

# Stage Direction in a Conservatory Setting

A Major Qualifying Project Report

Submitted to the Faculty

of the

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the

Degree of Bachelor of Science

in Humanities & Arts: Drama/Theatre

By:

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Date: April 30<sup>th</sup>, 2009

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# Abstract

This MQP represents the selection, preparation, direction, and performance of the play *Gross Indecency: The Three Trials of Oscar Wilde* by Moises Kaufman. It was presented as the Department of Humanities and Arts Drama Theatre academic performance for the 2008-2009 school year. The portfolio documents that experience, with additional personal comments.

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# Act 0: Before the Curtain Rises

## *On the Choice of the Project*

When initially considering what to do as a Major Qualifying Project in the theatre, my first impulse was to lean towards my strengths. Set design was an area with which I had some experience. I also had an interest in fight choreography, stage fight ready design, and breakaway set pieces.

Susan Vick recommended that I consider directing as an MQP. At first I thought that I might be under qualified to direct a large show like the one normally produced in B-term. As I thought about it however, I saw that it was actually an excellent capstone to my education in the theatre. While at WPI, I had managed to work on almost every aspect of a production including acting, set design and construction, even producing. I had directed before on a smaller scale, and had had successful experiences. Directing a large project I would be able to draw upon all of my varied experience in positions of leadership, mentorship, and creativity. Upon consideration I realized that direction was the perfect MQP to finish my theatrical education at WPI.

# Plays Selected For Review

## **First Round Reviews**

*A Few Stout Individuals* by John Guare

*All the Rage* by Keith Reddin

*Boy Meets Girl* by Bella Spewack and Samuel Spewack

*Don Juan in Chicago* by David Ives

*Gross Indecency: The Three Trials of Oscar Wilde* by Moisés Kaufman

*Gunfighter: A Gulf War Chronicle* by Mark Medoff

*Heaven and Hell (on Earth): A Divine Comedy* by Actors Theatre of Louisville

*Spring Song* by Bella Spewack and Samuel Spewack

*Suburbia* by Eric Bogosian

*Take Me Out* by Richard Greenberg

*The Intelligent Design of Jenny Chow* by Rolin Jones

*The Last Days of Judas Iscariot* by Stephen Adly Guirgis

*The Voyage Inheritance* by Harley Granville-Barker, adapted by David Mamet

*Twelve Dreams* by James Lapine

*Where Do We Live* by Christopher Shinn

*Major Barbara* by George Bernard Shaw

## **Second Round Reviews**

*All the Rage* by Keith Reddi

*Gross Indecency: The Three Trials of Oscar Wilde* by Moisés Kaufman

*Gunfighter: A Gulf War Chronicle* by Mark Medoff

*Take Me Out* by Richard Greenberg

*The Last Days of Judas Iscariot* by Stephen Adly Guirgis

*Twelve Dreams* by James Lapine

## **Final Selection**

*Gross Indecency: The Three Trials of Oscar Wilde* by Moisés Kaufman

## ***On Play Selection***

Prior to directing *Gross Indecency* I had served as one of four dramaturgs for WPI's new play festival, New Voices. In that role we read 63 new scripts. We then engaged in a process to decide which ones would appear in the festival. This process showed me some of the unique needs and constraints present in WPI's theatre community.

The first important consideration is the pool of available actors. As a tech school with a primarily male student body, the ratio of the acting pool can be counted on to be 3 men to every 1

woman. In the past this has not been a problem. In fact there was a time when we actually had too few male actors. However, our available pool for *Gross Indecency* reflected the WPI average. Picking a play that leaned too heavily on talented female actors would have been a mistake.

The next critical element to consider is the playing space. We have one acting space to call our own: a 40' by 30' black box stage. While it is possible to do many things in such a space, it is important to recognize its limitations. For instance, our intimate space would be inadequate for *The Phantom of the Opera*.

Beyond these constraints, which would apply to almost any show mounted at WPI, the B-term show, which is our primary academic performance every year, presents additional challenges. The cast is often populated by a number of students seeking credit, some for project requirements. Ideally, roles would be available not only for these students, but also for anyone who wanted to act for pleasure. It is those people, after all, who may become the theatre students of tomorrow. The perfect show would have smaller roles for untested freshmen who want to get their feet wet, a large body of varied medium roles for project students and regulars on the scene, and a few major roles, to satisfy experienced seniors and MQP students. Show selections in the past two years have been *Romeo & Juliet* and *Our Town*. Both closely follow the paradigm outlined above.

My favorite plays all share similar themes. They tend to be dark, with small casts, and complex characters. I appreciate a good plot twist as an element of a strong play. Three of my top five, coincidentally, have someone getting shot. *Dark Yellow* by Julia Jordan is a psychological thriller with a two person cast, and it is some of the best theatre I've seen. With a small cast, given talented actors, a level of depth and specificity can be created that draws in an audience better than any Broadway extravaganza.

The recreation of realistic action on stage has been studied by many famous dramatists, resulting in many schools of thought on how to achieve this goal. Regardless of the method, clearly realism is key. When acting in a small cast, I find my performances more satisfying and my investment

in the role much larger. As a contrast, *The People's Temple*, by the Tectonic Theatre Group is also among my favorites. It has a larger cast and a sprawling storyline told through interviews and recreations. It relies on the rhythm of these combined elements and the intensity of the story it tells. This was my introduction to the work of Moises Kaufman and the Tectonic. The restrictions we have at WPI eliminate my favorite works, for their small casts. However, their intense spirit, dark themes, and complex interactions are what makes them great, and what informed my process.

Our first step was to narrow down our selection. I knew that I didn't want to direct a classic, or a period piece, or any Shakespeare, so we established that early on that our show would be contemporary.

Even in such a small selection, some were quickly eliminated. Two of the plays were not contemporary, but "modern," possessing a distinct theatrical style of the 1950's and 60's. Other plays didn't meet our special requirements. *The Intelligent Design of Jenny Chow*, for instance, is an excellent play, suggested by a friend whose work as a director I admire. However, the cast size was too small for us to consider. Sometimes, I found that I simply did not like some of the plays considered.

In the end, it came down to what the whole project was about: an artistic decision. Our selection didn't prove that *Gross Indecency* is better than *Take Me Out*, or that it was the perfect fit for our scenario. What I chose was the content. To me, the play jumped off of the page. I could see every scene in my head, and hear the words. It was the play that I wanted to direct, and my advisor was more than supportive. If it does not move you in some way, or urge you to put your own will into it, then it is not the right play to direct. The choice was made.

# Act 1: Setting the Stage

## *On the Job of the Director*

The job of the director, in essence, is to work with the actors, guiding them as they make decisions about the delivery of lines, blocking, and other specific elements of a final performance. The director is like the captain of the ship. The director holds the artistic vision of the show. A ship with two captains is in the throes of a mutiny. In much the same way, a show with two independent artistic visions can result in misunderstandings, arguments, and production delays. Not all shows without a strong director end this way, but as someone who's been the second captain on those boats, I know that when it does, it's very unpleasant. This is why the director must have a strong vision for the whole production, encompassing every element from top to bottom. This vision is called the "*mis en scene*".

The *mis en scene* for *Gross Indecency* was a combination of ideas. I was very familiar with the work of Moises Kaufman and the Tectonic Theatre Project. I had seen productions of their works *The Laramie Project*, as well as *The People's Temple*, and had done additional research on the artistic intention of the company. Their general theory is that costumes should be simple, we should not disguise the fact that actors are actors, and all embellishment should be kept to a minimum. I liked the thought that actors should remain on stage as much as possible. I also enjoyed the element of storytelling, and bringing the origins of drama back to the forefront. However, I disagree with their ardent minimalism. Half of the fun of a production is technical: costumes, sets, lights, and the spectacle element. We need those elements to teach students about the full theatrical experience. I think that minimalism is sometimes applied too liberally. I find it restrictive, not only as a director, but for the actors as well.

An intermediate position, with a presentational style masked behind an overall façade of the show, was my inclination from the beginning. I had seen an interesting production of *The Good Woman*



of *Szechuan*, in which the stage was set like a derelict theatre, and the actors all portrayed hobos putting on a production of the play. It had a clearly Brechtian presentational style, with many of the actors watching from the exposed wings during the show. However, because of the second layer of the hobo characters, the theatrical element was never truly dropped. This external setting for the whole production interested me greatly, and it is still one of the most memorable productions I have seen.

With *Gross Indecency*, the overall motif that arose was one of libraries. The script often refers to different first sources and pieces of literature, taking characters listed as narrators and recasting them as researchers. This interpretation adds another layer of interest for the actors, with ideas grafted from the *Good Woman* production mentioned above. Instead of playing themselves as “Actors”, who then take on roles within the play, they are now librarians who are participating in a drama told through the pages of books and transcripts of trials. Finally, part of the original intention of the author was for the stage to be set, and the story to unfold like a simple court room. The pacing presented by such an interpretation could have slowed an already lengthy play. Instead, the fusion of library and courtroom, librarians and historical figures, was one that provided an interesting backdrop, and some excellent moments for fluid transitions and stage tableaux.

## Complete Crew List

Producer .....	Patrick Crowe
Director .....	Dominic DiGiovanni
Technical Director .....	Bob Breznak
Assistant Technical Director .....	Daniel Bjorge
Dramaturgs .....	Lauren Spada
.....	Corey Randall
Stage Manager .....	Dan Morehouse
Assistant Stage Manager .....	Kevin Knowlton
Set Designer .....	Chris Pardy
Lighting Designer .....	Tristan Spoor
Sound Designer .....	Bob Breznak
Costumes .....	Aubrey Scarborough
Props .....	Jon Balboni

Master Carpenter .....	Chris Kingsley
Master Electrician .....	Chris Szlatenyi
Mentor to Master Electrician .....	Matt Houstle
Sound Engineer .....	Bob Breznak
Light Board Operator .....	Chris Szlatenyi
Sound Board Operator .....	Bob Breznak
Live Feed Manager .....	Alex Levi
Switch Board Operator .....	Jake Farrar
Camera Operator .....	Russell Long
Camera Operator .....	Jamie Bliss
LT Liason .....	Matthew Houstle
Publicity .....	Eric Sutman
Poster Design .....	Eric Sutman
Programs .....	Thomas L. Collins, III
Strike Manager .....	Andrew Wilkins
House Manager .....	Lauren Ferrechio
Ushers .....	Justin Fraize
.....	Mary Clare McCorry
.....	Zach Lorch
.....	Justin Gostanian
.....	Tingting Liu

**Set Crew**

Dan Bjorge	Matt Houstle	Killian Nelson
Jamie Bliss	Bill Huard	Felipe Polido
Krysten Carney	Sarah Johnson	Corey Randall
Liz Casey	RJ Lamura	Bhavika Shah
Karl Gibson	David McGinnis	Jake Troiano
Alyssa Gottshall	Brian Moore	Andrew Wilkins

**Lighting Crew**

Dan Bjorge	Karl Gibson	Killian Nelson
Shane Daley	Jacob Kopczynski	Felipe Polido
Matt Dodd	RJ LaMura	Kelly Sielis
Jake Farrar	Ben Laverriere	Simone Staley
Lauren Ferrechio	Tingting Liu	Andrew Wilkens
Ruoqing Fu	Sam Moniz	Yow-Chyuan Yeh

**Book Retrieval Crew**

Nick Bebel	Matthew Houstle	Corey Randall
Bob Breznak	Mike Hyde	Laura Rosato
Jake Brown	Christopher Kingsley	Kelly Sielis
Patrick Crowe	Jacob Kopczynski	David Song
Rick Desilets	Sam Moniz	Tristan Spoor
Dominic DiGiovanni	Daniel Morehouse	Joel Sutherland
Sarah Fischer	Ian Morse	Eric Sutman
Matthew Goldstein	Christopher Pardy	

## *On the Big Three of Production*

As a director, it is important to be able to work with the crew in all aspects of production. However, in a small scale production environment like a college or university, I find that the three crew positions most important to the director are the producer, the stage manager, and the designers.

The producer is the director's link to the technical work of the production. At WPI most productions are initiated by a "pitch" brought jointly by a director and producer team. The producer makes sure that the production stays on track, on time, and on budget. The producer also manages and selects the production crew. It is important, especially in small venues and educational settings, to get along with your producer. For *Gross Indecency* I picked one of my closest friends and co-workers, Patrick Crowe. Without his hard work, we would not have succeeded as we did. Despite our history together, by the end of the production our relationship was strained. Conflict between producer and director is probably unavoidable, since the producer must occasionally say no to the director's artistic wishes for practical reasons. The closer your initial understanding and feelings on the production, the smoother everything else will go.

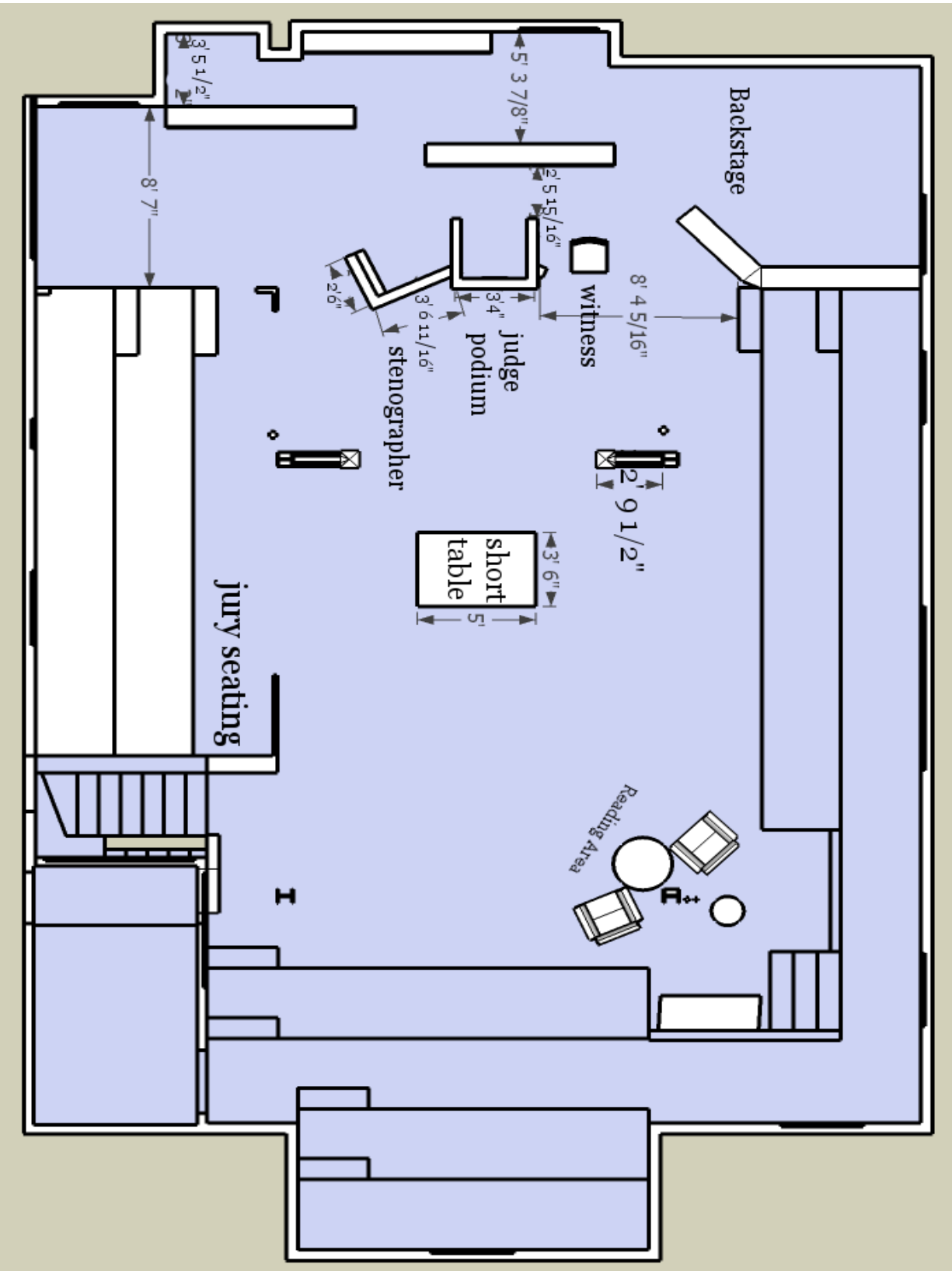
It is important for the producer and director to work well together but it is essential that the director and stage manager do so. The stage manager keeps track of what a director might want or need, and keeps the process grounded and organized so the director is free to focus on artistic elements. A stage manager should be both organized and easy to work with. It is important for the stage manager to understand and share the director's vision. I looked for someone whom I could trust artistically, and found my friend Dan Morehouse. At the beginning of the process, I believed that it would be the best decision to empower my stage manager with some level of artistic responsibility. I wanted my stage manager to be someone I felt comfortable bouncing ideas off of, and I told him that up front. This notion of sharing artistic responsibility proved to be somewhat problematic as I will discuss later on.

When selecting and working with designers, it is important to remember that they are part of the artistic as well as the technical staff of the production. This is where the *mis en scene* can be used by the director to unify the production. A singular vision, delivered at the very beginning of collaboration, results in a better final product. While it is useful for a director to have knowledge and even experience in all areas of design for the stage (sets, lights, costumes, sound) it must be assumed that the director will be stronger in some of those areas than in others. In my case I know somewhat more about set design than I do about lighting. Because of that, I usually take a hands-on approach with set designers and give more freedom to lighting designers. Each designer brings their own creativity to the process. The director's job is to encourage that creativity while ensuring that creative choices reinforce the overall vision of the production articulated by the director.

At WPI the selection of designers is made difficult by our unique circumstances. Design is a popular project for credit and preference must be given to project students requiring production positions. A director should have a strong say in choosing the designers. If the designer is someone the director cannot work with, then they should not be chosen. In the end, finding the designers becomes a shared burden between the director, and producer. The director should have the option to directly court preferred designers after consulting with the producer. At the same time, the producer should be searching for available talent, and aiding the director with the selection.

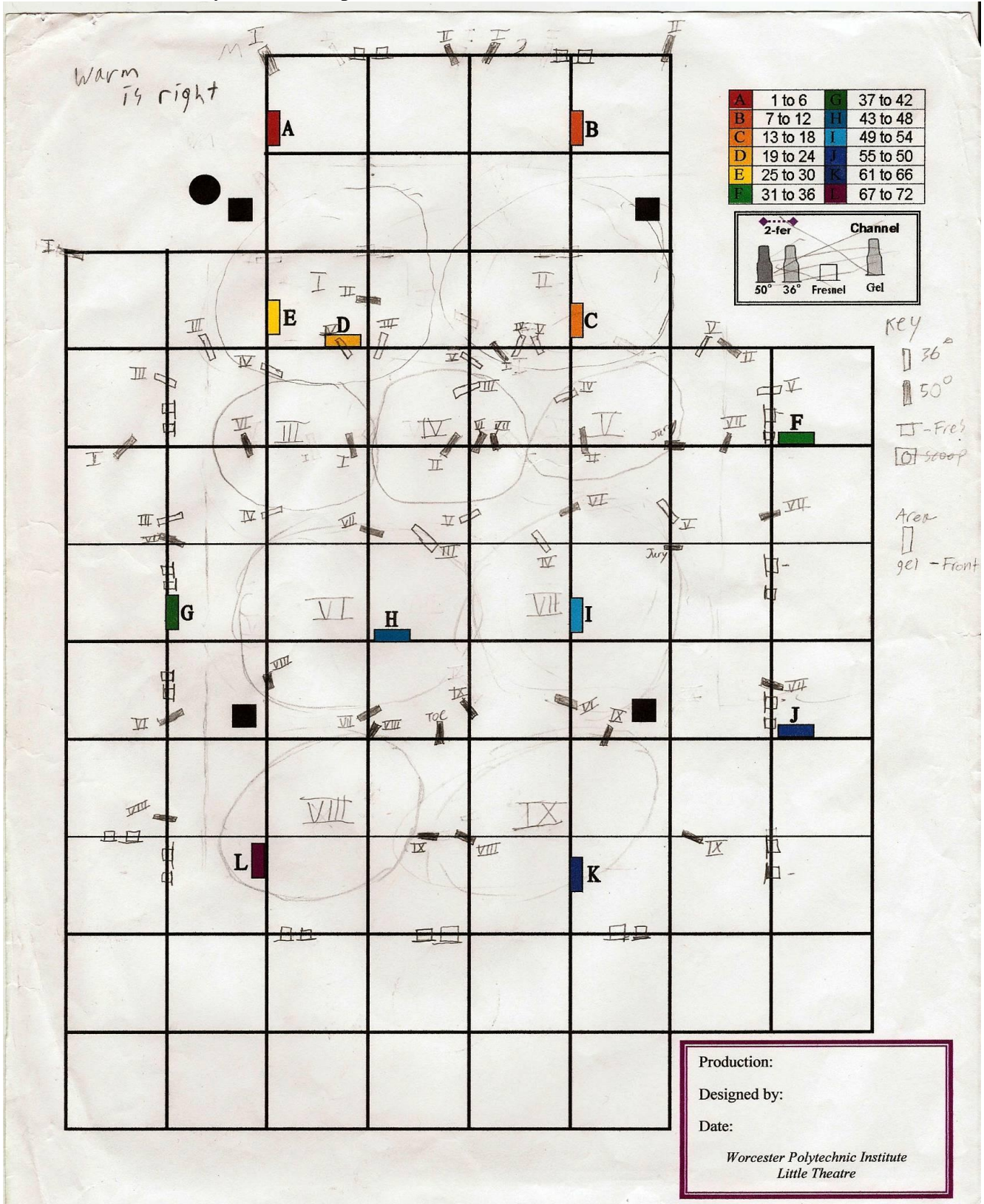
# Set Design

Courtesy of Chris Parady



# Lighting Design

Courtesy of Tristan Spoor



# Costume Design

Courtesy of Aubrey Scarborough

Actor	Character	Costuming
Steve	Wilde	Cravat, artsy suit jacket, hmm... a velvet cape? Sexy.
Lindsey	Narrator 7 Clarke	grey skirt, sweater vest, button up librarian with a suit jacket
Pavis	William Parker Carson	button up and slacks Suit, lawyer-y
Joel	Narrator 6 Douglas	khakis, sweater vest, button up follows after Wilde's fashion, perhaps an artsy scarf along with tailored look, jacket, nice slacks
Rick	Lockwood Mavor Queensbury	similar to Queensbury, posh, tie ghetto boy look, too big shirt, gold chain necklace (double for pocket watch), bright sneakers posh posh, suit, perhaps pocket watch chain and tie
Amanda	Gill	another lawyer, skirt suit
Bebel	Charles Parker Shaw	ghetto boy look, too big shirt, gold chain necklace (double for pocket watch), bright sneakers like Douglas, artsy tailored look, very much like Bebel-look anyways, maybe a beret instead of scarf
Tofer	Narrator 1 Judge Price	khakis, sweater vest, button up narrator and a judge robe
Haz	Narrator 5 Detective Richards Judge Wright	grey skirt, sweater vest, button up add a officer hat and badge narrator and a judge robe waiter, add an apron, napkin over the arm
Sara	Narrator 4 Queen Auctioneer Speranza Ellen Grant	grey skirt, sweater vest, button up add a bright old lady suit jacket, matching crazy hat add half-moon glasses and attitude motherly apron, like out of the kitchen; or more of a old maid type of reasonable hat with pocketbook, shawl (aka my great(Irish)grandmother)
Vicky	Narrator 8 Antonio Midge Taylor	grey skirt, sweater vest (button up), button up minus vest add glasses and bowtie, un-tuck part of shirt for crazy professor look
Megan	Narrator 2 Clerk Claridge	grey skirt, sweater vest, button up ditto narrator
Ian	Harris Marie Applegate	nice slacks and a cardigan (to distinguish from narrators)

Kelsey	Narrator 3	grey skirt, sweater vest, button up
	Jury Foreman	ditto narrator
	Prostitute	unbutton the shirt quite a ways and hike up the skirt
	Constance Wilde	skirt will be long, add a female cravat to the shirt, button up the shirt the entire way
	Moises Kaufman	add more modern jacket to narrator
Matt	Landlord	button up with tie and slacks
	Willie	newsie hat, bulky Irish sweater, slacks
	Wood	ghetto boy look, too big shirt, gold chain necklace (double for pocket watch), bright sneakers
Ashik	Atkins	ghetto boy look, too big shirt, gold chain necklace (double for pocket watch), bright sneakers
	Hotel Manager	button up with tie and slacks

## *On Working with Designers*

Most directors know what they want in a design, but cannot necessarily execute it. Designers are sometimes more interested in advancing their own medium than in realizing the vision of the director or the intentions of the playwright. They want to do something interesting and spectacular that showcases their abilities. These competing goals must be reconciled by the director himself. I've worked as a designer, as a director, and also as a producer trying to keep the two in line. Here, I've outlined how I think it is best for a director to work with designers.

A director should meet with designers before any sketches or ideas have been generated. Everyone should have read the script, providing enough background for a meaningful conversation. At this time, before people are attached to design elements, the *mis en scene* should be discussed. The director should put forward what he wants and needs overall, and construct a time line for a first draft of all the designs. A time line is very important, as are specific, understandable drawings and floor plans. All directors don't have to be designers, but all directors should be able to read and understand the plots and drawings associated with design elements so that they can have discussions with their designers.

