

1964

Some Creative Processes Involved in an Original Children's Play

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SOME CREATIVE PROCESSES INVOLVED
IN AN ORIGINAL CHILDREN'S PLAY

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

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

by
Tarry L. Lindquist
June 1964

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(1)

THESIS OF THE AUTHOR

1961

122170

APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION

Children are notorious for their vivid imaginations. Whether they are playing cowboys in a group or dress-up alone, they seem to have an inexhaustible supply of dreams, hopes, and ambitions. Analogous to childhood is the kitchen sink fixture from which hot and cold running water flows. Although the spigot is a single directive, it is capable of both extremes of temperature as well as variations in between. Similarly, a single child can climb the ladder of emotion, going from aloofness to intense anger. This capacity for mental freedom permits the child's imagination to explore his total world, real or imaginary.

Children's drama IS because of this freedom. A child cannot search out everything by himself. To assist him, children's drama takes advantage of his free imagination to show him the aspects of life he has not yet discovered. Granted, some children find these aspects from reading books but if printed symbols are meaningful to the child, surely the visual and auditory representation of these symbols on the stage should have more impact. Other children do not or cannot learn these aspects from reading alone. Winifred Ward has written:

Woven into the fabric of nearly every play for young people are the ideals of loyalty and courage, of honesty, good sportsmanship, and justice. Because such ideals are made concrete in characters the children love, and because these characters hold the sympathy of the audience throughout a plot in which good and evil clash, it is inevitable that something worthy must come of it (15:34).

This "something worthy" of which Winifred Ward has written is the purpose of drama: education through entertainment. When directed toward children the purpose and importance is intensified. Children have much to learn about life and its values. What more vivid way to learn than through participation (either in the cast or in the audience) in drama? Fisher and Robertson have written:

. . . children, whether as actors or audience, unconsciously acquire the right attitude of mind and body through observation of or participation in the critical analysis of various types of characters (8:72).

I. THE PURPOSE OF THE STUDY

Having established the worthy purpose of children's drama, it is necessary to similarly establish the purpose of this study. The purpose was to provide the writer with an opportunity to write, produce and evaluate the creative processes involved in an original children's play. It provided insights into writing, directing, producing an original script, and to children's plays in general. Its final evaluation will never be complete as the learning

experiences involved are far reaching and immeasurable both for the audience and the cast.

II. THE IMPORTANCE OF THE STUDY

The importance of this study was the opportunity provided for creative effort. The educational challenge faced by the creator of an original play for children that would provide insights and principles into worthwhile values of life was deemed a significant opportunity. It was developed for adult actors rather than for child actors or for creative dramatics because of the children's learning to be had through observation rather than active participation. Learning was enhanced by the college students who activated the characters of the play. Charlotte Chorpenning, well-known playwright-director for children, expressed the value of drama for children in her poem, Coda.

We stage our plays where children's laughter rings,
And see them live our actor's pain and joy
As if they were in truth that girl or boy
Around whose fate our moving story swings!
And are we always sure our story brings
To light, with all the danger with alloy
Of fun and happy ending we employ,
A presentation of the truth of things?
May we who write for children, not forget
That buried memories of plays may live
To times and scene we dream not of as yet,
Any may emerge in harassed days to give
Ideals to follow, like a flag unfurled.
Yea, children are the future of the world (2:112).

CHAPTER II

THE PLAY

ELBOW AND THE PALACE OF PAINT

CAST

KING KOLOUR:	the "Old King Cole" type, but a worry wart
PUFFY, THE PRIME MINISTER:	very pompous and very clumsy
TIPTOE:	the timid knight
CHUCKLE:	the court jester
ELBOW:	the master painter, also the villain and the hero
PRINCESS LAVENDER:	a sweet young thing
INDIGO, LADY-IN-WAITING:	a vain snob
TOPAZ, LADY-IN-WAITING:	a giggler
SPECTRUM:	a beautiful fairy queen

This play could take place anywhere, at any time, during any period in history or the future. The costumes depict the character's personalities and the set depicts mood.

The scene opens on the deserted court of the Palace of Paint. It is a gay profusion of color and makes one happy just to see it. There is a draped easel on lower stage left.

After a moment, we see Chuckle sneak in. He makes certain no one is watching and then begins to practice a new stunt. He pantomimes bowing to the King, etc. and then goes through the action of bringing in a huge firecracker. He places it in the middle of the stage and after many failures, finally lights it with an imaginary match. He runs behind the King's throne, plugs his ears and closes his eyes.

At this time, Tiptoe enters stage right, doesn't notice Chuckle, and begins to straighten the throne room. At just that moment, Chuckle yells--KA-BLOOEY--signifying the explosion of the firecracker. This unexpected noise frightens Tiptoe to death, he falls down on the floor in an air raid position, trembling from head to foot.

Chuckle, still unaware of Tiptoe, steps down from the throne, laughing to himself and rubbing his hands in the familiar "job well done" fashion, when he nearly steps on Tiptoe. Surprised, he jumps back.

CHUCKLE: "Tiptoe T. Knight, whatever in the world are you doing, doing, doing down there?"

TIPTOE: "Run, Chuckle! Hide! Get down! The world is coming to an end!"

CHUCKLE: "Wha-at? The world? What is the matter with you? Now let me help you up while you explain this to me."
(Gets Tiptoe to a sitting position.)

TIPTOE: "Ooh! It was terrible! I was merely checking the throne room to see if it was readied for the celebration when all of a sudden I heard this big noise --ooh--I know the world is coming to an end!"

CHUCKLE: "A big noise, a noise like this --
KA-BLOOEY!"

When Tiptoe hears this noise, he immediately resumes the air raid position, more frightened than ever. Chuckle laughs, pries Tiptoe from his position and with a sweeping bow --

CHUCKLE: "At your service -- Mr. Kablooeey! Oh Tiptoe, I am sorry. I was practicing a new stunt and you came in as I finished the joke."

TIPTOE: (Still uncertain) "Are you sure? Do you mean that you can make a terrible noise like that? Oh! I've been saved. Thank you, Chuckle, thank you."

CHUCKLE: "Looks like I made a firecracker of a joke!" (Laughs at his pun.) "Come on, I'll help you finish checking the throne room."

Together they hide the firecracker and start to straighten the remainder of the room when Puffy enters, puffing for breath and tripping over his own feet.

PUFFY: "Ha, Ha! Tiptoe! Chuckle! That makes the list complete! Come now, come now. Step along. You know King Kolour doesn't like it when you're late for the royal procession. This is such an exciting day! The King's portrait is to be unveiled--and I, Puffy, the prime minister, will dedicate the portrait!" (He is racing all over the stage as Chuckle watches with amusement and Tiptoe watches with confusement. He stumbles every once in awhile but doesn't stop his monologue.)

"And to think that this is the first work of art done by Elbow, the master painter, since he's returned from that modern art school."

"Oh my! I do hope he has improved upon his manners. Goodness, do you think

he'll remember to wear a clean smock?
Dear, dear, dear--what a day! What a
day!"

"Oh yes! The procession--the procession! Out with you! Hurry, chaps--the music is starting!" (We hear strains of light, gay music. Puffy takes his official place by the King's throne, stumbling as he ascends the risor, adjusts his apparel and clears his throat.) "HIS ROYAL MAJESTY, KING KOLOUR!" (King enters, assumes position on the throne.) "HER ROYAL HIGHNESS, PRINCESS LAVENDER!" (Princess Lavender enters and curtsies, and assumes position on the King's right.) "THE ROYAL LADIES-IN-WAITING--LADY INDIGO (She enters with nose in the air, curtsies to King, takes place beside Princess Lavender.) "LADY TOPAZ!" (She enters with her hand over her mouth to contain a giggle--but when the hand goes down for her curtsy, out comes the giggle--assumes place beside Lady Indigo, much to Indigo's disdain.) "THE ROYAL KNIGHT OF THE PALACE OF PAINT--SIR TIPTOE." (He enters very timidly, bows to the King and takes place on King's left.) "CHUCKLE! THE ROYAL JESTER!" (He skips in, turns a cartwheel, makes a very sweeping bow before the King and pretends to suddenly get a catch in his back. He hobbles over next to Tiptoe. Tiptoe hits him on the back, straightening him. Chuckle pops up, grabs Tiptoe's hand--leads him over to Lady Indigo, she catches Lady Topaz's hand, who catches Princess Lavender's hand. They form a circle and then Chuckle begins a weaving line. From this he leads them into a jump step. They all bow towards the King and Puffy, who have been watching the merry-making. Puffy begins to dance and he invites King Kolour to join in. The King bumps into Puffy at first, but finally gets the dance step. They are gaily dancing

when Puffy falls down. All eyes are on King Kolour when suddenly he looks up and sees Elbow standing above him. The rest of the Court focuses on Elbow. Puffy is the last to see him. When he does, he immediately regains his composure, and runs to his place by the throne.) Every one else quickly goes to their proper places as Puffy announces "THE MASTER PAINTER, ELBOW."

PUFFY: "This is a great day in the Palace of Paint. As you know, all the color in all the world is made in this kingdom. If it were not for us the grass would not be green, the sky would not be blue, the rose would not be red, the

KING: (Interrupting) "Yes, yes, we know all of that. Now get along with it. I want to see my portrait."

PUFFY: "Yes, sire. Now let's see where was I? Oh yes, if it were not for our little kingdom, there would be no color anywhere. And because we make all the color to give brightness to the world, we are a gay, cheery, happy kingdom. Today we celebrate because Elbow has been appointed master painter--he will follow in his father's footsteps. His first work of art is a portrait of our great, kind, good and glorious King."

"Elbow, you will unveil the portrait of his majesty!"

Everyone crowds around to see--there is much anticipation and mutters among those present. Elbow, with a flourish finally unveils the picture. The King, standing on his throne to see above the crowd, is the last to see the portrait. The crowd falls back, and we all can see an abstract interpretation of the King. To a realist it is hideous. At first there is a horrible silence and then an outburst of noise.

"How horrible! Terrible! An image of the King? How shocking! What a mess! Do you suppose Elbow doesn't have the talent of his forefathers? What will the King do?"

This last question catches the fancy of all present and all eyes turn toward the King, who is still precariously on top of his throne. Elbow stands as though to defend his picture. After all, no one told him that you didn't do portraits in abstract. Besides he had just returned from modern art school!

The King looks confused, befuddled and disappointed. He climbs down scratching his head and rubbing his eyes.

