

Lindenwood University

Digital Commons@Lindenwood University

Theses

Theses & Dissertations

Spring 1994

A Directorial Approach: Waiting in the Wings

Judith Poleos Bruce

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the Theatre and Performance Studies Commons

Thesis
B423d
1994

A DIRECTORIAL APPROACH: WAITING IN THE WINGS

COMMITTEE IN CHARGE OF EXAMINING

Assistant Professor Bryan C. Taylor

A Master's Thesis

By Judith Poleos Bruce

Assistant Professor Joseph W. Smith

MFA Theatre: Directing

Spring 1994



The Department of Performing Arts
of
Lindbergh College

Upon the recommendation of the Department of Performing Arts, this thesis is hereby accepted in partial fulfillment of the requirements of the Degree of Master of Fine Arts.

COMMITTEE IN CHARGE OF CANDIDACY

Assistant Professor Bryan C. Reeder
Chairman/Faculty Advisor

Associate Professor Ann Canale

Assistant Professor Donnell Walsh



Committee Member



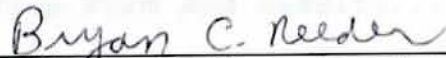
Committee Member

The Department of Performing Arts

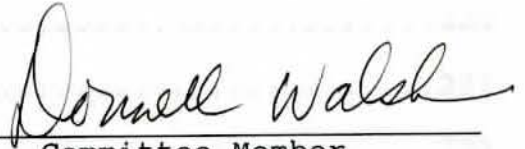
of

Lindenwood College

Upon the recommendation of the Department of Performing Arts, this thesis is hereby accepted in partial fulfillment of the requirements of the degree of Master of Fine Arts.



Chairman, Department of
Performing Arts



Committee Member



Committee Member

Table of Contents

Prospectus.....	i
Chapter One: Noel Coward: His Life and Works.....	1
Chapter Two: An Analysis of <u>Waiting In The Wings</u>	57
Chapter Three: Rehearsal Log.....	177
Appendix A: Sound Cues.....	193
Appendix B: Characters Involved In Scene.....	194
Appendix C: Cast List.....	197
Appendix D: Rehearsal Schedule.....	198
Appendix E: Sample Evaluation Form And Results.....	203
Appendix F: Critique And Results.....	209
Appendix G: Voice Auditions And Vocalizing.....	214
Appendix H: Note.....	220
Appendix I: Works Cited.....	221
Appendix J: Groundplan.....	223
Appendix K: Set Design.....	224
Appendix L: Program.....	225
Appendix M: Production Photographs.....	229

plays that was not considered a success. By making this choice, I felt that I had a better vehicle for my creativity since I have never seen this play performed, nor had I ever previously heard of it. I also believe that this play will be challenging because it will

Prospectus

The first play I ever saw was Noel Coward's Blithe Spirit, in my freshman year of high school. I will never forget how involved and excited I was as I watched the play. I was pleasantly surprised that I enjoyed live theatre as I was mainly involved in the musical world and thought that the focus of my fine arts talents would lie in that direction. Thanks to Noel Coward's play, I witnessed the wonderful world of the theatre and found another outlet for my talents and interests. This also led to the development of interest in all of Coward's works.

There are many reasons why I have chosen to direct a production of and write this thesis on the play Waiting in the Wings. I could have chosen one of Coward's earlier plays to research and direct; however, I selected one of his later plays that was not considered a success. By making this choice, I felt that I had a better vehicle for my creativity since I have never seen this play performed, nor had I ever previously heard of it. I also believe that this play will be challenging because it will

not be a familiar play to the public or the actors that will perform it. One does not associate Noel Coward with Waiting in the Wings as one does with the plays Private Lives, Hay Fever, or Blithe Spirit. After reading Waiting in the Wings, it was evident that there were several substantial reasons for me to choose it.

Perhaps the main reason I chose Waiting in the Wings is that I have a profound interest in the elderly. I have found through experience that the standard treatment of older people in our society is to make them almost invisible. How many television shows, movies, plays, newspapers, commercials, and printed materials actually give high visibility to the aged? Unfortunately, the answer is that they are often left out. As a society, we also tend to stereotype the elderly as senile, decrepit, and unproductive individuals. The truth of the matter is that we can learn much about life in general from this segment of our population, and utilize the knowledge of their past experiences to enable us to understand the past and make judgments for the future.

I thought it would be interesting to compare how the elderly were viewed over thirty years ago, through Noel Coward's eyes, to the way the public views them today. By studying Waiting in the Wings, I found that time does almost stand still: the views of yesterday are similar to today's.

Directing this play will present many challenges. The main challenge is to cast young college students into older roles. The characters, for the most part, are all elderly. The ages range from twenty-three to eighty-five. Eleven parts are from the ages of the late sixties to eighty-five. The remaining seven parts range from age twenty-three to fifty. Of the eighteen parts, only four are slated for men.

In order for the actors to understand their parts, they will need to observe older people. It will be necessary to develop an understanding of how older people walk, talk, think and react. From my observations, older people do not necessarily walk like cripples; they tend to walk the same as everyone else with the exception of walking perhaps more deliberately, cautiously,

and sometimes, but not always, slowly. The actors will need to have an understanding of the elderly person's attitudes toward life. Most individuals have older people as friends or family, and it will be important that the cast observe and take mental notes of older people that they admire and who have had a positive influence on their lives.

Another challenge will be the music. As of this writing I haven't received the music, so I am not able to determine the vocal range or any difficulties that it may present. When selecting the cast, singing ability will be another critical factor.

Noel Coward wrote Waiting in the Wings as he was approaching his sixties, after he had reached his peak in the theatre. He wrote in a different style than for his usual drawing-room comedies. Waiting in the Wings deals with different themes than those Coward addressed during the Twenties and the war era. During the postwar era he dealt with more moving, serious themes of loneliness, homosexuality and death. By choosing this play, I feel that I will be

able to find another side of Noel Coward, one which my research shows the critics of the day did not care to explore.

I am hoping to use my early interest in Noel Coward to develop a play which will hopefully spark an interest in another young life.

Coward was "a man who spent a lifetime underlining his de-luxe persona" (11). Coward felt that the foremost part of his persona was as an actor; however, he is best known for his writing. Therefore, it can tentatively be said that Coward wrote his plays and songs as a means to launch his acting career.

Some may consider Coward a selfish playwright since he wrote the leading roles he portrayed himself. Steve Fisher, in the biography *Noel Coward*, claims that even early on, Coward " . . . realized that he was not interested in acting in other people's plays, but in writing parts which would show off his own personality to the best advantage" (11). Coward was successfully displaying his persona through the work that his plays became a loadstone of his personality. Kenneth Tynan remarked "with the

Chapter One:

Noel Coward

His Life and Works

Many words can describe Noel Coward; one of the most appropriate would be "salesman." John Lahr, in Coward the Playwright, states that Coward was "a man who spent a lifetime merchandising his de-luxe persona" (1). Coward felt that the foremost part of his persona was as an actor; however, he is best known for his writing. Therefore, it can justifiably be said that Coward wrote his plays and songs to highlight and launch his acting career.

Some may consider Coward a selfish playwright since he wrote the leading roles to perform himself. Clive Fisher, in the biography Noel Coward, claims that even early on, Coward ". . . realized that he was not interested in acting in other people's plays, but in writing parts which would show off his own personality to the best advantage" (39). Coward so successfully displayed his persona through his work that his plays became a trademark of his personality. Kenneth Tynan remarked "even the

youngest of us will know in fifty years' time what we meant by 'a very Noel Coward sort of person'" (Lahr 2).

Determination and persistence are the key words describing Noel Coward's success; both qualities were present in him at a young age. He knew precisely what he wanted to achieve at the early age of eleven. In A Talent to Amuse, Sheridan Morley relates a story of Noel Coward appearing in a production of The Goldfish with another child actor, Alfred Willmore. (27) Willmore recalls the conversation he had with Coward at their first rehearsal:

I asked him what he wanted to be when he grew up. He electrified me by saying, "An actor of course, otherwise I wouldn't be here." . . . Noel evidently knew then exactly what he wanted to do with his life; he was a lively, brilliant, settled, quarrelsome, vivid boy. He was also extraordinarily urbane for his age, already enjoying phrases, and I remember that I had enough sense of words myself

to notice how he enjoyed saying brisk and beautifully balanced things like "Mother really had a fit in Oxford Street today." And I thought how typically perfect she didn't have colly-wobbles in Hampstead, she had a fit in Oxford Street. (27)

Perhaps the only realization Mr. Coward did not have at that time was that he would so totally encompass the business of theatrical production, trying his hand at most of the artistic elements of theatre. He was to become an accomplished actor, playwright, composer, songwriter, author, singer, director, producer, and nightclub entertainer.

Coward's childhood influenced his life's direction. His family and relatives were musical and participated in church choirs and singing contests. The most driving force in Coward's childhood was his mother, who offered him encouragement and direction for his interests. Noel was the second of three sons. His first brother Russell died of meningitis at the age of six. Russell's death devastated Mrs. Coward.

Noel was born eighteen months after his brother's death, which could explain why he was doted on and spoiled by his mother. His devotion to his mother is apparent in his writing. Significantly, Coward did not write of his relationship with his father or his brother Eric. It was as though he had little in common with them and that they had no particular influence in his life. What we do read often in Coward's writing is his devoted love for his mother. Fisher corroborates:

He declared his debt to her--and began to try and discharge it--almost as soon as he began writing: nearly all of his early plays, I'll Leave It to You, The Young Idea, The Vortex, Easy Virtue, and Hay Fever revolve around a strong mother. (20)

One lasting gift Mrs. Coward gave to her son was a love for the theatre. On Noel's birthday, from the age of five on, his mother took him to the theatre. By the age of seven, Noel looked forward to attending the theatre. Noel and his mother would attend a morning show in the West End and a musical comedy later the

same day. (Lesley, 9)

Perhaps from his early exposure to the theatre, Noel demonstrated a flair for words at an early age. He knew exactly how to put words together to achieve a desired response. He also possessed a gift for description. A good example of how Noel could spin a tale comes from as early as 1910. Coward was sent to London to attend school; during this time he lived with his mother's relatives. He was allowed to leave school early in the afternoon to attend a dance academy. This enabled Noel to travel from London to Hanover Square unaccompanied. This was his first experience of independence. Coward played truant from school often, utilizing dance lessons as the ultimate excuse. (Lesley, 11) A good example of Coward's gift of language is illustrated as follows:

Although the truancies were spent harmlessly enough watching the trains at Clapham Junction or Waterloo, they made him feel enjoyably wicked, and to add to his wickedness he took to talking to strangers, lying about his

home life, his brutal father, gin-soaked mother and his starving brothers and sisters, some of them dying from lingering diseases. (Lesley, 12)

In The Art Of Noel Coward, Robert Greacen relates that

Coward's own impressions of the early day are characteristically humorous, detailed, exuberant and dramatic. Yet they ring true, and exaggeration brings each event better into focus instead of distorting it and there lies one of the secrets of his success as a playwright. (6)

There is little to report of Noel's formal education. It was indeed sporadic and Noel detested attending school. The year 1910 brought an end to Noel Coward's formal education at the age of ten. From this point on he would take up the task of teaching himself everything he would need to know. What Coward lost in the way of a formal education, he gained from reading incessantly, observing and learning from those he admired and from using his vivid imagination.

The first person from whom Coward learned was an actor, Charles Hawtrey. The two became acquainted in 1911 when Coward was hired as a walk-on part in The Great Name. Charles Hawtrey became Noel's first idol. According to Cole Lesley in Remembered Laughter, Coward . . . was in several Hawtrey productions before he was twenty; hardly ever leaving the side of the stage when Hawtrey was on, absorbing and retaining all he could of the stage when Hawtrey was on, absorbing and retaining all he could of the great light comedian's technique, of how he got his effects.

(15)

Morley points out that, "Coward credits Hawtrey with everything he now knows about getting laughs in the theatre, and the main lesson seems to have been that before you can hope to get your laughs you have got to help the other actor get his" (33).

As Noel Coward achieved success in his early twenties, it is important to mention a few of his acquaintances who had an impact upon his

life. If Hawtrey was Noel's idol, then his heroine was the actress Esme Wynne. While Noel and Esme had met in 1912 when they were in the production Where the Rainbow Ends, they didn't become good friends until 1914. Esme was the inspiration in Coward's life that led him into writing. Coward relates in his book Present Indicative that, "One of the most important aspects of this relationship was the fact that Stoj [Esme's nickname] was determined to be a writer, an ambition that filled me with competitive fervour" (44).¹

Esme was perhaps the only woman, besides his mother, who really understood and accepted Coward's personality and needs. Their friendship produced a collection of plays and an opera. Fisher explains that they "established a partnership, 'Esnomel,' an ugly portmanteau of their names, which in 1917 produced its first play, Ida Collaborates." (30) Although their friendship was put on hold with Esme's marriage and Coward's draft into the service, Coward was to write two of his plays, I'll Leave It to You, and The Young Idea with Esme in mind for the

leading role opposite himself. Their partnership was to dissolve when Esme had a son and turned away from the theatre.

In 1913 during a train ride to Liverpool, Noel met Gertrude Lawrence. They were to appear in the production of Hannele. According to Lesley, Gertie was fifteen, already mondaine in a black satin coat and cap; she shamelessly powdered her nose in public and told Noel some enjoyably risqué stories, and from then on Noel loved her and she loved him. (19)

Gertrude Lawrence would appear as Coward's leading lady in many of his plays. Coward wrote many of his plays for those whom he admired, and Gertrude Lawrence, according to Fisher, "was a brilliant interpreter of his work" (24). It was after Lawrence's death in 1952, that Coward wrote an obituary for her in The Times. Lesley states that Coward wrote, "'No one I have ever known, however brilliant and however gifted, has contributed quite what she contributed to my work'" (314).

Up to the year of 1917, Coward had tried his hand at acting, writing songs, collaborating on short stories with Esme Wynne, and writing an untitled, unpublished novel. Also during this time he was to have a fortuitous meeting that would change the direction of his career. Coward met the American producer, Gilbert Miller, who wished to engage Noel to play a role in a comedy, The Saving Grace, which Miller would be jointly producing with Haddon Chambers. Over dinner with Noel, Miller talked incessantly of other plots of plays that his father had produced. Miller must have inspired Coward since the latter devoted himself into writing plays from this date on.

Coward wrote his first play, The Last Trick, and took it to Miller for inspection. Coward was to learn a valuable lesson in playwriting from Miller--a lesson he would adhere to for the rest of his career. Greacen reports that "Miller praised Coward's dialogue but damned his 'construction'" (18). In Present Indicative, Coward maintains that Miller said,

. . . someone had told [Miller's]

father, who in turn had told him, that the construction of a play was as important as the foundations of a house, whereas dialogue, however good, could only, at best, be considered as interior decoration. (105)

Encouraged by Miller, Noel set off to write more plays.

It was 1919 when Coward finally achieved success. He sold the rights to his play, The Last Trick, outright for fifteen hundred dollars. The play would be rewritten by another playwright. Regardless, Noel was more than happy to receive this windfall. It was his first taste of luxuries that he had always envied in others, but could never afford.

The importance of this small success is that it led to another meeting with Miller, who asked Noel to write a light comedy based on an idea that Miller had. Noel was not too keen on doing this; however, within a few weeks he wrote the play. Miller entitled the play, I'll Leave It to You (Coward Present 114). Setting a precedent, Coward wrote the play, tailoring

the major part for himself.

I'll Leave It to You was not the success that Mr. Coward had hoped. Noel Coward did not delight his critics; rather, he was viewed as a flippant, conceited man. A large part of the problem was due to Mr. Coward's boastfulness about his writing technique. After the presentation of this play, Morley points out that, "One suspects that the critics' enthusiasm for it might not have been warmed by the author, who told them casually that it was written in a mere three days 'whereas many of my plays take a week'" (80).

For the next few years Coward continued to write. He wrote songs and sketches for the revue London Calling. Noel Coward's ambition to be a composer was more of an afterthought. In Morley's A Talent To Amuse, Coward states that, "the decision I made was to try to become a good writer and actor, and to compose tunes and harmonies whenever the urge to do so became too powerful to resist" (69). Noel Coward did not have a formal music education. He was a self-taught musician and possessed the gift of

hearing melodies and sitting at the piano, hunting and pecking out the tunes that haunted his memory. What Coward knew of composition he learned from others. Morley compares Coward to the composer Irving Berlin. He states that each other. . . . Perhaps for this reason both to try to wrote songs that were melodically very from an simple and successful precisely because early. the tunes were easy to pick up and another repeat; both also managed to reflect Vortex was in their music the changing pattern his own of life in England and America between out that. the wars though in this Berlin was the drug the more consistently accurate. (69) real Coward's good fortune came with his writing of The Vortex, written in 1923 and produced in 1924. Again, as would be the case over and over, Coward wrote the leading role for himself. The play was a critical and commercial success, with its author recognized not only for his playwriting skills but also for his acting ability.

The Vortex deals with a recurrent theme in Coward's work of mother-son relationships. The mother in The Vortex, Florence Lancaster

is concerned with maintaining her youthfulness. She has affairs with younger men to help her retain her illusions of youth and beauty. Florence's son, Nicky, is a drug addict. At the end of the play both mother and son confront each other about their faults, with both promising to try to change. Coward fashioned the play from an incident he had witnessed at a supper party. He simply took the situation and added another ingredient of drug addiction and The Vortex was born. Perhaps Coward was venting his own frustrations in The Vortex. Fisher points out that, "there has been much speculation that the drug addiction is a front, and that Nicky's real problem, which he shared with his creator, was his homosexuality." (67) Fisher continues that

Nicky's principal complaint to Florence was "you've given me nothing all my life." This was in marked distinction to Freud's belief that it was overprotective mothers who produced homosexual sons, a pattern which Violet

but this Coward and her famous son corroborated.
office. (67)

Coward wrote his plays on what he observed in life. Many of his critics would complain that he only saw what he wanted to see and never wrote about the total encompassment of his observations. In spite of this critical carping, Coward proved to be the fresh breath of air for which the English theatre had been waiting. Coward's popularity stemmed from the fact that he kept up with the times while other contemporary English playwrights did not. Coward struck a chord of shock and delight simultaneously with his audience.

The Vortex would change the direction of the English theatre. Morley asserts that "there seems to have been little doubt that The Vortex had already begun to change the climate of the London theatre from the whimsicality of Barrie to the hard-hearted cynicism of Coward" (116). Coward's themes of drugs and alcohol and the frank portrayal of the ugliness of the 1920's society was a major theatrical breakthrough.

The critics would again have their say,

but this time their remarks would feed the box office. Critics would scold Coward for his portrayal of decadence and immorality on stage. Coward, however, did not teach morality; he merely mirrored life as he viewed it and more or less commented upon it lightly. As Coward would state over and over again, he wrote his plays to entertain, not to bore, his audience. Morley recounts that "Coward stated in an interview to the New York Herald Tribune: "The primary and dominant function of the theatre is to amuse people, not to reform or edify them'" (203).

Although Coward achieved his success and the audience crowned him as the bright new playwright, many tried to deface his popularity. One such gentleman was Sir Gerald du Maurier, the leading actor-manager. After The Vortex opened, du Maurier denounced contemporary stage morals:

The public are asking for filth
 . . . the younger generation are
 knocking at the door of the dustbin
 . . . if life is worse than the stage,
 should the stage hold the mirror up

to such distorted nature? If so, where shall we be--without reticence or reverence (Morley, 115).

In spite of such attacks, success came to Mr. Coward a few weeks before his twenty-fifth birthday. Although success may not have changed Noel Coward, it helped him change from a life of looking for his next penny to a life of never having to look for another. It extended his circle of friends and put him into the upper crust of society. Morley points out that the difference now was that, "he was there in his own right, as a celebrity, and no longer a vaguely disliked hangeron" (123). Morley further states that, "the success of The Vortex separated firmly and for about a quarter of a century Noel's public image from the reality of his private life" (116). The public felt that Noel was carefree and wrote his plays on a few days notice. The truth was the opposite. Fisher certifies that "once he had thought of a subject, Coward wrote the play with his customary speed and effortlessness. Inspiration, however, had not come easily" (93).

Before further discussion and analysis of

Coward's other works, it is necessary to examine Coward himself. Who was Noel Coward? Did the public and critics really know and understand the real Noel Coward? The answer is obviously, no. The real Noel Coward wore a mask to his public. He was constantly watching himself in order to keep up a facade. Noel Coward was only himself when he was out of view. The only people who really got to know Noel Coward were his mother, to whom he devoted his life until her death, and a handful of close personal friends.

Noel's enjoyment of life was based on his success and all the luxuries that this success brought. He purchased several estates and traveled extensively. Coward had a compulsion to travel. According to Morley, "these periodic voyages, almost total breaks from work and friends alike, were really the only private life Noel achieved until quite late in his career" (181). William Marchant recalls Coward's explanation in The Privilege Of His Company:

And yet I love the whole business of traveling, some place new, some place old, it doesn't matter. I like the

incessant movement of getting to where
I'm going. At these times I function
best, I write best, I compose best.
Just to be off somewhere seems to bring
out the best in me, I don't know why
(177).

It was his chance to get away, a time for renewal
and total relaxation. Coward did not travel
in order to write. He merely traveled for the
enjoyment and to rejuvenate his spirits. Coward
did write on many of his travels, but he did
not need to travel as a stimulus to write. Milton
Levin in Noel Coward writes that

Coward has travelled a good deal during
most of his life; but, aside from
providing local color for a few of
the plays and some fiction, the travel
has contributed little to his work;
what it has contributed and in what
ways Coward's experiences in both
world wars have affected his work are
more fittingly discussed in connection
with the works themselves. (20)

Travel not only brought rest and renewal to Coward

but Fisher implies that Coward "eventually came to realize also that it had fixed his attitude towards his countrymen abroad" (92). Even after the fall of England when World War II was over, Coward still portrayed England as economically and governmentally strong.

Another aspect of Coward's personality was his homosexuality. This fact kept the public from ever knowing the real Coward until recently. The roles he wrote for himself were the complete opposite of the real Noel Coward. Fisher alludes that when Coward wrote the part of Elyot Chase in Private Lives, "it was the first of several parts which he engineered to help him project publicly the role of womanizer, adulterer and heterosexual cad" (96). Coward worked energetically to keep his sexual preferences concealed. He was very careful not to expose himself when writing. Coward was conscious of what he wrote in his autobiography and diary, making sure not to self-analyze and to keep his past obscure. He purposely kept out his most intimate thoughts from his diary, suspecting that one day his diary would probably be

published. Coward only let people know of his life that which he wanted them to know (Fisher, 80). Lahr discloses Coward's obsession of his fears:

Coward's charm was a mask of his insecurity and an admission of his high-spirited ambition. He'd learned early that a good offence is the best defence . . . 'It's important not to let the public have a loop hole to lampoon you,' he told Cecil Beaton in 1929, one phenomenon to another.

(12)

Beaton recounted the conversation in his diary: That Coward explained, was why he studied his facade. Now take his voice: it was definite, harsh, rugged. He moved firmly, solidly, dressed quietly. "You should appraise yourself" he went on. "Your sleeves are too tight, your voice is too high and too precise. You mustn't do it. It closes so many doors. It limits you unnecessarily . . . I take ruthless stock of myself

in the mirror before going out, for even a polo jumper or an unfortunate tie exposes one to danger . . . "

(Lahr, 11,12)

Coward's use of the word "danger" illustrates clearly why he was preoccupied with keeping up with his appearance. Coward did not want to give his critics any more fire for their caustic remarks. Coward was afraid that exposure would cost him dearly. Homosexuality was illegal and was not an acceptable topic for discussion during Coward's time. It would be interesting to visualize Noel Coward born to a different generation, where homosexuality was more accepted, and to speculate as to whether his writings and public image would differ.

This obsession with public image was to effect Coward's development as a playwright. Levin concludes that "his earliest play . . . differs hardly at all in type from any number of plays in London around 1920, nor does it differ much from the work that was to occupy him for the next half century" (26). If Coward developed anything it was his sense of wit and economy

of dialogue. Coward dabbled in a wide spectrum of subjects; however, he primarily will be remembered for his comedies.

Coward was a product of the popular theatre of the 1910's and 1920's. He not only grew up around the theatre; one could easily say that he grew up in it. Virtually all of Coward's works reflect this period of the London theatre.

Levin details that

his plays, it is significant that Coward ends his account of his early years with the production of Cavalcade, virtually a Valentine to Coward's early love and a proof that he had mastered the full range of popular theater as it appeared to him from his first visit on his fifth birthday. (21)

The 20's brought about drastic social changes both in England and in America. Coward exploited those changes. Levin describes that "disillusion may have been at the heart of the mood of the 1920's" (27). Coward merely applied this disillusion to his writings and captured his audience. Coward's primary purpose in his early

plays was to mirror certain facets of contemporary life. He chose to write about such topics as drug addiction, intoxication, and promiscuity.

It seems that most writers pattern themselves after a past master or a contemporary mentor. Coward gave little indication of what particular plays he read, or the playwrights that he patterned for his early work. (Levin 21) Coward does however hint of those after whom he fashioned his plays. Marchant relays his conversation with Coward during 1950:

When I [Coward] was starting out, Chekhov was very little known. But I had my own models, my own masters and some of my early plays reveal my admiration for [Arthur Wing] Pinero . . . My early play Easy Virtue was a kind of turn around of a theme in Pinero. I think all early work inevitably shows the influence of other older dramatists, and I see nothing wrong in it, so long as it does not come right down to slavish imitation. (22, 23)

Other writers of the time whom Coward admired were George Bernard Shaw and Somerset Maugham. Coward sent his script of The Young Idea to Shaw in 1921; the play was similar to Shaw's You Never Can Tell. Shaw returned Coward's script with written remarks and suggestions. Shaw commented that Coward showed promise of becoming a good playwright, but suggested that Coward not read any other material that he [Shaw] had written (Levin, 25).