A director should not be afraid to ask for changes or to disagree with a designer during the



design process. While the designs are being created, it is the job of the director to help lead the designers toward a cohesive final product. The job of the designer is to help the director understand the limitations and possibilities of a given production element. It is important to give the designers artistic freedom. If a director has the intention of designing an entire element over the shoulder of a designer, they should design it themselves and make no pretense otherwise. After a final design is decided on, the design process continues, although more carefully. Some elements may have to be changed in the course of production. In our case, walls were too high, chairs were too low, and other small structural details required adjustment. However, after the initial creative process is over, changes should be carefully thought through before being proposed. The director does have the final approval, as long as time and money are available, but certain changes like paint color and trim selection are very difficult to accomplish if introduced too late. In the educational theatre, everyone is a full time student and a part time theatre technician. At WPI the director uses the theatre for rehearsals, and gets first pick of times. Because of this sets, lights, and costumes have to work whenever they can. Last minute edits tax everyone, and it's good to keep that in mind when dealing with designers and other production crew late in the process.

# Act 2: A Cast of Thousands, a Labor of Love

## Line Breakdown

### Line Count

Personae	Act One		Act Two				Totals	
	Prologue	First Trial	The Interview	Second Trial	Third Trial	Epilogue		Coda
Oscar Wilde	5	309		120	67			501
Sir Edward Clarke		165		102				267
Edward Carson		231		5				236
Lord Alfred Douglas		79	60	48	6	11		204
Mr. Gill				99				99
Marquis Of Queensberry		73						73
Marvin Taylor			64	6				70
Narrator 5			1	43	3	1	19	67
Parker				64	2			66
Frank Harris		39		24				63
Narrator 2		41		3	4	7	3	58
Narrator 1		36		3	2	3	10	54
Narrator 4		32		3	4	8	3	50
Narrator 3		29			2	6	2	39
Judge		7		14	15			36
Wood				34	1			35
Atkins				32	1			33
Lockwood				7	25			32
George Bernard Shaw		19		12				31
Mavor				27				27
Auctioneer			15					15
Moises Kaufman			11					11
Jury Foreman		4		4	2			10
Queen Victoria		9						9
Wright		8						8
Court Clerk		5			3			8
Narrator 7							6	6
Detective Richards		6						6
Narrator 6					1		5	6
Narrator 8							4	4
Landlord				3				3
Thomas Price					3			3
Constance Wilde		1		1				2
Marie Applegate					2			2
Ellen Grant					2			2
Wille				2				2
George Frederick Claridge					2			2
William Parker					2			2
Antonio Midge					2			2
Speranza				2				2
Hotel Manager				2				2
Prostitute		1						1
<b>Totals</b>	<b>5</b>	<b>1094</b>	<b>151</b>	<b>660</b>	<b>151</b>	<b>36</b>	<b>52</b>	<b>2149</b>

## Final Line Assignment

Grouping	Personae	Act 1	Act 2	Total
Actor 1 (male)	Wilde	314	187	501
Actor 2	Clarke, Narator 7	165	122	287
Actor 3	Carson	231	5	236
Actor 4 (male)	Douglas, Narator 6	79	125	204
Actor 5 (male)	Queensburry, Mavor, Lockwood	73	59	132
Actor 6	Gill		99	99
Actor 7 (male)	Shaw, Parker	19	78	97
Actor 8	Narator 1, Judge, Thomas Price	43	50	93
Actor 9	Wright, Detective Richards, Narator 5	14	67	81
Actor 10 (female)	Narator 4, Queen, Auc., Ellen Grant, Speranza	41	33	74
Actor 11	Marvin Taylor, Narrator 8, Antonio Midge		72	72
Actor 12	Narator 2, Court Clerk, Claridge	46	22	68
Actor 13	Harris, Marie Applegate	39	26	65
Actor 14 (female)	Narator 3, Jury Forman, Moises, Prostitute, Constance	33	29	62
Actor 15 (male)	Wood, Willie, Landlord		40	40
Actor 16 (male)	Atkins, Hotel Manager		35	35

## Final Cast

### Cast List

Actor 1 .....	Steven Vessella
Actor 2 .....	Lindsey Lucier
Actor 3 .....	Richard Pavis
Actor 4 .....	Joel Sutherland
Actor 5 .....	Rick Desilets
Actor 6 .....	Amanda Leaton
Actor 7 .....	Nick Bebel
Actor 8 .....	Tofer Carlson
Actor 9 .....	Haz Harrower
Actor 10 .....	Sara Gouveia
Actor 11 .....	Victoria Zukas
Actor 12 .....	Megan Faulkner
Actor 13 .....	Ian Morse
Actor 14 .....	Kelsey Mawhiney
Actor 15 .....	Matthew Goldstein
Actor 16 .....	Ashik Gowdar

## *On cast and casting*

Casting for this show was a two step process: cast size finalization, and cast selection.

The construction of the final cast size was a detail oriented process. When I started, I wanted my stage manager and good friend Dan Morehouse to aid me. This was a saving grace; there were many small errors that would have escaped one set of eyes. First, we laid out our broad constraints. The cast size could potentially be between nine and forty two. We wanted to create a large number of roles. With that in mind, we set our cast size from 12 to 18. This cast size seemed to be flexible but also manageable.

I decided early on not to introduce any gender substitutions in casting. I felt that the theme of homosexuality, while not the only important element, was important enough that introducing gender confusion would be an unnecessary complication.

Counting the lines of each character proved to be quite useful. Certain roles quickly became stand-alone parts because of their line counts. Wilde, Clarke, and Douglas are all large enough roles by themselves. Some of the smaller roles also came together quickly because of staging decisions. The judge would be on stage almost constantly, and so it was hard to give that actor too many other roles, besides a narrator. However, we didn't want him as a narrator to introduce his own lines as a Judge. This was one of the major balancing acts. When giving people multiple roles, it was also important to make sure that every scene was balanced in its own casting. A scene containing 4 or 5 characters all casted by the same actor could be confusing or chaotic compared to the same scene with the roles spread out over multiple actors. We attempted to create a balance with lines spread evenly, no back to back character changes, and a sense of overall unity. After my stage manager and I checked and edited the cast a few times, we were left with 16 roles to fill.

Once the play's many roles had been organized as I have described, the casting itself went smoothly. Susan Vick once told me that as long as you had quality actors, the actual casting was almost

unimportant. “Pick the best actors from the top, and just fill in with that.” At first, I wanted to disagree, but her method has great merit. As an actor, I imagine it’s quite frustrating to be type cast. Always playing the same character can be boring, and does not promote artistic growth. If we do take Susan’s advice and pick the best actors, they should be able to perform whatever characters we wish. This prevents any preconceptions about the actors from affecting the casting. Our cast was a product of a very similar system.

The actors that came to auditions were excellent. My stage manager and I picked the best and filled roles. There are always extraordinary circumstances. My stage manager, for instance, knew that he would find working with a specific actor unpleasant due to outside history. If the actor had been the best we had seen all day, we might still have cast him, but it turns out we didn’t need him. Additionally, I like to reward boldness. If a student came in with a clear vision of what role they wanted, and tailored their audition piece to that role, I took their preference into consideration. Most of those actors had better auditions, because of the extra confidence and gumption with which they auditioned. Finally, I could not help but to type cast 2 of the 4 youths with whom Oscar Wilde sleeps: freshmen in their first performance at college. It added an element of innocence, and their fresh faces invigorated the cast. With the casting taken care of, we could move on to rehearsals.

# Production Calendar

10/6

Audition workshop 7pm to 9pm  
-Hosted by Alpha Psi Omega  
-Producer and Director were present

10/9

Auditions First Day 5pm to 8pm

10/10

Auditions Second Day 6pm to 9pm

10/11

Reserved for call backs

10/14

First Read-through: 10pm  
-recording made for cast use

10/26

DUE: Final Set Design 5pm

10/28

First rehearsal after break 6:15pm until finished  
-table work, read through

10/30

Production Meeting: 6pm  
Rehearsal: Act 1 9pm to 11pm

10/31

Rehearsal: Act 2 7pm to 9pm

11/1

Set Build: 9am until called by MC

11/2

Set Build: 9am until called by MC

11/3

Rehearsal: Act 1 8pm to 10pm

11/4

Rehearsal: Act 2 10pm to 12am

11/5

Set Build: 9am until called by MC

11/6

DUE Light Design: 6pm  
DUE Costume Design: 6pm  
Production Meeting: 6pm  
Rehearsal: Act 1 9pm to 11pm  
-first day off book

11/7

set build: 6pm to 7pm  
Rehearsal: Act 2 7pm to 9pm  
-off book

11/8

Light Hang: 11am until called by ME

11/9

Set Build: 9am until called by MC

11/10

Rehearsal: Act 1 8pm to 10pm  
-off book

11/11

Rehearsal: Act 2 10pm to 12am  
-off book

11/12

Light Hang: 11am until called by ME  
Book Run: 12pm until called by Producer

11/13

Production Meeting: 6pm to 7pm  
Light Hang: 7pm to 9pm  
Rehearsal: Act 1 9pm to 11pm  
-off book

11/14

DUE: Playbill Information 5pm  
Rehearsal: Act 2 7pm to 9pm  
-off book  
Light Hang: 9pm until called by ME

11/15

Light Hang: 11am until called by ME

11/16

Cue-to-cue: 12pm until finished

Line through: 12pm until finished

-in green room

11/17

Tech Rehearsal

-tech call at 6pm

-actors call at 6:30

-go at 7pm

11/18

Tech Rehearsal: 6:30pm till finished

-go at 7pm

11/19

Preview Performance

-tech call at 6pm

-actors call at 6:30pm

-doors at 7:30pm

-go at 8pm

11/20

Opening Night

-tech call at 6pm

-actors call at 6:30pm

-doors at 7:30pm

-go at 8pm

11/21

Friday Performance

-tech call at 6pm

-actors call at 6:30pm

-doors at 7:30pm

-go at 8pm

11/22

Closing Night

-tech call at 6pm

-actors call at 6:30pm

-doors at 7:30pm

-go at 8pm

-Strike 10pm to 12am

11/23

Return Books to Library: 2pm until finished

# Rehearsal Reports

Courtesy of Dan Morehouse, Stage Manager

**October 28<sup>th</sup>**

Hello Crew,

Tonight's was the first rehearsal of B-term. It was a read-through, though many of the actors are comfortable being off-book with many of their lines already (a good sign). They will be off-book entirely by the week prior to tech week (by rehearsal on the 10th).

## Actors Present:

Joel	Vicky	Rich
Ashik	Lindsey	Megan
Nick	Ian	Steven
Gouv	Rick	Matt

## Required Actors Absent:

Tofer	Amanda	Kelsey
Haz		

## Crew Present:

Pat	Kevin	Bob
Dom	Tristan	Joni
Myslf	Chris S.	

The set floor plan was taped out this afternoon in the LT. If you haven't already, be sure to e-mail Pat immediately with your schedule so that we can set a feasible production meeting schedule asap.

**LD:** Now that SD is complete, it's definitely time to get moving on an initial design. I saw you began plotting out areas on the floor plan print-out tonight, so I know you've started.

**ME:** As mentioned in the project meeting today, be sure to keep in contact with Tristan.

**SD:** Have you worked with Kingsley to finish up a budget proposal for the set build? The first build should be starting this weekend, so make sure that happens. Thank you for sending out the floor plan, that was a big help. (I'm excited :) )

**MC:** Ready for the build(s)? Talk to Pardy, though I'm sure you already have.

**TD:** Bob, I have a feeling you and I should have some sort of mini pow-wow. E-mail me.  
Publicity: Concepts guys? Any crazy new ideas for advertising? Ball ought to be rolling, 3 weeks on the clock and counting down swiftly.

**Dramaturg:** Lauren, it sounds like you've been delving pretty deep for us, which is great news. I think a pronunciation guide on some of the sticky points, especially the character names, such as Moises (moh-zay?) and Shaw (burr- nerd?).



**Props:** Joni, if you've got a copy of the script, there's a very comprehensive list of potential props towards the back. It'd be a good idea to scrounge for those items, and come up with ways to merge the two worlds (Wilde's time period as well as our timeless library). A good example might be making a library catalogue card be the calling card left by Queensbury stating "posing somdomite". Of course, these things are all subject to the whims of Dom, so keep in touch with him about your ideas.

**Costumes:** No notes, tonight.

**SD:** Bob again...um, like I said, pow-wow. Also, I have a sound file you might be interested in.  
**House:** Lauren, not much to worry about yet. Start thinking about the layout of Riley and how it might relate to the library theme, if that's your direction with it.

**LT Liaison:** How soon can Pat and I get booth access? Is that already taken care of? So you know, I now have a theater key.

**Playbill:** No notes tonight.

## October 30<sup>th</sup>

### Crew Present:

Pat  
Dom  
Myself

Kevin  
Lauren S.  
Corey

Chris S.

### Required Actors Absent:

None

This was the first non-readthrough rehearsal. The actors moving around revealed some important issues, especially for set and lighting.

**LD:** Several seats nearest the staircase within the jury box will be actor seating (about 4 or 5). We need to effectively light these areas without lighting the audience members behind and beside them.

**ME:** No notes.

**Set D:** Chris, I think we already talked some about it, but the backstage area is narrow and not completely covered from audience view. We need to make sure that actors can move comfortably between backstage regions without being seen. Also, whichever chairs are used for the reading area (which will be located as you originally showed in the floor plan), a third chair just like those needs to be situated near the I-beam nearest the booth. The last note is that the door to the jury box should be on the side wall extending from the stairwell half-wall, rather than on the front facing the stage.

**MC:** Work closely with Chris, especially on realizing these changes. It might be necessary to change the angle on the backstage angled divider bookshelf/wall, to cheat more towards the audience, so the judges "check out table" and the walls behind it can come further out, making a more broad backstage space.

**TD:** Make sure you have someone designated who will be at Saturday's build to take your place.

**Publicity:** Poster printing place needs to be chosen, concepts finalized. Work on a version suitable for t-shirt printing. Work with Pat to chose a vendor and get those shirts made soon (so they can be worn for tech week as advertising).

**Dramaturgy:** We still really need a pronunciation guide. Also, it would be good to know more about grooms and valets so that we can better understand just who the “boys” are that Wilde was acquainted with.

**Props:** Gavels, gavel plates, needed.

**Costumes:** Dominic suggested perhaps having Tofer don a judge’s black robes as he speaks his first lines.

**Sound D:** No notes.

**House:** Be sure to officially request use of staging for Riley

**LT Liaison:** Screen?

**Playbill:** Cast Bios will be to you by Wednesday next week.

## **October 31<sup>st</sup>**

First of all, an important note to all involved in this production: Amada Eaton is no longer able to play the role of Gill in this production. To solve the problem of her absence from the cast, Dominic has modified Tofer’s role such that during the scenes when Gill is present, Tofer will play Gill. When Tofer leave’s the judge position, he will hand off his robes to Narrator 5 (played by Haz) who will then take over for him during his time as Gill. Luckily, her lines are largely suited to her taking his place, and his first attempts during this rehearsal at playing the role were dynamic and good.

The challenge, however, will come in the staging of the “changing of the judge” so to speak, as well as in seating them both and lighting them both at the judge stand/reception booth because of the extreme difference in their heights and reaches. This may have a significant impact on both set design and lighting, so please be sure to include this change in your considerations.

### **Crew Present:**

Pat  
Dom

Myself  
Kevin

Corey

### **Required Actors Absent:**

Kelsey

**LD:** Sara stands on the low table, as does Steven, during the auction/prison visit scene during Act II. Make sure the lighting design will light them when they are elevated

**ME:** No notes.

**Set D:** Sara stands on the low table, as does Steven, during the auction/prison visit scene during Act II – this means the table must be large enough to have piles of books and newspapers on it, and it must be capable of supporting several actors standing on it.

**MC:** No notes.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** How's the pronunciation guide coming?

**Props:** The auctioneers gavel has been replaced by an “auction stick” – interpret as you will.

**Costumes:** The judge robes need to fit both Tofer and Haz, an interesting challenge

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** Cast Bios will be to you by Wednesday next week.

**November 3<sup>rd</sup>**

**Crew Present:**

Pat  
Dom

Myself  
Kevin

Corey  
Aubrey

**Required Actors Absent:**

None

When we get closer to showtime, the red blinking light of the swipe access to the booth must be covered.

**LD:** There needs to be a hard blackout at the end of Act I. The final lines come from Rick as Queensberry, who is center stage. He talks about notes he has received from various important people, then turns to look at Steve (as Oscar Wilde) who is standing at the foot of the judge's box, and says with great emotion “Kill the bugger!”. That is the moment we go to black.

There will be a “costume parade” at Monday's rehearsal which you will want to attend to see what types of colors and reflective accessories might show up in the costuming

**ME:** See above.

**Set D:** Dominic wants lower-mid-rif and up to be visible on all actors who are seated, such as Kelsey in the jury box, Tofer and Haz in the judge's box, and Megan in the clerk's box. This means changing some of what has already been built. The jury walls should all be at the same height, and that height should not be as high as the LT half-wall by the staircase. The platform for Tofer must be higher within

the judge booth (else the walls lower), it would probably be a good idea to add one for Megan's chair to sit on to raise her, and there needs to be a non-rolling chair that can swivel to allow easy exits and entrances of Haz and Tofer to the booth and easy and noiseless raising and lowering the seat to adjust for the difference in their heights. There needs to be a small shelf in the judge box, in the Clerk box, and in the jury box so that these actors can keep books and water near themselves.

**MC:** See above.

**TD:** No notes.

**Publicity:** Some changes to the poster – include Hu&A, make the time 8:00, locate the times above each other

**Dramaturgy:** Still really need pronunciation on Names and literary works, like “De Profundis”

**Props:** Hollowed out books have been discussed to hold props/accessories. Talk to Costumes.

**Costumes:** E-mail the cast, set-up times for Good Will runs for costuming. The costume parade will take place at the end of Monday's rehearsal (Monday the 10th). There was also the idea of hollowed out books for locating costume elements onstage for easy access. Dom knows how to do this, and I'd love to help with it. Definitely discuss it with Props.

**Sound D:** During Act II, a large majority of the actors are backstage until the auction begins. When the auction begins, the actors come onstage and sort of descend like an attack almost upon the stage and audience. The chaos here could be emphasized by ambient sound. I'd like to discuss it with you and Dominic.

**House:** We're going to need about 20 nice seat covers that designate reserved seating – Pat has a bit of a vision for this and will coordinate paying for them, so don't think of cost as a barrier.

**LT Liaison:** Stage Manager (me) needs to become more familiar with the booth. Let's meet.

**Playbill:** Cast Bios will be to you by Wednesday the 5th

## November 4th

### Crew Present:

Pat  
Dom

Myself  
Kevin

Chris S.

### Required Actors Absent:

None

**LD:** No notes.

**ME:** No notes.

**Set D:** No notes.

**MC:** No notes.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No new notes, but please see old ones.

**Props:** The myriad books, newspapers, and magazines on the center table will be knocked over and scattered during the performance, and will later be picked up by actors and put away. We need to have several copies of anything flimsy that might wrinkle or tear during this chaos on stage for each show night and for techs and dress rehearsals.

**Costumes:** No notes.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** Waiting on four bios; some actors missed the deadline.

## **November 6<sup>th</sup>**

This rehearsal was mainly a line-through of Act I with rough blocking.

### **Crew Present:**

Pat  
Dom

Myself  
Tristan

Corey

### **Required Actors Absent:**

None

**LD:** No notes.

**ME:** No notes.

**Set D:** Work on making backstage area less visible from the audience.

**MC:** No notes.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No new notes, but please see old ones.

**Props:** Letters and cards would be good to have, to distinguish between letters, cards, and books.

**Costumes:** No notes.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** Being at the theater class helped, but I think I still need to get better familiarized with the booth.

**Playbill:** Waiting on Tofer, but I sent you the rest of the bios.

## **November 7<sup>th</sup>**

This rehearsal was mainly a line-through of Act II with rough blocking. It went much better than the first.

### **Crew Present:**

Pat  
Dom

Myself  
Tristan

Levy  
Chris S.

### **Required Actors Absent:**

Kelsey

Ashik

**LD:** On p.67 of the script, it calls for a blackout. This will not happen, however, so do not plan it as part of the overall design.

**ME:** See above.

**Set D:** Dominic, Pat, and Dan moved some things around - you probably saw this weekend. We should finalize bookshelf locations. We are going to use the black chairs as the chairs onstage for Megan (clerk) and Tofer/Haz (judge), but they need felt bottoms on the legs so that they make less noise.

**MC:** See above.

**TD:** No notes.

**Publicity:** Table Sitting, e-mail out the hours early (soon) so that people can sign up.

**Dramaturgy:** No notes.

**Props:** Props due asap, Tuesday at the latest (or stand-ins).

**Costumes:** Costume parade is Monday night.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** There is a tile in the vestibule that needs to be replaced.

**Playbill:** No notes.

## **November 10<sup>th</sup>**

### **Crew Present:**

Pat  
Dom  
Myself

Kevin  
Tristan  
Corey

Eric  
Aubrey

### **Required Actors Absent:**

None.

**LD:** No notes.

**ME:** See above.

**Set D:** When we do the big book gathering (Wednesday at 12:00 noon), we will also need to sometime soon figure out and lock down the locations of the bookshelves so we can load the books onto them.

**MC:** Thank you for cleaning up the LT tonight after set build – it was great to have everything cleaned and in a good location for the rehearsal. There is a light leak in the stairwell bookshelf and a light leak in the bookshelves on the side of the seating bank.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** Props due Thursday.

**Costumes:** Parade went well, let's try to get the majority of this stuff done on Thursday and Friday.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** No notes.

## November 11<sup>th</sup>

Pat  
Dom

### Crew Present:

Myself  
Kevin

Chris S.  
Tristan

### Required Actors Absent:

None.

**LD:** No notes.

**ME:** See above.

**Set D:** The low table and the jury box wall/door really need to get done. We also need the three on-stage chairs to be picked out and put in the theater soon too.

**MC:** See above.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** Props due Thursday.

**Costumes:** No notes.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** No notes.

## November 13<sup>th</sup>

Pat  
Dom

### Crew Present:

Myself  
Kevin

Chris S.

### Required Actors Absent:

None.

**LD:** No notes.

**ME:** See above.

**Set D:** We're just going to use the black chairs, so there's no need to locate three on-stage chairs.



**MC:** See above.

**TD:** No notes.

**Publicity:** Shirts? Cardboard cut-outs?

**Dramaturgy:** No notes.

**Props:** We discovered we'll need many more letters, as well as a Wilde birth certificate.

**Costumes:** No notes.

**Sound D:** No notes.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** Have the proof ready for tomorrow to be reviewed by cast and crew.

## **November 14<sup>th</sup>**

	<b>Crew Present:</b>	
Pat	Chris S.	Houstle
Dom	Lauren F.	Susan
Myself	Alex Levy	
Kevin	Tristan	

	<b>Required Actors Very Late:</b>	
Kelsey	Ashik	

**LD:** Cue-to-Cue, Sunday at noon.

**ME:** See above.

**Set D:** No Notes.

**MC:** Any news on the gavel?

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** We also need a pile of letters for Queensberry to receive, a legal pad, a small notebook, and something that looks like transcripts of a trial.

**Costumes:** Need to be finished for Steve, Lindsey and Joel before Sunday so the cardboard cut-out photos can be taken. Monday's tech rehearsal will double as a full dress.

**Sound D:** Cue-to-Cue, Sunday at noon.

**House:** No notes.

**LT Liaison:** No notes.

**Playbill:** No notes.

## **November 17<sup>th</sup>: First Tech Rehearsal**

### **Crew Present:**

Pat	Chris S.	Bob
Dom	Alex Levy	"The Professors"
Myself	Tristan	
Kevin	Houster	

### **Required Actors Very Late:**

Megan

**LD:** No notes.

**ME:** See above.

**Set D:** No Notes.

**MC:** An actor accidentally tore up the banister on stage left, it needs to be re-secured

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** I'm working on the dust for the poem at the end (sawdust didn't really work), and Pat and Dom are writing "transcripts" on the xenocode paper (just words so they look a bit more like transcripts). For tomorrow, we need more blank books w/blue labels. Could you tea-stain the newspapers, including the fake fronts, and make fake backs too?

**Costumes:** No notes.

**Sound D:** No notes.

**House:** At the top of Acts I and II, the actors and the ASM will be going outside and around the theater, and they will be moving through the vestibule and into the backstage area. There needs to be no light in there, and they need to be able to pass through unobstructed.

**LT Liaison:** No notes.

**Playbill:** Printing tomorrow?

**Live Feed:** Make sure you know who your crew will be and let Pat know, and make sure they can make all show nights and times.

## **November 18<sup>th</sup>: Second Tech Rehearsal**

### **Crew Present:**

Pat	Chris S.	Bob
Dom	Aubrey	“The Professors”
Myself	Tristan	
Kevin	Chris K.	

**LD:** No notes.

**ME:** See above.

**Set D:** No Notes.

**MC:** There’s now a rug. Your task is done, except for installing (and possibly painting black) a stool in place of the black chair so there’s no chance for it to fall.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** Will we have all the new props by Wednesday’s performance?

**Costumes:** Dealing with the changes as described tonight.

**Sound D:** What was missing during the heavy-cue part? Make sure the practical no longer pops and cracks, and that the wire is suspended in the grid (not hanging in the audience)

**House:** Seat reservation notes – make sure to indicate which seats are reserved for the show, and also which are reserved for the Producer, the Director, for Susan and Jess, and for any other important persons. We have 99 seats.

