THE AUDIENCE AND YOU



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PRACTICAL DRAMATICS
FOR THE
PARK INTERPRETER

By
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ABOUT THE AUTHOR

Way back in an appendix of this booklet Gordon Hilker says, "Like all performers the interpreter must have *courage.* It ain't easy!"

How true! One of the toughest jobs I've ever faced was giving the afternoon interpretive talks at Yavapai Observation Station on the rim of the Grand Ganyon. Most of my audience sitting in that building could see very little of the canyon but lots of bright Southwestern sky, so they closed their eyes. They came to me right after a heavy lunch. It was usually clear and cool outside and warm in our auditorium. The subject was geology. Everything, including my performance, encouraged them to doze off, and they did. Some even snored!

I tried spicing my talk with an assortment of amateur theatrical tricks. I shook up a bottle of Colorado River water, pulled Kaibab squirrels out of a bag, held up pictures of dinosaurs, gestured, whispered, shouted, rewrote the talk a dozen times and eventually learned to keep them awake . . . most of the time. What I really needed was some good sound advice on basic dramatic techniques, but no one could give it to me. There were no training centers then, and the few training booklets that existed said little about dramatics.

Most interpreters still need the same help that I needed. For several years we have looked for somebody who could offer that help. We have found him.

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Born in Vancouver, Canada, he was educated at the University of British Columbia. On graduation he became an impresario and handled musical and theatrical celebrities. He formed a production organization to add celebration spectacles and summer musicals to his list of offerings.

His work with historical celebrations led him into the field of interpretation. He has been a member of National Park Service interpretive planning teams for Independence National Historical Park and for both Jamestown and Yorktown in Colonial National Historical Park, and has contributed to Park Service seminars.

As artistic director at Expo '67, Mr. Hilker spent four years searching the world to bring together 427 companies from 55 countries. The resulting World Festival is considered to be the largest assembly of artists ever brought together.

Marc Sagan

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PREFACE

Olivier is safe. It is unlikely that you will topple milord from his artistic pedestal after reading this booklet. In fact, it is not intended to make you an actor—a lengthy, complex, and arduous process. It is intended to sharpen your interpretive tools and thus reinforce the effectiveness and longevity of your message.

The subjects covered in the booklet apply to all oral interpretive programs. The material is specifically designed for National Park Service employees.

Techniques for presentations by small groups of interpreters, a method not now common in the Park Service, are outlined from time to time with the expectation that this more complex but more interesting type of interpretation will take place in the future at important sites during special periods. However, the individual interpreter, although working alone, can derive useful ideas from the group suggestions by making logical modifications.

The one-man talk will always be the backbone of the interpretive program. But each of these can be strengthened by planning and critical examination encompassing each facet outlined in the following pages.

Much of the booklet is simply common sense, so if the obvious is stated it is in an attempt to give the whole picture.

No one wants to turn your park into a setting for "play-acting." What we seek is to create believable human beings in informative dramatic situations to assist you in attracting and holding the interest of your visitors.

SCRIPT

RESEARCH

Your first step should be to establish the interpretive objective of your program. What will the spectator take away with him? A naturalist who gives his visitors a sense of the wonder of the mountains and the great trees of Yosemite has probably done a better job than one who has filled them with a mass of partially understood and soon-forgotten facts.

So the objective must be relatively simple and have an emotional impact. Above all, it must be true. The interpretive objective should be written down in ten words or less and continually referred to during the entire planning process.

One authority, and one authority only, should be selected to determine the factual content of the presentation. He or she will draw, of course, on all available sources of information and opinion. But this one person must make the final judgment on what the facts are. No dramatic writing can withstand the "on-the-other-hand-Professor-Soandso-states" approach.

For historical interpretations, whether by an individual or a group, the research authority must supply a tight but detailed synopsis of the social, economic, and political background of the character or characters to be portrayed. Information on related characters, even though they do not appear, must also be provided to permit the interpreter to delve as deeply as possible into the life and times which molded the historic figure he strives to present.

A common error of the less experienced speaker is to concern himself solely with the elements of the characterization directly required by the words or situations of the script. This fault can be avoided if the researcher provides a full range of background information.

Is the character to be presented a real person, even though he may not carry a famous name? Yes. He or she must ring true to convince the visitors. But, preferably, such a character will be a composite of a number of persons who are known to have shared related experiences at approximately the same time and place. Also, the character may have considerably more knowledge than any individual would normally have possessed in the given circumstances.

This use of a composite character of wide-ranging interests and information permits your talk to cover more ground and interest more people.

The researcher should provide more than hard facts. For the writer to develop well-rounded persons, a wealth of anecdotal and character-color material must be supplied.

An historical character, since he or she has theoretically come back from beyond, may be permitted to know what has happened since he died. For example, a nature walk in Sequoia National Park could be handled by a man appearing as Hale Tharp, who first came upon the giant trees. He would describe the difficulties of the wilderness trip, his amaze-

ment at the sight of the first tree, the discovery of other groves, his life in the forest, the first visitors, and efforts to preserve the stand. Then he would smoothly state that "after I was gone such and such happened" and continue from there down to the present. In the process he would convey pertinent information about the trees and might even pass judgment on events that have occurred since his death. This is a convention that audiences readily accept, and it adds variety and impact to the presentation.

But the researcher need not be limited to what actually happened to Tharp. Rather, the material should encompass experiences of many persons in the park and the most up-to-date botanical knowledge.

The single character is the interesting porter of this diversity of information.

In historical interpretation, the researcher must provide abundant information on the renowned historical figures of the period, but actual representation of such figures should be avoided whenever possible. A spectator brings to the park a preconceived image of an historical personage, which automatically makes him an "expert," and even the most professionally skilled interpretation is subject to sharp criticism, as witness the press comments on the stage musical *1776.* If the characterization as presented clashes with the image in the mind's eye of the spectator (and it is almost certain to), his attention is shifted from receiving the message to challenging the validity of the interpretation. So we end up with a multitude of minor dramatic critics and historical experts who are sure that Benjamin Franklin would never have said or done *that!*

Then, too, casting problems when dealing with famous people are acute. You are unlikely to have an interpreter on staff, or find one among the seasonals, who has the build, manner, or coloring of, say a Jefferson.

Furthermore, it is impossible to attribute knowledge or actions that are not historically applicable to a famous figure, and this makes such a character much less useful to the writer. The footman can say or do anything; the king can only do what kings do.

The researcher should also provide information suitable to the representation of a legendary figure through which a story can often be told with maximum effectiveness. Just as literary license is used in building a composite character, outright fiction can be used in handling a Paul Bunyan.

WRITING

If your project involves a group of characters and a series of complicated situations, you have no choice but to call in a trained dramatic writer. Such a situation will be rare. Your more likely requirement is material for a 15- to 20-minute

dramatized talk using one or two interpreters. Someone on the staff should be able to write this.

Rather than to provide *written words,* the writer's task is to devise *performance words.* The two forms are poles apart. A grunt means little on paper, but a grunt from an interpreter portraying an old miner straining under a load means a great deal.

Therefore, approach your task as a director, rather than as a writer. Conjure up what scenes you want your audience to see, then supply the words which will make these scenes effective.

Let's take a specific example:

"THE HONOURABLE MR. JUSTICE BEGBIE, THE HANGING JUDGE"

Far north of the U.S.-Canadian border lies the goldtown of Barkerville, in its heyday (around 1858) the largest settlement west of Chicago and north of San Francisco. Crouched in a small pocket in the mountains, the town was accessible only by the Cariboo road, a hazardous trail blasted out of the towering cliffs of the Fraser River. Up this road poured thousands of disappointed miners who had failed in the California Rush. Almost all of them were Americans, not too impressed by the fact that they were in British territory.

Out from London came Judge Mathew Begbie. He recruited one clerk and four constables and promptly established law and order over his wilderness realm from tidewater to the gold camps, 600 perilous miles. He built his courthouse at the end of the trail, outside Barkerville.

The writer's task was to explain this seemingly impossible feat through an 18-minute interpretation in the old courthouse which still stands. He started with the basic interpretive plan of Barkerville which takes the glamor out of gold-seeking and emphasizes, rather, the extreme hardships of the miners' lives: the cold, the loneliness, the drudgery. Therefore, he reasoned, the spectators should be made to walk the mile and a half along the narrow, rutted wagon-road cut from the north cliff of Blackjack Canyon, which leads to the isolated courthouse. This was the first writing decision.

By this device the visitors are made aware of the lonely, rugged, starkly beautiful country. And they are startled, as they round a bend of the river, to see the courthouse, all by itself, incongruous in the wilderness.

The writer, still thinking as a director, arranged for the front doors and all the inside doors but two to be open. The spectators filter into the building without seeing any interpreter and wander around the lobby looking at the various offices furnished and equipped to the period. When a sizable group has assembled, the door at the far end of the hall opens suddenly to disclose the Clerk of the Court.

CLERK (pompously) *"Spectators may enter the courtroom."* (He stands aside and the crowd enters, seating itself first in the public seats but soon getting up its nerve to occupy the jury box, the witnesses' chairs, and then the single chair in the prisoner's dock. The clerk closes the door, goes to his chair and sits. He pauses for some seconds. The room becomes quiet.)

CLERK (rising after pause) *"Court is now in session. The honourable*

Mr. Justice Begbie. All rise."
JUDGE (appears suddenly through the door from his chambers, storms up the four steps to the judge's stand, curled grey wig slightly askew, black robes flying. Standing, he leans forward slightly with both hands on the bench, glaring down, like a disordered vulture, at the spectators below. He interrupts his glare with a sudden bang of the gavel. Instinctively, the spectators sit. Still glaring down, the judge addresses them in a patronizing manner.)
JUDGE *"I suppose you have come here to see what a hanging judge looks like!"*

The device used by the writer to create mood during the assembly of the audience, followed by the strong entrance and provocative opening statement of the judge, are good examples of pulling the spectators into the frame of the interpretation right at the start. Your opening line must always be an attention grabber.

Note, also, that the spectators readily accept the ability of the judge to appear before them, although they know he is of another time.

The judge now begins his narrative, describing the disorderly situation when he arrived and how he established discipline and respect for the law. Many of the blunt yet colorful phrases are lifted from his own records (often a good device). It is a personal story, often egotistical, but through it all runs the line that an energetic, strong-willed individual can be amazingly effective.

This maintenance of a consistent point-of-view, the interpretive objective mentioned earlier, is an imperative element in your writing. And the telling of the greater story through the personal experience makes it easier for the spectator to relate.

Then the judge tells an anecdote to illustrate the flexibility and ingenuity necessary to make strong-handed administration effective under frontier conditions. He tells how a messenger, sent by the miners, met him three days ride out of Barkerville with word that two newly arrived Englishmen were planning to claim a choice piece of land, a pasture on which Catalan the Packer freshened his mules after the long trek from the coast. Now Catalan the Packer was an important man to the miners. His was the one pack train that always got through no matter what the conditions. And the pasture was important to the mules. So the judge sent his clerk to fetch Catalan who was known to be about a day's ride ahead. When they arrived, The Honourable Mr. Justice Begbie, still on horseback, pulled his wig out of one saddlebag and his robes out of the other, then, suitably adorned, held court in the middle of a field to make Catalan the Packer a British subject and thus able to hold land. Four days later, at the court in Barkerville, the pasture-jumpers were dumbfounded and the pack trains continued to go through.

A ripple of laughter runs through the audience as the anecdote is finished. The good guys have won. The judge pauses, turns to look at the portrait of Queen Victoria, draped in the Union Jack, which hangs on the wall behind him, then turns to the audience;
JUDGE (quietly) *"And so the Queen's law ran in Cariboo.* (pause, then almost belligerently) *Some say that what I practiced was poor law . . . but it was damn fine JUSTICE!"* (Pounds gavel, sweeps off bench and down through door which slams behind him, almost, but not quite, catching his robes).
CLERK (rising) *"Court adjourned."*

The spectators file out and walk the mile and a half of wagon track back

to Barkerville. They say very little but, perhaps, they see a little more.

