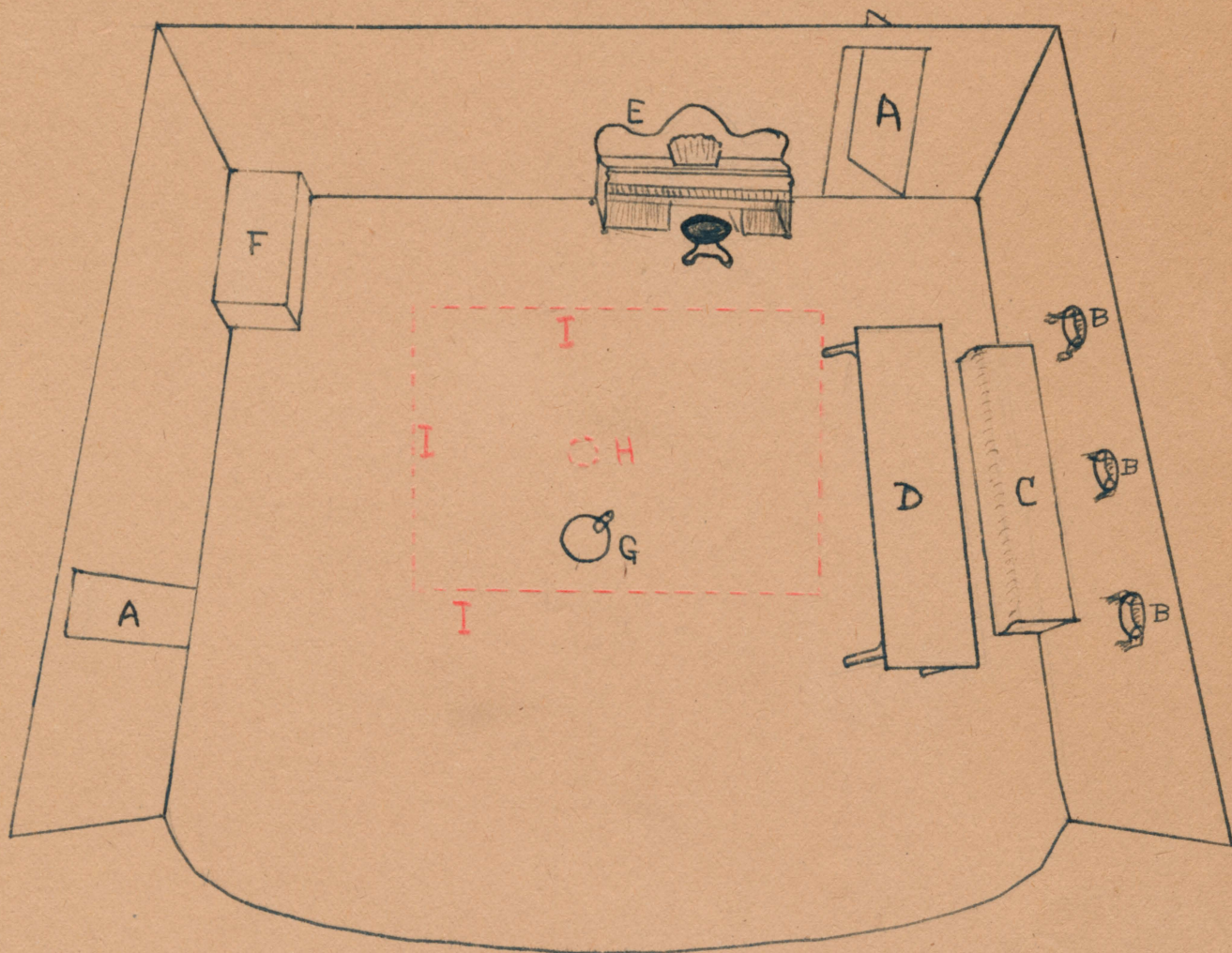


SCRAP BOOK

STORAGE POCKET FOR CLIPPINGS

STAGE SETTING FOR "ILE."



LEGEND	
A	- DOORS
B	- CURTAINED PORTHOLES
C	- BENCH
D	- TABLE
E	- ORGAN
F	- SIDE TABLE
G	- STOVE
H	- LAMP (ABOVE)
I	- SKYLIGHT (ABOVE)

A POSSIBLE
CAST

EDW. ARNOLD



AS THE CAPTAIN

AND AS HIS WIFE



- JOS. HUTCHINSON

A+
F+

This is an unusually fine study of the subject. The pictures show an alert and appreciative understanding of the theatre arts. The material is especially well presented.

DRAMATICS

WITH ILLUSTRATIONS

BERKELEY HIGH SCHOOL

BERKELEY, CALIF.

1938

FIRST EDIT

TO THE RED CROSS WHO ALLOWED ME TO
BROWSE IN THEIR STORE AND MADE IT
POSSIBLE TO GET MY MATERIAL CHEAPLY.
(ALSO TO THE 5 and 10)

CONTENTS

- I FACIAL EXPRESSIONS
- II ONE ACT PLAYS
- III PANTOMIME AND TERM BOOK REPORT
- IV SCENES FROM RECENT OUTSTANDING PRO-
DUCTIONS
- V SHAKESPEARE
 - a. MERCHANT OF VENICE
 - b. SCENES FROM RECENT SHAKESPEAR-
EAN PRODUCTIONS
 - c. SCENES OF VENICE

DRAMATICS

DRAMATICS MEANS DIRECT IMPERSONATION, COMPLETE CHARACTERIZATION INCLUDING VOICE AND ACTION, TONE AND GESTURE.

THE FIRST ELEMENT IN DRAMATIC EXPRESSIONS IS VOICE. THE VOICE IS THE CHEIF INDEX OF MOOD AND CHARACTER.

THE SECOND ELEMENT IS GESTURE. GESTURE REFERS TO ANY ACTION THAT IS THE RESULT OF ONES IDENTIFYING HIMSELF. IT MAY BE JUST LIFTING AN EYEBROW, OR THE FLICK OF THE LITTLE FINGER UPON A COAT LAPEL. THE MOST PERFECT ACTING IS THAT WHICH CEASES TO BE ACTED AT ALL.