In 1929 Coward asked Maugham to write the introduction for his publication of Bitter Sweet and Other Plays. Morley relates Maugham's words:

For us English dramatists the younger generation has assumed the brisk but determined form of Mr. Noel Coward. He knocked at the door with impatient knuckles, and then he rattled the handle, and then he burst in. After a moment's stupor the older playwrights welcomed him affably enough and retired with what dignity they could muster to the shelf which with a spritely gesture he indicated to them as their

proper place . . . and since there is no one now writing who has more obviously a gift for the theatre than Mr. Noel Coward, nor more influence with young writers, it is probably his inclination and practice that will be responsible for the manner in which plays will be written during the next thirty years. (179)

Maugham had more of an effect on Coward's writings than anyone else. Coward dedicated his play Point Valaine to Maugham. Levin states that "in Relative Values, there is a highly flattering reference to Maugham as a playwright, one of the very few references to any author in Coward's works" (25, 26). Coward and Maugham held similar views. They both shared the view of disillusionment and cynicism. Whereas Coward's earlier plays, The Rat Trap, Easy Virtue, Sirocco, and The Vortex came close to Maugham's seriousness, Coward was to abandon these themes and adopt drawing-room comedies based on the English upper class. Morley points out that it is indeed arguable that Coward's

debt to Maugham is considerably greater than to any other of his predecessors; in [Maugham's] Our Betters it is possible to see the beginning of The Vortex and in [Maugham's] The Breadwinner the model for Fumed Oak, while a number of Coward's short stories seem deliberately based on the style of the writer who was called "The Master" before him. (364-365)

Coward's early plays were somewhat serious in nature, dealing with generational conflicts. The twenties were in full swing, the culture was rapidly changing and Coward kept up with the momentum of the times. The direction of Coward's themes changed with his play Hay Fever. No longer would he pattern his writing after the writers of serious plays. What he did pattern his work after was the manners of his age and the rapid pace of English life. Coward revised the drawing-room drama by ushering in a new type of character and a different pace (Lahr 42).

His characters are still rich. They are still an elite; but their status

comes not only from birth but also from some exceptional quality . . . They use manners; but they are not bound by them . . . Coward's characters live comparatively plotless lives.

(Lahr 42)

The Hay Fever was based on Coward's new formula for his plays. Fisher exclaims that "Hay Fever is a work of pure delight and originality--the first to emerge from its twenty-four-year-old author's imagination" (80). Judith Bliss in Hay Fever can be compared to the characters in Coward's Waiting In The Wings. Although the plays take opposite directions and are based on different themes, Hay Fever gives us our first glimpse of the aging actress who is long past her prime, but still displays a form of fading beauty. Judith Bliss and her son Simon partake in the following dialogue from the play:

Simon: You were being beautiful and sad.

Judith: But I am beautiful and sad.

Simon: You're not particularly beautiful, darling, and you

in the present never were. the future.

Critic Judith (glancing at herself in the
by the latter pe- glass): Never mind; I made
at a peak (Fisher thousands think I was. (Coward
Coward to be one 125) partial of his age however.

We can see the same reminiscence in Waiting In
The Wings. Sarita deliberates in Act Two:
could not I remember that tune--it's Chopin,
pretended isn't it? . . . I made an exit to it
the critic in Lady Mary's Secret many, many years
Coward can ago. Long before your day, young man.
see that It was a lovely exit and I wore a white
sinds, st- evening dress, and just as I got to
self-taught the door I turned slowly and threw
or indit- a red rose to my leading man. It was
Will- only a property rose, of course, and
Coward's he didn't always catch it, but it always
of player brought the house down. Au revoir,
in other my dears. I won't say "good-bye"
opposite- because it is so unlucky. It has been
the diff- such a really lovely engagement. Good
luck to you all. (Coward, 61)

Judith and Sarita both relive their days of glory.
Both women live in the past and refuse to live

in the present or face the future.

Critics set out to interpret Coward's work by the latter part of the twenties. Coward was at a peak (Fisher 85). A few critics proclaimed Coward to be the dramatist of his age; however, most professed the opposite and were very critical of his work. Many critics complained that they could not find substance in his writing. Coward pretended outwardly that he could care less what the critics had to say; however, inwardly Mr. Coward cared very deeply. Part of his insecurity was that he was not comfortable with intellectual minds, attested by the fact that Coward was self-taught and never respected formal learning or institutions of learning.

While the critics were busy trying to analyze Coward's work, Coward explored another avenue of playwriting. He began to write plays set in other time periods. These plays were quite opposite from his comedies. Fisher explains the differences:

Most of his comedies, or rather those set in his own time, tend to be pessimistic about the motives of love

and the possibility of its survival.

They also refuse to contemplate a love affair between people of different classes. His period plays are the opposite: the lovers usually struggle across the great social divide between rich and poor and, as often as not, they will live happily ever after.

(88)

Coward's first period play was entitled The Marquise, written in 1926. Other period pieces were Bitter-Sweet, 1929, Conversation Piece, 1934, and Operette, 1937. Bitter-Sweet, a romantic operetta, was Coward's most successful period piece.

Part of Coward's success was due to his ability to mirror the prevailing mood of his time. When Bitter-Sweet was produced in London, the twenties were screeching to a halt and the mood of English society changed. Bitter-Sweet was exactly the medicine that people consumed to dispel their gloom. What made Bitter-Sweet so popular and memorable was the music. Coward wrote romantic lyrics to songs that captured

his listeners and filled them with nostalgia.

The Thirties dawned and Coward turned once again to comedy. The Great Depression occurred and an air of dissolution prevailed. Noel Coward more or less picked up where Hay Fever left off and wrote his new comedy Private Lives, which reveals more tension in developing his comedic themes.

Fisher observes that The Blisses were Coward's first experiment with egotism. Amanda and Elyot are more incorrigibly selfish; and while they are equally funny, they are less comic, because they confront a less accommodating world than that which the Blisses occasionally encounter. (95)

Egotism and selfishness were explored over and over again in the plays to be written by Coward until after the Second World War was over. His characters would face the same dilemma. The theme of "I can't live with you or without you," is recurrent.

There is a curious discourse between Elyot

and Victor in the play Private Lives. The dialogue is as follows:

Victor: If you don't stop your damned flippancy, I'll knock your head off.

Elyot: Has it ever struck you that flippancy might cover a real embarrassment? (Coward, 238)

Coward was often labeled by his critics as flippant. Since Coward wrote the part of Elyot for himself, perhaps he buried deep in the dialogue of this character, the real essence of his persona. As a closeted homosexual, Coward's flippancy was perhaps a shield he used to hide behind.

Morley acclaims that Private Lives almost certainly represents Coward's greatest claim to theatrical permanence; though it is the lightest of light comedies it has about it a symmetry and durability that have assured it near-constant production in one language or another from that first tour to the present day. (196)

In 1963, Private Lives was the play to begin a revival of Noel Coward's work in London by the Hampstead Theatre Club. This happened in Coward's lifetime whereas many playwrights are not honored by a rebirth of their work until after their death (Morley, 197).

A new art form challenged the London theatre scene of the early thirties: the film industry took precedence over theatre. This type of entertainment was more affordable and attractive as the General Strike and the Depression left many people in London with less to spend on entertainment. Many of Coward's plays were filmed. His earlier plays, Easy Virtue, The Vortex, and Queen Was In The Parlour were the first to be preserved on film. Other plays that were later filmed were Private Lives, Cavalcade, Design For Living, and Bitter-Sweet. Coward's love was for the theatre. Although he sold his rights for the plays to the cinema, he never gave up playwriting for screenwriting.

Noel Coward served in the British Army briefly, during the First World War. Coward never saw active duty as he was medically unfit.

It is not truly known if Coward invented his illness that he endured during his time of service; he complained of violent headaches, but he finally received an honorable discharge from the army after only serving for nine months. However, his experience in the Armed Forces was to influence his work.

Two of his works of the early thirties, Post-Mortem and Cavalcade, are examples of Coward's diversified writing and demonstrate his canny ability to reflect the prevailing moods through his playwriting. The mood of the 1930's was one of pacifism. The spirit world enters into Coward's playwriting for the first time in Post-Mortem. The play is about a soldier who has died in the trenches. The ghost of the soldier returns to view, as Fisher writes, "to assess the nature of the peace, and the effectiveness of the sacrifice he was called on to make" (103). He would use this device of the spirit world later in his plays Cavalcade, Shadow Play and Blithe Spirit.

Cavalcade was his next endeavor. Unlike Post-Mortem, it was patriotic in spirit and sang

the praises of England's history. Two families, the well-to-do Marryots and the less affluent Bridges are the vehicles that Coward uses to let his audience relive and follow the events of these families' fortunes and misfortunes throughout a disastrous and traumatic time in England's history. The time frame of Cavalcade was New Year's Eve, 1899 until New Year's Eve 1929. Cavalcade represented Coward's own life as he was born in December of 1899 before the turn of the century (Fisher 105). Fisher notes that "its author was holding up the Victorian age as a time of unexampled prosperity and harmony; modern times, by comparison, seemed mean and unsettled" (108, 109). With his production of Cavalcade, Coward received high recognition. Fisher concludes that Coward was, "proud of his promotion from fashionable writer to spokesman of patriots" (110).

Coward was justifiably in his height of glory during the early 1930's. Morley states that

But for Coward to have written enough successful plays by the age of

Coward did thirty-two to justify the founding of an entire company devoted solely to his work was a not insignificant achievement, and one that could only be claimed by two other playwrights in the English theatre: Shakespeare and Shaw. (223)

The next stage of Coward's work was laden with financial burdens. The reason for Coward's dilemma stemmed from his lover, the handsome John Wilson, an American stockbroker. Coward met Wilson in 1925. Fisher illuminates that "Coward, who at the best of times was an impetuous and often inaccurate judge of character, was dazzled completely, and soon persuaded Wilson to abandon stockbroking and become his personal manager" (71). Coward made the blatant mistake of turning all of his financial management over to Wilson. Coward was pleased with Wilson's investments during the Crash, as Wilson had invested wisely and therefore Coward was not touched by it. Unfortunately, this was not the case when he later formed a partnership with Wilson. For the first time Coward was in debt.

Coward did not end his partnership with Wilson until 1951. By this time the damage to Coward's financial situation was already irreversible. It was because of Coward's blinding love for this man, who was an alcoholic and who mismanaged Coward's affairs, that Coward was not as wealthy as he should have been. As if this was not enough, Wilson also hurt Coward by seeing less of him and eventually marrying a Russian Princess. The relationship between Coward and Wilson went steadily downhill from 1936. Fisher details that it had ended sadly and messily, it had cost Coward a lot of money; . . . the liaison with Jack Wilson had also given him happiness: if it was indeed better to have loved and lost, then Coward was fortunate to have known him (243).

The extent of Coward's love for Wilson, and the pain inflicted, can only be speculated upon, as Coward wrote his autobiographies and diary void of any detection of his true emotions. Coward could more easily practice his

homosexuality abroad, since it was viewed with less distaste and penalties. Fisher contends that

we easily forget now that England used to be much more puritanical and repressive, that otherwise law-abiding men (unless wealthy or worldly enough to go abroad) risked blackmail, prosecution, ostracism and imprisonment with every illicit embrace (243, 244).

To avoid financial bankruptcy Coward threw himself into his work. He not only continued to write plays and songs, but he also appeared in film. He even wrote his first autobiography, Present Indicative which would be published in 1937.

The thirties were coming to an end and Coward would busy himself for close to two years away from his work by becoming involved with the oncoming war. For the most part, Coward entertained the troops in Australia and New Zealand. Once back to his typewriter, he would resume his career with the writing of Blithe Spirit. Morley states

The end of the thirties, the coming of the war and the two years that Coward would act had spent away from any prolonged stints around his typewriter seemed to have changed if not his style then at least his sense of development; there is more of a plot in Blithe Spirit than in any of his comedies of the late twenties and thirties, and it seems to mark the beginning of a new period in his work as a playwright. (290)

Mr. Coward's keen sense of wit is displayed in Blithe Spirit more than any other play that I have read. Blithe Spirit, along with Hay Fever and Private Lives, are the plays that will ensure Coward's fame throughout time.

Blithe Spirit included 1,998 performances and proved to be one of the longest running plays in the history of London theatre (Lahr 131).

Lahr comments, "no Coward comedy is better plotted, more playful or more visually inventive than Blithe Spirit . . . the play acts out Coward's fantasy of homosexual torment and triumph." (132)

The subject of death became prominent in Coward's plays during the early 1940's. Coward would actually experience first-hand death all around him during the Second World War. At one point, he barely escaped death. His studio in Gerald Road was bombed in 1941; fortunately, Coward was not there to witness the event and lived to tell about it. Coward utilized his experience of near-death and the presence of death around him from the spoils of war and embodied it as material for his plays. Coward again capitalized on his immediate surroundings and fine-tuned the sentiment of the day.

Coward did not profess any religion or a true belief in life after death; however, he incorporated through the use of ghosts a playfulness, with the suggestion that one could conquer the spirit world as the ending of Blithe Spirit portrays. Fisher justifies Coward's beliefs:

When his mother died after the war, he regretted in his diary that he could not believe in any reunion on some distant Elysian shore, and on another

Coward occasion he related his conviction
 purpose of that "our minds are concentrated upon
 had on an unproven afterlife. (148)

18. Coward's writing of Blithe Spirit marked
 a turning point in his career. Morley verifies
 this milestone in Coward's works:

his seven: From now on his plays were to have
 neighborhood much less in common with each other;
 according all the old recurrent themes, the
 of Coward immorality and ultimate futility of
 takes place the bright young things, the witty
 look for a central characters battling almost
 beloved incestuously with each other and fending
 last word off an unamused and disapproving outside
 his final world, all ended with the thirties.

The Instead, Coward's comedies of the
 revelation forties and fifties all exist, whether
 as to know successfully or not, independently
 his least and (with the exception of Relative
 from this Values and Quadrille) in their own
 1902. The right, without back references to
 Fays and current social mores or the accepted
 left the conventions of high-society behavior.
 only also (290, 291)

Coward started a diary for the primary purpose of recording the effects that the war had on England. The first entry was dated April 19, 1941, and the last entry was December 31, 1969, three years before Coward's death. In his last entry, Coward records the events of his seventieth birthday, and speaks of his knighthood ceremony slated for February. According to Payn and Morley the last paragraph of Coward's diary states: "the knighthood ceremony takes place on 4 February. Then we go to New York for about ten days and, at long last, my beloved Jamaica" (679). Ironically, Coward's last word in his diary, "Jamaica" would designate his final resting place.

The diary falls short of any intimate revelations as Coward only records what he wants us to know. The diary is mainly a record of his theatrical world and accounts of visitations from friends. Coward's diary was released in 1982. The editors of Coward's diary, Graham Payn and Sheridan Morley, for the most part, left the diary intact. What was omitted was only minor and left out due to the laws of libel.

(Fisher 259) This is not hard to believe as Coward wrote with caution and would not have exposed intimate details or secrets as he suspected that one day his diary would be published. To this day, his innermost thoughts are buried with him (Fisher 259).

In the late forties and early fifties, Coward had several failures. He became afraid that he was losing his public and that his touch of magic had ceased. His closest friend Ivor Novello died. Coward had been personal friends with Ivor Novello and Charles Cochran since his early fame. When both men passed away, early in 1951, Noel wrote from Jamaica: "there is a small measure of consolation in the thought that Ivor died at the height of his triumphant career and will never know the weariness of age nor the sadness of decline" (Morley 347). Coward displays in this sentiment his true fear: growing old and disappearing from the limelight as a faded treasure.

The forties also brought about a second autobiographical work called Future Indefinite. Coward began working on it in 1948 and it was

published in 1954. Again, as in Present Indicative, Coward told us what he wanted us to know. It basically recorded and gave description of his theatrical endeavors during the years of 1939 and 1945. Coward also laid claim to his patriotism. Fisher sums up his account of Future Indefinite, "if Present Indicative was often a silly and inaccurate book, its successor seemed unreal and pompous" (212).

The lowest ebb of Coward's life came in 1954, when his mother Violet Coward died. Payn and Morley recount the event that Coward wrote in his diary on Thursday the first of July, 1954:

Mother died yesterday at a quarter to two. I went round at eleven o'clock and she recognized me for a fleeting moment and said "dear old darling." Then she went into a coma. I sat by the bed and held her hand until she gave a pathetic little final gasp and died. I have no complaints and no regrets. It was as I always hoped it would be. She was ninety-one years old and I was with her close, close,

close until her last breath. Over
 and above this sensible, wise philosophy
 I know it to be the saddest moment
 of my life . . . She was gay, even
 to the last I believe, gallant
 certainly. There was no fear in her
 except for me. She was a great woman
 to whom I owe the whole of my life.
 I shall never be without her in my
 deep mind, but I shall never see her
 again. Goodbye, my darling. (239)

Coward was alone now, the last of his family
 to survive. As if the death of his mother wasn't enough,
 Coward was to learn that he was in debt again.
 It was unfortunate that Coward, now middle-aged,
 in spite of his success and being one of the
 most highly paid entertainers, was without money
 invested for his retirement. (Fisher 215) Coward
 found another avenue from his varied talents
 to make money: he would display his singing and
 entertaining abilities. Coward appeared at the
 Cafe de Paris. In 1955, Coward was offered to
 appear as an entertainer in Las Vegas. Besides

earning Coward \$35,000 weekly to help him pay off his debts, the stint in Las Vegas opened a Pandora's box for Coward. Coward found new fans: the American audience. Eventually, Coward made his television debut. The importance of Coward's success in America was his acceptance. Fisher discloses that "now he felt loved again, and cherished as he had not been for a long time" (216).

Coward decided to leave England, mainly because of the hefty tax burdens that his country imposed on him. Coward could not justify staying in a country where he resided only a few months out of a year. One must not forget that Coward's fear was of old age. Coward's other fear was that he would grow old without the resources needed to provide for himself. Ultimately, the need of financial means helped Coward to make a clear choice. This decision was easier for Coward to make, due to his mother's death and the fact that he no longer needed his estates at Gerald Road and Goldenhurst. In 1956, Coward finalized his plans and moved to Bermuda to establish his residency, only to later claim

Switzerland as his final home. Coward kept his property in Jamaica. Coward's decision to leave his homeland was disastrous for him publicly.

How could one blame Coward for wanting to leave the country whose critics had been so cruel to him? England of the fifties was not the England Coward so well knew in the twenties and thirties. To Coward's abhorrence, new playwrights took over the scene--John Osborne being primarily the one that Coward would attack.

1959 proved fruitful for Coward. He wrote Waiting In The Wings and became a film star around the age of sixty. Coward was never interested in film; however, the money enticed Coward to venture forward. All in all, Coward was to appear in several films from 1959 to 1968.

Waiting In The Wings was first conceived by Coward in April of 1958. He put the play in the back of his mind until a year later, when he finished writing it. Morley contends that: Waiting In The Wings marks a new and possibly final development of Coward's talent as a playwright and as such it belongs in a group with his 1965



trilogy Suite In Three Keys; after the light comedies of the fifties, his latest play cut deeper and came closer to tragicomedy: a curious, highly theatrical and often very effective blend of drama, pathos, humor and occasionally maudlin sentimentality. It was based on the gathering of a group of old actresses living out their enforced retirement at a home called The Wings in moods that ranged from open hostility, anger, and bitterness at having to exist on charity through to contentment or at least fairly placid resignation (385).

In an introduction to this work Coward stated, "The play as a whole, contains the basic truth that old age needn't be so dreary and sad as it's supposed to be, provided you greet it with humour and live it with courage" (Morley 385). Coward was obsessed with growing older; he was petrified at the thought of being senile or decrepit and losing the recognition that he had worked so diligently for all his life. His

writing of Waiting In The Wings was his way of venting his frustrations and fears once again on paper. He must have had a difficult time facing this dilemma. Coward, for all his fretting, virtually had to face the fact that everyone ages and eventually will experience the final curtain, death. No one is immortal. Coward lived long enough to see many of his loved ones die. This fact alone was the reason behind his fears. Perhaps the real reason for Coward's obsession with death was because of his lack of faith. Most people grow stronger in their faith as the years go by; however, Coward didn't have a faith in anything but himself.

Waiting In The Wings opened in Dublin to good reviews. The play then moved to Liverpool and Manchester before finally opening in London. The reviews in London were vicious and attacking. Fisher records some of the reviews:

In the Sunday Times, Harold Hobson mumbled some faint praise, reserving most of his column for commendation of Coward's famous charity and esprit de corps. But in the Daily Mail, Robert

of his best Muller was not to be appeased: "I tried
 his critics to think of something agreeable to
 actually say about what I had just seen, and
 for a long I couldn't think of anything . . .
 An article The writing is flat, the comedy
 1932, Sept. fatigued; the dramatic voltage is
 J. C. Trav fatally low. It makes for a very long
 Coward's evening." In the Daily Express, Bernard
 Levin, a rising star in the younger
 generation of theatre critics, found
 it "the most paralytically tedious play
 I have ever seen" and described the
 play as "an exercise in grisly nostalgia
 so awful as to defy analysis, a defiance
 reinforced by the fact that Mr. Coward
 has achieved what I would have said
 was impossible, and written a play
 that is about nothing." (230)

Another review labeled the play as "sentimental,"
 while adding that, "there is very little story,
 but what there is Mr. Coward handles skilfully."
 (Times)

Coward was more than upset with the reviews,
 as he felt that Waiting In The Wings was one

of his best plays. Coward felt bitter toward his critics. He surmised that the critics were actually jealous of him as he had enjoyed success for a long time inspite of their critical remarks. An article would appear in the Illustrated London News, September 24, 1960 edition, in which J. C. Trewin scolds the critics and comes to Coward's defense:

Bleak mockers at Coward have little sense of time. They cannot see themselves in the years ahead, with new fashions, new dramatists, new blasters, the dear old sinks forgotten in the murk, teaser chroniclers appear scorning the Fifties and Sixties. Our forward-looking writers do not look forward enough; they cannot realise that their gods will ever be cast down (534).

With the bad press that it received, Waiting In The Wings was doomed and lasted a total of nine months on the stage.

Marchant comments:
the various faces of death, of course,

had shown themselves in much of Coward's later writing, in his short fictions written during the 1960's, in an unsuccessful play, Waiting In The Wings, set in a retirement home for elderly actresses, but nowhere so insistently as in his last major work, A Song At Twilight (216).

In 1965, Coward wrote his last play, Suite In Three Keys. The play would contain two one-act plays and a final short play. The one-acts were Shadows Of The Evening, and Come Into The Garden, Maud. The last play was entitled A Song At Twilight. In Suite In Three Keys Coward would appear for the last time in the leading role. Morley points out that

throughout Coward's career his reputation had gone up and down like the mercury in some particularly unreliable thermometer, but with the success of Suite In Three Keys it was definitely moving upward, and it is possible that Noel has decided to leave it there; in any event he has not

appeared on a stage since, and it was tempting to see in the Goodnight, Sweetheart which ended Suite In Three Keys a more significant farewell (403).

Coward's health began to decline in the 60's. He suffered from arterio-sclerosis. Lesley confirms that this condition was, "the cause of the intermittent loss of memory during Suite In Three Keys . . . he never completely regained his former remarkably easy ability to learn and memorise lines." (454)

"Holy Week" in England marked Coward's seventieth birthday. A season of his films were presented at the National Film Theatre and there were television productions of his plays. The BBC also gave him a party at The Savoy. (Fisher, 256) At midnight, on the sixteenth of December, Coward's birthday, Lesley reported:

Noel entered his box at the Phoenix on the stroke of midnight, Princess Margaret and Lord Snowdon the first to their feet, quickly followed by the crowded audience; the strains of

"Happy Birthday" were never heard at all, drowned by roof-raising cheers and applause . . . he was near to tears but had remembered in time the lesson his Guv'nor, Charles Hawtrey, taught him when young: "If you lose yourself, you lose your audience. When you have an emotional scene to play, play it down." So instead he made the evening end with laughter, as he had so often done before (466, 467).

Coward's dream of celebrity was to be fulfilled. On January 1, 1970, Coward was to become knighted. It is sad to think how many times he had been passed over in previous years; but for all it was worth, he became Sir Noel. Lesley writes that, "perhaps none were more delighted than his fellow knights in the theatrical profession. Alec Guinness put it this way: 'We have been like a row of teeth with a front tooth missing. Now we can smile again.'" (468)

Noel Coward received his ultimate wish: the wish of dying peacefully and not being eaten

away with disease and suffering intense pain in his final days. On the twenty-sixth of March, 1973, Coward died as the result of a heart attack.

Coward's end signified the death of a salesman. Coward spent his whole life doing what he knew best: selling himself. Mr. Coward believed in himself from the time he was a youth until he died. It was because of his persistent belief that he never gave up and overcame all obstacles. He was a man of remarkable wit, whether on or off stage and also on paper. Coward believed in keeping appearances and good manners, a condition that was instilled in him at birth by the foundation of his life--his mother Violet. One could not term Coward lazy as is evident by the volume of work that he put out. Coward can rest easily as he achieved exactly what he set out to do.

Chapter Two:

An Analysis of Waiting In The Wings

The following analysis is derived from Francis Hodge's book, Play Directing: Analysis, Communication, and Style. Analysis is an important tool for the director. Hodge states that an analysis "--presents a detailed way of examining the structure of a play with the purpose of knowing its insides so well the director will have all sorts of ways to communicate with actors and designers." (2) The outline used is from Chapter Eight of Hodge's book. This analysis will take a close look at given circumstances, dialogue, dramatic action, character and idea.

I. Given Circumstances

According to Hodge, "given circumstances concerns all material in a playscript that delineates the environment--the special 'world' of the play--in which the action takes place" (23). Given circumstances comes directly from the script.

A. Environmental Facts

1. Geographical location, including climate.

The dialogue points out that the location is in a retirement home for actresses in St. Trinians, which is located

outside of London in the Thames Valley near Maidenhead. The home is called "The Wings." The dialogue confirms that this play takes place in England due to the British terms, cities mentioned, and theatres referred to.

Dialogue from Script:

- p. 3--Cora: "You owe me a shilling from last Sunday."
- p. 7--Maud: ". . . I was in Miss Mouse at the Adelphi (sic) . . ."
- p. 8--Perry: "I knocked over a milk cart in Maidenhead."
- p. 8--Perry: "Yes--last week. I went along to her flat and had tea with her . . ."
- p. 11--Perry: "That's quite usual, isn't it? I mean when people get old they can recall, say, Queen Victoria's Jubilee, and not be able to remember what happened last week."
- p. 14--Perry: "Welcome to St. Trinians, Miss Bainbridge."
- p. 15--Perry: ". . . She retired from ENSA at the end of the war . . ."

