6
Dry Rouge	

Hair Treatment: Full, longish.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act Two

Character: Mrs. Hobbs

Production: Harriet

## General Descriptions:

Age: 40      Type: Character      Complexion: Brunette

Foundation	4 $\frac{1}{2}$ -2A
High Light	x
Shadow	x
Under Rouge	
Eye Shadow	x
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	
Liner	6 Blue-gray
High Light Liner	12 White
Powder	8
Dry Rouge	

Hair Treatment: Pinned back, slight graying.

Special Instructions: Indicate lines about forehead, eyes, mouth.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act Three

Character: Freddie Stowe (man) Production: Harriet

## General Descriptions:

Age: 20 Type: Straight Complexion: Blonde

Foundation	6A
High Light Shadow	
Under Rouge	3 Brunette
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark Brown
High Light Liner	
Powder	9
Dry Rouge	Raspberry

Hair Treatment: Youngish, full.

Approved by Harold H. Ulrici  
Director



## MAKEUP WORK SHEET

Acts Two-Three

Character: Georgie Stowe

Production: Harriet

## General Descriptions:

Age: 16-20-30

Type: Straight

Complexion:

Brunette

Foundation	7A
High Light Shadow	
Under Rouge	4 Carmine
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark Brown
High Light Liner	
Powder	9
Dry Rouge	Raspberry

Hair Treatment: Pulled back tightly, tied in back with ribbon.

Special Instructions: Act Three--pulled loosely back in black snood. Add #6 face powder.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Acts Two-Three

Character: Hatty Stowe

Production: Harriet

## General Descriptions:

Age: 15-30      Type: Straight      Complexion: Blonde

Foundation	4A Special Cream
High Light	
Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium blue
High Light Liner	
Powder	7R Rachelle
Dry Rouge	Blondeen

Hair Treatment: In curls, parted in middle.

Special Instructions: Act Three--pull hair back loosely.

Apply #6 face powder.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

Acts Two-Three

Character: Eliza Stowe

Production: Harriet

## General Descriptions:

Age: 15-30 Type: Straight Complexion: Blonde

Foundation	4A Special Cream
High Light	
Shadow	
Under Rouge	2 Rose
Eye Shadow	
Eye Liner	
Eyebrow Pencil	Brown
Eyelash	
Lip Rouge	1 Light
Liner	16 Medium blue
High Light Liner	1
Powder	7R Rachele
Dry Rouge	Blondeen

Hair Treatment: Curls, center parted.

Special Instructions: Act Three--pull hair back  
loosely. Apply #6 face powder.

Approved by Harold H. Ulrici  
Director

## MAKEUP WORK SHEET

## Act Two

Character: Jerusha Pantry

Production: Harriet

## General Descriptions:

Age: 50    Type: Character    Complexion: Brunette

Foundation	6A
High Light	x
Shadow	x
Under Rouge	
Eye Shadow	x
Eye Liner	
Eyebrow Pencil	Black
Eyelash	
Lip Rouge	3 Medium
Liner	2 Dark brown
High Light Liner	12
Powder	9
Dry Rouge	

Hair Treatment: Grayish, sideburns, center part.

Special Instructions: Apply wrinkles around eyes,  
under chin, forehead, shadow under eyes, cheek bone.Approved by Harold H. Ulrich  
Director

## SALINAS UNION HIGH SCHOOL

Play Contract

I, \_\_\_\_\_, do hereby agree to abide by the following regulations and rules concerning stage rehearsals, procedures and techniques.

I, furthermore, agree to faithfully execute to the best of my ability the high standards of stage activity expected of a real trouper.

1. Each member of the cast is expected to meet all rehearsal schedules. (No exceptions to this rule are made.)
  - a. Failure of any cast member to appear at any scheduled rehearsal results in the dismissal of said member from the cast.
2. Each member of the cast is expected to be most prompt regarding the time of rehearsals. (Seven o'clock does not mean seven-fifteen; it means seven o'clock!)
  - a. All doors will be locked 10 minutes following the start of rehearsals.
3. Members of the cast or production staff are not allowed to wander aimlessly about during the rehearsal procedure.
  - a. Each cast member will be assigned a particular seat backstage for the rehearsal period.
4. All lines and cues must be completely memorized within the time allotted by the director.
  - a. No playbooks are allowed on stage following the third week of rehearsal.
5. Backstage activity is usually considered the "weakest link" in high school dramatic activity. We, here at Salinas High School, are determined that it shall be

our strongest link. Horseplay, flirting, etc. are definitely not an acceptable part of backstage drama. The director will not tolerate any stage activity which will not assist in the successful production of the play. Cast members backstage are to remain quiet and seated. Much stage technique can be learned by watching and listening to the director constructively criticize the characters on stage. The director does not object to "getting up in your part" while backstage.