I

FACIAL EXPRESSIONS

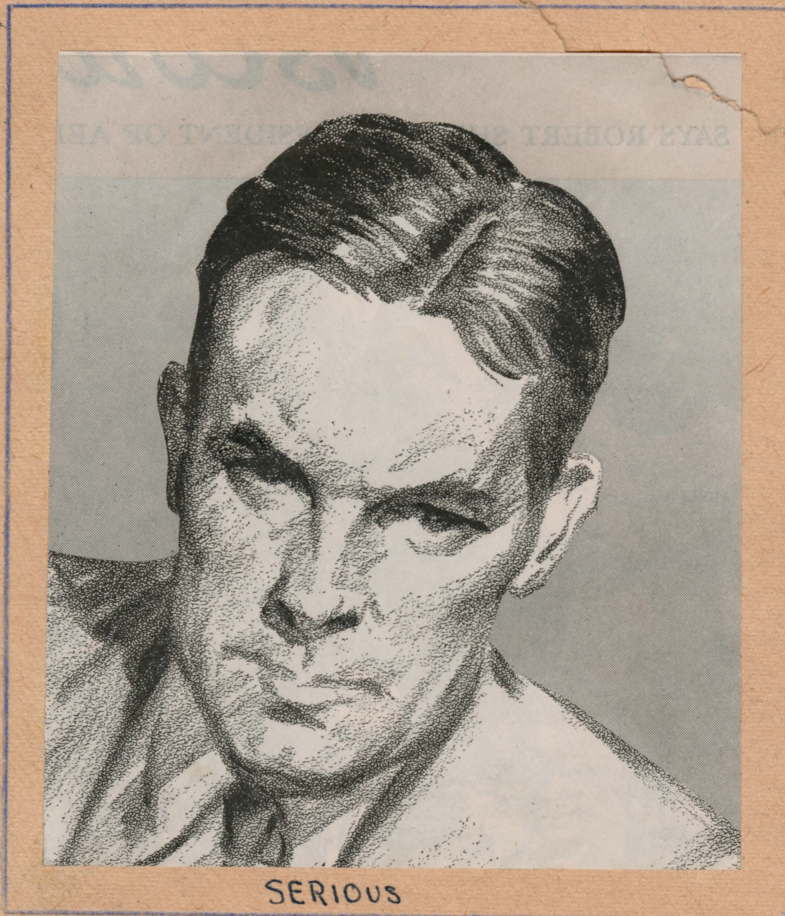
VARIOUS FACIAL EXPRESSIONS



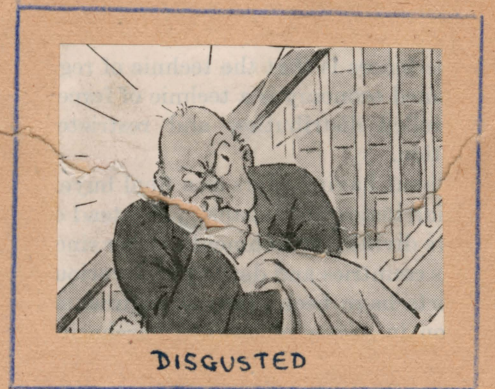
SCORN



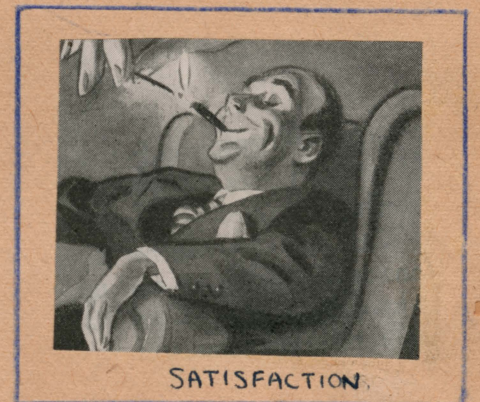
RESENTMENT



SERIOUS



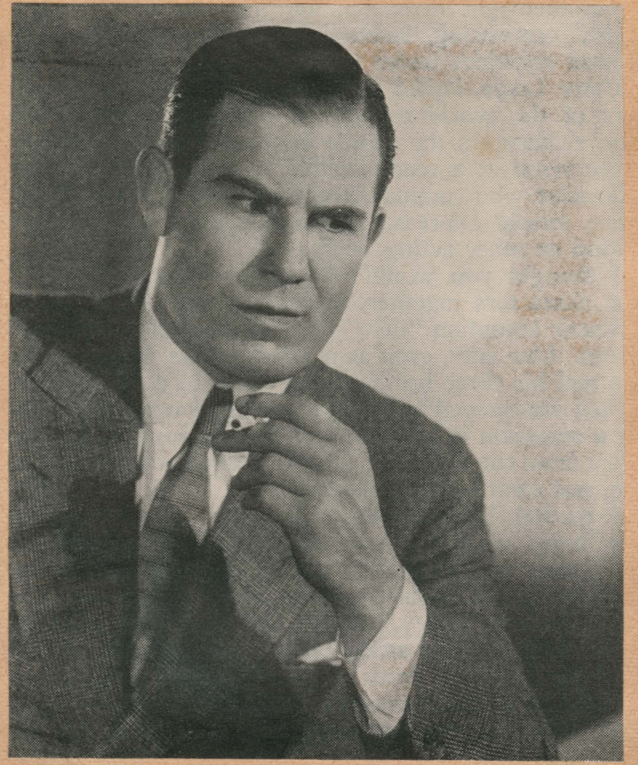
DISGUSTED



SATISFACTION



CONCENTRATION



BEWILDERMENT



CURIOSITY



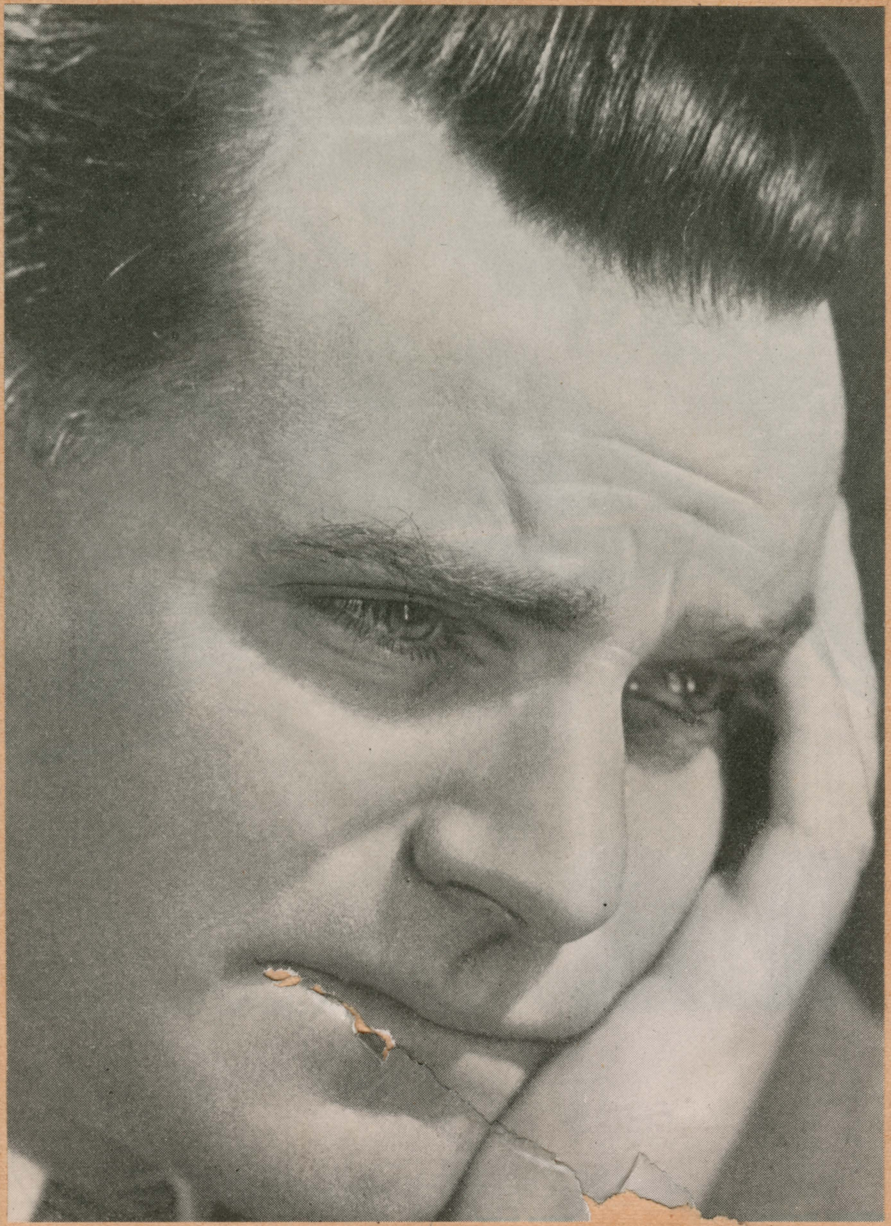
TERROR



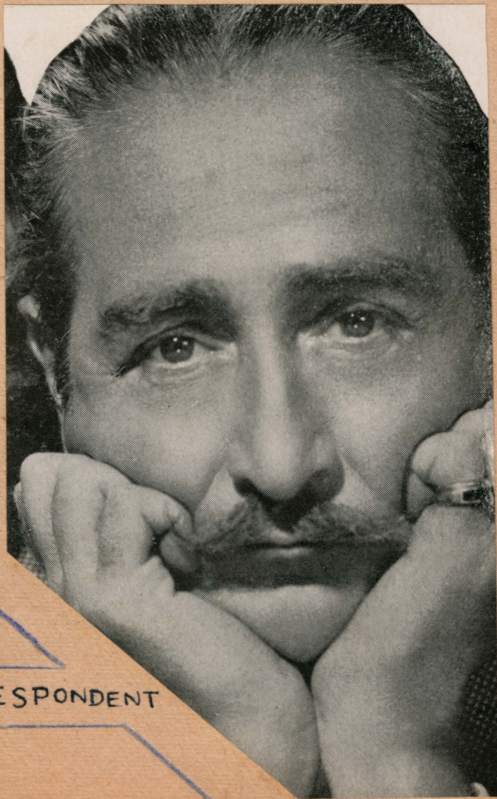
CONFUSION



FEAR



DESPAIR