- p. 16--Bonita: ". . . and sometimes we
go to the movies in
Maidenhead and have tea
at the Picture House cafe
. . ."
- p. 17--Perry: "Is Billy's car taking her
back to London?"
- p. 18--Miss Archie: ". . . there's a good
chap . . . Go and
look at the telly."
- p. 21--Lotta: "It isn't a workhouse, Dora.
It's a very smart home for
retired actresses."
- p. 22--Miss Archie: ". . . They'll all
be kipping late after
tonight."
- p. 22--Doreen: "Coo, he's smashing!"
- p. 23--Miss Archie: "They're for the others
when they come back
from the rehearsal
at the Palladium."
(sic)
- p. 30--Perry: "Sir Hilary Brooks."
- p. 32--Zelda: "Were you Waafs, Wrens or
Ats?"
- p. 33--Zelda: "Riding? Oh, no, we've
just driven down from
London."

- p. 34--Osgood: ". . . in The Late Mrs. Robart at the St. James's (sic) . . . All London was at her feet."
- p. 34,35--Osgood: ". . . I have an appointment in London."
- p. 36--Perry: ". . . for her to have an exclusive story on 'The Wings'."
- p. 36--Perry: ". . . take an interest and do the work, like Laura and Dame Maggie . . ."
- p. 37--Sarita: "When we were very young we used to have boxes of coloured matches on Guy Fawkes Day . . ."
- p. 38--Zelda: ". . . so much about 'The Wings' and I wanted to see it . . ."
- p. 40--May: I'm beginning to think that the Sunday Times must be . . ."
- p. 41--Lotta: "You're really Zelda Fenwick, aren't you--the one who writes the 'People are News' (sic) column in the Sunday Clarion?"
- p. 42--Zelda: ". . . I cannot promise not to write about 'The Wings' . . ."

- p. 49--Miss Archie: "Would anyone like
a cup of char?"
- p. 49--Miss Archie: ". . . Thank God the
jolly old extinguisher
worked all right."
- p. 55--Lotta: ". . . wearily playing out
the last act of their lives,
all passion spent, all
glamour gone, unwanted and
forgotten, just waiting
--waiting in 'The Wings'."
- p. 57--Perry: "Dame Maggie had already
telephoned to the editor
of the Clarion to have
Zelda's piece stopped but
he flatly refused."
- p. 58--Perry: ". . . Dame Maggie was in
the chair and Boodie, thank
God, was playing her
matinee."
- p. 58--May: "I telephoned to Dame Maggie
from Miss Archie's office
. . ."
- p. 62--Miss Archie: "And wish him jolly
good hols, jolly good
term and jolly good
luck . . ."
- p. 63--Zelda: "I've been at a party in
Maidenhead and I'm on my
way back to London."

p. 64--Zelda: ". . . My boss asked me to give you this--for 'The Wings'."

p. 64--Miss Archie: "Good God! Two thousand pounds!"

p. 65--Miss Archie: ". . . she was on her way up to London . . ."

p. 66--Miss Archie: "A present to 'The Wings' from her boss Lord Charkley. It's a cheque for two thousand pounds, for the Solarium."

p. 66--Cora: "Two thousand pounds!"

p. 69--Perry: "I propose we drink a toast to Zelda Fenwick and Lord Charkley."

p. 70--Almina: "When I was at the Gaiety (sic) with Millie James she used . . ."

p. 76--Lotta: "Alan--what an extraordinary surprise--I mean--I had no idea you were in England."

p. 78--Alan: ". . . Cynthia's sent her a cutting from the Sunday Clarion."

p. 78--Alan: "Well, you living here, in a charity home."

p. 82-Bonita: ". . . at the Hippodrome
(sic) . . . "

Climate.

Factual Information about England relating to climate: England covers about three-fifths of the island of Great Britain. It is a land of moors (open grasslands), downs (hilly grasslands), fens (marshlands), and wolds (low chalky hills). England has mountains, rivers and lakes and a number of offshore islands. The land receives a lot of rainfall as it is almost surrounded by water. The climate is generally cool in the spring and summer, cold and damp in the fall, and quite cold in the winter. The climate in the play is referred to as cool. The residents of the Wings want a solarium built so that they can enjoy sitting on the terrace since the house was built facing the East wind.

Dialogue From Script

p. 3--Estelle: "I'm perished to the bone
. . ."

p. 12--Estelle: "Perhaps it was too much
to ask. The home is very
comfortable on the whole,
but it would have been

p. 3--Estelle: "nice to enjoy the sun
when it comes out without
having to face that awful
East wind."

p. 18--Perry: "I'll brave the East wind
in the garden."

p. 22--Miss Archie: "Still raining, damn
it."

p. 31--Perry: ". . . to be able to enjoy
the sun without the wind."

p. 82--Almina: "It's really almost too
hot there. You'd hardly
believe it, would you?"

2. Date: year, season, time of day

The play takes place in 1958 and ends
in 1959. The season varies from scene
to scene, as does the time of day.

Scene One--The play takes place in the
late fifties. The season is summer:
in Scene Three we find out that Lotta

who is the newcomer, has arrived in June. It is not hot; Estelle comments that she is cold and Perry tells Miss Archie that he will brave the East wind. It is sometime in the afternoon on a Sunday.

Dialogue From Script

- p. 3--Bonita: ". . . He was Mr America of nineteen-fifty-five and nineteen-fifty-six."
- p. 4--Deirdre: ". . . Father Dugan giving his Sunday afternoon talk . . ."
- p. 5--Estelle: "I'm perished to the bone and it's no good pretending I'm not."
- p. 5--Cora: "Of course he will, it's Sunday."
- p. 5--Maud: "We've got a new addition to our cosy (sic) little family arriving this afternoon."
- p. 11--Estelle: ". . . so that we could enjoy the sun without being frozen to death."
- p. 18--Perry: "I'll brave the East wind in the garden."

Scene Two-This scene takes place a month later at 3 a.m. on a Monday morning.

It is sometime in the fall and it is raining outside.

Dialogue From Script

p. 22--Miss Archie: ". . . They'll all be kipping late after tonight. Still raining, damn it."

p. 23--Miss Archie: ". . . it's three o'clock on Monday morning . . . "

p. 24--Estelle: "It's raining cats and dogs."

p. 28--Lotta: "We have now been in this house together for a month . . . "

Scene Three-This scene takes place on a Sunday afternoon sometime in the fall. May and Cora have just come in from an afternoon walk. One can establish the year as 1958 from the dialogue: Osgood is seventy and he tells us that in 1906 he was eighteen years old. Additionally we know it is Sunday because that is when Osgood comes to visit Martha.

Dialogue From Script

p. 31--Perry: "He's just a kiddie of seventy. He comes to visit

her every Sunday rain or shine. He's probably up with her now."

p. 33--Perry: "Have you had a nice walk?"

p. 33--Perry: ". . . so I brought her down to tea."

p. 33--Miss Archie: "Yes. She came in June."

p. 33--Miss Archie: "Of course. He never misses a Sunday."

p. 34--Osgood: ". . . in nineteen hundred and six . . . I was only eighteen at the time . . ."

p. 35--Osgood: ". . . just catch the four forty if I hurry."

p. 43--Cora: "Let's go in to tea and talk about something else."

Scene Four-This scene takes place after the residents of "The Wings" have gone to bed. The script does not state the day or specific time. It is important to note that Lotta relates that the last time she saw her son was 1926. In the last scene of the play she tells her son

Dir that its been thirty three years since she has seen him. This fact reinforces that the year is 1959 at the end of the play.

Dialogue From Script

p. 44--Bonita: " . . . Wake the others, Deirdre."

p. 46--Deirdre: " . . . --burnt to bloody crisps in our beds."

p. 46--Bonita: "I'm going to wake Doreen."

p. 49--Miss Archie: "In that case, you'd better get back to bed, Doreen."

p. 49--Cora: "I think it's time we all went back to bed."

p. 52--Lotta: " . . . After our divorce in nineteen twenty-six, he went to Canada . . ."

Scene Five-The dialogue points out that it is a Sunday afternoon. We know it is Sunday because of Osgood's presence. One can assume that it is still in the week of the fire since Sarita is being taken away from the retirement home because she poses a possible danger.

Dialogue From Script

p. 55--Osgood: "Good afternoon. I hope I'm not interrupting anything?"

p. 59--Dr. Jevons: "Good afternoon, ladies."

p. 59--All: "Good afternoon, Dr Jevons."

Scene Six-It is Christmas evening.

Dialogue From Script

p. 62--Miss Archie: "Go and get the coffee and then cut along home to your family --you've had quite a day."

p. 63--Miss Archie: "Now, who the devil can that be at this time of night?"

p. 63--Zelda: "Happy Christmas."

p. 65--Miss Archie: ". . . to wish you all a happy Christmas."

p. 66--Lotta: ". . . just enjoyed a most excellent Christmas dinner."

p. 68--Bonita: ". . . after all, it is Christmas."

p. 69--Miss Archie: ". . . never really settles down for the night before eleven."

Scene Seven--The day is Sunday since Osgood is expected. It is late afternoon since tea is about to be served. Lotta mentions to her son Alan that she has not seen him in thirty-three years, confirming the year to be 1959. She also says that a year has passed since her coming to "The Wings."

Dialogue From Script

p. 73--Lotta: "Probably Osgood."

p. 77--Lotta: "I doubt that--thirty-three years is a long time."

p. 79--Lotta: ". . . shouting to each other across a void of thirty three years."

p. 80--Lotta: ". . . and stay to tea?"

p. 82--Bonita: "No. Miss Archie went up this morning. She's bringing her down on the two-five, so they ought to be here any minute."

Dialogue From Script

p. 84--Lotta: ". . . I expect that's exactly what you said a year ago when I arrived."

p. 83--Bonita: "Yes, I expect we did. Fancy, a whole year ago. It doesn't seem . . ."

p. 83--Lotta: ". . . after a year in prison, I feel . . . "

3. Economic environment

The residents of "The Wings" are all retired actresses who once were in the limelight and fairly wealthy. The committee that is mentioned is made up of the successful and very wealthy actresses and actors of the present time. Many of the members have titles. Miss Archie and Perry appear to be middle class, while Dora and Doreen are of the lower middle class. Dora and Doreen use different speech patterns than those of the others which is evident in the dialogue. Zelda is probably on her way up to the upper middle class. Osgood and Lotta's son, Alan, seem to be of the middle class.

Dialogue From Script

p. 4--Bonita: ". . . we were a bunch of old has-beens."

p. 4--Cora: "We wouldn't be here if we weren't."

- p. 4--May: ". . . painful to some of us to be so vulgarly reminded that we are dependent on the charity of our younger colleagues."
- p. 5--Cora: "The committee could well afford it if they chose."
- p. 7--Maud: "As a matter of fact that's exactly what I was doing, eight times a week. I was in Miss Mouse at the Adelphi (sic) and I had a number in the last act called 'Don't Play the Fool with a Schoolgirl.' It used to stop the show."
- p. 12--Perry: "She's had four whacking successes in the last five years."
- p. 13--Bonita: ". . . the next time she comes bouncing down here in her bloody Bentley."
- p. 15--Perry: "She retired from ENSA at the end of the war with the rank of full colonel."
- p. 20--Dora: "I'll tell Frank he'd better go off and marry someone else, I swear to God I will. You and me will find a flat somewhere and go along as we always have--I can't go off and leave you in a sort of workhouse."
- p. 21--Lotta: "It isn't a workhouse, Dora."

It's a very smart home for retired actresses."

p. 21--Lotta: ". . . --and you couldn't have stayed with me much longer, anyhow, because I couldn't afford it."

p. 21--Dora: "I'll give her 'mellow' if I get within spitting distance of her."

p. 22--Doreen: "Coo, he's smashing!"

p. 22--Doreen: "He was on the telly last week. The man made him take off his shirt and sing a song--it was lovely."

p. 26--Doreen: "It's a pleasure, I'm sure miss."

p. 29--Lotta: "We have fallen on evil days and there is no sense in making them more evil than they need be."

p. 30--Doreen: "Smashing, thanks."

p. 30--Perry: "Sir Hilary Brooks."

p. 32--Zelda: "I've got an old Jag convertible, quite a nice little job."

p. 32--Miss Archie: ". . . My job of course was mainly administrative, but

- p. 31--May: "I managed to get about a bit: Cairo, Bombay, Burma . . ."
- p. 34--Osgood: ". . . All London was at her feet."
- p. 36--Perry: "Laura, Dame Maggie, old Cecil Murdock."
- p. 39--Deirdre: ". . . They're given tea and then they drive away in all their finery and we're left feeling like a lot of animals in the Zoo."
- p. 42--Lotta: ". . . this rather 'specialized' charity, . . ."
- p. 42--Lotta: ". . . We are happy enough here, living out our days in this most agreeable backwater. The last thing any of us wants is publicity. It would shed too harsh a light on us, show up all our lines and wrinkles. That would be an unkind thing to do, wouldn't it? We are still actresses in our hearts. We'd like to be remembered as we were, not as we are."
- p. 53--Lotta: "I have a minute income of two hundred pounds a year and nothing saved; the last two plays I did were failures and--and there was nothing else to be done."

p. 53--May: "That's what really finished me, too."

p. 55--Bonita: ". . . listening to the rooks cawing and wistfully remembering our former triumphs."

p. 55--Lotta: ". . . wearily playing out the last act of their lives, all passion spent, all glamour gone, unwanted and forgotten, just waiting--waiting in 'The Wings'."

p. 56--Lotta: "An honest reaction from an ordinary member of the public."

p. 66--Deirdre: "Champagne, indeed--for a lot of defeated, miserable old crones."

p. 74--May: "She always had delusions of grandeur."

p. 75--May: ". . . I am formally grateful for being housed and fed, but I resent every minute of every day, and every meal that is provided for me chokes me with humiliation. . . "

p. 78--Alan: "Well, you living here, in a charity home."

p. 80--Alan: ". . . It's a steady income, nothing spectacular, but there are chances of

advancement--and if I hang
on long enough I get a
pension when I retire."

4. Political Environment

No data from dialogue. It may be assumed that the political influence would be that of royalty, since the play takes place in England. The residents of "The Wings" are under the direct influence of a committee which is comprised of famous, wealthy actors and actresses of that specific time, some of whom hold titles. The residents do not hold these people in high regard; however, their lives are controlled by the decisions of the committee. It is ironic that the new arrival at the home once was on the committee when she was affluent. Now she faces the medicine that she once prescribed.

Dialogue From Script

p. 5--Maud: "The letter went off to the committee over two weeks ago."

p. 5--Cora: "The committee could well

- afford it if they chose."
- p. 7--Cora: "He'll just say that the committee has it under consideration."
- p. 11-Perry: ". . . they can recall, say, Queen Victoria's Jubilee, and not . . ."
- p. 11-Estelle: ". . . that we wrote a round robin to the committee two weeks ago . . ."
- p. 11-Perry: "They said they'd consider it."
- p. 11-Bonita: "You could tell from the way they discussed it which way the wind . . ."
- p. 11-Bonita: "Were any of the committee in favour of it?"
- p. 12-Perry: "One or two, but not the majority."
- p. 12-Cora: "She has no right to be on the committee."
- p. 12-Bonita: "You mean she swung them round against the idea?"
- p. 12-Perry: "I promise I'll bring it up again at the next meeting, when there aren't quite so many of them there."

- p. 13-Bonita: "That Boodie Nethersole!
I'll have a few words to
say to her the next time
she comes bouncing down
here in her bloody Bentley."
- p. 15-Lotta: I remember that bust of
Hilary. He was sitting
for it when we were
. . . "
- p. 15-Perry: "She retired from ENSA
. . . "
- p. 16-Lotta: "I remember driving down
here with Hilary years ago
a few months after he had
opened it. It was . . .
Little did I think then that
one day I should be coming
here to live."
- p. 19-Miss Archie: ". . . --a committee
something you've got
to stand up to
. . . "
- p. 19-Lotta: "Yes, indeed. I served on
this committee myself for
three years in the thirties."
- p. 30-Perry: "Sir Hilary Brooks. He
founded the place."
- p. 32-Zelda: "Were you Waafs, Wrens or
Ats?"
- p. 32-Miss Archie: "Ensa."

- p. 32--Zelda: "I was a Wren."
- p. 35--Miss Archie: "Do any of the committee know she's here?"
- p. 36--Perry: ". . . The committee has dug its feet in, I've done everything I can to persuade them but they're as stubborn as mules. The Fund could afford it perfectly well . . . "
- p. 36--Perry: "Laura, Dame Maggie, old Cecil Murdock . . . "
- p. 39--Deirdre: "You're not one of the committee, are you?"
- p. 39--Deirdre: ". . . if the last years of your life were controlled by a lot of gabbing flipperty-gibbets who don't really give a hoot in hell whether you're alive or dead."
- p. 41--May: "Is the committee aware of your visit to us?"
- p. 43--May: "The committee must be warned immediately, pressure must be brought to bear."
- p. 57--Perry: "Dame Maggie had already telephoned to the editor of the Clarion . . . "

p. 58--May: "I telephoned to Dame Maggie
 . . . "

p. 64--Zelda: "His Lordship. He's a
 barking old tyrant but he
 is in mortal dread
 . . . "

p. 64--Zelda: " . . . so see that the
 committee don't use it for
 anything else."

p. 66--Miss Archie: "A present to "The
 Wings" from her boss
 Lord Charkley."

p. 66--Miss Archie: " . . . it was a
 private donation and
 that I was to inform
 the committee
 . . . "

p. 75--May: "I am formally grateful for
 being housed and fed, but
 I resent every minute of every
 day, and every meal that is
 provided for me chokes me
 with humiliation."

5. Social Environment

The residents of "The Wings" were
 all affluent in their prime. Now
 in the twilight of their years, they
 are forced to be humble to their peers.
 It is not known from the dialogue
 if they are outspoken in front of

the committee, but inwardly they are enraged with their positions of helplessness. They express their dissatisfaction outwardly among themselves and others whom they feel will not report their bitterness to the committee directly. Perry is their liaison and he is caught up with what he feels is right for the residents and what the committee decides is best for them. May is the only resident who actually stands up for the residents to the committee. She is the spokesperson for the group. The solarium seems to be the focus of discussion for the play, but the real focus is how the residents feel about their present positions in society. They are restricted from the fame that they once possessed. The residents hold on to the actress image within them, the home is their refuge from the public's eye.

Dialogue From Script

- Refer to Political Environment.
The dialogue that supports the Social Environment is the same as the Political Environment.
6. Religious Beliefs
There is no mention of religious beliefs in the dialogue except for those of Deirdre. The dialogue points out that Deirdre is Catholic. With the same breath that she praises, she also blasphemes. Deirdre appears to be a religious fanatic. As this play takes place in England, it can be assumed that most of the characters belong to the Church of England. Their true religion perhaps may be their remembrance and worship of what they once were. Perhaps their final hurrah will be their obituary which will reminisce of their previous fame. There is frequent use of religious phrases; however, for the most part, they are used in a profane way.

Dialogue From Script

- p. 4--Deirdre: "I was sitting there quiet as the grave listening to Father Dugan giving his Sunday afternoon talk when suddenly the damned contraption gets up to its blasphemous tricks, and before me very eyes I see the blessed Father begin to wobble about like a dancing dervish with one side of his saintly face pulled out of shape as though it was made of india-rubber."
- p. 28--Deirdre: "Well, the sweet waters of oblivion for me. I'll say a couple of Hail Marys before I drop off in case the Good Lord should see fit to gather me to His bosom in the middle of the night."
- p. 29--Lotta: ". . . Do let us, for God's sake, forget . . ."
- p. 29--Lotta: "Thank God."
- p. 38--Sarita: "For Heaven's sake, keep your voice . . ."
- p. 39--Deirdre: "I've seen a lot of them come and go but the Good Lord has seen fit to let me linger on."
- p. 41--Deirdre: "You can save your almighty arrogance until you get

- p. 36--Perry: " to the final roll call,
Miss May Davenport."
- p. 42--Cora: "Solarium--Good God--are
we to sell our souls to get
that damned Solarium?"
- p. 42--Lotta: " . . . We'd like to be
remembered as we were, not
as we are."
- p. 43--Deirdre: " . . . And may God forgive
you . . . The devil's
curse on you . . . and
be damned to you."
- p. 43--Cora: "For Heaven's sake calm down,
May."
- p. 45--Cora: "For God's sake, somebody,
shut that window."
- p. 46--Bonita: "Thank God."
- p. 48--Deirdre: "For the love of God don't
let her get her hands
on those matches."
- p. 49--Miss Archie: "Thank God the jolly
old extinguisher worked
all right."
- p. 51--Cora: "Oh, God! It's intolerable
--intolerable."
- p. 57--Bonita: "For Heaven's sake, Perry."

- p. 58--Perry: ". . . thank God, was playing her matinee."
- p. 58--Bonita: "Well, I'll be damned!"
- p. 62--Miss Archie: "Good Lord--what's a stutter?"
- p. 63--Miss Archie: "Now, who the devil can that be . . ."
- p. 64--Miss Archie: "Good God!"
- p. 65--Estelle: "Zelda Fenwick--good heavens!"
- p. 66--Perry: "Well, I'll be damned!"
- p. 67--Bonita: "To hell with Boodie Nethersole--to hell with the committee-- . . ."
- p. 68--Deirdre: "The Blessed Lord will gather me to His bosom when my time comes and that'll be that."
- p. 68--May: "Presumably the Blessed Lord will gather us all to His bosom when our time comes."
- p. 73--Deirdre: "Mother of God, it's happening--it's happening to me."
- p. 75--May: "I hope to heaven it isn't."

B. Previous Action

Previous Action is the exposition of the play.

A director needs to examine past experiences of characters in order to fully understand the present action.

Dialogue From Script

p. 3--Cora: "You owe me a shilling from last Sunday."

p. 3--May: "I haven't been to America since nineteen-thirteen."

p. 3--Bonita: "Because he's supposed to have the most beautiful male body in the world, dear. He was Mr America of nineteen-fifty-five and nineteen-fifty-six."

p. 3--Maud: "He accompanies himself on it. Last year one of his records sold over two million. He has to have police protection wherever he goes."

p. 3--May: "Is that the one with the vast bust who came last year and just stood about?"

p. 4--May: ". . . painful to some of us to be so vulgarly reminded that we are dependent on the charity of our younger colleagues."

p. 4--Bonita: "Has it gone wrong again?"

- p. 4--Bonita: "You must have seen her
in the old days, May--was
she really good?"
- p. 4--May: "Good, but unreliable. She's
never played a scene the same
way twice."
- p. 5--Maud: "The letter went off to the
committee over two weeks ago."
- p. 5--May: "You know perfectly well,
Almina, that that's only
indigestion. Dr. Jevons told
you so."
- p. 5--Cora: ". . . Perry told me so
himself."
- p. 5--Bonita: ". . . You gossip away
with him for hours whenever
you get the chance."
- p. 6--Bonita: "We all thought--knowing
that you and she are not
exactly the best of
friends--that it would be
better not . . . "
- p. 6--Bonita: "Old Dora, her dresser,
who's been with her for
. . . "
- p. 6--Bonita: ". . . The quarrel, I mean
. . . "
- p. 6--May: "I have not spoken to Lotta
Bainbridge for thirty years
. . . "

- p. 7--Estelle: "I was an ingenue for years.
I was very . . . "
- p. 7--Bonita: "Come off it Maudie. You
weren't toddling home
. . . "
- p. 7--Maud: "As a matter of fact . . .
It used to stop the show."
- p. 7--Cora: "So far as I can remember
it was the notices that stopped
the show."
- p. 8--Perry: "I knocked over a milk cart
in Maidenhead."
- p. 8--Perry: "Yes--last week. I went
along to her flat . . . "
- p. 9--Perry: "The old bike's older than
ever since the last half
hour."
- p. 9--Miss Archie: "She was a bit under
the weather on Friday
. . . "
- p. 9,10--Perry: "Good heavens, no! He's
twenty five years younger
than she is, to start
with. No, no, it's just
star-worship, . . . with
his bunch of violets."
- p. 10--Cora: ". . . --but she's better
than that awful Gladys."

- p. 10--Miss Archie: "Oh, yes. She was a little low on Friday and yesterday, but nothing to worry about."
- p. 11--Miss Archie: ". . . She gets quite gay with him sometimes and . . . at least for things that happened a long while ago."
- p. 11--Estelle: "One thing I can remember and that is that we wrote a round robin to the committee two weeks ago . . . Did they read it?"
- p. 11--Perry: "They said they'd consider it."
- p. 11--Perry: "I gave them an estimate--with the letter."
- p. 11--Perry: "Hodges and Creal did it for me. Miss Archie and I . . . after you'd all gone to bed."
- p. 11--Perry: "Two thousand five hundred."
- p. 12--Perry: "One or two, but not the majority."
- p. 12--Perry: "That's already been invested."
- p. 12--Perry: "She was not in favour of

- p. 12--Estelle: "it."
- p. 12--Estelle: "I feel it's all my fault really for having suggested it in the first place. Now you're all disappointed and I'm to blame."
- p. 14--Lotta: "I haven't seen you for years."
- p. 14--Lotta: ". . . I remember you years ago . . ."
- p. 14--Lotta: ". . . 'Miss Mouse'--of course it was . . . Lucas Bradshaw."
- p. 14--Lotta: ". . . You used to be thin as a rail."
- p. 15--Lotta: "I remember that bust of Hilary. He was sitting . . ."
- p. 15--Perry: ". . . She retired from ENSA at the end of the war . . ."
- p. 16--Lotta: "I remember driving down here with Hilary years ago . . ."
- p. 16--Lotta: "You all know, don't you that May Davenport and I have not been on speaking terms for many many years?"

- p. 17--Maud: "Oh, it wasn't me that was
'Miss Mouse'-- . . ."
- p. 18--Lotta: "Yes, once--she brought
him to tea. He seemed
. . . "
- p. 18--Lotta: "I couldn't really tell.
He stared at her . . . "
- p. 18--Perry: "Yes, six years ago, when
I was thirty-three."
- p. 18--Perry: "No, not really. Every
now and and then . . . "
- p. 18--Perry: "It's a fixed salary to
start with, so mum's taken
care of, and I love the--the
old shadows."
- p. 18--Miss Archie: "I bet that's old
Deirdre, she's always
losing her temper
and . . . "
- p. 19--Miss Archie: "Before he came we
had a woman secretary
. . . "
- p. 19--Miss Archie: ". . . Perry is
liaison officer between
. . . "
- p. 19--Lotta: ". . . I had my little
dog put to sleep the day
. . . "

- p. 21--Lotta: ". . . and you couldn't have stayed with me much longer, anyhow, because I couldn't afford it. And if I died . . . "
- p. 23--Miss Archie: "They're for the others when they come back from the rehearsal at the Palladium (sic). You went with them last year, don't you remember?"
- p. 23--Miss Archie: "Because Dr Jevons said it would be bad for you. He said . . . "
- p. 27--Estelle: "Poor old Sarita. Do you think she'll ever get . . . "
- p. 28,29--Lotta: ". . . This age-old feud must be . . . grace as possible."
- p. 30--Perry: "Sir Hilary Brooks. He founded the place."
- p. 30--Zelda: "My mother was crazy about him when she was young; . . . "
- p. 30--Zelda: "Good Lord, yes. They never stopped. I was . . . "
- p. 32--Miss Archie: "I had an M.G. just after the war but I ran it into a lorry."