KING: "Are you sure it's right side up? I don't know, I might look like that standing on my head."

ELBOW: "Your majesty, of course, it's right side up."

KING: "Oh dear, if it's right side up then why is my nose way over there and my three eyes here?"

ELBOW: "Sire, you do not have three eyes. That was the day you insisted on watching a ping-pong tournament during your sitting."

KING: "Oh yes, yes, of course. Princess, dear, what do you think of this, uh, portrait?"

PRINCESS LAVENDER: (Sob) "Oh daddy, I'm so disappointed. I expected dignity of bearing, laughter around the eyes, gentleness around the mouth, intelligence in the forehead, and, oh, daddy, I wanted it to look just like you."

"If the ping-pong caused those terrible eyes, then you must have been

riding a merry-go-round and Elbow must have been up in a ferris wheel while he painted the rest."

"Elbow, how could you be so cruel?"

LADY INDIGO: "A disgrace! Master Painter, indeed! A Painter of messes I should say. Hrrumph." (Picks up skirt, turns up nose, and turns away from Elbow.)

CHUCKLE: "Looks like he used an eggbeater instead of a paintbrush!"

LADY TOPAZ: (Giggle) "Painter of messes! Master of messes! Mixmaster of messes!" (More giggles)

TIPTOE: (Sadly) "And you are really such a good and handsome King. It won't look at all well hanging with the other portraits in the ancestral hall!"

CHUCKLE: (With a chuckle) "We could hang dark drapes over the ancestor's pictures so they won't blush with shame."

PUFFY: (Importantly) "As prime minister, confidential advisor, and personal counselor, I say we must avenge this outrage. We are the Kingdom of Color, we live in the Palace of Paint. We are famous for beauty. With something like this (pointing to picture) we would soon be known as the House of Horror. Your majesty, you must remove this terrible thing from the Palace of Paint and expel the imposter from the Kingdom of Color."

KING: (Puzzled and sad) "Do I really have to be so mean? Oh my, all this gives me a tummy ache--but then you are such a learned man and hold so many important offices--but his father was such a genius! His grandfather was the best. And artists are still copying the work of his great-grandfather and, my tummy--"

oh-oh--his great-great-grandfather was the first master painter. Why they all painted alike!"

"What will this palace do without an Elbow as master painter?" (Turns to look at the picture again, turns green, holds stomach) "It really is dreadful, it gives me an awful tummy ache--take it away, please."

CHUCKLE: (Starts to chant--soon everyone joins in)
 "We must throw him out
 There can be no doubt
 As a painter he must go
 We must throw him out
 There can be no doubt
 He's bad, and his name's Elbow!"

(At the end of the chant, the King musters up all his courage, points, says "GO" and exits holding his stomach. The rest of the court exit also--avoiding Elbow. He is left alone on stage with his portrait.)

Elbow, very hurt, sits down and begins to muse aloud. He pantomimes each character he mentions.

ELBOW: "I can still hear that terrible sound--their laughter! Why did they laugh? They didn't understand--they didn't even try to understand. No one knows or cares to know about modern painting. Why didn't they ask? I would have told them. I could have explained it."

"So what. Just because my name is Elbow, it doesn't mean I have to paint exactly the same old way. I can, and did, try something new. They judged it before I could teach them to appreciate it!"

"I love the King! I painted that picture especially for him. But what a bumbling old worrywart, he turned out to be. 'Are you sure you have the

painting right side up?' I wish I had put the picture upside down--he probably never would have noticed. But the jester probably would have!"

"Chuckle, the great jester. How I'd like to get even with him. He's the one. He made them laugh--made them laugh at me! Oh, if only I could think of something. I'd show him! I'd show them all!"

"And Sir Tiptoe T. Knight--that middle T. stands for timid. Why, he is frightened of his own shadow. He couldn't fight a duel with--with a wet noodle without being scared!"

"I mustn't forget the prime minister--that bag of wind! He and his long speeches . . . 'And because we make all the color and give the world brightness we are a gay, happy, cheerful kingdom!' Kingdom--Smingdom! I hate it!"

"I wish--I wish I could make them all as unhappy as they've made me. Even Princess Lavender--even she laughed--and (softly) cried."

"Wait! What was that Puffy said? Giving color . . . makes us happy . . . THAT'S IT! I wish there were no color--no color at all, not in this kingdom, not anywhere."

(Chants--same beat as Chuckle's Chant)
 "No color at all
 I'll laugh while they bawl
 I'll make them all sorry.
 No color at all
 I'll laugh while they bawl
 No color--because of me!"

(As he chants this a beautiful fairy queen appears. She is dressed in a gossamer gown containing all the hues of the rainbow. It startles Elbow--he crouches down away from her.)

SPECTRUM: "Elbow, Elbow. You needn't hide from me. I know you. Come here."

ELBOW: (Rises slowly, immediately on the defensive) "Who are you? How did you get in? I haven't any friends? Why did you come?"

SPECTRUM: "Elbow, I came because you summoned me. My name is Spectrum. You know that is another name for Rainbow. I am queen of all the color fairies."

ELBOW: "I summoned you?"

SPECTRUM: "Yes. When you wished about the color of the world a moment ago--I had to come."

ELBOW: "But why did you have to come? It was just a wish."

SPECTRUM: "No, Elbow. It was not 'just a wish.' You see, you are a son in an enchanted family. Your father, his father, and the father before him were gifted of color way back in the beginning."

"It is written in the Great Coloring Book that the master painter of each generation shall be granted one wish. This wish must be about color."

"For instance, your great-grandfather wished for silver to color the stars and to make the frost sparkle on a cold window pane. Your grandfather wished for scarlet to color the leaves of trees in the fall and holly-berries and cranberries. Your father wished for the color lavender. Why, the queen loved it so she named her daughter Princess Lavender."

ELBOW: "Yes--Princess Lavender--she despised my picture too. You know, we played together when we were little. I always considered her my special friend."

(Scowling) "You mean I get one wish granted as long as it has to do with color?"

SPECTRUM: "Colors dark, colors bright
It may be only black or white--Elbow--
you can't mean the wish I heard you
say. You couldn't be so cruel!"

ELBOW: "Cruel? Who's cruel? They were cruel
to me--They laughed and made fun of me--
Now I'll laugh at them. Them and their
stupid, happy colors! Mixed up master
messy painter indeed. Yes, I do wish
it and you must grant it."

"I wish there were no color--no color
at all--not here, not anywhere." Oh
yes--leave them one set of colored
clothes--to remind them of what they'll
be missing."

SPECTRUM: "I must obey!" (With her wand, she
moves as, if in a trance, to various
portions of the set. As she touches
her wand to each part, the lights
change--turning the set shades of grey
by process of additive and subtractive
light and color. She leaves very
sadly.)

Elbow looks around at his handiwork, rubs his
hands together as Chuckle did in the opening scene
and then laughs very loudly as he exits.

We hear sad slow music. This fits the dismal set-
ting perfectly. After a moment Topaz enters. She
isn't giggling. She moves as sort of an automaton.
She begins to dance. Then Indigo enters. She
joins in the dance. We see that lack of color has
affected even their dancing. Princess Lavender
enters.

PRINCESS LAVENDER: "Lady Indigo? Lady Topaz? What are
you doing?"

INDIGO AND TOPAZ: "We are dancing."

PRINCESS LAVENDER: "But that's not dancing! You look like puppets with broken strings."

TOPAZ: "I'm sorry, my lady, I cannot help it. Because of all this (and she denotes the colorless room) I can't dance gaily."

INDIGO: "Nor I. I didn't even feel like putting on my make up this morning!"

PRINCESS LAVENDER: "I know. I still can't believe it. When I went to bed last night I left a world full of beauty--of vivid reds, lush greens, coal blues and scorching yellows--and I woke up this morning--everything was just black and white."

INDIGO: "This morning, the lovely little blue-bird outside my window was a screeching black crow. The yellow dandelion had turned a fuzzy white and the sun--black and white tweed!" (Sob)

TOPAZ: "I went to eat a piece of peppermint candy cane I'd saved from Christmas--it was black and white striped--and tasted like licorice." (Boo hoo)

PRINCESS LAVENDER: "Who, in our happy kingdom, could even think of such a hideous thing? I'm sure that someone has cast an evil spell on us, but why I can't say."

INDIGO: "Nor can I. And I am afraid this is just the beginning. I was talking to the chief cook this morning and he was in a dither. He had no green vegetables! All the lettuce is black, celery is white, and peas are a mixture of the two. Radishes are grey and tomatoes, if you can imagine, are black on the outside and white in the middle! (Cry)

TOPAZ: "My lady, I think the only color left in the kingdom is in the clothes we are wearing. I was talking with the gardener--what a horrible sight! The poor man is nearly mad with grief. The

roses are white, the grass is black and the trees--well, I just can't go on!
(Sob)

PRINCESS LAVENDER: "We musn't carry on like this. We'll simply have to pretend that the sky is blue again and --

PUFFY: (Enter and interrupt) "Oh my lady, I have the most dreadful news! This morning when your father got up and saw the world in black and white--he thought he'd gone color-blind! When I finally convinced him that there was nothing the matter with his sight he--he--" (takes out handkerchief and blows nose vigorously)

PRINCESS LAVENDER: "What did he do--oh Puffy, pull yourself together and tell me!"

PUFFY: "He didn't get sick--no tummy ache--he just sat down and began to stare straight ahead. Why he will hardly say a word--and wouldn't touch his breakfast--of course, black oatmeal isn't too appetizing--"

PRINCESS LAVENDER: "My poor father! The shock was too great for him. He loves this kingdom with all his heart--and now, his heart is probably broken." (Ladies Indigo and Topaz burst into tears.)

"Lady Topaz--Lady Indigo, now stop your sniffing. We must go cheer up father. Come now, happy and gay."

TOPAZ AND INDIGO: "Yes, your majesty--happy and gay! Ooh, it's just too awful!" (They exit stage left as Tiptoe enters stage right.)

TIPTOE: "I know it isn't nice for a knight to cry, but who can help it? I am so sad. If it were a dragon, I could have taken care of it."