6. Characters coming onto the stage are expected to "prepare their entrances" in advance and not wait until coming into the "stage picture". By this we mean that an actor must work into the facial and bodily expressions of the character before coming in from the "wings" of the stage. (This rule is vital.)
7. Eating backstage, or in the auditorium, is strictly forbidden at any time during the rehearsal period!
8. Students are allowed to do a certain amount of "school homework," providing they first notify the prompter to warn them of their entrance cues. Under such conditions the prompter will warn the actor (1 minute in advance).
9. The director cannot tolerate slow cues. Actors in the "wings" must be particularly alert to on stage cues and assume the responsibility of getting onto the stage at the proper second.
10. Actors are held responsible for the using of "hand props" which they, themselves, use during the course of the play. These should be on stage by the end of the first week.
11. Present suggestions regarding "blocking", characterizations, costumes, designing, etc. before or after rehearsals but not during rehearsals. An infraction of this rule results in the loss of much valuable time.
12. The characters of any cast are expected to "don" themselves in the costumes of their characters at the beginning of the second week of rehearsals. The purpose of this is to provide for adequate adjustment to the new type of clothing. No actor should be a stranger to his wardrobe on his final performance!

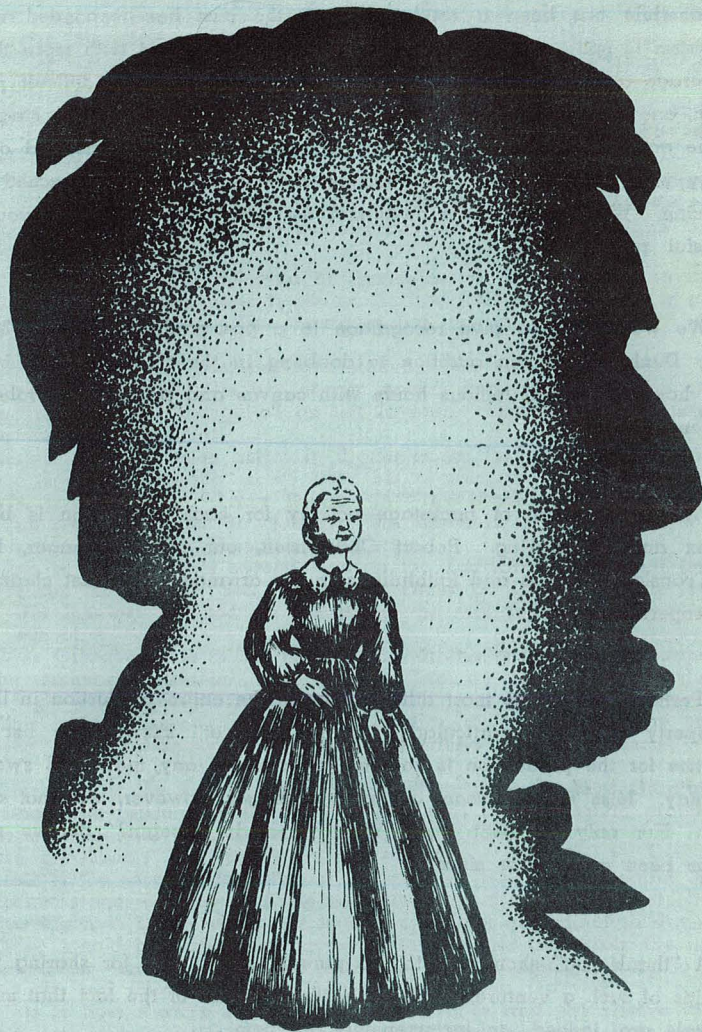
13. Following play rehearsals cast members are expected to return to their respective homes as soon as possible. No director appreciates some irate parent telephoning his residence to find out "what has become of dear little Mary, and why isn't she home?"
14. In the absence of the director on stage, the stage manager has full authority regarding "backstage activity" and stage operation. This means that the director holds the stage manager responsible for the cast's activities. He has an absolute right to ask a reasonable request of any member of the cast or crew, providing it is done courteously.
15. The director has the right to expect full cooperation and loyalty from his cast. He always expects the confidences of any member of the group.
16. Remember that acting, although it gives much pleasure, is a very serious business. Good acting is hard work and will require all your mental and physical energies. Students who enter this field with any other thought in mind are advised not to try out. The director, cast, and crew attend rehearsals for one single objective--to produce an outstanding play! Keep this constantly in mind.
17. Always accept the director's decision as final. This is imperative to insure fine performances.
18. The rules listed above may seem a bit drastic to the newcomer on stage, but we must keep in mind that we are here to produce a show on a professional basis. Members of the cast should come through these experiences better personalities. May I wish you success.