- p. 32--Miss Archie: "Ensa."
 years of . . .
- p. 32--Miss Archie: "It was damned
 p. 32--Miss Archie: interesting. My job
 of course was mainly
 administrative
 . . . "
- p. 32--Zelda: "I was a Wren. Malta for
 two years."
- p. 33--Zelda: "My father was one of your
 greatest admirers, Miss
 Davenport."
- p. 33--Miss Archie: "Yes. She came in
 June."
- p. 34--Osgood: "Oh, many many years, thirty
 or more. I last saw
 . . . "
- p. 34--Zelda: "I remember my parents
 talking about her. She
 hadn't much of a voice,
 had she?"
- p. 35--Osgood: "Your parents were quite
 right, she hadn't much
 of . . . "
- p. 39--Deirdre: "Nearly twenty years."
- p. 39--Deirdre: " Approve of them! They
 don't give us a
 . . . "
- p. 39--Deirdre: "Bitter, is it? You'd

- p. 51--Lotta: "be bitter if the last years of . . ."
- p. 50--Almina: "Shock's a very dangerous thing. A friend of mine . . ."
- p. 52--Lotta: "Yes. I was happy with him until the day he died."
- p. 52--Lotta: "He was a monster sometimes, of course. Those black Irish rages."
- p. 52--Lotta: "I didn't. He came to me of his own free will. You must of known that. He wasn't . . ."
- p. 52--Lotta: "There was somebody else."
- p. 52--Lotta: "Yes. Between the time he left you and came to me."
- p. 52--Lotta: "It's quite true. Her name was Lavinia--Lavinia Parsons."
- p. 52--Lotta: "His name was Webster Bennet. After our divorce . . ."
- p. 53--Lotta: "Yes, I had a son."
- p. 53--Lotta: "I haven't heard from him for seventeen years."

- p. 53--Lotta: "Yes, absolutely. I have a minute income of two hundred pounds a year and . . . "
- p. 53--May: "That's what really finished me, too. I was always . . . "
- p. 57--Perry: "Dame Maggie had already telephoned to the editor of . . . "
- p. 58--May: "I telephoned to Dame Maggie from Miss Archie's office . . . "
- p. 60--Deirdre: "An aunt of mine went off her head when I was a wee girl, I remember . . . "
- p. 63--Zelda: "I've been at a party in Maidenhead and I'm on my way . . . "
- p. 64--Zelda: "His Lordship. He's a barking old tyrant but he is . . . "
- p. 70--Almina: "When I was at the Gaiety (sic) with Millie James . . . "
- p. 70--Maud: "It's the waltz from Miss Mouse. Poor Dolly Drexell sang . . . "
- p. 75--Lotta: "Perhaps it is because I

always played . . . "

- p. 76--Alan: "I flew in from Toronto yesterday."
- p. 77--Alan: "She was born in Winnipeg and then her whole family . . . "
- p. 77--Alan: "Yes--she has three sisters, and a brother in Ecuador."
- p. 77--Alan: "Oh, yes, indeed--three."
- p. 78--Alan: "I came to get you out of this place. I had no idea you were in it until a friend of Cynthia's sent her a . . . "
- p. 78--Lotta: " . . . I only heard from her once and that was seventeen years ago, just after you were married."
- p. 79--Alan: "Cynthia's sister. She's married to one of the most . . . "
- p. 79--Lotta: " . . . When you were young we managed to draw close . . . "
- p. 79--Lotta: " . . . I was away on tour a great deal and beginning to . . . "
- p. 82--Bonita: "I was with her at the

C. Point affiliation of Hippodrome (sic) during
both in the Region the first war, . . . "

Bonita p. 83--Perry: "Topsy Baskerville. She
Bonita is a very . . .
up in everyone's . . .
picks throughout the . . . Bonita has had her
problems unfortunately all of her success and everyone
also, but she never reveals her true feelings.
She keeps Gura and her side in check at all times
however, she is not as successful with May. At
the end of the play we see Bonita giving a rousing
arms to Topsy.

Cora Clark

Cora is the mother. She supervises most of
the pot on most occasions. She is very
agitating situations that may give her
enjoy the fruits of her labor. She is always
complaining or making negative comments, even
to her last line in the play.

p. 81--Cora: "There's no need to wonder. We all
know how she feels."

Hend Halrose

Hend is the social butterfly and song bird of
the group. She is always positive, cheerful and
trying to make the best of any situation. She
becomes distracted during arguments and her own
moments and cries whenever she is talking to
differences. She is her support system
she is admired by the group. In the end
in the end of the play we see Hend
that Topsy had song to play with her.

May Gumpnick

The principal character of this play is May.
She is the spokesperson for the group. They all
disagree with her and find themselves in trouble,
but in the end she always has the final word.
At first May will not admit any mistake
except or acknowledge her own. In the
Bainbridge, she is the new girl of the group.
She blames her shortcomings on her own

C. Polar attitudes of the principal characters, both in the beginning and at the ending.

Bonita Belgrave

Bonita is a very observant person who is wrapped up in everyone's business. She tries to maintain peace throughout the play. Bonita has her own problems underneath all of her concern for everyone else, but she never reveals her true feelings. She keeps Cora and Deirdre in check at all times; however, she is not as successful with May. At the end of the play we see Bonita giving welcoming arms to Topsy.

Cora Clarke

Cora is the meddler. She successfully stirs up the pot on most occasions. She delights in agitating situations then merely sits back to enjoy the fruits of her labor. She is always complaining or making negative comments, even to her last line in the play.

p. 82--Cora: "There's no need to wonder. We all know how she feels."

Maud Melrose

Maud is the social butterfly and song bird of the group. She is always positive, cheerful and trying to make the best of any situation. She becomes distressed during arguments and anxious moments and tries unsuccessfully to patch up the differences. Music is her inspiration and she is admired by the group for her talents. In the end of the play she remembers a song that Topsy had sang to play upon her arrival.

May Davenport

The principal character of this play is May. She is the spokesperson for the group. They may disagree with her and find themselves in dispute, but in the end she always has the final say. At first May will not under any certain terms accept or acknowledge her old foe, Lotta Bainbridge, who is the new arrival at the home. She blames her shortcomings on Lotta and refuses

to take a real look at all of the issues. The turning point comes when May is faced with the possibility of death, by the fire set by Sarita. She finally finds the courage to ask Lotta about what really happened between Lotta and May's previous lover, Charles. Although May still keeps her arrogant attitude to the end of the play, we see a softening of her general disposition.

Almina Clare

Almina is the hypochondriac of the group. Whenever she wants to escape reality she develops a sudden ailment. Almina does not deal with anxiety well. She craves the attention of the group. Unfortunately for Almina, the residents more or less have her number and pay little attention to her.

Estelle Craven

Estelle is a whiner. She has a very shallow personality. She delights in being the whipping post for the group. She craves affection. Unlike Almina, the residents give Estelle more attention and reassurance.

Deirdre O'Malley

Deirdre is strong willed. Underneath this facade Deirdre hides her fears and helplessness. She appears to be tough and self righteous. The residents try to keep her feathers from being ruffled because they know that when she gets agitated, she becomes melodramatic. In spite of her being a nuisance at times, the residents truly care for Deirdre.

Perry Lascoe

Perry is the sweetheart of "The Wings." His job is to attend to the whims and needs of the ladies. He manages to win all of their hearts and they would rather perish than see Perry hurt. Perry maintains his devotion and charm for the ladies of "The Wings" from the beginning to the end of the play.

Sylvia Archibald

Miss Archie appears to have a gruff exterior. Under the exterior lies a "heart of gold" as Perry tells Lotta in scene one. She takes her job seriously and keeps the old ladies in line. She is a no-nonsense type of person but is a very sensitive, dedicated and caring. The residents of "The Wings" love and respect her throughout the play.

Osgood Meeker

Osgood has idolized the actress Martha Carrington who is a resident of "The Wings" his entire lifetime. His attitude of devotion is obvious from the beginning to the end of the play. He is always polite even when Zelda tries to mar his image of Martha.

Lotta Bainbridge

Lotta comes to terms with her misfortune in life at the onset of the play. She accepts the hand that life has dealt her. She is instrumental for the change that occurs in May. At the end of the play Lotta again faces another issue of her life, but she ends up resolving the issue with accepting the situation.

Dora

Dora is devoted to Lotta and afraid of leaving her and venturing out on her own. As Dora leaves one senses that her devotion to Lotta will remain.

Doreen

Doreen appears to be scatter-brained. She does not understand the residents and most likely never will. She remains subservient and polite throughout the play.

Sarita Myrtle

Sarita lives in her own world throughout the play. She may be aware of the world around her; however, she chooses to live in her own.

II. Dr. Jevons

Dr. Jevons's purpose is to remove Sarita as gracefully as possible which he accomplishes. His manner is mild and polite to all the residents.

Alan Bennet

Alan is cold in nature. His visit to Lotta is out of his sense of duty. At the end of the scene Alan is still cold and his sense of duty prevails.

II. Dialogue

The dialogue is the heard language of the play. According to Hodge, "its primary function is to 'contain' the dramatic action." (30)

A. Choice of words

The playwright chose his words carefully to depict the humor in this play, of these particular characters. The words specify the particular location of England. The words point out the frustrations of the residents. The playwright wrote this play in the latter years of his life and had experienced the decline of his fame as an actor, director, playwright, composer and entertainer. He most likely vented his own frustrations and reflected those experiences first hand.

B. Choice of Phrases and Sentence Structure

Doreen speaks mainly in one or two word sentences. This points out that she is not as closely connected to the residents or their circumstances. If anything she tries to avoid them.

Dora speaks in high strung phrases that depict her emotional turmoil.

Osgood speaks in complete sentences that display his charm and concern for all. His dialogue points out his politeness and

exceptional manners.

Zelda speaks in phrases and sentences. Her phrases help portray her as a snoop. Zelda uses words that also show her stamina. She has to stand up to all the residents. The dialogue also shows us another side of Zelda, one that has overtones of care and concern.

Dr. Jevons' dialogue depicts his gentleness. His words are comforting and also that of a gentleman.

Cora uses strong statements. Her words certainly get desired results from the other characters. Much of her dialogue is underhanded and more or less off the cuff. The words are meant to be sarcastic and biting.

Estelle uses words that crucify her. Her dialogue points out that she is the scapegoat of "The Wings."

Almina's dialogue portrays her as an anxious person. She speaks in short complete sentences for the most part. Through her words, one comprehends her desire for attention from all that surround her.

Lotta speaks in long-winded sentences. She is never short of words. Most of the exposition in scene one is through her words. Lotta's words are mostly in tones of explanation or in defense of what she believes. Lotta sometimes uses strong statements to prove her point.

Perry's dialogue points out his charm. He displays his charm through use of flowery, and sugary words. His dialect is of a gentle nature. His words are flattering to one's

ego for the most part; however, at times, he uses harsh tones to get his point across especially when he is defending the residents.

Miss Archie uses authoritative tones. Her dialogue appears to be made up of gruff words, but they contain tones of her care and concern.

Sarita's dialogue is that of a babbling brook. It is made up of sentences that have nothing to do with what is going on in the here and now. Her words reflect her emotional turmoil and at times portray that she is in control of the real world that she inhabits.

May uses no-nonsense, to-the-point words. Her tones are arrogant and sometimes harsh and display her bitterness. A change takes place in May's dialogue and we see softer, gentler tones in her dialogue although her arrogance is still present.

Maud's dialogue is always of optimistic tones. She looks at the world through rose colored glasses and always finds something good to say about diverse situations.

Bonita speaks in tones that are mainly constructive and pleasant. Her words can be harsh; however, they are more or less to keep others in check and not meant to degrade anyone's character. Bonita, like Maud is the peacemaker of the group. It is what is not said by Bonita that creates the image of what may be underlying problems that lurk within this character.

Deirdre speaks in long-winded, preachy and moralistic tones. She always has a remedy for everything. Her words are used as a cover perhaps for her real fears. Her real fear is exposed by May: the fact that she

is always harping on death. Her words are used as if to ward off or protect herself from the inevitable.

C. Choice of Images

1. East wind--an invisible force that signals danger. This could symbolize the committee which is invisible throughout the play but visible through the use of dialogue.
2. Committee--symbolic of the residents' limitations. They are directly under the decisions of the committee.
3. quarrel--the element that interrupts the friendship of May and Lotta.
4. notices--symbolic to the residents of their downfall and ruination.
5. Solarium--the common thread that unifies the residents of "The Wings."
6. violets--symbolic of Osgood's love for Martha.
7. bloody Bentley--symbolic to the residents of those who have achieved fame in their profession and who are not in their meager position.
8. raining--points out the calm before the storm. Signifies the confrontation that Lotta and May will face.
9. bust of Hilary--symbolic to the residents of their downfall. Hilary achieved a

title. Also symbolic to the playwrights secret desire perhaps to be recognized.

10. painting of Ellen Terry--symbolic of the fame that the residents of "The Wings" did not achieve.
11. Poochie--points out the devastation of Lotta. She lost everything, even man's best friend, due to her situation.
12. workhouse--symbolic of Lotta's new home. Equated to that of a prison.
13. whiskey bottle--symbolic of Bonita's secret habit.
14. fire--symbolizes the conflict of Lotta and May.
15. matches--when struck points out the beginning of time, when snuffed out symbolizes the end or death.
16. day of judgement--symbolic that the residents are on their final stage "Waiting in the Wings" for the inevitable final scene of their lives.
17. evil days--symbolic of what has happened to the residents and what has brought them together to reside in "The Wings."
18. mother fixation--points out the true fixation of Noel Coward.
19. Dame Maggie--symbolic of the title, wealth and fame that the residents did not

acquire.

20. "The Wings"--the final waiting place for all the residents in which they will play out the last scene of life.
21. Sunday Times--significant of the revues and notices that the residents received which contributed to their downfalls.
22. Clarion--same as Sunday Times--see #21.
23. "And frosts were slain and flowers begotten
And in green underwood and cover
Blossom by blossom the Spring begins."
--Symbolic of the thaw and the breaking of ice between May and Lotta.
24. whistling in the dark--symbolic of Deirdre's fear of death.
25. good-bye--symbolic of a final parting. Sarita refuses to say this as she does not want to face reality.
26. engagement--symbolic of how Sarita views her stay at "The Wings".
27. Lordship--symbolizes the fame and wealth that the residents do not possess.
28. paper hat--symbolic of Miss Archie's true character and disposition under her gruff military-like exterior.
29. the luck of the Irish--symbolic to the most fortunate departure one can make

from life. Deirdre died fast without lingering from pain or disease. This was Noel Coward's secret fear.

The action of each character's life will be analyzed. A unit is defined as whenever a character enters

30. my song--symbolic of the time that each resident could claim and cling to when they were in the limelight.

Unit 1: The Introduction

D. Choice of peculiar characteristics

and how they are used.

Unit 2: The British dialect is used in "Waiting in the Wings." The dialect is absolutely

Unit 3: necessary as this play takes place in England. The dialogue states this. The

Unit 4: other dialect used is that by Deirdre as she is Irish. The dialogue contains

Unit 5: many British idioms. The play would not fly so to speak without the use of

Unit 6: dialect.

Unit 7: The Conclusion

Unit 8: The Epilogue

Unit 9: The Epilogue

Unit 10: The Epilogue

Unit 11: The Epilogue

Unit 12: The Epilogue

Summary of Dramatic Action

The action of each character within a unit will be analyzed. A unit is defined as whenever a character enters or exits. This method was developed by the French. (Hodge, 37)

- Unit 1 The Interlocution
Bonita authorizes, Cora meddles, May queries and Maud declares.
- Unit 2 The Interruption
Deirdre fumes and Bonita calms.
- Unit 3 The Statement
Bonita humors and May confirms.
- Unit 4 The Surprise
Estelle credits, Almira explains, Bonita discloses, Maud softens, Cora agitates and May veils.
- Unit 5 The Discussion
Bonita reasons, Maud glosses, Estelle reflects, Cora resigns and Almira interjects.
- Unit 6 The Greeting
Perry acknowledges, Maud questions, Bonita reveals, Cora claims and Almira pouts.
- Unit 7 The Discourse
Miss Archie teases, Perry reminisces, Bonita responds, Estelle verifies, Maud establishes and Cora indicates.
- Unit 8 The Interposition
Perry inquires and Cora contends.

- Unit 9 The Salutation
Osgood greets, Bonita hails and Miss Archie affirms.
- Unit 10 The Inquiry
Maud challenges, Miss Archie enlightens, Perry placates, Cora festers, Estelle frustrates and Bonita prods.
- Unit 11 The Pause
Bonita vents, Cora counters, Perry interferes and Miss Archie designs.
- Unit 12 The Exit
Miss Archie determines.
- Unit 13 The Observation
Cora expounds and Bonita reprimands.
- Unit 14 The Arrival
Miss Archie directs, Lotta recalls, Cora replies, Maud inserts and Bonita recollects.
- Unit 15 The Interjection
Almina upholds, Lotta amuses and Miss Archie complies.
- Unit 16 The Reminiscence
Perry comforts, Lotta ponders, Cora excites, Bonita reassures, Maud soothes and Almina exerts.
- Unit 17 The Clarification
Maud clarifies, Lotta confuses and Bonita distracts.
- Unit 18 The Impartment
Perry mellows and Lotta imparts.

- Unit 19 The Request
Miss Archie commands, Perry adheres and Lotta submits.
- Unit 20 The Enlightenment
Miss Archie remits and Lotta renders.
- Unit 21 The Hesitation
Lotta requests and Miss Archie consents.
- Unit 22 The Parting
Lotta encourages and Dora frets.
- Unit 23 The Anticipation
Miss Archie bustles and Doreen remarks.
- Unit 24 The Enchantress
Miss Archie scolds, Sarita charms and Doreen fascinates.
- Unit 25 The Delay
Sarita stalls and Miss Archie entertains.
- Unit 26 The Delusion
Doreen pacifies, Miss Archie elucidates and Sarita rambles.
- Unit 27 The Plea
Miss Archie pampers and Sarita begs.
- Unit 28 The Entrance
Estelle furnishes, Bonita startles and Miss Archie recounts.
- Unit 29 The Lull
Bonita toys, Sarita fantasizes, Miss Archie orders and Doreen obeys.

- Unit 30 The Deterrent
Cora blathers, Almira confers and Maud retires.
- Unit 31 The Damper
Miss Archie chatters, Lotta discourages and Cora dispirits.
- Unit 32 The Postponement
Lotta verbalizes, Sarita imagines, Doreen alarms and Miss Archie rescues.
- Unit 33 The Coaxer
Sarita raves and Miss Archie persuades.
- Unit 34 The Ignition
Bonita converses, Lotta intervenes, Estelle worries, Cora smarts, Deirdre berates and May inflames.
- Unit 35 The Confrontation
Lotta insists, May mocks and Bonita slams.
- Unit 36 The Resolution
Lotta consigns.
- Unit 37 The Onset
Doreen replies, Perry reacts and Zelda responds.
- Unit 38 The Perception
Zelda defines and Perry paraphrases.
- Unit 39 The Message
Doreen delivers and Perry obliges.
- Unit 40 The Exchange
Zelda probes and Perry illuminates.

- Unit 41 The Falsification
Miss Archie divulges, Perry scoffs and Zelda explores.
- Unit 42 The Disruption
Cora notes, Perry reviews and Zelda refines.
- Unit 43 The Signification
Miss Archie testifies, Zelda manifests and Perry fears.
- Unit 44 The Revival
Osgood recapitulates, Miss Archie concedes, Zelda urges and Perry attends.
- Unit 45 The Clue
Zelda tilts, Miss Archie totters and Perry covers.
- Unit 46 The Revealing
Miss Archie discovers and Perry unravels.
- Unit 47 The Meeting
Zelda cajoles and Sarita bewilders.
- Unit 48 The Perplexity
Deirdre reproves and Sarita ignores.
- Unit 49 The Request
Deirdre beseeches and Estelle cooperates.
- Unit 50 The Explication
Deirdre delineates and Zelda squeezes.
- Unit 51 The Intrusion
Maud jabbers, Bonita rectifies, Deirdre introduces and Zelda excuses.

- Unit 52 The Encroachment
Estelle babbles and May resolves.
- Unit 53 The Gathering
Bonita prattles, Perry defends, May cautions,
Deirdre philosophizes, Cora grates and Miss
Archie mediates.
- Unit 54 The Exposure
Bonita assigns, Lotta dismantles, Zelda
confesses, Deirdre fries, May defies, Miss
Archie screens, Perry cowers, Cora blasts
and Estelle blames.
- Unit 55 The Dilemma
May rages, Cora unruffles and Lotta deduces.
- Unit 56 The Apology
Perry regrets and May rejects.
- Unit 57 The Vindication
Perry atones and Lotta upbraids.
- Unit 58 The Comrade
Miss Archie consoles and Perry sulks.
- Unit 59 The Skulker
Doreen prepares and Sarita sneaks.
- Unit 60 The Frenzy
Bonita yells.
- Unit 61 The Discovery
Miss Archie disbelieves and Bonita frazzles.
- Unit 62 The Liberation
Miss Archie organizes.

- Unit 63 The Solution
May summons and Bonita joins.
- Unit 64 The Reprimand
Maud assists, Miss Archie designates and Cora chastises.
- Unit 65 The Detail
Maud bids and Estelle whines.
- Unit 66 The Victory
Miss Archie overcomes.
- Unit 67 The Displacement
Bonita stews and Maud amends.
- Unit 68 The Spectacle
Sarita gibbers and Deirdre avenges.
- Unit 69 The Mystery
May ponders, Bonita accuses and Deirdre damns.
- Unit 70 The Suggestion
Maud proposes, Cora refutes, Deirdre blasphemes and Lotta reviles.
- Unit 71 The Inducement
Bonita relays and Doreen aids.
- Unit 72 The Charge
Deirdre explodes, Lotta ascertains, Bonita offers, Cora accepts and May contemplates.
- Unit 73 The Favor
Lotta petitions.

- Unit 74 The Diversion
Sarita fluctuates and Deirdre severs.
- Unit 75 The Report
Maud reinstates and Cora assents.
- Unit 76 The Reminder
Estelle forgets, Lotta requires, Maud accounts, Sarita inspires and Deirdre reminds.
- Unit 77 The Distribution
Bonita pours, Almira complains and Maud counteracts.
- Unit 78 The Account
Miss Archie reports, Cora humors, Bonita lends, Lotta applauds, May agrees, Estelle refrains and Doreen conforms.
- Unit 79 The Idea
Cora hints and Miss Archie devises.
- Unit 80 The Separation
Estelle indicates and Almira recites.
- Unit 81 The Interpolation
Sarita appends, Bonita arouses, Maud overlooks and Lotta recognizes.
- Unit 82 The Appeal
Deirdre storms, Miss Archie mitigates, Sarita shatters and Bonita complots.
- Unit 83 The Reality
Cora blusters, Lotta infers and May schemes.
- Unit 84 The Reunion
May transforms and Lotta reciprocates.

- Unit 85 The Editorial
Lotta infuriates, May enrages, Deirdre boasts,
Cora provokes and Maud gratifies.
- Unit 86 The Guest
Osgood fraternizes, Lotta consorts, Bonita
associates and Maud beckons.
- Unit 87 The Return
May scorns, Lotta outlines, Estelle vexes,
Bonita relates, Cora apprises and Deirdre
informs.
- Unit 88 The Review
Perry proclaims, Maud melts, Lotta fusses,
May animates, Cora retorts, Bonita exclaims
and Deirdre corrodes.
- Unit 89 The Unexpectedness
Bonita curses, Deirdre paralyzes, Lotta
electrifies, May demands, Maud arbitrates,
and Cora concludes.
- Unit 90 The Letdown
Almina saddens.
- Unit 91 The Deliverer
Dr. Jevons instructs, Lotta puzzles and May
warrants.
- Unit 92 The Analysis
Bonita searches, Lotta substantiates, Cora
bears, Maud identifies and May corroborates.
- Unit 93 The Strategy
Perry classifies, Estelle sickens, Cora
construes, Lotta impassions and Maud
perseveres.

- Unit 94 The Facade
Sarita deludes, Miss Archie retains and Maud coddles.
- Unit 95 The Farewell
Sarita departs.
- Unit 96 The Afterglow
Miss Archie dictates and Doreen appreciates.
- Unit 97 The Invasion
Doreen announces and Zelda accommodates.
- Unit 98 The Benefactor
Miss Archie disbelieves and Zelda philanthropizes.
- Unit 99 The Discharge
Doreen pleases and Miss Archie dismisses.
- Unit 100 The Astonishment
Lotta compliments, Almينا wails, Miss Archie stuns, Bonita cheers, Perry praises, Estelle squirms, Cora sneers, Maud silences and May assaults.
- Unit 101 The Preparation
Miss Archie delegates.
- Unit 102 The Bluff
Cora rants, Estelle bawls, May intimidates, Deirdre explodes and Bonita sedates.
- Unit 103 The Celebration
Almينا apprehends, Cora mopes, Perry adapts, Maud regulates, Osgood regards and Miss Archie respects.

- Unit 104 The Toast
Bonita romances, May recites, Deirdre
ridicules, Perry pledges and Cora honors.
- Unit 105 The Rally
Perry wheedles, Bonita surrenders, Almina
shrinks, Deirdre spoils and May refers.
- Unit 106 The Festivity
Maud warbles, Bonita vocalizes, Lotta
prevails, Deirdre disconcerts, May blathers,
Perry articulates and Cora freezes.
- Unit 107 The Divulgence
Lotta exposes and May dissolves.
- Unit 108 The Solarium
Cora grumbles.
- Unit 109 The Truth
May unfolds and Lotta disentangles.
- Unit 110 The Signal
May calculates and Lotta supposes.
- Unit 111 The Recoil
Doreen publicizes and Lotta starts.
- Unit 112 The Quandry
May appalls and Lotta crumbles.
- Unit 113 The Preface
Lotta fumbles, Alan wriggles and May
abandons.
- Unit 114 The Overture
Alan commiserates and Lotta voids.