(To the audience) "You know the kind I mean. A big green dragon with huge yellow eyes and fire coming from his mouth. A dragon with large spikes on his tail. I would have drawn my sword and taken care of him." He draws an imaginary sword. As he does a green light from off left begins to come up. He pantomimes a sword fight with the green light, symbolizing a dragon just off stage left. Several times he rushes the light then leaps back as if to avoid the dragon's fiery breath. He puts a hand up to his mouth in vaudeville fashion and in a stage whisper to the audience says: "Sometimes you have to sneak up on dragons." Then he quietly tiptoes, sword in hand, up to the light source. Then he yells and exits momentarily at the source of the green light. The green light dims to off. Tiptoe re-enters quickly with a satisfied smile--signifying the dragon has been killed. Then he remembers the plight of the kingdom, becomes sad and says:

"It makes me so sad." (Sob--sits on the steps to King's throne. Chuckle enters.)

CHUCKLE: "Hello, Tiptoe. There, there! I know exactly how you feel--like the only page in a coloring book that some child forgot to color."

TIPTOE: "It's awful, Chuckle. You know what? Last night, I dreamt in black and white--and my dreams used to be in living color."

CHUCKLE: "I know. Just think, the Sunday funny papers won't be special anymore. And the libraries will close down, because the picture books won't be pretty anymore!"

TIPTOE: "And, and what about the rainbow?"
(Puffy enters.)

Senor! Wave your red cape at him again!" (The word "red" hits the group like a brick wall.)

INDIGO: "Oh, you nincompoop!"

TOPAZ: (Cry)

CHUCKLE: "That's all right. It wasn't very good, anyway."

KING: "I see black and white spots before my eyes! Can't someone do something?"

PUFFY: "Sire, I have done everything. There is a special color patrol out looking for the culprit. We're checking every witch and hobgoblin in the kingdom. We've even asked all the fairies to be on the lookout for suspicious characters."

TIPTOE: "And Chuckle and I are conducting a private investigation. Now we have a few questions to ask all of you."

CHUCKLE: "King, do you swear to tell the truth, the whole truth, and nothing but the truth?"

TIPTOE: "Where were you last night between sunset and sun-up?"

KING: "I was in bed with a tummy ache."

TIPTOE: "And you, Puffy, where were you?"

PUFFY: "Do I have to tell?"

TIPTOE: "Yes, you're on your word of honor."

PUFFY: "I spent most of the night trying to learn how to sing--you see, there's a talent show next week--"

TIPTOE: "Never mind. Princess Lavender, where were you?"

PRINCESS LAVENDER: "I spent my time talking to the wishing star."

CHUCKLE: "Aha! The wishing star—it has magical powers. For what did you wish?"

PRINCESS LAVENDER: "Surely you don't think I would wish a thing to cause such grief!"

CHUCKLE: "Well then, what did you wish?"

PRINCESS LAVENDER: (Embarrassed) "I wished for my Prince Charming to come--and--oh, you know!"

CHUCKLE: "Very well, and Lady Topaz, how about you?"

TOPAZ: "I spent the night listening to Gabby Baron on records and eating chocolate covered cumquats."

TIPTOE: "And you, Lady Indigo?"

INDIGO: "I spent the entire evening fixing my hair, polishing my nails, brushing my teeth, curling my eyelashes--"

TIPTOE: "Let's see. All present and accounted for--that is, all except--"

Elbow enters with his bags under his arm. He is leaving but isn't going to miss the opportunity to gloat--

ELBOW: "Except me?"

TIPTOE: "Yes, you. Well, where were you last night?"

ELBOW: (Laughing) "Nowhere and everywhere."

CHUCKLE: "What did you do?"

ELBOW: (Still laughing) "Nothing and everything. Why are you all so sad? Last night you were laughing. Come on, laugh! What's the matter? No one to laugh at? Come on, court fool, give them someone to laugh at."

PUFFY: "Now see here, young man, you've been ordered out of this kingdom. You've no right to come in here to torment us!"

ELBOW: "Well then, throw me out. Come on, Tiptoe. Show us what a knight you are--. (laugh) Come on, fraidy cat! You are yellow, yellow, yellow, yellow--"

TIPTOE: (Goes to hit Elbow--tense moment--then finally controls emotion and unclenches fist.) "Okay, Elbow. You've rubbed it in--now leave."

ELBOW: "All right--since I can't leave you laughing--I'll leave you crying! And I'll go finish my packing! Cheers!" (Exit)

PUFFY: "I'm sure he's the one. We must find Spectrum, the color fairy queen and ask her to help us. Come along, now, all of you. We'll try to locate her." (The court exits, ad libbing as they go, except for Chuckle and Tiptoe.)

TIPTOE: "I should have hit him. But I just can't hurt people."

CHUCKLE: "We understand. And we wouldn't have wanted you to hit him. But let's face it, we do have a problem. And I have an idea. My mother always told me to sleep on a problem. It was easier to solve when you woke up."

TIPTOE: "You mean we should go to sleep? Right here?"

CHUCKLE: "Sure. Why not? Perhaps we could have twice the dream in half the time."

TIPTOE: "Well, okay, if you say so." (They then situate themselves at the base of the throne, say, "sweet dreams" and fall asleep. Soon we hear lovely music and Spectrum enters. She dances a lovely dance and then speaks--)

"Remember when you teased Elbow?
Laughed at him and made him go?
His art you did not understand
You didn't accept it, as he'd planned.

He came here with something new
He had created just for you.
You scorned him, and made him sad
He got even when he was mad.

There's 24 hours to change his mind
But the way he, alone, can find
If the colorless world is to end
All you can do, is to be his friend."

TIPTOE: "I slept very well, did you, Chuckle?"

CHUCKLE: "Yes. Did you dream in black and white?"

TIPTOE: "No, I dreamt in beautiful living color. Real living color!"

CHUCKLE: "So did I. Gee, she sure was pretty."

TIPTOE: "Yes, she was beautiful. And that gown she wore, fit for a queen."

CHUCKLE: "Well, she was a-- (Goes to Tiptoe-- stands directly in front of him)--Hey, how did you know about her? She was in my dream."

TIPTOE: "Oh, no she wasn't, she was in my dream--but I think she was real."

CHUCKLE: "Listen, if you think I'm going to let you steal my beautiful dream queen-- (Abrupt turn, marches stubbornly to center stage.)--you're wrong!"

TIPTOE: (Follows immediately. Lines said down the back of Chuckle's neck.) "Why don't you go back to sleep and dream one of your own dreams, dream snatcher? You just made it up. You are just jealous because I dream in color!"

CHUCKLE: "Oh yeah?" (Turns. Face to face with Tiptoe.) Tiptoe "Yeah." Chuckle "Yeah?" Tiptoe "Yeah." (As they are saying this, they are nose to nose--each yeah acts as a lever, getting them to bend a little lower. On the final "yeah?" of Chuckle, Tiptoe reaches out and with a slight push on his forehead toppling Chuckle to a sitting position with his feet in the air. Tiptoe leans over and says "Yeah!" Then Princess Lavender enters and catches this final bit.)

PRINCESS LAVENDER: (With a bouquet of black and white flowers) "Not you two! How long can a kingdom last when best friends start fighting? What is it all about?"

TIPTOE AND CHUCKLE: "He stole my dream!"

PRINCESS LAVENDER: "What did you dream about?"

TIPTOE AND CHUCKLE: "Spectrum, the fairy queen!"

PRINCESS LAVENDER: "Spectrum! Then why are you quarreling? You know everyone is looking for her. Quickly, go tell daddy and Puffy what she had to say."

TIPTOE AND CHUCKLE: (Exit arm in arm)--(apologizing and ad. lib.)

Princess Lavender watches them go, then moves to throne and begins to cry.

PRINCESS LAVENDER: "I just can't understand it. Why would Elbow want to turn the flowers black and the leaves white? He, who, always loved color as a child? Why would he do this to us? We were such good friends." (Cry)

ELBOW: (Looking in the throne room for a last time sees Princess Lavender. He starts to go, but can't.) "Lavender, why do you weep? I've never heard you cry this way before."

PRINCESS LAVENDER: "I weep for my flowers. See. (Shows him her bouquet.) I weep for my father, whose heart is nearly broken. I weep for a kingdom that's being destroyed because there is no happiness. I weep most of all for the children."

ELBOW: (Concerned) "Why, most of all, for the children?"

PRINCESS LAVENDER: "Oh Elbow, can you imagine growing up in a world of black and white? Can you think of what it would be like to never know the delicate blue of a forget-me-not, the shouting red of a fire engine --the warm yellow of a summer's sun? Can you imagine what a terrible childhood we would have had if we had no color?"

ELBOW: (For the first time he realizes what an atrocity he has wished.) "No color for the children. Not to know and love the excitement of fall, the quietness of winter, the push of spring, the laziness of summer? How could they be happy children--oh, Princess Lavender what have I done?"

PRINCESS LAVENDER: "Elbow, I think I know why you did it--and I can understand that. The important thing is--what can we do about it?"

ELBOW: "I don't know. It's a magic spell. Maybe, just maybe, we can erase it some way. Maybe some magic words!" (Each time Elbow tries something new, there is a pause to see if it does any good, thus, building the suspense.)

"Abra Kadabra
skittley--skoo
hocus, pocus
mumbley-peg too."

PRINCESS LAVENDER: "Perhaps a dance?"

ELBOW: "I'll try. (He leaps up and down, stamps his feet, claps his hands, nothing happens.) I know, I'll go get my paint palette and mix some new colors!" (Exit)

While he's gone the rest of the court enter from various parts. Ad lib about Spectrum's advice. While Elbow is gone, Princess Lavender explains what has occurred.

PRINCESS LAVENDER: "Elbow has suddenly realized the full action of his wish. He wants to retract it. He's tried magic words, and a dance--Now he's going to try mixing color back into the kingdom."

Elbow enters with easel, paintbrush, and palette. The easel has plain white paper on it. Elbow mixes a color--paints a streak on the paper--black. Then he tries again. Each time he tries the court is filled with anticipation, and each time he fails the court moans. After the fourth try, Elbow throws down his palette.

ELBOW: "I can't do it, I can't. I made a terrible wish that has made the kingdom unhappy. According to the Great Coloring Book, I can only have one wish--no color was it."

"I'm--I'm terribly sorry. And very ashamed. I know you can't forgive me for what I've done--so I'll leave now--so I won't cause you any more trouble." (He runs out stage right.)

A silence falls over the rest of the court. Each person avoids the other's eyes. Suddenly Chuckle says:

CHUCKLE: "So what if he did make a mistake? We all make mistakes sometimes."

PRINCESS LAVENDER: "And he did say he was sorry. We should be sorry too. It isn't all his fault. We laughed at his picture and didn't try to understand it or let him explain it."

TOPAZ: "The picture really wasn't that bad. The, uh, the shapes were rather nice."