Back in town they are given a small pamphlet which tells them, among other things, that the courthouse is on the site of the first gold strike. When the major strike was made downstream, every log and plank was freighted down to build the new town, for miners had no time to cut trees, they came to dig. But not one plank was taken from the courthouse for this was the property of the Queen, and the seat of Judge Begbie's justice. It has remained intact, in the wilderness, for 113 years.

Above we see the introduction of an interesting and amusing story to add reality to the historical facts and to drive home the key point of the interpretation. And note the immediacy of the anecdote, it ends right in the room where the spectators are seated. Anecdotes can confuse if they are rambling and without point, but they can be most useful if used sparingly.

Then, too, the finish is strong and leaves a warm impression. This is "the button" which every performance must have. Find one for your writing project. The writer has maintained his "director's viewpoint" right to the end. Thus the words have risen naturally from the situations and carry an authentic ring.

MUSIC AND DANCE

Relax. The park interpreter is not being asked to do an operatic aria!

But can we ignore the fact that through history the great stories have been sung or chanted, told by the minstrel, the folk singer, the balladeer? Material presented in vocal form will hold attention, whereas the same information, if spoken, will lose the audience; and the emotional impact of the singing will be greater.

Dancing, too, can convey emotion much more quickly than can words. Do you recall Hitler kicking up his heels beside the surrender car on a railroad siding in France?

A sound rule is to entrust formal song, dance, and instrumental numbers only to professionals or talented amateurs. Of course, regular park personnel can be used when they have trained talent.

But all people break into snatches of song, or improvise a little dance step in everyday life and no one expects them to be skilled performers. Therefore, every opportunity to inject such short sequences into essentially dramatic situations should be seized.

A surprising number of seasonals will bring with them folk-singing and guitar-playing skills of an acceptable level. Let's use those skills.

An interesting musical interpretation is given at Federal Hall National Memorial in New York City where a guitarist starts with modern music and works her way back to music of colonial times. At Arlington House piano recitals with costumed ladies provide a charming example of creative mood-setting. Both approaches capture audiences which might

well be lost to more standard historical treatments.

In outdoor situations, or anywhere a homespun approach is appropriate, custom has legitimized the borrowing of a simple melody and insertion of new lyrics. So long as the mood of the music fits the situation, an entirely different story can be told to the old melody. And in a nature situation there are many modern songs that blend in well if given simple presentation.

A note of caution: if modern music is used extensively, it may be necessary to secure a license from the American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music Inc. (BMI).

SETTINGS

SPEAKING POSITIONS

Any interpretive presentation, even the simplest description by a uniformed speaker, should be given from a "stage," i.e., a position, usually raised, from which the interpreter can be clearly seen and heard by the visitors. A stage may be a stump on which the naturalist stands during a guided walk while his audience sprawls on a bed of pine needles, or a stream in which he wades as the visitors look down from the banks. Or it may be the verandah of an historic house, or a jury box in a courtroom, or the crown of a far-off hill where a horse and rider can be seen silhouetted against the sky as they ride into the interpretive pattern. In short, the most effective place from and on which to convey a dramatic story.

As a film producer will spend months searching for just the right "locations," so you should examine every possibility in your park for efficient, beautiful, dramatic, and even startling stages. Particularly effective performing areas that come to mind are the raised staging surface for the Indian dances near the rim of Grand Canyon, the setting for the bat talk at Carlsbad Caverns, and the demonstration area for dog sleds at Mount McKinley.

Each stage, and frequently there will be a series of them in one presentation, must, of course, relate to an audience. Much can be done to shape the physical arrangement of the audience so each person can see and hear to the best degree possible. When the naturalist mounts his stump, he may just "happen" to face three or four downed trees on which his audience will arrange themselves instinctively. Artfully placed, but without too much apparent clean-up of the area, the trees will form a little natural amphitheater without in any way disturbing the graceful naturalness of the area. In such a situation there should be no suggestion of the traditional ring of logs around the campfire, but rather the feeling of an untouched forest glade. There is one spot on the Congress Walk in Sequoia where by twisting one downed tree a little one way, and a second a little the other way and moving it a few feet up the hill, a gracious and natural rest spot could be created.

In Living Farm presentations, the audience can be organized by arranging fences to create a cul-de-sac into which the visitors are led. The appearance of the fences will be logical but they will unobtrusively give a form to the spectator group. Then the stage can be created by the farmer-interpreter clambering up on a stile or on an old piece of farm machinery which just "happens" to be there.

Craft demonstrations are often hard to see, for the first row of spectators masks everyone behind them. The audience view should be *down*, so the people can see the hands and feet of the demonstrator. A difference in spectator height of six to eight inches will accomplish this. Contrast this with the Living Farm illustration where the audience is

looking up and, therefore, the farmer must be several feet above the viewers for even his face to be seen. The raised shelter for farm machinery at George Washington Birthplace National Monument illustrates this point.

The down view is harder to create without simultaneously creating the undesirable appearance of an artificial viewing area. This can be partially avoided by placing the craft shed a short distance down the side of an existing slope (even if this is illogical from a drainage point-of-view) and, through imaginative landscaping, creating two or three natural-looking viewing levels that match the normal fall of the land.

There is an old theatrical rule: "If you can see their eyes, they can see you." Obvious, but frequently forgotten.

Staircases are one of the most valuable areas for audience arrangement. In historic buildings, particularly larger houses, there is much to be said for bringing the audience in through a side entrance or even a back door. This establishes a circulation pattern which would have been characteristic of those living in the house, rather than those visiting it. (Usually, not even the master stamped through the front door in his muddy riding boots.) Not only does this method create a stronger feeling of belonging, but it frequently makes possible a movement plan which brings the visitors upstairs by a backstair and downstairs by the main front stair. By stopping such a movement while they are on the stairs, the spectators are in fine position to see the story of the house enacted in the main hall, with entrances and exits to and from the principal rooms of the mansion.

The Thomas Nelson house in Yorktown, Virginia (Colonial National Historical Park), provides an excellent opportunity for this style of presentation.

Of course, the possibilities for staircases vary in every building, and frequently a well-placed balcony is the place for the interpreter and the lower hall the place for the visitor.

Countless other staging and audience areas could be listed, but it is the principle which is important: discard conventional notions of stage and auditorium forms, and in your park, in your buildings, look for novel, attention-getting areas in which to work.

The informality of such areas does not eliminate the need to precisely define the interpreter's working area and limit action to that space. In the conventional proscenium arch stage, the actor knows exactly the point where he enters or leaves the view of the audience. This same precision is necessary in informal staging to avoid entering spaces where it is difficult or impossible for the audience to see or hear the interpreter.

Comfortable lines of vision should be laid out by the director and memorized by the interpreter. Imaginary lines drawn between easily recognizable objects can serve as the

guide, thus avoiding "marks" that may serve in a studio but would destroy the integrity of a natural or historic site.

DECOR AND PROPERTIES

Prepared decor can be utilized to assist the dramatic impact of a presentation, if it is well-designed, well-built, well-painted, and well-handled. But such material must in no way smack of theatrical scenery. Generally speaking, its use should be severely limited if for no other reason than cost: quality scenery is expensive.

Much greater emphasis should be placed on properties, which may be defined as articles used to further the effective enactment of the dramatic message.

Personal and *hand* properties are the responsibility of the interpreter himself, while *stage* properties are the responsibility of an attendant. The interpreter puts the watch in his own pocket, someone else puts the desk in place.

Properties, imaginatively chosen and used, can be magic. Charles Laughton adopted an hilarious and meaningful entrance when he gave his famous one-man programs. He would enter staggering under the weight of some 20 to 30 books, cradled in his hands below his paunch and rising, precariously swaying, in a stack that reached above his head.

As the audience roared with delight, it also understood it was in for an evening with a man who knew a great deal about his craft and his art.

A sword turns a bookkeeper into a Bluebeard; a plumed pen signs a document of importance; a dripping candle makes the bearer an historic character even if he wears a business suit. The Park Service is fortunate in owning such a vast array of unique properties, articles of beauty, utility, and tradition which immediately conjur up in the eyes of the beholder the image of an era past. Use them! An object resting in a case is of but passing interest. A fan, lying flat on a table, has little meaning; yet held in the hand of a beautiful woman, it is a delight which will release the imagination of the dullest viewer.

Dramatic presentations at Federal Hall National Memorial are particularly successful in making use of real properties.

Odors and noises should also be used as attention-getters and mood-creators. How delightful is the sound and smell of coffee being ground. And how stirring is the sound of a drum as it approaches over a hill; or a bugle call heard from far away.

A service area, preferably concealed but at least unobtrusive, must be provided for every demonstration, no matter how small. This area should be as close to the demonstration site as possible to allow movement of properties and equipment in private. Our beautiful fan will lose its mystery if we see milady carrying it out of the woodshed.

Once decor and properties are adjacent to the demonstration area, they may be carried on and off the stages in full sight of the audience. In fact, this will add interest to the talks. For example, a servant can enter carrying a table, while a second servant brings in a screen, a jardiniere, or whatever key property will set the time and place and style of the scene. The master follows immediately carrying the books and other articles which he arranges on the table-top as he starts speaking the words of the scene. At the end of the scene the action is reversed with all articles cleared in the same way in full view of the spectators.

On paper this may sound clumsy, but in practice it delights the audience to see a setting created where an instant before there was nothing. All movements, of course, must be meticulously rehearsed so that all action is adroit and there are no traffic jams.

Simple demonstrations, conceived basically as straight talks, can be enlivened by simple but interesting properties which are either carried in by the interpreter or "found" at the site. Found objects must be in logical surroundings—a tool leaning against a fence post, a crab trap on a dock. A quotation from the words of a famous man can have added interest if read from a beautiful book carried under the arm of the speaker. This will convey to the spectators that great words have a lasting life; not a bad idea to emphasize in this age of disposables.

Books by the Alcotts and by Hawthorne would be emotionally significant "props" at The Wayside; and let's not forget Margaret Sidney of the *Five Little Peppers.* A viewer would recall when his own hand had held a similar volume.

The little-boy's-pocket is a useful device. With some ingenuity a pocket can be constructed in ordinary clothing which will hold an amazing collection of small objects. Make one or two objects fairly large to reinforce the effect of the many small articles.

A little low-key humor can come out of this technique . . . if the speaker has the knack for that sort of thing.

Do not, however, introduce foreign objects into an authentic setting. For example, photographs should not be handed around to persons resting in a mountain meadow; they will jar the mood and be unable to compete with the real thing. A slide show at a campfire is a very questionable procedure. It is far better that mechanical interpretive aids be confined to rooms or areas specifically created for their use. Big Daddy intoning does not improve the wondrous sound of a mountain stream.

Properties that do things are always attractive. The classic fur trader's scales that took such a narrow space in the pack but could be unfolded and driven into a tree to weigh beaver pelts will surprise some modern know-it-alls.

Avoid charts, diagrams, and maps. Few people will readily understand them and attempts to explain them will lose audience attention.

Above all, a property must make a strong statement the minute it is seen. A throne and a milking stool are both things to sit on . . . get the right one!

EQUIPMENT

LIGHTING, NATURAL AND ELECTRICAL

Lighting is by far the most important pictorial factor in planning an interpretative event. The sun in the right position can make a pile of rocks into a monument. So when you scout your park for speaking locations, look at the best ones at several different times of day, and at different times of year. Then plan the program to take advantage of changing light and changing season.

