

The Spy

James Fenimore Cooper

by
James Fenimore Cooper

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Published

1872

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By

James Fenimore Cooper

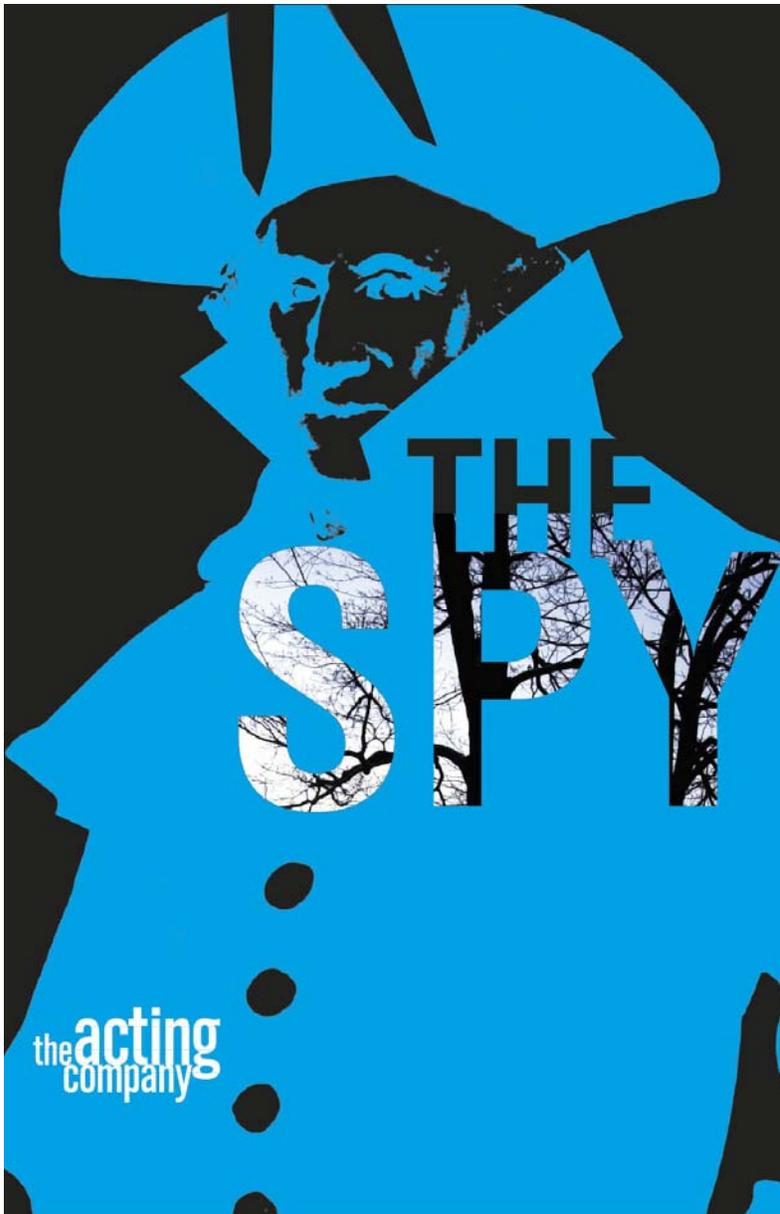


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Written by **Jeffrey Hatcher**
From the novel by **James Fenimore Cooper**

Teacher Resource Guide
By **Justin Gallo**

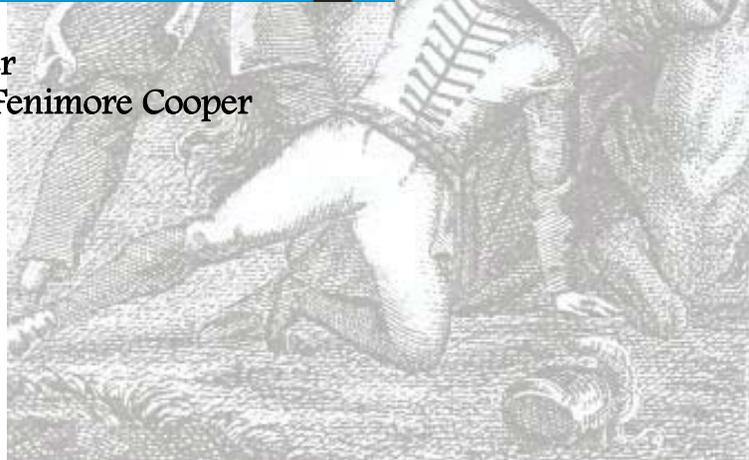


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Section 1: Introduction

Thank you for taking some of your classroom time to investigate *The Spy* with your students! Although they will enjoy seeing the play without preparation, the experience may be deepened by some pre- and post-performance classroom work.

The exercises in this guide are intended to help you and your students get the most out of this production. Please do not feel that you need to do everything in this guide! They provide a wide variety of drama-based teaching techniques that you can use as they are presented or you can adapt for your class or for other pieces of literature. You can experiment with them and add the ones that work for you to your curricular “bag of tricks.”

THE SPY

The education programs of The Acting Company are intended to mirror the mission of the company itself: to celebrate language and to deepen creative exploration. We try to use the same skills in our outreach programs that actors use in the preparation of a role. Many of the exercises contained in this guide are adaptations of rehearsal “games” and techniques which are educational, creative and fun.

In addition to the Teacher Resource Guides for our performances, the Education Department provides week-long artist-in-residence experiences called **Literacy Through Theater**, actor-driven **Workshops**, pre-performance **Talks**, post-performance **Question & Answer Sessions**, and professional development workshops titled **Shakespeare for Teachers**. We also provide **The Student Workshops Series**, a series of workshop performances for young theatergoers meant to introduce them to Shakespeare. This year we will be presenting the *1-Hour Henry V* along with our full length productions of *Henry V* and *The Spy*.

If you would like more information on any of these programs, please contact the Education Department at (212) 258-3111 or by e-mail at education@theactingcompany.org. You might also like to invite your students to visit and become The Acting Company’s friend on our Myspace pages at www.myspace.com/theactingcompany and www.myspace.com/tacthespy. We wish to be of service to you and your students. Please contact us if there is anything we can do for you.

Enjoy the Show!



Justin Gallo
Education Associate
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Section 2: Who was James Fenimore Cooper?

Overall Objective: The students will know the facts of the life and career of James Fenimore Cooper and his work.

On the human imagination events produce the effects of time.

-James Fenimore Cooper (*The Deerslayer*)

Interviewing James Fenimore Cooper (1789-1851)

Objective:

- ▶ The students will learn about Mr. Cooper's life.
- ▶ The students will write interview questions based on Mr. Cooper's life.

James Fenimore Cooper is considered to be the first true American novelist, drawing on the subjects and landscape of his native land to create exciting and engaging stories of frontier life. Though most well known as the author of *The Last of the Mohicans* (1826), Cooper wrote more than thirty novels and countless short stories and essays over his lifetime.

Born on September 15, 1789 in Burlington, New Jersey as James Cooper*, on his father's side he was descended from James Cooper of Stratford-Upon-Avon, England – the same town which produced William Shakespeare. James was the twelfth of thirteen children of Quakers, Judge William Cooper and Elisabeth Fenimore Cooper. His father was a representative of the 4th and 6th Congress and settled vast tracts of land in Pennsylvania and New York. Early in his childhood, Judge Cooper moved his family to a new frontier settlement that would become known as Cooperstown, New York on the shores of Otsego Lake. The wilderness which surrounded this area would be the playground of Cooper and his siblings and served as a major source of material for his writing.

James began his education in the village school before beginning private instruction by Rev. J. Ellison, the English rector of St. Peter's Episcopal Church in Albany, New York. From 1803 to 1805 Cooper attended Yale, however he was expelled during his junior year because of a series of pranks which are said to include teaching a donkey to sit in his teacher's chair.

After his expulsion, and at the behest of his father, Cooper joined the Navy in 1806 and served on the *Sterling*. On his return to the United States, he became a midshipman and in 1808 served on the *Vesuvius* and on the *Wasp* in 1809. Later in 1809 Cooper lost his father and resigned his Navy commission two years later.

In 1811, James married Susan Augusta De Lancey. As the family grew – Susan gave birth to five daughters over the next eight years, eventually giving birth to two sons, as well – the Coopers moved from Mamaroneck, New York to Cooperstown in 1817. The Coopers finally settled in Westchester, New York, living on the land of Susan's family.

Now living as a gentleman farmer, Cooper had the good fortune of reading a bad book. As the story goes, one day while reading a novel along with his wife, Cooper threw the book aside and boasted he felt he was capable of writing a better novel himself. A proclamation which his wife challenged him to prove. It was with this prompting that Cooper wrote his first novel, *Precaution*, in 1820. *Precaution* dealt with high life in England – a subject matter of which the author had no first hand knowledge. Still, this novel had moderate success overseas and lead Cooper’s friends to decree, “If he could so well dramatize affairs of which he was totally ignorant, why should not the sea and the frontier afford far more congenial themes?”

Heeding their advice, Cooper then went on to pen *The Spy* (1821). *The Spy*, which drew inspiration from Sir Walter Scott’s *Waverly* series (Cooper is often referred to as “The American Scott”), told a story of the American Revolution and was an instant success. This was the first in a long line of fiction and non-fiction which brought Cooper fame and respect.