**LT Liason:** No notes.

**Playbill:** No notes. Will we have Playbill for Wednesday’s preview?

**Live Feed:** No notes.

## November 19<sup>th</sup>: Preview Performance

Myself  
Kevin

**Backstage Crew Present:**  
Chris S.

Bob

**LD:** Don't forget to add the gobos to the lights on the bookshelf wash.

**ME:** See above.

**Set D:** No Notes.

**MC:** The stool is painted black, but it needs to be installed in the judge's booth.

**TD:** No notes.

**Publicity:** No notes.

**Dramaturgy:** No notes.

**Props:** Thank you for the tea-stained newspapers.

**Costumes:** No notes.

**Sound D:** No notes.

**House:** Seat Reservations still a bit of an issue.

**LT Liason:** No notes.

**Playbill:** We will need the playbill for call tomorrow.

**Live Feed:** No notes.

## *On the Rehearsal Process*

Many books have been written on the subject of directing by far more experienced directors than me. I will not presume to be an expert. I will, however, share some of the highs and lows of this show.

Unfortunately, the first thing we dealt with was negative. Over the break, during which we had instructed the actors to memorize their lines, Amanda Leaton, cast as Actor 6, dropped out. She

announced her decision at our first rehearsal after the break. This meant that we had lost the opportunity for a replacement to memorize those lines during the break. We decided to move lines around, as opposed to completely recasting. The Judge character picked up the lines of Gill, and Narrator 5 took the Judge lines for scenes with Gill, switching back at their end. We ran the transition once; it was very natural and well timed. While we all had a bit more work, the show benefited by this change. If there is a lesson here, it's one I already use in my everyday life: when things go wrong, pointing fingers and getting upset won't fix the situation. There was a part of me that was furious at that actress for dropping out. Yelling at her, or a similar outburst, would have been counterproductive, and in the end, would have made me feel worse.

Rehearsals themselves went excellently. I do not believe in much table work, preferring to get people on their feet. I find that sometimes actors can better memorize lines if they pair them with an action or emotion. On the other hand, I find that actors perform actions and emotions best with memorized lines, making my primary goal to have my cast memorize their lines as early as possible. In my experience working with student casts, early memorization facilitates understanding of the role, and it is the details and intimacies of the role that interest me most. Blocking and specifics of staging are a give and take for me. Mostly, I trust the actors. They know how many sides they have to play to, so as long as they keep moving, it usually looks good. If I want something specific, I'll make sure to tell them. My usual directions are simply, "kill the pauses", "faster and louder", and "give me more". It is a rare occasion when I feel like someone is over acting. I have seen people over act on purpose, but with WPI students, heavier characterization and bigger emotions are usually an improvement.

The largest problems that arose were both unfortunate products of my own hubris. Either that or they were completely out of my hands. It all depends on how you look at it.

When working as an employee, or subordinate in any situation, I like to rely on the chain of command. It is comforting to know what your job is, what is expected of you, and who to report to. As a leader, I made the mistake of assuming that my subordinates would automatically adopt the same

mindset. What I did not recognize at the time was that by raising my stage manager's expectations that he would be an artistic partner in the process I was undermining myself and the chain of command.

Very quickly, my empowered stage manager became more than I asked for. I chose Dan Morehouse because he's a good friend, and he's highly organized. He is also an actor and director himself, and once I brought him into the artistic process, it was hard for him to let go. I found his opinions coming up more often when they weren't solicited, and more frequently opposed to my own. Most people will give their opinions when asked, which is what I actually wanted available to me when planning my relationship with my stage manager. I should have taken advantage of that, as opposed to setting up these false pretenses. Also, because Dan had never stage managed before, there was a certain level of professionalism missing from many of the things I had hoped he would excel at. I do not regret my decision. Dan was an excellent stage manager, and I would not have gotten along quite as well with anyone else.

The biggest problem to plague the production was memorization. The entire cast was not off book until our preview performance. In only one of the three performances were the actors satisfactorily faithful to the script. This is something that I feared, but seemed to have no control over. At first, I blamed myself. I thought that perhaps they did not respect me enough. Alternately, I wasn't scary enough (fear motivates people to do powerful things). I felt that I had tried everything: I pushed back deadlines, I spoke rationally, asked nicely, pleaded, shamed, and threatened. When left in this desperate situation, I canceled a rehearsal half way through. I am not proud to say it, but usually, causing a big enough scene will jump start people to do what you want. Nothing seemed to work, and when they did memorize their lines, it seemed to have nothing to do with my actions. This frustrated me more than anything else during the production. Every rehearsal without memorized lines was a rehearsal to memorize lines. There were some things that I never got to address as director, because the actors weren't ready to tackle the intimacies and thoughts behind the words. Those small details of

delivery and motivation are my favorite parts of acting, and directing. I wish that I could have done more, but there wasn't any time left.

## Act 3: The Inflexible Publication Deadline

### Director's Note

As printed in the playbill:

After more than 3 weeks on the production, months since its inception, while shelving the thousands of books that went into this show, I stumbled upon the following. The text had a sentiment that I found utterly appropriate for the theatre, and particularly that moment in time. Furthermore, I could find no more pleasing analogy for my directorial experience than a lover of theatre quoting a lover of books quoting a lover of fish. And so,

From the title page of *Bouillabaisse for Bibliophiles*, edited by William Targ:

" I might say more, but it is not fit for this place; but if this Discourse which follows shall come to a second impression, which is possible, for slight books have been in this Age observed to have that fortune; I shall then for thy sake be glad to correct what is faulty, or by a conference with any to explain or enlarge what is defective: but for this time I have neither a willingness nor leisure to say more, than wish thee a *rainy evening* to read this book in, and *that the east wind may never blow when thou goest a fishing*. Farewell.'

Izaak Walton, *The Compleat Angler*"

Enjoy the show. I know I have.

-Dominic DiGiovanni

# Performance Reports



## Little Theatre Performance Report

Date: 11-19-08

Person in Charge: Daniel Morehouse

(print)

Daniel Morehouse

(sign)

Organization: Masque

Show Name: Gross Indecency

Performance #: Preview

Curtain up: <u>8:01 - 9:02</u>	Act 1 <u>1:01</u>
Curtain Down: <u>9:13 - 10:10</u>	Act 2 <u>57</u>
Run Time: <u>2:09</u>	Intermission: <u>11</u>
Weather: <u>frigid, windy</u>	Attendance: <u>15 (mostly crew)</u>

Performance Notes	Notes outside the theatre
Tech notes	Line Notes
Illness/Accidents (attach report as was as explanation here)	Miscellaneous concerns/TYT <u>Need covers to reserve actor seats</u>

## Little Theatre Performance Report

Date: 11-20-08

Person in Charge: Daniel Morehouse

(print)

Daniel Morehouse

(sign)

Organization: Masque

Show Name: Gross Indecency

Performance #: 1 of 3

Curtain up: <u>8:01-9:01</u>	Act 1 <u>1:00</u>
Curtain Down: <u>9:16-10:19</u>	Act 2 <u>1:03</u>
Run Time: <u>2:18</u>	Intermission: <u>15</u>
Weather: <u>frigid, windy</u>	Attendance: <u>260</u>

Performance Notes	Notes outside the theatre
Tech notes, <u>practical sound cue didn't play - cd player lid opened</u> <u>• cue list late</u>	Line Notes
Illness/Accidents (attach report as was as explanation here)	Miscellaneous concerns/FYI

**Little Theatre Performance Report**

Date: 11-21-08

Person in Charge: Daniel Morehouse

(print)

Daniel Morehouse

(sign)

Organization: Masque

Show Name: Gross Indecency

Performance #: 2 of 3

Curtain up:	<u>8:05-9:03</u>	Act 1	<u>58</u>
Curtain Down:	<u>9:19-10:16</u>	Act 2	<u>57</u>
Run Time:	<u>2:11</u>	Intermission:	<u>16</u>
Weather:	<u>frigid, windy</u>	Attendance:	<u>49 + 1 wheelchair</u>

Performance Notes	Notes outside the theatre
	<u>Sold out show &amp; overflow</u>
Tech notes	Line Notes
<u>first cue on p. 74 early</u>	
Illness/Accidents (attach report as was as explanation here)	Miscellaneous concerns/FYI
	<u>There was an inappropriate door closing somewhere during a quiet moment in the show.</u>

# Little Theatre Performance Report

Date: 11-22-08

Person in Charge: Daniel Morehouse

(print)

Daniel Morehouse

(sign)

Organization: Masque

Show Name: Gross Indecency

Performance #: 3 of 3

Curtain up:	8:04-9:03	Act 1	59
Curtain Down:	9:15-10:16	Act 2	1:01
Run Time:	2:12	Intermission:	12
Weather:	frigid, windy		Attendance:
			99 + 1 wheelchair Coeerflw

Performance Notes	Notes outside the theatre
	sold out show
Tech notes	Line Notes
<ul style="list-style-type: none"> <li>• practical wouldnt play, played over speakers, not normalized (loud, out of place)</li> <li>• lt house lights left up; hurt opening lighting case</li> </ul>	
Illness/Accidents (attach report as was as explanation here)	Miscellaneous concerns/FYI

## Selected Show Photos



George Bernard Shaw on the Marquis of Queensbury



Clarke, Oscar Wilde, Lord Alfred Douglas discussing the dangers of facing trial



Frank Harris on Lord Alfred Douglas, Douglas and Father upstage



Left: Clarke and Atkins, Right: A narrator, delivering lines from a first source



A wide shot of the stage, Carson questioning Wilde



Two narrators playing the Queen of England and her Advisor



Left: Wood, showing the street theme of all of the youths, Right: Parker being questioned by Gill



The playwright, Moises Kaufman (Left), interviewing a Wilde scholar in the jury box





Wilde, on an auction block with all of his worldly possessions



The Climax of the Play, Wilde in a circle of people testifying



Left: Wilde being sentenced, Right: the final lines of the play “And there was silence in the house of Judgment”

## *On Production and Letting Go*

Theatre is a very unhealthy process sometimes. I get worked up over so many things: the cast, the set, my crew, even my own abilities as a director. Even now I feel like there was more I could have done. At the same time, it is a unique and enjoyable experience. Most project groups aren't allowed to get as close, or have a similar emotional investment in their product and each other's successes. A motto of the theatre department is “the best and worst thing about theatre is that you're always moving on to the next big thing.” The second the curtain went up on our opening night, my job was done. My stage manager was in charge of the actors, making sure they didn't get too far away from my original intentions. I was to sit back, enjoy, and contemplate the next show, or the next class, or the next step in my life. Theatre and engineering are not things that are usually combined, and when they are combined here at WPI it gives way to a marvelously unique outlook on the combination and on its separate parts. Allowing yourself to be invested in a show and give it your all, knowing that you will eventually let it

go is a good thing to learn how to do. Theatre is a medium based entirely upon the temporary. So much in life is far more temporary than we give it credit for, and in many ways, the work we put into the theatre gives us back an understanding, and a tolerance of that undeniable fact.



Vicky: My name + Better  
~~Everyone can speak up for~~  
Play to the very back

DeMorse  
DPS  
DRAMATISTS PLAY SERVICE, INC.

Wesley: Attack, Don't  
Barbara  
Before that I would  
moving from

Wesley  
Bridget  
ESTABLISHED BY WEARERS OF THE  
DRAWN BY THE ATTORNEYS GENERAL OF AMERICA  
HARDING OF THE ACTING RIGHTS OF MEMBERS PLAY

Doreen  
THE ENFRANCHISEMENT OF THE AMERICAN THEATRE  
Doreen

Relay: His Form

Shane: More Hope  
Patsy: More

Everyone's Plans & Dreams

441 Park Avenue South, New York, NY 10018  
W. 212-755-1111

Let's remember to act.

Mar-key

Michelle Douglas

**CHARACTERS**

House of  
 Sudge ward  
 Oscar Wilde  
 Top of 1  
 Top of 2  
 Top of 3  
 Top of 4  
 Top of 5  
 Top of 6  
 Top of 7  
 Top of 8  
 Top of 9  
 Top of 10  
 Top of 11  
 Top of 12

The play can be performed with nine actors.

Robert Shanks left Oscar Wilde:  
 Number 3: opening  
 Oscar-wilde by Frank: Shelf for  
 Number 4  
 Note for Glasgow (writing)

All Pile of miscellany: on persons?  
 Transcripts of the book stages  
 Trials in the coat, Sudge Area  
 Am I seal Husband: Shelf: (opening)

Speaker, Glasgow: ~~Table~~ Table (opening)

2x letter: on Rich. (opening)

The Conditions: Pick: Book-shelf. (opening)

St. Somers, Scottish-leader: Judges Bench  
 Seat of Mann: ~~the~~ writing

Bottom Gray: Book case (opening)

Poll Hill case: Number 3 (opening)

"The truth is rarely pure and never simple."  
 — Oscar Wilde  
 Head to

We Temp: Book case. opening

The Herald: Number 2 both (opening)

Ward Alfred Douglas by the: Number 2 (opening)

Oscar-wilde, a sunny up: Number 1, opening.

Oscar-wilde, by Sheridan: Number 4

Daily Telegraph: Number: Shelf for coat  
 Not read: Observer: (opening)

Queen Staff: Brick stage?



NARRATOR 1. Sir Edward Clarke, the opening speech for the prosecution. (Caret.)  
CLARKE. May it please you, my lord, gentlemen of the jury. We are here to try Lord Sholto Douglas, the 8th Marquess of Queensberry.  
NARRATOR 1. Will the Marquess of Queensberry please stand.  
CLARKE. The charge against him is that he published a libel and seditions libel in regard to Mr. Oscar Wilde. The libel was published in the form of a card left by the Marquess at a club to which Mr. Oscar Wilde belonged. It is a wild card of Lord Queensberry's with his name printed upon it.  
NARRATOR 1. The card has written upon it:  
CLARKE. The card has written upon it:  
MARGARET OF QUEENSBERRY. "Oscar Wilde, posing some doubt."  
CLARKE. Of course it is a matter of serious moment that such a libel as that should in any way be unprovoked with a gentleman who has borne a high reputation in this country.  
NARRATOR 3. From *The Echo*.  
NARRATOR 1. Several hours before the day's business opened at the Old Bailey, the meeting people were being even offered to gain admission to the old court. Never, perhaps, had so many judgments at persons been disappointed to find their economic occasion not serve them to gain entrance to a criminal court.  
CLARKE. Mr. Wilde is a famous artist, considered by many to be amongst the finest writers of this century. His reputation & the form of artistic behaviour which recommends itself to many of the foremost minds and the most cultured people.  
Mr. Wilde is a poet, a novelist, an essayist and a playwright. His last four plays have been great successes in the West End, and most of them are unusually being performed there.  
NARRATOR 3. From *The Evening News*.  
NARRATOR 1. The importance of having such a player before illustrated than at the Old Bailey this morning when long before 10 o'clock even a seat where a pressman could sit had a couple of competitors for it.  
CLARKE. The Marquess of Queensberry's claim to fame is that he patronized the man who designed the robes of boxing that

bore his name: "The Queensberry Rules" (laughter in the crowd.)  
CARSON. My lord, I object.  
JUDGE. Sir Edward, please.  
CLARKE. Now, the words of the libel are not directly an accusation of the grossness of all offences — the suggestion is that there was no guilt of the actual offence, but that in some way or other the person of whom those words were written did appear — may, be desired to appear — and pose to be a person guilty of or inclined to the commission of the gravest of all offences.  
You will appreciate that the leaving of such a card openly with the name of a club is a most serious matter, and one likely to give to all the persons of the person as to whom that injurious suggestion was made.  
NARRATOR 3. From *Manchester News*.  
NARRATOR 2. The words written upon the card were of such character as to be not for publication.  
CLARKE. But the matter does not stop at the question whether the card was delivered, or whether the defendant can in any way be excused by strong feeling — mistaken feeling — for having made that statement.  
By the plea which the defendant has brought before the court, a much greater issue has been raised. In his plea of justification, the defendant has said that the statement is true and that it is for the public benefit that the statement was made.  
It is for those who have put into the plea these serious allegations to prove to you, gentlemen of the jury, if they can, by credible witnesses, that these allegations are true.  
Witnesses will be called who will prove the publication of the libel, and one learned friend has the task of satisfying you that there was enough justification for the publishing of that card.  
NARRATOR 1. John Sholto Douglas, Marquess of Queensberry: how do you plead?  
QUEENSBERRY. I plead not guilty, and also that the libel is true and that it is for the public benefit that it should be published. I wish that card with the intention of bringing matters to a head, having been unable to meet Mr. Wilde otherwise, and to save my son, and I think by what I wrote. (Agreement to the card. *These strokes of the sword.*)



NARRATOR 4 From *The Story*

NARRATOR 3 This is without a doubt the trial of the century

\*\*\*\*\*

NARRATOR 1 Mr Oscar Wilde examined by Sir Edward  
Clarke *Q: Now,*

WILDE I am the possessor in this case I am thirty-nine years  
of age. My father was Sir William Wilde, surgeon of Dublin, and  
lecturer of the Jervis Commission. I was a student at Trinity  
College, where I took a classical scholarship and the gold medal  
for Greek. I then went to Magdalen College, Oxford, where I  
took a classical scholarship, a first in "Moris" and a first in  
"Graecis." There I also won the Newdigate Prize for English verse.  
I took my degree in 1878, and came down at once. From that  
time I have devoted myself to art and literature. In 1881, I pub-  
lished a volume of poems, and afterwards lectured in England  
and America. In 1884, I married Miss Constance Lloyd, and  
from that date until now have lived with her in Tite Street,  
Chelsea. I have two sons, the elder of whom will be ten in June  
and the second three in November.

CLARKE Mr Wilde, you have published poetry, short stories,  
fair tales for children, and the novel *The Picture of Dorian Gray*  
WILDE Yes

CLARKE You have also visited America and Ireland becoming  
an art or more specifically what you call the English Renais-  
sance of Art.

NARRATOR 2 From a lecture to art students given in New  
York

WILDE I call it the English Renaissance of Art because it is  
indeed a sort of new birth of the spirit of man. Like the great  
Italian Renaissance of the fifteenth century, it possesses a desire  
for a more complete of life, a passion for physical beauty, an  
exclusive attention to form. It seeks new subjects for poetry, new  
forms of art, new intellectual and imaginative equipments. In art  
as in politics there is but one right to all revolutions, a desire

on the part of man for a nobler form of life. For a true method  
and opportunity of expression. This renaissance will create a  
new intellectual among men by furnishing a universal lan-  
guage.

CLARKE Mr Wilde, you have also written several plays, two of  
which are currently being performed in the West End?  
WILDE Yes, *The Importance of Being Earnest* and *The Real An-  
swer*.

CLARKE When did you make the acquaintance of Lord Alfred  
Douglas?  
WILDE In 1891. He was brought to my house by a friend.

DOUGLAS Mr first meeting with Oscar Wilde was an ac-  
cidental.

NARRATOR 2 From *The Autobiography of Lord Alfred Douglas*  
written thirty years later:

DOUGLAS I had never heard a man talking with such perfect  
sophistic before, as if he had written them all overnight with-  
out and yet all spontaneous. He did succeed in winning people  
if all appeared to be Widsdon and Lower and Deary and Un-  
doubtedly. One sat and listened to him enthralled.

NARRATOR 4 *Below a letter written in January 1897.*  
WILDE My own dear boy,

Your manner is quite lovely and it is a marvel that those red  
need that lips of yours should be so lax for make of song than  
for madness of kisses.

DOUGLAS From the moment we met, he made up to me in  
every possible way. He was continually asking me to dine or  
lunch with him. He flattered me, gave me presents and made  
much of me in every way. He gave me copies of all his books,  
with inscriptions in clogs.

WILDE Your skin girl goes walks between passion and poetry. I  
know. I remember, when you had looked so madly, was your "to  
these days.

DOUGLAS I was from the first convinced that a man as distin-  
guished as he was should pay me so much attention and make  
as much important in all my cases and preferences and whims.  
WILDE Why are you about in London, and when do you go to  
Salisbury? Do go there to cool your hands in the frag. twilight of

LESS  
All  
Love  
Lovers

godlike things, then come here whenever you like. It is a lovely place — it only lacks you.

Always with undying love,

Your Oscar

<sup>Wilde</sup> DOUGLASS. I will say of him that even if he had never written a line of poetry, he would still be the most wonderful man I ever met.

CLARKE. When did Lord Alfred's father, the Marquess of Queensberry, first object to your relationship with his son?

WILDE. In April 1889, I saw a letter that he wrote to his son.

CLARKE. This is the letter in question. It was written on Sunday, 16 of April 1889, at the Curia, St. Paul. It reads:

QUEENSBERRY. Alfred,

Your intimacy with this man Wilde, if you either cease or will discuss you, I'm not going to try and analyse your thinking, and I make no charge; but to my mind to pose as a thing in <sup>Wilde</sup> as bad as to be it. With my own eyes I saw you both in the most leathard and disgusting relationship. Never in my experience have I seen such a sight as that in your horrible to-morrow. No wonder people are talking as they are. If I thought the actual thing was true, and it became public property, I should be quite justified in shooting him at sight. Your disgraced so-called father.

DOUGLASS. The Queensberry's letter's dated, Althwart Street.

NARRATOR 2. From a telegram written on the 2nd of April.

DOUGLASS. What a funny little man you are.

QUEENSBERRY. If you send me any more such telegrams, or come with any impudence, I will give you the thrashing you deserve. If I catch you again with that man I'll make a public scandal that you'll die of. Unless this requirement ceases I shall carry out my threat and stop all signatures of money. So now you know what to expect.

CLARKE. What did you do when you learned that the Marquess of Queensberry objected to your friendship with his son?

WILDE. I was perfectly ready to cease the acquaintance if it would make peace between him and his father; but he preferred to do otherwise.

DOUGLASS. I read your shared review with absolute indifference.

NARRATOR 2. From a letter written the next day.

DOUGLASS. I have made a point of appearing with Oscar Wilde at many public restaurants. I shall continue to go to any of these places whenever I choose, and with whom I choose. If Oscar Wilde was to prosecute you in the Criminal Courts for your outrageous libel you would get seven years' penal servitude.

QUEENSBERRY. If I thought the actual thing was true, and it became public property, I should be quite justified in shooting him at sight. Right now I can only accuse him of posing.

DOUGLASS. If you try to assault me I shall defend myself with a barbed revolver which I always carry; and if I shoot you, or if he shoots you, we should be completely justified, as we should be acting in self-defence against a violent and dangerous ruffian. I think if you were dead not many people would miss you.

QUEENSBERRY. I received your telegram this morning by post from Carter's and have requested them not to forward any more, but just to tear any up, as I did yours, without reading it. You must be fast of money to waste it on such rubbish.

CLARKE. What happened next?

WILDE. At the end of June 1891, there was an interview between Lord Queensberry and myself in my house. He called upon me, not by appointment, at about four o'clock in the afternoon, accompanied by a gentleman with whom I was not acquainted. (At Wilde's request, Queensberry enters.) The interview took place in my library. He said:

QUEENSBERRY. Sit down.

WILDE. I said: I do not allow anyone to talk like that to me in my house or anywhere else. I suppose you have come to apologise to me for the statements you made about me in that letter you wrote to your son. I should have the right any day I chose to prosecute you for writing such a letter.

QUEENSBERRY. The letter was privileged, as it was written to my son.

WILDE. How dare you say such things to him about me?

QUEENSBERRY. You were both kicked out of the Savoy Hotel at a moment's notice for your disgusting conduct.

*Calm of Souls*

WILDE. That is all.

QUEENSBERRY. You have taken frightful revenge for him in

Patience.

WILDE. Someone has been telling you an absurd set of lies. I

have not done anything of the kind.

QUEENSBERRY. I know you were thoughtful well blest!

for a disgusting letter on your son's

part. That letter was a beautiful letter and I never write

such a thing as that to my son. I send Lord Queensberry do you see

such a thing as that to my son. I send Lord Queensberry do you see

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such a thing as that to my son. I send Lord Queensberry do you see

QUEENSBERRY. If you are my son, it is only confirming proof

to me how right I was to take every horror and misery I have

done rather than run the risk of bringing more creatures into

the world like yourself. That was the crime and only reason for

my breaking with your mother as a wife, so intensely dissatisfied

was I with her as a mother to your children.

DOUGLAS. My mother divorced him; he divorced her for

years and by turns neglected and ill treated us. He's a noble

and man.

QUEENSBERRY. No wonder you have fallen prey to this hor-

rible brute. I am only sorry for you as a human creature.

NARRATOR 3. George Bernard Shaw on the Marquess of

Queensberry.

SHAW. His pretended solicitude for his son and his alleged

desire to save him were nothing but a hypocritical pretence. He

was a Scots Marquess, Earl, Viscount, and Baron, with a fourth

contempt for public opinion, an ungenerous temper and after

his divorce, a maniacal hatred for his family. His real objective

was to ruin his son and so finally break the heart of his ex-wife.

DOUGLAS. My entire family is with you Oscar. You must pro-

ceed.

NARRATOR 3. From Clarke's unpublished memoirs of the

trial.

CLARKE. Mr Wilde, you've told me you are considerable in

debt. Who will carry the cost of these proceedings?

DOUGLAS. My family will be delighted to pay for all the neces-

sary costs. My father has been an indulgent to us all. We have

often discussed the possibility of getting him into a lunatic

asylum. He is a calm source of annoyance to my mother and

everyone else. My family will be only too delighted to pay for all

costs and expenses so try my father.