- Unit 115 The Aftermath
May sympathizes and Lotta composes.
- Unit 116 The Complaint
Almina disgusts.
- Unit 117 The Realization
Cora chafes, Maud ministers and Bonita intimates.
- Unit 118 The Present
Perry dazzles, May penalizes, Bonita tattles, Cora oppresses and Lotta remises.
- Unit 119 The Annexation
Topsy slakes and Bonita embraces.

IV. Characters

Lotta Bainbridge

A. Desire

1. She wants to accept her failures as just that and wants to continue on without looking back.
2. She wants to be able to live under the same roof with May without having to walk on eggs or cause discomfort for the other residents that share the home.
3. She wants to forget the pain that the loss of her son has caused her.

B. Will

Lotta's desire to take control of her life is very strong. She has willingly accepted her dilemma and deals with it. Her weakness is when she faces her son. She is heart-broken and cannot contain her disappointments and pain.

(specific examples of dialogue from script)

p. 14--"Between ourselves, you know, I'm really getting a bit tired of the good old days . . ."

p. 16--" . . . I am fully armed with olive branches. I couldn't bear to think that my coming here

was in any way an embarrassment to you."

p. 21--" . . . when the first strangeness has worn off, I'm quite sure I shall be far happier here and far less lonely than I should be in a flat."

p. 27,28--"--but for the sake of all the other people in this house. This age-old feud must be resolved here and now."

p. 28--"Do let us, for God's sake, forget the past and welcome our limited future with as much grace as possible."

p. 79--"This is a dreadfully difficult moment, Alan--full of sadness and regret and a sort of hopelessness. I can't find any words to deal with it. I wish you hadn't come--I wish you'd stayed out there in your own life and left me to finish mine here in my own way, in peace and quiet."

p. 79--". . . You and I may be mother and son in actual fact, but spiritually we're two strangers shouting to each other across a void of thirty-three years. When you were young we managed to draw close to each other every now and then, but not for long--your father saw to that."

C. Moral Stance

A. Lotta seems to take her misfortunes in stride and is able to make the best of her situation. Lotta holds high values. She cares about the people around her and tries to live amicably with them.

D. Decorum

Lotta appears to be fairly attractive. She is in her late sixties. She is most likely a poised lady and accomplished in her speech. She talks a good show when it comes to reasoning with other characters or solving situations.

E. Summary List of Adjectives

determined

self-governing

blunt

self-directed

poised

solicitous

decisive

discerning

perceptive

enlightened

Osgood Meeker

A. Desire

1. He wants to be accepted by the residents of "The Wings."
2. He wants to continue his star-worship of Martha Carrington that he has maintained since he was a young adult.
3. He wants to maintain his image of Martha Carrington regardless of her aging and will defend the image that she once held.

B. Will

Osgood's desire to maintain and defend his image of Martha Carrington has occupied his entire life and he is exceedingly headstrong in his endeavors. No one can shake his admiration for Martha in spite of the truth.

(specific examples of dialogue from script)

p. 9--" . . . No, no, it's just star-worship, a sort of obsession. He used to wait outside stage doors for her when she was in her heyday and he was only a young boy. Rain or shine there he'd be with his bunch of violets."

p.34--"I was only eighteen at the time and I quite lost my heart. Those were her great years, of course,

her musical comedy years. There was nobody like her and there never will be again. All London was at her feet."

p.34--"No, Miss Starkey--living upstairs. I don't think she will ever die, not quite."

p.35--"Your parents were quite right, she hadn't much of a voice, but it didn't matter--I really do assure you it didn't matter in the least."

C. Moral Stance

Osgood is a very caring individual. He is not concerned about himself; he is more concerned with the others around him. He is obsessed with Martha Carrington. This obsession perhaps has interfered with his own life. The dialogue does not give a clue as to whether or not Osgood ever married. My guess is that he never did and devoted his whole life to Martha. If he had married and had children, he most likely could not have carried out his obsession.

D. Decorum

Osgood is well-groomed and meticulous in his appearance. He is seventy years old.

8. His stature would be of medium height and his gait would be determined. Osgood has impeccable manners.

E. Summary List of Adjectives.

genteel

genial

chivalrous

preoccupied

determined

protective

gallant

cordial

provident

reverent

Cora Clarke

A. Desire

1. She wants to agitate situations, revels in either taking part or causing arguments.
2. She wants to be disagreeable and negative. Always visualizes the negative qualities in people, never looks for the good.
3. She wants to be the authority on matters. Maintains an "I told you so" attitude.

B. Will

Cora's desire to be negative and seeking out negative situations preoccupy her thoughts. She appears to be strong-willed and impregnable. She always has the last word in most instances.

(specific examples of dialogue from script)

p. 4--"We wouldn't be here if we weren't."

p. 5--"Well, you know what I mean."

p. 7--"So far as I can remember it was the notices that stopped the show."

p. 8--"I don't know why you're all working yourselves up about that damned Solarium. It'll be waste of money even if we do get it. Just so much more glass for the rain to beat against."

p.10--"I was in the last play she ever did. We all loathed her."

p.11--"There now--what did I tell you!"

p.11--"No burlar'd be fool enough to prowl round this house."

p.13--" . . . --we've all got one foot in the grave, anyway."

She p.15--"May Davenport is here, too."

at the home and accepted for what she is.

E. Dora's
p.16--"I suppose it would be too much
to ask what caused the feud in
the first place."

Dora appears to be arrogant in her speech.

From p.25--" . . . I thought that ass with
the zither would never stop."

and elaborate talk. Her spirit is sour and

biting
p.26--"Very, considering that she can't
put one foot in front of the
other."

biting

p.49--"An unfortunate simile."

uncompromising

contempt
p.51--"I expect she's to be envied,
really. At least, she doesn't
realize what a bore it is, all
this sitting about and waiting."

dismissing

condemning
p.66--"Are we to be photographed drinking
it?"

satirical

haughty
p.68--"You've got more vitality than
all of us put together, so be
quiet and stop overacting."

whining

p.74--"I can't bear sitting under that
ghastly glass another minute."

Dora

p.82--"There's no need to wonder. We
all know how she feels."

A. Dora's

1. She wants to stay with Lotta and protect
her.
C. Moral Stance

Cora's values are all negative. She delights
2. She wants to continue her life as is
in finding fault with anyone and everything.

She is more or less tolerated by everyone at the home and accepted for what she is.

E. Decorum

Cora appears to be extravagant in her dress. From the dialogue she wears excessive jewelry and elaborate hats. Her spirit is sour and bitter which can be portrayed in her looks.

E. Summary List of Adjectives

biting
uncompromising
contemptuous
imputative
designing
condemnatory
merciless
haughty
pompous
scheming

Dora

A. Desire

1. She wants to stay with Lotta and protect her.
2. She wants to continue her life as it

was with Lotta since she is unsure of her future.

B. Will Dora's desire to stay with Lotta is very strong; however, she is easily led by what Lotta tells her she must do. She is a caring person, but has little self-confidence.

(specific examples of dialogue from script)

p. 20--"I can't go away and leave you here, dear--I thought I could but I can't."

p. 20--"I can't bear it--after all these years--I just can't bear it."

p. 20--"I'll tell Frank he'd better go off and marry someone else, I swear to God I will. You and me will find a flat somewhere and go along as we always have--I can't go off and leave you in a sort of workhouse."

p.21--"I'll give her 'mellow' if I get within spitting distance of her."

C. Moral Stance

Dora seems to be a weak person. Her devotion to Lotta is definite, but she is not definite about her future without Lotta. Lotta dictates exactly what Dora is going to do and regardless of Dora's protests, she ends

- up doing what Lotta says.
- D. Decorum
Dora appears to be a simple person. She lacks self-confidence. Dora is pleased with a simple life and is not ostentatious.
- E. Summary List of Adjectives
 doting
 domestic
 attentive
 subservient
 introverted
 simplistic
 dependent
 faithful
 regardful
 concerned

Deirdre O'Malley

- A. Desire
1. She wants to be perceived as pious and righteous.
 2. She wants to hide her fear of aging and death.
 3. She seeks the attention of the residents.

B. Will

Deirdre's desire to be noticed is very strong. She is very pious and preachy in her outward declarations. Underneath her facade she is truly afraid of her position in life and her inevitable death that gets nearer every day. She appears to be a confident person and is quick to evangelize or pass judgments on all others. This is a technique that Deirdre uses to get the residents attention.

(specific examples of dialogue from script)

p. 4--" . . . It's a dark world we're living in when a bit of soulless machinery can suddenly turn a holy man into a figure of fun."

p.28--" . . . it's shame you should be feeling, walking through the last years of your life with your head so high and your heart so full of hatred."

p.28--"Well, the sweet waters of oblivion for me. I'll say a couple of Hail Marys before I drop off in case the Good Lord should see fit to gather me to His bosom in the middle of the night."

p.39--" . . . I've seen a lot of them come and go but the Good Lord has seen fit to let me linger on."

p.41--"You can save your almighty arrogance

until you get to the final roll call,
Miss May Davenport."

p.43--"Shame on you . . . And may God forgive
you . . . The devil's curse on you
. . . and be damned to you. I've had
my say."

p.67--" . . . what inspires your continual
harping on misery and age and the
imminence of death. Are you so afraid
of it? Are you whistling in the dark?"

p.73--"Mother of God, it's happening--it's
happening to me."

C. Moral Stance

Deirdre has a high set of values although they seem to be the values of the saints. She indeed professes to live by these values when actually she doesn't. She readily finds faults in those who surround her and curses people who do not conform to her principles. Her moral stance is probably the strongest of all the characters in the play but this is because she buries her fears deep within herself.

D. Decorum

Deirdre appears to be strong in her stature even though she uses a cane. Her appearance

is probably formidable and intimidating.
 Deirdre is probably the second oldest resident
 of "The Wings." She has the gruffest bark;
 however, underneath her exterior she is the
 most insecure of all the residents.

E. Summary List of Adjectives

proselytizing

fanatical

righteous

puritanical

blasphemous

hypocritical

paranoiac

pessimist

alarmist

insecure

Doreen

A. Desire

1. She wants to please her employer and
 the residents.
2. She does not want to get involved with
 the antics of Sarita.

B. Will

Doreen desires to please her employer and

the residents is evident throughout the play. She is always polite and ready to please. She is intimidated by Sarita and even though she does as she is told she tries to avoid Sarita.

(specific examples of dialogue from script)

p.22--"Yes, Miss Archibald."

p.23--"Oooh, dear!"

p.24--"What does she mean?"

p.24--"Yes, Miss Myrtle."

p.26--"It's a pleasure, I'm sure, miss."

p.30--"Yes, sir."

p.47--"Okay, Miss Belgrave."

p.62--"Thanks ever so."

p.65--"Okay, Miss Archie. Will that be all?"

C. Moral Stance

Doreen is very determined to do a good job for the residents. She makes an effort to be very accomodating and polite at all times. She does not hide her fears of Sarita. She

may not want to become involved with Sarita, but she complies to what her employer, Miss Archie, requests of her.

D. Decorum

Doreen appears to be an uneducated person who is content with being a servant. She is rather simple in her speech. She also is taken up with the fads of the day.

E. Summary List of Adjectives

untutored

ministering

uncultivated

unassertive

compliant

agreeable

pleasing

dutiful

passive

obedient

May Davenport

A. Desire

1. She wants to appear arrogant.
2. She wants to keep her weaknesses a secret.
3. She wants to be in control of her life.

B. Will

May's desire to keep her fears and true feelings hidden are very strong, but Lotta's presence changes her attitude.

She simply cannot resist the truth.

May appears to be of cast iron at the beginning of the play, but by the time she learns the truth from May about the lover who jilted her, we see a transformation.

May still has the same arrogance but with a gentler touch. The residents witness her transformation and are more inclined to accept her authority and give respect to her opinions.

(specific examples of dialogue from script)

p. 5--"As official secretary to the fund he had no right to."

p. 6--"You mean you were all prepared to let me meet her face to face without even warning me?"

p. 6--"I have not spoken to Lotta Bainbridge for thirty years and I have no intention of doing so now."

p.28--"Please don't talk to me like that and mind your own business."

p.28--"Leave go of me immediately.
You must be out of your mind."

p.29--"Eloquently put, Lotta. I would
be the last to deny your
sentimental appeal to an audience.
It was all you ever had."

p.41--"I beg to differ. A great deal
of explanation is necessary."

p.43--"The committee must be warned
immediately, pressure must be
brought to bear."

p.52--"Were you happy with him?"

p.52--" . . . Why did you take him from
me?"

p.52--"Any one person can achieve a
lot by determination."

p.53--"That's what really finished me,
too. I was always a slow study
at the best of times, the strain
became intolerable and humiliating,
more humiliating even than this."

p.57--"I'm sure I hope it will be a
lesson to you in the future."

p.58--"I telephoned to Dame Maggie from
Miss Archie's office on
. . . "

p.74--" . . . I hate it with all my

heart and soul. I have tried
 . . . "

p.75--" . . . I resent every minute
 of every day, and every meal that
 is provided for me chokes me with
 humiliation. I was always over-
 proud, which was . . . "

C. Moral Stance

May holds high values. She is unwilling
 to accept her position she is now occupying
 in life. She maintains her dislike for the
 charity she receives from the beginning to
 the end. Once May finds out the truth from
 Lotta, she is willing to forgive her former
 friend. She has a genuine concern for her
 colleagues and the caretakers of "the Wings."

D. Decorum

May appears to be a fairly attractive woman.
 Her stature is upright and she walks with
 an air of certainty and arrogance. She is
 meticulous in appearance and is well-versed
 in her speech. She speaks with authoritative
 tones.

E. Summary List of Adjectives

arrogant
 domineering

proud -- "I think it would be advisable if
 prudent -- "good-byes" were said or implied.
 dignified -- "I think it would be advisable if
 imposing -- "I think it would be advisable if
 deferential -- "I think it would be advisable if
 accountable -- "I think it would be advisable if
 restorative -- "I think it would be advisable if
 decisive -- "I think it would be advisable if

Dr Jevons

A. Desire

1. He wants to appear calm and reassure
 the residents of his intentions.

2. He wants to remove Sarita peacefully
 and calmly as possible.

B. Will

Dr Jevons' will to remove Sarita and keep
 the residents calm is exceedingly strong.
 He achieves his goal with his gentle approach
 to a potential volatile situation. He uses
 reassuring tones with the residents and
 promises them that Sarita will be well tended.

(specific examples of dialogue from script)

p. 59--"No, no--nothing like that. Just
 my old Hillman. I'm driving her
 myself."

p. 59--"I think it would be advisable if no "good-byes" were said or implied. Just behave ordinarily, as though nothing has happened."

p.59--"In my opinion, yes, but I do assure you there is nothing to worry about. She will be well and most kindly taken care of, and never made to feel that she is in any way--er--out of line."

C. Moral Stance

Dr Jevons desire to remain calm is evident. He is reassuring and calming to the residents. He is truly dedicated to his profession and cares deeply about the concerns of others.

D. Decorum

Dr Jevons appears to be a young doctor who is very polite. He maintains an air of certainty and gentleness about him. He has a kind face and makes it his point to be reassuring to his patients and those who are concerned about their welfare.

E. Summary List of Adjectives

prepared

conscientious

cautious

tranquil

sedate

soothing "Drop of a hat . . . there beats
a heart of pure gold."

mannerly

gracious " . . . Now then, as regard to
rules and regulations."

perceptive

enlightened "Miss Sylvia, you're really very
naughty. You ought to be in bed,
you know you ought."

Sylvia Archibald

A. Desire

1. She wants to appear authoritative.
2. She wants the best for her charges.
3. She wants to be respected for her
decisions.
4. She wants to appear militaristic in
appearance.

B. Will

Miss Archie appears to be strong willed and
very authoritative; however, underneath her
gruff exterior she is a very caring person.
She desires to do what is right even if it
involves bending her principles and rules.
She is most concerned with the happiness
and the well being of the residents.

(specific examples of dialogue from script)

p.12--"I say--steady."

p.15--"She slips into uniform at the

D. Decorum drop of a hat . . . there beats a heart of pure gold."

Miss Archie appears to be casual. She

has p.19--" . . . Now then, in regard to rules and regulations."

she is gruff. She dresses in a military

style p.23--"Miss Myrtle, you're really very naughty. You ought to be in bed, and direct you know you ought."

and hints of kindness and concern for her

charges. p.24--" . . . All right, you can stay down here, if you really want to, but do try not to get over-excited."

E. Summary

comes

p.36--"All right, I'll play ball."

Myrtle!

p.45--" . . . No panic, now. Keep calm . . . All form up in your regular lines and wait for orders."

Myrtle!

Myrtle!

p.48--" . . . Charging about in her swan stripes and shouting orders like a Sergeant-Major."

Myrtle!

C. Moral Stance

Miss Archie's desire to do right regardless of breaking the rules is strong. She makes

Also decisions with her heart instead of with

A. her head. She is very close to the residents and is concerned of their well being and happiness even if it causes her to be fired.

2. He wants to appear as if he is a caring

D. Decorum

Miss Archie appears to be masculine. She has a definite gait. Her voice and mannerisms are gruff. She dresses in a militaristic style and has short hair. She is very blunt and direct in her speech; however, there are hints of kindness and concern for her charges.

E. Summary List of Adjectives

coarse

martial

exacting

instructive

mannish

venerable

loyal

observant

particular

painstaking

Alan Bennet

A. Desire

1. He wants to appear as if he wants his mother Lotta to come live with him.
2. He wants to appear as if he is a caring

son. -- "It wasn't all father's fault."

3. He wants to soothe his conscious about his mother living in a charitable home.

B. Will

Alan's will to present himself as the concerned son is very strong. He so believes that he has done no wrong that he has even convinced himself. He does not want to listen to what happened in the past and more or less turns a deaf ear to his mother's ramblings and explanations. His desire is to make his appearance and leave, hopefully without his mother.

(specific examples of dialogue from script)

B. p.77--"You look splendid, Mother, you really do--I'd have known you anywhere."

p.78--"I wanted it to be a surprise."

p.78--"I came--to get you out of this place. I had no idea . . ."

E. p.78--"I'm sorry for having hurt you all those years ago, please believe me."

p.79--"Of course there is. You are my mother. There is no question of charity."

p.79--"It wasn't all father's fault."

self-centered

p.80--"There's not much point in raking
all that up again, is there?"

insolent

p.80--"Mother--please don't be hasty
over this. Think it over carefully
before you decide absolutely."

saccharine

p.80--" . . . Shall I come see you
again?"

dismissive

C. Moral Stance

A. Alan is selfish. He values his own desires and only pretends to be concerned of his mother's misfortune. He only comes to visit his mother in order to save face back home in Canada among his friends and family.

D. Decorum

Alan is rather dashing in his looks. He most likely appears rather cold-hearted and snobbish. He dresses well as he dresses for appearance sake. He is well-versed in his speech. He is overly polite and appears to have concern for his mother.

E. Summary List of Adjectives

self-indulgent

egotistical

deceiving

self-centered

smug

insolent

evasive

saccharine

superficial

blameless

Estelle Craven

A. Desire

1. She wants to accept blame for anything

that goes wrong.

2. She wants to obtain recognition from

the residents.

B. Will

Estelle manages to become a scapegoat. She

willingly accepts the blame for not being

able to get the Solarium since it was her

idea in the first place. By accepting the

blame, she manages to obtain her goal of

being noticed. Estelle says very little.

This is probably because she has problem

communicating with others.

(specific examples of dialogue from script)

p.12--"Perhaps it was too much to ask."

self-sacrificing

p.12--"I feel it's all my fault for
having suggested it in the first
place. Now you're all disappointed
and I'm to blame."

timid

p.43--"It's all my fault--I was the
one who suggested it in the first
place."

Alma Clare

A. Desire p.60--"Oh, dear--I don't think I can
bear it. I shall only cry and
make a fool of myself."

2. She wants to burden everyone with her

C. Moral Stance

Estelle has few values. She values the
approval of the residents the most. She
goes out of her way to seek their attention.

D. Decorum

Estelle is a very shallow person. She is
not attractive. She appears homely and timid.
She is a mousy type of person who seems to
take the weight of the world on her shoulders.
Her features are faded and dim.

E. Summary List of Adjectives

punitive

shallow

unpretentious

inferior slept a week last night."

susceptible

self-sacrificing "I know I should, of course, but it is."

fearful

anxious "It will take me at least three days to get over it."

timid

self-inflicting

Almina Clare

A. Desire

1. She wants the sympathy of the residents.
2. She wants to burden everyone with her ailments.
3. She wants the attention of anyone who is around her.

B. Will

Almina's desire to get attention is very strong. She conjures up ailments in order to seek the attention of others; however she fails to reach her desired goal because the residents have understood her ploys a long time ago.

(specific examples of dialogue from script)

- p. 5--"Even if they say 'yes' I shall be dead and gone before they get round to building it. My heart's been pounding again; I hardly

slept a wink last night."

self-satisfying

p.48--" . . . I know I shan't, my heart's
pounding as it is."

gladness

p.65--"It will take me at least three
days to get over it."

C. Moral Stance

Almina has very few values. She views herself as more important than others. She is a hypochondriac. She is more interested in her make believe ailments than the feelings of those around her. She makes certain that everyone knows about her poor health.

D. Decorum

Almina is a whiner. She is probably a very large person as the dialogue more or less implies that her favorite pastime is eating. She was probably once very slim and beautiful. She has let herself go and blames her shortcomings on her poor health.

E. Summary List of Adjectives

sniveling

complaining

whining

self-centered

self-satisfying

plump

gluttonous

insatiable

swinish

alarmist

Zelda Fenwick

A. Desire

1. She wants to be the first to ever get a story on "The Wings."
2. She wants to help the residents get the Solarium.

B. Will

Zelda goes to extreme lengths to get a story on "The Wings." She is discovered by the residents; however, she still manages to get her story in the Clarion regardless of the residents' appeals and protests to her. After the story appears she feels guilty that she didn't keep her word to Perry to make an appeal for the Solarium on her T.V. program. She manages to get her boss to make a private donation since he was against

the public appeal. (specific examples of dialogue from script)

- C. p.31--"I said that if she'd promise to make an appeal for us on her television programme (sic), I'd arrange for her to have an exclusive story on "The Wings."
- p.42--"I appreciate what you say, Miss Bainbridge. But I'm afraid I must be honest with you. My editor has been trying to get a story on this place for years."
- T.V. p.42--"--but I can promise to do all I can to help. I have already arranged with Perry that if he let me come here that I would make an appeal on my T.V. programme for your Solarium."
- p.63--"Not about what I wrote, please don't misunderstand me, that was part of my job, but because I didn't keep my word."
- p.63--"I promised Perry I'd make an appeal on my T.V. programme."
- p.64--"But the T.V. people were against it, so was my editor, so--so I gave in."
- p.64--"I don't want them to say thank you, they have to say thank you every day of their lives; they must be sick to death of it."
- p.65--" . . . Give my love to the

inmates, even that old Irish
battleaxe."

C. Moral Stance

Zelda gets what she sets out for: the story that she writes on "The Wings." She also gets more than what she bargained for since she finds herself getting caught up with the residents and their situation. She tries to put an appeal for the Solarium on her T.V. program, but finds out that others who are connected to her program disapprove. Therefore, she has no choice but to give in. Zelda has high values as she has given her word and does not take promises lightly. She somehow induces her boss to make a private donation, perhaps by making him feel responsible for her failure to make the appeal on the T.V. program and by suggesting that these poor defenseless ladies are in a dilemma over the Solarium that they so wanted. Zelda manages to come through for the residents.

D. Decorum

Zelda is a young, vibrant and very caring person. She is excellent in conversing with

anyone and is at ease with people in general.
She is fairly attractive and rather stylish.

E. Summary List of Adjectives

discursive

sociable

conversational

prying

curious

sensuous

earnest

bubbly

soul-stirring

charitable

Maud Melrose

A. Desire

1. She wants to keep peace and harmony.
2. She wants to cure all with music.

B. Will

Maud's desire to maintain peace and harmony is very strong, but she cannot control the residents. Regardless of suggestions she makes, the residents seem either not to pay attention to her or else to lambaste her. Maud's strength is her music and the residents

B. admire and enjoy her talents. She can always manage to identify the past with song.

(specific examples of dialogue from script)

p. 5--"We've got a new addition to our cosy (sic) little family arriving this afternoon."

p. 6--"It was only that we didn't want to upset you."

E. Summary list of adjectives

p. 6--"Oh, May dear--don't be like that --it's all over and done with."

p.16--"She sometimes says awfully funny things."

p.71--"Come on, Bonita--'Over the Hill I'll Find You'."

P.71--"What was that number you did in Two's a Crowd, Perry?"

p.82--"Miss Archie will fix it."

C. Moral Stance

Maud is basically a very kind, caring person who wants everyone around her to be harmonious. She is not strong enough to keep peace; however, she keeps trying even if she is ignored.

- D. Decorum
- Maud is the social butterfly of "The Wings."
- She could be described as the mistress of entertainment. She is very vivacious and energetic. She sings her songs with gusto. Maud is fairly attractive and can burst into song at anytime.
- E. Summary List of Adjectives
- sonorous
- resonant
- deep-toned
- joyous
- peaceable
- pacificatory
- melodious
- spontaneous
- harmonious
- non-abrasive

Perry Lascoe

- A. Desire
1. He wants the residents to be happy.
 2. He wants to persuade the committee that the Solarium would not be a needless expenditure.

3. He wants to keep his secret feelings and shortcomings hidden.

B. Will

Perry's desire to keep the residents happy is his main objective. He goes to extreme lengths to persuade the committee and after failing even puts his position in jeopardy. His failures in the theatre are a touchy subject, something he would rather forget. He throws his whole energy into his job and he enjoys his employment.

(specific examples of dialogue from script)

p.11--"Of course there is. We must always look on the bright side."

p.12--"I promise I'll bring it up again at the next meeting when there aren't quite so many of them there."

p.12--"Don't cry, my old duck egg--I'll swing it somehow, you see if I don't."

p.18--"If there's anything that really upsets you, anything that you really hate, do let me know privately and, if necessary, I can tactfully bring it up before the committee."

p.18--"I started out believing that

I was going to be a star and then I suddenly realized that I wasn't."

p.18--"No, not really. Every now and then I get a pang or two when I see some young man prancing about the stage and I think to myself 'I could have that better,' but really, deep down, I'm not altogether sure that I could have."

p.18--"It's a fixed salary to start with, so mum's taken care of, and I love the--the old shadows."

p.31--" . . . It would mean an awful lot to them to be able to enjoy the sun without the wind."

p.36--"I don't care. I want the old girls to get that Solarium."

p.36--"It isn't needless expenditure, anyway. It would make a very real difference to their health and comfort."