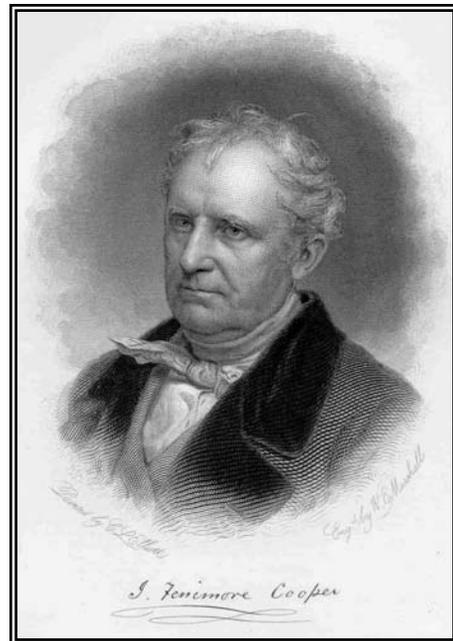
From 1826 to 1833 Cooper lived in Europe where he served as U.S. Consul at Lyons, France and wrote romances and unsuccessful books about democracy, politics and society. Upon his return to America in 1833 he lived in New York City and Cooperstown, never ceasing to produce new novels, articles and short stories. Cooper died on September 14, 1851 – one day shy of his 62nd birthday. He was buried in the cemetery of Cooperstown and his wife followed him four months later.

*Note: The author was did not include Fenimore in his name until the publication of *The Last of the Mohicans* (1826) as a legacy to his mother.

Exercise: Provide each student with a copy of the biography of James Fenimore Cooper above (also found in the Reproducibles Section of this Guide). After everyone has read it, discuss what aspects of his life the students think contributed to his ultimate career as a novelist and the subjects and themes of his work. Take particular note of his careers, family life, locations and interests.

Ask each student to look, again, at the biography of Mr. Cooper. Have them individually devise a list of 8-10 interview questions that they might ask him about his life and works.

As an extension, have a volunteer play James Fenimore Cooper and, with the help of the class, answer some of the questions on the other student’s lists.



This exercise is intended to give the students insight into the creative process and show how often art holds a mirror up to life. You may wish to ask the students to write a short story based on something familiar to them; whether it is a hobby, place where they live, event in their life, etc.

The World in Which Cooper Lived

Objective:

- ▶ The students will gain an understanding of America during Cooper's lifetime.
- ▶ The students will utilize the internet as a resource.
- ▶ The students will understand how culture influences an artist and their work.

Exercise: Have your students do some brief on-line research about the years surrounding the American Revolution. You may want to guide them towards any or all of the websites described below. After the students have an idea of what events occurred during this time, politically and culturally, have them create a timeline of events on newsprint. Ask the students to critically think about these events and how they may have influenced the writing of James Fenimore Cooper – in particular, his writing of *The Spy*. As an extension have the students look at some of the documents from this time, how do the writings of these documents compare to the writing of Cooper? What may explain the differences and similarities between these pieces of prose?

- ▶ **Colonial America, 1607-1783: Culture and History** – This brief chronology by Mark Canada (Professor, University of North Carolina) gives a nice account of culture in America leading up to and directly following the American Revolution. (<http://www.uncp.edu/home/canada/work/allam/16071783/index.htm>)
- ▶ **Brief Timeline of American Literature and Events 1750-1799** – This site gives a very nice timeline of events in American history while also showing the literature written during that time. (<http://www.wsu.edu/~campbelld/amlit/1751.htm>)
- ▶ **Chronological History Timeline of the United States** – This site gives a very brief outline of events similar to the above mentioned sites, however this site traces American history back to the 1492. This may be helpful as an overview. (<http://www.shgresources.com/us/timeline/>)
- ▶ **A Timeline of American Thought** – This website gives an overview of the history of America's greatest thinkers. You have to search the page to find the correct time period but it is well worth the effort for the wealth of links and information. (<http://www.pragmatism.org/american/index.htm>)

“As a long and violent abuse of power, is generally the Means of calling the right of it in question (and in matters too which might never have been thought of, had not the Sufferers been aggravated into the inquiry) and as the King of England had undertaken in his own Right, to support the Parliament in what he calls Theirs, and as the good people of this country are grievously oppressed by the combination, they have an undoubted privilege to inquire into the pretensions of both, and equally to reject the usurpation of either.”

-Thomas Paine, *Common Sense* (1776)

The American Scott

Objective:

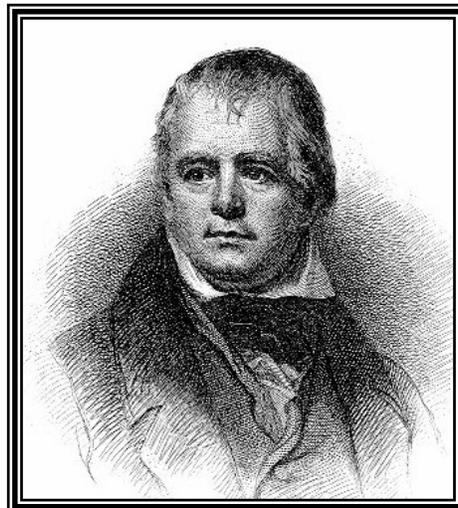
- ▶ The students will gain an understanding of Sir Walter Scott and his influence upon James Fenimore Cooper and his writing.
- ▶ Students will compare and contrast the writing styles of Scott and Cooper.

Sir Walter Scott, born August 15, 1771, was a Scottish historical novelist and poet popular throughout Europe during his time. At the age of 25 he began dabbling in writing, translating works from German, his first publication being rhymed versions of ballads by Bürger in 1796. He then published a three-volume set of collected Scottish ballads, *The Minstrelsy of the Scottish Border*. This was the first sign of his interest in Scottish history from a literary standpoint.

Scott set out, in 1814, to write a cash-cow. The result was *Waverley*, a novel which did not name its author. It was a tale of the "Forty-Five" Jacobite rising in the Kingdom of Great Britain with its English protagonist Edward Waverley, by his Tory upbringing sympathetic to Jacobitism, becoming trapped in events but eventually choosing Hanoverian respectability. The novel met with considerable success. Scholars have often sited this novel as the inspiration for James Fenimore Cooper's *The Spy*.

Waverley is often regarded as the first historical novel. The novel became so popular that Scott's later novels were advertised as being "by the author of *Waverley*". His series of novels on similar themes written during the same period have become collectively known as the "Waverley Novels".

Exercise: Have the students read the brief explanation of *Waverley*, above, and take note of any similarities they may see between Cooper and Scott. They were clearly writing during the same period in history but about different subjects. As an extension, you may wish to have your students research the Jacobite rising in the Kingdom of Great Britain and see how that compares with the American Revolution. Are there similarities? If so, what are they? Can you see how this tale may have influenced James Fenimore Cooper and his writing of *The Spy*?



The sun was nearly set behind the distant mountains of Liddesdale, when a few of the scattered and terrified inhabitants of the village of Hersildoun, which had four days before been burned by a predatory band of English Borderers, were now busied in repairing their ruined dwellings. One high tower in the centre of the village alone exhibited no appearance of devastation. It was surrounded with court walls, and the outer gate was barred and bolted. The bushes and brambles which grew around, and had even insinuated their branches beneath the gate, plainly showed that it must have been many years since it had been opened. While the cottages around lay in smoking ruins, this pile, deserted and desolate as it seemed to be, had suffered nothing from the violence of the invaders; and the wretched beings who were endeavouring to repair their miserable huts against nightfall, seemed to neglect the preferable shelter which it might have afforded them, without the necessity of labour.

-Chapter 1, *Waverley*
By Sir Walter Scott

It was near the close of the year 1780 that a solitary traveler was seen pursuing his way through one of the numerous little valleys of Westchester. The easterly wind, with its chilling dampness and increasing violence, gave unerring notice of the approach of a storm, which, as usual, might be expected to continue for several days; and the experienced eye of the traveler was turned in vain, through the darkness of the evening, in quest of some convenient shelter, in which, for the term of his confinement by the rain that already began to mix with the atmosphere in a thick mist, he might obtain such accommodations as his purposes required. Nothing whatever offered but the small and inconvenient tenements of the lower order of the inhabitants, with whom, in that immediate neighborhood, he did not think it either safe or politic to trust himself.

-Chapter 1, *The Spy*
By James Fenimore Cooper

Exercise: Have the students read the excerpts from *Waverley* by Sir Walter Scott and *The Spy* by James Fenimore Cooper. These are the opening paragraphs to each novel. See if the students can find any similarities to the writing styles of Fenimore Cooper and Scott. Beyond the writing styles, can the students find any similarities between the subject matters of the two authors? Why do they think each author chose to write about each topic? Based solely on the paragraphs above, which author do the students prefer? Is there anything uniquely “American” about the writing of Fenimore Cooper?



Section 3: What to Look for in *The Spy*

Overall Objective: The students will have an introduction to the world of *The Spy* by Jeffrey Hatcher, adapted from the novel by James Fenimore Cooper.

It is recommended that the students read or are at least familiar with the story of *The Spy* before seeing the play or participating in educational outreach.

Brainstorm from the Title: *The Spy*

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ▶ The students will explore the title of Cooper's *The Spy*.

Exercise: Have the students brainstorm a list of the types of characters, situations, emotions, themes, locations, and images they think might be included in a play called *The Spy*. Write the list on newsprint. Post it before seeing the play.