DESPONDENT

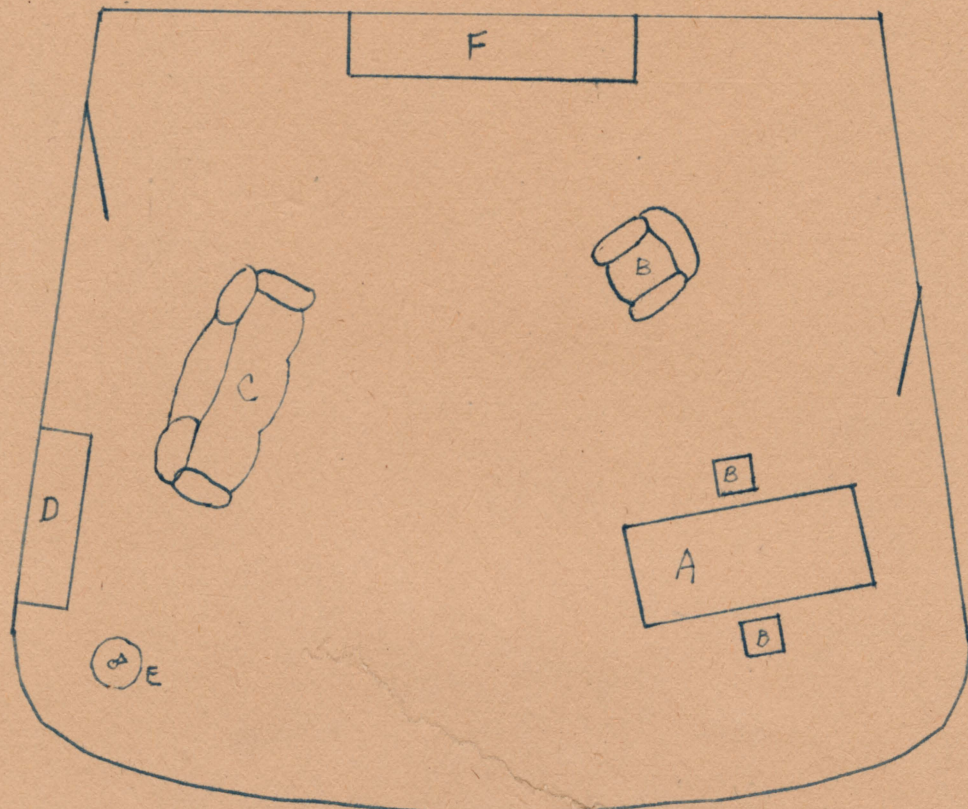


DESPERATE

II

ONE ACT PLAYS

SHAM
 (A SOCIAL SATIRE)
 by FRANK G. TOMPKINS



STAGE SETTING

LEGEND -	
A	- TABLE
B	- CHAIRS
C	- COUCH
D	- SHELF
E	- PHONE
F	- FIREPLACE

POSSIBLE CAST FOR "SHAM."



IRENE DUNNE - CLARA



WM. POWELL - THIEF



CARY GRANT - CHARLES

ILE

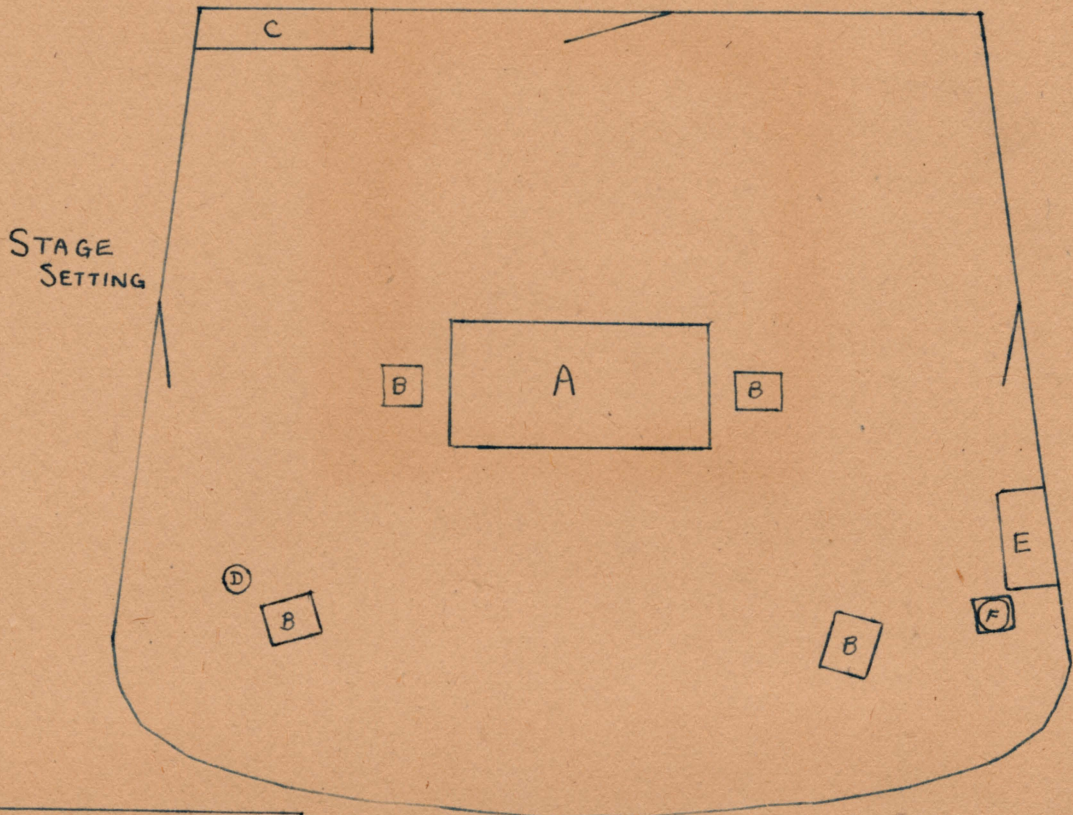


by EUGENE G. O'NEILL



" --- ICE, NOTHING BUT ICE TO THE NORTH'ARD --- "