NARRATOR 4. From *The Discovery of Love* by Douglas

DOUGLAS. You must all be mad, and if you make in-

quiries, you will find that the whole town has been reading of

the hideous scandal of Oscar Wilde for the past three years.

CLARKE. Which was your real encounter with the Marquess of

*Slow Down*  
*For Oscar*  
*Brother*  
*Boyle*

WILDE. It was at the St James Theatre on the evening night of the play. The *Impersonator of Being Correct*.

Lord Queensberry had booked a seat for the performance. NARRATOR 1. From a letter to Lord Alfred Douglas:

WILDE. Dear old boy,  
Mrs. the Starlet Marquis made a job to address the audience on the first night of my play. Henry Bourke revealed it, and I argued there — with a prize fighter — the police did not allow him to enter.

CLARKE. The disturbance on the opening night of a new play could be a very serious matter to author and actors, and it would have been especially serious if it had developed into a personal attack on the private character of Mr. Wilde.

WILDE. He provoked about for three hours, then left without letting the same three hours slip.

He left a grotesque bouquet of vegetables for me! This of course makes his conduct idiotic, and it is of dignity.

CLARKE. The Marquis had done this in another theatre as a punishment of a play. Not one of Mr. Wilde, but one by Fenimore, as a character talked about religion, the Marquis got up from his seat and began shouting at the actor on stage. I encourage you to imagine the consequences of such a behavior on the opening night of a new play. What happened next?

WILDE. On the 5th of February, I went to the Albemarle Club and received from the porter the card which has been produced. NARRATOR 1. The card, Mr. Stiches Wright.

WRIGHT. I am the hall porter at the Albemarle Club. Mr. and Mrs. Wilde are members of the club. On the 15th of February Queensberry came to the club and said:

QUEENSBERRY. I am here to see Oscar Wilde.

WRIGHT. When I informed him he was not there, the Marquis wrote a note on a card and said:

WILDE. *His note reads:* When Mr. Wilde came to the club on the 5th of February, I handed it to him. *His note:* He read it and appeared very displeased by its content.

QUEENSBERRY. Oscar Wilde, posing scandalite.

WILDE. *Showing the card to Wright:* The Marquis' spelling is somewhat unusual.

NARRATOR 1. From a letter to his friend Herbert Ross, written in a night:

WILDE. Dear old Ruthe:

Something has happened. Josie's father has left a card at my club with bad words on it. I can see nothing but a criminal prosecution. My whole life seems ruined by this man. I don't know what to do.

NARRATOR 1. From *Oscar Wilde* by Frank Harris. An account of their meeting at the Café Royal:

HARRIS. Oscar Bernard Shaw is lunching with me tomorrow at the Café Royal. Come at three o'clock and meet us there.

NARRATOR 2. George Bernard Shaw.

SHAW. Wilde came in and told us the story of the incident.

He finished by saying that he was taking the Marquis of Queensberry to court.

WILDE. I'm bringing an action against Queensberry. Frank is a criminal hound. He is a more wild beast.

HARRIS. Oscar, you must not do anything of the kind.

WILDE. My visitors tell me that some of the things I have written will be brought up against me in court. Now you know all I have written. Would you in your position as editor of *The Saturday Review* and give evidence for me, testifying that *Dorian Gray* is not an immoral book?

HARRIS. Yes, I am perfectly willing, and I can say more than that. I can say that you are one of the very few men I have ever known whose talk and whose writing were so wide away from goodness of any sort.

WILDE. Oh, Frank, would you?

SHAW. He was almost in tears.

WILDE. It would be most kind of you. Your evidence will win the case.

HARRIS. Anything I can do, Oscar, I shall do with pleasure. But I want you to consider the matter carefully. An English law court is all very well for two average men who are fighting an ordinary business dispute. That is what it is made for, but to

looks the avowal or immaturity of an artist is to ask the court to do what it is wholly unfit to do.

WILDE. My solicitors and me I shall win.

HARRIS. Solicitors live on quacks. Let us begin by judging the law courts out of the question. Don't forget that if you have and Queensberry goes free, everyone will hold that you have been guilty of a senseless war. The Crown could charge you with gross indifference and send you to two years hard labor. You must know that that could happen. You could go to prison for two years.

WILDE. But Frank...

HARRIS. You must remember that you are a standard bearer for future generations. You are an artist and a revolutionary. If you lose you will make it harder for all artists in England. God knows it's hard enough already but you will put back the hands of the clock by fifty years.

WILDE. What should I do?

HARRIS. You should go ahead, and as one of us says, you should take your wife with you.

WILDE. You are right of course, Frank. You know it's those who come out in fight his father.

HARRIS. Let Queensberry and his son fight out their own miserable quarrels, they are well matched.

WILDE. Oh, Frank, how can I do that?

SHAW. I think it was about this time that Basil Douglas came in.

DOUGLAS. The day of the lunch at the Café Royal I was very anxious that the case against my father would proceed and I presented my arguments in favor of his abandonment. I was terribly afraid that Oscar would weaken and throw up the sponge.

SHAW. At Oscar's request, Harrie repeated his argument and to my astonishment Douglas got up at once and said:

DOUGLAS. Such advice shows you are no friend of Oscar's.

HARRIS. What do you mean?

SHAW. He turned and left the room on the spot. Then, Oscar got up and said:

WILDE. It is so friendly of you, Frank. It really is my friend.

SHAW. And he too left the room.

HARRIS. I turned to Shaw and said: Did I see anything in the heat of the argument that would have offended Oscar in Douglas's?

SHAW. Nothing, and a word you have nothing to reproach yourself with.

DOUGLAS. I returned out of the restaurant because I sensed I might not be able to convince you and Mr. Shaw and that you would argue Wilde out of the case at once. I had spoken then and Q. FORSBERRY. You replied!

HARRIS. Once Douglas left I was suddenly struck by a sort of license, a spirit of indignation and of triumph between Lord Alfred Douglas and his unhappy father. I could not get it out of my head then in the face blanched with rage and the wild, being even, the first voice, you, was Queensberry's.

QUEENSBERRY. You are no son of mine and I never thought you were.

HARRIS. One thing was clear from our meeting. Lord Alfred Douglas had set his mind on Wilde prosecuting his father. It seemed as if he knew exactly how that was to be done.

DOUGLAS. Sir Edward, you must put me in the witness box and allow me to testify against my father.

NARRATOR. I heard The Autobiography of Lord Alfred Douglas.

DOUGLAS. It was, as might be well shown up the case at once. He said:

CLARKE. Make your mind at rest, Lord Alfred. I agree with everything you say. My idea of the way to conduct this case is to launch out at the very outset with a deadly attack on Lord Queensberry for his conduct in his family of which we have ample proof in his letters to you.

DOUGLAS. I see. Yes, but you must promise faithfully you will put me in the box.

He replied:

CLARKE. I promise you I will, you shall go into the box immediately after my opening speech.

NARRATOR. From the unpolished memories of the trial by Sir Edward Clarke:

CLARKE. I made no such agreement to promise.

NARRATOR 2. A warrant for the arrest of Lord Sholto Douglas, the 8th Marquess of Queensberry, was served the next day. *These weeks of the good!*

CLARKE. In his plea of justification, submitted by the Marquess of Queensberry, he has said that the statement made in his card is true, and that it was made for the public benefit.

In support of this plea he puts forth, amongst other things, the following proof: that Mr Wilde published or caused to be published a magazine entitled *The Chameleon*, relating to the practices of persons of unusual habit.

And stated, that Mr. Wilde, published or caused to have published a certain immoral and indecent book with the title *The Works of Horace Gray*. The Marquess alleges that this book describes the relations, intimacies, and passings of certain persons guilty of unusual practices.

gentlemen of the jury, it would appear, according to this plea of justification, that what is on trial here is not the Marquess of Queensberry, but Mr. Wilde's art.

Mr. Wilde, it is suggested, that you are responsible for the publication of the magazine *The Chameleon*, on the front page of which some epithets of yours appear. Beyond writing that contribution, had you anything to do with the preparation of WILDE. No. Nothing whatever.

CLARKE. The other question relates to the book *The Portraits of Devon Gray*. These are some of the reviews of *Devon Gray*. *The Speaker*.

NARRATOR 2. A work of serious art.

CLARKE. *The Glasgow Herald*.

NARRATOR 1. —THE BOOK IS A delight in the hand and the eye.

CLARKE. *The Fiske*.

NARRATOR 4. The end suffered by Darwin Gray, his disintegration into a heap of muck, is the only right punishment for a man of his name. Mr. Wilde has written the most moral book of this century.

CLARKE. Mr. Wilde, would you care to add anything?  
WILDE. No.  
CLARKE. In the next part of the plea of justification submitted

two pages

by the Marquess of Queensberry, he names several young men and impugns your character with them. You have read the plea?

WILDE. Yes.  
CLARKE. Is there any truth in any of these accusations?  
WILDE. There is no truth whatever in any one of them.

CLARKE. My lord, nothing more with this address. *These weeks of the good!*

NARRATOR 1. Oscar Wilde cross-examined by Edward Carson.

CLARSON. Lord Queensberry's conduct has been absolutely consistent all through, and if the facts which he stated in his letters as to Mr. Wilde's reputation and acts are correct, then not only was he justified in doing what he could to cut short what would probably prove to be a most disastrous acquaintance for his son, but in taking every step which suggested itself to him to bring about an inquiry into the acts and doings of Mr. Wilde. You stated that your age was thirty-nine. I think you are over forty.

WILDE. I have no wish to pass as being young. I am thirty-nine or forty. You have my certificate and that should settle the matter.

CLARSON. You were born on the 16th of October 1854. That makes you more than forty.

WILDE. Ah! Very well.

CLARSON. What age is Lord Alfred Douglas?

WILDE. Lord Alfred Douglas is about twenty-four, and was between twenty and twenty-one years of age when I first knew him.

CLARSON. I hold in my hand a letter written by Mr. Wilde to Lord Alfred Douglas. I will now read it for the court.  
My own dear boy,  
Your sonnet's quite lovely, and it is a marvel that those red rose lips of yours should have been made up less the music of song than for sweetness of kisses. You shall gift send walks between passion and jealousy. I know of Beatrice's, within Apollo's loved so dearly, and you in Greek days.  
Why are you alone in London, and when do you get to Salisbury? Do get there so cool your hands in the grey bathing of the frotte things, then come here whenever you like. It is a lovely place — if only backs you.

RODDO-LAWYER

Always with nodding love,  
Yours  
Oscar

Why should a man of your age address a boy nearly twenty years younger as "My own boy?"

WILDE. I was fond of him. I have always been fond of him. So, this is a beautiful letter. It is a poem. I was just writing an ordinary letter. You might as well cross-examine me as to whether Alving has or a sonnet of Shakespeare is proper.

CARSON. Apart from art, Mr. Wilde?

WILDE. I cannot answer apart from art.

CARSON. Suppose a man who was not an artist had written this letter, would you say it was a proper letter?

WILDE. A man who was not an artist could not have written that letter.

CARSON. Why?

WILDE. Because nobody but an artist could write it. He says "my" could not give the language unless he were a man of letters.

CARSON. I can suggest, for the sake of your reputation, that there is nothing very wonderful in that "not give" of yours?

WILDE. A great deal depends on the way it is read.

CARSON. "You shall give soul walks between passion and intellect" is that a beautiful phrase?

WILDE. Not as you read it, Mr. Carson. You read a very lacking piece of evidence. I am glad I am not.

CARSON. I do not profess to be an artist, and when I hear you like that.

CLARKE. Sustained, Mr. Carson, please.

WILDE. *The Wings*? Pray do not excite my friend's reading again.

CARSON. Here is another letter which I believe you also saw of Lord Alfred Douglas. Will you read it?

WILDE. No, I decline. I don't see why I should.

CARSON. Then I will.

NARRATOR. From a letter written at the Savoy Hotel:

CARSON. "Heaven of all boys,

Your letter was delightful, red and yellow wine to me; but I am not out of sorts. However, you must not make scenes with me. They kill me, they wreck the loveliness of life. I cannot see you, so check and restrain, discontent with passion. I cannot listen to your curbed lips saying hideous things to me. I would sooner die than have you utter unpoet, haunting... I must see you soon. You are the strange thing I want, that thing of power and beauty, but I cannot know how to do it. I have also got a new advertisement... Why are you not here, my dear my wonderful boy?

Your own Oscar.

Is that an ordinary letter?

WILDE. Everything I write is extraordinary. I do not pose as being ordinary; great heaven! Ask me any question you like about it.

CARSON. Is it the kind of letter that a man writes to another?

WILDE. It was a tender expression of my great admiration for Lord Alfred Douglas.

CARSON. *Reading a magazine to his lord?* Mr. Wilde, this is the magazine *The Chameleon*?

WILDE. Yes.

CARSON. Why did you contribute your writings to *The Chameleon* with me. I was asked by it and so do so.

CARSON. Would that friend be Lord Alfred Douglas?

WILDE. Yes.

CARSON. Why would he want you to contribute to this magazine?

WILDE. The publishers of the magazine are friends of his at Oxford. *The Chameleon* is an Oxford underground publication.

CARSON. Lord Alfred Douglas himself also contributed to this issue of the magazine. Two poems, I believe.

WILDE. Yes. Two very beautiful poems.

CARSON. In this magazine, in addition to your contribution and the two poems by Lord Alfred Douglas, there is a short story entitled *Flowering*? The Priest and the Shrine? In it a priest falls in love with a boy who serves him at the altar, and is discovered

by the doctor in the priest's room. Then scandal arises. Have you read "The Vicar and the Acolyte"?

WILDE. Yes.

CARSON. You have no doubt whatever that that was an improper story?

WILDE. From a literary point of view it was highly improper. It would be impossible for a man of literature to judge it otherwise. I mean, literature I mean, literature, not to judge it otherwise. I thought the treatment excellent, selection of subject, and the

CARSON. You are of the opinion, I believe, that there is no such thing as an immoral book?

WILDE. That is correct.

CARSON. May I take it you think "The Vicar and the Acolyte" was not immoral?

WILDE. It was worse. It was badly written.

CARSON. Did you think the story blasphemous?

WILDE. The story filled me with disgust. The end was wrong.

CARSON. Answer the question, sir. Did you or did you not consider the story blasphemous?

WILDE. I thought it terrible. "Blasphemous" is not a word of mine.

In writing a play or a book, I am concerned entirely with literature, that is with art. I am not at all concerned with the morality of a thing that will have some quality of beauty, but an

CARSON. This is your contribution to *The Critic's* "Phrases and Philosophies for the Use of the Young."

This is one of those phrases. "We claim as a right in regard to good people to account for the curious attractiveness of

WILDE. You think that true?

CARSON. Did you see "Tandem"?

WILDE. I said "Tandem" I might have said "Tandem"—not true in the actual sense of the word.

CARSON. If one tells the truth, one is sure, sooner or later to be found out.

WILDE. That is a pleasing paradox, but I do not see why high

CARSON. Is it good for the young?

WILDE. Anything is good that stimulates thought in any age.

CARSON. Whether moral or immoral?

WILDE. There is no such thing as morality or immorality in literature.

CARSON. "Pleasure is the only thing one should live for."

WILDE. I think that the realization of oneself is the prime aim in life, and to realize oneself through pleasure is surely finer than to do so through pain. I am, on that point, entirely on the side of the ancients—the Greeks. It is a pagan idea.

CARSON. A truth rarely to be true when more than one person believes in it.

WILDE. Perfectly. There would be no metaphysical definition of truth; something so personal that the same truth could never be apprehended by two minds.

CARSON. What would you say would be the effect of "Phrases and Philosophies" taken in connection with such an article as "The Vicar and the Acolyte"?

WILDE. Undoubtedly it was the idea that might be formed that made me object so strongly in the story. I saw at once that we might have written perfectly innocuous, paradoxical, or whatever you like might be read to conclusion with it.

CARSON. I will now move to *The Picture of Dorian Gray*. These are some other reviews of *Dorian Gray*: *The Spectator*, London.

MARRIAGE. The novel portrays the glibst paganism which has been swimming these last years of Victorian epoch with horrors that carry us back to the worst incidents in the history of ancient Rome.

CARSON. *The Spectator*.

NARRATOR. *The Picture of Dorian Gray* is a stupid and vulgar piece of work. Not wishing to offend the readers of decent persons, we do not propose to analyze it. Suffice it to say that it is changeous and corrupt.

NARRATOR. From *The Book of Mrs. Toker*.

WILDE. In the old days men had the sack. Now they have the press.

CARSON. This is from your introduction to *Dorian Gray*: "There is no such thing as a moral or an immoral book. Books are well written or badly written." That expresses your view?



WILHELM: My view on art, you

CARLSON: I don't know what you mean by a "perverted" novel. I don't know what you mean by a "perverted" novel. I don't know what you mean by a "perverted" novel.

WILHELM: Yes, if it were well written so as to produce a sense of beauty, which is the highest sense of which a human being is capable. If it were badly written, it would produce a sense of disgust.

CARLSON: A perverted novel might be a good book?

WILHELM: I don't know what you mean by a "perverted" novel. I don't know what you mean by a "perverted" novel.

CARLSON: Then I will suggest *Derwent Gray* as open to the interpretation of being such a novel.

WILHELM: That could only be to impute and illustrate the views of Villiers and not to impute and illustrate the views of Villiers.

CARLSON: *The St. James Gazette*.

WILHELM: Mr. Wilde says that his story is a moral tale because the principal persons in it come to a bad end.

CARLSON: I never said my characters were wicked.

WILHELM: In this newspaper's opinion, the work is undervalued because it constantly imputes, not observes, at disgusting details the most deplorable crimes.

CARLSON: I will now proceed to read from *Derwent Gray*. This is from the segment when the painter Basil Halstead meets Derwent Gray. *(Reading.)*

... The story is simply this. Two months ago I went to a crash at Lady Brandon's. Well, she had been in the moon about ten days, and I suddenly became conscious that some one was looking at me. I took her first few words as spoken by Basil Halstead and I was taken back to my own room.

WILHELM: I turned half way round and saw Derwent Gray. He was looking at me. When our eyes met, I felt that I was growing pale. A face so fair with someone whose eyes were so intensely blue. I had never noticed that it allowed me to do so, it would almost my whole nature, my whole soul, my very self. I grew afraid, and

turning to quit the room. It was not courage that made me do so. It was cowardice. I take no credit to myself for trying to escape.

I struggled towards the door. There, of course, I stumbled against Lady Brandon. "You are not going to turn away so soon, Mr. Halstead?" she screamed out. You know her shrill, hoarse voice. She is a person to ever change but beauty.

I could not get rid of her. She thought me up to the roses, and people with Stans and families, and elderly ladies with gigantic dresses and parrot noses.

Suddenly I found myself face to face with the young man whose personality had so strangely struck me. **NO!**

CARLSON: *(Reading over the variation.)* We were quite close, almost touching. Our eyes met again. It was reckless of me but I shall Lady Brandon to introduce me to him.

*The First Staff Garden.*

NARRATOR: The *Portrait of Derwent Gray* ought to be checked into the file.

WILHELM: To say that such a book as mine ought to be checked into the file is silly. That's what one does with newspapers.

CARLSON: Here's another section:

I see Derwent every day now. I couldn't be happy if I didn't see him every day. Of course, sometimes it is only for a few minutes, but a few minutes with somebody one respects is worth a great deal.

WILHELM: *(Reading over the variation.)* It is quite true that I have worshipped you with far more reverence of feeling than a man usually gives to a novel. From the moment we met, your personality had the most extraordinary influence over me. I spoke about that I advised you made, extraordinarily obscurely. I was jealous of everyone to whom you spoke. I wanted to have you all to myself. I was only happy when I was with you. When I was away from you, you were still present to my all.

One day I determined to paint a wonderful portrait of you. It was to have been my masterpiece. It is my masterpiece. But, as I worked it, each dark and flint of color seemed to me to reveal my secret.

CARLSON: *(Taking over the variation.)* I grew afraid that the world would know of my adoration. I felt, therefore, that I had not

OWN  
the  
top

too much. Then it was that I resolved never to allow the pleasure to be exhibited. The pleasure must not be shown.

Do you mean to say that that passage describes the natural feeling of one man towards another?

WILDE. It would be the influence produced by a beautiful person.

CARSON. A beautiful person?

WILDE. I said "a beautiful personality." You can describe it as you like. Orestes (say) was a most remarkable personality.

CARSON. May I take it that you, as an artist, have never known the feeling you described here?

WILDE. I have never allowed any personality to dominate my art.

CARSON. Then you have never known the feeling you described?

WILDE. No. It is a work of fiction.

CARSON. But let us go over it phrase by phrase. "I quite admit that I adored you madly." What do you have to say to that? Have you ever adored a young man madly?

WILDE. No, you really I prefer love — that is a higher form.

CARSON. Next: "my mind about that. Let us keep down to the level we are at now."

WILDE. I have never given admittance to anybody except myself.

CARSON. Then you have never had that feeling?

WILDE. No. The whole idea was borrowed from Shakespeare.

I repeat to say — yes, from Shakespeare's sonnets.

CARSON. "I give judicious of everyone in whom you spoke."

Have you ever been jealous of a young man?

WILDE. Never in my life.

CARSON. "I wanted to have you all to myself." Have you ever had that feeling?

WILDE. No. I should consider it a nuisance, an intense bore.

CARSON. "I grew afraid that the world would have of my ideal any." Why should he grow afraid that the world should know of it?

WILDE. Because there are people in the world who cannot understand the intense devotion, affection, and admiration that an artist can feel for a wonderful and beautiful personality.

These are the conditions under which we live. I regret them.

CARSON. These unfortunate people, who have not the high understanding that you have, might put it down to something wrong?

WILDE. Unfortunately (*There is no of the great.*)

MARRIAGE. Thursday 14th of April 1895. The second day of the trial.

From *The Morning Star*.

MARRIAGE. Today is the second day of the hearing of the prosecution of the Marquis of Queensberry for criminal libel by Oscar Wilde.

The fame of yesterday's performance, for it was little else has come abroad. Newspapers around the world have from page

articles on the trial in Paris, *Le Temps*.

MARRIAGE 1. This is how the English behave with their justice.

MARRIAGE 1. In New York, *The Herald*.

MARRIAGE 2. This is how English poets behave. *Amphigean*

MARRIAGE 1. From the cross-examination onwards to know

use literary phrase and penetrate the dimly-remembered rooms

where the poet of the beautiful journey with colors and groans in

the sound of silver cigarette cases.

DOUGLAS. My father used the period right before the trial to

hire two detectives to round up men who had been with Oscar,

MARRIAGE 3. From *The Autobiography of Lord Alfred Douglas*.

DOUGLAS. These men were wanted that unless they testified against Oscar, they themselves would be taken to court.

MARRIAGE 2. The court is in session. *There is no of the great.*

CARSON. Lord Queensberry learned that Wilde had been going about with young men who were not co-equal with him in social position or in age. These men, it will be proved beyond doubt, are some of the most immoral characters in London.

I refer above all to the man Alfred Taylor, a most notorious character — as the police will tell the court — who occupied rooms which were nothing more or less than a shameful den.

Mr. WILDE, do you know Alfred Taylor?

WILDE. Yes.

CARSON. Is he an intimate friend of yours?

WILDE. I do not call him an intimate friend. He was a friend

of what I have been several times in his house, some seven or eight times, perhaps.

CARSON: You used to go to tea parties there, afternoon tea parties?

WILDE: Yes.

CARSON: Did his rooms strike you as being particular?

WILDE: No, except that he displayed more than usual taste.

CARSON: No, it is sort of sweet, you would naturally, well, you had no other friends there?

WILDE: No, this was merely a bachelor's place.

CARSON: Where a rough neighborhood?

WILDE: That I don't know. I know it was near the Houses of Parliament. <sup>Sole</sup>

CARSON: Ever visited there, did he not?

WILDE: Pasdies, I think.

CARSON: I mean, I suggest.

WILDE: I think not, perhaps, I should say in those little paper-  
 things that run along with  
 CARSON: Did you know that Taylor had a lady's costume — a lady's fancy dress — in his room?

WILDE: No.

CARSON: Did you ever see him with one of  
 WILDE: No, I was never told he had such dresses. He is a man of great sense and intelligence, and I know he was brought up at a good English school.

CARSON: Now, did you know that Taylor was being searched by the police?

WILDE: No, I never heard that.

CARSON: Did you know that Taylor was suspicious for introducing young men to other men?

WILDE: I never heard that in any file.

CARSON: Did you get him to arrange dinners in which you could meet young men?

WILDE: No.

CARSON: But you have dined with young men?

WILDE: Often.

CARSON: Did you meet Charles Parker in his room?

WILDE: Yes, I met him at tea there.

CARSON: Did you ever meet a man named Sweeney Major there?

WILDE: Yes.

CARSON: Did you meet Fred Atkins there?

WILDE: Yes.

CARSON: How many men has Alfred Taylor introduced you to?

WILDE: About five.

CARSON: Were these young men all about tennis?

WILDE: Yes, tennis or something.

CARSON: What was their occupation?

WILDE: I do not know if these particular young men had occupations.

CARSON: Have you given money to them?

WILDE: Yes, I think in all five — money or presents.

CARSON: What was there in common between these young men and yourself? What attraction had they for you?