TIPTOE: (Strides over to King Kolour. The court focuses on him.) "I think we should ask him back."

Puffy is horrified and the King is confused. As the attention is on Tiptoe, Elbow sneaks in and hides behind a pillar. He listens to the rest of the conversation.

PUFFY: "Ask him back? That terrible painter?"

INDIGO: "It would be all right to have him around--if he promised not to ever paint again."

KING: "But he would have to paint. We need Elbow and he needs to paint. Elbows have always painted."

CHUCKLE: "I have an idea. Let's vote on it. If you vote yes, it means Elbow is not only our master painter again, he is also our friend. Hide your eyes. No fair peeking. Okay, everyone, raise your hands if you want Elbow to come back." (This is directed at the children.)

Chuckle begins to count, first the people on stage (with Tiptoe's and Lavender's hand coming up first and Puffy's last) and then the hands raised in the audience."

CHUCKLE: "Elbow wins, he gets to come back." (Just then, Elbow, who has been leaning away from the pillar to count the votes, loses his balance and tumbles onto the courtroom floor.) "He is back!"

ELBOW: "I--er--I lost my hat!"

KING: "And I've lost my tummy-ache."

We see Spectrum at the back of the stage in a pool of light.

SPECTRUM:

"There's 24 hours to change his mind
but the way he alone must find.
If the colorless world is to end
all you can do is to be his friend."

(Moves downstage) "Elbow, by finding
out that bad wishes hurt people, you
will be allowed to change your wish.
And the rest of you have found out that
you can hurt people by laughing at
them. You have also learned a valuable
lesson in life--to forgive is to find a
friend. Here is your paintbrush,
Elbow, paint color back into the Palace
of Paint and the world."

As Elbow begins to paint the pillars, the lights
that changed the set face out and the opening
lights come on. The music from the processional
also begins to play. As the color becomes more
evident the court becomes progressively gayer.
Topaz starts to dance and the rest join in. When
Elbow finishes his painting, he is invited to join
and is put in the center of the dance. The dance
stops but the music keeps playing as Chuckle
offers his hat to Elbow with the question,
"Friends?" Elbow puts his hat on Chuckle's head
with the confirmation, "Friends!" Puffy offers
his hand with the question, "Friends?" Elbow
answers by offering his hand and says, "Friends!"
Unfortunately the hand he offers is the one hold-
ing the paintbrush and Puffy gets a handful of
imaginary paint. As the rest of the court gathers
round, the King motions Elbow to a knighting
position and says "I dub thee, Sir Elbow, Master
Painter."

Spectrum, who has been observing all this says
"Yes, this is a happy kingdom, for look, there is
a rainbow." On cyclorama a rainbow is projected
by linnebach from off stage. As the court all
turn to look at it, the curtain closes.

CHAPTER III

CASTING THE PLAY

I. STANDARDS FOR CASTING

The first major organizational task of the director was to cast the play. Three procedures can be used in casting a play: personal interview, general try-outs, and invitation. General try-outs are customary in an educational institution and that was the procedure adopted for this study.

The standards for casting are universal. First, the director must analyze the separate roles on the basis of the demands of the script, the requirements of the audience, and his interpretation (3:227). He must take into consideration the following attributes: (1) physical appearance, (2) age, (3) voice quality and diction, and (4) movement and rhythm (5:336). This brings to mind qualities the director should have including sensitivity, imagination, projection, acting experience, and ability for the kind and style of play (5:337).

All of these aspects of casting an individual in a specific role are very personal to the director for he is the one who makes the final decision. It is advisable to place the cast on the stage to see if there are contrasts

among the characters and unity between the play and them (5:339). When the director is satisfied that he has a workable cast, rehearsal dates are determined.

II. HOW THE PLAY WAS CAST

A week before try-outs, posters were placed in various buildings about the campus announcing the try-outs, which were held two nights. Sixteen people tried out, seven males and nine females. The script calls for nine players, five male and four female.

The director had planned to have only general try-outs but was unable to cast the play satisfactorily from the sixteen who tried out. Through general try-outs the roles of King Kolour, Puffy, Chuckle, Princess Lavender, Lady Indigo, Lady Topaz, and Spectrum were cast. Through personal interview, the roles of Elbow and Tiptoe were cast.

When casting, the director kept in mind the standards for casting as well as two other aspects of casting, which he felt were vital. The first of these was concerned with "type-casting." As this play was dealing with stereotyped characters, it was important that each individual fit the role into which he was cast. The second aspect was enthusiasm. Each individual had to be

sincerely enthusiastic about playing in an original children's play. If the actor felt the play unworthy of his time and talent, he was not cast.

III. PROBLEMS THAT OCCURRED

Only two problems occurred in casting. The first was a matter of circumstance. Since the play was scheduled for the last of January, it was necessary to cast before Christmas vacation but after the fall quarter all-college play. Therefore, try-outs were one week before final examinations. This may have limited the number who participated.

The second problem was directly related to the first. Because the play was being cast at the end of one quarter for a performance the following quarter, some aspirants were unsure of their scholastic standing. (A 2.0 accumulative grade average must be maintained to participate in any college theatre activity.) Two such persons were cast. When the cast reconvened the second week in January, two replacements were needed.

Replacement involved finding two persons suitable who could memorize quickly, as the rest of the cast had learned their roles over Christmas vacation. The director, using the invitational method of casting, asked two persons to fill these roles. This avoided delay in the rehearsal schedule.

CHAPTER IV

DIRECTING THE PLAY

I. STANDARDS FOR DIRECTING

Play directing is a synthesis of technical and non-technical aspects. The non-technical aspects are those concerned with the imagination, sensitivity, creativity, and vitality of the director. The technical aspects are the lighting, costuming, make-up and action designed by the director. The blending of these constitute direction.

Standards for directing a children's play are as demanding as those for an adult play. Children expect the story to be believable. They expect the actor's performance to be convincing. They are quick to censure falsity or action for action's sake. They demand honesty above all. Because children demand such high standards, Winifred Ward has compiled a list of qualifications essential for the director of children's plays. First, the director must understand children. Respect grows from understanding ". . . and deep interest in their happiness and their welfare follows respect" (15:146). This understanding is widened through a study of child psychology and experience. "A background of children's literature other than plays is indispensable for children's theatre work as

well as a knowledge of the field of drama" (15:147). Also important is the technical knowledge of scenery, stage lighting, costuming, make-up, and the actual running of a show. Ability to manage the business and publicity is beneficial. Another asset is the knowledge of any of the other arts such as music, dancing, design, etc. (15:147-8).

II. HOW DIRECTED

Elbow and the Palace of Paint was directed in a democratic way as opposed to an authoritarian way. The actors were encouraged to develop their own characters. When any were having difficulty or were emerging differently from the director's image of the character, he suggested possible alternatives to interpretation. Several times a suggestion for making the play more appealing to the children came from a member of the cast. Such suggestions were accepted or rejected after the cast had discussed them and the director had evaluated them.

The cast learned their lines over Christmas vacation and the rehearsals began on the stage the second night upon return to campus. The play was divided into French scenes and was blocked the first two nights of rehearsal. After preliminary blocking, business was added each night to make the characters and the play more enjoyable for the children. The play opened after twenty hours of rehearsal.

Nearly all of the costumes for the play were altered from previous plays given by the college drama department. The director was permitted to select any costume that had been used. The only costumes that were made especially for the play were those of Chuckle and Tiptoe. These were made because the costumes conceived by the director for these characters had not even been approximated.

The lighting for the play presented the greatest challenge. The script called for a sudden change of color in the set by incorporation of the additive and subtractive properties of pigment and light. To accomplish this desired end, it was necessary to experiment with various pigments of paints and light to see how they affected each other. (See Appendix A for results of experimentation.) It was discovered that a pure red light would change various shades of blue to black and various shades of yellow to an off-white. This discovery dictated the color of the set at the opening of the play because the script required a change to a black and white set.

It was necessary to hang lights masked with red gelatin in such positions that they would change the set color while casting a red light on the general acting area. It was necessary that the red light striking the set be pure as any other light greatly affected the color of the set.

This necessitated lighting the general acting area with cross lighting from the wings plus some foot and head lighting. (See Appendix B for lighting plot.)

As the director was also the choreographer, the dancing was incorporated into the regular rehearsal schedule. The script called for four dances: a processional to introduce the characters and set the mood of the play, a duet after the color change to illustrate the extreme change of mood, a solo to create an aura of beauty and magic about Spectrum, the fairy color queen, and a restatement of the opening music to re-establish the happiness at the opening of the play that is re-acquired at the close of the play. (See Appendix C for an explanation of the choreography.)

The music selected was chosen for its appropriateness to the mood being established. Respighi's Pines of Rome, selection entitled "The Pines of the Villa Borghese" was chosen for its gay, exuberant sounds presented in a manner adaptable to that of a procession. Respighi's Pines of Rome, selection entitled, "The Pines Near a Catacomb," was chosen for its extreme contrast to the processional music as well as its sad, melancholy melody. Spectrum's music, a selection from Alfvén's Midsommarvarka, was chosen because of the images suggested by listening to it. It stimulated the imagination to lovely, ethereal pictures.

III. PROBLEMS THAT OCCURRED

Having the playwright for director proved advantageous. As Charlotte Chorpenning said, "There is an advantage in directing your own play before you call it finished. You can make changes only in your own script" (2:76). Several script changes were necessary before production. These were usually word changes to clarify meaning or sharpen the rhythm of the play.

The director soon discovered the lack of a character having appeal for the boys of an audience. Therefore, a short pantomimic scene was added for Tiptoe T. Knight, enhancing his image so he would be worthy of their admiration. Other changes were made to adjust to the casting of a female in the role of Chuckle. The playwright had written the part for a male. The movement and choreography was adapted to this change also.

When being acted the climax and denouement seemed weak in comparison to the rest of the play so the first week of rehearsals, the director rewrote the end of the play, strengthening and improving it.

The costuming proved very successful except for that of one character, King Kolour. Because of his immense size, fitting him was difficult. As time was limited, a costume was altered for him which was not as bright and

colorful as it should have been. His stomach padding was not artistically accomplished. This lack of color seemed to minimize his character. This oversight minimized his appeal to the audience. (See Appendix D for costume sketches of complete cast.)