H. H. Ulrici, Director

19. Will the parent please sign here to indicate the approval of the contract?

\_\_\_\_\_ (Parent's signature)

NATIONAL THESPIAN SOCIETY  
*of Salinas Union High School*  
PRESENTS



# “HARRIET”

—A PLAY IN THREE ACTS—

By

FLORENCE RYERSON and COLIN CLEMENTS

SALINAS S. U. H. S.

FEBRUARY 11-12, 1948



## Notes From the Director—

I The director would like to take this opportunity to thank the cast for outstanding support and cooperation during the five week rehearsal period. The schedule has been a rigid one, and the cast has responded with enthusiasm in spite of the fact that we have been plagued with more than an average amount of illness. 'Harriet' has, indeed, been a difficult production, and it represents one of our most advanced selections. The staging and the acting techniques required for a production which transpired over a thirty year period became increasingly obvious as the play reached its conclusion. We hope that we have met that challenge and given you a successful production.

II We would like to give recognition to a post-graduate student, Miss Wiletta Dunham, who, in addition to doubling in the title role with Miss Evans, has spent many tedious hours with canvas and paint in the role of the scenic designer.

III The organization of backstage activity for each production is both complex and painstaking. Robert Christensen, our stage manager, has shown conscientiousness and faithfulness in the arrangement of set changes and properties.

IV Perhaps one of the most difficult jobs in the entire production in that of Property Manager, particularly for the "Harriet" show. The list of properties for the production is so long as to make any individual swoon in dismay. Miss Betty Matson, our prop manager, however, was not dismayed. Her only comment was—"Well, when do I begin?" Believe me, she has been going ever since.

V A "thank you" should go to the parents of the cast for sharing the hardships of such a venture, for the director is aware of the fact that such rehearsals are, indeed, an inconvenience to them.

VI The three unit sets on stage this evening were designed by the director.

VII National Thespian Society wishes to dedicate the production to the memory of the immortal Lincoln.

## Who's Who in the Cast—

This is Miss Larson's second year in dramatics. Of all the plays she has appeared in, Miss Larson's favorite role was that of "Bertha", the Hungarian housekeeper in "Claudia". As to what she will do after graduation, Miss Larson is undecided, but it will probably pertain to radio dramatics or teaching.

This year marks the third year that Mr. Levy has been in dramatics. In answering the question "What has been your favorite role in past productions?" he replied, "Each new role becomes my favorite." After graduation Mr. Levy intends to study law, with work in music and literature.

Miss Croci has also been active in dramatics for three years and has claimed as her favorite role "Grammy" in "Lease on Liberty". After having school she plans to attend Junior College.

This year is the second for Miss Kingsley in the Dramatic Department. She has decided to follow this course throughout college. Miss Kingsley has selected as her most enjoyable performance the one of "Angalique" in the "Imaginary Invalid."

Miss Evans has participated in dramatics for three years and in furthering her career she plans to attend Northwestern University after graduating from high school. She considers her present role of "Harriet" as her favorite one.

Miss Dunham, a post-graduate student, has spent four years in the Dramatic Department. She has chosen among her many roles the one of "Mrs. Trumbell" in "Incognito" as her favorite. She plans to continue in stage and radio activity.