We can take a lesson from the great conquerors. Whatever else they were, they were dramatic specialists. Alexander the Great topped his triumphal pillars with huge pots of flame; Hitler surrounded the stadium at Nuremberg with the same great display of open fire and over-sized flags. While such studied effects are inappropriate in most park locations because of their artificiality, even greater drama can be secured by capitalizing on the rising and setting of the sun, cloud formations, light and shade patterns through the trees, and other natural happenings. It boggles the mind to think of the myriads of fabulous light effects that abound in the parks of America. Let us take the natural dramatic lighting of great park spaces to reinforce our tales.

Even in a system as well run as the national parks, it does rain. So let's not apologize for rain; let's capitalize on the muted light of a leaden sky. For some reason people come equipped for sun and for snow, but rain is something one dodges away from under a marquee. We should try an interpretive program in a mist-shrouded valley after publicizing how the spectators should dress and assuring them that the event will take place, rain or shine. Surprisingly, many persons will enjoy talking about how wet it was. A dimension has been added to their experience, and they will treasure it. After all, getting wet is part of seeing Niagara Falls.

As a rule of thumb, the interpreter should be in the sunlight, the audience in the shade, the sun to right or left. But the audience can be asked to turn toward the sun, at times, to see a particular effect.

Indoors, dramatic lighting from concealed sources can greatly assist in telling the story. Select an appropriate natural or artificial light source, say a window or a candle, then reinforce the available light with small-scale theatrical-type lighting instruments.

Small units are available with an individual dimmer attached to each light. Concealment behind grilles, under staircases, and any odd place is thus relatively easy. The control can be built into a desk or placed behind a drape for operation by the interpreter himself. With the correct soft-edge lens and a slow-slow dim in and out, the spectator will be unaware of the added intensity—but his attention will be held.

How the lights play on the speaker should never be obvious. The spectator should not be conscious of "how

good the lighting is," for if that is his reaction the lighting has failed by intruding too strongly and thus interfering with the interpretive task. Good lighting both illuminates the action and reinforces dramatic effect; but it must concentrate the viewer's attention, not distract it.

Whenever possible, light the interpreter diagonally from left and right; a warm color on one side, a cool color on the other. This will give depth to the face. Straight frontal light will flatten out the features and should be minimized. Place the instruments high enough to throw the interpreter's shadow on the floor, but low enough to avoid heavy shadows under the brows, nose, and other parts of the face.

Whenever possible at least three lights should be used; a *key light* to one side at a down angle of 30 to 40 degrees and colored with a warm flesh or bastard amber (a blend of pink and amber), a *counter key* from the other side colored with, say, a cool lavender, and a *back light* (hung behind the interpreter) which can be clear and set at a steep angle to separate the speaker from the background by creating highlights on his head and shoulders.

The colors mentioned are readily available in inexpensive sheet form from theatrical supply houses. They are light enough in tone that they will not create a feeling of artificiality nor will they substantially reduce the intensity of the illumination.

SOUND

Discreet amplification of an interpreter's voice is a baffling business which has yet to be solved properly despite the maze of equipment on the market. The modern spectator is so accustomed to television or film productions to which sound has been added under controlled conditions and at a time of the producer's choosing, that he expects perfectly controlled speech in a live performance from a dancer who has just finished a dozen pirouettes!

While park situations are not as complicated as this example, to secure even coverage in a program where the speaker or speakers must move around a good deal requires such a clutter of equipment that any illusion is destroyed. The cordless microphone sounds like a blessing but its cost is very high and its operation plagued with uncertainties: it has an uncanny habit of failing at the most dramatic moment in the story.

To read the lines without sound reinforcement is the ideal. Nothing stands between the interpreter and his audience. But can he be heard, and, equally important, can he be understood? The secret is not volume, it is clarity!

Of course, if a formal, ribbon-cutting-type of ceremony is underway, microphones can be used. They are easily accepted by an audience and unconsciously dismissed as a convention. But for interpretive tasks, work without amplifi-

cation. If the material and manner of presentation are interesting enough, the auditor will make an effort to hear. Organizing the audience, mentioned previously, cuts down on stragglers and perimeter noise and thus increases the audibility of the speaker.

The designer can assist the interpreter by altering the acoustics of rooms that are too "live" or too "dead" by adding or subtracting window draperies, screens, and tapestries.

Outdoor locations chosen for talks should be away from traffic or other competitive noise. The surf may be thrilling, but who can talk over it?

Many interesting sounds are rarely heard, because the uproar of city life has taught us not to listen. Pauses in nature walks to listen to the wind in the tree tops, a bird song, and rain dropping off leaves are effective with city-folk, perhaps more than persons accustomed to the outdoors realize. It's worth getting visitors to scramble down the bank of a mountain stream to stand beside and listen to rushing waters.

Concealed recording equipment can provide variety by introducing voices of absent people, especially if such voices have special knowledge of the setting or events related to the setting. It is interesting to hear William Randolph Hearst's son comment on his father as you stand inside the late publisher's home, San Simeon.

But keep recorded effects simple and appropriate. Exaggerated devices can be funny instead of dramatic. Beware the old-creaking-door bit.

DIRECTION

THE DIRECTOR'S RESPONSIBILITY

Every presentation, from the solo talk to the complex enactment must have a director. Now let us take that word director with care. We do not need a herd of minor Cecil B. de Milles stomping around in riding boots. But we do need an individual who, in each case, will stand off from the action and look at it objectively. No man can see and hear himself clearly. There must be another mind and another eye acting in judgment. Probably the director is the chief interpreter of the park, or the superintendent, not formally trained in the theatrical sense, but with a good feel for the material, for the objective, and an instinct for what looks right, what seems effective.

The person who acts as the director should have final authority on all creative and technical matters. He controls every word and action of an individual speaker or a group of interpreters. He organizes the staff to provide the special services or equipment required. When creative and financial aspects collide, and they will, he is the one who works to secure approval of the appropriate fiscal authority.

If the overall results are unsatisfactory, the director must be changed. This step is more effective and more humane than subjecting him to committee-type decisions which are sure to create a pallid, compromised presentation, and one which will not be a credit to the park.

The above is the accepted and proven method in theatrical production. It may seem somewhat severe when applied to a park situation. But in every interpretation a strong, consistent point-of-view must be taken if the creative product is to have attention-holding value. Therefore, that product must be the result of one imaginative mind selecting, discarding, and molding the material and the interpreter into a unified result.

CASTING

Selecting the cast is a primary responsibility of the director even when the cast, as in most cases, will be only one man, woman, or child. In many situations the cast will be determined automatically by the available staff. The seasonals probably will provide greater scope for selection than the regular staff. If the interpretive material is prepared well in advance, as it should be, a seasonal who fits the required "type" may be found. Don't overlook the better university theater departments as a source of such seasonals. Far from being artsy-craftsy as they once were, the modern departments turn out young people who are highly disciplined and tenacious workers. And they know that they must shovel manure before they can ride the white horse.

When possible, at least two people of similar type should be selected for each interpretive function to allow for frequent repetition of the material. In large operations, versatile "swing" performers should be trained to cover sickness, days off, and emergencies.

BLOCKING

As park interpretations move into more complicated fields, such as the Repertory Group is doing at Federal Hall National Memorial, designing and setting the "blocking" gains added importance. Blocking involves a series of decisions as to how each interpreter will arrive in and leave the interpretive area and where each will move within the area during the presentation. The reason behind each move must also be established precisely.

While such a well defined plan of movement is essential when two or more interpreters are involved in a single event, it is also useful for the solo interpreter. Careful blocking will ensure that a speaker does not start talking until he arrives in a position from which he can be clearly heard; that he does not turn and start to leave a second or two before he finishes his concluding statement. Blocking will add up and down or right and left movements for the speaker to ensure emphasis on telling points in his material.

Blocking is the exclusive responsibility of the director. Whether there is one or a dozen participants involved, the director plans every position and every movement. This he must do in advance and alone. An easy working method is to separate the pages of the script and paste each one on a larger sheet of blank paper. This provides an area around each page of script on which is written notes of everything which is to happen during the reading of that page. Bound together these pages form the prompt book—the bible of the interpretation.

As previously stated, even if he is in a pasture, the interpreter is working on a stage with predetermined dimensions limited by the seeing and hearing convenience of the spectators. Therefore, the usual stage delineations should be used. Right (R) is actor's right, Left (L) is actor's left, Up (U) is away from the audience, Down (D) is toward the audience, Center (C) is center, Cross (X) is a movement from one side of the stage area to the other.

Example: Servant (enters DL, X to door UR)

When the movement is shorter, phrases such as (Helen moves C) or (Helen comes C) or (Helen drops down to table DL) are used. Every director develops his own shorthand and soon remembers that his directions for interpreters to move right or left are opposite to his own right or left.

The art of the actor has been defined, unkindly, as an ability to "remember the words and not bump into the furniture." While there is a little more to it than that, certainly those are two basic requirements. The first the actor must do for himself, but in the second he must be assisted by the director. This is the so-called "traffic-control" function, and the nastiest thing to say about a director is that he is only a traffic cop. But this is a task he must do in addition to his more esthetic activities.

After he has set the blocking, the director works with the interpreter to develop character. They reach agreement on the background of the man or woman to be portrayed, the present circumstances (both emotional and physical), and the ways and means to be employed to build the dramatic story. The reading of difficult lines will also need direction, although the director should avoid any tendency to turn the interpreter into a parrot.

While much of the above refers to relatively sophisticated situations such as the one being developed at Castle Clinton (Garden) in New York, where the Phineas T. Barnum/Jenny Lind background provides a natural springboard, the essential method can be applied to simpler interpretive projects.

Even for a one-man interpretation, a regular schedule of daily rehearsals must be set and adhered to. Rehearsal is a continuously building process and an intermittent schedule, such as twice a week, is next to useless. Punctuality and work discipline are the hallmarks of the theater and must be enforced. Let us not have any nonsense about the need for inspiration and other time-wasting devices. Regular daily work is the only effective method.

SPEECH

THE AUDIENCE

There are strategies to public speaking that vary with the relationship of speaker and audience. The strategy of a drill sergeant to influence his audience is different from a clergyman's, yet both men, if they are experienced speakers, choose their strategy with many common precepts. To begin with, each has a valuable asset in knowing some fundamental facts about his audience.

You have such an asset in the knowledge that yours is a willing, even an eager audience. They *want* to be told about what they have come to see. Nevertheless, in developing your strategy you should be cautious of some common pitfalls. As soon as you can, analyze your audience from the following viewpoints:

Experience

Be careful of talking down to experienced people. If your audience is made up of people who lived through the depression, you will alienate your listeners by attempting to tell them what the depression was like, especially if it is obvious that you were not born then. In such a situation you should phrase your remarks so that your audience knows you are aware of their existing knowledge and that you are actually serving as a spokesman of the combined experiences. In all probability you will see vigorous nods of agreement. Do not, however, permit anyone to take over your talk.

Sex

Is it a mixed audience? Some aspects of your topic that you might be able to mention and elaborate before one sex might be unsuitable for the other or for mixed audiences.

Motivation

What, at present, is the foremost interest of your audience? If their tour has been planned well, they will want to hear you talk about what they are seeing. Look over the plans of guided tours and see if your talk will delay fulfillment of what might be the foremost interest of your audience. If they have traveled a long way to see something and you hold them up a few yards from it while you lecture, you cannot hope for their patient attention.

Comfort

Are your listeners physically comfortable? If not, and their discomfort is beyond your control, be sure to establish common ground with them. *Share their discomfort:* don't stand in a sheltered spot while they stand in the rain or the sun. Don't sit when they must stand.

Individual Personalities

Do not single out anyone in the group to be the obvious recipient of your remarks. Avoid personal identification with any one of your listeners. In doing so you risk hostility from the rest because of their sympathy for the one you have singled out as a target for your humor or their unconscious resentment that they are not receiving the same treatment.

TEACHING OR ENTERTAINING?