Most of the lighting problems that occurred were anticipated. It was known that the lighting would have to be specific rather than general. The red lights had to be controlled at all times. The problem that was most difficult and least anticipated was the fact that the intensity of the red lights made a red glow on the yellow-colored parts of the set. (See Appendix E for set.) To alleviate this, lights were rehung, the pillars on the set were tipped at a slight angle, and the intensity of the lights was diminished. Each helped lessen the red glow but did not eradicate it. Therefore, the set was black and reddish-white when it changed color rather than black and pure white. By changing the script to read "colorless world" rather than "black and white world" and by keeping the action rising at a steady pace, the audience was, for the most part, unaware of this discrepancy. The set appeared black and white at the instant of change but the adjustment of eyes to the new environment picked up more of the red color as the adaptation to the light intensity was completed.

CHAPTER V

PRODUCING THE PLAY

I. WHAT WAS ORIGINALLY VISUALIZED

Elbow and the Palace of Paint was visualized as a fantasy of enjoyment and color. Its objectives were to entertain, to promote an appreciation for the world of color in which we live, to provide worthwhile theatre for children, to increase appreciation for dance, and to sharpen sensitivity to human relationships.

Technically, the playwright visualized a completely black and white set when the color change occurred. He also saw all the actors appearing in black and white costumes identical to their colored costumes.

II. WHAT WAS REALIZED

Elbow and the Palace of Paint accomplished its objectives. It entertained and it did promote an appreciation for the colorful world in which we live. Observation revealed it a worthwhile theatrical experience for the children attending. It pointed out successfully the interactions between people.

The dances were successful in that they set the mood for the various scenes and gave the children a new artistic

experience. Since the dances were not ballet or tap, but modern, they gave the children a visual experience with a style of dance many may not have encountered. The dances were an integral part of the play. They continued the action of the play and provided a change in the play's rhythm.

The technical aspects were widely altered. As previously mentioned, the black and white set was not totally realized. Likewise, the black and white costumes did not materialize for three reasons. The first of these was expense. The second was the time that would have been involved in making them. The third was the lack of time provided for two costume changes: it was impractical to accomplish two costume changes even if expense and time had had no bearing. The costume changes would have dictated either a delay or a break in the play, neither of which was felt desirable. This problem was alleviated by a few minor changes in the script.

Other aspects of production included publicity, budgeting and programs. These were accomplished in the least expensive, most effective way possible. Publicity was effected through posters, newspaper articles, radio advertisement, promotion by classroom teachers, and letters of information sent home to parents. (See Appendix F for letter.)

There were no programs because they often prove to be a distraction for children. They tend to become noise-makers rather than informative aids. The children attending were invited to come up on-stage after the performances to meet each actor, see the scenery closely, and investigate the stage. This proved to be a highlight for the actors as well as the children.

CHAPTER VI

EVALUATION AND CONCLUSION

I. HOW THE CHILDREN EVALUATED THE PLAY

Evaluating the play by children's responses is valuable although entirely subjective in this instance. During the performances, the children seemed involved with the story. Their attention remained focused on the action before them. They, often, could not contain their emotions and spoke out their feelings and criticisms. When Chuckle asked the children to vote to bring Elbow back, most of them participated.

Three weeks after the performance Miss Grace Armstrong's second grade at Amanda Hebler Elementary School was visited. One half hour was spent with the children discussing the play. The children remembered all of the characters, by name or by characteristics. They recalled why Elbow made the wish he did and why he was permitted to retract it. The boys identified strongly with Tiptoe T. Knight and the girls with Spectrum and Princess Lavender. They recalled many subtleties of dialogue and characterization. They all liked the play and they agreed that ". . . it would be a terrible world without color."

II. HOW THE DRAMA CLASS EVALUATED

A college class in creative dramatics also evaluated the play. Their criticisms were favorable for the most part. They were not disturbed by the reddish-white and black of the sets and found the characterizations acceptable. Some of them objected to King Kolour's costume but most felt the costuming suited each character. Several commented on the appropriateness and delightfulness of the dancing.

III. HOW THE WRITER EVALUATED THE PLAY

Charlotte B. Chorpening, one of the most loved and renowned director-playwrights in children's theatre, wrote a book entitled Twenty-One Years in Children's Theatre. She listed procedures for writing plays for children in this book. Her procedures provided an excellent guide for evaluation of Elbow and the Palace of Paint (2:55-6).

- A. "EXAMINE YOUR STORY": "Get acquainted with your characters.
Identify as you write.
Allow for interaction."

The writer conceived the idea in a short period of time but "played with" the characters and various twists of plot mentally for several months before he ever wrote a word. He liked each one of his characters very much and

felt their interaction to be of utmost importance in the play. For example, when Elbow was first conceived the writer visualized a character with whom the children could identify. He was desirous that Elbow not appear as a real villain but as a hurt boy retaliating on those who had hurt him. The writer found the character of Elbow much more capable of arousing sympathy through this interpretation.

B. "IS THE STORY SUITABLE FOR CHILDREN?"

"Whose story is it?
What are its dangers; its
advantages?"

The story seemed very suitable for children for who lives more closely to the world of color? The story of Elbow and the Palace of Paint is their story--a vibrant, lively story. The action of the story was progressed rapidly and the plot was clear yet interesting. The danger of the story were the two long speeches which had to be accomplished rapidly and interestingly. Its advantages were the originality of the story, the strong and believable characters, and the color and music of the story.

C. "GET CLEAR THE DRAMATIC LINE."

It was decided to change Elbow from a real villain to a quasi-villain. As previously mentioned, the writer wanted to present him as an identifiable character for the children, illustrating that no one is all bad or all good.

This meant the writer had to create the dialogue in a way that would keep the dramatic line clear.

D. "CONSIDER THE AVAILABILITY OF FACILITIES AND ACTORS."

The writer knew he had access to the facilities of the drama department and therefore could experiment with the technical aspects of the play. He also knew the cast would consist of interested college students who would be aware of the responsibilities of being in a children's play. The play was deliberately written for only nine characters with nearly equal parts because he wanted it to be a worthwhile experience for all concerned.

E. "THE STORY MUST NEVER STOP."

Because of past experience, the writer wrote Elbow and the Palace of Paint as a continuous show. There were no intermissions and all the set changes were accomplished by lighting. The dances were an integral part of the show, actually advancing the action and setting the mood of the play. Each of these features provided continuous action in the show.

F. "THE END MUST BE CONTAINED IN THE BEGINNING."

The set at the opening of the play was exactly the same as the set at the end of the play. The gay

atmosphere was duplicated to the character's action and dialogue. The plot had been resolved and the Kingdom of Kolor was once more in its original state of happiness and good will.

G. "DO NOT UNDERESTIMATE YOUR AUDIENCE."

The blocking and the business had many subtleties that were incorporated to appeal to children of nearly every level of development.

H. "IF MUCH OF YOUR DIALOGUE CANNOT BE EXPRESSED IN VOCAL CADENCE, FACIAL EXPRESSION AND ACTION, IT IS FOR OLDER CHILDREN ONLY."

Much of the action of the play was pantomime (i.e. Chuckle's opening entrance, Tiptoe's dragon fight.) This kept the play enjoyable for the younger children in attendance.

I. "LOOK OUT FOR MONOTONY: RHYTHMS."

The rhythm of the play was constantly varied by the different characters on stage. Each established a rhythm by his characteristics. This avoided monotony. The dances also aided in changing the pace of the show.

- J. "FOR A CHILD AUDIENCE, PLAYS MUST HAVE A DEFINITE BEGINNING, MIDDLE AND END."

The play had a very definite beginning, middle and end because of its technical focus: the beginning was colorful, the middle was colorless, and the end was colorful.

- K. "EASY IDENTIFICATION ESSENTIAL."

A fundamental importance was the necessity of easy identification with Elbow. The children had to be able to sympathetically understand why Elbow decided to avenge his hurt feelings by making the kingdom unhappy. Elbow's long speech was felt appropo as he was thinking aloud to inform the audience as to his disappointment and final decision. The humor and action of the other characters provided easy identification. Each character was a stereotype that the children easily recognized and liked.

- L. "YOU CAN MAKE UP A STORY BY FREE IMAGINATION."

Elbow and the Palace of Paint was a product of free imagination. It was not an adaptation of any previous work or a production of a copyrighted script.

- M. "YOUR STORY MUST LIGHT A SPARK IN YOU."

The story lit a spark in the playwright and the cast. This was emphasized by the cooperation and

enthusiasm generated by this group for the play and the short rehearsal period needed to present the show. Each person associated with the show did his best in the minimum of time.

N. "KNOW YOUR PURPOSE IN WRITING PLAYS FOR CHILDREN."

The purpose for writing plays for children has been previously stated. To summarize: to entertain lastingly and to give children a worthwhile theatre experience.

O. "SHOW IT, DON'T TELL IT."

This was the pass word of the director. He continually searched for ways to show the children the action instead of relating it. This is evidenced by the amount of pantomime and dance in the play that advances the action of the story. Two exceptions would be the long speech by Elbow and the conversation between Ladies Topaz and Indigo and Princess Lavender. The former has been previously explained. The latter was told rather than shown because illustration would have required the addition of at least one minor character plus extra entrances and exits that the writer felt would impede the action of the story.

P. "INCLUDE YOUR CHILD AUDIENCE IN ALL YOU WRITE.
REMEMBER EXERCISE SPOTS."

An exercise spot is any action that the children can do within the content of the play such as clapping, shouting, jumping up and down, etc. (2:16-7). This was accomplished when Chuckle asked the children to participate in the vote for Elbow. The dances also provided opportunity for the children to sway with the music as they sat in their seats.

Q. "PLAN TO MAKE THE MOST POSSIBLE USE OF LIGHT."

The lighting, which has been mentioned before, was used to the utmost extent. The lighting entranced and delighted the audience. The fantasy of the play was enhanced through the effects of the lights.

R. "DEVELOP CHARACTER AND STORY THROUGH INTERACTION."

The story was a continual development of characterization. The situations were as natural as possible. The lines spoken were written true to life. The actions were emphasized habits that many people have. This stress on life-likeness caused much of the development of character and story through interaction.

IV. CONCLUSIONS

From the evaluations by the children, by the creative dramatics class and by the proximity with which the play followed Charlotte Chorpenning's procedures, it can be concluded that Elbow and the Palace of Paint was successful in attaining its objectives. It did entertain. It promoted an appreciation for color and the world in which we live, illustrating how lack of color would affect our lives. It gave the children an experience in modern dance. Finally, it demonstrated the interplay of human emotions.