If you are choosing to read part or all of the play or novel, keep this piece of newsprint posted in your classroom. Make note of which ideas are, indeed, found in *The Spy*. Also note how ideas which may not be present in the novel still relate to the topic. After seeing the play or reading the novel, you may wish to have your students creatively write on one of the ideas listed.

Discussion: Judging a Book by its Cover

This exercise is designed to be used BEFORE seeing the play!

Objective:

- ▶ The students will discuss their expectations of *The Spy* from looking at the words and images on the poster for the play.
- ▶ The students will discuss the choices made by publicists and executives to put the images and words on the poster.

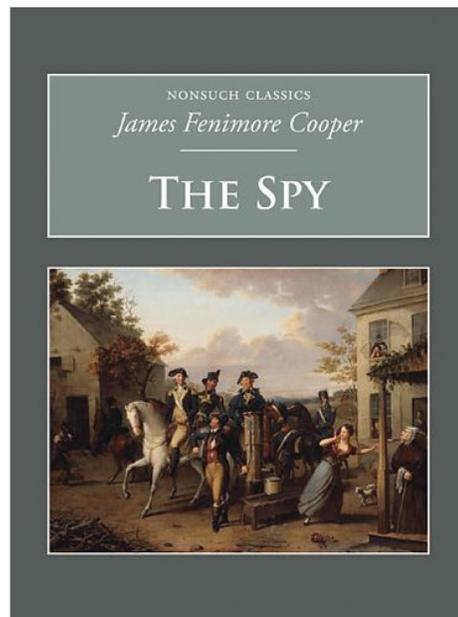
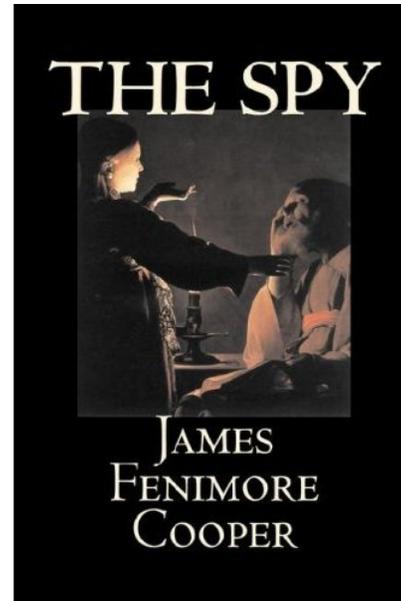
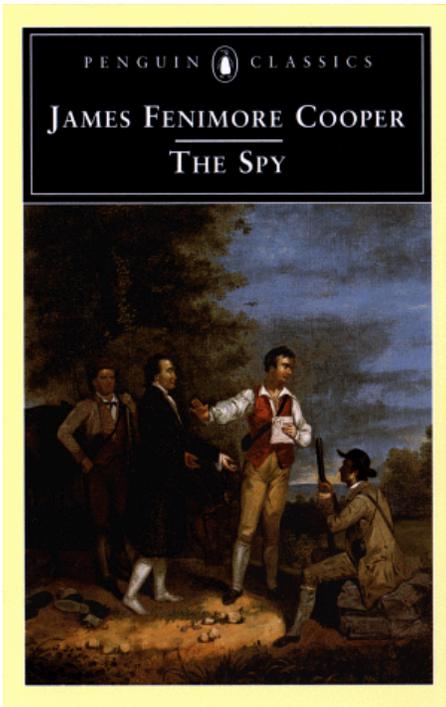
Exercise: Bring in a copy of the poster for *The Spy* (a copy may also be found in the Reproducibles section of this Guide). Ask the students to look at the poster.

Is there a picture or image? What function do those images have? Note too the colors on the poster. What do the colors mean and why were they chosen? Do these images help sell this production?

What words did the executives choose to put on the poster? In what font is the title of the play? What other words or phrases are on the poster? Do these words and phrases help sell the play? Are you more likely to buy a ticket to this show based on images or words?

Why did James Fenimore Cooper choose this title? Did he feel the title would help sell copies of the novel? Did Jeffrey Hatcher change the title for his adaptation?

Do the same exercise with different editions of the novel, *The Spy* (examples may be found on the following page and in the Reproducibles section of this Guide). Which edition is more likely to sell copies? Which cover better illustrates what will take place in the novel? Is the cover of the novel or the poster for the play more likely to sell you on the show?



Post Performance Follow-up: Ask the students to create a poster for *The Spy*. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

Characters in *The Spy*

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ▶ The students will become familiar with the characters in the play.
- ▶ The students will make assumptions about characters based on their names.
- ▶ The students will become aware of the importance of names in *The Spy*.

Exercise: Write the following list for the class on the board. Discuss what each of the names makes us feel about them. Predict which characters might have the most important roles in the play. Who do you think may be the spy? What do you think a character's name says about them?



Mr. Harper – A Stranger
Sarah Wharton – Cousin of Frances and Henry Wharton
Frances Wharton – Sister of Henry
Mr. Wharton – Father of Frances and Henry, Uncle to Sarah
Caesar – Faithful servant of the Wharton Family
Harvey Birch – A local Peddler
Geoffrey Wharton – Captain in the British Army
Major Dunwoodie – Major in the Colonial Army, childhood friend of Henry
Captain Lawton – Captain in the Colonial Army under Maj. Dunwoodie
Corporal Singleton – Corporal serving in the Colonial Army with Maj. Dunwoodie
Betty Flanagan – A local Tavern Owner.
Soldiers – Both British and Colonial
Skinners – Mercenaries who are loyal to whichever side is paying them more money.
Katie – Servant of Birch Household
Dr. Sitgreaves – Surgeon in the Colonial Army
Judge – Military Judge for the Colonial Army
Colonel Wellmere – Colonel in the British Army

You might also wish to take a look at the images to the left (also found in the Reproducibles section of this Guide) and ask the students if they have any guesses as to whom these pictures represent in the story. Notice the differences in the dress of the two men featured in the images. What does this tell us about them?

Adapting a Revolution

This exercise is designed to be used either BEFORE or AFTER seeing the play!

Objective:

- The students will analyze the methods employed by Jeffrey Hatcher in adapting *The Spy* for the stage.

Exercise: Give each student the passage from *The Spy* by James Fenimore Cooper and the excerpt from *The Spy* by Jeffrey Hatcher (each found below and in the Reproducibles section of this Guide). Have the students compare and contrast the passage from the novel with how Hatcher chose to put it on the stage. There is information left out of the play (we most certainly could not put everything on stage unless we wanted the performance to last 15 hours) but is the most crucial information given by Cooper in the novel still present in the adaptation? How else might you adapt this passage for the stage? What about for the screen? After this discussion, choose another passage from the novel and have your students adapt it for the stage.

MR. HARPER

Ah. There you are. I am sorry to interrupt your ablutions, but I think perhaps you are not as exhausted and rain-whipped as you had hoped we would believe. In fact, I'll wager your arrival amid much feigned exhaustion was but a game of bluff with us. Or rather with me. You may take off your disguise now, Lieutenant Wharton.

MR. WHARTON

This is nonsense!

FRANCES

You haven't the right to --

The Stranger raises his hand.

STRANGER

Enough.

The Stranger removes his beard and overcoat, revealing himself to be LIEUTENANT GEOFFREY WHARTON, handsome and young. Under the overcoat he wears the red uniform of a British Lieutenant. He tosses the false beard to Mr. Harper.

MR. HARPER

Horse hair?

GEOFFREY

No, my hair. The horse wouldn't give up his.

MR. WHARTON

How did you know?

MR. HARPER

When I came last night, there was a lamp in the window well past midnight and the room above already made up. That's not the sort of thing you do unless you're expecting someone, and your family surely wasn't expecting me. And there is the portrait of you in the uniform of your rank. It would be hard not to recognize you, even with such a disguise as this.

Excerpt from The Spy, by Jeffrey Hatcher

The party sat in silence for many minutes after the peddler had withdrawn. Mr. Wharton had heard enough to increase his uneasiness, without in the least removing his apprehensions on behalf of his son. The captain was impatiently wishing Harper in any other place than the one he occupied with such apparent composure, while Miss Peyton completed the disposal of her breakfast equipage, and Frances was kindly assisting in the occupation, when the stranger suddenly broke the silence by saying,--

“If any apprehensions of me induce Captain Wharton to maintain his disguise, I wish him to be undeceived; had I motives for betraying him, they could not operate under present circumstances.”

The younger sister sank into her seat colorless and astonished. Miss Peyton dropped her tea tray she was lifting from the table, and Sarah sat with her purchases unheeded in her lap, in speechless surprise. Mr. Wharton was stupefied; but the captain, hesitating a moment from astonishment, sprang into the middle of the room, and exclaimed, as he tore off the instruments of his disguise,--

“I believe you from my soul, and this tiresome imposition shall continue no longer. Yet I am at a loss to conceive in what manner you should know me.”

“You really look so much better in your proper person, Captain Wharton,” said Harper, with a slight smile, “I would advise you never to conceal it in the future. There is enough to betray you, if other sources of detection were wanting.” As he spoke, he pointed to a picture suspended over the mantel piece, which exhibited the British officer in his regimentals.