The purpose of your speaking to park visitors is to inform them of something, and that is a type of teaching. Everything you say that is not already known to the listener falls into that category. How is it, then, that some lessons are extremely dull and others so interesting they could be called entertainment? The answer lies in the teacher's manner of presenting his material.

You have already written down the facts you want to cover in your talk. They are the bones and basic structure. The flesh you put on this skeleton is your manner of delivery. That manner will determine whether you are dull or interesting. Remember that entertainment is not just telling funny stories. What is interesting is also entertaining. You already have interesting material in the facts you wrote down, and people will have traveled a long way just to hear them.

Freshness

The facts you know, and now have to talk about, probably constitute the material you know best. You may have recited the material many times before, and you know you are going to say it again and again. But you should not let familiarity with your topic lead you to fear that it might be boring to others. Remember that the members of your audience want to share your knowledge, otherwise they wouldn't be there. You must share with them the common ground of surprise, awe, or whatever it is your topic should generate. To do that you must sound genuinely enthusiastic.

Listen to people saying words they have uttered in the same sequence so many times they come quickly to the lips without mental effort: children repeating multiplication tables, or a congregation praying. The tunes of originality have gone; the high notes and the low notes are missing. A monotone is frequently heard. The pace is regular, and the volume is even and unemphatic. The sincerity of those at prayer is probably deep as ever, the many moods of children at school are still present, but the voices have lost their freshness.

If you have a tape recorder, try reading this sentence into it ten times in succession. When you play back your tape, you will probably hear that the last time you recorded the now familiar sentence the pitch of your voice changed very little, that the volume was the same for every word, and that the pace was regular. Listen to the changes of tune, pace, and volume present in your first recording. They are yours and natural to you. They should not be hard to imitate in replacing the lost freshness and originality.

Audience Interest

When you arrange the sentences of your draft into a talk, plan to capture the interest of your audience as soon as you can. The way to do this will depend on your analysis of the group listening. A good method is to express a surprising

fact early. It need not be one of the facts that it is your prime purpose to reveal, but something related—something interesting that will introduce your topic. For example, if you are talking about theaters and their libraries, you might say that nobody saw the end of *My Fair Lady* during the Broadway run or in the film. Your audience will be attentive, wanting to know why. You may go on to explain that the play was only part of the story, and that Shaw wrote the ending of *Pygmalion* as a narrative. Eliza married Freddie, not Professor Higgins. Such an exposition of little-known fact gives you a good introduction to your talk about a theater library.

Express your important facts so that they are personally meaningful to your listeners. There is nothing personal about large numbers.

Beyond a certain point, the point of human experience, large numbers are just that to most of us. A million is quite as remote as a billion. The numbers are too big for our easy comprehension; we are not personally familiar with them. The successful Ripley series *Believe It Or Not* frequently dealt with extraordinary numbers. The success of the series was largely the result of its being personally meaningful to the reader, and relating large numbers to something already familiar to the reader. For example, the number of stone blocks in the Great Wall of China is so enormous that the figure is unreal to most of us. It becomes more real, however, when expressed this way, "if every citizen of New York City added a block a day to the wall, it would take over 50 years to complete the building."

If you are talking about something of historical interest, try to relate your expressions of time to human experience. Saying that Columbus crossed the ocean nearly 500 years ago is just as remote to most of us as another event 300 to 400 years ago. But most people know somebody 60 years old, and saying that it was only a little over eight human lives ago that Columbus crossed the ocean brings the fact into new perspective. Expressed that way it doesn't seem so long ago as the vague 500 years, does it?

PRESENTATION

APPEARANCE

The principal instrument used by the interpreter is himself. Despite the obviousness of that statement, sufficient effort is seldom made to hone the instrument.

Face and Hair

Consider first the face, and the hair that frames it. Assuming that a person is wearing average clothing, the face is the most highly reflective area presented to the viewer. This is, of course, particularly true of a white person, but a brown or black person has many reflective areas which are the highlights created by the facial bone structure. Reflection attracts and holds attention. For example, in the finale of a large musical show the director will usually put his leading lady in white and she will stand out from all the deeply colored costumes around her.

Thus, as much as possible of the face should be exposed. Hairstyles can be as long as need be for a particular period, but the hair should still be kept well back from the face.

Particularly in women, the forehead should be clear whenever this is compatible with the character. The combination of long bangs and down-angle lighting can make a pretty girl look subnormal. Hair close to the eyes, which may look quite good on film (aided greatly by the close-up), can seriously reduce the effectiveness of a woman's face in a live presentation where the spectator is well-removed from the interpreter.

Facial hair should be sparingly used for the same reason. In a recent audition in Hollywood some 300 men were interviewed; only three of them had beards or mustaches, and all three explained they had grown facial hair for current roles. This situation exists because the actor is essentially a neutral person who dons or discards hair or clothing at will and as required for each role. Try to find the short-haired, clean-shaven Olivier under the makeup, hair and costumes in the film *Nicholas and Alexandra.* The interpreter should, therefore, look at himself naked, as it were, and then add the clothing and hair necessary to make his interpretive role effective. Thus many of the clean-shaven men of the Hollywood audition are best known to their fans as bearded characters in television series, but the beard is something they have assumed for that particular character not something they imposed on the role because they happen to like beards.

We must differentiate here between an *actor* (our interpreter) and an *entertainer* who creates an identifiable image and thus always plays himself. Rock stars are the prime examples of the latter. While a rock artist will not cut his hair on pain of death, a professional actor will shave his head on Monday and wear a "fright wig" on Tuesday if the roles so demand.

To summarize: start with yourself from a neutral position and build up to the character with the clothing and hair it demands. And the more of your face that you can leave

clearly exposed, the better the instrument it will be to convey the variety of your expressions.

Hands and Feet

These are the most useful body parts to the interpreter. At all costs they must be protected. Even a minor injury to a hand can restrict movement and draw audience attention away from the story. If an injury does occur, bandage it in character—there were very few adhesive bandages at Morristown.

Every park staff member knows how easily feet give out if they are not properly shod and cared for. But many seasonals probably come from environments where feet get little use and, therefore, little respect. See that they take care of them.

Hands, particularly of women, must be worked on to be believable in many interpretive work situations. Long, shaped, and polished nails were hardly common in a frontier cabin, but they creep into comparable re-enactment demonstrations. Good strong soap and plenty of hot water will roughen up hands in short order. And it won't take the young lady long to get them back in shape at the end of the summer.

Soiling

Dirt and sweat are valuable allies in our search for authenticity. Frequently, performers apply dirt and dirt effects superficially and it looks like it. Good dirt is ground in and comes from a logical source. If a man has been handling reins, he should not have marks applied to his hands; he should have marks that have come from stain which has been applied to the reins. In this way he can have come into the demonstration five minutes earlier and still look as if he has been plowing all day.

Except in mining and other dirty work, men's faces are seldom dirty and women's practically never. Let's avoid that cute Mary Poppins smudge on the left cheek. But a man's neck and throat will tend to be dirty, and certainly his hands. Keep your eyes open for "natural" dirt.

In applying artificial soiling, be sure you go far enough in area and lightly enough in amount. An extended dirty hand should not be connected to a snow-white wrist or fore-arm.

Sweat will look after itself if enough effort is expended. But even dirty, sweaty clothes must clearly be clean clothes which have become soiled through use that day. There should be a perceptible change in the degree of soilage throughout the day and before and after meals. But perhaps we should avoid being too authentic with the old-gnarled-trapper bit!

Suntan

The interpreter should be willing to adapt his personal off-duty habits to secure or avoid suntan or sunburn as required for the character he portrays. If this requires a marked sunburn line at the hatband position on the forehead, a good

interpreter will wear a suitable hat even when not working to clearly establish the line. Too much to ask? Not so, once he appreciates how well all these little touches will combine to make his interpretation outshine the ordinary.

Makeup

The art of makeup is complex. Therefore, "Go easy" is a valuable warning. But if you are working indoors and the light is intense some makeup is necessary.

Women particularly should research their makeup as carefully as their clothes. Sophisticated ladies of any period tend to have stylized ways of applying paint and powder. An interpretation can benefit from the use of the appropriate method. But even when authentic, nothing should be done which will make the interpreter either unattractive or ridiculous. A seasonal with a round little-girl face should not wear a beauty spot.

Makeup colors for women should be limited to the shades which would be available in the day of the character being portrayed. These, until very recent times, would be few. A girl at a Virginia restoration was observed to be wearing lipstick that doubtless carried a name such as "Cover Girl *Tangerine Blush.*" *Please!*

Except in highly specialized situations, men should avoid makeup entirely. Everyone should strive for a good skin tone by natural methods.

Clothing

Interpreters should never wear *costumes*. Rather, they should wear clothing appropriate to the character they portray. Frequently this is the NPS uniform.

The uniform has many advantages; tradition, dignity, authority, formality, utility. Sometimes these elements will prove to be disadvantageous. The uniform may convey a sense of stiffness and severity. It is very difficult for an immaculately uniformed interpreter, hat squarely on head, to tell an amusing anecdote about a crabby old backwoodsman.

The solution is to fit the words to the music. Wear the uniform when it makes the presentation more effective; wear *period clothing when that serves best.*

Parts of specialized clothing can be worn with good effect when complete outfits are not available. Hats and shoes are the most important elements. Tuck an ordinary pair of pants into high, heavy boots and a new character is created. Clap a straw boater onto the head of a man in a business suit and we're off on a picnic.

Occasionally, a number of different hats can be used by one person in the course of a single presentation. Don't try this unless you can carry it off. If overdone, this can create the effect of a vaudeville act.

Both hats and shoes should be worn for substantial advance periods by the person who will use them before the

public. In this way their appearance and use will be natural.

Belts and other leather or metal trappings will create a sense of officialdom or specialized calling even when worn with neutral clothes. It is effective to buckle on such items during the process of the talk as one assumes a different body posture and method of speech delivery while moving into a distinct character situation. This "transformation" always has a touch of magic for the spectator.

Women can get particularly effective results from the use of scarves, neckerchiefs, shawls and the like. These are useful to depict age shifts, temperature changes, geographical moves, etc. Many famous one-woman shows have been built around a box of old hats, scarves, handbags and assorted oddities bought for next to nothing in Salvation Army stores. A neutral dress is the only basic costume required.

Watch for color authenticity in clothing for historic periods. None but the very rich had strong, pure colors until the arrival of the aniline dye, and even these were absent during World War I because of patent control by Germany.

Underclothing should have the good attention of both sexes. We must not see a modern T-shirt under a half-open Civil War tunic nor nylon hosiery below a crinoline.

Insignia and jewelry are useful but must be authentic. Every audience has an expert in something-or-other who will spot the inauthenticity immediately. Absence of trimmings will give the interpreter that "naked" look so common to the amateur. You must complete the outfit to the smallest detail once you start to dress yourself in full period clothing. Watch that wristwatch!

"Distressing" is essential to secure the lived-in look which your clothing must have. Even the apparel of a lady or gentleman will be slightly rubbed at the elbows, slightly marked at the cuffs, and slightly creased at various body positions.

Workmen, soldiers, farmwomen and others normally doing heavy work will need clothing clearly marked by wear and faded by continuous washing. With theatrical costumes, these effects are secured by a number of artificial techniques, but with the close scrutiny you will be under, heavy washing with strong soap and rubbing against appropriate rough surfaces is advised. Of course, the best method is to wear the clothing as much as possible, and you will gain in self-confidence as the clothing begins to hang easily on your body.

Clothing used in interpretations must be cleaned much more frequently than ordinary apparel. A higher level of perspiration can be expected due to the excitement generated and energy expended under interpretive conditions. Cleaning is a budget item which is frequently underestimated. Duplicate clothing is a necessity if the program schedule is intensive.