The writer gained an acute awareness of the sensitivity of children. The writer also became vividly conscious of the long-range far-reaching effect a dramatic production has on the mind of a child. He experienced the tension and the joy of making an idea, a realization. In accomplishing this task he gained insights to the separate aspects of writing, producing and directing of a play, but especially of children's plays. These three aspects--writing, directing and producing--afforded him an exceptional opportunity to develop himself in his major field of study.

CHAPTER VII

SUGGESTIONS FOR FURTHER STUDY

It is suggested that the writer continue writing plays for children. It would be especially valuable for him to rewrite Elbow and the Palace of Paint, eliminating the weak points discovered in his evaluation and strengthening the high points of the play. In this way, he will gain more finesse in the development of character and plot.

It is further suggested that he have more experience in the techniques of directing and producing plays that he has not written. He needs the experience in interpreting other playwrights' scripts.

He should become more familiar with the technical aspects of staging particularly lighting, set design and scenery construction. This will be of great value to him as he writes other plays because he will anticipate production difficulties and be able to solve them before the script reaches the director.

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GLOSSARY OF TERMS

GLOSSARY OF TERMS

- Blocking:** The floor pattern devised by the director for emphasis and rhythm.
- Business:** The specific actions designed for each character by the director for the purpose of developing each role into an identifiable characterization.
- Children's theatre:** The performances by actors, whether young or old, professional or amateur, which are presented to and for children. It is usually characterized by a written script, rehearsals, and public performances.
- Creative dramatics:** The creative exercises by children that are dramatic in nature. It is usually characterized by no written script, few rehearsals and no public performance.
- French scenes:** The divisions of a play into chronological segments which are determined by the entrance or exit of any character.

Wings:

The space at the sides of the stage
which is an extension of the stage
floor beyond the proscenium arch.

APPENDIX A

THE LIGHT AND PIGMENT EXPERIMENTATION

CODING SYSTEM

Colors of Light

1. Straw
2. Amber
3. Tourquoise
4. Dark green
5. Green
6. Frost
7. Chocolate
8. Flesh pink
9. Passoniate pink
10. Magenta
11. Lavender
12. Straw pink
13. Dark red
14. Splotch
15. Daylight blue
16. Midnight blue
17. Black light

Colors of Pigmentation

- A. Light chrome yellow
- B. Dark chrome green
- C. Mineral orange
- D. Prussian blue
- E. Magenta lake
- F. Bulletin red
- G. Burnt umber
- H. Turkey lake
- I. Turkey umber
- J. Dark venetian red
- K. Light venetian red
- L. Ochre
- M. Ultramarine blue
- N. Italian blue
- O. Blue green
- P. Chrome green
- Q. Dark chrome yellow
- R. Dutch pink
- S. Purple lake
- T. Emerald green
- U. Solfrena lake
- V. Light maroon
- W. Mixture No. 1
- X. Mixture No. 2
- Y. Mixture No. 3
- Z. Mixture No. 4
- A₁. Mixture No. 5
- A₂. Mixture No. 6

TABLE I

THE LIGHT AND PIGMENT EXPERIMENTATION

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A ₁	A ₂	
1	B			G									B	L G															
2																													
3							B K																			B K	G	G	
4													L G					B K				G		G					
5																													
6																													
7																													
8																													
9		G														L G			G				G						
10		L G		B K			B K								G				L G				G		G		L G		
11																								L G					
12																								L G					
13	B		B	B K	B	B						B	B K	G	G	G	W			G			G		G				
14																													

TABLE I (continued)

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A ₁	A ₂
15																												
16																							G		G			
17		G		G	G	G	B K	B K	B K	B K	B K				G	G						B K			B K			G
10							B																					
13							K																					
17																												
1																												
3																												
5																												

B - Blank
 BK - Black
 BL - Blue
 G - Grey
 LG - Light grey
 W - White

APPENDIX B

THE LIGHTING

CHART I

PLUG

Number	Instrument	Dimmer	Plug	Focus	Gelatin
1	750 wt. Kleig 8"	7a	Balcony	General	Pink
2	750 wt. Kleig 8"	7a	Balcony	General	Pink
3	750 wt. Kleig 8"	6a	Ceiling Beam	General	Pink
4	750 wt. Kleig 8"	6a	Ceiling Beam	General	Pink
5	750 wt. Kleig 8"	6a	Ceiling Beam	General	Pink
6	750 wt. Kleig 8"	6a	Ceiling Beam	General	Pink
7	750 wt. Kleig 8"	7a	Balcony	General	Lavender
8	750 wt. Kleig 8"	7a	Balcony	General	Lavender
9	500 wt. Leiko 6"	15a	Poc. 1 W Rt	Area 1	Pink
10	500 wt. Leiko 6"	15a	Poc. 2 W Rt	Area 2	Pink
11	500 wt. Leiko 6"	15a	Poc. 3 W Rt	Area 3	Pink
12	500 wt. Leiko 6"	16a	Poc. 1 W L	Area 3	Lavender
13	500 wt. Leiko 6"	16a	Poc. 1 W L	Area 2	Lavender
14	500 wt. Leiko 6"	16a	Poc. 1 W L	Area 1	Lavender
14a	500 wt. Leiko 6"	1b	Poc. 3 W L	Area 1	Green
15	2000 wt. Fresnel 12"	18a	Poc. 2 W Rt	Area 2, 3	Pink
16	500 wt. Fresnel 6"	21a	Poc. 2 R Rt	Area 2	Pink
17	500 wt. Fresnel 6"	21a	Poc. 2 R Rt	Area 3	Pink
18	500 wt. Fresnel 6"	21a	Poc. 2 R L	Area 1	Lavender
19	500 wt. Fresnel 6"	21a	Poc. 2 R L	Area 2	Lavender
20	2000 wt. Fresnel 12"	19a	Poc. 2 W L	Area 1, 2	Lavender
21	500 wt. Fresnel 6"	5a	Poc. 2 B L	Area 4	Pink
22	500 wt. Leiko 6"	16a	Poc. 3 W L	Area 4	Red
23	500 wt. Fresnel 6"	5a	Poc. 2 B L	Area 4	Lavender
24	500 wt. Fresnel 6"	16a	Bor. 3 W Rt	Area 7	Red
25	500 wt. Leiko 6"	4a	Bor. 3 B Rt	Area 5c	Pink
26	500 wt. Leiko 6"	15a	Bor. 3 W L	Area 6b	White
27	500 wt. Fresnel 6"	16a	Bor. 3 W Rt	Area 7	Red
28	500 wt. Fresnel 6"	16a	Bor. 3 W Rt	Area 7	Red

CHART I (continued)

Number	Instrument	Dimmer	Plug	Focus	Gelatin
29	500 wt. Leiko 6"	4a	Bor. 3 R Rt	Area 5b	Pink
30	500 wt. Fresnel 6"	17a	Bor. 3 B Rt	Area 7	Red
31	500 wt. Fresnel 6"	17a	Bor. 3 B Rt	Area 7	Red
32	500 wt. Leiko 6	15a	Bor. 3 W L	Area 6a	White
33	500 wt. Leiko 6"	4a	Bor. 3 R L	Area 5a	Pink
34	500 wt. Fresnel 6"	17a	Bor. 3 B Rt	Area 7	Red
35	300 wt. Floods	3a	Cyc. B	Area 8	Blue
36	300 wt. Floods	2a	Cyc. R	Area 8	Red
37	300 wt. Floods	3a	Cyc. B	Area 8	Blue
38	300 wt. Floods	2a	Cyc. R	Area 8	Red
39	300 wt. Floods	3a	Cyc. B	Area 8	Blue
40	300 wt. Floods	2a	Cyc. R	Area 8	Red
41	300 wt. Floods	3a	Cyc. B	Area 8	Blue
42	300 wt. Floods	2a	Cyc. R	Area 8	Red
43	300 wt. Floods	3a	Cyc. B	Area 8	Blue
44	300 wt. Floods	2a	Cyc. R	Area 8	Red
45	Linnebach	20b	Poc. 2 B Rt	Area 8	Rainbow
	1st Bor. Reds	8a	1 BRL	General	Red
	1st Bor. Whites	9a	1 BWL	General	White
	1st Bor. Blues	8a	1 BBL	General	Blue
	2nd Bor. Reds	14b	2 BRL	General	Red
	2nd Bor. Whites	9a	2 BWL	General	White
	2nd Bor. Blues	10a	2 BBL	General	Blue

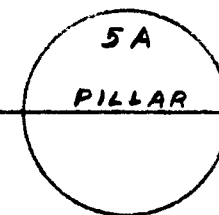
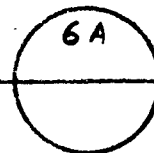
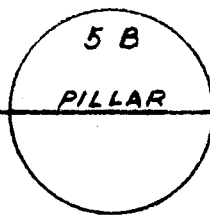
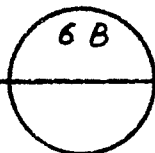
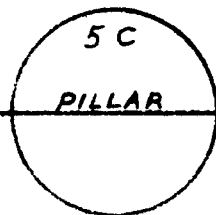
CHART II - FOCUS

CYC BOR. 8

BOR. 5

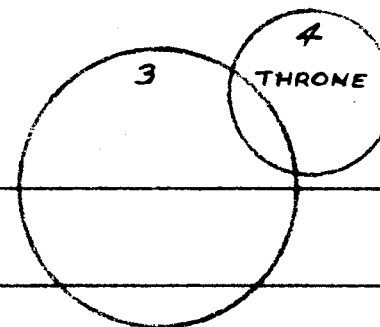
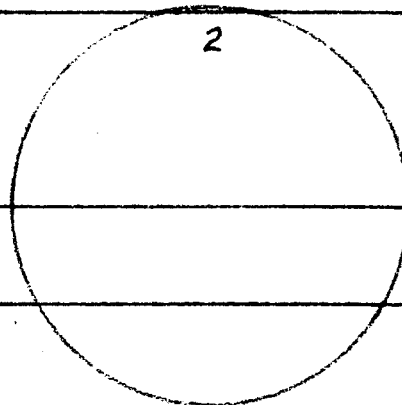
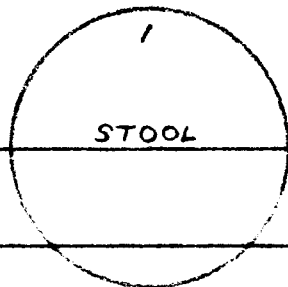
CASTLE UNDER CYC BOR. 7