WILDE: I delight in the society of people much younger than myself. I like those who may be called idle or careless. I imagine we social distinctions at all of any kind, and to me youth, the mere fact of youth, is so wonderful that I want to sooner talk to a young man for half-an-hour than to a man of my own age in a court. <sup>Edwards</sup>

NARRATOR 2: From *Last Alfred Douglas* by H. Montgomery Hyde.

In the first interview between Sir Edward Clarke and a young Wilde, Clarke said:

CLARKE: Mr. Wilde, I can only accept this brief, if you assure me in your honor that there is not and never has been any foundation for the charges that are made against you.

WILDE: They are absolutely groundless.

CLARKE: No you give me your word as an English gentleman.

WILDE: I do.

NARRATOR 2: The thing that Clarke overlooked is that Wilde was an Irishman.

NARRATOR 3: This promise was made in the presence of Lord Alfred Douglas, who never thought so daisy it or to alert Oscar to the danger he faced if the he was fingerprinted in court.

NARRATOR 1: Lord Alfred Douglas was asked years later if

*Wilde*

WILDE often denied his homosexuality.

IMMIGLAS Oscar was never in the least degree ashamed of his homosexuality. Of course we didn't have that word back then. He never denied it except, as George Bernard Shaw points out, when legal questions were necessary in the course of law.

CARSON. Among those five did Taylor murder you in Charles Parker?

WILDE. Yes, he was one with whom I became friends.

CARSON. How did you see Mr. Parker?

WILDE. He was being really old.

CARSON. Where did you first meet him?

WILDE. At Kenner's. It was Taylor's birthday, and I asked him to dinner, calling him to bring any of his friends. He brought the two Parkers.

CARSON. Did you know that Charles Kenner was a gentleman's valet, and the other a groom?

WILDE. I did not know it, but if I had I could not have cared.

CARSON. Later accepted your invitation by inviting a valet and a groom to dine with you?

WILDE. That would be your account, not mine.

CARSON. What did you have for dinner?

WILDE. Well, I really can't recall the menu.

CARSON. Was it a good dinner?

WILDE. Yes, certainly.

CARSON. All for the valet and the groom?

WILDE. No, just my friends and for Mr. Taylor, whose birthday it was.

CARSON. You did the honors to the valet and the groom?

WILDE. I entertained Mr. Taylor and his two guests.

CARSON. In a private room, of course.

WILDE. Yes, certainly.

CARSON. You had wine?

WILDE. Oh course.

CARSON. Was there plenty of champagne?

WILDE. Well, I did not pour wine upon them.

CARSON. You did not shut them?

*F. H. P. 1907*

WILDE. What gentleman would shut his fingers?

CARSON. What gentleman would shut the valet and the groom?

CARSON. I object, my lord.

WILDE. I withdraw the question. Do you drink champagne yourself?

WILDE. Yes, good champagne is a favorite drink of mine — enough against my doctor's orders.

CARSON. Never mind your doctor's orders, sir.

WILDE. I never do.

CARSON. After dinner, did you drive Charles Parker to the Savoy Hotel?

WILDE. No, he never went with me to the Savoy at all.

CARSON. Did any interpretations take place between you and Mr. Parker?

WILDE. No, none whatever.

CARSON. When did you first meet Fred Atkins?

WILDE. In October, 1892.

CARSON. How old was he?

WILDE. He was about thirteen or twenty.

CARSON. You dined with him?

WILDE. Yes.

CARSON. Did you give Atkins a cigarette case?

WILDE. Yes. I found him a pleasant, good-humored companion.

CARSON. Did you give Atkins any money?

WILDE. Yes, I gave him a five-pound note for the music-hall.

CARSON. Did improper conversations ever take place between you and Atkins?

WILDE. No, none whatever.

CARSON. You knew a man named Fines, started?

WILDE. Yes.

CARSON. How old is he?

WILDE. He is a young man of about twenty.

CARSON. You had dinner with him?

WILDE. Yes.

CARSON. Did you give Fines any money?

WILDE. Yes.

CARSON. Did you give Fines any money?

*F. H. P. 1907*



Carson is cross-examine me in a hostile way without exposing the ignorance of my father and establishing the truth.

NARRATOR 1: For the rest of his life Lord Alfred Douglas would regret not having been called to the witness box.

CLARKE: The case for the prosecution is closed, my lord. I remain at your disposal to call evidence in rebuttal applying that name be sprung on me. *These notes of the trial.*

NARRATOR 1: Richard Carson, the opening speech for the defence. *These notes of the trial.*

CARSON: Gentlemen, from beginning to end Lord Queensberry, in dealing with Mr Oscar Wilde, has been influenced by one simple motive, that of saving his son.

In my judgment, even if the man had raised as Mr Wilde's absolute master, Lord Queensberry would have been utterly justified in the course he has taken. Lord Queensberry has undertaken to prove that Mr Wilde has been "posing" as a gentleman of certain class.

I can not here say anything has ever happened between Lord Alfred Douglas and Mr Oscar Wilde. God forbid! But from what the evidence shows that the young man was in a dangerous position of great embarrassment to the reputation of Mr Wilde, a

NARRATOR 2: *From Oscar Wilde, A Scandalous Story*

JOHN CLARKE: After I had known Oscar for about three months, I had with him and allowed him to do with me just what was done among boys at Westminster and Oxford. He treated me as an older boy treats a younger one at school. What I regard as an "apple" about himself was assumed up in one word: "Apple" "Do not at you like, it really doesn't matter in the least, it's all to do with me and my father. But at all costs we must keep up the attitude of a civilized society at any given moment."

NARRATOR 1: *These notes of the trial.* Against the Lord Queensberry's proposal, and I wish Lord Queensberry to call.

I will now proceed with the most painful part of the case. I

will introduce you to a series of young men who will testify under oath that Mr Oscar Wilde solicited their services in committing acts of the grossest indecency.

You will hear from Charles Parker. He will tell you that Mr Wilde committed acts of gross indecency with him. You will hear from Alfred Wood. He too will tell you that Mr Wilde paid him to commit these acts with him.

You will hear from William Parkery, you will hear from Sidney Mason, you will hear from Fred Adams. You will hear these men testify that Mr Wilde committed acts of the grossest indecency with them. You will hear from their lips... *Carson continues with his very own voice. - Right here.*

NARRATOR 2: At this point Clarke was seen to leave the court with Wilde.

From Lord Alfred Douglas by H. Montgomery Hyde.

CLARKE: Mr Wilde, it is almost impossible in view of all the circumstances to induce a jury to return a criminal offense against a father who was endeavoring to save his son from an evil course of punishment. I see no hope at all of a guilty verdict.

Moreover, if these men testify, the Crown could use their testimony to start a legal action against you for gross indecency.

If we want to avoid this, we must drop your charges against the Marquess at once.

I advise you in your own interest to allow me to make a statement to this effect in court and withdraw from the prosecution. If these men are called, I see your street as inevitable.

WILDE: I agree with your advice.

CLARKE: If you wish it I will keep the case going and give you time to get to Calais. There is no necessity for your presence in court while the amendment is being made.

WILDE: No, I shall stay.

NARRATOR 1: Clarke subsequently wrote in his unpublished memoirs of the trial:

CLARKE: I hoped and expected that he would take the reproach of escaping from the country, and I believe he would have had no difficulty in doing so. The authorities were quite willing that he should go abroad.

NARRATOR 2: While close to remain in court while Clarke

make his statement.

WILDE I shall say.

CARSON. The wonder is now that the gossip reached Lord Queensberry, but that after it was known, the man WILDE of course has been retained in society in London for the length of time he has.

NARRATOR 3. At this point Sir Edward Clarke was seen to thank Mr. Carson for the gossip. He then interrupted and asked leave of the Judge to consult with his learned friend. After a few moments of shipshape conversation, Mr. Carson returned to his seat.

CLARKE. May I claim your lordship's indulgence while I have pose to make a statement?

JUDGE. Yes, your grace, Sir Edward.

CLARKE. I think it must be present to your lordship's mind that those who represent Mr. Wilde in this case have behaved as a very sensible people.

The counsel counsel down themselves that the evidence that has been authorized ought to induce the jury to see that Lord Queensberry was in using the word "posing" was having a word for which there was sufficient justification.

I add these circumstances, I hope your lordship will think I am taking the right course, which I take after communicating this case — not guilty having reference to the word "posing" with due to mind. I now propose and say on behalf of Mr. Wilde that I would ask to withdraw from the prosecution *Alas! the gossip!* — *Not WILDE (M)*

I trust that this may make an end of the case. CARSON. I do not know that I have any right whatever to interfere with this application or to be heard thereon. I am only say as far as Lord Queensberry is concerned, that if there is a verdict of non guilty, this verdict must in fact that his plea of justification has been proved.

JUDGE. Sir Edward, *George looks at Wilde, who does not answer to a verdict of non guilty, and of course the jury will return that CARSON.* The verdict will be that the plea of justification has

been proved, and that the words were published for the public benefit.

CLARKE. Yes, Mr. Carson, *(Three strokes of the gavel)*

THE CLERK OF ARRANGING. Gentlemen of the jury, do you find the plea of justification has been proved?

THE FOREMAN OF THE JURY. Yes, we do.

THE CLERK OF ARRANGING. And do you find the defendant not guilty?

THE FOREMAN OF THE JURY. Yes.

THE CLERK OF ARRANGING. And that is the verdict of you all?

THE FOREMAN OF THE JURY. Yes.

THE CLERK OF ARRANGING. And also that it was published for the public benefit?

THE FOREMAN OF THE JURY. Yes.

CARSON. Of course, the costs of the defense will follow.

JUDGE. Yes.

CARSON. And Lord Queensberry may be discharged.

JUDGE. He may be discharged. *(Three strokes of the gavel)* The court is adjourned. *(Knew — Applause)*

NARRATOR 2. From *The Field*:

NARRATOR 4. And so a most miserable case is ended. The Marquis of Queensberry is triumphant, and Mr. Oscar Wilde is "shamed and done for." He may now change places with the Marquis and go into the dock himself.

NARRATOR 2. Outside the court, provisions were dancing on the pavement. They had seen an exciting spectacle at the downfall of one whom they regarded as a competitor in trade.

PROSTITUTE. At least he'll have his hair cut reg'lar now!

CLARKE. What a filthy business.

NARRATOR 2. From *Green Week* by H. Montgomery Hoyle:

CLARKE. I shall not feel clear for weeks.

WILDE. What happens now?

CLARKE. We have to wait and see if the Crown will prosecute you.

NARRATOR 2. From *The Daily Telegraph*:

NARRATOR 1. No accurate rebuke could well have been inflicted on some of the artistic tendencies of our time than the condemnation of Oscar Wilde at the Central Criminal Court.

NARRATOR 2. Within minutes of his arrival, the Attorney of Queensberry depicted this letter to the Queen's Director of Prosecutions:

QUEENSBERRY

Dear Sir, For the Director of Public Prosecutions:

In order that there may be no miscarriage of justice I think it my duty at once to send you a copy of all our witnesses' statements together with the shorthand notes of the trial.

NARRATOR 2. This step placed the authorities under obligation to act at once.

From *The National Observer*.

NARRATOR 3. There is not a man or woman in the English-speaking world who is not under a debt of gratitude to the dear friend of Queensberry for destroying the high paper of the decisive Testis which set at naught.

NARRATOR 2. On the same day, because of this letter, the Crown decided that a warrant for Wilde's arrest should at once be issued.

NARRATOR 3. From *The National Observer*:

There must be another trial at the Old Bailey, and of the details of their histories and opinions of the meaning of Mr. NARRATOR 2. Oscar Wilde was charged with violation of the law of seditious libel at the Criminal Law Amendment Act, assigned the 1st of January 1885 by Queen Victoria.

Any male person who in public or in private, commits or is party to the commission of, or procures the commission by any male person of any act of gross indecency with another male person, shall be guilty of a misdemeanor.

NARRATOR 2. I appeal now to the champions of individual rights.

NARRATOR 2. George Bernard Shaw of the magnificent eloquence of making the world and the instrument of God's vengeance.

NARRATOR 2. Queen Victoria shall be guilty of a misdemeanor. And being convicted thereof, shall be liable to the discretion of the

QUEEN VICTORIA

court, to be imprisoned for any term not exceeding two years with or without hard labor.

NARRATOR 2. When asked to sign this bill, Queen Victoria was warned by one of her advisors that: *behind the law*

NARRATOR 3. Mind, the bill does not make similar treatment between women.

NARRATOR 2. For which she responded:

QUEEN VICTORIA. Mind, don't do such things.

NARRATOR 2. The bill was signed at once. It remained in effect until 1907. *(How rotten of the gov't)*

NARRATOR 1. From court Oscar Wilde went to the Cadogan Hotel, where Lord Alfred Douglas had taken a room. There he wrote to *The Evening News*, explaining the reason for his spectacular withdrawal from the case.

WILDE. It would have been impossible for me to have proved my case without putting Lord Alfred Douglas in the witness box against his father. Lord Alfred was extremely anxious to go to the box but I would not let him do so. Rather than place him in so painful a position, I determined to retire from the case, and to bear on my own shoulders whatever responsibility and shame might result from my prosecuting Lord Queensberry.

NARRATOR 3. But nobody really believed this. Robert Stoddard's *Life of Oscar Wilde*. At the Cadogan Hotel, Wilde was advised by someone to go at once to Dover and catch a boat train for Marseilles to Calais.

CLARKE. The authorities were quite willing that he should go abroad.

NARRATOR 1. From Clarke's unpublicized memoirs of the trial: CLARKE. As it was, the warrant was issued only after 8 P.M. in all of our lifetime to catch the last boat train to Calais.

NARRATOR 1. From Oscar Wilde by Frank Harris. HARRIS. At the Cadogan Hotel, an angry mob had gathered in the street outside. Wilde saw it, he phoned to his clerk, and drank weak and cold tea, nearly in almost unbroken silence.

QUEENSBERRY. If the remedy allows you to leave, all the better for the country!

NARRATOR 2. From a note sent to the Cadogan Hotel:

QUEENSBERRY. But if you take my son with you, I will follow



you whenever you go and sleep you  
MARRATOR 2. (Occurs a wife on hearing of the court's decision  
sighs)

CONSTANCE WILDE. (Sings) I hope Oscar is getting away  
around!

WILDE. I shall stay and do my sentence whatever that may be.  
IARRIS. He then bowed into the room.

TOUL-GILAS. Oscar, I will go to the House of Lords to talk to  
my cousin, if I see if he can use his influence to prevent a judge-

WILDE. (To Mrs. Grew and wife.) - *WILDE'S SON*  
WILDE. With what a crash this fell!

I thought that he defied him from his father; I thought of  
nothing else and now...

LIARRIS. That was all he said.

MARRATOR 4. At ten past six, ten doors were came to the door  
Wilde was, gay in the face.

CHARLES HEDDERLEY.

MR. HARRIS. I went with Scogean Allen to the Caledonian Hotel,  
and saw the accused there. I said, Mr. Wilde, we are judge with

WILDE. Yes, where shall I be taken?

RICHARDSON. You will have to go to Scotland Yard with me and  
then to Bow Street.

WILDE. Can I have bail?

REGLARDS. I don't think you can. I then conveyed Mr. Wilde  
to Scotland Yard.

MARRATOR 1. Oscar Wilde was imprisoned on the 6th of  
April and the trial was set for the 26th of April 1895.

QUEENSBURY. (Sings) You know I have not much to do  
with distinguished people, but I had a very nice letter from Lord

Chief Hamilton, and a kind telegram from Mr. Charles Dering  
that asked me to "Treaty Congratulate" on Victoria. A pile of nice  
sugar wait for me at the Anderson's and various clubs have  
rejoiced also. (Sings a pile of messages.)

I have a message: Every man in the city is with you. Kill the  
bringer!

### End of Act One

### ACT TWO

#### THE INTERVIEW WITH MARYIN TAYLOR

MOISES. We have here with us Professor Marvin Taylor, world  
scholar at New York University and co-editor of the book *Art  
and Power*.

Mr. Taylor tell us the thing you find most interesting about  
the trials.

TAYLOR. Well ... to me ... the thing that's most interesting  
about the trials is that ... You know ... there is this real sense of  
sense that are in the trial with Oscar Wilde and they are to do with  
the role of art, with aesthetics, with homo-sexuality, with the  
trial in England, with class ... So it's not just the fact that Wilde  
was being tried for sodomy ... that's not the ... major point of  
what's going on. I truly believe that the sodomy charges are  
really the less important, Wilde was being tried for his expressive  
beliefs about art, about morality, about Victorian ideology.  
You see, Wilde is an aesthete. That is, an artist who argues  
his superiority for an aesthetic approach, form ... and he bases it in  
Hellenism and in this long tradition of art for art's sake. His pro-  
fession is about art, about the power of art to transform man. Now,  
as being able to do to maintain control of the discourse, then  
he is inevitably you know, that's successful.

MOISES. And what happens in the trial?

TAYLOR. Well, what happens in the trial is the charges heard in  
up against legal discourse, and perhaps I would even say legal  
aesthetic discourse. And he begins to lose to this sort of particular  
aesthetic discourse that makes him appear to be a homosexual as  
opposed to ... to someone who has desire for other men.  
MOISES. Are you saying that Wilde didn't really think of him-  
self as "homosexual"?

TAYLOR. Did Wilde consider himself a kind of person? See  
this is what I think is important about the Wilde trials, not  
himself. It is also the Wilde trials that people began identifying  
themselves as a specific type of person based on their situation.

to people of the same sex. Now, it created the modern homo-  
sexual as a social subject. Whether Wilde himself thought he was  
that type of person ... I don't ... there's nothing in what I know of  
thought of themselves as homosexual. So there's nothing me-  
chanically that Wilde would have read that would have made him  
conceive his identity as a homosexual. So it's conceivable that  
while he loved having sex with men and did and presumed that  
he would call gay today, I'm not convinced of that. It seems  
more complicated to me. You know, Foucault talks about how it  
was impossible for men in the Victorian era to think of them-  
selves as gay — when — homosexual because that construction  
didn't exist.

MOISES: Well, that leads me to my next question. Why isn't  
Wilde reading the truth about his desire for men?

FAYLOR: Maybe, this is the thing: Oscar's project was less  
about solitude, I think, and more about art, about aestheticism.  
Wilde was less interested in indicating that he had sex with men  
than he was interested in expressing his own intellectual ideas  
his ideas about beauty and about art.

Through it does look like he had. I mean we all have that  
feeling, or we're projecting. Do we want Oscar to be gay there?  
From, I don't know, that I can see both ways. I worry that we  
project too much that Oscar was being...

MOISES: Which is?

FAYLOR: Is it wrong for him to be up on the street and say  
that Donian Cary was a beautiful personage? You know Donian  
was a personality. That's what he was attracted to.

MOISES: What do you think is the answer?  
FAYLOR: Well, and I'm judge that by his own standards or by  
the standard of the culture or by the standard of later gay  
liberalism? They take him up as a model but inevitably find  
him unsatisfactory if they pursue it very far because he was about  
something else.

So was he fed him, it doesn't... (groans)... I'm an easy slip-  
pery moral ground here, I think it doesn't bother me that he  
fed him when they were trying to do. I think was to fix homo-  
sexuality to contain the disruption which Wilde presented, and  
this is a disruption of all kinds of things, of class, of gender, of  
human sexuality, human and that that was successful. But of  
course by that point he had released these ideas into Western  
culture that you know ... are still there.

\* \* \* \* \*

NARRATOR: From Oscar Wilde, *A Summer Up* by Lord Alfred  
Douglas.

DOUGLAS: After Oscar's arrest, immediate ruin followed. He  
had two plays, *An Ideal Husband* and *The Importance of Being  
Earnest*, running in the West End. He had been up all a week  
before the trial a comparatively rich man.

Yet the moment he was arrested he was reduced to penny  
suit assisted by all his creditors in a body while all his income  
simply stopped.

He was of course compelled to pay all the father's costs; the  
managers suspended the performance of his plays; an execution  
was put on his house and furniture and effects were sold for a  
song.

AUCTIONEER: By order of the sheriff, we will auction all the  
articles in this house, 18 Tite Street, Chelsea. (Three notes of the  
trumpet.)  
The auction will begin with five lots.

A collection of manuscripts of Oscar Wilde's poems.

The original manuscripts of *The Portrait of W. H.*

An autographed copy of *Deceit* (1893).

Oscar Wilde's life length portrait.

A crown drawing of a nude female by Whistler.

More to come

*The author continues describing the items to Oscar's parents, a medical journal. It was covered by a white cloth of crumpled paper, and under it were three more books open, with various other books scattered about.*

Several original manuscripts, some of which I have never since been recovered.

ACTIVITIES. A draft of the play "The White Tiger" by Oscar Wilde.

DOUGLAS. From the moment he passed and came to the door, the entire room was searched for his defense. The papers were taken to the prison. I had to see him there every day. The papers were taken to the prison. I had to see him there every day. The papers were taken to the prison. I had to see him there every day.

Wilde  
Wilde  
Wilde

DOUGLAS. We were separated by a corridor about a yard in width and a wooden partition up and down between us. The papers were taken to the prison. I had to see him there every day.

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DOUGLAS. Oscar. I know I always advised you to fight any fight, but I am not impetuous to reason. If Charles had assured me that you had no chance, and were merely cutting your own throat and playing into my father's hands, I would have been satisfied. Oscar I never intended for this to happen.

DOUGLAS. The real tragedy in life occurs in such an unheroic manner that they hurt us by their crude sentence, their absolute indifference, their absurd sense of meaning.... (The crowd swayed away.)

NARRATOR 5. On the day Oscar Wilde was arrested, six hundred gentlemen left England for the continent on a night when every steamer to Galois thronged with members from the aristocracy and landed classes.

DOUGLAS. Oscar and his legal advisers urged me to go to France before the second trial. They assured me that my presence in the country could only do Oscar harm. They said that if I were to be called to the witness stand, I should inevitably destroy what small chance he had for acquittal.

His solicitors also told me that unless I left the country, Sir Edward Clarke, who was defending Oscar for no charge, would throw up his defence.

So I embarked for France on the day before the trial, the night of April 1893.

It was of the two years before I was to see him again.

Wilde leads us into Hell

Clarke's

Best of

THE SECOND TRIAL

MARRIAGE 5. London, Spelt of April 1895, Old Bailey Criminal Court, Regina vs. Wilde. Opening speech for the prosecution. Mr. Charles Gill. (Gavel)

CH. L. May it please you, my lord, gentlemen of the jury. This case has received much attention in the press. I must beg you to dismiss from your minds anything you may have heard or read about the prisoner and to attend to all evidence before us with a fair and impartial mind.

The charge against Mr. Oscar Wilde is that he committed acts of gross indecency with the following male persons: Charles PARKER, Frederick Atkins, Sidney Mowbray, and Alfred Wood. NAVRATOR 2. Oscar Fudge, of Trafalgar Square, do you plead guilty or not guilty?

WILDE. I plead not guilty.

NAVRAIOR 3. George Bernard Shaw on the plea of not guilty. Wilde could plead not guilty with perfect impunity and guilt is a question not of fact but of opinion. Guilty or not pleads not guilty is not alleging that he did this or did not do this. It is alleging that what he did does not involve any guilt on his part.

A man rightly accused of homosexuality is justly entitled to plead not guilty in the legal sense. He might admit that he was technically guilty of a breach of legal law, and his own conscience might tell him that he was guilty of a sin against the moral law, but if he believes, as Wilde certainly did, that homosexuality is not a crime, he is perfectly entitled to say he is not guilty of it.

CH. L. Gentlemen, the prisoner Wilde is well known as a dramatic author and generally as a literary man of unusual attainments. However, we must hear in this trial the terrible trials involved in certain artistic and literary phases of the life.

I will begin by reading to the jury the transcripts of the trial of Oscar Wilde vs. the Marquess of Queensberry, specifically,

the cross-examination of Wilde on literature, The Chameleon and Dorian Gray

CLARKE. My lord, I do not think it fair of Mr. Gill to insist upon reading this. It is not fair to judge a man by his books.

CH. L. This is examination as to character.

PURKE. You may proceed, Mr. Gill.

GILL. The following is from the transcripts of the first trial. Mr. Carson asked Mr. Wilde: You are of the opinion, I believe, that there is no such thing as an immoral book?

Mr. Wilde replied: Yes.

Carson: Am I right in saying that you do not consider the effect in creating immorality or immorality?

Wilde: In writing a play or a book, I am concerned entirely with literature; that is, with art.

WILDE. Art has a spiritual mission. It can raise and sanctify, exalting it in conduct, and popular disapproval does not impede its progress.

Art is what makes the life of each citizen a sacrament. Art is what makes the life of the whole race immortal.

MARRIAGE 5. From "The English Renaissance of Art"

WILDE. The artist is the only civilizing influence in the world, and without them people are barbarians. An aesthetic education, which humanizes people, is far more important even for politicians than an economic education, which does the opposite.

CH. L. Carson asked: Is that good for the young?

Wilde: Anything is good that stimulates thought in any age.

WILDE. Children should not be drilled in the schedules of infamy they call European history, but should learn in a workshop how art might offer a new history of the world, with a promise of the brotherhood of man, of peace rather than war, of praise of God's handiwork, of new imagination and new beauty.

CH. L. Carson asked: I take it that no matter how immoral a book might be, if it is well written it would be, in your opinion, a good book?

Wilde: Yes, if it were well written so as to produce a sense of beauty.

Wilde's life and work

WILLIAMS With the English Renaissance of Art I hoped to see the artistic movement that might change as it has changed. As time goes on, the area and the focus of expression will change, but the principle remains.