THE UNSEEN
by ALICE GERSTENBERG


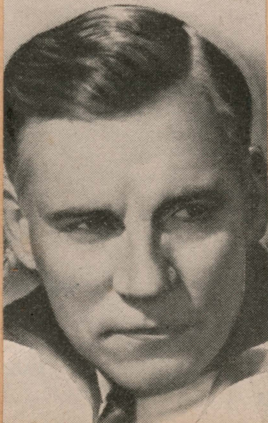



LEGEND	
A -	TABLE
B -	CHAIRS
C -	SIDEBOARD
D -	LAMP
E -	SIDE TABLE
F -	PHONE

STAGE PROPERTIES

- | | |
|------------------------|-----------------------|
| 1. MEAT BALLS. | 8. TELEPHONE |
| 2. TABLEWARE (DISHES). | 9. TELEGRAM |
| 3. ASPARAGUS | 10. PAPERS (ON TABLE) |
| 4. POTATOES | 11. THIMBLE |
| 5. BLUE-PRINT | 12. NEWSPAPER |
| 6. COFFEE | 13. SEVERAL HAT BOXES |
| 7. FINGERBOWLS | 14. FIVE-DOLLAR BILL |

A POSSIBLE CAST

<p>RUTH CHATERTON</p>  <p>AS THE WIFE</p>	<p>WALTER HUSTON</p>  <p>AS THE HUSBAND</p>	 <p>AND -- ZASU PITTS AS MAID</p>
--	---	--

III

PANTOMIME AND BOOK REPORT

PANTOMIME

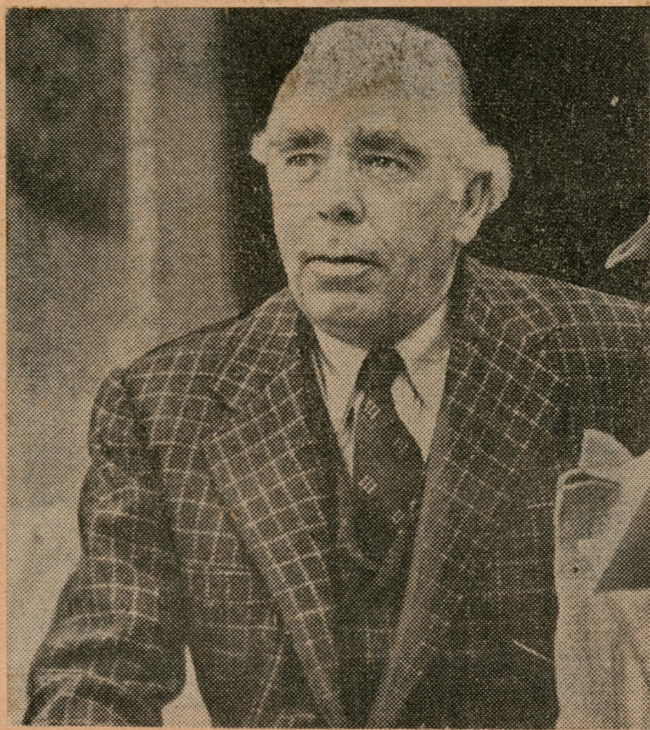
PANTOMIME IS ACTING WITHOUT WORDS. IN PANTOMIME, WE USE NEITHER COSTUMES OR PROPERTIES, RELYING ON THE ACCURACY OF THE GESTURE TO SUGGEST THE OBJECT OR THE IDEA. THERE MUST BE NO SOUND. TABLE AND CHAIR MAY BE USED TO REPRESENT ANY OTHER OBJECT OR FURNITURE. THE VALUE OF THE PANTOMIME DEPENDS ON ACCURATE OBSERVATION AND EXACTNESS OF GESTURE MORE THAN ORIGINALITY OF STORY. W.C. FIELDS AND CHARLES CHAPLIN ARE OUTSTANDING PANTOMIME ARTISTS.

CHOOSE AN INCIDENT THAT IS FAMILIAR, MAKE IT THE CENTER OF A LITTLE STORY OR EPISODE PUTTING YOURSELF IN THE SITUATION.

GENERAL SUBJECTS FOR PANTOMIME.

1. SPORTS - GOLF, TENNIS, FISHING, HUNTING ETC.
2. OCCUPATIONS - WAITER, SALESMAN, STENOGRAPHER
PHOTOGRAPHER, DENTIST, BARBER, BEAUTY PARLOR.
3. DOMESTIC SITUATIONS - WASHING DOG, BAKING, COOKING, CAMPING, PUTTING ON TIRE, STUDYING WITH RADIO ON, CHEATING IN EXAMINATION, DRIVER HAVING TROUBLE WITH CAR, DRESSING FOR PARTY.

THE CRIMINAL CODE.



by MARTIN FLAVIN

MAIN CHARACTERS:

MARTIN BRADY, A STATES ATTORNEY AND LATER A WARDEN OF A PRISON.

ROBERT GRAHAM, A YOUNG BOY STILL IN HIS TWENTIES.

MARY BRADY, DAUGHTER OF MARTIN BRADY

SETTING: THIS PLAY TAKES PLACE IN A GRAY, GRIM PRISON, A PLACE WHERE COLD BARS CONSTANTLY GUARD YOU, WHERE ONE YEARNs FOR A GLIMPSE OF OUTSIDE WORLD, A PLACE OF SLOW, TORTUROUS, MADDENING, AGONY.

PLOT. THIS PLAY IS INDEED A TRAGEDY, FOR IT ENDS WITH THE FATAL CONVICTION OF AN INNOCENT BOY. THE BOY WAS FORCED TO DO WHAT HE DID ON ACCOUNT OF THE CRUELTY THAT IS PRISON.

THE STORY BEGINS AS YOUNG ROBERT GRAHAM IS BEING LED INTO A NOTORIOUS NIGHT CLUB BY A GIRL LATE AT NIGHT. LATER, UNDER THE INFLUENCE OF LIQUOR AND THE GIRL, HE COMMITS THE CRIME THAT IS FATAL TO HIS YOUNG LIFE. THE STATES-ATTORNEY, MARTIN BRADY, HATES TO RUIN THE LIFE OF THIS BOY BY CONVICTING HIM TO PRISON, BUT HE IS POWERLESS, FOR THE CRIMINAL CODE SAYS FOR SECOND DEGREE MURDER, THE SENTENCE IS FROM 10 YEARS TO LIFE.

IT IS NOW SIX YEARS LATER, MARTIN BRADY HAS TAKEN THE JOB OF WARDEN AFTER A POLITICAL FAILURE. HERE, HE AGAIN MEETS ROBERT GRAHAM. BRADY, TAKING A PERSONAL INTEREST IN THE BOY, MAKES HIM HIS CHAUFFEUR. NOW GRAHAM HAS MORE FREEDOM ABOUT THE PRISON. IT IS BECAUSE OF THIS FREEDOM THAT HE ACCIDENTALLY WITNESSES A PRISON MURDER. BRADY FINDS OUT THAT GRAHAM WAS A WITNESS AND TRIES TO MAKE HIM TALK. THE SIX BITTER YEARS THAT GRAHAM HAS SPENT IN PRISON TAUGHT HIM THAT HE COULDN'T SQUEAL. EVEN THE ARRIVAL OF HIS PAROLE PERMIT DID NOT CHANGE HIS MIND. FINALLY BRADY PLACES HIM IN THE DREADED DUNGEON, DARK, FILTHY, SLOW TORTURE. EVERY HOUR THE PRISON CAPTAIN IS SENT DOWN TO TORTURE HIM. AFTER A WEEK OF THIS TORTURE, GRAHAM COULDN'T STAND IT ANY LONGER SO HE KILLS THE CAPTAIN. HERE THE PLAY END FOR NOW IT IS IMPOSSIBLE TO FREE GRAHAM, HE MUST HANG!