Mr. Cimino has been active in dramatics for four years and intends to go on with his dramatic career after his graduation. He has picked his favorite role as being "Larry Regan" in "The Night of January 16th".

This play marks for Mr. Johnson, Mr. Edwards, and Mr. Sandlin their first appearance in a Thespian production.

This is Mr. Keegan's second year in the Dramatic Department and he has chosen the role of "Ted Powell" in "Lease on Liberty" as his favorite one. He has not decided on the career he will follow when he leaves high school.

Miss Gustaveson is in her first year of dramatics but she has appeared in the summer production "The Night of January 16th". After graduation from high school she plans to study dramatics at Junior College.

This is Mr. Prescott's second year of dramatic activity and he intends to enter Northwestern University upon graduating from high school. There he will major in dramatics.

This year is the first in the Dramatic Department for Miss Gardini and Mr. Chapman. Also it is their first acting part in a Thespian production.

It is the second year in dramatics for Mr. Nelson. His previous role in "Lease on Liberty" he considered his favorite.

This is the second production in which Miss Hall has appeared on the high school stage. Her previous role was with "Magnolia" in "Lease on Liberty." On leaving high school she plans to attend college and major in dramatics.

Miss Arnold has taken dramatics for three years and takes the role of "Hannah" in "Icebound" as her favorite. She is undecided as to what course she will follow after leaving high school.

This is Miss Pioda's second year in dramatics and she wishes to continue it in college. Her previous role of "Miss Jennings" she considers her favorite.

Miss Scroggs has taken dramatics for three years in high school and she plans to go on with it during her years at San Jose State College. She has picked as her best-liked role the one of "Vera Powell" in "Lease on Liberty."

This is Miss Breschini's second year in dramatics and she has selected as her favorite role the one of "Jinx" in the past production "Lease on Liberty". She intends to go on with dramatics through college.

This is Miss Johnston's second year in dramatics and she has chosen her present role which she is portraying in "Harriet" as her favorite. She intends to make dramatics her main study at college.

## Production Staff—

Director ..... Hal H. Ulrici  
 Stage Manager ..... \*Robert Christensen  
 Property Chairman ..... Betty Lou Matson  
 Property Committee.....Maxine Gardini, Barbara Christman, Shirley Smith  
 Business Manager ..... \*Kenneth Levy  
 Publicity Chairman ..... \*Gloria Scroggs  
 Publicity Committee—\*Jeanette Breschini, \*Carol Larson, Nancy Hall, \*E. Kerrigan Prescott, Paul Edwards.  
 Ticket Chairman ..... Nancy Hall  
 House Manager ..... Janet Grout  
 Program Chairman ..... Holly Harris  
 Costume Design ..... Shirley Strom  
 Wardrobe Mistress ..... \*Recie Kingsley  
 Wardrobe Committee—Betty Cunningham, Martha Para, \*Velma Arnold, Jean Ludden.  
 Make-up Chairman ..... \*Velma Arnold  
 Pat Senko, \*Doris Croci, Maxine Gardini, Charlene Gustavson  
 Scene Design ..... \*Wiletta Dunham  
 Program Cover ..... Shirley Strom  
 Electrician ..... Bill Fuhrer  
 Stage Crew.....\*Jim Trompson, John Walters, Kenneth Winters, Don Lantz  
 Student Body Advisor ..... Mr. Rex Dunipace

\*Indicates member of the National Thespian Society.

## Acknowledgements—

Salinas Californian, Salinas Furniture and Hardware, Standard Furniture Company, Stoffey & Rochex, Gadsby's Music, Mr. Ralph Pisor, Mr. Bill Strom, Mrs. May E. Ulrici, Miss Virginia Gilbert, Miss Connie Miller, Mr. Robert Lumdsen.

Entr'acte music furnished by instrumental students from the music department. Mr. Keith McKillop, Director.