The object of art is to stir the most diverse and remote chords which make music in our soul.

Men in hurry for beauty. There is a void second of life is in art.

WILLIAMS Carson asked: Whether moral or immoral, thought.

WILLIAMS There is no such thing as morality or immorality in thought.

I have never come across anyone to whom the moral sense was dominant who was not heartless, cruel, vindictive, log

ical, and utterly lacking in the smallest sense of human sympathy. Moral people, as they are termed, are simple brutes. I would sooner have fifty men of letters than one unatural virtue.

The real enemy of modern life, of civilization, and the life itself and forms and colored for us, is Puritanism, and the Puritan spirit. There is the great danger that lies ahead of the age.

Puritanism is not a theory of life. It is merely an explanation of the English mind.

WILLIAMS Carson: Let us go over it please. I quite admit that I do not know you well.

WILLIAMS Whenever a community or a government attempts to dictate to the artist what he is to do, or which entirely variable forms of art. The form of government that is most suitable to the artist is no government at all.

WILLIAMS Carson: Do you mean to say that passage describes the natural feeling of one man towards another?

WILLIAMS Modern morality consists in accepting the standards of one's age. I consider that for any man of culture to accept the standards of his age is the grossest immorality.

WILLIAMS AND CARSON It would be the influence produced by a beautiful personality.

Perhaps speaking over as each of us

NOTELAS Dear Owen,  
I have just received here.

WILLIAMS 3 Douglas writes from the Hotel des Deux Mours, Paris. They are very nice here, and I can stay as long as I like without paying my bill, which is a good thing as I am quite penniless. The proprietors asked after you at once and expressed his respect and admiration for the treatment you are receiving. I will now proceed to question the man with whom you are staying and hearing, Bowie.

WILLIAMS I will now proceed to question the man with whom you are staying and hearing, Bowie.

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understood to what Taylor alluded and made a coarse reply.

GILL. I am obliged to ask you what it was you actually said.

PARKER. I do not like to say.

GILL. You were less acquainted at the time; I dare say I ask you for the words.

PARKER. I said that if any old gentleman with money took a fancy to me, I was agreeable. *(Taylor answers says: "What?")*

GILL. What did Taylor say?

PARKER. Taylor asked us to visit him. He said he could have directed us to a man who was good for plenty of money. If we were interested, we were to meet him (Taylor) at the St. James's bar.

We went there the next evening. We were shown upstairs to a private room in which there was a dinner table laid for four.

After a while Wilde came in and I was formally introduced. I had never seen him before, but I had heard of him. We dined about eight o'clock. We all four sat down to dinner. Wilde sitting on my left.

GILL. Who made the fourth?

PARKER. My brother, William Parker. I had promised Taylor that he should accompany me.

GILL. Was the dinner a good dinner?

PARKER. Yes. The table was highly set, red-shaded candles. We had jockey of champagne with our dinner and brandy and coffee afterwards. Wilde paid for the dinner.

GILL. What happened after dinner?

PARKER. Wilde said to me, "This is the boy for me! Will you go to the Savoy Hotel with me?" I consented, and Wilde drove me in a cab to the hotel.

GILL. More drink was offered you there?

PARKER. Yes, we had liquor. Wilde then asked me to go into his bedroom with him. *(Taylor says: "What?")*

GILL. Let us know when occurred there?

PARKER. He commanded the set of sodomy upon me. *(Taylor says: "What?")*

DAYLOR. From this moment on, Oscar Wilde's name would not be associated with Malicious or Aestheticism or revolution-ary subject ideas but with homosexuality. He would become the

Freeze  
Taylor  
Gilbert's charge  
excited

highly eye; he would become the body type of the lover, of the hotel set or whatever... You know... Sociological or medical descriptions for the male homosexual from that period on.

GILL. But Wilde gave you any money that night?

PARKER. Before I left, Wilde gave me £2, telling me to call at the Savoy Hotel in a week. I went there about a week afterwards at eleven o'clock at night. We had supper with champagne.

When I left, he gave me £2.

GILL. What happened at that occasion?

PARKER. I was asked by Wilde to imagine that I was a woman and that he was my lover. I had to keep up this illusion. I used to sit on his knees and he used to... as a man might amuse himself with a girl, Wilde finished on this filthy make-believe, being kept up.

GILL. Apart from money, did Wilde give you any pleasure?

PARKER. Yes, he gave me a silver cigarette case and a gold ring. I don't suppose boys are different to girls in acquiring presents from their who are fond of them. *(Taylor says: "What?")*

MARAVIC. The cross-examination of Charles Parker by Sir Edward Clarke.

CLARKE. Did you state at Bow Street that you received £20 from a gentleman to whom you gave him of sodomy with you?

PARKER. Yes, I stated at the Police Court that I had received £20, part of monies extorted from a gentleman with whom I had committed acts of indecency. I met the Duke —

CLARKE. I don't ask the name of the gentleman from whom the money was extorted, but I do ask the names of the men who you the money and gave you £20?

PARKER. Alfred Wood and John Allen.

CLARKE. When had the incident occurred in consequence of which you received the £20 — how long before?

PARKER. I cannot think.

CLARKE. Was had had indecent behavior with the gentleman in question?

PARKER. Yes, but only on one occasion.

CLARKE. Did the gentleman come to your room?

PARKER. Yes.

CLARKE. By your invitation?

excited

PARKER. The asked me if he could come.  
CLARKE. And you gave him home with you?  
PARKER. Yes.  
CLARKE. Then Wood and Allen came into the room while the gentleman was there.  
PARKER. Yes.  
CLARKE. And they departed the gentleman with identifying what they had seen.  
PARKER. Yes.  
CLARKE. How much did Wood and Allen tell you they got?  
PARKER. I can't remember.  
CLARKE. Try and remember.  
PARKER. \$200 to \$300. *PARKER'S*  
CLARKE. Now you say positively that Mr. White committed adultery with you at the Seaway?  
PARKER. Yes.  
CLARKE. But you have been in the habit of accusing other gentlemen of the same offense?  
PARKER. Never, unless it has been done.  
CLARKE. Farther than you have told gentlemen?  
PARKER. No, sir. Wood and Allen did that. *(Laughs in the case.)*  
CLARKE. When father asked you if you ever went with him and got money for it, did you understand what he meant?  
PARKER. Yes.  
CLARKE. You had heard of such things before?  
PARKER. Yes.  
CLARKE. You understood the practices you were going to enter upon?  
PARKER. Yes.  
CLARKE. So you went in to say as urged by Mr. Wilde.  
PARKER. *(Reverently.)* No.  
CLARKE. Nothing more with this witness.  
NARRATOR R. From Dr. Fogel's.  
WILDM. Why do they fact at me? I never did them any harm. I never tried to be anything but kind to them.  
NARRATOR S. From a letter from Paris.  
DOUTCHAS. These three men are being imprisoned at Chisleholme.

by the Crown. They have been receiving £5 per week from the beginning of your possession of my father until now. Charles Parke even received a brand new suit of clothes at the Crown's expense.  
NARRATOR S. The Court talks Alfred Wood.  
GILL. When did you first meet Alfred Taylor?  
WOOD. In January 1895.  
GILL. When did you move into his house?  
WOOD. In January 1895. I was out of a job and I had nowhere to go.  
GILL. How long did you stay there?  
WOOD. I lived with him for three weeks.  
GILL. Where did you sleep?  
WOOD. In the same room with Taylor. There was only one bed there.  
GILL. What took place when you were introduced to Wilde?  
WOOD. I went to the Café Royal at nine o'clock one evening. Mr. Wilde was sitting down. He spoke to me first. He asked, "Are you Alfred Wood?" I said, "Yes." Then he offered me something to drink and I had something and then he invited me to go to dinner. I went with him and we dined in a private room.  
GILL. What kind of meal was it?  
WOOD. Very nice, one of the best I've got *they*  
GILL. What wine did you have?  
WOOD. Champagne.  
GILL. What happened after dinner?  
WOOD. After dinner I went with Mr. Wilde to 18 The Street.  
GILL. Isn't that where he lives with his wife and son and children?  
WOOD. Yes. *(Indicates girls.)* But there was nobody in the house, no my knowledge. *(Sighs)*  
NARRATOR S. From *An Irish Husband*.  
WILDM. People ask me why were you so weak to yield to such temptation. What I am sick of hearing that word Weak! Do they really think that it is weakness that yields to temptation? I tell you there are terrible temptations that it requires strength, courage and courage to yield to. To stake all one's life on a single moment, to risk everything on one throw, there is no weakness in that. There is a horrible, terrible courage. I find that courage.

with Kay

WOOD. Mr. Wilde let himself in with a key. We went up to a bedroom, where we had breakfast. There an act of the grosser indecency occurred. Mr. Wilde used his influence to induce me to consent. He made me nearly drunk.

GILL. Did Wilde give you any money that night?

WOOD. Yes, at the Florence. About £3 I think it was.

GILL. Has he given you anything else?

WOOD. He took me out to buy me a present. He bought me half-a-dozen shirts, some collars, and handkerchiefs, and a silver watch and chain. (Cries.)

NARRATOR 5. The cross-examination of Alfred Wood by Sir Edward Clarke.

CLARKE. Did you go to America?

WOOD. Yes.

CLARKE. When?

WOOD. In 1893.

CLARKE. When did you return?

WOOD. The following year.

CLARKE. What have you been doing since your return from America?

WOOD. Well, I have not done much.

CLARKE. Have you done anything?

WOOD. I have had no regular employment.

CLARKE. I thought not.

WOOD. I could not get anything to do.

CLARKE. As a matter of fact, you have had no respectable work for over three years?

WOOD. Well, no.

CLARKE. Charles Parker has told me that you and a man named Allen obtained £300 or £400 from a gentleman whom you had married, and that you gave him £20. Is that true?

WOOD. I didn't get the money. It was I paid to me.

CLARKE. Well, tell us, did you get £300 for this blackmail?

WOOD. Not me, Allen did.

CLARKE. You were a party to it?

WOOD. I was there, yes.

CLARKE. Do you mean by that, that you came into the room while the gentleman was there with Parker?

2018

WOOD. I told not Allen went to that.

CLARKE. At all events Allen and you got £300 to £400 from the gentleman?

WOOD. Yes.

CLARKE. How much did you get?

WOOD. £175.

CLARKE. What had?

WOOD. Well, it was given to me by Allen.

CLARKE. Nothing more with this relation.

NARRATOR 5. From De Proyster's.

WILDE. People thought it doubtful of me to have entertained at dinner these men, and to have found pleasure in their company but that, from my point of view, they were delightfully engaging and stimulating. It was like feasting with panthers. They were in me like the brightness of gilded snakes, their poison was part of their perfection. I did not know that when they were to attack me, it was to be at another's piping and another's pay.

NARRATOR 5. The court calls Fred Atkins.

GILL. How old are you?

ATKINS. I am twenty years old.

GILL. What is your business?

ATKINS. I have been a billiard marker. I have also been a bowler marker's clerk and a constable.

GILL. What do you do?

ATKINS. Currently I am unemployed.

GILL. Who introduced you to the prisoner?

ATKINS. I was introduced to Mr. Lawler by a young fellow named Schooner in November 1892. Afterwards Fisher took me to a dinner with Mr. Wilde.

GILL. What happened at the dinner?

ATKINS. Mr. Wilde asked the waiter.

GILL. Did he ask you to go to Paris with him?

ATKINS. Yes. We were seated at the table, and he got his arm round me and said he liked me. I arranged to meet him two days later, at Victoria Station, and went to Paris with him as his private secretary.

GILL. Did any indecency happen between you and Mr. Wilde in Paris?



ATKINS: No. One thought I got back to the rooms very late. Mr. Wilde was in bed. I went into his room to have myself a drink. A man of about twenty-two years of age was in bed with Mr. Wilde. It was Mr. Schwabe.

The next morning Mr. Wilde came into my room in the morning and said to me, "Shall I come into bed with you?" I replied that it was time to get up. Mr. Wilde did not get into bed with me. I returned to London with Mr. Wilde, who gave me money and a silver cigarette case. (Gasp.)

NARRATOR 3: The cross-examination of Fred Atkins by Sir Edward Clarke.

CLARKE: Mr. Atkins, did any improperer ever take place between you and Mr. Wilde?

ATKINS: Never.

CLARKE: You say Mr. Wilde attempted to come into bed with you.

ATKINS: Yes.

CLARKE: Have you ever been engaged in the business of hawking?

ATKINS: I don't remember.

CLARKE: Think!

ATKINS: I never got money in that way.

CLARKE: Then being your answer I must put in a notice. (Gasp. *see Adder's paper of papers!*) Do you know that name?

ATKINS: No.

CLARKE: On the 9th of June 1891 did you claim a large sum of money from that gentleman?

ATKINS: Certainly not.

CLARKE: Now I am going to ask you a direct question, and I ask you to be careful in your reply. Were you ever taken to Rochester Row Police Station?

ATKINS: No.

CLARKE: My lord, I wish to call police Constable 388A.

NARRATOR 3: Police Constable 388A is present.

CLARKE: Now I ask you in the presence of this officer was the statement made at the police station that you and the gentleman had been in bed together?

ATKINS: I don't think so.

CLARKE: Think before you speak. It will be better for you, but not the lady, actually came into the room and saw you and the gentleman naked and in the bed together?

ATKINS: I don't remember that she did.

CLARKE: You may as well tell us about it, you know. I have your statement in my hand. Did not the lady come into the room at that point?

ATKINS: Well, yes she did.

CLARKE: You had endeavored to force money out of this gentleman?

ATKINS: I asked him for some money.

CLARKE: At the police station the gentleman refused to give you?

ATKINS: Yes.

CLARKE: So you were liberated?

ATKINS: Yes.

CLARKE: Atkins, I just asked you these very questions, and you swore upon your oath that you had not been in custody at all, and had never been taken to Rochester Row. How came you to tell me those lies?

ATKINS: I did not remember it.

CLARKE: Nothing more with this witness!

NARRATOR 3: From *De Proposito*.

WILDE: I don't regret for a single moment having lived for pleasure. I did it to the full as one should do anything one does. I wanted to eat of the fruit of all the trees in the garden of the world. I lived in happiness!

NARRATOR 3: The Court calls Sidney Mavor.

GILL: Mr. Mavor, how did you meet Mr. Wilde?

MAVOR: One day Taylor sent us me. "I know a man in an influential position who could be of great use to you, Mavor. He likes young men when they're modest and owe an appearance. I'll introduce you."

If you arranged that we should dine at Keizer's Restaurant the next evening. When I got there, Taylor said, "I'm glad you've made yourself pretty. Mr. Wilde likes nice clean boys." That was the first time Wilde's name was mentioned.

GILL: What happened next?

*That's you*

MAVOR. On our arrival at the residence we were shown into a private room. Wilde came in with another gentleman. I believe the other gentleman was Lord Alfred Douglas.

NARRATOR'S. From *The Autobiography of Lord Alfred Douglas*:

DOUGLAS. Before I left for Paris I happened to see Mavor at the Dow Street Public Library, while he was waiting to give evidence. Mavor was a gentleman by birth and of an entire different character and class than the other witnesses. He was being referred into making a statement by the same means as the other so-called "witnesses."

MAVOR. I was placed next to Wilde, who used occasionally to pull my ear or touch me under the chin, but he often noticed that was actually objectionable. Wilde said to Taylor, "One little bit of the pleasing manner. We must see more of him." Wilde took my address, and soon afterwards I received a letter in regard to the case. It was inscribed "To Sidney from G. W. Oates, 1892."

DOUGLAS. I went up to him and shook hands and said, "Sidney, surely you are not going to give evidence against Oscar?" MAVOR. Soon after I received a letter from Mr. Wilde making an appointment to meet him at the Albemarle House. I arrived at the hotel soon after eight, and we had supper in a private room. I subsequently slept the night.

DOUGLAS. Sidney?

MAVOR. Well, what can I do? They've got a statement out of me. If I refuse to give evidence now, they'll send me to prison.

DOUGLAS. Now, God's sake, Sidney, remember you are a gentleman and a public school boy. Don't put yourself on a level with Parker and Atkins. When counsel asks you questions, deny the whole thing and say you were frightened by the police. They can't do anything to you.

CALL. Did any witness ever take place that night?

MAVOR. No. No witness ever took place between Mr. Wilde and me.

CALL. Mr. Mavor, I repeat the question. Did any witness ever take place that night?

MAVOR. No. No witness ever took place between Mr. Wilde and me.

DOUGLAS. Counsel of course dropped him like a hot brick!

CALL. Nothing more with this witness. (Case.)

NARRATOR'S. The cross-examination of Sidney Mavor by Sir Edward Clarke.

CLARKE. Did any impropriety ever take place between you and Mr. Wilde?

MAVOR. No, never.

CLARKE. Has Mr. Wilde ever given you any money?

MAVOR. No. I was equal of Mr. Wilde's friendship.

CLARKE. I thank you. No more questions, my lord.

CALL. That is the case for the Crown, my lord. (Recess.)

NARRATOR'S. Second trial Fourth day — Tuesday, 30th of April 1895.

The opening speech for the defence, Sir Edward Clarke:

CLARKE. This trial seems to be operating as an act of indemnity for all the blackguards in London. In testifying on behalf of the Crown these men have proved themselves to be poor rogues and impostors; these men, who ought to be the accused, not the accusers.

You must not get upon suspicion or prejudice, but upon examination of the facts, recollection, and on the facts, I repeat, say to me that Mr. Wilde is entitled to ridy from you a verdict of acquittal.

If you, Mr. Wilde's aid, and Mr. Wilde's assistance, in charging Lord Queensberry with libel which has brought the matter before the public and placed him in his present position of peril.

Men who have been charged with the offences alleged against Mr. Wilde struck from investigations Mr. Wilde taking the initiative of a public trial is evidence of his innocence. Now is not all a few days before the trial, but there was given of certain charges made against him with the names of these young men. Mr. Wilde knew the catalogue of accusations. Gentlemen of the jury, do you believe that had he been guilty he would have stayed in England and faced these accusations? What would you think of a man who, knowing himself to be guilty and that evidence would be forthcoming from half-a-dozen affluent

just as, instead of bringing his case before the world; Inasmuch as it would hardly be the word for it if Mr. Wilde really had been for the good yet for evil trial investigation.

NARRATOR 5. The examination of Oscar Wilde by Sir Edward Clarke:

CLARKE. With reference to the Querist's question, was the evidence you gave on that occasion absolutely true in all respects true?

WILDE. Entirely true evidence.

CLARKE. And what part of what these youths have said is true? WILDE. I have been acquainted with all of them, but nothing ever happened with any one of them.

CLARKE. Or what Charles Parker said, what is untrue?

WILDE. Where he says he came to the Sassy Hotel and that I committed some of indecency with him. He never went to the Sassy with me to supper. It is true that he dined with me. The rest is untrue.

CLARKE. Alfred Wood.

WILDE. It is entirely untrue that he ever went to The Street with me at all.

CLARKE. Fred Atkins.

WILDE. It is not true when he says he came into my room and saw me with Mr. Schwabe in bed. Mr. Schwabe was in Paris, and it is true that Atkins slept in the room he described next to mine. The rest is untrue.

CLARKE. Why did you ask Sidney Mavor to spend the night with you at the Albertmarke?

WILDE. As company for me and a compliment for himself.

NARRATOR 5. From Oscar Wilde's *A Scandalous Life* by Lord Alfred Douglas.

DOUGLAS. It would have been infinitely better if Oscar had told the truth. Of course, everyone would have told him that to do so would be utterly fatal. But if he had had that courage to do it, he stood a chance of getting a blow for justice by telling the truth and saying what he really thought and passionately believed.

NARRATOR 5. The cross-examination of Oscar Wilde by Mr. Charles Gill:

GILL. Mr. Wilde, why did you take up with these youths?

WILDE. I am a lover of youth. *Tragically!*

GILL. You exact youth as a sort of golf?

WILDE. I like to study the young in everything. There is something fascinating in youthfulness.

GILL. How did you meet Alfred Douglas when you met him?

WILDE. Through your aid.

GILL. In your conversation with Lord Alfred you refer to your "tempting love" for him. You also say that he is the finest thing you were. Is that a decent way to address a young man?

WILDE. It is a beautiful way to address a young man.

GILL. Is it decent?

WILDE. Oh, then? Of course it is decent.

GILL. Is it? Do you understand the meaning of the word, sir?

WILDE. Yes.

GILL. Did Lord Alfred Douglas contribute some verses to *The Chameleon*?

WILDE. Yes.

GILL. The poems in question were somewhat peculiar?

WILDE. They certainly were not in the ordinary places like so much that is labeled poetry.

GILL. You find them as beautiful poems?

WILDE. I said something tantamount to that. The verses were original in theme and construction, and I admired them.

GILL. The following poem is called "Two Loves." In it, two boys meet. One boy says:

"I am true Love, I fill

The hearts of boys and girls with mutual flames.

Then sighing, the other says, "Have thy will,  
I am the Love that dare not speak its name!"

Was that poem explained to you?

WILDE. I think it is clear.

GILL. There is no question as to what it means?

WILDE. Most certainly not.

GILL. Is it not clear that the love described refers to natural

Love and unnatural love:

WILDE No.

CHILD. What is the "Love that dare not speak its name"?

WILDE. The "Love that dare not speak its name" in this country is such a great affection of an older for a younger man as there was between Elton and Jonathan, such as Plato made the very basis of his philosophy and such as you find in the sonnets of Michelangelo and Shakespeare. It is that deep, spiritual affection that is as pure as it is perfect. It dictates and pervades great works of art like those of Shakespeare and Michelangelo, and those two letters of mine, such as they are. It is in this century misunderstood or partly misunderstood that it may be described as the "Love that dare not speak its name" and an account of it I am pleased to give you. It is beautiful, it is fine, it is the noblest form of affection. There is nothing unnatural about it. It is unselfish, and it repeatedly exists between an older and a younger man when the older man has intellect and the younger man has all the joy, hope, and glamour of the before time. I believe should be so the world does not understand. The world works all around and sometimes puts one in the gallery for it. *Love speaks for itself and never says how.*

CHILD. Order! (These orders of the gavel.) Order! (These orders of the gavel.) Order! (These orders of the gavel.) If there is the slightest manifestation of feeling I shall have the court cleared. Complete silence must be preserved.

CHILD. With regard to your friendship towards these men who have given evidence, may I take it that it was, as you describe, Mr. Wilde, a deep affection of an older man for a younger?

WILDE. Certainly not. One feels that once in one's life, and more often, regards anybody.

NARRATOR 5. From *The Autobiography of Lord Alfred Douglas*: DOUGLAS. I am proud to have been loved by a great man. There will always be one toward Quaker Street for one. (Wain Wilde.)

CHILD. Meeting more with this witness. (These orders of the gavel.) ORDER. (Condemnation of the jury.) I have received a communication from you to the effect that you are unable to arrive at an agreement.

THE FOREMAN OF THE JURY. That is so, my lord. We cannot agree.

JUDGE. Is there any prospect that if you retired to your rooms and continued your deliberations for a while longer you would be able to arrive to an agreement?

THE FOREMAN OF THE JURY. I put that also to my fellow-jurymen. We have considered the question for three hours, and we cannot agree.

JUDGE. That being so, I do not feel justified in detaining you any longer. The prisoner will be held in prison until further notice. I will see counsel for my chambers to see the date for the next trial. This court is adjourned. (These orders of the gavel.) NARRATOR 3. Sir Edward Clarke applied for bail and it was refused by the trial judge.

Wilde was imprisoned again.

Four days later, Clarke applied again and bail was granted. He received judgment in the notorious case of *Ex parte*.

from Oscar Wilde by Robert Sherman.

Wilde went to the Mabeland Hotel and dinner was ordered. No sooner had he sat down than the hotel manager came in and said:

HOTEL MANAGER. You are Oscar Wilde, I believe.

WILDE. Yes.

HOTEL MANAGER. You must leave this hotel at once!

NARRATOR 5. From the book he wrote in connection with the case of London. He sank down exhausted on the bed of the room. The landlord appeared.

LANDLORD. Sir, I am sorry, but you have been followed by a band of prizefighters. They say they will sack the house and raze the street if you stay here a moment longer. I must insist that you leave.

NARRATOR 5. Alas, after midnight, he arrived at his mother's house in Chelsea Street.

WILDE. Give me shelter, Willie. Let me be on the floor or I shall die in the streets.

WILHE. Come in.

NARRATOR 5. The brother Willie.

WILDE. (Sternly.) Thank God my voice are heard.

NARRATOR 3. Frank Harris came to see him in Oakley Street the following morning.

WILDE. I feel that public disgrace is in store for me, I feel certain of it. I never knew what terror was before. I know it now. It is as if a hand of ice were laid upon one's heart. It's as if one's heart were beating itself to death in some empty hall.

HARRIS. Oswar, I have a suit in waiting to take you in prison. You must go!

WILDE. I can't, Frank, I can't.

HARRIS. Listen, I swear I will not cross my arms and let that band of crooks get the best of you.

WILDE. Oh, Frank, you talk with passion and conviction, as if I were innocent.

HARRIS. But you are innocent, aren't you?

WILDE. No, Frank, I thought you knew that all along.

HARRIS. No, I did not know. I did not believe the accusation. I did not believe it for a moment. I thought in that men's confab the artistic nature with that vice had...

WILDE. What you call vice, Frank, is not vice. It is good to me. This will make a great difference to you, Frank?