IV

SCENES FROM RECENT
OUTSTANDING PRODUCTIONS



LUISE RAINER

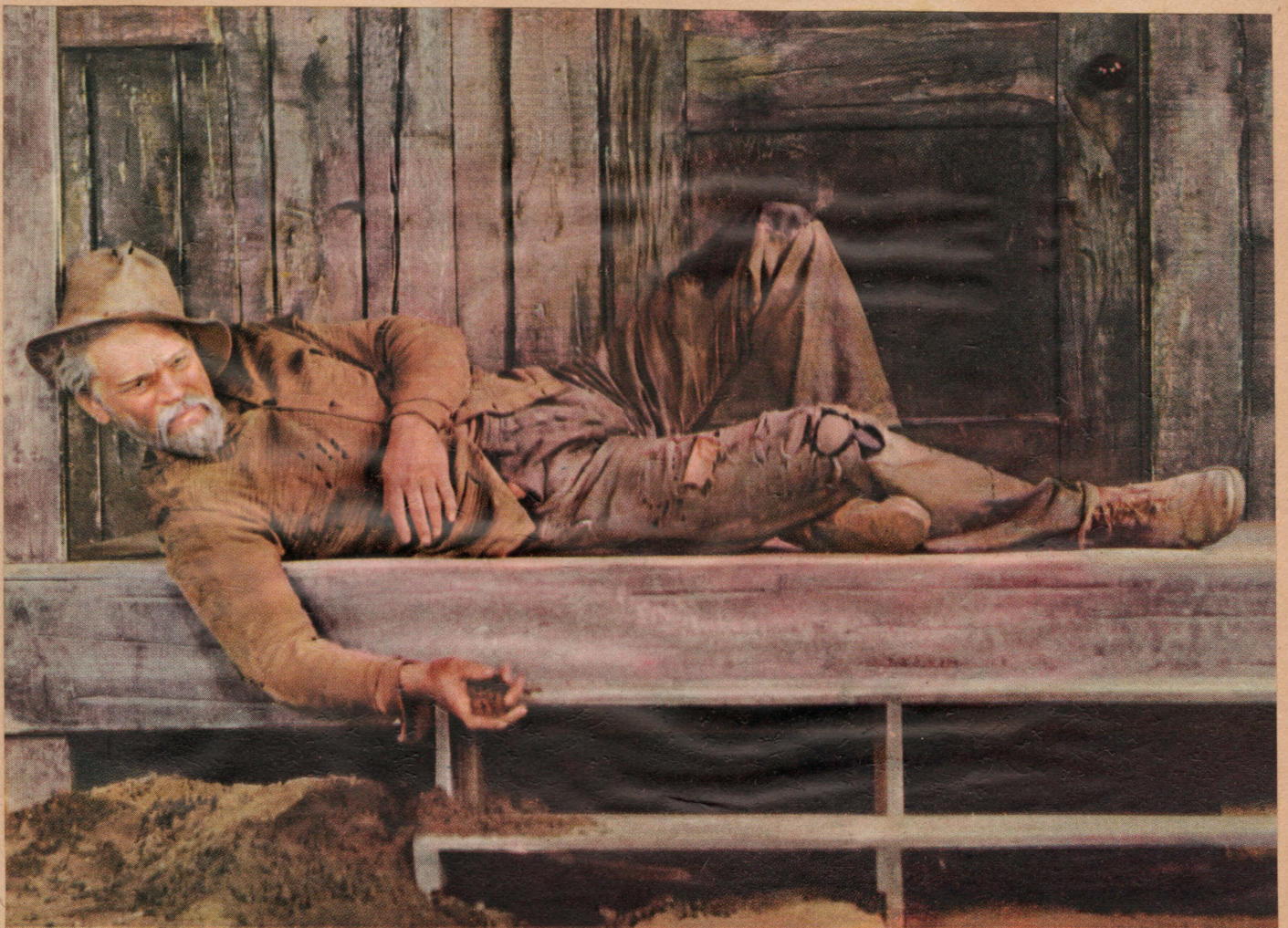
PLAYS WITH DISTINCTION THE SEASON'S STRANGEST MOVIE ROLE, AS
O-LAN.



SCENE FROM BROADWAY'S PRODUCTION OF DEAD END



A SCENE FROM THE STAGE PRODUCTION OF STAGE DOOR



SCENES FROM THE STAGE PRODUCTION *TOBACCO ROAD* WHICH HAS A RECORD RUN OF THREE YEARS.

V

SHAKESPEARE

- a. MERCHANT OF VENICE
- b. SCENES FROM RECENT
SHAKESPEAREAN PRODUCTIONS.
- c. SCENES OF VENICE

A BRIEF SUMMARY
OF
THE MERCHANT OF VENICE

ACT I

BASSANIO WANTS TO COURT PORTIA SO HE BORROWS MONEY FROM ANTONIO WHO BORROWS IT FROM SHYLOCK.

ACT II

PORTIA'S OTHER SUITORS COME IN POMP STYLE. LAUNCELOT PLANS TO CHANGE MASTERS. THE PRINCE OF ARRAGON & PRINCE OF MORROCO CHOOSE CASKETS.

ACT III

BASSANIO ARRIVES AT PORTIA'S HOUSE AND CHOOSES THE RIGHT CASKET. THE TIME ALLOWED IN THE BOND IS UP AND SHYLOCK SEEKS A POUND OF ANTONIO'S FLESH. BASSANIO GOES TO AID HIM. NERISSA MEETS GRATIANO.

ACT IV

PORTIA ARRIVES AT THE COURT AS ANTONIO'S LAWYER. HER CLEVERNESS DEFEATS SHYLOCK. BASSANIO GIVES HER THE RING. LATER, BOTH PORTIA AND NERISSA FORGIVE THEIR NEW HUSBANDS.

THE THREE INSCRIPTIONS:

GOLD -

"WHO CHOOSES ME SHALL GAIN WHAT MEN DESIRE"

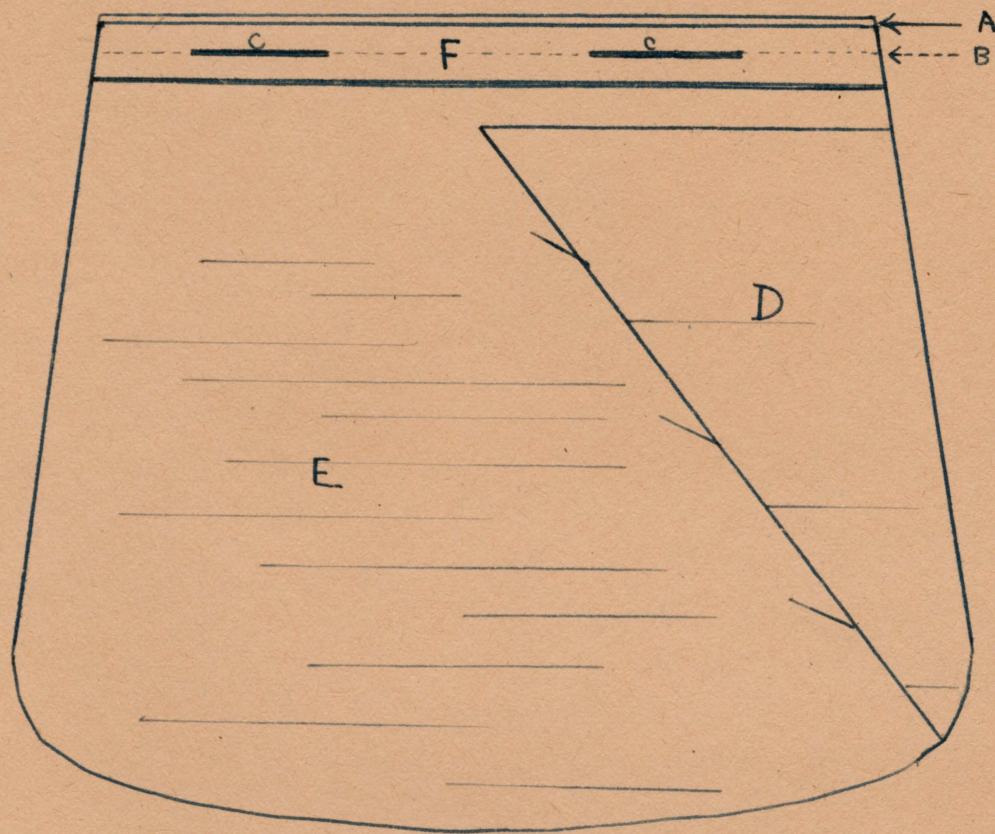
SILVER -

"WHO CHOOSETH ME SHALL GET AS MUCH AS HE DESERVES"