Vocal Music—Incidental music furnished by members of the A Cappella Choir with Karl Meeks, soloist. Miss Esther Ingham, Vocal Instructor

## The Cast—

(In Order of Their Appearance)

Auntie Zeb ..... \*Carol Larson  
 Henry Ward Beecher ..... \*Kenneth Levy  
 Catharine Beecher ..... \*Doris Croci  
 ..... \*Recie Kingsley  
 Harriet Beecher Stowe ..... \*Janet Evans  
 ..... \*Wiletta Dunham  
 Calvin Stowe ..... \*Richard Cimino  
 William Beecher ..... Richard Johnson  
 Edward Beecher ..... \*Jim Keegan  
 Mary Beecher Perkins ..... Charlene Gustavson  
 Charles Beecher ..... \*E. Kerrigan Prescott  
 Isabella Beecher ..... Maxine Gardini  
 Dr. Lyman Beecher ..... William Nelsen  
 Celestine ..... Nancy Hall  
 Freddie Stowe (as a child) ..... Paul Edwards  
 Mrs. Hobbs ..... \*Velma Arnold  
 Freddie Stowe (as a man) ..... \*Jim Keegan  
 Georgie Stowe ..... \*Virginia Pioda  
 ..... \*Frances Johnston  
 Hatty Stowe ..... \*Gloria Scroggs  
 Eliza Stowe ..... \*Jeanette Breschini  
 Jerusha Pantry ..... Rex Sandlin  
 Lowell Denton ..... \*E. Kerrigan Prescott  
 Sukey ..... Nancy Hall  
 Haley ..... James Chapman

Miss Kingsley, Miss Dunham, and Miss Johnston will appear in the second production.

## Exposition—

ACT ONE—The Stowe Cottage—Cincinnati, Ohio; the 1830's and 1840's  
 Scene One—January, 1836.  
 Scene Two—Some years later. July.

ACT TWO—The Stowe House—Brunswick, Maine, the 1850's.  
 Scene One—More years have passed.  
 Scene Two—The following December.  
 Scene Three—Some months later.

ACT THREE—The Stowe Mansion—Andover, Massachusetts; the 1860's.  
 Scene One—April, 1861.  
 Scene Two—July, 1863.  
 Scene Three—Two weeks later.

## Dedication to Lincoln—

It is appropriate to dedicate the Thespian production, "Harriet", which is being given at Salinas Union High School under the direction of Hal Ulrici, to the Immortal Abraham Lincoln. Memory of Lincoln will never be erased from the human mind because of his example of fairness, justice, and honesty. In the midst of civil strife and hatred he could still say, "With malice toward none and charity for all." His statesmanship is still towering above national and international greed, littleness, selfishness and un-American activities through his adherence to the American plan of life—"Our government of the people, by the people, and for the people." As long as we keep the American way strong through the awakening influences of such productions as "Harriet" by our youth, we will forever keep out communism and all isms.

NELSON B. SEWELL, Principal.  
Salinas Union High School.



## Notes About the Authors—

Florence Ryerson and Collin Clements (Mr. and Mrs. Clements) were both born in the West but were both educated in the East, she finishing at Radcliffe and he at Harvard. They both studied with George Pierce Baker in his 47 Workshop. There is hardly any doubt that this family team has turned out more short stories, novel, scenarios, and plays than any other couple in America.

A story that Mr. Clements tells about his wife, Miss Ryerson, deals with her first published piece of work for which she received five dollars. That in itself was not remarkable but the circumstances were—Miss Ryerson was only eight years old at the time.

Mr. Clements, himself, has led a very interesting life. Taking part in the Mesopotamia campaign, he barely escaped with his life. He also lived in Rumania long enough to dramatize one of Queen Marie's novels for the State Theatre. He then returned to Paris, where he wrote his first book of short plays.

Some of the plays in which they have collaborated are "Ever Since Eve," "Thought the Night," "Isn't Nature Wonderful," "Seven Suspects," "Ladies Alone," and "June Mad."

It might be interesting to note that when Helen Hayes decided that she wanted to do the life of Harriet Beecher Stowe, she asked the Ryersons to submit a script. She was so completely captivated by the charm and loveliness of the play that she decided to go into production immediately. For over two years Miss Hayes entertained Broadway theatregoers with herself in the title role. It was indeed a tribute to the Ryersons.

It was indeed a loss to the literary world when Mr. Clements passed away this year on the 27th of January.



This play has been produced through special arrangement with Samuel French, Inc.

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