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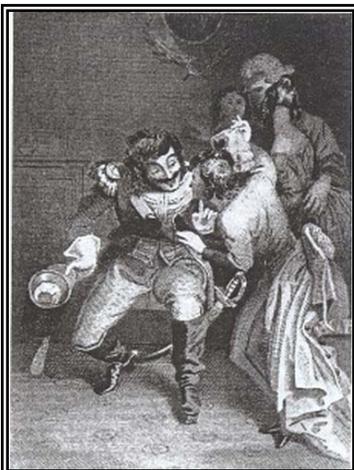
There was a mutual exchange of polite courtesy between the host and his parting guest; but as Harper frankly offered his hand to Captain Wharton, he remarked, in a manner of great solemnity,--

“The step you have undertaken is one of much danger, and disagreeable consequences to yourself may result from it; in such a case, I may have it in my power to prove the gratitude I owe your family for its kindness.”

“Surely, sir,” cried the father, losing sight of delicacy in apprehension for his child, “you will keep secret the discovery which your being in my house has enabled you to make?”

Harper turned quickly to the speaker, and then, losing the sternness which had begun to gather on his countenance, he answered mildly, “I have learned nothing in your family, sir, of which I was ignorant before; but your son is safer from my knowledge of his visit than he would be without it.”

Excerpt from *The Spy*, by James Fenimore Cooper



Once your students have read each of the passages above, have them take notice of the way in which Hatcher recreates events to fit the adaptation for the stage. Have your students take note of what information was left in and what was left out. Why do you think Hatcher chose to include the information he did? How does this information move the story along?

As an extension, find another scene in the novel and ask your students to adapt this excerpt for the stage or for film. What differences do they find between stage and film? Would it be possible to put a large battle scene on stage? On film you may be able to show it all, however, on stage, how would you overcome the difficulty of this task?

Mapping The Neutral Zone

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ▶ The students will examine a map of North America.
- ▶ The students will explore choices made by James Fenimore Cooper.

Exercise: Is Westchester (the area in *The Spy* known as the “Neutral Zone”) a real place or a fictional one? Help the students to locate this county on a modern map of America. Point out Cooperstown, where Cooper lived, and look at its relationship to Westchester County. How did Cooper learn enough about this area to write about it? Did he make some details up?

Also look at a map of America from the 18th Century (below – for an online version visit: <http://www.libs.uga.edu/darchive/hargrett/maps/1763s6.jpg>). Do all the places listed on this map exist today? Ask the students why they think Cooper chose to set the play in New York. Was it because he was familiar with the area or are there other reasons? Would the play be different if he chose to set it in Virginia? Or Massachusetts? How would a different setting effect the play?

For a modern map of the East Coast of America you might want to look at:

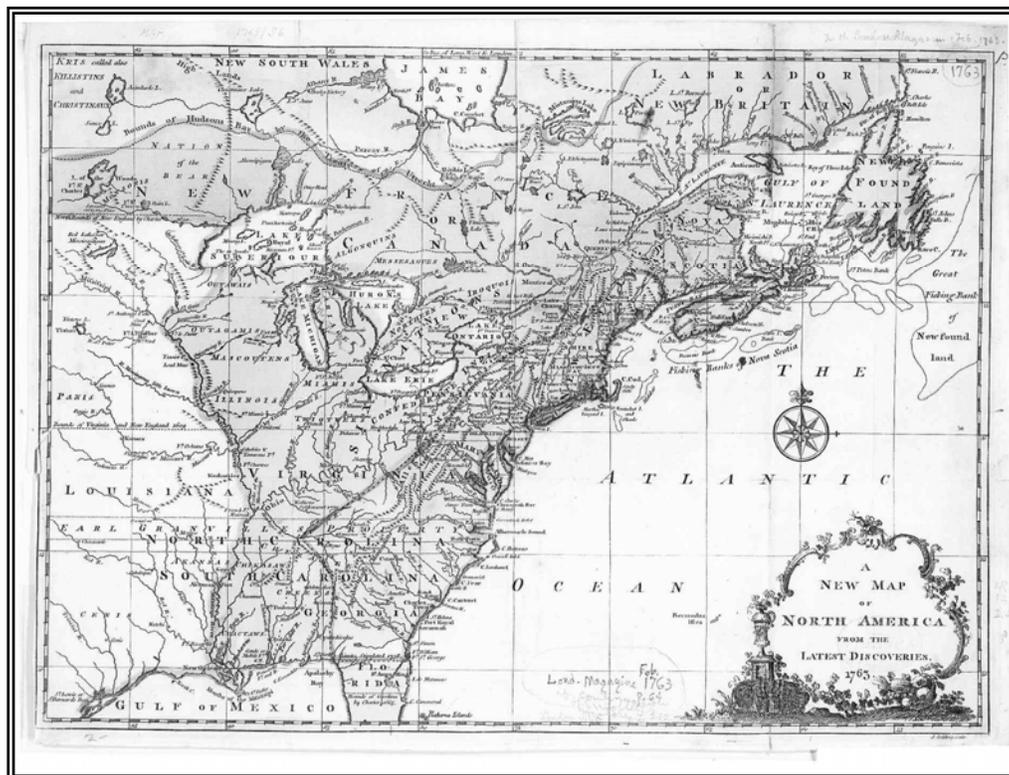
<http://www.welt-atlas.de/datenbank/karten/karte-7-245.gif>

For a modern map of New York try:

<http://geology.com/cities-map/new-york.shtml>

or

<http://county-map.digital-topo-maps.com/new-york-county-map.gif>



Catching a Spy

This exercise is designed to be used **AFTER** seeing the play!

Objectives:

- ▶ The students will gain insight into the use of Military Tribunals, similar to the one held for Henry Wharton during *The Spy*.
- ▶ Students will speak for or against the accused.

Fact: A **military tribunal** is a kind of military court designed to try members of enemy forces during wartime, operating outside the scope of conventional criminal and civil matters. The judges are military officers and fulfill the role of jurors. The United States has made use of military tribunals or commissions, rather than rely on a court martial, within the military justice system, during times of declared war or rebellion.

General George Washington used military tribunals during the American Revolution.

Exercise: Ask the class for a few volunteers who are willing to take on the roles of Geoffrey Wharton (who should speak on his own behalf), and other which can speak both for and against the crimes of the accused. Does the class believe Geoffrey to be a spy? You may wish to have your students do some further research into the proceedings of a Military Tribunal. Have the remainder of the class serve as the tribunal itself and decide the fate of Lieutenant Geoffrey Wharton.

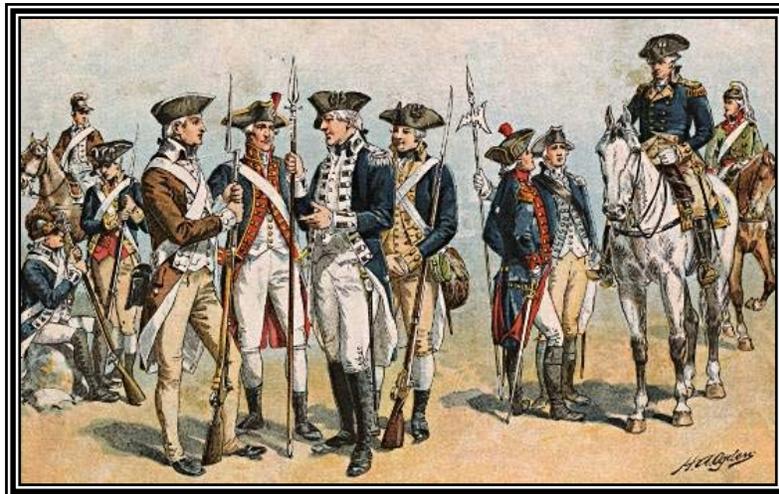
Casting

This exercise is designed to be used **AFTER** seeing the play!

Objectives:

- ▶ The students will create a cast list for a movie of *The Spy*.

Exercise: Ask the student, “If you were casting a movie of *The Spy*, what stars would you get to be in it?” Would Harvey Birch be played by a mega-star? Major Dunwoodie or Geoffrey Wharton a heartthrob? Why?



Section 4: The Theater

Overall Objective: The students will gain a stronger understanding of the art of the Theater.

A talent for drama is not a talent for writing, but is an ability to articulate human relationships.

-Gore Vidal

Brainstorm: Creating a Theatrical Production

This exercise is designed to be used BEFORE seeing the play!

Objectives:

- ▶ The students will identify careers in the theater.
- ▶ The students will use The Acting Company website as a resource.
- ▶ The students will understand the collaborative nature of theater.

The Producer or Producing Organization

The producers raise the money needed to create the play – the money allows the Creative Team (the director, designers, etc.) to build its vision of the play. Producers oversee all aspects of the production and make sure that the play sticks to their artistic, and budgetary, standards. They often put together the package of Script, Director, Designers, and Cast. **The Acting Company** is a not-for-profit organization, which means that money to produce the plays comes from fund-raising through grants and donations rather than from investors.

[a “Not-for-Profit” organization uses money raised from donors, foundations, and grants to do its work – their goal is to create art which is accessible to the masses and not to generate revenue. A “Profit Making” or “For-Profit” organization gets money from investors. The investors receive a percentage of the profit made by the work.]

The Playwright

A “wright” is a type of artisan who creates and constructs things that people can use. A shipwright makes ships – they form wood and nails, rope and metal into a ship. A playwright makes plays. In a similar fashion, a playwright uses words and punctuation, ideas and stories to create a play. Plays are of use to other artists – Actors, Directors, Designers – who use the script to make their own artistic statement. James Fenimore Cooper is the author of the novel *The Spy* and Jeffrey Hatcher is the playwright who adapted Cooper’s novel for the stage.