LEAD

"WHO CHOOSETH ME MUST GIVE AND HAZARD ALL HE HATH"

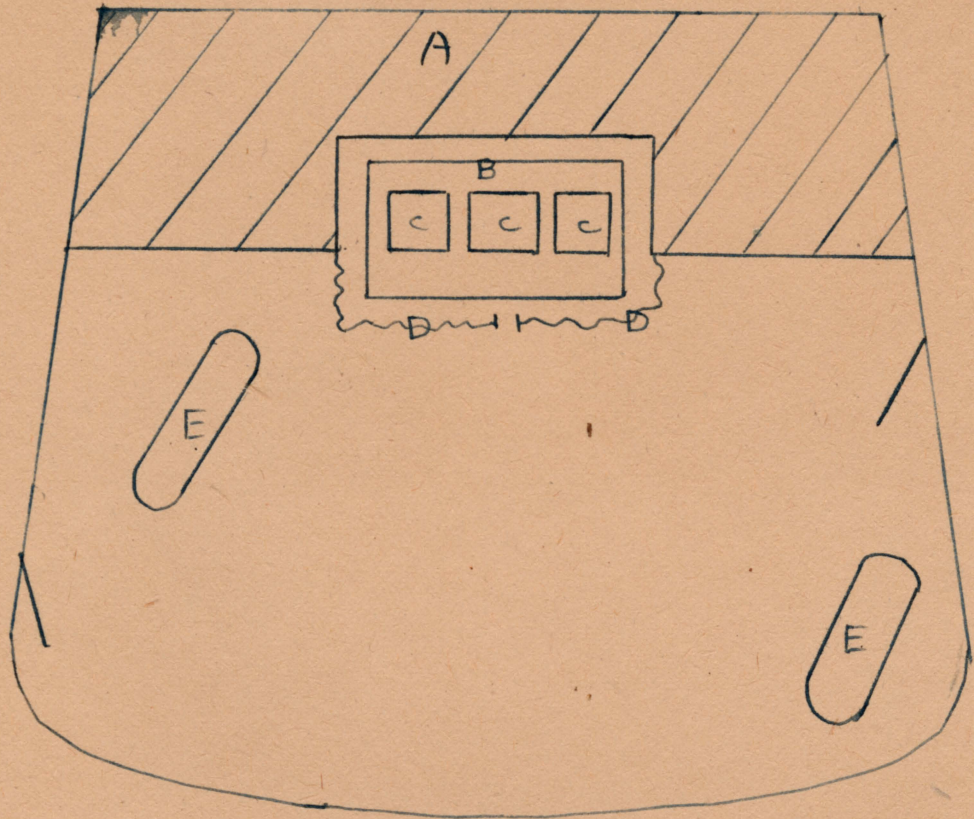
PRINCE MORROCO	PRINCE ARRAGON
HE SAYS HE WOULDN'T GIVE OR HAZARD FOR LEAD.	SAYS THAT PORTIA WOULD HAVE TO BE FAIRER.
HE HESITATES ABOUT THE SILVER, FOR HE THINKS HE MAY NOT DESERVE PORTIA.	HE TALKS PROUDLY FOR HE THINKS HE IS WORTH IT AND CHOOSES THE SILVER.
HE SAYS ALL THE WORLD DESIRES PORTIA SO HE CHOOSES GOLD.	HE DOESN'T WANT WHAT THE MULTITUDE WOULD TAKE.



STREET SCENE

LEGEND

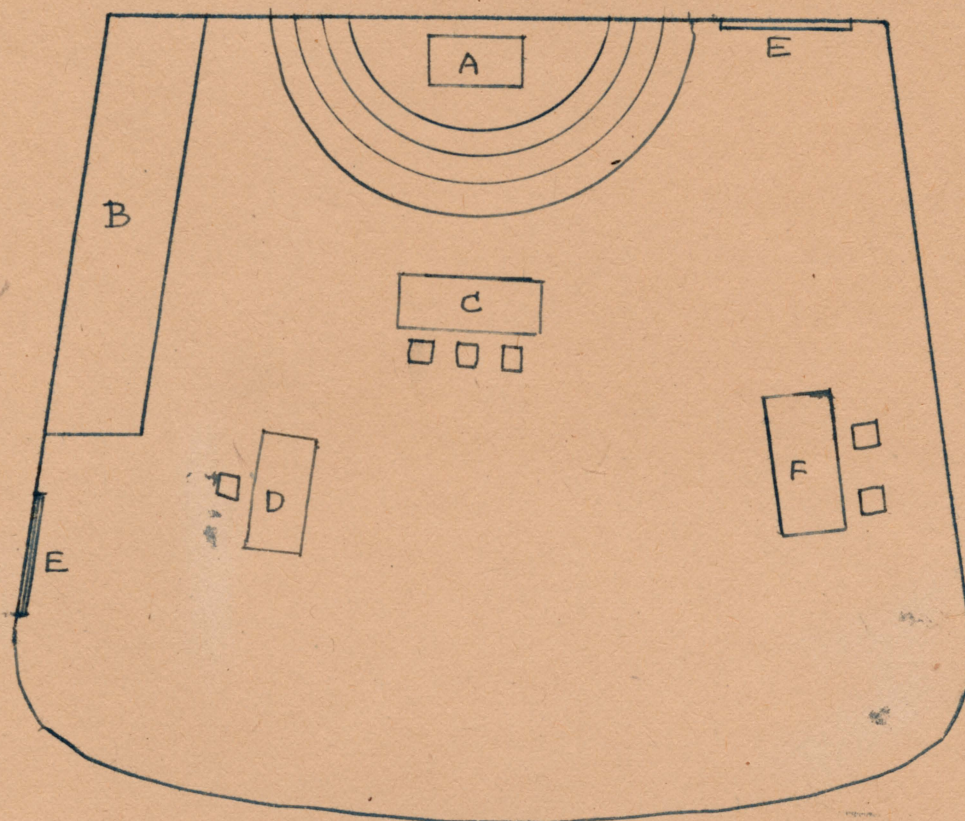
- A - BACK-GROUND SCENERY OF CANAL.
- B - CABLE MECHANISM PULLING "C".
- C - CARDBOARD GONDOLAS (2 DIMENSIONAL)
- D - BUILDINGS
- E - STREET
- F - CANAL