ACTION

Entrances and Exits

The law of action is that the performer must *arrive, do something,* then *leave.* The arrival must be precisely at the time scheduled; too often the interpreter, overly conscientious, arrives early. This is as bad as or worse than arriving late.

The most often heard request of the performer to the director is "Give me an entrance." And it is an *entrance* that the interpreter must make. Whenever possible this should be from a point which is clearly divorced from the route the audience has followed to reach the demonstration area. Too often, particularly in a nature walk, the interpreter parks his car near the spectators' cars and walks along the same path as they are following. When he reaches the starting point, any element of surprise has been destroyed and the needed sense of "presence," the vital "hold" that the speaker radiates towards his audience, is seriously depreciated.

In a major western park the speaker conducting a nature walk in uniform was observed as he arrived 7 or 8 minutes before the scheduled start and then spent the next 10 or 11 minutes picking up and examining cones and other material from the forest floor. When, at last, he stood on a slight rise and tried to get the group organized, he had a good deal of difficulty establishing himself as the leader for by that time he had merged into the landscape as a park employee going about other business.

Contrast the above with a figure, in sturdy woodsman's outfit, charging down a hillside and bursting out of the undergrowth to confront the waiting spectators with a cheerful shout as he jumps on a stump, waves his cap and, feet apart, gun grounded with a clunk, is off in a verbal surge of enthusiasm for his land!

He cannot keep up that level of impact for long and he should not try to. The talk and the walk will have many levels of impact, some serene, some funny, some exciting, all interesting. But that strong contact of the first entrance will not be lost over the entire walk if the material and its method of presentation are properly orchestrated.

The *exit* must be just as sharp as the entrance. There must be no slithering out at the end with the resulting sense of uncertainty that this brings to the spectator. The interpretation must *stop!*

If discussion is to follow the presentation, this should happen at a clearly defined and announced location. Preferably this spot will be a moderate distance away from the terminus of the walk. Thus the discussion will be held with a smaller and "new" audience which separates cleanly from the original group.

The interpreter should not be required to sell something at this point. The few cents collected are not equal to the spectators' embarrassment, and the effective exit of the speaker and the audience's pleasant memory of him is destroyed.

Other effective entrances can usually be devised by examining the site. The classic appearance over a hill is hard to surpass. Inside an historic building a good entrance is to appear on a balcony and descend a staircase (the Southern Belle routine). Compare that with the appearance of an interpreter on the same level as the spectators. The lady on the staircase is the automatic center of all eyes; on the floor level the same woman would go almost unnoticed.

Entrances and exits should be made in character.

If the interpreter enacts the role of a crotchety old retainer (who passed the law that all interpreters should be pleasant?), he will stomp in, harangue the crowd on all the problems of living with and working for his master, then exit with a resounding door slam. Thus an event starts, happens, and ends within a unified experience frame. It will be remembered.

Performers work for a finish which is frequently called "the button." The comic wants to "leave 'em laughing," Camille wants them crying, the magician wants them amazed. Every effective interpretation will close with a strong conclusive point which crystallizes the message and mood. That's not easy to write nor easy to deliver but it is usually a simple statement—"She failed, but she showed the way," "The land was green again," "The flag was still there." Note the number of one-syllable words.

Use of Animals

No single factor adds as much drama to a situation as a horse. The "Man on Horseback," reviled as he may be, remains an arresting and dominating figure. And since the mounted man is so characteristic of American history, his use is appropriate in many situations.

With seven to eight million horses in the country today, with their numbers increasing daily, the added problems and costs of using mounted interpreters are clearly offset by the added interest spectators will show. Observe the reaction to the mounted cavalrymen at Gettysburg.

The increased speed and height provided by a mount add much to the strength of entrance and exit. But it is the enduring affection between man and horse that gives further impact to the performance. Even when the speaker dismounts, as he should for the main part of the presentation, the presence of the horse provides visual interest.

In historically sophisticated settings, the arrival of the great man and his lady in a carriage drawn by a beautiful pair will set a delightful mood. Such an enchanting picture will soon be a feature at the Vanderbilt mansion.

In battlefield situations a fine presence can be set with sturdy horses maneuvering artillery. It is amazing how much assistance can be secured, with little or no cost, from equestrian-addicts who seem to be everywhere.

Babies and dogs usually upstage actors so they are

understandably unpopular in the profession. For that reason alone, dogs, at least, should be used wherever practical. Of course there are problems of control, but the presence and actions of a well-trained dog can, in themselves, provide a valuable lesson to many visitors.

Various animals, of course, work well into Living Farm demonstrations, but try some related activity not directly required by the storyline. For example, as the farmer talks, have his son ride a pony bareback across the field, interrupt his father for a moment to receive instructions, then trot away across the field again. These kinds of touches will bring reality and color to hold audience interest.

If a particular animal is known to have been a pet of an historical personage, try to introduce one. Our crotchety old retainer could complain about the trouble of cleaning up after the parrot the master had brought home from Barbados and be carrying the bird as he talks. With luck, the bird will produce some appropriate squawks to initiate some by-play. Didn't Carl Sandburg let his pet goats wander about the living room? Didn't Dolly Madison have a parrot? And how about the Vanderbilt poodle? Or FDR's Fala?

Visual and Sound Effects

Dramatic noise is a useful device to add variety. The firing of a gun is, doubtless, the most effective sound that can be produced. No one ever quite gets used to it because of the myriad connotations that the sound inspires. The faraway tolling of a bell can have realistic or impressionistic values. For example, in a battlefield sequence the clanging of the Liberty Bell can be introduced as background effect while the narrator tells of victory or defeat. The fact that this sound is not logical, geographically, does not matter as it is emotionally acceptable. Or the bell could be used as a dramatic symbol of liberty at, say, Booker T. Washington National Monument.

Effects such as these could be handled, on *time cue,* by a secretary back at the visitor center. She can flick a switch even though she cannot see the action. No visual evidence of anachronistic equipment, or of the operation of the controls for such equipment by the interpreter, is acceptable.

Any feeling of mechanical intrusion, such as the hiss of a tape running, must be avoided or the mood is instantly destroyed. A tape recorder demonstrating bird calls may be used inside a room, but such an artificial device should not be used in the forest.

A good rule is to project yourself into the mind of the viewer; what sound will enter his mind as he hears your description of the scene? Then augment his mental impression by the reproduction of that sound with more immediate intensity. Supplement it with logically related sounds to expand his picture.

If in doubt, use nothing. Like makeup, too little sound is better than too much. At Canada's Expo '67 the first programming scheduled on the sound system was silence!

Fire has probably the greatest visual impact of any effect. Again, this is because the spectator has direct knowledge of what fire can do. While sensational effects can be secured, you should hesitate to use any that are on a grand scale. To get such effects "in-and-out-on-cue" some type of oil must be used, and the resulting stench and smoke hardly justify the result.

The small campfire, as the symbol of security, comfort and food, has an honored place in the parks. But perhaps greater variety can be introduced in settings around the fire. The interpreter can sit on an old wagon drawn up on the far side of the campfire, as is done at Scotts Bluff, and tell his yarns from there. Any "prop" such as this which will add interest to the picture and help set a mood can be drawn from equipment which would logically be at the particular site.

Railroad fusees add interesting illumination to a night presentation in a settlement where the railroad was an important factor. And what a wonderful sight is an old railroad engine itself, all fired up and panting on a siding in the darkness of the night. Such living impressions are well worth the effort in spite of the drudgery involved in their repetitive preparation.

Characterization

Effective interpretation demands that the action of the participants be characteristic of what such persons would do under the given circumstances. Thus custom and habit are key factors. A miner does not walk like a high-rigger nor a courtier like a foot soldier.

So in each interpretation you should ask yourself many questions about the economic, social, and cultural background of the character you wish to use to better tell your story. You should start the construction of your characterization on the posture, gesture, and body-movement appropriate to a person of such background.

John Doe is not a true interpreter if he remains John Doe in movement and body-style and hopes to be convincing by the addition of a funny hat and a vocal peculiarity. That is caricature, not characterization.

At this point let's scotch all the hokum about "feeling" the role. Of course the interpreter must "get inside" the character he is using. But he must be always intellectually aware of what he is doing and how he is doing it. Characterization is a conscious technical process; if the speaker is "carried" away, the audience will be confused and, soon, bored.

If you are working in a group, keep your mind concentrated within the scene at all times. Do not "click in and out" as the center of attention swings to or from you. You are an

essential part of the action even when you are doing nothing. Hark to the ancient shout of the director "Keep in character!"

Unless you are portraying an historical personage whose idiosyncrasies are widely known, avoid eccentric touches which, known only to you, are authentic but which, to the audience, are distractions.

Once you have established the movement-style of your character, begin to heighten the intensity of your actions and reactions. You must be bigger than in real life to convey your ideas and emotions to the spectators. Of course, if you get too "big" you will become a melodramatic ham and the audience will laugh; if you get too "small" and "internal" you may be suffering the tortures of the damned, but the audience will think only that you have smelled something unpleasant.

Now that your body is moving in character and your actions are intensified, your hands and arms will stop "acting" and start being natural dramatic extensions of your body and brain. In short, the proper gesture will be instinctive and correct. When this transition begins, you are becoming a character interpreter rather than a poseur. But this is not to suggest that you don't have to learn many technical matters in gesture. Find out by looking; a farmer has a certain way of leaning on a fence and moving his hands as he gives directions to a passing motorist; watch him. Perhaps he doesn't move his hands at all, but only his head; watch him.

Detailed rehearsal is essential in the handling of properties. Everyone knows there is a precise way to handle a gun. Lady Windermere is just as precise in the way she handles a teacup. Something is done with a quill pen between the moment you pick it up and the moment you start to write; do it incorrectly and you make a graceful historical item look like a 29¢ ballpoint. Find out how.

Conflict and Safety

If appropriate to the storyline, physical conflict can be an effective addition to the demonstration. Again, detailed rehearsal is necessary. Not only is there the danger that the wrong fellow will win if the struggle is left to chance, but it is easy, also, to be comic when the objective is to be heroic. Here the cold eye of the director is invaluable.

Physical contact of a social nature should be used sparingly. Football players are inclined to put their arms around "pals" a good deal more frequently than most males in normal circumstances. Contact is dramatically effective only when used with discretion. A handshake at the end of a discussion can be very strong. But its intensity will be diminished if the two men have already shaken hands on meeting. Dramatic editing will remove the first handshake to strengthen the second.

Action must be safe. Even with every precaution performing is hazardous. At a university, the theater department

ranks second only to the football team in claims on the insurance office. When you heighten the intensity of action, misjudgments occur. Even an ordinary staircase becomes dangerous for in the excitement of the moment the interpreter steps a fraction longer, a fraction higher, a fraction faster. Constant rehearsal to establish habit is the best safeguard.

With naturally dangerous properties or in difficult surroundings, every eventuality should be checked out. It is amazing how many dangerous ways a non-soldier can invent to lean on a rifle. Or how frequently ladies in inflammable dresses back up against open fireplaces. Draperies often conceal light sources that get hot, yet fabrics are infrequently flameproofed. The director and the staff have a primary responsibility for the safety of the interpreters and the spectators.

Rehearsal

Even the simplest of interpretive presentations must have a rehearsal period of at least two weeks and preferably three. But as the Park Service moves into more complex presentations, the rehearsal requirements become much more intense. For example, written material involving several people must be heard in rehearsal before its worth as performing material can be assessed. Words or lines which do not ring true when spoken should be changed on the spot. If a complete scene needs rewriting, do it overnight between rehearsals.

Rehearsals begin in a room that, if at all possible, has as much working area as the prime working space on the actual site. Here the interpreters become word-perfect, learn their blocking, and develop in-depth characterizations. One week before opening rehearsals move to the site for run-throughs without equipment or costumes, although hand-props should be used. The last three days before opening are devoted to technical and dress rehearsals. Don't drop a day just because it is a Saturday or a Sunday—you will never pick up the momentum.