The Director

After reading the playwright’s script, the director decides on an overall vision for the production. The director meets with the Creative Team to assemble a unified look for the sets, costumes, lighting, and other elements of the production. The director oversees the actors in rehearsal and guides them through his vision, often with the help of the Stage Manager or Assistant Director. **John Miller-Stephany** is the director of *The Spy*.

The Actor

The Cast is the group of men, women, and children who perform the play. Many people call all the performers “actors” (instead of “actors” and “actresses”), since this is the professional term that applies to people of both genders. The members of the cast may be seasoned actors or new to the stage. They may have trained at different theater schools that teach acting in various ways. They draw on their own experiences and understanding of life to create believable characters. Actors usually audition for the parts they play. This means that they had to work on the part and read, sing, or dance for the director and producers before they were given the role. All of the actors had to memorize their lines and blocking (how they move around the stage) and attend many rehearsals, including some with costumes and props, before opening night. This year, **The Acting Company** includes 9 men and 3 women which comprise the cast of both *The Spy* and *Henry V*.

The Stage Manager

According to Carissa Dollar’s stage management website, “there is no single definition or job description for the tasks performed by the person who accepts the title of Stage Manager for any theatrical production.” However, according to Actor’s Equity Association (AEA) *at least* the following duties are assigned to a Stage Manager: organizes all rehearsals, before and after opening; assembles and maintains the Prompt Book; works with the Director and Creative Team to schedule rehearsal and outside calls; assumes active responsibility for the form and discipline of rehearsal and performance and is the executive instrument in the technical running of each performance; maintains the artistic intentions of the Director and Producer after opening; keeps any records necessary to inform the Producer of attendance, time, welfare benefits, etc. (through the use of rehearsal and performance reports); and maintains discipline (actors can get rowdy!).

The Company Manager

Especially for a touring production, like those of **The Acting Company**, the Company Manager must ensure that things run smoothly while the company is on the road. They are in charge of logistical communications with the presenting venues on the road (booking hotels, travel arrangements, meals, etc.).

The Costume Designer

Costumes in a play must help the actors as they create the characters. The costumes should not restrict the movement of the performers. The costume designer and their staff work within the vision of the director for each character. They choose colors and styles to help the audience better understand the characters. They often do historical or sociological research to make the world of the play come to life. In this production of *The Spy*, the costumes are from Colonial America circa the 1770s.

I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.

- Thornton Wilder

The Composer, the Set Designer, the Sound Designer, and Lighting Designer

The play needs an environment in which to take place. The set can be a literal world, with many objects (“properties” or “props”) and lots of furniture or it can be a suggestion of reality with minimal actual components. Original music and sound effects can make the theatrical experience more real (or more fantastical). The lights add to the environment of the play and enhance the mood that the other designers, the actors, the playwright, the composer, and the director have created. For **The Acting Company** productions, the set must be easy to assemble and disassemble and must be portable. The sound and lighting design must be able to be recreated in each venue with different sets of equipment and theatrical layouts.

The Theater Staff

The theater staff – house manager, ushers, box office people, and others – assist the audience in many ways and support each performance. House Managers are in charge of helping the audience to their seats and the overall running of the house (or audience) for each performance. House Managers are aided by Ushers who help the audience to their seats, dispense programs and cater to the needs of the audience. Box Office personnel are in charge of ticketing for the performance.

The Crew

Just as integral to a production as the Director, Creative Team, and Actors – the Crew runs all the technical elements of a production during each performance. There are crew members in charge of operating the lighting equipment, sound equipment, changing scenery, dressing the actors and all other elements which contribute to making a performance perfect. If you are seeing *The Spy* in a theater building, look and see how many people are around who are not on stage.

The Office Staff

On the administrative side of a production (based in New York City for **The Acting Company**) Marketing people work to make sure people know about the performances and the Development staff makes sure the producers have money to put on the play. Education people manage the outreach to students in conjunction with the tour and...write Teacher Resource Guides. ☺

Exercise: Ask the students to see how many of the members of the cast, crew and staff they can find on The Acting Company’s website: www.theactingcompany.org. Feel free to have them correspond with The Company members through e-mail links or by posting messages on our Myspace page: www.myspace.com/theactingcompany.

It is very important to keep in mind that theater is a collaborative art. The different elements which go into creating a piece of theater could not exist without each other and theater would not be possible without each element. Most importantly, this includes the audience. Theater would not be possible or necessary without the people to view the performance. The audience is a critical member of the theatrical circle created during each performance.

Types of Theater Buildings

This exercise is designed to be used AFTER seeing the play!

Objectives:

- ▶ The students will be able to identify different types of theaters and methods of staging.
- ▶ The students will weigh the benefits of each type of performance space.
- ▶ The students will use The Acting Company website as a resource.
- ▶ The students will write a report about a theater.



Discussion: In which types of theaters have the students seen plays, concerts, or other live performances? Students may have attended concerts at sports stadiums, which type of theater would this most closely resemble? What type(s) of theater or auditorium is there in the school building? Is the Gym ever used for assemblies or performances? Which type of space would this be considered? In what type of theater space was the production of *The Spy* performed? What might be the benefits of each type of performance space? What might be the drawbacks of each?

Facts:

Four different types of performance spaces are most common in the theater.

- ▶ **The Proscenium Stage** is the most common. The play is performed within a frame. The frame is called a proscenium arch; the audience looks through this frame as if the performance was a picture.
- ▶ **The Thrust Stage** extends into the audience. Spectators sit on three sides. This is also, sometimes, referred to as a $\frac{3}{4}$ Thrust.
- ▶ **Theater-in-the-Round** has the audience sitting all around the stage. The action takes place on a platform in the center of the room. Another name for a Theater-in-the-Round is an **Arena Stage** because it is similar to a sports arena.
- ▶ **Environmental Staging** consists of the actors and audience sharing the same space. With environmental staging, there is no set playing area, the entire building is the stage with the audience literally becoming a part of the play.

Less Common Methods of Staging:

- ▶ **Promenade Staging** has the audience move from one location to the next as the play is performed in a number of different spaces.
- ▶ **Tennis Court Staging** has the audience sit on two sides of the stage facing each other. The action takes place in the space between the two sides, similar to watching a tennis match.

Exercise: On The Acting Company’s website (www.theactingcompany.org), have the students find the “Itinerary” page. Many of the theaters that The Company is playing this year are linked to this page. The students can learn about different types of theaters in different parts of the country from these links. Students can write a report about one or more of the theaters where The Acting Company is performing this year. Their report might include a map of the location, distance from the last theater and to the next theater, and statistics about the theater (size, seating capacity, ticket prices, etc.). You may also ask the students to compare the types of theaters which are being visited and discuss how the play may need to be altered to accommodate the different spaces.

Why Theater?

This exercise is designed to be used BEFORE seeing the play with a follow-up session AFTER the performance.

Objective:

- ▶ The students will explore the importance of theater.

Exercise: Give each student a copy of the following quote (also found in the Reproducibles section of this Guide) from George Cram Cook (1873-1924), founder of New York’s Provincetown Playhouse (artistic home of Eugene O’Neill). Ask the students to identify the two reasons Cook gives for the importance of theater, especially in time of crisis. Are they important and relevant today? Are there other reasons?

Ask the students to write a paragraph or two, based on the passage, in which they explore the importance of Theater (or the Arts in general) in our time. Have volunteers share them with the class.

After seeing the performance, ask the students which reason (as a means of escape or as a gateway for imagination) does *The Spy* provide? Or does it do something else? Can theater provide different things for different people? Can it provide many things for an individual?

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of relaxing the strain of reality, and thus helping to keep us sane. This may be true, but if more were not true – if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now.

One faculty, we know, is going to be of vast importance to the half-destroyed world – indispensable for its rebuilding – the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help keep alive in the world the light of imagination. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

-George Cram Cook, founder of New York’s Provincetown Playhouse, 1918

Discussion: How is seeing theater different from watching TV or seeing a movie (either at home or in the theater)? Which is more “real”?

Theater Etiquette

This exercise is designed to be used **BEFORE** seeing the play!

Objective:

- ▶ The students will know standard rules of behavior in the theater.

To make the theater-going experience more enjoyable for everyone, a code of behavior has been established. When attending theatrical performances, remember these simple rules of conduct:

- ▶ Be on time for the performance (which really means be there early!).
- ▶ Eat and drink only in the theater lobby.
- ▶ Turn off all cellular phones, P2Ps, anything that makes noise and can be distracting to audience and performers alike.
- ▶ Talk before and after the performance or during the intermissions ONLY.
- ▶ Remember that the people near you and on stage can hear everything you say.
- ▶ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ▶ Act with maturity during romantic, violent or other challenging scenes.
- ▶ Keep your feet off chairs around you.
- ▶ Read your program before or after, NOT DURING, the play.
- ▶ Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ▶ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ▶ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ▶ Open your eyes, ears, and mind to the entire theatrical experience!

Prepare for Q & A Session

This exercise is designed to be used BEFORE seeing the play!

Objective:

- The students will create questions for the post-performance Q&A session.

Exercise: To make the post-performance Question and Answer session more beneficial to everyone, the students might create a few questions before the performance. Ask the students to think about what questions they might want to ask the actors in the play. Here are some starter questions:

Are there questions about the **theater** as an art form? Does it require training? Where did the actors train? Can a person make a living in the theater? What careers are there in the theater? Who are the actors' favorite actors? Are any of the students aspiring actors? Are they seeking advice?