HARRIS. No. Charitably enough it has made no difference to me at all. I do not know why. I suppose I have got more sympathy than mortality in me. It has surprised me, dumbfounded me. The thing has always seemed fantastic and incredible to me. Are more you make it exist for me. But it has no effect on my friendship, none upon my resolve to help you.

WILDE. You have been a good friend to me, a thoroughly good friend.

HARRIS. I don't know I have been able to do much for you. In fact I have not been able to do anything for you, as I can see. I am thoroughly disappointed with myself.

WILDE. You have enabled me to tell you the truth, that is something. To speak the truth is a painful thing. To be forced to tell lies is doubly worse.

HARRIS. Well, now I must take you away immediately.

WILDE. Oh, that would be wonderful, Frank, but it's impossible. Quite impossible. I should be arrested before I left London, and shamed again in public. They would hoo at me and shout

insults. Oh! It's impossible. I could not take it.

HARRIS. Nonsense! I believe the authorities would be only too glad if you went.

WILDE. And what about the people who have scored ball for me? I couldn't leave them to suffer. They would lose their romantic.

HARRIS. I shan't let them lose. I'm quite willing to take half of my shoulders at once. And you can pay the other. It cannot be so within a very short time by writing a couple of plays. American papers would be only too glad to pay you for an interview. The story of your escape would be worth a thousand pounds. They would give you almost any price for it. Leave everything to me.

NARRATOR 3. Wilde's family had other opinions. His brother WILLIE (Oswar), you see as Trishman. You must stay and face the music.

NARRATOR 3. His mother, SPERANZA. If you stay, no matter what happens, you will always be my son. If you leave, I shall never talk to you again.

NARRATOR 3. His wife, CONSTANCE, WILDE. You must go, Oswar. *ACTUALLY DOES LEAVE*

NARRATOR 3. A letter from Oswar Wilde in Paris on the one of his third visit.

WILDE. I have decided that it is rather and more beautiful to stay. We cannot be together. I do not want to be called a coward or a deserter. A false name, a disguise, a hunted life, all that is not for me. Oh, sometimes of all boys, must have of all lives, my soul belongs to you and my life to you. He, and in all the worlds of pain and pleasure you are my ideal of admiration and joy.

NARRATOR 3. (from *The Autobiography of Lord Alfred Douglas*).

DOUGLAS. I don't like to think of it, but I have through in several hundred times that it was so insane (myself not to go, and that really leaving would have been a lesser thing to do).

NARRATOR 4. An official announcement. The next trial will not be led by Mr. Gill. The Crown is naming Frank Lockwood, the Solicitor-General, as the counsel for the prosecution.

NARRATOR 1. From a letter sent by Douglas to the French magazine *Morrows de France*: *NOT AT ALL* *WILDE'S OWN STORY*

DOUGLAS. The third trial is a result of a political intrigue.

The Government does not wish to let the prosecution of Oscar Wilde take its regular course.

NARRATOR 2. From *London*: Wilde by H. Montgomery Hyde; Carson, who had refused to be the Crown's prosecutor against Wilde, now went to Lockwood and said:

CARSON. Cannot you let up on the fellow now? The jury was dumbfounded. Frank.

LOCKWOOD. I would, but we cannot, we dare not. It would at once be said both in England and abroad that, owing to the nature of this case, we were forced to abandon it.

BERNARD. The government is intimidated. The fact is that the Liberal party presently contains a large number of men who have the same inclinations as Wilde has. People are talking about them. To wash up these rascals, Oscar must be treated fairly.

CARSON. Wilde has offered a great deal. In addition, he has already spent over a month in prison, with no possibility of bail, just awaiting a trial.

JOHN CLAY. I would wish to ask the Home Secretary first. Is it not true that you have been threatened by the Prime Minister that if a second trial was not instituted and a verdict of guilty obtained against Mr. Wilde, the Liberal party would be removed from power?

LOCKWOOD. I can't, Edesart. It would be seen as an act of weakness. Besides, many people in the government are said to be intimidated in similar affairs. It would be said that it is because of these people that we are forced to abandon the case. We must go on all the same.

DOUGLAS. It is a degrading coup of that — the sacrifice of a great poet to save a degraded Lord of Poiliticians.

NARRATOR 1. The Attorney General refused to publish them. *London*.

### THE THIRD TRIAL.

NARRATOR 4. The third trial, Old Bar of Criminal Criminal Court, Regina vs. Wilde.

LOCKWOOD. I am bound to assume that, as you are an entirely fresh jury, you are totally ignorant of all the facts which have been elucidated in the previous trial of the prisoner. It will, therefore, be necessary to go through the entire case again in detail. Wilde says: *He is convicted, despise. During his argument, the award of a new award was he heard, in a general conversation, with Wilde's speech ending in "I have not given you pleasure, perhaps it is?" The defendant is charged with having committed offenses under section 2 of the Criminal Law Amendment Act of 1885. Cross-examination with such persons. He has repeatedly used his influence to corrupt young men of pure Italian nation. He led these men into the most serious and depraved conduct.* *More*

NARRATOR 3. From *De Proprietary*.

WILDE. I remember when I was sitting in the dock on my last trial, hearing to Lockwood's appalling denunciation of me — like a thing out of Keats, like a passage in Dante — and being sketched with Devereux in what I heard.

LOCKWOOD. That Wilde has been at the center of a variety of odious corruption among young men it is impossible to name.

PARKER. My name is Charles Parker. I'm seventy-one years of age. Mr. Wilde connected somehow with me on...

WILDE. I must say to myself that I ruined myself, and that nobody good or small can be ruined except by their own hand. This guilty indictment I bring without pity against myself. I do not expect to be turned into long spells of sentence and several case.

WILDE. My name is Alfred Wood. I'm seventy-two years old.

WILDE. I surrounded myself with the smaller masses and the meaner minds. I became the spendthrift of my gains. I grew careless of the lives of others. I took pleasure where it pleased me and passed on.

ATTENS. My name is Fred Atkins. I am twenty years old. I have  
tina. Mr. Wilde....

WILDE. I forgot. In every little action of the common day  
in the secret chamber one has some ray to cry aloud on the  
heavens.

LOCKWOOD. The Crown will present witnesses that will on  
call state that....

WILLIAM PARKER. I am the brother of Charles Parker. My  
brother accepted a present of cherry from Wilde's own mouth.

WILDE. I blame myself entirely. As I sit here, a ruined man, it  
is myself I blame.

MRS. EILEEN KIRBY. I am the landlady. The windows were  
never opened or cleaned, and the daylight was never admitted.

WILDE. While there is nothing wrong in what I did, there is  
something wrong in what I became.

THOMAS PRICE. I am a waiter at a private hotel at St.   
James's Place. A number of young men of quite indiffer-  
ent station called there to see Wilde.

WILDE. How weary I am of the whole thing, of the shame and  
the struggling and the hatred. To see those people coming into  
the box one after the other to witness against me makes me sick.

GEORGE FREDERICK CLARIBLE. I am a silver-smith. I sup-  
plied Mr. Wilde with silver cigarette cases.

WILDE. Reason does not help me. It tells me that the law  
under which I'm being judged is a wrong and unjust law, and the  
more an under which I'm suffering, a wrong and unjust system.

MARY APRIL GATE. I am the housekeeper. After Mr. Wilde's  
visit, the shank were stained in a peculiar way.

WILDE. The world is growing more tolerant. One day you will  
be advanced of your treatment of me.

ANTONIO MACE. I am professor of massage. Once I saw a  
young man in bed with Mr. Wilde. I never attended Mr. Wilde  
again.

WILDE. I feel inclined to stretch out my hands and cry to  
them: Do what you will with me in God's name, only do it  
quickly. Can you not see I'm worn out? It hurts gives you plas-  
sant indigestion. (Absence.)

LOCKWOOD. When did your acquaintance with Lord Alfred  
Douglas begin?

WILDE. In 1892.

LOCKWOOD. And when did the Marquess of Queensberry  
first object?

WILDE. In April 1894. (Pause. He exhales.)

LOCKWOOD. Mr. Wilde, where is Lord Alfred Douglas now?

WILDE. He is abroad.

LOCKWOOD. Where?

WILDE. In Paris, at the Hotel des Deux Miroirs.

LOCKWOOD. (It seems you have been in communication  
with him.)

WILDE. Certainly. These charges are founded on sand. Our  
friendship is founded on a rock. There has been no need to  
cancel the acquaintance.

LOCKWOOD. This is from the now notorious prose poem you  
wrote to Lord Alfred Douglas. "My own dear boy...."

WILDE. Why did you choose the words "My own dear boy"?

WILDE. My dearest boy.

NARRATOR. A letter from Oscar Wilde to Lord Alfred Dou-  
glas written on the final night of the trial from Holloway Prison.

WILDE. This is to assure you of my unshaken, my eternal love  
for you. Tomorrow all will be over.

DOUGLAS. (Reading.) If Johnson and dissonance be my destiny  
dial that my love for you and this idea, this still more divine  
belief that you owe me in return will sustain me in my improp-  
rieties and will make me capable, I hope, of bearing my grief  
most patiently.

WILDE. Since the hope, nay rather the certainty of meeting  
you again in some world is the goal and the encouragement of  
my present life, I must continue to live in this world because  
of that.

LOCKWOOD. Was it a decent way to address a young man?

WILDE. I am so happy that you're gone away! I know when that  
must have been you. It would have been agony for me to think  
that you were in England when your name was mentioned  
in court.

LOCKWOOD. Were you speaking of love between men?

WILLIE. I hope you have copies of all my books. All mine have been sold. *(He begins to weep.)* I clutch over my hands toward you. Oh! that I may live to touch your hair and your hands. I feel certain that your love will reach over my life. Try to let me hear from you soon.

LOCKWOOD. Was it sensual love?

WILLIE. I am getting you this letter in the midst of great suffering — this long day in court has exhausted me.

Dearest boy, swayed of all young men, not loved and mist loved. Wait for me!

DONALD. *(Rising.)* Wait for me! I am now, as ever since the day we met, yours devotedly and with an immortal love.

WILLIE AND DONALD. Oscar!

LOCKWOOD. What was the charge which Lord Queensberry made against you?

WILLIE. *(Sobbing.)* Having committed *(Three strokes of the pen!) The seven years' term about the age of a boy!*

NARRATOR 3. Gentlemen of the jury, this case is a most excellent one and my task very severe.

NARRATOR 4. I would rather use the most shocking murder case that has ever taken to me for, than be engaged in a case of this description.

NARRATOR 1. It is a case which, notwithstanding the horrible nature of the charges involved, calls for the resolute administration of justice.

NARRATOR 2. Oscar Wilde, an artist who exercised considerable influence over young men.

NARRATOR 6. He has used his art to subvert morality...

NARRATORS 1 AND 5. ... and to encourage unnatural vice.

WILLIE. I met a man who stood in symbolic relation to the art and culture of my age. Now your hold such a position in their own lifetime and have it so unrecognized.

I can get me a distinguished name, high social position, influence, intellectual daring. I make an a philosophy and philosophy as an art. I affect the minds of men and the colors of things. There was nothing I did to die. I had said not make people wonder. What was I to do that I made himself in a new mode of beauty. I created art as the supreme reality and the as a mere

mode of fiction. I broke the framework of my century so that it created myth and legend around me. I summed up all systems in a phrase, and all existence in an equation. *(Three strokes of the pen!)*

THE CLERK OF ARRANGERS. Gentlemen, have you agreed upon a verdict?

THE FOREMAN OF THE JURY. Yes, we have.

THE CLERK OF ARRANGERS. Do you find the prisoner at the bar guilty or not guilty of acts of gross indecency?

THE FOREMAN OF THE JURY. We find him guilty, my lord.

JUDGE. Oscar Wilde, the crime of which you have been convicted is so bad that you have to put a term year and a half upon yourself to prevent yourself from describing, in terms I would rather not use, the sentiments which must rise in the breast of every man of honor who has heard the details of these heinous facts.

It is no use for me to address you. People who can do these things are dead to all sense of shame, and can not hope to proffer any effect upon them.

This is the worst case I have ever tried.

I shall, under such circumstances, be expected to give the severest sentence allowed by the law. It is in my opinion, usually inadequate for such a case as this.

The sentence of the court is that you be imprisoned and kept to hard labor for ten years. *(Faintly, all eyes stare.)*

WILLIE. And I, May I say nothing, my lord?

NARRATOR 2. His lordship made no reply beyond a wave of the hand to the sardens who hurried the prisoner out of sight. *(He bows back.)*

JUDGE. The jury is discharged. The court is adjourned. *(Three waves of the pen!)*

Oscar Wilde



## EPILOGUE

NARRATOR 4. The press lined up to Wilde's expectation by almost universally praising the verdict. *The Daily Telegraph*.

NARRATOR 1. Open the windows. Let in the fresh air.

NARRATOR 2. *The News of the World*.

NARRATOR 3. The Aesthetic Fall is over!

NARRATOR 4. *The St. James Gazette*.

NARRATOR 3. A dash of wholesome bigotry is better than sweet toleration.

ACTOR PLAYING LORD ALFRED DOUGLAS. Oscar Wilde spent the next two years in prison. During this time, his wife changed her name and the name of their children. He also fell in his bed and injured his ear. In prison this injury was not properly treated and was to determine and be the cause of his death three years later.

During his time in prison, Wilde turned against Lord Alfred Douglas. He blamed him for his downfall.

He later wrote the "Ballad of Reading Gaol," which remains the time "for each man kills the things he loves." Lord Alfred Douglas asked him what he meant by this and Wilde said, "You might as know."

NARRATOR 2. After his release from prison, Wilde left for France where he lived under an assumed name in exile and poverty for the rest of his life.

NARRATOR 4. He never saw his wife or his children again.

NARRATOR 5. He never wrote another play.

NARRATOR 3. Oscar Wilde died on the 30<sup>th</sup> of November 1900. He was buried at Raheen Cemetery four days later. Lord Alfred Douglas was one of the twelve people that attended the burial.

NARRATOR 4. After Wilde's death Lord Alfred Douglas became a Catholic, married and had two children. He grew to repudiate his association with Oscar Wilde.

NARRATOR 2. The Marquess of Queensberry died in 1894, a pathetic victim of perversion mania, convinced to the last that

he was being hounded to the death of "Oscar Wilders," as he used to describe his inequally persecutors.

NARRATOR 3. By 1908, Oscar Wilde's plays were being performed in every European language.

NARRATOR 1. By 1920, Oscar Wilde was, after Shakespeare, the most widely read English language author in Europe.

CODA

NARRATOR 1. This is from a prison poem written by Oscar Wilde a year after his release from prison. It's called "The House of Judgment."

NARRATOR 5. And there was silence in the House of Judgment. And the Man came unbetwixt before God.

And God opened the Book of the Life of the Man.

And God said to the Man:

NARRATOR 2. The life hath been evil, and thou hast shown cruelty to those who were in need of mercy, and so those who had help from thee have been bitter and hard of heart.

NARRATOR 7. The gates closed us three and thou didst not hear us, and thine ears were closed to the cry of My Afflicted.

NARRATOR 3. And the Man made answer and said:

NARRATOR 1. Even so did I.

NARRATOR 5. And again God opened the Book of the Life of the Man.

And God said to the Man:  
NARRATOR 5. Thou didst eat of the thing that may not be eaten. Thine cheeks were swollen, of gods our of silver then endure, her of flesh that iseth.

NARRATOR 3. Thou didst stain thine hair with perfumes and put perfume-granules in thine hands.

NARRATOR 8. Upon thine soles stain thine feet with saffron and spread carpets before thee.

NARRATOR 5. And the Man made answer and said:

NARRATOR 1. Even so did I.

NARRATOR 5. And a third time God opened the Book of the Life of the Man.

And God said to the Man:

NARRATOR 2. Evil hath been thy life, and with evil didst thou requite good, and with wrongdoing kindness.

NARRATOR 6. He who came in thee with water went away dripping.

NARRATOR 7. And to those who brought in their Love, Thou didst ever give Love in thy turn.

NARRATOR 5. And the Man made answer and said:  
NARRATOR 1. Even so did I.

NARRATOR 3. And God closed the Book of the Life of the Man, and said:

NARRATOR 8. Surely I will send thee into Hell. Even into Hell will I send thee.

NARRATOR 5. And the Man cried out:

NARRATOR 1. Thou comest not.

NARRATOR 5. And God said to the Man:

NARRATOR 2. Wherefore hast thou sent thee to Hell, and for what reason?

NARRATOR 1. Because in Hell I have always lived.

NARRATOR 5. Answered the Man.

And there was silence in the House of Judgment.

And after a space God spoke, and said to the Man:  
NARRATOR 7. Then surely I will send thee into Heaven. Even into Heaven will I send thee.

NARRATOR 5. And the Man cried out:  
NARRATOR 1. That, canst not.

NARRATOR 5. And God said to the Man:

NARRATOR 6. Wherefore can I not send thee into Heaven, and for what reason?

NARRATOR 1. Because never and in no place, have I been able to imagine it.

NARRATOR 5. Answered the Man.

And there was silence in the House of Judgment.

End of Play

PROPERTY LIST

Judge's gavel  
Book: *The Three Trials of Oscar Wilde* (NARRATOR 2)  
Letter (CLARKE)  
Falling card (WEIGHT)  
Magazine (CARSON)  
File of messages (QUEENSBERRY)  
Piece of paper (CLARKE)  
Letter (CARSON)  
Books:

- De Profundis* by Oscar Wilde
  - The Three Trials of Oscar Wilde* by H. Montgomery Hyde
  - Oscar Wilde* by Frank Harris
  - The Autobiography of Lord Alfred Douglas* by Lord Alfred Douglas
  - Lord Alfred Douglas* by H. Montgomery Hyde
  - Oscar Wilde* by H. Montgomery Hyde
  - The Life of Oscar Wilde* by Robert Sherwood
- Newspapers:
- The Star*
  - The Echo*
  - The St. James Gazette*
  - The Evening News*
  - The First Mail Gazette*
- Receipts:
- The Daily Telegraph*
  - The National Observer*
  - The News of the World*
  - The Glasgow Herald*
  - The Speaker*
- Magazines:
- The Critic*
- Play:
- An Ideal Husband* by Oscar Wilde

SOUND EFFECTS

Heartbeat  
JW  
Sarah: Don't Be yourself  
Ricki: No write

## **Appendix B – Full Audition Form Selection**

The full selection of audition forms is available as a supplemental file for download. The numbers that are missing were false auditions, and the forms were destroyed at time.

# Appendix C – Full Show Program



## Producer's Note

Here I am half way through my junior year of college, standing in the darkness of WPI's own Little Theatre with only one week until that darkness is filled with people. I cannot wait. Theatre is the other place where I cannot wait for the deadline; to see it coming at you like a train and you can't do anything to stop it. It is a feeling that in any other place or situation would terrify me, but not here.

From gavel to stain to handmade tables to two thousand books, this show has been everything I wanted and more. And I only have everyone to thank for it all. To Dominic, I cannot remember a show without you. To my cast and crew, thank you for the end product. To Alpha Psi Omega, for believing in me when I thought no one did. And to everyone else who made this even remotely possible, thank you.

And now it is your turn enjoy the show.

- Patrick Crowe



## Director's Note

After more than 3 weeks on the production, months since its inception, while shelving the thousands of books that went into this show, I stumbled upon the following. The text had a sentiment that I found utterly appropriate for the theatre, and particularly that moment in time. Furthermore, I could find no more pleasing analogy for my directorial experience than a lover of theatre quoting a lover of books quoting a lover of fish. And so,

From the title page of *Bouillabaisse for Bibliophiles*, edited by William Targ:

"I might say more, but it is not fit for this place; but if this Discourse which follows shall come to a second impression, which is possible, for slight books have been in this Age observed to have that fortune; I shall then for thy sake be glad to correct what is faulty, or by a conference with any to explain or enlarge what is defective: but for this time I have neither a willingness nor leisure to say more, than wish thee a rainy evening to read this book in, and that the east wind may never blow when thou goest a fishing. Farewell."

Izaak Walton, *The Compleat Angler*

Enjoy the show. I know I have.

-Dominic DiGiovanni

## Susan's Note

EXPERIMENTS AND DISCOVERIES IN ACADEMIC THEATRE AT WPI  
*Thoughts on the occasion of the production of Gross Indecency*

Theatre, when all is said and done, functions as a laboratory experiment. Being live, theatre can in fact publish the results of the laboratory experiment right there in the immediate time in the presence of the audience and without editing the journal, so to speak. That's what we call, in one of the wonderful euphemisms of theatre, the immediacy of the live performance. At its worst it's try and fail; at its best try and find. In my opinion, that's why film was invented—for those weak-hearted performers who just could not face the tomato or the power failure for one more minute. But I digress. The investment made by WPI in the Little Theatre as a dedicated space for Drama/Theatre in the Department of Humanities and Arts, and Masque, and Alpha Psi Omega, has given our program many new opportunities.

Educational theatre might be the most rewarding and the most nerve-wracking of all the theatre institutions. This tradition challenges us to keep in mind many ideas while building a season of performances, discovering aptitude, developing nascent talent, introducing or re-acquainting undergraduates with the great works of dramatic literature, figuring out all the new technologies and using same to best effect, keeping the academic calendar always in mind, and exerting extra vigilance in the battle again germs. AND sometimes an amazing confluence of talent, ability, and industry can create an experiment that you just know will lead to exciting discoveries and a doggone great show.

This year I got the chance for such an experiment. Lately I've wondered if I could find a way to offer our majors a conservatory experience. I discovered the opportunity when I began to enroll project students for this year last winter. I had several Drama/Theatre majors ready to start work on our MQPs. I further observed that we had project and practicum students ready to contribute. The Little Theatre provided a conservatory-type space, and our old scene shop in the sub-basement of Alden Hall had been turned into a design studio by an IQP team last summer. I announced what I was going to try with the B term show this year and was met with a couple of weird rumors and much enthusiasm. On I went. Since the time last year when Dominic and I read about a hundred scripts in order to select the perfect play for him to direct, many academic theatre impulses have magnetized around this production. Jessica Sands and I have worked as "advisors," usually only when asked, or when we're needed to sign a purchase order. It's pretty much been all good. Sweet. Insert other contemporary slang here.

What is a conservatory supposed to be? Why do I want one? I believe it begins with dedication and I want you to know that the layers of dedicated experiment and discovery in the Little Theatre this evening are deep and strong. We have met the inflexible publication deadline [aka opening night], and we now publish our results of this lab experiment, live onstage for you tonight. Welcome to our discoveries.

Susan Vick  
Director of Theatre, Professor of Drama/Theatre  
Department of Humanities and Arts, WPI

## Gross Indecency: The Three Trials of Oscar Wilde

### Cast List

Oscar Wilde	Steven Vessella
Clarke, Narrator 7	Lindsey Lucier
Carson, William Parker	Richard A. Pavis
Lord Alfred Douglas	Joel Sutherland
Narrator 1, Judge, Price, Gill	Tofer Carlton
Marquess of Queensberry, Sidney Mavor, Frank Lockwood	Rick Desllets
George Bernard Shaw, Charles Parker	Nick Bebel
Wright, Detective Richards, Narrator 5	Shannon (Hazi) Harrower
Narrator 4, Queen, Auctioneer, Speranza, Ellen Grant	Sara Gouveia
Marvin Taylor, Antonio Midge, Narrator 8	Victoria Zukas
Narrator 2, Clerk, Claridge	Megan A. Faulkner
Frank Harris, Housekeeper	Ian J. Morse
Narrator 3, Jury Foreman, Prostitute, Constance Wilde, Moisés Kaufman	Kelsey Mawhiney
Wood, Willie, Landlord	Matthew J. Goldstein
Atkins, Hotel Manager	Ashik Cowdar

### Biographies

#### Steven Vessella (Oscar Wilde)

Steven is a senior at WPI in the Biology and Biotechnology program. Outside of Biology, Steven's passion lies in the performing arts. His most recent acting credits include *The Underpants* (Frank Versati), *Curse of the Starving Class* (Taylor), *New Voices 25: 25 (the 2)*, *Six Degrees of Separation* (Trent Conway), *New Voices 24: Stuck in a Moment (Matt)*, *Noises Off!* (Frederick Fellows), & *Clue (Mr. Boddy)*. His first published play for the stage, *To Stop*, debuted in the New Voices theatre festival at WPI last spring. Steven intends to study for his Masters degree upon graduating from WPI and afterwards move to Los Angeles to pursue his acting career.

#### Lindsey Lucier (Clarke, Narrator 7)

Lindsey Lucier has been involved in Theatre at WPI since her freshman year. Even though she has transferred to Worcester State College, for a major in Communications, as a Junior she still remains a part of the Masque community. She is a member of Alpha Psi Omega, Masque, MWRep, and Guerilla Improv. Her previous performances include: *Wonder of the World*, *Our Town*, *Six Degrees of Separation*, *NV 25: French Vanilla*, *Curse of the Starving Class*, *Romeo and Juliet*, *The 24-hour Show*, *The Underpants*, *NV26*, and *Sunburns Summer Show Case*.