1 Technical Rehearsal (with interpreters but no period clothing)

2 First Dress Rehearsal (with interpreters and all period clothing)

3 Final Dress Rehearsal *(Everything . . . run through without stopping* . . . follow with clean-up)

The technical rehearsal is sometimes mistakenly used by the technical personnel to try out their equipment. This is disaster! Every technical item must be installed, tested, and approved before the technical rehearsal. The purpose of the technical rehearsal is quite different; it is a working session in which the interpreters learn to capitalize on the advantages and cope with the disadvantages of the facilities and materials with which they must work. At the same time the

technicians learn to operate their equipment in relation to the actions of the interpreters. Naturally, this mutual experience cannot take place if the equipment is not in full working order.

The first dress rehearsal adds the dimension of costume and makeup which tends to inhibit the interpreters' movements and consequently their timing. Bugs apparent in the technical rehearsal should be ironed out before the beginning of the first dress rehearsal so that, barring an unforeseen jam-up, it will run through without interruption. Giving pointers and rehearsing short scenes can follow the run-through.

Thus the final dress rehearsal should, for all practical purposes except the presence of spectators, be a presentation. Many directors like to invite 20 or 30 persons, who are naturally close to the production, to the final dress rehearsal. This gives everyone a sense of playing to an audience. Under no circumstances should the general public be invited. The final dress rehearsal is not the occasion for those in the audience to have a party during the rehearsal nor for those in the cast to have one after.

No doubt the above sounds somewhat complicated and very theatrical. But the method, with appropriate modifications, can be applied to anything from a nature walk to a one-man talk at an historic site to a large scale ceremonial or other complicated affair. Have we not all suffered through a so-called simple celebration where the microphones failed, the guest speaker came on from the wrong side, the mothers of the maypole dancers had no chairs, and countless other mix-ups occurred, all through want of proper rehearsal? Try the system. It works.

The presentation itself must begin and finish on time, no matter what the circumstances. The old saw "the show must go on" was invented for the important reason that if the show does not go on, no one, the actor, the director, or the manager will be eating by the end of the week. While matters may not be quite that drastic in the Park Service, the phrase also expresses a treasured tradition which is honored by all but a tiny fringe element of the profession. Even if there are more people on the stage than in the audience (and this has happened to some distinguished artists) there is no question of canceling. And if one visitor will make the walk in the wind and rain, the interpreter should make the walk too.

Continuity

So the performance is on! Whether it is one seasonal talking to a group of children at a seashore or a hundred nymphs cavorting in the moonlight, it's been worth the effort to get it right.

Now the task is to keep it right. First, that means staying healthy. Flu and the twisted ankle have spoiled more presentations than artistic tantrums or lightning fires. The myth that

artists live a Nirvana-like existence, sleeping all day and plunging into orgies every night is somewhat exaggerated. Mostly they plug away at a routine that makes the General Motors' assembly line look like a holiday in Tahiti. You don't have to follow the almost monk-like routine of many artists on a difficult assignment, but you do have to eat and sleep regularly and play with a sizable amount of discretion. Because before each audience there is only one chance. Make it count.

Now, how do you keep the presentation alive and fresh on the 50th, 100th, 500th showing? By having rehearsed your material so well that you become technically perfect. Then you can call up a performance even when you don't feel inspired. A little "presence" will be missing but it will still be a good show.

Every three weeks or so, go back to your director and check over the presentation. Where have you become sloppy? Where have you unconsciously shifted emphasis? Where could you add a point that would strengthen a scene? Go back to your stage then with a fresh resolve.

In this way you will delight many, thrill a few! Olivier, look out!

APPENDIX A

ADDING DRAMATIC VALUES TO
AN EXISTING
INTERPRETIVE PROGRAM

The addition of dramatic values to the standard interpretive program, as proposed here, can lift that program from the routine to the memorable. And it can be done with the existing staff.

CONGRESS HALL

Here is the major opportunity in the park to tell visitors how the idea of independence was made to work. Weary from walking, the audience is now seated and emotionally receptive. A doorman, uniformed and working in character, has organized the seating of the audience, closed the doors, and cried formally for order. The Speaker of the House enters and the ritual appropriate to his arrival is enacted. As he begins to speak, he establishes the convention that he stands for all Speakers and, as such, represents the office, not any individual holder of that office.

His is the serious but exciting message that the spectators will carry away, the summation of their entire visit to the park. At some point in his talk he remarks on the vitality of the orators of the day and is immediately interrupted by a member of the Congress who strides in from the back of the room talking vigorously, stops at a desk on the left side aisle, and addresses the room, establishing a significant point. Ending with a flourish, the Congressman exits, and the Speaker returns to his commentary. Three or four minutes later he again yields the floor to a Congressman who strides down the right aisle talking earnestly. (It is the same man, for he stands for all Congressmen, but his second entrance is done with change of character and delivery.) This can be a varied and interesting technique to highlight the key points that the visitor should remember.

The doorman takes over at the end of the dissertation, opens the doors and shows the audience out, still, of course, in character.

Requirements

3 NPS interpreters: Doorman, Speaker of the House, Congressman
3 sets of period clothing
Congress Hall, as is: No lights, no sound system, no artificial setting, no effects. The building speaks eloquently for itself.
1 NPS director/supervisor

APPENDIX B

A NEW INTERPRETIVE PROJECT

THE STATE MALL, directly across from Independence Hall, Philadelphia

This comparatively complex proposed interpretive project would use largely amateur participants from outside the service. Professional direction would also be employed.

It is the end of the afternoon; the sun is sinking low on the horizon. The audience is seated on the wide steps on three sides; the fourth side, nearest the flagpoles, is open. Twenty cubes, measuring 26 inches, are placed in an apparently haphazard arrangement on the floor of the court. Two cubes, measuring 34 inches, are placed on the first wide step at the far end, equidistant right and left of the center line. One cube, measuring 40 inches, is placed on the top step, dead center, closest to the flagpoles. The cubes are painted a soft grey.

Twenty young men enter from the side arches, slipping quietly through the spectators down the wide steps. Each takes his position by one of the 20 cubes. One leans on his cube, another rests his foot on one, and so on. No one approaches the three larger cubes. All of this action and the subsequent movement is choreographed. Each man is talking as he reaches his cube, gesticulating, arguing with everyone and no one. A leader's voice cuts through the hubbub. The other voices die. He speaks, others answer. As the discussion ebbs and flows, it becomes apparent that the words are all taken from famous speeches and famous writings of leaders of the Revolution. The simple, forceful language will be found to have a curiously contemporary character. But no performer is costumed or made-up to resemble a famous man. Rather, they are dressed in trousers and turtleneck sweaters. Some are in cool colors, shades of blue and green, some in warmer colors, shades of crimson and orange.

One man passes to another's cube to agree with him or oppose him. At another cube three men join, then separate. As the discussion begins to resolve itself, it is apparent that the warm colors and the cool colors are forming partially unified patterns. Now a leader steps up to a second-sized cube, jumps on it, and shouts from this position of command . . . three men join him. A second leader vaults to the other larger cube and is joined by two men standing below him looking up. The time for decision is upon them. The men in the warm colors are all near the front by the larger cubes . . . some hang back slightly. The men in the cool colors are in small groups far at the other end.

Suddenly a leader jumps to the top of the largest center cube and raises his arms . . . they rush to him and form a tableau around him. The decision has been taken. The men in the cool colors form a group of despair at the far end. The natural light has almost gone.

Great searchlights placed on the ground at the base of

each flagpole and pointed straight up flash on simultaneously. The tableau of men, now in silhouette, slowly revolves to watch the 13 flags rise in the shafts of light.

Blackout.

Requirements

20 young men: volunteers, a YMCA gymnastic team, or the like
5 professional actors (doubling) for one-session recording of sound track against which volunteers mime
1 professional writer
1 professional director/choreographer
Variety of theatrical lighting equipment to supplement natural light and searchlights to illuminate flagpoles—controls for same
Amplification equipment for sound track
Electricians to operate
NPS or other supervisory staff
20 costumes

APPENDIX C

VOICE STUDY MATERIAL

SPEECH HABITS

This voice study material is designed to help you improve your vocal delivery in interpretive programs.

What to Avoid

"Word Whiskers" There are three sounds frequently aired by inexperienced speakers: they are ER, AH, and UM. They mean nothing (because they can also mean anything), they accomplish nothing (except the annoyance of the listener), and they sound dreadful, especially to people who are keenly interested in what you should be saying.

Making these three sounds is only a habit. Even people who know very well what they want to say are liable to develop the word whisker habit. Professional speakers do not begin their speeches with ER, nor do they punctuate them with AH and UM.

Alert yourself to these ugly sounds and eliminate them from your speech. At first the habit is hard to correct. The almost invariable excuse is "Well, I only use those sounds when I'm thinking of the word I want." But is that reasonable? Do the sounds help your selection of the word? Is your listener helped in any way? Listening for word whiskers in the speech of others, and the quick realization of how unfortunate they sound will help you avoid them in your speech.

Jargon One dictionary defines jargon as "the meaningless chatter of birds," another prefers "speech that is unintelligible," another "the language of a class or profession." For our purpose the last is useful.

It is unfortunate that people in positions of responsibility are sometimes guilty of composing new words for their occupation when there are plenty of useful words already available. It is natural for the junior members of an organization to imitate their seniors' choice of words, and thus the jargon of a profession is perpetuated.

There is a habit of adding two e's to a verb and composing a new noun. People who train others are heard describing their products as *trainees* when *pupils, students,* and so on would do as well. Nowadays we hear *inductees* for those being inducted, *confinee* for those in confinement, and even such curiosities as *conductee, advisee, enrolee, payee,* and *dismissee.* There is, apparently, no limit.

Avoid the temptation of introducing your listener to gaudy words of your own devising.

Circumlocution "Talking around" is the true meaning of circumlocution. It is usually practiced by people who are unsure of what they really want to say and therefore avoid an identifiable central theme. It is sometimes practiced by those who wish to "pad" their material. "The answer to your question is in the negative" is a familiar circumlocution for the concise "no."

"Please be advised that . . ." is a useless preamble to whatever follows; so is "it goes without saying . . ." since you are going to say it anyway.

Remember that the *content* of what you have to say is the basic reason for saying it.

The *manner* of saying it may help a great deal, but poor material will not be improved by the *number* of words expressing it. There are no rewards for the lengthiness of a talk, but there are many penalties.

Tautology This is the needless repetition of an idea already expressed.

An example of tautology is a used car dealer's description of a car "blue in color." The listener knows that blue is a color and the dealer should save himself the trouble of elaborating so simple a fact. Describing the car as blue would be enough. The following are common examples of tautology: We are going to *go* . . . I will repeat that *again* . . . The concensus *of opinion* was . . . We will continue *on* to . . . Few *in number.* Square *in shape.* A *round* circle. Killed it *dead.*

Pomposity This is the adornment of speech with high-sounding words and phrases. The best speakers use simple, direct expressions to convey even the most learned thoughts. And yet we hear some very ordinary decisions announced by "It is deemed advisable. . . ." *Deemed* is a lofty substitute for the simpler *thought* or *believed.* It stands out like an orchid amid the daisies of ordinary speech.

A service station, unwilling to be a mere service station, advertises itself in neon letters a foot high as a *lubratorium.* One is almost afraid to take a car there for greasing in case the price equals the grandeur of the advertisement.

A witness in court, reluctant to admit that he has suffered a common punch on the nose, recounts that "the accused propelled his fist against my proboscis, bringing the blood spurting forth." Somehow, he does not seem to deserve sympathy.

Euphemism Originally euphemism meant "an expression in place of one which might offend the gods."