Are there any questions about **traveling** the country? Have the actors seen a lot of the United States? What is the bus like? How many hours do they spend on the bus? Does everybody get along?

What about life in **New York City**? How long have the actors lived there? And where are they from originally? (Have any of the students ever been to NYC?) What is the best part of living in New York? What is the worst?



What about *The Spy*, the play? How has it been received in places across the country? What is the best part about working on this play? What have been its drawbacks? What do the actors think the themes of the play are? What is it like to work on a play which has been adapted from a novel? What is it like to work on a play which has never before been performed?

NOTE: If there are questions that your students have after The Company departs or questions they did not feel comfortable asking in front of the group, feel free to contact the Education Department of **The Acting Company**, and we will get an answer for you!

“It was much the fashion of that day to place the youth of certain families in the army and navy of England, as the regular stepping-stones to preferment. Most of the higher offices in the colonies were filled by men who had made arms their profession; and it was even no uncommon sight to see a veteran warrior laying aside the sword to assume the ermine on the benches of the highest judicial authority.”

-*The Spy*, Chapter II

Section 5: What to Do After You See This Play

Please encourage your students to reflect on the play in some of the following ways. We would love to have copies of some of the writings or artwork your students create:

The Acting Company
P.O. Box 898
New York, NY 10108-0898
Or fax (212) 258-3299

We have also included in the Reproducibles section of this Guide short pre- and post-performance questionnaires, and would be interested in gathering data about the play.

Write

- ▶ Write a play or scene in response to the play.
- ▶ Improvise a scene with a partner and then write it down.
- ▶ Write a monologue for one of the characters in *The Spy*.
- ▶ Write a review of the production – this may be prescriptive or descriptive.
- ▶ Write a theatrical adaptation of another piece of literature, perhaps a different piece written by James Fenimore Cooper.

Draw

- ▶ Draw the world of one or more of the characters.
- ▶ Draw images from the production.
- ▶ Draw a poster for the production of *The Spy*.
- ▶ Create a collage of images from magazines in response to the play.

Create a Performance of Sections of *The Spy*



Get a few copies of *The Spy* and distribute them to small groups of students. Have each group write a short play (perhaps a modern scene) based on a scene in the play. The plays can be an adaptation of the source material, a reflection on the themes in the plot, or whatever the students devise. Ask them to present their work to the other groups. Send us copies of the plays if you wish.

We Want to Hear from YOU and your STUDENTS

By Mail

The Acting Company
P.O. Box 898
New York, NY 10108-0898
Telephone: (212) 258-3111
Fax: (212) 258-3299



By E-Mail

Paul Michael Fontana, Director of Education
PFontana@theactingcompany.org
Justin Gallo, Education Associate
JGallo@theactingcompany.org

On the Internet

www.theactingcompany.org
or
www.myspace.com/theactingcompany
www.myspace.com/tacthespy

Internships

Please submit a letter of interest and your resume along with two references to the Intern Coordinator at the address above. You may also wish to fill-out the application which can be found on our website. You can call for more information.

Questionnaires and FREE Posters!

You will find Pre-Performance and Post-Performance Questionnaires on the last pages of this Guide. Please have your students fill out the Pre-Performance Survey **before** you begin working on exercises from this Guide. Ask them to fill out the Post-Performance Survey **after** attending *The Spy*.

Send them to us at the above address and we will send you a POSTER from one of The Acting Company's productions as a "Thank You."

"Each experience with [The Acting Company] has been beyond any expectation. The Company has the ability to reach to any level and touch students where they are and show them there are no limits."

-Middle School Teacher, West Palm Beach, FL

Section 6: The Acting Company

The Acting Company, America's foremost nationally-touring classical repertory theater, was founded in 1972 by current Producing Artistic Director Margot Harley and the late John Houseman with a unique mission:



- ▶ By touring smaller cities, towns and rural communities of America, the Company reaches thousands of people who have few opportunities to experience live professional theater.
- ▶ By presenting superior productions of classic and contemporary plays, the Company builds a discerning national audience for theater, helping preserve and extend our cultural heritage.
- ▶ By providing continuing opportunities for gifted and highly-trained young actors to practice their craft in a rich repertoire for diverse audiences, the Company nurtures the growth and development of generations of theater artists.
- ▶ By commissioning and premiering important new works by America's foremost playwrights, the Company fosters a theater tradition in which story-telling, language and the presence of the actor are primary.
- ▶ By making the language of the theater accessible in performance, special classes and other educational outreach activities, the Company inspires students of all ages and helps them excel in every field of study.

The Acting Company has been fulfilling this singular mission since it was formed out of the first graduating class of the Juilliard School's Drama Division in 1972. Since then, it has traveled over 500,000 miles through 48 states and nine other countries, performing a repertoire of 125 plays for more than 3 million people.

2003 TONY Honor for Excellence in the Theater

In the professional theater, the highest honor one can achieve is to be recognized by the American Theatre Wing with an Antoinette Perry Award, called the "Tony"®. In 2003, The Acting Company was presented with a special Tony Honor celebrating our years of touring America with classical plays and newly commissioned works. To learn more about the Tony Awards, go the Tony website: www.tonys.org.

Trace Our Tour

If the students want to follow the tour as it progresses across the United States, they can read the Tour Journal (on our website www.theactingcompany.org) and see pictures of the places we visit. You can check in with us every day, check the itinerary, and see where we are on the map. You can also read the actor's accounts of life on the road on our Myspace Blog (www.myspace.com/theactingcompany).

**"The Acting Company completely shaped my sense of who I am as an actor."
-Kevin Kline (Alumnus and Founding Member)**

Section 7: Cast List and Information

The Spy

By Jeffrey Hatcher

Based on the novel by James Fenimore Cooper

Set Design by Neil Patel
Costume Design by Matthew J. LeFebvre
Lighting Design by Michael Chybowski
Music and Sound Design by Fitz Patton
Properties Master Daphne Hayner
Voice Coach Deborah Hecht
Movement by J. David Brimmer
Casting by Pat McCorkle Casting

Production Manager Steve Lorick
Production Stage Manager Karen Parlato
Assistant Stage Manager Nick Tochelli
Staff Repertory Director Ian Belknap

CAST

(in order of appearance)

Mr. Harper.....Freddy Arsenault
 Sarah.....Carie Kawa
 Frances.....Kelley Curran
 Mr. Wharton.....Rick Ford
 Caesar.....William Sturdivant
 Harvey Birch.....Robert Michael McClure
 Geoffrey Wharton.....Sonny Valicenti
 Major Dunwoodie.....Matthew Amendt
 Captain Lawson.....Andy Grotelueschen
 Corporal Singleton.....Samuel Taylor
 Betty.....Georgia Cohen
 Skinner.....Chris Thorn
 Katie.....Georgia Cohen
 Judge.....Chris Thorn
 Colonel Wellmere.....Rick Ford

Pre-Performance Questionnaire

Please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly **disagree**, “7” represents something with which you strongly **agree**. Circle the number that best matches your feelings.

I feel excited about seeing *The Spy*.
Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about Theater.
Disagree

Agree

1 2 3 4 5 6 7

I have been to see plays before.
None

Some

Many

1 2 3 4 5 6 7

Name some plays you have seen:

Theater is fun!
Disagree

Agree

1 2 3 4 5 6 7

Seeing a play can teach me about life.
Disagree

Agree

1 2 3 4 5 6 7

Theater is more real than television and movies.
Disagree

Agree

1 2 3 4 5 6 7

Comments:

Post-Performance Questionnaire

After seeing *The Spy*, please rate the following statements on a scale from 1 to 7. “1” represents something with which you strongly **disagree**, “7” represents something with which you strongly **agree**. Circle the number that best matches your feelings.

I enjoyed seeing *The Spy*.

Disagree

Agree

1 2 3 4 5 6 7

I want to learn more about theater.

Disagree

Agree

1 2 3 4 5 6 7

The Spy was better than other plays I have seen before.

Disagree

Agree

1 2 3 4 5 6 7 Never seen a play

I want to see more theater.

Disagree

Agree

1 2 3 4 5 6 7

Seeing *The Spy* taught me something.

Disagree

Agree

1 2 3 4 5 6 7

One thing I learned from *The Spy* is:

Theater is more real than television and movies.

Disagree

Agree

1 2 3 4 5 6 7

James Fenimore Cooper’s writing is important to know.

Disagree

Agree

1 2 3 4 5 6 7

Please use the back of this sheet for any additional comments.

Section 8: Reproducibles

For use with **Interviewing James Fenimore Cooper (1789-1851)**, p. 4

James Fenimore Cooper is considered to be the first true American novelist, drawing on the subjects and landscape of his native land to create exciting and engaging stories of frontier life. Though most well known as the author of *The Last of the Mohicans* (1826), Cooper wrote more than thirty novels and countless short stories and articles over his lifetime.

Born on September 15, 1789 in Burlington, New Jersey as James Cooper*, on his father's side he was descended from James Cooper of Stratford-Upon-Avon, England – the same town which produced William Shakespeare. James was the twelfth of thirteen children of Quakers, Judge William Cooper and Elisabeth Fenimore Cooper. His father was a representative of the 4th and 6th Congress and settled vast tracts of land in Pennsylvania and New York. Early in his childhood, Judge Cooper moved his town to a new frontier settlement that would become known as Cooperstown, New York on the shores of Otsego Lake. The wilderness which surrounded this area would be the playground of Cooper and his siblings and served as a major source of material for his writing.