BOR. 4



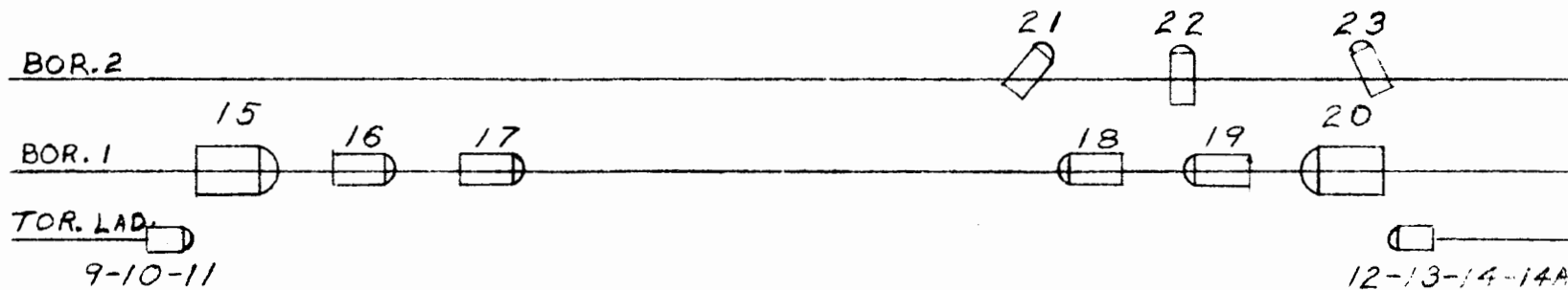
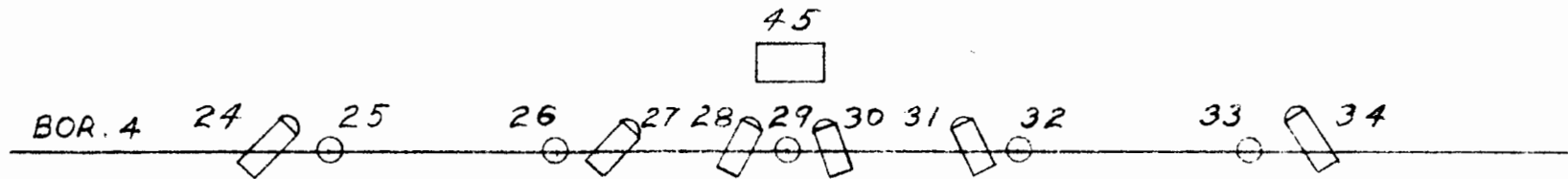
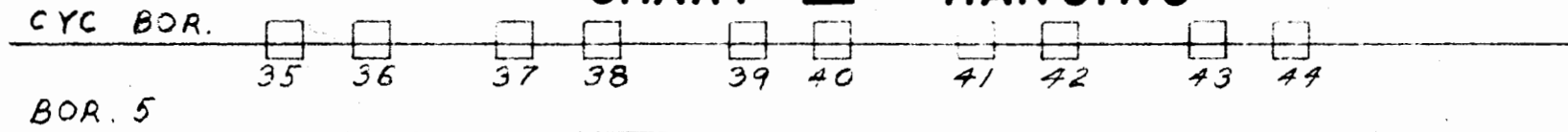
BOR. 3

BOR. 2



BOR. 1

CHART III - HANGING



1 2
A A

3 4
A A

5 6
A A

7 8
A A

APPENDIX C

THE DESCRIPTION OF THE CHOREOGRAPHY

DESCRIPTION OF CHOREOGRAPHY

A. Processional

The first dance was a type of processional as it served as the vehicle to introduce each character to the audience. Therefore it appeared very early in the play. Consequently, the dance helped set the mood, relax the audience and provide a sharp contrast to scenes shortly following.

The style of dance was chosen to enhance the gay mood of the opening scene. The characters skipped and hopped in a circular floor pattern. There was a light and happy atmosphere about the dance. Each character appeared smiling, happy, and good humored. Some rhythmic hand clapping and stage business were added to keep the attention of the audience.

B. The Duet

The duet was a melancholy dance performed by Lady Indigo and Lady Topaz. Its primary purpose was to vividly point up the contrast between a world of color and a world of no color.

The technical aspects of this dance enhanced the mood. The lighting was somber. The music was melodious but dismal. The dancers carried silk scarves, thus accenting the hand motions.

The movements were slow, solemn and stately. The two dancers moved as if they were controlled by a master puppeteer. Their faces were immobile and their actions perfectly matched. The dance was very short so the action of the play would not stop.

C. The Fairy Queen's Dance

This solo was an integral part of the play as the lines spoken during the dance were essential to the plot. It also created an aura of beauty and helped relieve the melancholy mood.

The dance was intricate and lonely. Each movement was choreographed to impress the audience with the fairy queen's beauty and ethereal qualities. The floor pattern was varied. The choreographer wanted the audience to feel that the fairy queen was never really dancing on the floor but in space. As the student playing the fairy queen was an excellent modern dancer, the number was longer than any of the other dances.

D. The Finale

The finale was a repeat of the processional, reestablishing the gay mood of the opening of the play. This dance involved all the characters. It also served as basis for the denouement of the play as friendships were established and pardons received within the confines of the dance.