#### Richard A. Pavis (Carson, William Parker)

Richard is a senior at WPI who's theatre credits include *Situation Critical*, (Commissioner, *New Voices 24*), *Six Degrees of Separation* (Larkin, Masque), *Raccoon ala Mode* (Lucas, *New Voices 25*), *Curse of the Starving Class* (Slater, MW Rep), *Romeo & Juliet* (Tybalt, Masque), *Sympathy for the Devil* (Andromalios, *New Voices 26*) and *Roverbird* (Mark, MW Rep). Richard has also been a member of Empty Set for four years and a member of Kilroy for two. Richard's directorial credits include *The Punisher* (08), *Harlequin* (07), and *Blast Radius* (08). He also served as an assistant director to Dean O'Donnell for *Shot in the Heart* during *New Voices 25*. Richard has had two plays produced in New Voices: *Sudden Silence* *Sudden Heat*, and *Infected*, both during *New Voices 26*.

Gross Indecency: The Three Trials of Oscar Wilde

**Joel Sutherland (Lord Alfred Douglas)**

Joel is a Sophomore at WPI, and a Robotics Engineering and Theatre double-major. At WPI, Joel has appeared in *Curse of the Starving Class* (Wesley), *Romeo and Juliet* (Fr. Lawrence), *Mojo and The Sayso* (Blond), and *New Voices 26* (as Oscar Wilde in *Walt and Wilde*). He also directed this year's A-Term play *Rower Bird*, and with fellow cast member Lindsey Lucier, directed *Trusted Downout* for New Voices 26. Joel is a brother of Sigma Pi Fraternity and is currently pledging Alpha Psi Omega, the National Dramatic Honor Fraternity.

**Tofer Carlson (Narrator 1, Judge, Price, Gill)**

Tofer Carlson came late in his undergraduate career to theatre—three months before his graduation in 2006, he went on stage in his first WPI role as Benedick in *Much Ado About Nothing*. Since then he's been regularly involved in WPI theatre, acting in 3 New Voices festivals, *Six Degrees of Separation*, and *Romeo and Juliet*. Tofer also had a play, *Glow*, produced as part of the New Voices 26 festival. After graduation, Tofer went on to receive his master's degree in education at Clark University and began teaching math at South High in Worcester. There, Tofer resurrected the drama club and is in the middle of directing his second production—last spring his students performed *A Midsummer Night's Dream*; this year they are performing *A Christmas Carol*. Tofer was inducted into the Rho Kappa cast of Alpha Psi Omega last spring.

**Rick Desiletz (Marquess of Queensberry, Sidney Mavor, Frank Lockwood)**

A WPI senior working on his degrees in theatre and mathematics, Rick Desiletz first took the stage in Sunburns Theatre Company's production of *Harlequin* during the summer of 2007. His acting since then includes *Juden Silence Sudden Heat*, *The Princess Bride*, *Risk Analysis*, *Thinking of Going Home*, and *Rower Bird*, aka *Crazies in Love*. In addition to acting, he has assisted directed *The PUNisher: The Play*, wrote *The Morning After*, and co-produced Sunburns' Summer Showcases. His activity in the performing arts doesn't end when the curtain falls; he is also very active in the comedy scene at WPI. The acting President of WPI Student Comedy Productions, Rick has been active in *Queer! Improv*, *Kilroy Sketch Comedy*, and *Empty Set* for a year and a half, performing in over twenty-five shows, including producing *Kilroy's C Term 2008 show Insert Coin to Continue* and co-producing the 2008 comedy festival *Laughtrack: America Runs on Comedy*. In addition, this summer he took a leading role in Worcester-based Broken Wall Films' first full-length film *Something Remote*.

**Nick Bebel (George Bernard Shaw, Charles Parker)**

Nick Bebel is a WPI Senior on his 5th year of involvement in the WPI Theatre community. He has been seen on the stage in such shows as *Much Ado About Nothing*, *Romeo & Juliet* and *Our Town* (Masque Theatre); *Red Line*, *Infected and Glow* (New Voices); *Bowenbirds* and *Curse of the Starving Class* (M.W. Repertory Theatre Co.); *Harlequin*, *Memory Card* and *The Princess Bride* (Sunburns Theatre Co.). He has also been in the *Empty Set* Experimental Comedy Group for 3 years. He was also the Co-Producer of the Sunburns Showcase; New Works Festival and was the director of the shows *Wonder of the World*, *To Stop and Looking Class*. The plays *Thinking of Going Home*, *Risk Analysis* and *Risat Radium* were authored by Nick.

**Shannon (Haz) Harrower (Wright, Detective Richards, Narrator 5)**

Haz has always had a love for theatre, and early on she put most of her effort into production and tech. Since her stage debut, she's enjoyed such roles as Beatrice in *Shakespeare's Much Ado About Nothing*, Lois in *Wonder of the World*, Doctor Nurse in *In Bad Taste*, and various New Voices roles. She still enjoys working behind the scenes, and was director for NV24's *Holy Spam* and NV26's *Walt and Wilde*, and playwright for NV25's *Princess* and the *Body Snatchers*, *Union Station*, and *Raccoon a la Mode*, with NV25's *Sympathy for the Devil*. This A-term, her full-length play entitled *Rower Bird* (aka *Crazies in Love*) was produced as a stand-alone show! She has been photographer for numerous shows as well.

**Sara Gouveia (Narrator 4, Queen, Auctioneer, Speranza, Ellen Grant)**

Sara Gouveia has worked on WPI theatre performances since 8th term of her freshman year. During her undergraduate years at WPI, she has held many different roles including publicity, director, dramaturg, and assistant producer. Now in her first year as a WPI graduate student, Sara plans to continue her involvement in theatre. Her WPI acting resume includes: *Kitty* in *Six Degrees of Separation*, *Juliet* in *Romeo & Juliet*, and several parts in various New Voices festivals.

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Gross Indecency: The Three Trials of Oscar Wilde

**Victoria Zukas (Marvin Taylor, Antonio Midge, Narrator 8)**

Victoria is a senior at WPI and is excited to be a part of *Gross Indecency*. She has performed on-stage in *Island of the Cat People* (Flight Attendant, Masque), *Footie* (Emily, Masque), *25 (13, Masque)*, and *Curse of the Starving Class* (Ella, M. W. Repertory Theatre Co.) and off-stage in *Wonder of the World* (M. W. Repertory Theatre Co.), *Our Town* (Masque), *Six Degrees of Separation* (Masque), and *Sympathy for the Devil, Inc.* (Masque). She would like to thank her parents for driving 400 miles to see her perform, her friends for their support, and the director for including her in this amazing cast.

**Megan A. Faulkner (Narrator 2, Clerk, Claridge)**

Megan is currently a sophomore at WPI studying Mechanical Engineering. Though she has always loved the theatre, she is excited to perform in *Gross Indecency* as it is the first production she will have been part of.

**Ian J. Morse (Frank Harris, Housekeeper)**

Ian, a Physics Student of the Class of 2011, is thrilled to be acting again in *Gross Indecency*. His past performances include: *You're a Good Man Charlie Brown* (Charlie Brown, The Conwin-Russell School), *Kiss Me, Kate* (Gangster, The Conwin-Russell School), *Space Opera* (Chewbacca, North Cambridge Family Opera Company), *The King of Hearts* (Johnny, The Conwin-Russell School), *Rosencrantz and Guildenstern are Dead* (Guildenstern, The Conwin-Russell School), *Antiphony* (Colony Forman, North Cambridge Family Opera Company), *Kids Court* (Donovan, North Cambridge Family Opera Company), *How to Meet Girls*, for *Voice Actors* (Corey, WPI New Voices 26), and many others. Aside from acting, Ian also loves singing and is in his second year of membership of both the WPI Men's Glee Club and The Audiophiles, and in the latter of those he is currently Business Manager.

**Kelsey Mawhiney (Narrator 3, Jury Foreman, Prostitute, Constance Wilde, Moisès Kaufman)**

Kelsey Mawhiney is a Biomedical Engineering Major in her junior year at WPI. She hails from Johnston, Rhode Island and made her debut in the Little Theatre in New Voices 26 as Katie in *Glow* and a restaurant patron in *How to Meet Girls*. For *Voice Actors*, since New Voices, Kelsey has also worked on the Sunburns Summer Showcase and the summer stage adaptation of *The Princess Bride*. Outside of the theatre, Kelsey is also a member of WPI's Women's Soccer Team.

**Matthew J. Goldstein (Wood, Willie, Landlord)**

Matthew is a freshman double majoring in Mechanical Engineering and Industrial Engineering at WPI. He has always had a fascination for theater, and now looks forward to making his dramatic debut in this production of *Gross Indecency*.

**Ashik Gowdar (Atkins, Hotel Manager)**

Ashik is an international freshman at WPI being cast in his first English play. Ashik's acting experience includes active participation in Indian local theatre for 5 years. He has the credit of producing numerous street plays to encourage environmental integrity. He was awarded the Best Actor award in 2005 for his role as a poor child in the State Level Theatre Fair, Karnataka, India. Apart from theatre, he is interested in contemporary dance and music.



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Gross Indecency: The Three Trials of Oscar Wilde

**Production Staff**

Producer	Patrick Crowe
Director	Dominic DiGiovanni
Technical Director	Bob Breznak
Assistant Technical Director	Daniel Bjorge
Dramaturg	Lauren Spada
	Corey Randall
Stage Manager	Dan Morehouse
Assistant Stage Manager	Kevin Knowlton
Set Designer	Chris Pardy
Lighting Designer	Tristan Spoor
Sound Designer	Bob Breznak
Costumes	Aubrey Scarborough
Props	Jon Balboni
Master Carpenter	Chris Kingsley
Master Electrician	Chris Szlatenyi
Mentor to Master Electrician	Matt Houstle
Sound Engineer	Bob Breznak
Light Board Operator	Chris Szlatenyi
Sound Board Operator	Bob Breznak
Live Feed Manager	Alex Levi
Switch Board Operator	Jake Farrar
Camera Operator	Russell Long
Camera Operator	Jamie Bliss
LT Liaison	Matthew Houstle
Publicity	Eric Sutman
Poster Design	Eric Sutman
Programs	Thomas L. Collins, III
Strike Manager	Andrew Wilkins
House Manager	Lauren Ferrechio
Ushers	Justin Frazie
	Mary Clare McCorry
	Zach Lorich
	Justin Costantini
	Tingting Liu

**Book Retrieval Crew**

Nick Bebel	Dominic DiGiovanni	Mike Hyde	Ian Morse	David Song
Bob Breznak	Sarah Fischer	Christopher Kingsley	Christopher Pardy	Tristan Spoor
Jake Brown	Sarah Fischer	Jacob Kocczynski	Corey Randall	Joel Sutherland
Patrick Crowe	Matthew Goldstein	Sam Moniz	Laura Rosato	Eric Sutman
Rick Desiletz	Matthew Houstle	Daniel Morehouse	Kelly Stiel	

**Set Crew**

Dan Bjorge	Karl Gibson	Sarah Johnson	Killian Nelson	Jake Troiano
Jamie Blas	Alyssa Gotshall	RJ Lamura	Felipe Polido	Andrew Wilkins
Kristen Carney	Matt Hurd	Corey Randall	Corey Randall	
Liz Casey	Bill Huard	Brian Moore	Bhavika Shah	

**Lighting Crew**

Dan Bjorge	Lauren Ferrechio	RJ Lamura	Killian Nelson	Andrew Wilkins
Shane Daley	Ruoqing Fu	Ben Laverriere	Felipe Polido	Yow-Chyuan Yeh
Matt Dodd	Karl Gibson	Tingting Liu	Kelly Stiel	
Jake Farrar	Jacob Kocczynski	Sam Moniz	Simone Staley	

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**Thank You**

Margaret Brodmerkle	WPI Department of Humanities and Arts
Karen Hassett	James P. Hanlan
Kenneth J. Danila and Margaret Schmidt	Susan Vick
Liz Tomaszewski, Paul Girard	Jessica Sands
Diran Apelian	WPI Lens and Lights
Janet and Jeffrey H. Pollak	WPI Office of the President
JoAnn Mantra	WPI Office of the Provost
Terry Pellerin	WPI Office of Development and University Relations
Penny Rock	WPI Facilities
Helen C. Vazzallo	WPI Student Activities Office
WPI Chapter of Alpha Psi Omega, Rho Kappa Cast	Curry Printing
WPI George C. Gordon Library	

**Upcoming Masque Shows**

Masque and WPI Humanities and Arts presents	Masque and WPI Humanities and Arts presents
<i>C Term Show (TRD)</i>	<i>New Voices 27</i>
February 2009	April 8-11, 2009
WPI Little Theatre	WPI Little Theatre

**Other Upcoming Shows**

Alpha Psi Omega presents	VOX and WPI Humanities and Arts presents
<i>5th Annual Show in 24 Hours</i>	<i>Selections from the Song Book</i>
December 6th, 2008 @ 8pm	January 24th, 2009 @ 6pm, 8pm
WPI Little Theatre	WPI Riley Commons
Empty Set presents	M.W. Repertory Theatre Company, Etc. presents
<i>The Art Show</i>	<i>Show To Be Announced</i>
December 9th, 2008 @ 8pm	February 2009
WPI Campus Center Odeum	WPI Little Theatre
Guerrilla Improv presents	VOX and WPI Humanities and Arts presents
<i>Big Brother</i>	<i>South Pacific</i>
December 11th, 2008 @ 8pm	September 2009
WPI Higgins House	WPI Alden Memorial – Great Hall
Kilroy presents	
<i>Ser's Up</i>	
December 12th, 2008 @ 8pm	
WPI Alden Memorial – Great Hall	

## **Appendix D – Full Photo Selection**

The full selection of photos is available as a supplemental file for download. Dan Vallaincourt took all of the photos at the final tech dress on Wednesday November 19, 2008.

## Appendix E – Annotated Bibliography

Actors Theatre of Louisville	<i>Heaven and Hell (On Earth): A Divine Comedy</i>
Anderson, Erica M.	<i>Floral Arrangements</i>
Bogosian, Eric	<i>Suburbia</i>
Bullerwell, Amanda G., Sarah Pavis, and Amy Castonguay	<i>Adversaries</i>
Butterworth, Jez	<i>Mojo</i>
Čapek, Karel	<i>The Bug Play</i>
Carlson, Tofer	<i>Glow</i>
Castonguay, Amy	<i>The Punisher: The Play</i>
Ciaraldi, Michael J.	<i>First Draft</i> <i>Hunted</i>
Ciaraldi, Michael J.; Lindsey Lucier; Sara Gouveia	<i>Intervention</i>
Daisey, Mike	<i>The Ugly American</i>
Darensbourg, Catherine	<i>Attic</i> <i>French Vanilla</i> <i>Prime Time Crime: Teal Version</i>
Darensbourg, Catherine, Edmund James Massa, and Christopher Osborn	<i>Sugar and Spite</i>
Dickens, Charles	<i>A Christmas Carol</i>
DiGiovanni, Dominic	<i>Trusted Download</i>
Durang, Christopher	<i>Sister Mary Ignatius Explains It All For You</i>
Elder, Lonnie	<i>Ceremonies in Dark Old Men</i>
Feller, Samuel Frank	<i>Living With Them</i>
Frayn, Michael	<i>Noises Off</i>
Gesner, Clark	<i>You're a Good Man, Charlie Brown</i>
Gilbreath, Dan and Edmund James Massa	<i>Space Station Deluxe</i>
Greenberg, Richard	<i>Take Me Out</i>
Groff, Rinne	<i>What Then</i>
Guare, John	<i>Marco Polo Sings a Solo</i> <i>A Few Stout Individuals</i> <i>Six Degrees of Separation</i>
Guirgis, Stephen Aldy	<i>The Last Days of Judas Iscariot</i>
Harrower, Shannon (Haz)	<i>Bower Bird: AKA Crazies in Love</i> <i>The Princess and the Body Snatchers</i> <i>Raccoon a la Mode</i> <i>Sympathy for the Devil Inc.</i> <i>Union Station</i>
Hansberry, Lorraine	<i>A Raisin in the Sun</i>
Ives, David	<i>Don Juan in Chicago</i> <i>Mere Mortals</i> <i>Time Flies</i>
Johnson, James	<i>Something in the Void</i>



Jones, Rolin	<i>The Intelligent Design of Jenny Chow</i> <i>Short Stack</i>
Jordan, Julia	<i>Dark Yellow</i>
Kaufman, Moisés	<i>Gross Indecency: The Three Trials of Oscar Wilde</i>
Kolvenbach, John	<i>Fabuloso</i>
Kennedy, Adrienne	<i>Funny House of a Negro</i>
Kopit, Arthur	<i>Wings</i>
Lane, Eric	<i>Ride</i>
Lapine, James	<i>Twelve Dreams</i>
Lindsay-Abaire, David	<i>Wonder of the World</i>
Lozada, Amanda	<i>Island of the Cat People</i>
Mamet, David	<i>American Buffalo</i> <i>Glengarry Glen Ross</i> <i>Sexual Perversity in Chicago</i> <i>Speed-the-Plow</i> <i>The Voyage Inheritance</i>
Martin, Steve	<i>Picasso at the Lapin Agile</i> <i>The Underpants</i>
Massa, Edmund James	<i>Love Love Love: Three Stories of Love</i>
Massa, Edmund James and Christopher Osborn	<i>Bob</i>
McCauley, Robbie	<i>Sally's Rape</i>
McDonagh, Martin	<i>The Pillowman</i>
Medoff, Mark	<i>Gunfighter: A Gulf War Chronicle</i>
Meriwether, Elizabeth	<i>The Mistakes Madeline Made</i>
Miller, Arthur	<i>All My Sons</i>
Molière	<i>The Imaginary Invalid</i> <i>The Miser</i>
Nachtrieb, Peter Sinn	<i>Hunter Gatherers</i>
Nakama, Adam	<i>A Comedy of Politics</i> <i>How to Meet Girls, for Voice Actors</i> <i>Walt and Wilde</i>
Nottage, Lynn	<i>Intimate Apparel</i>
Nowack, Amanda Jean	<i>Stuck in a Moment</i>
Nowak, Amanda Jean, Dean O'Donnell, and Michael DeNoia	<i>Nobody Knows You're a Demi-God</i> <i>Best Man</i>
O'Donnell, Dean	<i>25</i> <i>Footsie</i> <i>Home</i> <i>In Bad Taste</i>
O'Neill, Eugene	<i>Long Day's Journey Into Night</i>
Orton, Joe	<i>What the Butler Saw</i>
Osborne, Christopher	<i>Hangman</i>
Parent, Jesse	<i>Daddy</i>
Parks, Susan-Lori	<i>Topdog/Underdog</i>

Pavis, Richard	<i>Infected</i> <i>Sudden Silence, Sudden Heat</i>
Pavis, Sarah	<i>Perspective</i> <i>Shot in the Heart</i>
Pawley, Thomas	<i>The Tumult and the Shouting</i>
Rahman, Aishah	<i>The Mojo and the Sayso</i>
Reddin, Keith	<i>All The Rage</i>
Rice, Kevin	<i>Wilson vs. Nabokoff</i>
Roberts, Brian and Cecilia Servatius	<i>Holy Spam</i>
Rudnick, Paul	<i>I Hate Hamlet</i>
Ruhl, Sarah	<i>The Clean House</i>
Russell, Stephen	<i>Daisy Crocket:Frontiers Person</i> <i>The Fool of the World and the Flying Ship</i>
Servatius, Herman	<i>Situation Critical</i>
Simpson, Maxwell	<i>Fortune Cookie</i>
Shakespeare, William	<i>A Comedy of Errors</i> <i>All's Well that End's Well</i> <i>As You Like It</i> <i>Hamlet</i> <i>Macbeth</i> <i>The Merchant of Venice</i> <i>A Midsummer Night's Dream</i> <i>Much Ado About Nothing</i> <i>Othello</i> <i>Richard III</i> <i>Romeo and Juliet</i> <i>The Taming of the Shrew</i> <i>The Tempest</i> <i>Two Gentlemen of Verona</i>
Shepard, Sam	<i>Curse of the Starving Class</i>
Shinn, Christopher	<i>Where Do We Live</i>
Sophocles	<i>Antigone</i> <i>Oedipus Rex</i>
Spewack, Sam and Bella	<i>Boy Meets Girl</i>
Taylor, Steven S.	<i>Black Pajamas</i>
Tectonic Theatre Project	<i>The Laramie Project</i> <i>The Peoples Temple</i>
Vassella, Steven	<i>To Stop</i>
Wilder, Thornton	<i>Our Town</i>
Williams, Tennessee	<i>A Streetcar Named Desire</i> <i>The Glass Menagerie</i>
Withers, Brenda and Mindi Kaling	<i>Matt &amp; Ben</i>
Zimmerman, Mary	<i>The Arabian Nights</i>

## Appendix F - Annotated Bibliography

Taken from Designing a Scenic Conservatory Studio IQP E-08 Dominic DiGiovanni, Chris Pardy, Paul Ventimiglia

**Arnold, R.L. (1994). Scene Technology 3rd Edition. Englewood Cliffs, NJ: Prentice Hall.**

An in-depth overview of theatre technology and most of its facets. It describes in great detail every tool and material one could ever use in theatre construction. Its instructional elements are in some chapters decent, and in some chapters absent. The section on shop design and maintenance was very well done, along with its chapter on theatre selection and analysis. However, it is quite out of date as a technical theatre manual. Its references to computers as a new thing, and its insistence on nails as the primary construction method for lumber were off putting. A new edition of this book would have to be reviewed to get a better analysis.

**Rowe, C.P. (2007). Drawing & Rendering for Theatre. Burlington, MA: Focal Press.**

Beyond being a manual for drawing and rendering for theatre, this book is a whole course in art, from the basics to advanced techniques. Its basic introduction and growth from there make it an excellent encapsulated instruction, but reduce its usefulness as a reference. The chapter on color does stand out as an external reference. However, it focuses mostly on the techniques of drawing and painting, and not necessarily on the process of design or theatre in general. The pictures inside are of excellent quality in some cases very inspiring.

**Block, D., Parker, W.O. & Wolf, C.R. (2003). Scene Design and Stage Lighting 8th Edition, Belmont, CA: Wadsworth/Thomson Learning.**

This book acts as an updated replacement for Arnold's Scene Technology. The subject matter is almost identical, sometimes using the same images in fact, but the subject matter is covered far better, and is far more modern. It is the only book reviewed to put major emphasis on the design process and realization of design. That alone sets it apart as a manual for designers as opposed to builders. It remains open minded about materials and design styles, and the addition of color photos make it an excellent resource.

**Sweet, H. (1995). Handbook of Scenery, Properties, and Lighting (Volume 1: Scenery and Props), Needham Heights, MA: Allyn & Bacon.**

This book is intended as an instructional manual. It does briefly discuss design, but not as well as Block et al. Its strength comes from its paint section, which clearly explains multiple techniques for achieving similar paint effects. The color section is good, with emphasis on color selection and color mixing. The properties section is also strong, since it is the largest and

one of  
the most instructional of the selected readings. A newer edition would be a boon to this book.

**Raoul, B. (1998). Stock Scenery Construction Handbook, Louisville, KY: Broadway Press.**

Well written, and very easy to read. Raoul writes a very personal manual, with fun but clear illustrations. It is very useful as an instruction manual for some of the most basic scenery units in the theatre, including flats, platforms, and modifications thereof. One downside to the book is that it focuses mostly on “soft cover” flats. Its use as an actual construction guide does make it desirable. As a bonus, instructions are included for simple shop made shop tools, and a handy illustrated guide to shop math and descriptive geometry techniques.

**Carter, P. (1994). The Backstage Handbook, Louisville, KY: Broadway Press.**

A top shelf resource manual. It contains well illustrated diagrams and pictures of many tools, construction situations, and other frequently encountered theatre situations. There is little writing, and it is not intended for instruction. One downside is that some of the book is taken up with quick math charts for trigonometry, something slightly outdated with modern pocket calculators. Also, the typeface can be hard to read for some. As a design and construction resource, it is still second to none.

**Sammler, B. & Harvey, D. (2002). Technical Design Solutions for Theatre (Two Volumes), Burlington, MA: Focal Press.**

A collection of empirically stage tested solutions for common problems found in the modern theatre. These volumes were compiled from single focus articles in *The Technical Brief Collection*, a publication of the Yale School of Drama. Both volumes cover large amounts of ground, from sets, costumes, and lighting with many sub categories in each. Some of the articles are very useful, and present interesting solutions or additions to the theatre process. However, much of the book is spent discussing issues that are quite specific, and may not be encountered in every theatre. Additionally, much of the book is geared towards a proscenium theatre with a large rigging system, and thus does not apply to the WPI theatre environment. A questionable addition to a WPI reference library.

**Campbell, D. (2004). Technical Theatre for Nontechnical People, New York, NY: Allworth Press.**

An excellent introduction to the world of technical theatre. Campbell uses his extensive professional experience to give an overview of all the many fields of backstage work. This book is not a construction manual, and does not claim to be. It mentions in passing many things, but does not instruct. It is well written, and reads very easily. In terms of a resource, all students of

the theatre, technical or otherwise should read this book.

**Jones, R.E. (1941). The Dramatic Imagination. New York, NY: Theatre Arts Books**

An inspiring and engaging read. Jones covers some of the higher themes of designing for the theatre, a bit of history on the subject, and then a specific section on lighting. The majority of

the book is musing on the theatre in general, and is written with an excellent voice. It is in no means a reference material, but is a good read, for any theatre participant.

**Brook, P. (1968). The Empty Space. New York, NY: Touchstone**

Another book of musing on the nature of theatre, specifically, its deadly, awful parts, the holly enlightening moments, the rough passionate elements, and its immediacy and effectiveness

as a revolutionary art form. Inspiring, but with very little to say about theatre technology, and in

some ways, a rejection of it.