PORTIA'S ROOM

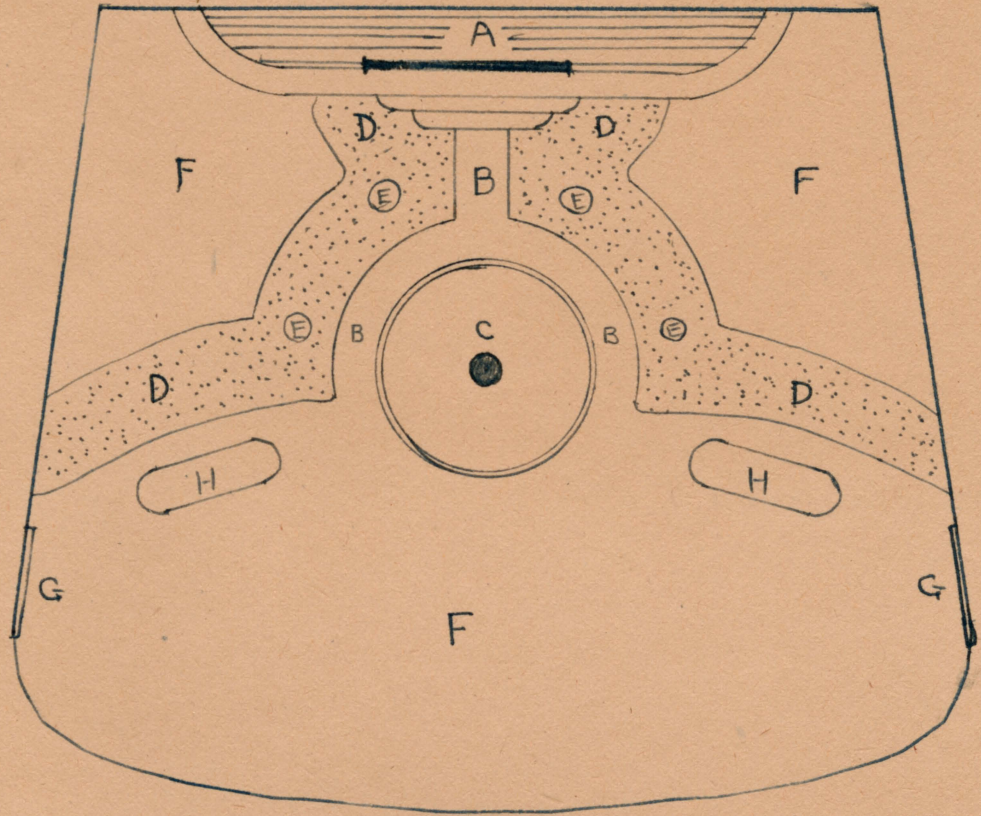
LEGEND

- A - BACK OF ROOM
- B - TABLE (PLATFORM)
- C - THE THREE CASKETS
- D - DRAPERIES
- E - COUCHES



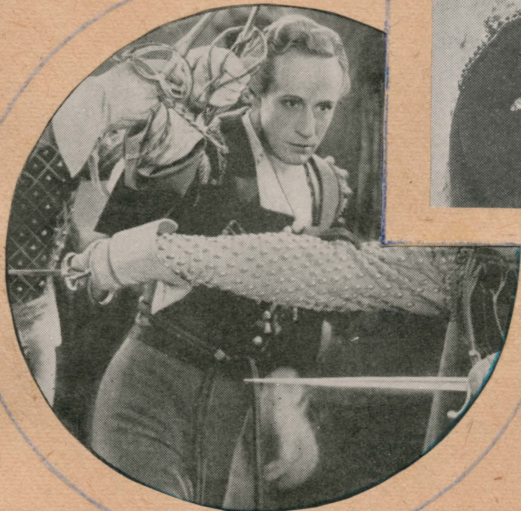
THE COURT SCENE

LEGEND	
A-	THE DUKE'S SEAT
B-	SPECTATORS
C-	ANTONIO'S GROUP
D-	SHYLOCK'S DESK
E-	ENTRANCES
F-	PORTIA'S GROUP



THE GARDEN SCENE

LEGEND	
A	- SIDE OF HOUSE
B	- WALK
C	- FOUNTAIN
D	- FLOWER BEDS
E	- GARDEN STATUES
F	- LAWN
G	- GATES
H	- STONE BENCHES



SCENES FROM THE MOVIE OF
SHAKESPEARE'S "ROMEO AND JULIET,"
FEATURING LESLIE HOWARD AND
NORMA SHEARER.