C. Moral Stance

Perry holds the residents welfare and happiness in high regard. He has high and charitable values. He is always trying to make life pleasant for the residents. He stands up for what he believes.

D. Decorum

Perry is an attractive man in his late

thirties. He exudes charm. He is a very caring individual. He is diplomatic in his approach to the residents, the committee, and with anyone with whom he comes in contact. Perry is well liked by those who surround him.

E. Summary List of Adjectives

eleemosynary

charming

approachable

soothing

thoughtful

endearing

pertinacious

sympathetic

outgoing

eloquent

Bonita Belgrave

A. Desire

1. She wants to keep peace in "The Wings."
2. She wants to keep Cora in check.
3. She wants to erase her own problems and uses alcohol as a means.
4. She wants to be reassuring.

B. Will

Bonita's desire to keep peace is very strong. She manages to keep the upper hand with Cora and seems to keep her in check. Bonita enjoys drinking and doesn't seem to hide the fact. (specific examples of dialogue from script)

p. 4--"Miss Archie will fix it, dear. I'll go and ask her."

p. 6--"Don't be angry with us, May. After all, it was a long long time ago, wasn't it?"

p.12--"Cheer up, dear--it doesn't matter all that much."

p.16--"Don't dread it, please don't dread any of it; it's not nearly as bad as you think--really it isn't."

p.16--"Oh, shut up, Cora."

p.16--"Don't worry--it'll all work out in the long run."

p.17--"You never actually played Rebecca of Sunnybrook Farm, did you, dear?"

p.41--"Yes, it is. Be quiet."

p.47--"I know what I could do with and that's a nip of whisky. I've

got some in my room. How about you, Cora?"

p.48--"Here's the booze, girls."

p.68--"Never mind about all that now. Let's stop arguing--after all, it is Christmas."

p.69--"Certainly. I shall have a hangover in the morning but who cares."

C. Moral Stance

Bonita's desire to keep peace usually prevails. She stands up to Cora while others usually cower. Bonita also is the referee when others disagree. Bonita values her past image, alcohol, and social gatherings.

D. Decorum

Bonita is fairly attractive and outspoken. She speaks her mind and stands up to those who are domineering. Bonita likes to have fun and alcohol is her favorite indulgence. It is possible that her drinking helps ease the real pain of growing old and being out of the limelight.

E. Summary List of Adjectives

forthright

interceptive

sociable

affable

blunt

definitive

denunciatory

conciliatory

mediatory

compulsive

Sarita Myrtle

A. Desire

1. She wants to live in her own world and not in reality. Her own world is safe. Here she can bask in her former heyday. She does not have to face aging and her fall from the limelight.
2. She wants to hide the fact that she sometimes experiences reality.

B. Will

Sarita's desire to live in her own world is intense. She seems to only come out of her world when she chooses. If she senses

that she will be reprimanded or scolded she conveniently escapes. She manages to skillfully sneak matches even though she is aware that she is being monitored.

(specific examples of dialogue from script)

p.22--"Everyone has forgotten me. The house is empty and I'm left alone --except for Martha Carrington."

p.22--"No. I passed her door on tiptoe. She was snoring."

p.23--"Please let me come down to the fire, my room is so cold."

p.23--"There isn't anything wrong with my heart. It's my head that betrays me. It's so noisy."

p.24--"Thank you, my dear child--thank you very much. I hope you enjoyed the performance."

p.26--"Of course I do. We shared digs in Wolverhampton . . ."

p.37--"It's cold. She says it isn't because it's next to the airing cupboard, but she doesn't always speak the truth, I'm afraid."

p.61--"I remember that tune--it's Chopin, isn't it?"

p.61--" . . . It has been such a really

dependent lovely engagement. Good Luck
 to you all."

alight

V. C. Moral Stance

A. Sarita is not honest with herself and lives in a make-believe world. She seems not to have a sense of responsibility for herself or others. She clings to the past as the present is too painful for her. She cannot help her condition. When she fades into reality she is a pathetic person.

D. Decorum
 Sarita is very frail especially in mind. It is evident that she lives in another world. She is to be pitied. When she fades into the real world she tends to be childish.

E. Summary List of Adjectives

disturbed

fragile

weak-willed

delicate

delusional

hallucinatory

B. escaping

fanciful

dependent

slight

V. Idea

A. Meaning of the title

The title Waiting in the Wings suggests that the theme of this play is equated to the last scene that all humanity must play out to its inevitable end. This play is about aging actresses who have fallen from the limelight. They are waiting to play their last dramatic role, the final scene of life labeled death. While waiting they reminisce their glory days as well as what they are faced with at present. Before they experience the last scene some come to terms with their lives. The reconciliation of May and Lotta is the prime moral example of this play. Deirdre is the only character who we actually witness to play out the last scene in its entirety. "The Wings" is synonymous to the place one waits to play out the last scene of his or her life.

B. Philosophical Statements

p. 3--Cora: "I'm sure it's very kind of all of them to take so much trouble

- p. 6--Lotta: "for a bunch of old has-beens like us."
- p. 7--Maud: "Who was it that said that there was something beautiful about growing old?"
- p. 11--Perry: "That's quite usual, isn't it? I mean when people get old they can recall, say Queen Victoria's Jubilee, and not be able to remember what happened last week."
- p. 13--Bonita: "Excuse me while I slip into my shroud."
- p. 14--Lotta: "Between ourselves, you know, I'm really getting a bit tired of the good old days--but I suppose it is fun, once in a while, to wander back for a little."
- p. 16--Lotta: ". . . Little did I think then that one day I should be coming to here to live."
- p. 28--Deirdre: ". . . it's shame you should be feeling, walking through the last years of your life with your head so high and your heart so full of hatred."
- p. 29--Lotta: ". . . We have fallen on evil days and there is no sense in making them more evil than they need be. Do let us, for God's sake, forget the past and welcome our limited future with as much grace as possible."

p.29--Lotta: ". . . It's a waste of time
and there's so little time left.
Thank God."

p.34--Osgood: "No, Miss Starkey--living
upstairs. I don't think she
will ever die, not quite."

p.35--Zelda: "There's certainly gold in these
yar hills."

p.39--Deirdre: "As happy as you could expect
a bunch of old women to be
when the tide of life has
turned away from them and
they are left high and dry
waiting for the grave."

p.39--Deirdre: ". . . You'd be bitter if
the last years of your life
were controlled by a lot of
gabbing flipperty-gibbets
who don't really give a hoot
in hell whether you're alive
or dead."

p.41--Deirdre: ". . . You can save your
almighty arrogance until you
get to the final roll call,
Miss May Davenport."

p.42--Lotta: ". . . We are happy enough
here, living out our days in
this most agreeable backwater.
The last thing any of us wants
is publicity. It would shed
too harsh a light on us, show
up all our lines and wrinkles.
That would be an unkind thing
to do, wouldn't it? We are
still actresses in our hearts.
We'd like to be remembered as

we were, not as we are."

p.42--Cora: "Solarium--Good God--are we to
sell our souls to get that damned
Solarium?"

p.52--Lotta: "And frosts were slain and
flowers begotten
And in green underwood and cover
Blossom by blossom the Spring
begins."

p.52--May: "Any one person can achieve a
lot by determination."

p.53--Lotta: ". . . Also I found I couldn't
learn lines any more--that broke
my nerve."

p.55--Bonita: ". . . us all sitting in the
garden at dusk listening to
the rooks cawing and wistfully
remembering our former
triumphs."

p.55--Lotta: ". . . wearily playing out
the last act of their lives,
all passion spent, all glamour
gone, unwanted and forgotten,
just waiting--waiting in 'The
Wings'."

p.61--Sarita: "Au revoir, my dears. I won't
say 'good-bye' because it is
so unlucky. It has been such
a lovely engagement. Good
luck to you all."

p.64--Zelda: "I don't want them to say thank
you, they have to say thank

you every day of their lives;
they must be sick to death of
it."

p.67--May: ". . . your continual harping
on misery and age and the imminence
of death. Are you so afraid of
it? Are you whistling in the
dark?"

p.68--May: "Presumably the Blessed Lord will
gather us all to His bosom when
our time comes. I see no reason
that you have an exclusive
monopoly. In the meantime I
suggest that you allow us to endure
our remaining years as cheerfully
as possible."

p.73--May: "The luck of the Irish."

p.75--May: ". . . but I resent every minute
of every day, and every meal that
is provided for me chokes me with
humiliation. I was always
over-proud, which was one of the
reasons that I was never very
popular in the theatre, but worse,
far worse than my pride, was my
stupid improvidence. For that
I am paying a bitter price and
the bitterest part of it is that
I know I have only myself to blame
for my contemptible destiny."

p.79--Lotta: ". . . You and I may be mother
and son in actual fact, but
spiritually we're two strangers
shouting to each other across
a void of thirty-three years."

p.80--Lotta: ". . . I'm merely trying to

make you see that certain gestures in life are irrevocable."

p.82--Cora: "There's no need to wonder. We all know how she feels."

p.83--Lotta: "I remember I was in deep despair --lonely and hopeless and feeling as though I were going to prison. And now, after a year in prison, I feel suddenly free. Isn't that curious?"

C. Implications of the Action

Lotta and May have been in a state of bitter hostility for thirty years. Lotta arrives at "The Wings" where May resides. Her arrival brings to light May's age-old resentment. A near death situation arises when Sarita sets her room on fire, which is the turning point for May. She finally faces her enemy and finds out that her bitterness was in error. May and Lotta reconcile their differences and with this development it is apparent that the residents unite and seem to tolerate each other differently. With the death of Deirdre, history repeats itself as another new resident comes to "The Wings" to wait out the twilight of her life.

Style Analysis

Given Circumstances

A. Environmental Facts:

Those who have fallen from fame and wealth are the society that Mr. Coward writes about in Waiting in the Wings. The location of this play is England in a charity home for retired actresses in St. Trinians somewhere near Maidenhead. This fact is specifically pointed out several times in the dialogue. Coward writes about the class of people whom he knew first hand. He also wrote about his native country. Much of the play reflects Coward's own fall from grace early on in his career and when he was under the scrutiny of his critics even as he was writing this play. The theatre was part of Coward's life almost from the time of his conception.

B. Previous Action

This play starts near the end. Here Coward presents his characters faced with the final dilemma of their lives. Previous action is sprinkled throughout the play; however

a lot of it is found in the first scene. The previous action points out the specific shortcomings of each character. The audience builds an empathy for the residents based on the previous action.

C. Polar Attitudes

The poles that are set up at the beginning is the conflict between May and Lotta. This play specifically points out the problems that have been inherent in our society throughout time. The poles of the other characters reflect how they accept their dilemma. Either they accept or blame their shortcomings on other things or totally refuse to face reality. Lotta and May face their conflict and resolve it. The fire is the turning point that brings them to this realization. The residents seem to be more unified and tolerant and sympathetic towards their colleagues after the conflict is resolved.

Dialogue

The dialogue is full of wit. Mr. Coward portrays his characters with the use of

dialogue. The dialogue of the characters point out their particular dilemmas and what is important to each of them. The word "God" is repeated in much of the dialogue. For the most part it is not used in a religious context. The only character who reflects the religious context of the word is Deirdre who also is capable of blasphemy. Generally, the dialogue is economical and to the point. The play does not seem to have a plot although many ideas and feelings are prevalent.

Dramatic Action

The action could be considered simple. All the characters have their own set of circumstances that have brought them together. They are all in the same boat. There are many minor plots to be considered: the Solarium, the fire that Sarita sets, Lotta's encounter with her son, Deirdre's death, and Sarita's departure to name a few. All of the plots come together and we are left with a universal plot, that of growing old and being not wanted. This is a universal theme for all, since everyone

will come face to face with this dilemma. By the end of the play the characters that remain have come to terms with their dilemma. The dialogue points this out. Maud comments, "Poor old Topsy. I wonder how she feels." Cora replies, "There's no need to wonder. We all know how she feels." For the most part Coward's rhythm is fast paced. After a crisis or climax, the playwright slows the pace down considerably.

Character

The characters of Coward's play reveal his feelings about his values. They portray people that Coward has known very well. In fact, he may even be portraying himself in real life and reflecting first hand his experiences with the life of the theatre. He doesn't write about religious values but affirms the conventional social values that are common in the liberal segments of the upper class of society in England. Coward deals with the problems of the aged and their relationships with others who do not have anything in common. He presents the

shallowness and phoniness of the upper crust of England. Coward has a way of stripping his characters and showing them for what they really are. What mankind needs are basic things, understanding, caring, acceptance and someone to listen.

Idea

The main ideas of this play can be identified within today's society, even though this play deals with another generation. One can visualize the problems with the aged and the neglect of this portion of our society in all periods of history. The aged have always felt that they have been dealt the wrong hand. Compassion, understanding and acceptance are basic needs of all generations.

Summary

Coward writes about the crisis that exists in the older generation and their dilemma in terms of communication. He seems to have sympathy for his characters perhaps because he can identify their shortcomings. Coward does not try to moralize or smirk at their

shortcomings. The characters will work things out and come to their own realizations.

His belief is that we are only human and must try to resolve our problems and adjust to our shortcomings.

Monday, December 8, 1993
 Additions
 Twenty-two women and twenty-three men auditioned.
 Cast play to be cast at a later date, perhaps late in the community.

Thursday, December 9, 1993-4 p.m.
 Dropped off music to Angela to give to Gina, Sherry and Maurice. Met with Angela discussing details of rehearsal schedule. First rehearsal set for January 10, 1994 after New Year's break.

Tuesday, December 10, 1993
 Cast list posted. All accepted, scripts given out.

Monday January 10, 1994-6:30 to 9:45 p.m.
 All cast members present. Gave out rehearsal schedules, and treats. Amy Horn left at 7 p.m. for class. Gave general comments to cast about myself and stated expectations. Read through entire play. Worked on song Miss Maura. Signs was not taped or ready. Explained to cast where entrances, exits and general furniture placement was. Asked Angela to distribute rehearsal schedules to Doreen, Elaine, Niki Juncker and Bryan Woodley. Also asked Angela to set appointments up with Niki Juncker concerning costumes.

Tuesday, January 11, 1994-6:15 to 9:50 p.m.
 Gina and Amy were absent. Cast wrote blocking for p. 1-10. Worked blocking on stage, went through twice. Gave cast blocking for p. 11-15. Revised blocking twice on stage. Stage was taped for walls, entrances and exits. Worked only with blocking chairs. All cast members were present. Discussed with cast the layout of set design and furniture placement. Discussed characterizations with Cory, Aimee, Excellence and Miss Andrea. Asked Angela for more rehearsal furniture. Bryan Woodley told me that I may need to cast another Doreen. I am willing to lend out what

Chapter Three: Rehearsal Log

WAITING IN THE WINGS

Monday, December 6, 1993

Auditions in Jelkyl Theatre-6:30 p.m.
 Twenty-nine women and twenty-three men auditioned.
 Cast play. Chose four men and thirteen women. Topsy
 to be cast at a later date, perhaps from the community.

Thursday, December 9, 1993-4 p.m.

Dropped off Music to Angela to give to Gina, Stacy
 and Maurice. Met with Angela discussing details of
 rehearsal schedule. First rehearsal set for January
 10, 1994 after Semester break.

Tuesday, December 10, 1993

Cast list posted. All accepted, scripts given out.

Monday January 10, 1994-6:30 to 9:45 p.m.

All cast members present. Gave out rehearsal
 schedules, and treats. Andi Horn left at 7 p.m. for
 class. Gave general comments to cast about myself
 and stated expectations. Read through entire play.
 Worked on song Miss Mouse. Stage was not taped or
 ready. Explained to cast where entrances, exits and
 general furniture placement was. Asked Angela to
 distribute rehearsal schedules to Donnell Walsh, Niki
 Juncker and Bryan Reeder. Also asked Angela to set
 appointment up with Niki Juncker concerning costuming.

Tuesday, January 11, 1994-6:30 to 9:50 p.m.

Gina Bon did warm-ups. Cast wrote blocking from
 p. 1-10. Worked blocking on stage, went through twice.
 Gave cast blocking for p. 11-16. Worked blocking
 twice on stage. Stage was taped for walls, entrances,
 and exits. Worked only with folding chairs. All
 cast members were present. Discussed with cast the
 layout of set design and furniture placement.
 Discussed characterizations with Cora, Almina, Estelle
 and Miss Archie. Asked Angela for some rehearsal
 furniture. Bryan Reeder told me that I may need to
 cast another Doreen. I am waiting to find out what

I should do. Gave out treats to cast. Angela told me that Niki Juncker will see me on Monday at 4 p.m. Rehearsal went well. Accomplished everything that I had intended to do.

Wednesday, January 12, 1994-6:30 to 9:50 p.m.

Met with Bryan Reeder at 5:20 p.m. to discuss rehearsals. Not sure as of yet if I am suppose to replace Doreen. Had rehearsal furniture. Maurice will talk to Donnell about furniture placement. I feel that it needs to be repositioned due to bad sight lines and freedom of stage movement. Kate Cuba led warm-ups and worked on characterization of old age. Blocked p. 17-21. Worked blocking from p. 11-21. Blocked p. 22-29, then worked blocking on stage. Gave notes. Served cast treats.

Thursday, January 13, 1994-6:30-9:30 p.m.

Brian Peters led warm ups. Blocked p. 30-43. Worked blocking on stage. Kate Cuba will give dialect warm-ups at least twice weekly and help with individuals who are having difficulty. Furniture was placed differently, card table and desk moved further right stage, blocking seemed to work better. Still do not have a Doreen. Gave Notes. Served treats.

Friday, January 14, 1994-6:30 to 8:30 p.m.

All present except for Kate Cuba. Wrote blocking p. 44-53. Worked blocking on stage. For the most part, things went very smoothly. Surprise! The piano was on stage and temporary walls are up. Doreen does not have to be replaced. Jennifer Johnstone came and read her part. Great job! Spent time after rehearsal catching her up on blocking. Asked Angela to ask Donnell Walsh for two matching lights on wall of fireplace on either side of the portrait and also a lighting standard on the landing. Asked Brian Peters for a larger table for side of sofa or a type of serving cart and also a smoking stand. Gave notes at end of rehearsal. Served the cast treats.

Saturday, January 15, 1994

Went to Belz Pottery Outlet and bought dishes for play. Brian Peters told me that Lindenwood did not

have matching dishes, so in order to have things set right, I decided to go out and get them. I was very fortunate and bought twelve glasses, twelve coffee cups and saucers, eight soup bowls and a fancy cut glass tumbler for Sarita's glass of water all for \$19.23. Gathered various trays at home for play. The sooner we start working with props the better as this is a rather prop heavy play.

Sunday, January 16, 1994

I was suppose to meet with Stacy, Moe and Gina at 1:30 p.m. to work on songs and the entire cast at 6 p.m. to work on scene 5, however, mother nature did not cooperate. Rehearsal was canceled due to 1" of ice and then 3" of snow. A few of the cast members also have the flu, so it is just as well that the rehearsal was canceled as quite a few wouldn't have made it anyway.

Monday January 17, 1994

Meeting with Niki Juncker postponed until Thursday, January 20, 1994 due to inclement weather.

Tuesday, January 18, 1994-6:30 to 9:10 p.m.

Met with Bryan Reeder at 5:15 and discussed the time period for the play, and other things concerning the play. Angela was out sick, Kari Stopp took over for Angela. Bill Tellmann didn't show, also didn't call and give reason why. Set is coming along. Frame is up for solarium and the door is up to TV room. The arch is also placed over the hallway. Diane Hartke led warm-ups. Blocked p. 54 to 61. Worked blocking on stage. Worked scene one and two. Beverly Myatt, is the first one to be off book for scenes 1 and 2. Served treats. Gave notes and discussed characterizations. Set appointment with Chris Angelo for character conference for Monday, January 24, 1994 at 4:30.

Wednesday, January 19, 1994-6:30 to 9:55 p.m.

Valerie Heck led warm-ups. We skipped the songs due to not being able to rehearse them last Sunday, will work on them this Sunday. Blocked p. 62 to 73. Worked blocking on stage. Fawn Nau, Kate Cuba and Jennie

Forrest absent. Served treats. Angela talked to Bill Tellmann about rehearsal missed; he will be here for next one, some mix-up with not understanding the schedule since we had a cancellation due to snow. Talked with Val about her character of Zelda. Served treats. Rehearsal was very confusing, cast does not understand blocking very well, probably due to props involved. Asked Brian Peters if we could start working with props as soon as possible. It is hard to distribute coffee or champagne when cast is merely pretending. The timing is essential and they need to work with dishes. Need to get a larger tray as the coffee cups will not fit on the ones I brought.

Thursday, January 20, 1994-6:30 to 9:40 p.m.

Met with Niki Juncker about costuming. Need to reconstruct scene placement. Originally planned only one intermission between four and five. Will now have two intermissions due to costume changes. Play will run Scenes 1, 2, 3, Intermission, Scene 4, 5, Intermission, and Scene 6 and 7. Stacy led warm-ups. Blocked p. 74 to 84, the last scene. Worked blocking on stage. Worked Scenes 1 and 2. Diane Hartke is off-book for scenes 1 and 2. Problem with Lotta and Alan's blocking during their scene. Need to rework blocking, too much movement. Scene is quite intense and blocking is not portraying this, so back to the drawing board. Plan to give revised blocking next time. Served treats to cast. Rehearsal went very well except for the blocking problem that was mentioned. Doreen, Jennifer Johnstone, and Estelle, Jennifer Davis, were absent.

Friday, January 21, 1994 6:30 to 10:15 p.m.

Sarita, Sarah Yunker was absent due to illness. Worked scenes 1, 2, 3, and 4. Told cast about new arrangement of show. Rehearsal was rather boring without Sarah there; she really picks up the tempo and does a wonderful portrayal of her character. Talked with Moe about his character of Perry and also to Jennifer Davis about her character of Estelle. Served treats. Set is almost totally together. Steps for landing were extended due to sight problems. Fireplace is completely done and door to Miss Archie's office is on. We finally have all the entrances and exits in place. Bookcase near landing is too shallow to place

books in; however I'm not sure if the problem can be remedied. Desk seems to be awkward in the position that it is in. Brian Peters is trying to assemble more furniture. He brought in another couch, but it is not of the period. He is going to try to fix the arms of the present one. The problem with the present couch is that our actors are a little too large to fit two people on the couch comfortably.

Sunday, January 23, 1994-3:00 to 9:20

Met with Stacy, Gina and Moe to go over songs at 3 p.m. Gave vocal warm-ups and discussed vowel and consonant placement with Moe. Also discussed phrasing and properly executing the higher tones with all. Went over rhythm problems with Stacy. She seems to be able to play and sing all the songs, but is having difficulty with "Oh, Mr. Kaiser." Gina is doing nicely with her song. I am thinking of asking her to make a vast contrast with the way she is singing her song, but at this point I am leaving her singing it as is. Cast all present, except for Fawn Nau and Bill Tellmann, who came after being called. If he does not take his part seriously and misses any more rehearsals, I will be forced to replace him as this is not fair to the rest of the cast who at least have the courtesy to let me know of their conflicts in advance. Worked on scenes 5, 6 and 7. Scene 5 and 7 went better this time. I met with Beverly and Jason at 5 p.m. and went over their scene before we started rehearsal at 6 p.m. Rehearsal on whole went very well. Served treats. Gave notes at end of rehearsal.

Monday, January 24, 1994

Met with Chris Angelo and discussed her part. She had difficulty in understanding her character Dora. I told her that Dora was like a daughter to Lotta even though she was her personal maid. This enabled Chris to further understand her relationship with Lotta and other characters in the play. We discussed her character for over a half hour. The set is now painted in an ugly shade of orange. I was told that this is a primer and will be covered over with a type of stain. The wallpaper that is partially up looks grotesque and is not distinguishable; however, Moe said with the proper lighting the pattern will stand out. I am not well versed in the technical aspects

of the theatre, so I have my doubts about this and asked Moe if I could get different wallpaper if the lighting didn't make the wallpaper look any different. He said that there would be time. Moe will discuss this with Donnell Walsh.

Tuesday, January 25, 1994-6:30 to 9:30 p.m.

Brian Peters led warm-ups. Worked on scenes 1 and 2. Most of them are either off book or close to being off book. Rehearsal went well. Everyone knew their blocking to a tee. These scenes are finally shaping up, so maybe there is a light at the end of the tunnel. Served treats. All present.

Wednesday, January 26, 1994-6:30 to 10:15 p.m.

Kate Cuba did warm-ups, worked on dialect. I held an extensive vocal warm-up for all cast members and discussed proper tone placement and breathing techniques. Worked on scenes 3, 4 and 5. Cast will be off until Sunday after tomorrow due to the Missouri Music Educators Conference that I will be attending at Tan-Tar-A until Saturday. Angela will have a line bash tomorrow night for scene 1 and 2. All cast members are to be off book. Rehearsal was long. We did the scenes over again after a break. I feel better that we did the scenes twice as the cast will have a small vacation. I reinforced that I expected them to work on their lines everyday even though we wouldn't have a rehearsal until Sunday. Served treats to cast.

Sunday, January 30, 1994-12 noon to 5 p.m.

Met with Stacy and Moe at noon and went over their songs. Gina couldn't make this rehearsal. Stacy seems to have all her songs ready now. Rhythms were correct. At 1 p.m. Diane Hartke did warm-ups and then I did a vocal warm-up. Beverly Myatt did not show. This was a problem for Jason Miller as he had to do his scene without her. Worked on scene 6 and 7 twice, then did scene 1 and 2. Rehearsal was rough. Scene 1 and 2 went well, but 6 and 7 did not. Served treats. Angela told me that only a few of the cast showed up for line bash and they did not take the rehearsal seriously. College students are not so different from the elementary students that I teach.

The old saying "when the cat's away the mice will play," seemed to prevail.

Tuesday, February 1, 1994-6:30 to 9:45 p.m.

Fawn Nau led warm-ups. Andi Horn left at 8 p.m. as she didn't feel well. Half the cast either was sick or didn't feel well. Rehearsal was not the best. Cast is suppose to be off book for the first four scenes; however, only a few had scene 4. Worked on scenes 1, 2, 3, and 4. Ran scenes 1 and 2. Scenes 1 and 2 went smoothly, no line call, no problems. Scene 1 sort of drags, pacing needs to be faster. Served treats. Wallpaper on set is nearly completed and looking bad. Lots of wrinkles and bubbles. I don't feel that the wallpaper is going to fly even with lighting. Brian Peters fixed the couch, looks much better. Problem of desk was solved. Put desk in front of bookcase by landing with a swivel type chair. Seems to have made for more ease in blocking. In scene 5, the party scene, card table will be put either in front of desk or to side.