The ancient gods of Mount Olympus seem to have weathered many generations of low utterance. It is pointless, therefore, to spare their blushes with such delicacies as "interesting condition" for pregnant, and "passed to his reward" for dead. Saying he has "joined the heavenly choir" does not soften the bereavement of those left alive.

Rules are for the guidance of the wise and the strict obedience of fools; the rule of avoiding gentle expression is not rigid. Of course there are occasions for softening one's words. No one with common sense would talk to a widow

about the "cadaver in the box" when referring to her late husband. But in this age the occasions for extreme delicacy are few.

The guide at a zoo, avoiding the word *breed,* told the visitors that the crocodiles would soon "enjoy intimate relations and have babies." Expressed that way the idea is far more lurid than the simple word *breed.*

A politician referred to his opponent as "one who issues terminological inexactitudes," and defined that by adding "I mean he deals in departures from the truth." Apparently he meant to say that his rival for office was a liar.

Even a hundred years ago, when grand pianos wore skirts so that their legs did not shock the viewer, such modesty was unconvincing. Today it is absurd.

Metaphors—mixing and modifying A metaphor describes one thing in terms of another, for example, "The expressway was a ribbon of gleaming concrete unrolling before us."

Metaphors bring imagery and color to speech. Do not use two metaphors in one sentence unless you are willing to be regarded as an amateur poet, or are prepared to risk an unplanned comedy such as "the ocean bed is virgin territory pregnant with possibilities."

Be careful of modifying a metaphor. The word *bottleneck* is a useful metaphor describing restriction of flow, but if it is modified with *large,* as in the following, the purpose of the metaphor is defeated. "The withdrawal of our troops has run into a large bottleneck." The larger the bottleneck the smaller the restriction. It is equally unwise to refer to a "small bottleneck" since that seems to be something of little consequence. The metaphorical bottleneck is better left unmodified. Be careful, too, of the metaphorical *target.* You *aim at* and hit or miss the target; you do not go to *meet* it.

Triteness This is the use of worn out phrases producing clichés, or hackneyed expressions. Some expressions, of course, need to be used over and over. We cannot escape the greeting "how do you do?" or "how are you?" Their frequent airing does not make them trite, but many supposedly witty replies are trite. "In the pink of condition" has become so shopworn it cannot hope to replace the simple "I am well, thank you; how are you?"

Many of us use clichés without even wondering what we are saying. We refer to *broad daylight,* but what is light that has become broad? There has been a fashion of referring to one's wife as *my good wife.* Is it necessary to tell the listener of the wife's nature? (Or does the speaker imply that there is another kind of wife hidden somewhere?) How many speech makers say they *would like to take this opportunity?* Must everyone not falling down drunk be *sober as a judge?* Is

every lovely girl *pretty as a picture?* And are those who know much always *mines of information,* or is it better that we *view the situation with alarm* and avoid triteness ourselves?

Mispronunciation English is not a phonetic language. That is to say its spelling is not an absolute guide to its pronunciation. Make sure of any word you do not know. English pronunciation has many vicious traps. Here is a list of words commonly mispronounced.

Word	*Proper Pronunciation*	*Common Mispronunciation*
ARCTIC	ARK-tik	AR-tik
AREN'T	ARNT	A-runt
ATHLETE	ATH-leet	ATH-a-leet
BESTIAL	BEST-yal	BEEST-i-al
BREECHES (clothing)	BRITCH-ez	BREETCH-ez
CHASM	KAZ-m	TCHAS-m
CHIC	SHEEK	TCHIK
CLEANLY (adjective)	KLEN-le	KLEEN-le
CLIQUE	KLEEK	KLIK
COMEDIENNE	ko-me-de-ENN	ko-ME-de-en
DEMISE	d-MIZE	de-MEEZ
DESPICABLE	DES-pe-ka-bl	des-PIK-a-bl
DIPHTHERIA	dif-THEER-e-a	dip-THEER-e-a
DIPHTHONG	DIF-thong	DIP-thong
EXQUISITE	EKS-que-zit	eks-KWIZ-it
FEBRUARY	FEB-roo-are-e	FEB-yew-ar-e
GALA	GAY-la	GAL-a
GENUINE	JEN-yew-in	JEN-yew-wine
GOVERNMENT	GUV-ern-ment	GUV-er-ment
GRIEVOUS	GREEV-us	GREEV-ee-us
HARASS	HAR-as	har-AS
HEIGHT	HYTE	HYT-th
HEINOUS	HAY-nus	HEE-nee-us
INFAMOUS	IN-fam-us	in-FAYM-us
LIBRARY	LY-bra-re	LY-berry
OFTEN	OFF-n	OFF-ten
RIBALD	RIB-ald	RY-bald
SENILE	SEE-nile	SEN-ile
SUBTLE	SUT-l	SUB-tel
THAMES (river)	TEMZ	THAY-mz
THEATER	THEE-a-ter	thee-AY-ter
VAUDEVILLE	VODE-vil	VAW-de-vil
VEHICLE	VEE-e-kl	vee-HIK-l
VICTUALS	VIT-lz	VIK-tew-lz
WEREN'T	WERNT	WER-unt

Words and expressions frequently misused.

ANTICIPATE Misused in the sense of *expect.* To anticipate is to act beforehand, or prematurely. If you anticipate an audience of 5,000, you begin the performance before they arrive, or you arrive before they do. If you expect an audience of 5,000, you are reasonably sure 5,000 people will arrive.

ADVISE A poor substitute for *tell* or *inform.* Poor: We are sorry to advise you that the bear died yesterday.

AS TO WHETHER A windy and incorrect substitute for *whether.* Wrong: Please let us know as to whether you will stay one or two days.

BE SURE AND Be sure *to* taste the water, not be sure *and* taste the water.

CERTAINLY An intensifier so overworked it has grown feeble and now weakens instead of strengthening what follows. Weak: We are certainly happy you came.

COMPRISE Mistakenly substituted for *constitute.* To be right think of comprise as meaning *embrace* or *include.* Wrong: Elms, oaks, and firs comprise this large forest. Right: This large forest comprises elms, oaks, and firs.

COMPARE TO, COMPARE WITH Both are right, but they have different purposes. If you compare me *with* Napoleon, you are looking for differences. Napoleon was short and dark, I am tall and fair. If you compare me *to* a reed, you are expressing the similarity. A reed is tall and thin, so am I.

DISINTERESTED Do not use disinterested if you mean *uninterested.* Judges, umpires, and referees are *disinterested.* That is to say they do not stand to gain from the victory of either side. A man who falls asleep at a baseball game is *uninterested.*

ENORMITY The word is expressive of *wickedness,* not size. Wrong: The enormity of this building is hard to heat.

EMIGRATE, IMMIGRATE If you *emigrate,* you leave. If you *immigrate,* you enter.

FEATURE An overworked word usually adding nothing to the sentence where it lurks. Poor: Another feature of the park is the absence of fences. Better: The park has no fences.

FLAUNT, FLOUT If you *flaunt* something, you make a gaudy (and probably defiant) show of it. If you treat the rules with mocking contempt, you *flout* them. Right: The general *flaunted* his flag before the enemy.

GOOD It is vulgar to use *good* as a substitute for *well.* Wrong: He speaks good.

HEALTHY, HEALTHFUL *Healthful* means conducive to health. *Healthy* describes one possessing health. If you say carrots are *healthy,* you are speaking of the vegetable's condition. If you say they are *healthful,* you mean they are good for you.

INFER, IMPLY Not interchangeable. To *imply* is to hint

or suggest a meaning. To *infer* is to arrive at a conclusion. If you see me out in a snowstorm wearing nothing but a sunbonnet, without saying anything you may *infer* that I have gone mad. If, in the same situation, you say to me, "Are you all right in the head?" you are *implying* that I have gone mad.

IRREGARDLESS There is no such word. It is a crude substitution for *regardless.*

LAY, LIE Among the several meanings of *lay* is the past tense of *lie.* Be cautious of using *lay* otherwise.

LESS, FEWER Not interchangeable. *Less* refers to quantity or mass, *fewer* to items you can count (or to people). You cannot refer to *less* people. Wrong: There were *less* boats in the lake. Right: There was *less* water in the lake and consequently *fewer* boats and *fewer* people.

LUXURIANT, LUXURIOUS *Luxuriant* describes abundant growth. *Luxurious* pertains to luxury. The foliage of trees might be *luxuriant;* your home might be *luxurious.*

PRACTICAL, PRACTICABLE *Practical* is the opposite of theoretical; *practicable* means workable.

RECOLLECT, REMEMBER The distinction here is that *recollect* suggests a conscious effort to recall. *Remember* implies that the impression remains and can be recalled without effort.

RESPECTIVELY Means each to each, in order. It is meaningless to say "John, Jack, and Joe went to their respective rooms." "They went to their rooms" would be sufficient. If, however, you need a more precise expression, "John, Jack, and Joe went to rooms 2, 5, and 7, *respectively,"* would be meaningful.

REASON To say that the reason he died is *because* his wife shot him is redundant. You should say "The reason is *that* . . ."

REVEREND, REVERENT *Reverend* is a clergyman's title. *Reverent* describes a feeling of great respect.

SANATORIUM, SANITARIUM Although frequently interchanged, a *sanitarium* is actually a place for treating mental disorders, and a *sanatorium* is a place offering general curative treatments.

SPECIE, SPECIES *Specie* means coins; it is not the singular of species. *Species* is both singular and plural. "One *species* of . . ." is correct.

VERBAL Do not use verbal if you mean in speech. A promise spoken to you is an *oral* promise, not a *verbal* promise. *Verbal* is a term of grammar (a verb used as a noun or adjective).

What to Develop

Style Rather like art, style is a personal matter. In speech it is the result of the way you express your thoughts, your choice of words, and the sequence in which you arrange your words and sentences. A vigorous style is probably the

most suitable in the Park Service. Your listeners will not expect you to be lyrical, and a failing attempt at the poetic style is embarrassing. Vigor does not mean that your talk should be terse but that, like a vivid painting or drawing, it should not have unnecessary adornment. Consistently short sentences and clipped speech would alienate almost any audience, but the brevity of the vigorous style does not demand that. It does require that every word should tell. As you develop a vigorous style, you will leave behind vagueness and lack of resolution. Your own sound will encourage you to be concise and bold.

Your sentences should express one, clear thought, modified or qualified as you please, but the secondary thoughts must be clearly in second place.

You are probably going to say the same thing many times to different groups of people. Careful planning of what you will say is a good investment against the future. Write down, as haphazard as you like, everything you should tell them. Consistent with how long your talks should be, make sure that you covered your topic thoroughly. Now plan the talk, editing your first draft.

USE THE ACTIVE VOICE In this sense voice is a characteristic of your style, not the sound you make. A verb is said to be in the active voice when its subject is the doer of the deed. The opposite of the active voice is the passive voice. If you are speaking about an old fort, then be consistent in telling what the fort did—not what was done to it. *Active:* The fort withstood a three-month siege by the British. *Passive:* A three-month siege by the British was withstood by the fort. In the passive sentence you have taken the attention away from your subject—the fort—and refocused it on the British.

The vagueness of the passive verb has some usefulness when the doer of the deed is not known and therefore cannot be named. *Passive:* Much has been endured by this old building.

USE CONCRETE NOUNS A combination of the active voice and concrete nouns will go far in developing vigorous style. Nouns are said to be either concrete or abstract (although there are many that change from one to the other according to their use). Concrete nouns name physically existing things; things that can be seen or touched, *flag, monument, hill,* and so on. Abstract nouns name qualities, conditions ,and so on, things that have no physical substance, *love, dismay, confusion.* In general we can say that concrete nouns bring a picture to mind and abstract nouns do not. Abstract nouns are necessary to the discussion of ideas and theories, but if they are used in place of concrete nouns, they give the speaker an academic and sometimes aloof air.