James began his education in the village school before beginning private instruction by Rev. J. Ellison, the English rector of St. Peter's Episcopal Church in Albany, New York. From 1803 to 1805 Cooper attended Yale, however he was expelled during his junior year because of a series of pranks which is said to include teaching a donkey to sit in his teacher's chair.

After his expulsion, and at the behest of his father, Cooper joined the Navy in 1806 and served on the *Sterling*. On his return to the United States, he became a midshipman and in 1808 served on the *Vesuvius* and on the *Wasp* in 1809. Later in 1809 Cooper lost his father and resigned his Navy commission two years later.

In 1811, James married Susan Augusta De Lancey. As the family grew – Susan gave birth to five daughters over the next eight years, eventually giving birth to two sons, as well – the Coopers moved from Mamaroneck, New York to Cooperstown in 1817. The Coopers finally settled in Westchester, New York, living on the land of Susan's family.

Now living as a gentleman farmer, Cooper had the good fortune of reading a bad book. As the story goes, one day while reading a novel along with his wife, Cooper threw the book aside and boasted he felt he was capable of writing a better novel himself. A proclamation which his wife challenged him to prove. It was with this prompting that Cooper wrote his first novel, *Precaution*, in 1820. *Precaution* dealt with high life in England – a subject matter of which the author had no first hand knowledge. Still, this novel had moderate success overseas and lead Cooper's friends to decree, "If he could so well dramatize affairs of which he was totally ignorant, why should not the sea and the frontier afford far more congenial themes?"

Heeding their advice, Cooper then went on to pen *The Spy* (1821). *The Spy*, which drew inspiration from Sir Walter Scott's *Waverly* series (Cooper is often referred to as "The American Scott"), told a story of the American Revolution and was an instant success. This was the first in a long line of fiction and non-fiction which brought Cooper fame and respect.

From 1826 to 1833 Cooper lived in Europe where he served as U.S. Consul at Lyons, France and wrote romances and unsuccessful books about democracy, politics and society. Upon his return to America in 1833 he lived in New York City and Cooperstown, never ceasing to produce new novels, articles and short stories. Cooper died on September 14, 1851 – one day shy of his 62nd birthday. He was buried in the cemetery of Cooperstown and his wife followed him four months later.

*Note: The author did not include Fenimore in his name until the publication of *The Last of the Mohicans* (1826) as a legacy to his mother.

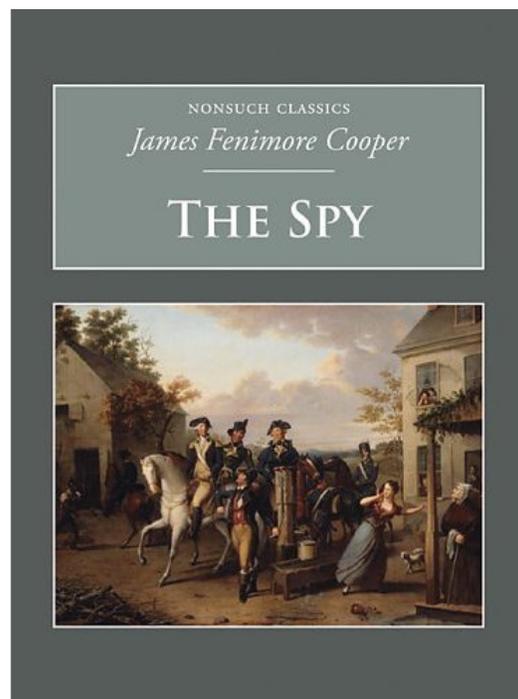
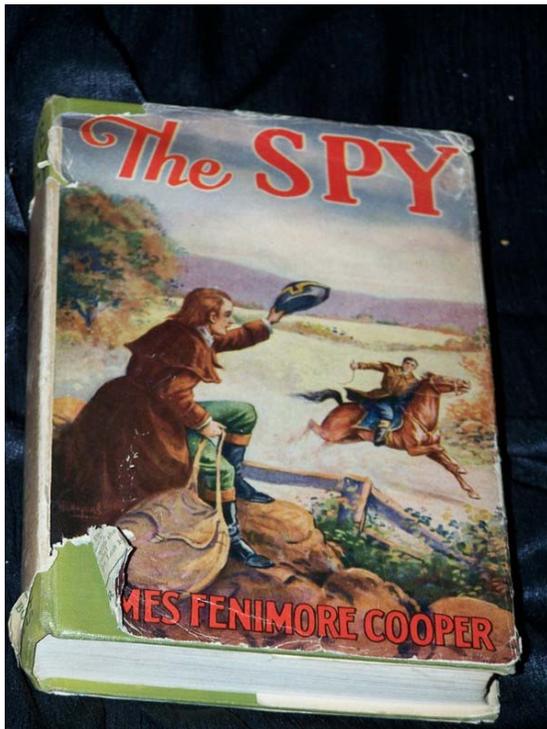
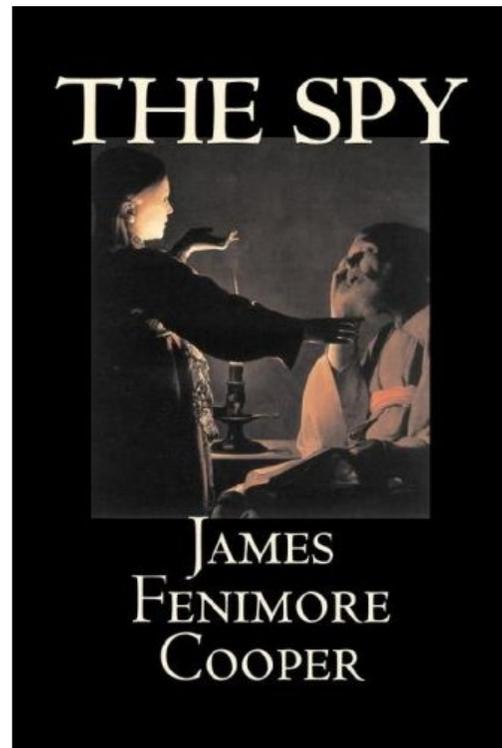
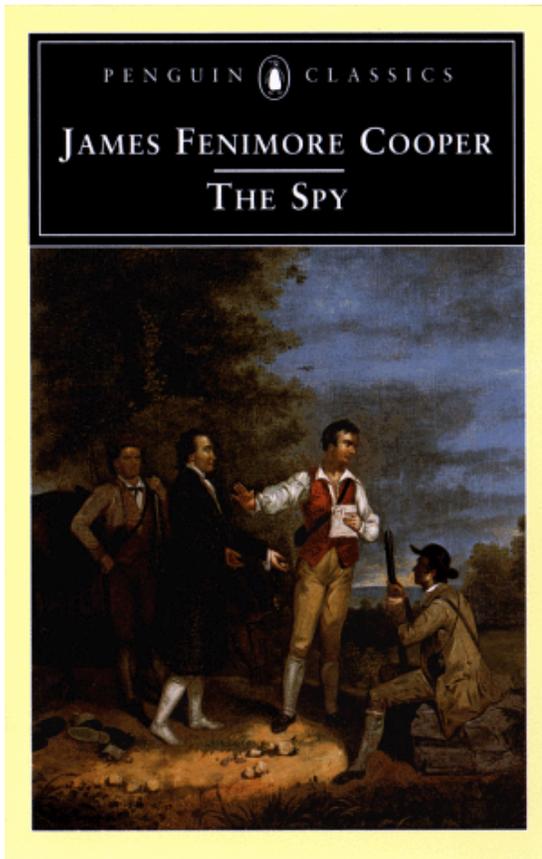
The sun was nearly set behind the distant mountains of Liddesdale, when a few of the scattered and terrified inhabitants of the village of Hersildoun, which had four days before been burned by a predatory band of English Borderers, were now busied in repairing their ruined dwellings. One high tower in the centre of the village alone exhibited no appearance of devastation. It was surrounded with court walls, and the outer gate was barred and bolted. The bushes and brambles which grew around, and had even insinuated their branches beneath the gate, plainly showed that it must have been many years since it had been opened. While the cottages around lay in smoking ruins, this pile, deserted and desolate as it seemed to be, had suffered nothing from the violence of the invaders; and the wretched beings who were endeavouring to repair their miserable huts against nightfall, seemed to neglect the preferable shelter which it might have afforded them, without the necessity of labour.