Wednesday, February 2, 1994-6:30 to 9:20 p.m.

Gina Bon did warm-ups. Did vocalization with cast. Worked on scenes 3, 4, and 5. Rehearsal went better than expected. Brought a large tray from cafeteria at my school that will hold all the cups. Worked with some props, seemed to help the cast in their reality and timing. Andi Horn was out sick. Served treats. Beverly Myatt, Sarah Yunker and Diane Hartke have up to scene 6 memorized. Songs in scene 5 went well. Asked Gina Bon to over-dramatize her song and not sing it as beautifully and precisely as before. This is a good contrast in this scene. She readily changed the portrayal of the song and did it splendidly.

Thursday, February 3, 1994-6:30 to 9:15 p.m.

NIGHTMARE FOR THE DIRECTOR! Bryan Reeder called me and Miss Archie, Andi Horn, had to be hospitalized last night. She portrays her character so well, that I hate to have to think of replacing her. Hopefully, she will get better and not have to be replaced. It's a wait and see before reacting, but it is definitely enough to cause a stroke for the director.

Kate Cuba held warm-ups. Worked and ran scene 6 and 7. Jason Miller was absent due to work conflict. Angela read in for Andi. Served treats. Spirits were not good after news of Andi.

Friday, February 4, 1994-6:30 to 9:25 p.m.

Stopped by and saw Andi at St. Joseph's Hospital and took her a card and a stuffed little bunny. She said the doctor's thought that she had pneumonia, however they were not sure. Her mother is coming in from Arizona. Things do not look good. I may have to replace her. Beverly Myatt did warm-ups to start the rehearsal. Rehearsal went very smoothly considering Andi's absence. The cast is quite concerned as to someone replacing Andi and learning the part in time. Bryan Reeder has asked Anita Dupree to start studying the lines. I am asking Angela Bowman to take Andi's place as she would be a perfect shoe-in for Miss Archie. Angela was absent tonight, so I will call her at home tomorrow. Ran scenes 1, 2, 6 and 7. Reminded cast that they are to be totally off book by Sunday. Gave notes. Served treats.

Saturday, February 5, 1994

Talked with Angela on phone about taking Andi's place and she agreed to do it. She said that Kari can take her place as stage manager, and she would find someone to replace Kari. Problem solved about Andi, I feel better now.

Sunday, February 6, 1994-1 to 5:30 p.m.

Bryan Reeder has finally come to the rescue! This is the first rehearsal that he will attend. Bill Tellmann had to be called to rehearsal again. I talked with him extensively concerning his obligation to the show and especially the cast. It was put in no uncertain terms that this is the last time I will accept his irresponsibility. Jennie Forrest led warm-ups and then an extensive vocal warmup was given. Started rehearsal of scenes at 1:45 p.m. and ran through scenes 1, 2, 3. Took a break for 15 minutes, then went on to scenes 4 and 5. Took another 15 minute break and ran scenes 6 and 7. Cast was not off book for scene 7. Let them use their books for today only. Also let them call for lines on scene 5 and 6.

Rehearsal was rough, but for the most part went well. Bryan gave them compliments but also told them that they were not doing their part to make the show run smoothly. Opening is a little over a week away and cast needs to buckle down and be in character at all times. A lot of them are not listening on stage when they do not have a line and are losing the context of the play or losing their entrance. The Chopin number is back in the scene of Sarita's exit. I had substituted Beethoven's Fur Elise, as the Chopin was too melodramatic and became too comic for Sarita's exit. Bryan Reeder took a look at the scene using both pieces and added an unusual response by the cast, during the Chopin, which everyone involved liked and felt comfortable with. The original Chopin is back in. It added a freshness and an air of surprise that was needed to the scene. Treats were served.

Monday, February 7, 1994

Talked with Bryan Reeder about Andi Horn. Her mother is taking her back to Arizona for a week to rest and recuperate. She told Bryan that she still intends to do her part. She is to call Wednesday of this week to let Bryan know for sure if she can still do her part. Talked with Angela on the phone and she does not want to do Andi's part. Bryan is hoping that Andi can come back, but still has Anita Dupree studying her lines. I am very distraught to say the least and am wondering if this play will ever get off the ground. I've certainly had my share of absentees and wonder if I'll ever have a full deck of cards to play with. Very few rehearsals have had an entire cast present. It will take a slight miracle to pull this play off.

Tuesday, February 8, 1994-6:30 to 9:50 p.m.

Set is really shaping up. Accent moldings are being put around the frame. The wallpaper is about all that I do not care for, but the moldings help it out quite a bit. I brought cigarette cases for the props, so we now have a complete set of props to work with. I spent many hours in several antique shops trying to locate cigarette cases until I found out that a friend of my had some I could borrow. Talked to Niki Juncker about costumes, she said they are coming along but will not be totally ready until final dress

rehearsal. This might make a director nervous but not in this case as I know Niki's excellent work and she always comes through. This is the least of my worries at present. Brian Peters did the warm-ups. I spent time with the cast discussing their relationship with other characters in the cast and how they perceived their own character. It was time well spent as they felt that by talking about it they gained more insight into how they actually felt about their characters. Bryan Reeder came to the rehearsal. We ran scenes 1, 2, and 3. The pacing was better than it ever was previously. Bryan complimented the cast on this feat. Served treats. For the first time, I feel very good about the show. My only fear is that Andi will not come back and we will have to put someone with a book in their hand on stage. I will just take one day at a time and be happy for this rehearsal.

Wednesday, February 9, 1994-6:30 to 9:40 p.m.

This has been a great day! First Bryan told me that Andi called and will be back on Sunday and she's doing better and is ready to do her part. The next good bit of news is that Moe showed me the lighting effects on the wallpaper and to my surprise, the pattern really stands out. Next time I shall listen to those who are knowledgeable, instead of worrying myself over nothing. Kate Cuba did the warm-ups and I did a vocal warm-up. We ran scenes 4, 5, 6, and 7. The cast was very happy to hear that Andi is coming back. Maybe we will have a 100% roll call Sunday. I have all the confidence that Andi will have her part to a tee, as she already did a fine job before her illness. Scene 5 is very good. I am impressed with the actors that I have; they seem to always be striving for something new to add. Served treats. Rehearsal ended on all good notes for a change. Kate Cuba out.

Thursday, February 10, 1994-6:30 to 10:35 p.m.

Gina Bon did warm-up, then I gave a vocal warm-up. I talked with Jennifer Davis before rehearsal about her character and asked her to try a few other things that I suggested to her. Ran whole show. Scene 1 still seems very slow. After scene 2 that starts with Sarita's entrance, the show seems to be at a better pace. Bryan Reeder came up with the idea to

cast Chris Angelo who is Dora in scene 1 as Topsy in scene 7. Chris agreed to do it so this saves Kari from having to be spared from back stage or myself from getting prepared for the part as I rather be in the audience. Chris read in Topsy in Scene 7 and the cast was elated to have a body on stage instead of having Topsy's line always read from the audience. The rehearsal was long and the cast looked as though they need a vacation. Sunday is wet tech and then a full run so they have a few days to get some needed rest. Served treats.

Friday, February 11, 1994-4 to 6:30 p.m.

Dry tech. Set lighting for show. Actually this was confusing to me; however, I didn't have to handle any of the recording for sound and light cues so I was very thankful that all I had to do was agree with the lighting. Basically there are only four changes in the lighting. This is a very easy show with mostly lights up and down, so I wanted to keep it easy for all involved. Donnell stayed until 5 p.m. and Moe and the rest of us finished the show by 6:25 p.m. I had never been involved with a dry tech as a director and I feel that it proved to be very interesting and I learned a lot.

Sunday, February 13, 1994-1 to 5:35 p.m.

Wet tech lasted for a little under an hour. All went very well. Gina Bon led warm-ups and I did an extensive vocalization. The good news is that Andi Horn is back! She did a superb job! One would never guess that she had missed over a week of rehearsals. The whole rehearsal went very well. The show seems to have picked up life. Attendance was 100%! I'm sure that this was a factor in the success of the rehearsal. The only problem is the removal of props after a scene is over, but I'm sure that this will be worked out in the dress rehearsals. The stage crew cannot remove all of them without too much of a lull, so many of the actors will have to take the responsibility. Served treats. During notes I found out that Bill Tellman cannot make the Tuesday dress rehearsal due to work conflict and Jennifer Johnstone's grandmother passed away and she will not make Monday's due to the funeral in Iowa. Fawn Nau has a court appearance on Monday and also will not be present.

So it looks like we'll only have one dress rehearsal with 100% attendance. I only hope that this doesn't interfere with the outcome of our show.

Monday, February 14, 1994-6:30 to 11:45 p.m.

First dress rehearsal. Most costumes are ready, except for Lotta and May. This is mainly because their costumes had to be made from scratch as they are larger actors. Niki reassured me that all will be done by final dress, so I am trusting her to come through. Rehearsal went better than expected with two actors out. The main problem is makeup. Many of the actors look too young on stage. Chad Little is helping out with the makeup and you can tell which ones he worked on over the ones who are doing it themselves. I talked with a few actors to ask them to do more with their characterizations; however, one actor, name unmentioned was not too happy with my suggestion. This particular actor took offense with my suggestion, feeling that I meant to change their entire characterization. I explained that this was not what I meant, that I merely wanted them to appear stronger in what they were portraying. Hopefully, the message came through that way as I have no intentions of offending any of the actors as I feel that they are all doing a tremendous job! Valentine treats were served and the rehearsal ended on an upbeat mood.

Tuesday, February 15, 1994-6:30 to 11:15 p.m.

Rehearsal went wonderful! Stacy and Bill are out. Stacy had to help with the one acts in the downstage. The cast is delighted to have real sandwiches to work with. The problem is that I don't mind the cost involved, but I do mind the time that it takes in making them. It's a real strain to fight the bridge traffic in rush hour, get home and make sure my boys are taken care of, and then have to construct 25 to 30 sandwiches. I found out that there's more to directing than meets the eye. Still some problems with removal of props. Makeup looked better tonight. Gave notes to a few actors to go a little more overboard on their makeup. Made several actors go out into the audience to look at Brian Peters makeup. The problem is that up close Brian looks very grotesque but at a distance the desired results of age are achieved. We only have one more rehearsal to get

it correct. The only other problem is to get the actors to stay in the dark, a few are moving before it goes to black and this is very distracting. Served treats.

Wednesday, February 16, 1994-6:30 to 11:25 p.m.

The last shot at putting the final touches on! **100% attendance!** Paul Butts took photographs. All costumes were finished. Makeup looked very good. Dialogue was skipped in scene 6, but thanks to Beverly Myatt and the actors who were all listening, they recovered the scene nicely and know one would have known the better unless they knew the script verbatim. The cast is geared up for opening night. Served treats.

Thursday, February 17, 1994-5:00 to 11:35 p.m.

OPENING NIGHT!

Gave the cast vases with a flower. Served a sheet cake with "**WAITING IN THE WINGS**" inscribed on it. Sent a flower arrangement to Niki Juncker thanking her for all her hard work and efforts she gave to the show. Gave a 20 minute vocal warm-up at 7 p.m. The show went superbly. I couldn't have asked for a better opening night. The cast was elated from the very responsive audience. I am very happy that it went this well as they deserve all the applause for the hard work that they put into this show. The only mishap was that the Christmas tree fell over during scene 5, but Gina Bon saved the show by merely walking over to it and setting it upright and picking up the bottle of champagne from the floor and muttering, something like Oh, dear!, which the audience took as perfectly normal. All in all I am one happy director.

Friday, February 18, 1994-6:00 to 11:30 p.m.

Had vocal warm-ups at 7 p.m. for fifteen minutes. Not much to record as this performance was a ditto of last night. The audience did not respond as well as the last one; however, they loosened up as the play went on and finally figured out that it was alright to laugh.

Saturday, February 19, 1994-6:00 to 11:50 p.m.

Held vocal warm-ups at 7 p.m. The show went very well with the exception of the lights. We had to take an unexpected intermission after scene 4 as the light board completely went out. After twenty minutes, which seemed like an eternity, the crew was able to run the rest of the show manually. We skipped the intermission after five and ran the rest of the show. The scene change after five was delayed a little allowing the cast to do their costume changes. Thank goodness that the short disaster didn't ruin the show; the cast and crew came to the rescue and adapted to the situation well. The only downbeat moment was after the show when I announced after notes that the brush-up rehearsal on Wednesday was a full rehearsal. The cast didn't feel that this was necessary; however, as director of this show I am the decision maker and I do not want the success of this show jeopardized by not having a complete rehearsal before going back into it for three more performances. They finally stopped arguing their point when they realized that I had put my foot down and was not going to budge from my decision.

Monday, February 21, 1994-10 a.m.

Had an interview in Jelkyl Theatre with the cable company concerning the show. A very pleasant experience. Talked with Bryan Reeder after the interview about the show's success and about the lights going out Saturday. It seemed that the lights went out due to a faulty battery, and that all would be taken care of for the next round of performances.

Wednesday, February 23, 1994-6:00 to 10:00 p.m.

Gave vocal warm-ups at 6:30. Ran show with costumes, but without makeup. Started show at 7:10 p.m. and finished by 9:30 p.m. Gave cast surveys to complete and served treats.

Thursday, February 24, 1994-6:00 to 11:15 p.m.

Had vocal warm-ups for cast at 7:05. Printed out results of survey for cast to see. Evidently a few in the cast are not too pleased with me as they obviously rated the survey low. I think that I surprised a few to post the results and all the remarks

that were made. At the warm-ups I indicated that I must have offended a few people in the cast and I publicly apologized as my intentions were never to offend or intimidate anyone. I could tell that a few looked rather sheepishly and were sorry for what they wrote. I don't think that they knew that I would record this and use it as part of my thesis. I had to omit one comment that was made in my survey from the chapter as it was obscene. However, I let the cast see all the comments without any edits. Many of the cast were appalled by whoever made the comment and I felt better that the cast was outraged by this person. This was enough of sweet revenge for me. The show was great, no hitches, and most of all the timing seemed perfect tonight. Good audience. Served the cast treats.

Friday, February 25, 1994-6:00 to 11:45 p.m.

Met with cast at 7:00 p.m. for vocal warm-ups. This cast never ceases to amaze me with their brilliant performances. If anyone had told me that this show was going to be successful a week ago I would have had my doubts. It seems like this show finally came together at the final dress rehearsal. Served treats to cast. Another smashing success to report.

Saturday, February 26, 1994-5:00 p.m. to 12:45 a.m.

THE LAST SHOW! THE FINALE!

Served a large sheet cake inscribed "THE LAST SHOW" "KUDOS" to cast. Also gave them personal notes and a brass tankard with their character name engraved on it. Gave the stage manager and assistant stage manager tankards with the title of the play engraved on them. Also gave the same to Donnell Walsh and Bryan Reeder. Gave the lighting crew and back stage crew a brass key chain with "THE WINGS" engraved on it. Met with cast at 7:00 p.m. for the usual vocal warmup. I have mixed emotions. I have been anxiously awaiting the end of this project so that I can move on to finish my thesis and hopefully graduate; however, there is a sadness that prevails with me. A sadness that this will be over in just a few hours and that all that will remain are fond memories. The last show proved to be as successful as all the rest. The cast surprised me. They had asked me to play Topsy for the last show and I accepted the

responsibility as Chris Angelo said she would like to take her bow as Dora. When I made my entrance all seemed normal until I was handed a bouquet of roses and a card and given a round of applause by my own cast members. This was most touching and I had to do everything in my power to remain calm as I felt tears welling up inside. I of course scolded but thanked the cast after the show for this surprise and thanked them for making each performance a success. After the show came the sad moment of strike. I merely sat in the audience and watched. The evening ended by chatting with Jason Wiley, a former student of mine, who helped bring all of this back into perspective and make me want to go on to other challenges in the future. All in all this was a very rewarding, challenging experience. This adventure has built in a new confidence of myself and also has given me the initiative to face future challenges.

Scene Three

Music: Pre-taped--"Walking In The Rain"
Page 30--sound of the front-door bell.

Scene Four

Music: Pre-taped--"Miss House"

Scene Five

Music: Pre-taped--"Miss House"
Page 34--sound of motor-cycle horn.
Page 35--front-door bell.

Scene Six

Music: Pre-taped--"No, No, No"
Page 41--front-door bell.
Page 42--sound of a champagne cork popping.

Scene Seven

Music: Pre-taped--"Walking In The Rain"
Page 43--front-door bell.
Page 44--sound of a motor-cycle horn.
Ending Music after black-out--same as pre-show.

Appendix B: Characters Involved in Waiting in the Wings

Appendix A: Sound Cues
Waiting in the Wings

Characters Involved in Waiting in the Wings

Before show--Pre-taped music around 1 minute.

Detalle

Scotty

Scene One

Page 7--sound of motor-cycle horn.

Page 10--sound of front-door bell.

Page 13--sound of front-door bell.

Perry

Miss Apple

Scene Two

Music: Pre-taped--"Waiting in the Wings"

Page 24-- Sound of a motor horn.

Scene Three

Music: Pre-taped--"Waiting in the Wings"

Page 30--Sound of the front-door bell.

Screen

Miss Apple

Scene Four

Music: Pre-taped--"Miss Mouse"

Scotty

Perry

Scene Five

Music: Pre-taped--"Miss Mouse"

Page 56--sound of motor-cycle horn.

Page 59--front-door bell.

Head

Scene Six

Music: Pre-taped--"Oh, Mr Kaiser"

Page 62--front-door bell.

Page 68--sound of a champagne cork popping.

Screen

Perry

Scene Seven

Music: Pre-taped--"Waiting in the Wings"

Page 75--front-door bell.

Page 81--sound of a motor-cycle horn.

Ending Music after black-out--same as pre-show.

Scotty

Detalle

Scotty

Head

Lotta

Appendix B: Characters Involved in Scenes
Waiting In The Wings

Act I-Scene I

Characters Involved in Scene

Almina
 Estelle
 Bonita
 Cora
 Maud
 May
 Deirdre
 Perry
 Miss Archie
 Osgood
 Lotta
 Dora

Act I-Scene 2

Characters Involved in Scene

Doreen
 Miss Archie
 Sarita
 Estelle
 Bonita
 May
 Cora
 Deirdre
 Almina
 Lotta
 Maud

Act II-Scene 3-(Scene 1)

Characters Involved in Scene

Doreen
 Perry
 Zelda
 Miss Archie
 Cora
 May
 Osgood
 Sarita
 Deirdre
 Estelle
 Bonita
 Maud
 Lotta

Act II-Scene 4-(Scene 2)
Characters Involved in Scene

Bonita
Miss Archie
May
Maud
Cora
Estelle
Almina
Deirdre
Doreen
Lotta
Sarita

Act II-Scene 5-(Scene 3)
Characters Involved in Scene

Cora
Deirdre
Bonita
Maud
Almina
Estelle
May
Lotta
Osgood
Perry
Doreen
Dr. Jevons
Sarita

Act III-Scene 6-(Scene 1)
Characters Involved in Scene

Doreen
Miss Archie
Zelda
Perry
Lotta
May
Osgood
Almina
Maud
Estelle
Deirdre
Cora
Bonita

Act III-Scene 7-(Scene 2)
Characters Involved in Scene

Estelle--Katherine Cuba

Bonita

Cora--Jennifer Davis

Lotta

May--Stacy Snyder

Doreen

Alan--Derek Tucker

Maud

Perry--Paul Ray

Almina

Miss Archie--Andie Burn

Topsy

Perry--Raurice Crow

Osgood--Brian Lewis

Lotta--Beverly Hyatt

Doreen--Jennifer Johnson

Zelda--Valerie Boyd

Dr. Jensen--William Williams

Dora, Topsy--Christina Angela

May--Diane Bartlett

Almina--Jennie Forwood

Bonita--Dina Ross

Alan--Jason Miller

Appendix C: Cast List
Waiting In The Wings

Deirdre--Katherine Cuba Rehearsal Schedule
Waiting In The Wings

Estelle--Jennifer Davis

Maud--Stacy Snyder 1994

Sarita--Sarah Yunker read through, work on 1994
 "Miss Maud." Write blocking up to page 10.

Cora--Faun Nau on blocking.

Miss Archibald--Andie Horn

Perry--Maurice Conn

Osgood--Brian Peters Act I, Scene 1.

Lotta--Beverly Myatt

Doreen--Jennifer Johnstone

Zelda--Valerie Heck

Dr. Jevons--William Tellmann

Dora, Topsy--Christine Angelo

May--Diane Hartke

Almina--Jennie Forrest

Bonita--Gina Bon

Alan--Jason Miller

Sunday, January 17

Work on script. 1:00-2:00 (Maud's blocking, 1994)
 and Stacy. 2:30 to 3:30 p.m.
 3:30 to 5:00 p.m. 5:1 to 6:00 p.m. 6:00 to 7:00 p.m.
 (Act II, Scene II). Work blocking. Work Act
 I and II. (CANCELLED DUE TO WEATHER)

Tuesday, January 18, 1994

8:30 to 9:00
 Block pg. 14 to 21, Scene 5, Act II, Scene II
 Work blocking. Work Act I and II.

Appendix D: Rehearsal Schedule
Waiting In The Wings

Monday, January 10, 1994

6:30 to ?

General comments, read through, work on song "Miss Mouse." Write blocking up to page 10, walk through blocking.

Tuesday, January 11, 1994

6:30 to ?

Block pg. 11 to pg. 16, work blocking, from pg. 1 to 16. End of Act I, Scene I.

Wednesday, January 12, 1994

6:30 to ?

Block pg. 16 to pg. 29, work blocking. Work on trouble areas Act I.

Thursday, January 13, 1994

6:30 to ?

Block pg. 30 to 44, scene three (Act II, Scene I). Work blocking.

Friday, January 14, 1994

6:30 to ?

Block pg. 44 to 53, scene four, (Act II, Scene 2). Work blocking.

Sunday, January 15

Work on songs- Gina, (Bonita) Maurice, (Perry) and Stacy, (Maud) 1:30 to 3:30 p.m.

6:00 to ? Block pg. 54 to pg. 61, Scene five, (Act II, Scene 3). Work blocking. Work Act I and II. **CANCELLED DUE TO WEATHER.**

Tuesday, January 18, 1994

6:30 to ?

Block pg. 54 to 61, Scene 5, (Act II, Scene 3) Work blocking. Work Act I and II.

Wednesday, January 19, 1994

6:30 to ?

Block pg. 62 to 73, Scene 6, (Act III, Scene I). Work blocking.

Thursday, January, 20, 1994

6:30 to ?

Block pg. 74 to 84, Scene 7 (Act III, Scene 2).
Work blocking.

Friday, January 21, 1994

6:30 to ?

Work Scene 3 and 4, and 5.

Sunday, January 23, 1994

1:30 to 3:30-work with songs-same as last Sunday.

6:00 to ? Work Scenes 5, 6 and 7.

Tuesday, January 25, 1994

6:30 to ?

Work and run Act I or Scenes 1 and 2.

Wednesday, January 26, 1994

Work and run Act II or Scenes 3, 4, and 5.

Thursday, January 27, 1994

Line Bash with Angela-Off Book for Scenes
1 and 2.

Sunday, January 30, 1994

1:00 to 6 p.m.

Work and run Act III, Scenes 6 and 7.
Run Act I Scenes 1 and 2.

Tuesday, February 1, 1994

6:30 to ?

Off book for Scenes 1, 2, 3, 4.
Run Scenes 1, 2.

Wednesday, February 2, 1994

6:30 to ?

Run Scenes 3, 4, 5.

Thursday, February 3, 1994

6:30 to ?

Run Scenes, 6, 7.

Friday, February 4, 1994

6:30 to ?

Run Scenes, 1, 2. and 6, 7.

Sunday, February, 6, 1994

1 p.m. to ?

Off Book.

Run all scenes.

Tuesday, February 8, 1994

6:30 to ?

Run 1, 2, 3.

Wednesday, February 9, 1994

6:30 to ?

Run 4, 5, 6, 7.

Thursday, February 10, 1994

6:30 to ?

Run all scenes.

Friday, February 11, 1994

Dry tech

4:30 to ?

Sunday, February 13, 1994

1 p.m.-2 p.m.

Cue to Cue-Wet Tech.

2 p.m. to ? Run Show.

Monday, February 14, 1994

HAPPY VALENTINE'S DAY

Dress Rehearsal

Call 6:30-Run Show 8:00 p.m.

Tuesday, February 15, 1994

Dress Rehearsal.

Call 6:30-Run Show 8:00 p.m.

Wednesday, February 16

Dress Rehearsal.

Call 6:30-Run Show 8:00 p.m.

Thursday, February 17, 1994

OPENING NIGHT-BREAK A LEG!

Call 6:30 p.m.

Showtime-8:00 p.m.

Friday, February 18, 1994

Call-6:30 p.m.

Showtime 8:00 p.m.

Saturday, February 19, 1994

Call-6:30 p.m.

Showtime 8:00 p.m.

Wednesday, February 23, 1994

Call-6:00 p.m.

Refresher Run through

Run Show-7 p.m.

Thursday, Friday, Saturday (THE END!)

February 24, 25, 26.

Call 6:30 p.m.

Showtime-8:00 p.m.

Note* I plan to keep to a tight schedule. Hopefully, we do not vary much from this schedule, but I will admit that nothing should be put in concrete. I will be out of town January 27, 28 and 29, but will see you on the 30th. Mondays and Saturdays are open for

APPENDIX 1: SAMPLE EVALUATION FORM AND RUBRIC
 FACTOR IN THE CLASS
 RUBRIC

counseling; please feel free to either call me at home 928-5267 or at work, (leave message and I will get back to you as I'm scheduled pretty tight with my teaching schedule) 524-8922 for an appointment or any concern you may have. I am looking forward working with you.

The Instructor . . .

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

APPENDIX E: SAMPLE EVALUATION FORM AND RESULTS
WAITING IN THE WINGS
FORMAL
ACTOR'S SURVEY

PLEASE CIRCLE YOUR ANSWER

1	2	3	4
Strongly Agree	Agree	Disagree	Strongly Disagree

The Director . . .

1. . . . gave clear directions at all times.

1	2	3	4
---	---	---	---
2. . . . was organized, well-prepared and prompt at all rehearsals.