A SCENE FROM THE STAGE PRODUCTION OF SHAKESPEARE'S *Richard II.*

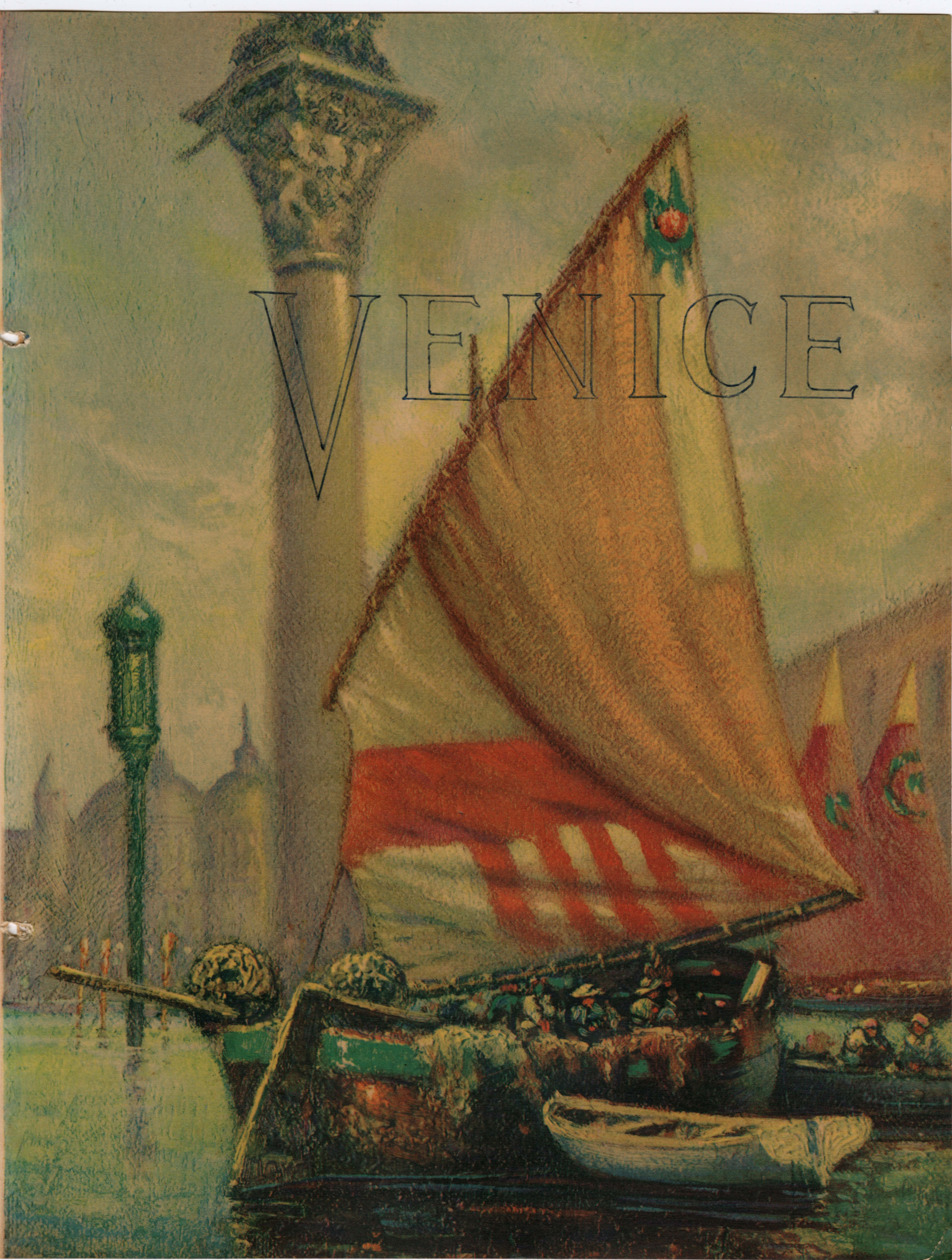


ALSO FROM *King Richard II*



FROM THE MOVIE
As You Like It

VENICE





Photograph by Donald McLeish

MEDIEVAL, VENICE KEPT ITS FRESH WATER IN CISTERNS

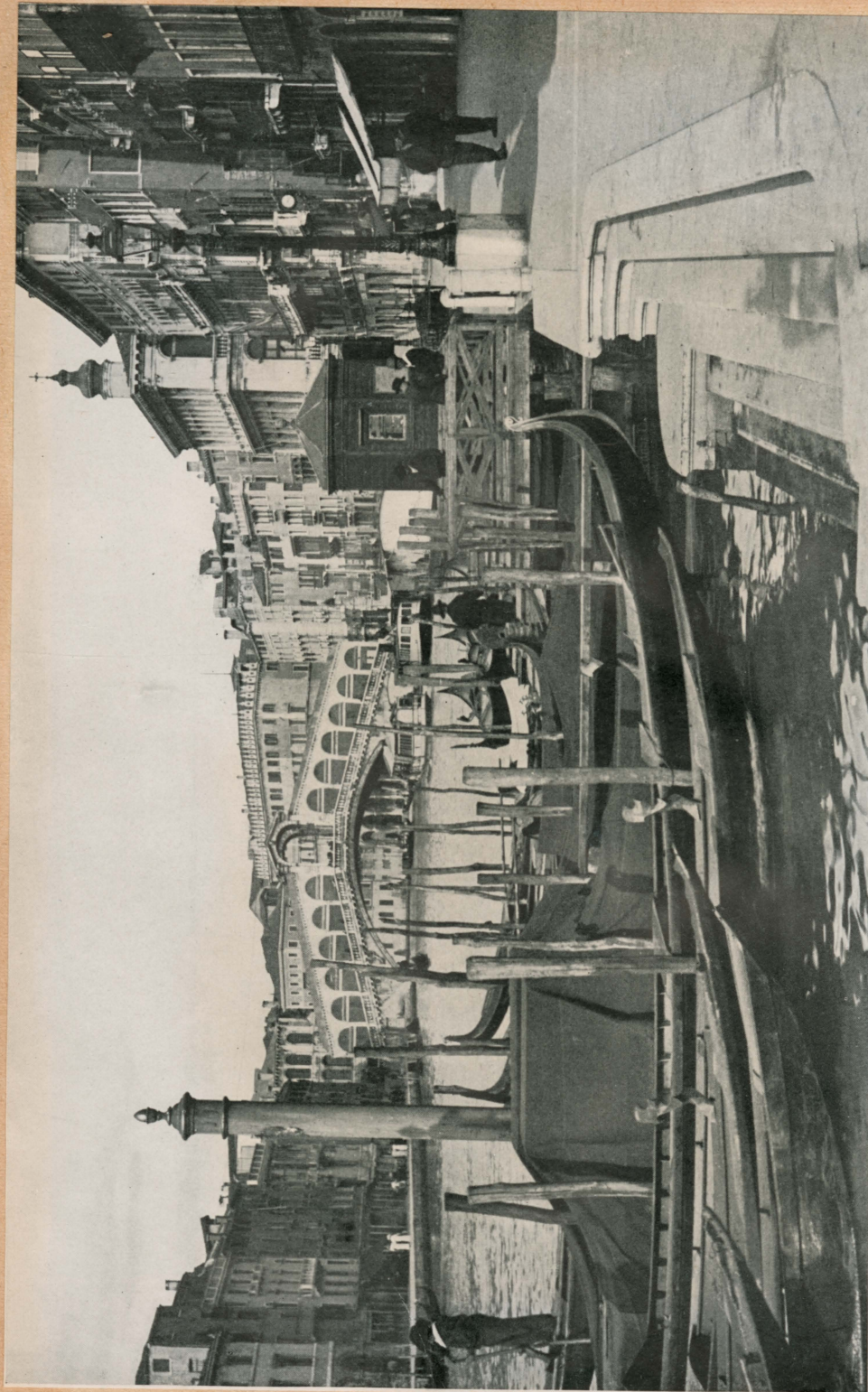
Although the Queen of the Adriatic has existed for more than 1,100 years surrounded by the salty waters of her lagoon, fresh water has often been a rare and precious fluid. This bronze wellhead, cast in 1556, is in the courtyard of the Doges' Palace.



Photograph by Kilophot

THE NOBLEST DOME OF VENICE WAS ERECTED AS A THANK OFFERING

The Church of Santa Maria della Salute (St. Mary of the Good Health) was built in the middle of the seventeenth century, as a symbol of the city's gratitude for deliverance from the plague. It is seen across the Grand Canal over a forest of *pali*, the ornamental posts to which gondolas are tied.



Photograph by Kilophot

THE RIALTO BRIDGE, THE TIMES SQUARE AND PICCADILLY CIRCUS OF VENICE

Even in Marco Polo's early years the Grand Canal was bridged at this same point, but by a passageway built on boats. He probably saw the first wooden bridge erected in 1264 and crossed it on his return to the city in 1295. The present bridge of stone has been in place for three and a half centuries.



Photograph by Anderson

SCENE OF VENETIAN TRIUMPHS AND CEREMONIES

Best known of the many landings in Venice is the Piazzetta, flanked on one side by the Doges' Palace, on the other by the Old Library and the world-famous Campanile. Between these, at the water's edge, rise the white columns erected more than 100 years before the return of Marco Polo from his wanderings in Asia. One bears the Winged Lion of St. Mark, symbol of the city's majesty; the other St. Theodore, patron of the Republic, seated on a crocodile.



Photograph by Anderson

ST. MARK'S RISES IN ORIENTAL SPLENDOR BESIDE THE GREAT PIAZZA

The Piazza of St. Mark has been the scene of countless triumphs and pageants. It is faced on three sides by colonnaded mercantile buildings and on the fourth by the Basilica. From one corner rises the stately Campanile, a reproduction of the tower that stood in Marco Polo's day and fell in 1902.



Photograph by Donald McLeish

THE ORNATE MAIN DOORWAY TO THE DOGES' PALACE

On the left is an outer angle of the Basilica of St. Mark, with a sculptured group brought from the East. Above a pillar on the right is the famous group representing the Judgment of Solomon.



Photograph by Donald McLeish

THE MOST PHOTOGRAPHED SPOT IN ITALY

Not only do the romance and mystery that cling to the Bridge of Sighs give it power to take its annual toll of thousands of feet of camera film, but every visitor to Venice is sure to pass over the low bridge (in the background) that spans the same canal near by. From the latter the Bridge of Sighs is a shining and irresistible snapshot mark.



Photograph by A. G. Wehrli

THROUGH THIS SEA GATE CAME THE WEALTH OF THE INDIES

From the loggia of the Doges' Palace the visitor sees, framed by arches of stone, the wedding of water and land that made Venice great. To the right is the Campanile of the Church of San Giorgio Maggiore, on the island that marks the entrance to the city's two greatest canals. Beyond lies the lagoon, Venice's outer harbor, and in the distance is the Lido.