-Chapter 1, *Waverley*
By Sir Walter Scott

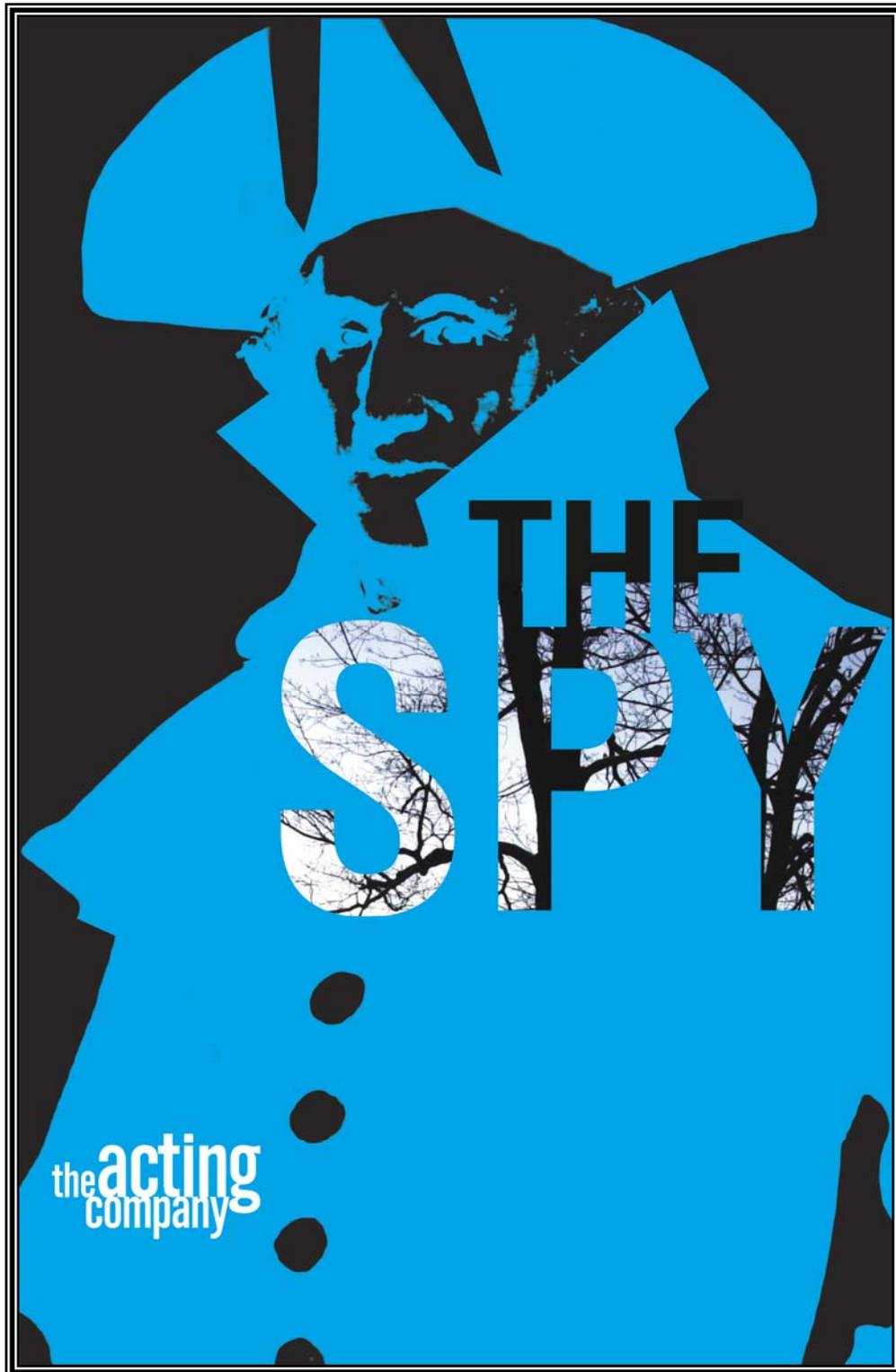
It was near the close of the year 1780 that a solitary traveler was seen pursuing his way through one of the numerous little valleys of Westchester. The easterly wind, with its chilling dampness and increasing violence, gave unerring notice of the approach of a storm, which, as usual, might be expected to continue for several days; and the experienced eye of the traveler was turned in vain, through the darkness of the evening, in quest of some convenient shelter, in which, for the term of his confinement by the rain that already began to mix with the atmosphere in a thick mist, he might obtain such accommodations as his purposes required. Nothing whatever offered but the small and inconvenient tenements of the lower order of the inhabitants, with whom, in that immediate neighborhood, he did not think it either safe or politic to trust himself.

-Chapter 1, *The Spy*
By James Fenimore Cooper

For use with *Judging a Book by its Cover*, p. 9



For use with **Judging a Book by its Cover**, p. 9



For use with **Characters in *The Spy***, p. 10



For use with **Adapting a Revolution**, p. 11

MR. HARPER

Ah. There you are. I am sorry to interrupt your ablutions, but I think perhaps you are not as exhausted and rain-whipped as you had hoped we would believe. In fact, I'll wager your arrival amid much feigned exhaustion was but a game of bluff with us. Or rather with me. You may take off your disguise now, Lieutenant Wharton.

MR. WHARTON

This is nonsense!

FRANCES

You haven't the right to --

The Stranger raises his hand.

STRANGER

Enough.

The Stranger removes his beard and overcoat, revealing himself to be LIEUTENANT GEOFFREY WHARTON, handsome and young. Under the overcoat he wears the red uniform of a British Lieutenant. He tosses the false beard to Mr. Harper.

MR. HARPER

Horse hair?

GEOFFREY

No, my hair. The horse wouldn't give up his.

MR. WHARTON

How did you know?

MR. HARPER

When I came last night, there was a lamp in the window well past midnight and the room above already made up. That's not the sort of thing you do unless you're expecting someone, and your family surely wasn't expecting me. And there is the portrait of you in the uniform of your rank. It would be hard not to recognize you, even with such a disguise as this.

Excerpt from *The Spy*, by Jeffrey Hatcher

For use with **Adapting a Revolution**, p. 11 (continued)

The party sat in silence for many minutes after the peddler had withdrawn. Mr. Wharton had heard enough to increase his uneasiness, without in the least removing his apprehensions on behalf of his son. The captain was impatiently wishing Harper in any other place than the one he occupied with such apparent composure, while Miss Peyton completed the disposal of her breakfast equipage, and Frances was kindly assisting in the occupation, when the stranger suddenly broke the silence by saying,--

“If any apprehensions of me induce Captain Wharton to maintain his disguise, I wish him to be undeceived; had I motives for betraying him, they could not operate under present circumstances.”

The younger sister sank into her seat colorless and astonished. Miss Peyton dropped her tea tray she was lifting from the table, and Sarah sat with her purchases unheeded in her lap, in speechless surprise. Mr. Wharton was stupefied; but the captain, hesitating a moment from astonishment, sprang into the middle of the room, and exclaimed, as he tore off the instruments of his disguise,--

“I believe you from my soul, and this tiresome imposition shall continue no longer. Yet I am at a loss to conceive in what manner you should know me.”

“You really look so much better in your proper person, Captain Wharton,” said Harper, with a slight smile, “I would advise you never to conceal it in the future. There is enough to betray you, if other sources of detection were wanting.” As he spoke, he pointed to a picture suspended over the mantel piece, which exhibited the British officer in his regimentals.

...There was a mutual exchange of polite courtesy between the host and his parting guest; but as Harper frankly offered his hand to Captain Wharton, he remarked, in a manner of great solemnity,--

“The step you have undertaken is one of much danger, and disagreeable consequences to yourself may result from it; in such a case, I may have it in my power to prove the gratitude I owe your family for its kindness.”

“Surely, sir,” cried the father, losing sight of delicacy in apprehension for his child, “you will keep secret the discovery which your being in my house has enabled you to make?”

Harper turned quickly to the speaker, and then, losing the sternness which had begun to gather on his countenance, he answered mildly, “I have learned nothing in your family, sir, of which I was ignorant before; but your son is safer from my knowledge of his visit than he would be without it.”

Excerpt from *The Spy*, by James Fenimore Cooper

“Seven of the Provincetown Players are in the army or working for it in France and more are going. Not lightheartedly now, when civilization itself is threatened with destruction, we who remain have determined to go on next season with the work of our little theatre.

It is often said that theatrical entertainment in general is socially justified in this dark time as a means of relaxing the strain of reality, and thus helping to keep us sane. This may be true, but if more were not true – if we felt no deeper value in dramatic art than entertainment, we would hardly have the heart for it now.

One faculty, we know, is going to be of vast importance to the half-destroyed world – indispensable for its rebuilding – the faculty of creative imagination. That spark of it, which has given this group of ours such life and meaning as we have, is not so insignificant that we should now let it die. The social justification, which we feel to be valid now for makers and players of plays, is that they shall help keep alive in the world the light of imagination. Without it, the wreck of the world that was cannot be cleared away and the new world shaped.”

-George Cram Cook, founder of New York's Provincetown Playhouse, 1918

For use with **Theater Etiquette**, p. 20

- ▶ Be on time for the performance (which really means be there early!).
- ▶ Eat and drink only in the theater lobby.
- ▶ Turn off all cellular phones, P2Ps, anything that makes noise and can be distracting to audience and performers alike.
- ▶ Talk before and after the performance or during the intermissions ONLY.
- ▶ Remember that the people near you and on stage can hear everything you say.
- ▶ Appropriate responses to the performances, such as laughing and applauding, are appreciated.
- ▶ Act with maturity during romantic, violent or other challenging scenes.
- ▶ Keep your feet off chairs around you.
- ▶ Read your program before or after, NOT DURING, the play.
- ▶ Personal hygiene (e.g. combing hair, applying make-up, etc.) should be attended to in the restrooms.
- ▶ Once you are seated and the play has begun, stay in your seat. If you see empty seats ahead of you, ask the usher during the intermission if you can move to them.
- ▶ Always stay until after the curtain call. After the final curtain, relax and take your time leaving.
- ▶ Open your eyes, ears, and mind to the entire theatrical experience!