1	2	3	4
---	---	---	---
3. . . . established and communicated an atmosphere of mutual respect and purpose.

1	2	3	4
---	---	---	---
4. . . . gave the parameters of characters and allowed freedom for one to create within that framework.

1	2	3	4
---	---	---	---
5. . . . clearly defined and communicated the mission and purpose of the play.

1	2	3	4
---	---	---	---
6. . . . had a thorough knowledge of the material and was supportive of new and relevant ideas and encouraged a collaborative effort as a means to achieving desired results.

1	2	3	4
---	---	---	---
7. . . . comments were constructive and promoted a positive feeling among cast members.

1	2	3	4
---	---	---	---
8. . . . adequately addressed and identified the needs and concerns of the cast.

1	2	3	4
---	---	---	---

9. . . . maintained control in situations at all times, and demonstrated firm but fair treatment of all involved.

1 2 3 4

10. . . . gave realistic goals and deadlines.

1 2 3 4

Informal

The director should. . .

1. . . . stick to teaching the kiddies.

1 2 3 4

2. . . . give up!

1 2 3 4

3. . . . forge ahead!

1 2 3 4

Please List Director's:
Strengths

Weaknesses

ADDITIONAL COMMENTS:

RESULTS FROM SURVEY

Total Possible Responses-17 actors

Total Responses-16

The Director . . .

1. . . . gave clear directions at all times.

(1) Strongly Agree.....	5	30%
(2) Agree.....	8	48%
(3) Disagree.....	3	18%
(4) Strongly Disagree...	0	0%
(5) No Response.....	1	6%

2. . . . was organized, well prepared and prompt at all rehearsals.

(1) Strongly Agree.....	5	30%
(2) Agree.....	10	60%
(3) Disagree.....	1	6%
(4) Strongly Disagree...	0	0%
(5) No Response.....	1	6%

3. . . . established and communicated an atmosphere of mutual respect and purpose.

(1) Strongly Agree.....	6	36%
(2) Agree.....	8	48%
(3) Disagree.....	2	12%
(4) Strongly Disagree...	0	0%
(5) No Response.....	1	6%

4. . . . gave the parameters of characters and allowed freedom for one to create within that framework.

(1) Strongly Agree.....	6	36%
(2) Agree.....	7	42%
(3) Disagree.....	3	18%
(4) Strongly Disagree...	0	0%
(5) No Response.....	1	6%

5. . . . clearly defined and communicated the mission and purpose of the play.

(1) Strongly Agree.....	5	30%
(2) Agree.....	8	48%
(3) Disagree.....	3	18%
(4) Strongly Disagree...	0	0%
(5) No Response.....	1	6%

6. . . . had a thorough knowledge of the material and was supportive of new and relevant ideas and encouraged a collaborative effort as a means to achieving desired results.
- | | | |
|--------------------------|---|-----|
| (1) Strongly Agree..... | 6 | 30% |
| (2) Agree..... | 7 | 42% |
| (3) Disagree..... | 3 | 18% |
| (4) Strongly Disagree... | 0 | 0% |
| (5) No Response..... | 1 | 6% |
7. . . . comments were constructive and promoted a positive feeling among cast members.
- | | | |
|--------------------------|---|-----|
| (1) Strongly Agree..... | 7 | 42% |
| (2) Agree..... | 7 | 42% |
| (3) Disagree..... | 1 | 6% |
| (4) Strongly Disagree... | 1 | 6% |
| (5) No Response..... | 1 | 6% |
8. . . . adequately addressed and identified the needs and concerns of the cast.
- | | | |
|--------------------------|----|-----|
| (1) Strongly Agree..... | 5 | 30% |
| (2) Agree..... | 10 | 60% |
| (3) Disagree..... | 1 | 6% |
| (4) Strongly Disagree... | 0 | 0% |
| (5) No Response..... | 1 | 6% |
9. . . . maintained control in situations at all times, and demonstrated firm, but fair, treatment of all involved.
- | | | |
|--------------------------|---|-----|
| (1) Strongly Agree..... | 7 | 42% |
| (2) Agree..... | 8 | 48% |
| (3) Disagree..... | 1 | 6% |
| (4) Strongly Disagree... | 0 | 0% |
| (5) No Response..... | 1 | 6% |
10. . . . gave realistic goals and deadlines.
- | | | |
|--------------------------|---|-----|
| (1) Strongly Agree..... | 8 | 48% |
| (2) Agree..... | 5 | 30% |
| (3) Disagree..... | 3 | 18% |
| (4) Strongly Disagree... | 0 | 0% |
| (5) No Response..... | 1 | 6% |
- The Director should . . .
1. . . . stick to teaching the kiddies!
- | | | |
|--------------------------|---|-----|
| (1) Strongly Agree..... | 1 | 6% |
| (2) Agree..... | 1 | 6% |
| (3) Disagree..... | 6 | 36% |
| (4) Strongly Disagree... | 8 | 48% |
| (5) No Response..... | 1 | 6% |

2. . . . give up!

(1)Strongly Agree.....0.....0%
 (2)Agree.....0.....0%
 (3)Disagree.....8.....48%
 (4)Strongly Disagree...8.....48%
 (5)No Response.....1.....6%

3. . . . forge ahead!

(1)Strongly Agree.9.....54%
 (2)Agree.....7.....42%
 (3)Disagree.....0.....0%
 (4)Strongly Disagree...0.....0%
 (5)No Response.....1.....6%

COMMENTS: STRENGTHS

"POSITIVE STROKES FOR ACTORS"
 "IDEAS WERE WELL PREPARED"
 "ALLOWED INPUT FROM CAST"
 "VERY GOOD AT COMMUNICATING"
 "KEPT CONTROL"
 "GAINING RESPECT"
 "CONVEYING IDEAS"
 "POSITIVE"
 "ENCOURAGING"
 "NOT LAID BACK AT ALL"
 "ALWAYS TRIED TO HAVE HIGH ENERGY LEVEL"
 "ORDER"
 "DISCIPLINE"
 "IT WAS OBVIOUS THAT YOU CARED VERY MUCH ABOUT THIS SHOW AND EVERYONE INVOLVED, THE MAIN PROBLEMS WERE IN COMMUNICATION."
 "RELATIONSHIP TO ACTORS/CREW"
 "DEALT WITH REALITY OF AWKWARD SET"
 "DEALT WELL WITH ABSENCES AND ILLNESSES"
 "TOOK PEOPLE OF VARIED TALENT AND EXPERIENCE AND ACHIEVED A UNIFORM RESULT"
 "USED ALL TIME WISELY"
 "KNEW HOW TO VOCALLY TRAIN THE SINGERS"
 "VERY UNDERSTANDING TO ALL SCHEDULE CONFLICTS"
 "JUDI WAS ONE OF THE NICEST DIRECTORS I HAVE HAD"
 "HER CONCERN WAS ALWAYS TO THE CAST"
 "IF ALL DIRECTORS WERE AS CARING, THEIR SHOWS WOULD SHINE AS THIS ONE HAS!"

WEAKNESSES

"DOESN'T APPLY TO JUDI"

"EXPLANATION OF THE BLOCKING WAS DIFFICULT AT TIMES"

"SOME BLOCKING-HINDERED BY SET"

"AT TIMES, FOLLOWED SCRIPT DIRECTIONS SO CLOSELY SHE STIFLED HER OWN VISION"

"SHOULD HAVE BEEN HARDER ON THE PERFORMERS WHO DID NOT GIVE THE 110% THAT SHE DID!"

ADDITIONAL COMMENTS:

"I REALLY ENJOYED WORKING WITH HER. I THINK JUDI IS A VERY TALENTED DIRECTOR."

"I HAD A GOOD TIME! EVEN THOUGH I DID NOT CARE FOR THE SCRIPT ITSELF. I DO NOT LOOK BACK ON THIS IN A BAD WAY."

"THE DIRECTOR IN MY OPINION WAS 10 TIMES MORE DEDICATED THAN THE MAJORITY OF THE CAST. I ONLY WISH THAT WERE NOT TRUE."

APPENDIX F: CRITIQUE AND RESULTS
WAITING IN THE WINGS

CRITIQUE

1. Did you enjoy the program? What if any, were the particular strengths or weaknesses.
2. Did the actors effectively portray age?
3. How well did the actors execute their dialects?
4. Were the characterizations convincing?
5. Was the blocking of the play believable?
6. Please use the space below for any additional comments.

*This critique was given to a total of ten people: three former parents of students whom I have taught, four colleagues, two elderly friends and a former student.

CRITIQUE RESPONSES
WAITING IN THE WINGS

1. Did you enjoy the program? What, if any, were the particular strengths or weaknesses?
 - A. I enjoyed the play very much. I'd never seen a Noel Coward play performed live. I thought the actors seemed natural in their performances, with excellent timing for the humor.
 - B. Yes, I especially enjoyed the humor.
 - C. Yes, I enjoyed the program.
 - D. Very much! The set and costumes were excellent! Conversations were sharp and clear, easy to understand. The plot was easy to follow.
 - E. All of the below questions were definitely the strengths! I saw the program again the following week, I enjoyed it so much. I was surprised to see different things that I didn't catch the first time around.
 - F. This was the best show I've seen at Lindenwood this year. The set was the best ever. This was a very entertaining evening.
 - G. A very enjoyable show! The strengths lie in the actors. I was shocked to find out that they were all college age students. I thought they were all at least in their late twenties.
 - H. Wonderful show! No weaknesses. I'm amazed how the actors memorized such long-winded speeches in some points of the show.
 - I. Great show Judi, the staff at Walnut Grove commends you on a job well done. Is there any end to your talents? I enjoyed the show especially after the first scene which seemed to be weighty with exposition. Sarita really started the show with a bang from scene two on.
 - J. Great show. Can't find any fault with anything!

2. Did the actors effectively portray age?
 - A. They did an excellent job. I found it hard to believe how well they could do this.
 - B. Yes, especially in their actions and mannerisms. The old "suitor" and the senile lady were marvelous.
 - C. Yes. The make-up was excellent.
 - D. The actors were amazingly right on the mark.
 - E. The characters as portrayed reminded me of elderly persons that I know and have known

- in my life.
- F. Definitely! I was impressed that the actors did not make the elderly look like a bunch of decrepits, but full of energy that most of them possess.
 - G. The actors did a wonderful job of portraying age. I thought it was exceptional that they didn't all portray age in the same way. Each character had their (sic) own identity.
 - H. Yes. My favorite actors were the old Irish woman, the insane lady, and Lotta. Lotta used her hands a lot as she talked. She was a believable, faded actress.
 - I. I still can't get over the real age of these actor's. My hat's off to them.
 - J. I was impressed with all of them. I especially liked the actor who played Sarita. I have an aunt that is Sarita's double.
3. How well did the actor's execute their dialects?
- A. I found their accents to be effective and consistent, although sometimes an actor spoke unexpectedly to me, and by the time I found out who was talking on stage (there were a lot of people there at times) I would lose their words.
 - B. For the most part, quite well, although I occasionally missed spots of dialogue.
 - C. Most of the time, very well.
 - D. Very well, especially the Irish gal.
 - E. Very well. The occasional word was lost, but there always is even if the accent is true.
 - F. Some were better than others. British is not the easiest accent. Osgood, May, Lotta and Zelda did wonderful dialects. The maid did a great cockney accent! Deirdre sometimes was very hard to understand as the accent was almost overpowering at times.
 - G. I thought they did a splendid job with the accents.
 - H. At times, they could have slowed down a bit.
 - I. Very clear and articulated!
 - J. Just a few had difficulty convincing me that they were from England. Were they all supposed to be British except for the Irish woman?
4. Were the characterizations convincing?
- A. I had no trouble believing those characters.
 - B. Yes, each were distinctly different.
 - C. Yes, especially the "crazy lady" and the Irish actress.
 - D. Quite convincing.

- E. I felt that the actors stayed in character throughout.
 - F. The one who played Miss Archie was wonderful. She could easily apply for the army tomorrow.
 - G. Very convincing throughout the show.
 - H. They were so convincing that I kept on looking for the old man's girlfriend, Martha to appear, only realizing at the end that one would only hear of her and never see her.
 - I. Their mannerisms and movements made their characterization most convincing to the audience.
 - J. All of them convinced me.
5. Was the blocking of the play believable?
- A. The furniture seemed to be arranged properly for such a room.
 - B. Very professional.
 - C. The movement seemed very natural, wasn't awkward at all.
 - D. Yes, it seemed quite natural and easy.
 - E. Excellent.
 - F. I couldn't believe how many people were on that tiny stage! They moved as if it were their own home.
 - G. With all the furniture and props, I thought that it was well executed.
 - H. As a director myself I know how hard it is to make the blocking believable. My congratulations to you on a job well done.
 - I. Very believable. The stage wasn't very big, but it appeared to be of no problem to the actors.
 - J. Yes.
6. Please use the space below for any additional comments.
- A. Picked up in pace very nicely after the first scene.
Good job when lights went out before the end of the scene. No one reacted, even the audience.
 - B. "Waiting in the Wings" (sic) was an exceptionally funny comedy with irony, black humor and a wonderful cast.
 - C. It all flowed smoothly. Very entertaining, quite a few laughs and touching moments. Each character seemed well-suited for their (sic) part.
 - D. I was impressed with the appropriate costuming and in some cases, even the shoes were most effective. All in all a most enjoyable evening with a well-paced sense.

- E. I thought the production was a well-presented drawing room comedy with good timing on the part of the cast. I enjoyed it very much.
- F. Your show made many smiles come to my face. As I am a senior citizen, I found many of my friends, that (sic) I play bridge with every Wednesday, present on your stage. Give my congratulations to your cast and a special pat on the back for you. It was a fabulous evening.
- G. Doesn't coming back again to see this show speak for itself?
- H. I am hoping that the Alpha players will take a look at this script. It is a rarity to find a show with so many good roles for females. I thoroughly enjoyed the whole performance. Great job!
- I. I enjoyed all of it, but especially the music. I was surprised to find out that Noel Coward wrote it. Thank you for inviting me.
- J. I can tell that a lot of time went into this production. It showed. It is nice to be able to really relax, sit back and actually enjoy a show that doesn't have blood, guts, gore and filth throughout it. This was hilarious and very touching in parts. You and your actors are to be commended!

APPENDIX G: VOICE AUDITIONS AND VOCALIZING

The following suggestions for auditioning vocal parts provides a thumbnail sketch of things to look for and various procedures to follow. It is important to follow some sort of guideline when trying to cast parts that are vocally suitable. Vocalizing before singing is of utmost importance. I found that vocalization helped those who did not sing in this play. Vocalizing fostered breath support, posture, diction and loosened tension. Vocal exercises were given before performances for a period of at least fifteen minutes.

Individual Voice Audition

What to look for . . .

Speaking voice
 Volume capabilities
 Tonal memory
 Breath Control
 Posture
 Diction
 Intonation
 Rhythmic Sense
 Range
 Tessitura
 Voice Quality
 Ability to hold a part against others
 Musical Experience
 Vocal Problems
 Personality Characteristics

Some Procedures . . .

1. Put person at ease during initial encounter.
 Call person by name. Talk to them to put them at ease.
2. Ask them to stand several feet from the piano, facing you, but unable to see the keyboard.
3. Listen to his/her speaking voice . . . to get an idea of where to begin matching tones.

4. Start with matching sustaining tones.
5. Test for range . . . go from easy part of range, downward first . . . in stepwise fashion. After this, go upward. Listen for register changes. Each exercise should be done in one breath. Record Range.
6. For tessitura . . . find upper and lower limits of the comfortable singing range. Record tessitura.
7. Use quick flexibility exercises/also checking for register changes.

Voice Evaluation

*Key: 1-2, low 3-5, normal 6-8, High

Matching tones	1	2	3	4	5	6	7	8
Sense of rhythm	1	2	3	4	5	6	7	8
Tonal memory	1	2	3	4	5	6	7	8
Degree of breathiness	1	2	3	4	5	6	7	8
Degree of constriction	1	2	3	4	5	6	7	8
Degree of pitch agility	1	2	3	4	5	6	7	8
Breath support	1	2	3	4	5	6	7	8
Posture	1	2	3	4	5	6	7	8
Diction	1	2	3	4	5	6	7	8
Volume	1	2	3	4	5	6	7	8

2. Begin vocal exercises in the head. _____
 single area Voice Classification _____
 concepts of Total Points _____

3. Students should learn to listen. They should
 be able to tell when facing a true octave. They
 should be able to feel when excessive tension
 occurs in the larynx.

4. Develop proper exercises to improve pitch control,
 volume, resonance, precise vowel and consonant
 articulation, breath support, and stability of tone.

Vocalizing

1. Establish good habits of proper posture and breathing for singing. Key problems that tend to occur: 1) Failure to hold the chest up during inhalation; 2) shallow breathing too much chest action and raising of shoulders; 3) reverse muscular action-drawing stomach inward as breathing; 4) consciously pushing the stomach in and out during inhalation and exhalation. Teach proper posture, both sitting and standing, always keep the body in its proper alignment. Correct slumping shoulders, jutting chin and locked jaw. Avoid tension.
2. Begin vocal exercises in the most comfortable singing area of the range; then expand after proper concepts of tone production are achieved.
3. Students should learn to listen. They should be able to tell when forcing a tone occurs. They should be able to feel when excessive tension occurs in the throat.
4. Develop proper exercises to improve pitch agility, volume, resonance, precise vowel and consonant articulation, breath support and quality of tone.

Vocalizing

I. Preparation

A. Physical Movement

1. Wake up body
2. Get blood moving to carry oxygen throughout the system
3. Running in place; jumping jacks

B. Posture

1. Pick apples
2. Raise upper body slowly filling lungs and keeping chest high.
3. Collapse of upper part of the body---expels air

C. Facial Expression

1. Large eyes
2. Make Eyebrow tents
3. Surprise; Win the Lottery

II. Exercises

- A. Breathing
- B. Focus
- C. Head Voice
- D. Range

III. Vowel Formation

- A. OO vowel
 1. Doughnut
 2. Golf ball
- B. EE vowel
 1. Use "oo" placement--on the lips
- C. EH vowel
- D. O vowel
 1. Teach form "oo"
- E. AH vowel
 1. Fingers by ears
- F. All vowels
 1. Hands on cheeks
 2. "Me-meh-mah-mo-moo;" 5-5-5-5-5-4-3-2-1

Appendix B: Notes

All quotations are direct quotations and maintain original

G. Vowel chart: Position Dark Bright

closed	oo	ee	(dime)
medium	o	eh	(quarter)
open	aw	ah	(silver dollar)

IV. Consonants

- A. Keep consonants loud--use vowels for dynamic change
- B. Good consonant articulation will assure good vowel tone

Appendix H: Note

All quotations are direct quotations and maintain original British spelling.

- Coward, Noel. Portrait of a Man. London: Faber and Faber, 1947.
- . Three Plays. New York: Wings, 1979.
- . Writing in the Young. New York: Theatre, 1980.
- Fisher, Clive. Noel Coward. New York: St. Martin's, 1982.
- Greene, Robert. The Art of Noel Coward. West: The Flower, 1981.
- Hodge, Francis. Play & Performance: A Study of Dramatic Convention and Style. Englewood Cliffs: Prentice Hall, 1982.
- Lahr, John. Coward for Playwright. London: Methuen, 1982.
- Lesley, G.L. Developing Language. New York: Scribner, 1979.
- Levin, Milton. Noel Coward. New York: Theatre, 1981.
- Marchant, William. The Development of the English Language. London: Methuen, 1977.
- Merley, Sheridan. Portrait of a Man. New York: MacMillan, 1982.

Appendix I: Works Cited

- Coward, Noel. Present Indicative. London: Heinemann, 1937.
- . Three Plays. New York: Weidenfeld, 1979.
- . Waiting In The Wings. New York: French, 1960.
- Fisher, Clive. Noel Coward. New York: St. Martin's, 1992.
- Greacen, Robert. The Art Of Noel Coward. Kent: Hand and Flower, 1953.
- Hodge, Francis. Play Directing: Analysis, Communication, and Style. Englewood Cliffs: Prentice Hall, 1988.
- Lahr, John. Coward The Playwright. London: Methuen, 1982.
- Lesley, Cole. Remembered Laughter. New York: Knopf, 1976.
- Levin, Milton. Noel Coward. New York: Twayne, 1968.
- Marchant, William. The Privelege of His Company: Noel Coward Remembered. London: Weidenfeld, 1975.
- Morley, Sheridan. A Talent to Amuse. New York: Doubleday, 1969.

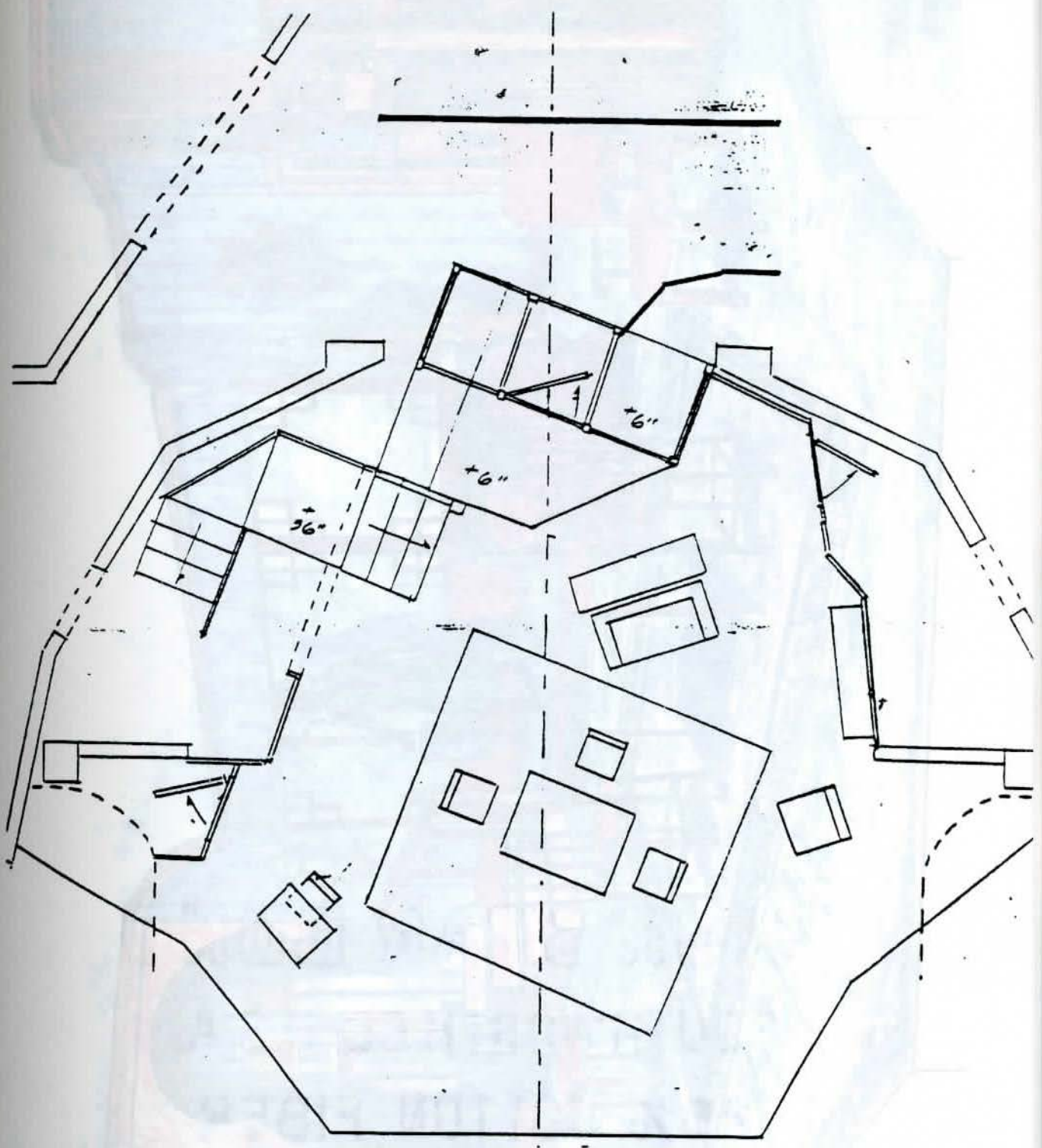
"Sentimental Play by Mr. Coward." Rev. of Waiting

In The Wings. Times 8 Sep. 1960: 16.

Trewin, J.C. "The World Of The Theatre. Illustrated

London News 24 Sep. 1960: 534.







Pratima
Pratima
Pratima

LINDENWOOD COLLEGE THEATRE
 LINDENWOOD THEATRE DEPARTMENT

PRESENTS



FEBRUARY 17, 18, 19, 24, 25, 26*

8:00 JELKYL THEATRE

*Performance for Hearing Impaired

PRODUCED BY SPECIAL ARRANGEMENT
 WITH SAMUEL FRENCH, INC.

LINDENWOOD COLLEGE THEATRE

PRESENTS

*Waiting in the Wings*by
Noel Coward

CAST

(in order of appearance)

Bonita Belgrave.....	Gina Bon
Cora Clarke.....	Fawn Nau
Maud Melrose.....	Stacy Snyder
May Davenport.....	Diane Hartke
Almina Clare.....	Jennie Forrest
Estelle Craven.....	Jennifer Davis*
Deirdre O' Malley.....	Katherine Cuba**
Sylvia Archibald.....	Andi Horn
Perry Lascoe.....	Maurice "Moe" Conn*
Mr. Osgood Meeker.....	Brian Anthony Peters*
Lotta Bainbridge.....	Beverly Marie Myatt
Dora.....	Christine Angelo*
Doreen.....	Jennifer Johnstone
Sarita Myrtle.....	Sarah Yunker*
Zelda Fenwick.....	Valarie Heck
Dr. Jevons.....	William M. Tellmann
Alan Bennet.....	Jason Miller

SYNOPSIS OF SCENES

The action of the play passes in the lounge of "The Wings", a charity home for retired actresses, in the Thames Valley, not far from Bourne End.

ACT I

- Sc. 1: A Sunday afternoon in June.
 Sc. 2: 3:00 a.m. on a Monday morning, a month later.
 Sc. 3: A Sunday afternoon in the following September.

10 MINUTE INTERMISSION

ACT II

- Sc. 1: Several hours later.
 Sc. 2: A week later.

10 MINUTE INTERMISSION

Act III

- Sc. 1: The evening of Christmas Day.
 Sc. 2: A Sunday afternoon in the following June.

TIME: The late 1950's.

*Member-Alpha Psi Omega **Appears Courtesy of Actors Equity