APPENDIX D

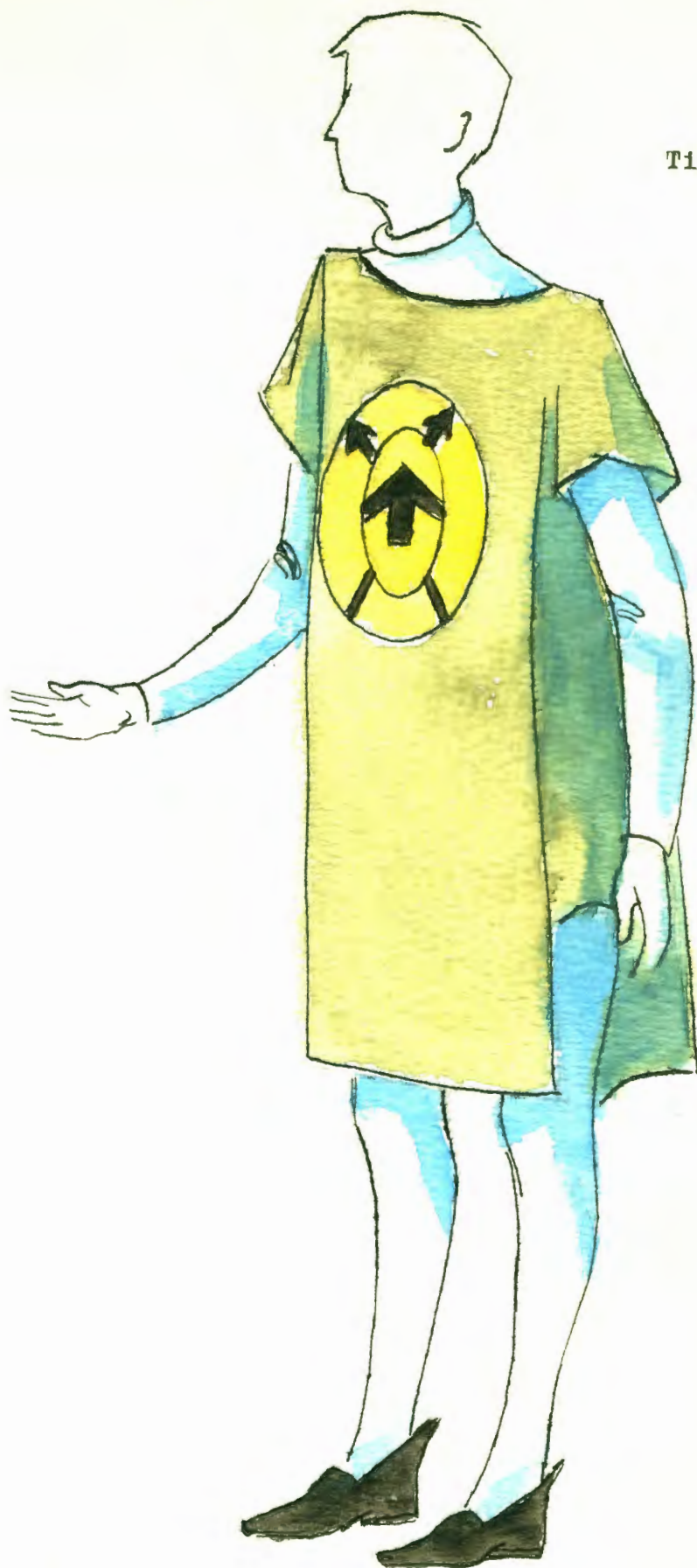
THE COSTUME SKETCHES



70

Puffy

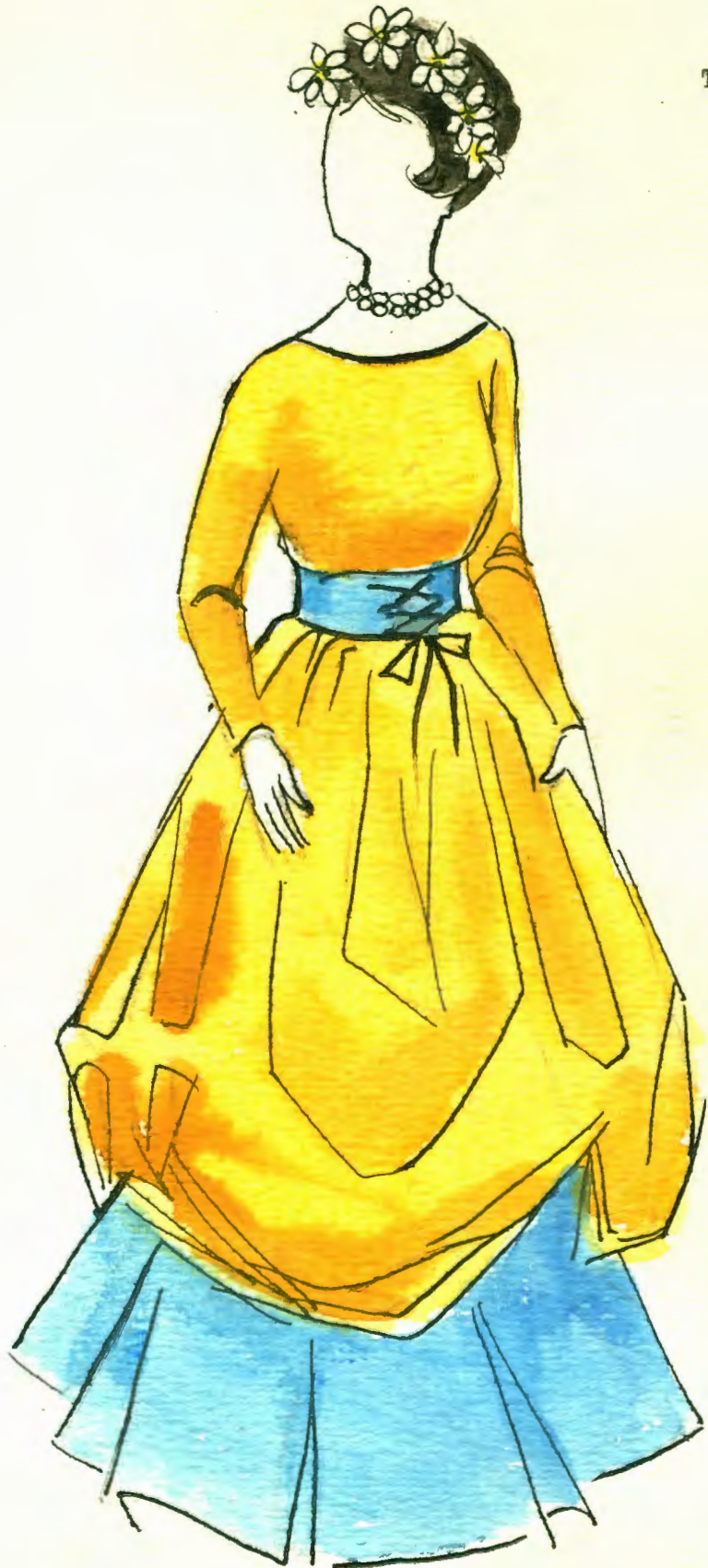


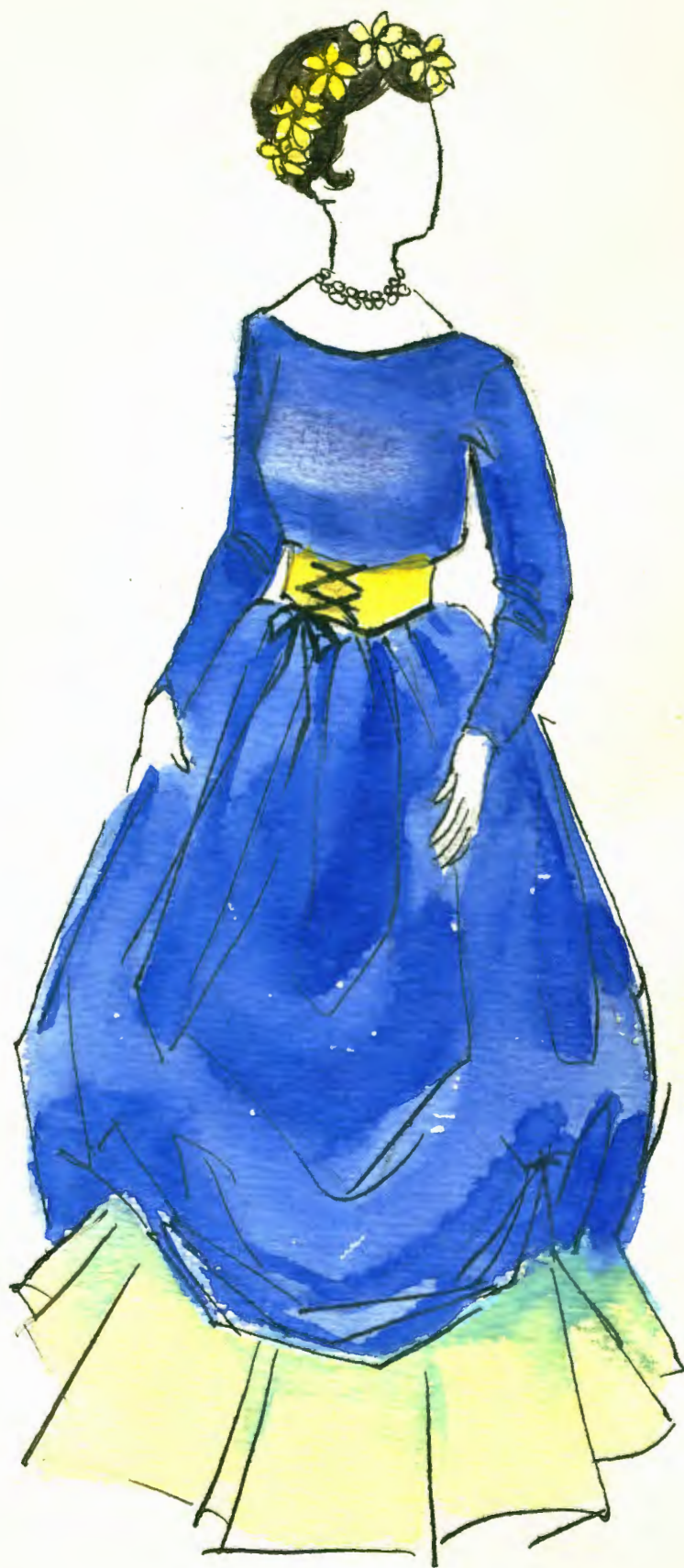










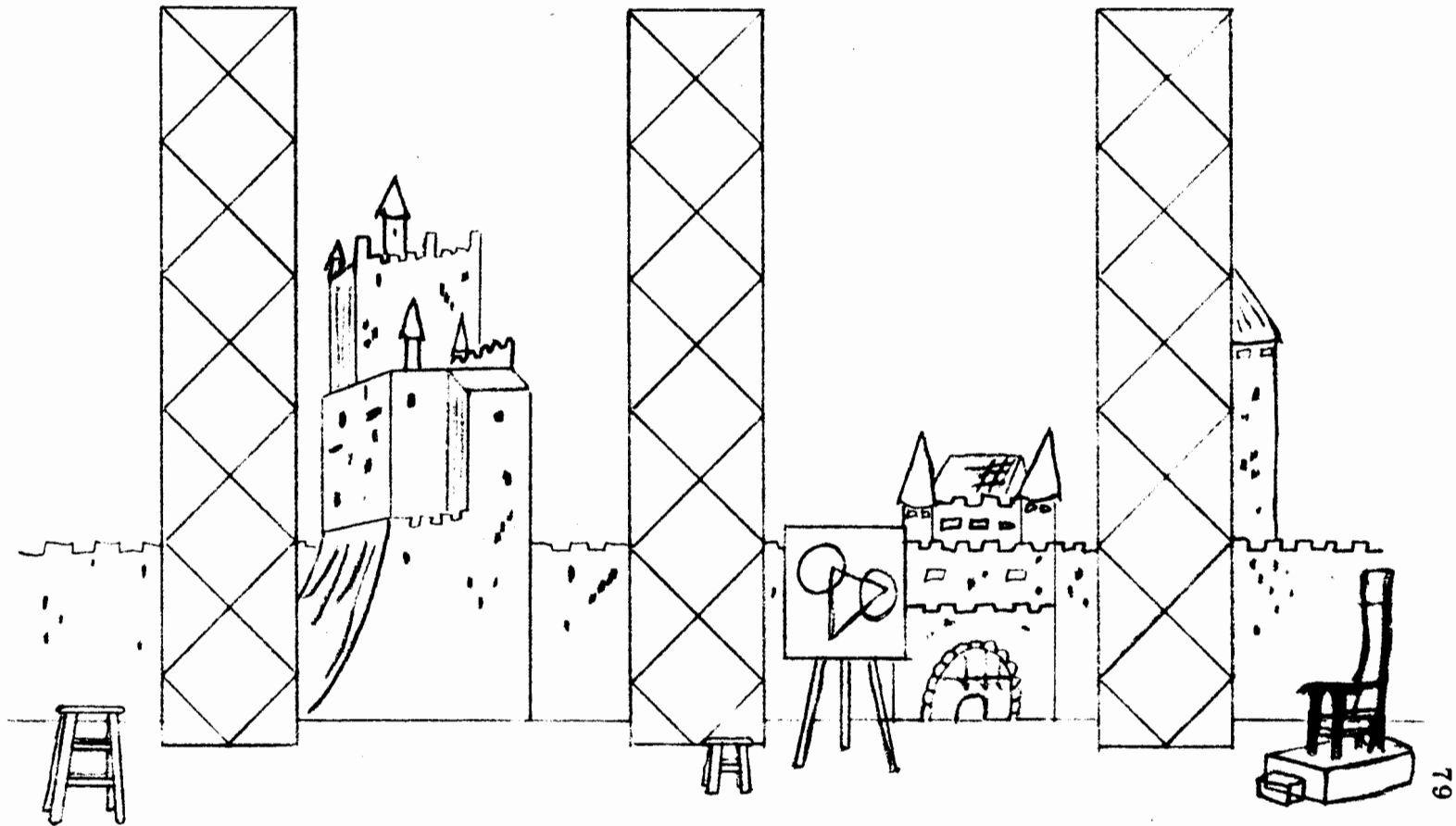




APPENDIX E

THE SET

THE SET
FIGURE 1



APPENDIX F

THE PUBLICITY LETTER

January 15, 1964

Dear Parents:

Once again the Central Washington State College Drama Department offers an opportunity for your children to see a play especially written and produced for them. This year's play is entitled "THE PALACE OF PAINT" and takes place in the Kingdom of Kolor where all the color for the world is made. It is about a young boy named Elbow who has just returned from modern art school. He is the kingdom's Master Painter and has been assigned the task of painting the king's portrait. What happens when the court laughs at Elbow's picture and how he gets even is the plot of the play.

The play is lively and full of humor yet still has its serious moments. It is very colorful and some startling effects are made by special lighting techniques. There are several dances designed particularly for this play.

This will be a drama experience your children will enjoy from the opening curtain till after the show when the audience is invited on stage to talk with the performers.

The shows are Friday, January 31, at 4:00 P. M. (right after school); Saturday, February 1, at 2:00 P. M. (to give you some time for shopping while the children attend); and that same night at 7:30 P. M., in case you would like to come too. The play lasts an hour and tickets will be sold at the school one week before the play or they may be purchased at the door. The price is 25¢ for children and 50¢ for adults.

All performances will be given in McConnell Auditorium on the Central Campus.