Saying that the weather was inclement might mean anything. It could have been too hot, too cold, or foggy. It is better to use specific, concrete language and say that it rained for five hours. Then the listener knows exactly what you mean and has a better picture of the situation.

POSITIVE VS. NEGATIVE When you planned your talk, you probably listed many facts of which you are certain. In speaking of these facts, be positive. Avoid the hesitancy of negative language, and to do so be wary of the word *not. Weak:* The attack by a not inconsiderable force was repulsed by the fort. *Better:* The fort repulsed a large attacking force.

Your audience is interested in what happened, what a thing is, and who did what. They will be bored by accounts of what did not happen, what a thing is not, and who didn't do what. If it was a certain general's habit to rise late, and it is important to your talk to reveal that, then say so in positive terms. Avoid the flabbiness of saying he was not among the earliest risers in the army.

Vocabulary Even though you may understand your topic thoroughly, your ability to convey your knowledge to others will depend on your style and on your vocabulary. The more extensive your vocabulary, the more extensive can be your spoken thoughts. The more precise your vocabulary, the more precise your speech.

When you edit the draft, keep in mind that the use of polysyllabic or long words does not show the speaker to have a good vocabulary. The ability to use the exact word, the most colorful, yet the most easily understood word, does indicate a rich vocabulary.

Learning new words page by page from a dictionary might be rewarding eventually, but progress would be slow and tedious. Moreover, since the arrangement of words in a dictionary of definitions is dependent on their spelling, there is very little connection of thought to help you retain what you have learned.

A quicker and more interesting way of building a vocabulary is to start with a general subject and become familiar with associated words. But is there such a thing as a subject dictionary? Yes, there are many. *Roget's International Thesaurus* is one; *Webster's Dictionary of Synonyms* is another.

To use the thesaurus for vocabulary building look for your subject in the index. Suppose you want to develop your vocabulary to help you plan talks about an old fort. In the index you will find the word "fort" and beside it the number of the section where the subject of forts is treated. On either side of that section are lists of associated words that will not only help you build your vocabulary but also stimulate your thoughts about your topic. There are well over 500 words

listed in the thesaurus closely associated with the subject of forts. *Attack, warfare, combatant,* and so on are categories listed close to the one dealing with forts, and each of those has its own close associates—as far as you care to go.

If there is an easily identifiable "core" word in your topic, use it to develop your vocabulary and your thinking. For example, take the word "vocabulary" itself. Its core, or root, is a Latin word, *vox*—the voice. You can see that there are many related words using the same root and all having something to do with the voice. *Vocation* is one, a profession or calling—originally a calling from God. Associated with that is *avocation,* an occupation that is your personal pleasure, your hobby. Think of the many words using *voc* in their spelling. What is a *vociferous* person like? What do you do if you *equivocate?* Who is called to a *convocation?* To whom is an *invocation* addressed?

Here are two Greek roots and two Latin roots with a list of *some* related words. Can you add to the list?

Greek	*English*
bios (life)	biography antibiotic biopsy
patheia (feeling)	apathetic pathological pathetic telepathy antipathy pathos
Latin	*English*
vivere (to live)	vivacious vivid vivisection viviparous joie de vivre convivial
credere (believe)	credit creditor credence credentials incredulous

You should not assume that your knowledge of Greek and Latin roots of English will always give you the correct meaning of the word. They do frequently; but various influences on the language distort the original meaning so that the root provides only a suggestion of the word's meaning.

A good dictionary tells you the root of the word you are studying. Don't dismiss that knowledge as useless. Far from being useless it introduces you to whole new families of words related to the one you are looking at. And it is by subject relationship (rather than spelling similarity) that a good vocabulary is built.

Use a dictionary of synonyms to find the word exactly expressive of your thought. Assume you wish to speak of your fort's strength. You would be right in wondering if the word "strong" might mean to one listener that the fort was well constructed, and to another that it exerted a lot of political influence. If your thought is that the fort had a fine ability to resist aggression or any destructive forces, you can seek for the word saying exactly that under the more general heading "strong" in your dictionary of synonyms. There you will find "stout" listed with a definition that is exactly your own thought.

You must know many words dealing with the subject most important to you. Examine them and discover their roots—then be on the look-out for words using the same root. It is very likely that those new words will be valuable to you.

VOICE QUALITY Before attempting to develop a fine speaking voice, it is well to remove from it any sounds that should not be present. It is pointless developing those with the rest of the voice, only to try to remove them later.

A good speaking voice does not attract attention to itself; it has no curiosities. *Strong* dialects and vocal peculiarities divert attention from *what* is being said and focus it on how the words are uttered. The first step, therefore, is to eliminate distracting sounds. Most of these can be easily eliminated by the speaker himself once he becomes aware of them. A *strong* dialect, however, takes a long time to eliminate and is best worked on by a speech teacher.

Glottic Shock Glottic shock is most commonly caused by tension. Nervous speakers permit the vocal bands to become strained and the result is an ugly "click" heard, usually, at the beginning of words starting with a vowel. Some speech books refer to this as the "glottic attack" on a word. The "click" is especially apparent if the voice is amplified electronically.

The sound of "h" requires an open throat. If you *think* of the letter "h" as prefixing words that actually begin with a vowel and shape your throat to pronounce the word that way, it is unlikely you will make the sound of a glottic shock.

A speech habit contributing to glottic shock is the stopping and starting of sound when it is needless to do so. If it is not the speaker's habit to hold his throat open, he permits his vocal bands to meet and "click" apart as he initiates his next sound.

Words beginning with vowels within a sentence should be sounded as though they were part of the preceding word. If that is done in a sentence such as "I am an American," the only possible space for glottic shock is on the first word "I." To remove it from that word practice the technique of holding the throat open for the *"H"* sound as though you were going to say *"HI,"* but instead say *"I."*

Almost as soon as you become aware of what glottic shock sounds like, you will eliminate it easily from your speech.

Nasal Twang

This ugly sound, heard in many big-city dialects, is also the result of nervous tension. The muscles in the upper part of the throat are tightened, the tongue is drawn back, and the velum (or soft palate) is held rigid. The result is that the stream of air through the vocal bands passes the rigid velum and carries its sound through the nasal passages. In passing the velum the air stream sets it vibrating and causes a sound rather like the one made by "twanging" a ruler held over the edge of a desk.

To overcome nasal twang, exercise the velum up and down so it is no longer your habit to hold it rigidly in the one position.

Run your tongue backwards along the roof of your mouth. About two thirds of the way back from your top teeth your tongue feels the end of the bone that forms the dome or roof of your mouth. From there on backward the roof of the mouth feels soft. That soft part is your velum.

To exercise the velum, blow out in quick, sharp puffs, first through your lips and then down through your nose, one puff through the nose and then one puff through the lips. As you do this exercise, you will feel your velum going up and down to change the direction of the air stream.

A properly timed velum movement will permit all the air stream to come through the nasal passages for the sounds of *M, N,* and *NG.* If the velum is not in the proper position for those sounds, in all probability you will sound as though you have a head cold. Your *M* sound, coming through the lips instead of through the nasal passages, will become a *B,* your *N* will turn to *D,* and *NG* will sound like *IG.*

Conversely, if the velum is held so that all sounds are directed through the nasal passages, an unpleasant buzzing sound is heard as a background to your speech. This is nasality.

It is important to exercise your velum so that you are able to time its movement for the proper direction of your air stream.

Breathiness

It is not the amount of air in the lungs, but the control of that amount which is important to good speech.

Excessive exhalation while speaking causes the sound of

air in motion to accompany the speech sounds. This results in a distracting curiosity, "breathiness." Sometimes this sound is an affectation based on the odd belief that it produces glamorous or "sexy" speech.

The amount of air used for your speech sounds should be controlled by the diaphragm, the large, flat muscle beneath your lungs. If you project and articulate well but use the minimum amount of breath as you speak, you are controlling your diaphragm properly. To accustom yourself to the sensation of proper diaphragm control, be deliberately breathy for a few minutes. Use a lot of breath for your speech and see how your shoulders automatically slump down and forward as your lung space diminishes.

Obviously, poor posture, breathiness, and lack of diaphragm control are closely associated. Equally disastrous for good speaking is an unnaturally rigid posture with the shoulders forced back and the chest held awkwardly high. This causes the laryngeal mechanism to be cramped and, instead of a noisy exhalation, a noisy intake of breath. The ideal posture for proper diaphragm control and resultant efficiency in breathing requires a straight spine, the head erect but not stiffly so, and the shoulders controlled but free from rigidity.

Leakage

As the term implies, leakage is the needless escape of air from somewhere other than planned. Besides producing the ugly sounds of air in motion through a small opening, leakage results in wastage of breath and frequent interruptions in the speech pattern for inhalation.

These are the common causes of leakage:

1 Failure to stop the air stream when *stop consonants* are articulated. Stop consonants are *D* and *T; B* and *P;* and *G* and *K.* For the sounds of *T* and *D* the tongue should be positioned tightly against the dental ridge—the curved bone behind the upper teeth. If the tongue meets the dental ridge only loosely, the result is leakage over the tongue tip and an *S* sound following *T* and *D.* Two times ten totals twenty becomes tswo tsimes tsen tsotsals tswentsy, and Dan's daily dozen turns to Dsan's dsaily dsozen. This is called frontal leakage. It is especially apparent on words ending with *D* or *T.*

B and *P* are also called plosives. As the name implies, their sounds are made by a small explosion of air as the lips part quickly to release pressure behind them. If the pressure is too great, or the lip muscles not controlled, the lips fly forward when these sounds are made and the speaker's sounds are punctuated by unpleasant puffing sounds. Through an amplifier, it is a loud "pop."

For both *G* and *K* sounds the teeth should be slightly parted and the velum raised while the tip of the tongue is behind the lower teeth. Both sounds are palatal stops, which

means that the sound results from the body of the tongue suddenly leaving its contact with the palate and releasing a stream of air. If the tongue has not been held tightly against the palate in the first place, a wet and gargling sound accompanies *G* and *K*.

2 Muscular impairment causes lateral leakage. The group of muscles at the tongue tip were the last to develop in man. He was able to walk and use his hands long before he was able to communicate by articulate speech. As a result, the tongue tip muscles are the first to relax when the system is impaired. Without firm control of these muscles the speaker is subject to lateral leakage, air spilling over the sides of the tongue. Listen to the sounds of drunken speech. The frequent "ish" sounds ("who shaysh I sshhhould go homesh?") are lateral leakage. But fatigue also causes these muscles to weaken and people half asleep also "sshpeak like that."

The most common cause, however, and let's not be euphemistic, is laziness. Failure to use and develop those tongue tip muscles properly, results in speech that sounds lazy and sloppy.

Some Unfortunate Substitutions

Most faults of pronunciation result from the substitution of one sound for another. These are the most common habits, and like other habits they can be corrected only by the one practicing them.

Substitution of *D* for *T*. Pronounce the girl's name *Rita Reeder*. Do both words sound the same? They shouldn't. *Rita Reeder wrote a bitter letter and sent it to the editor* should not sound like this, *Reeder Reeder rode a bidder ledder n sen id a the edidder.*

Permitting *D* to substitute for *T* is part of the habit that eventually goes so far as to drop the *D* and *T* completely, especially when they follow an *N*. This habit causes San Diego to become Sannyaygo, a handsaw to become a hansaw, a lantern to become a lanern, and what is interesting to become innaresting.

Vowel Substitution Without using the International Phonetic Alphabet it is hard to write sound. A very frequently abused vowel is the one heard in the proper pronunciation of head, read, bed, and said. Many people make the unfortunate substitution of the vowel heard in the proper pronunciation of hid, rid, bid, and Sid. One hears git instead of get, did instead of dead, and so on—as a consistent habit.

An Unfortunate Neglect

L is one of the richest sounds we have. Actually there are two kinds of *L's,* clear *L* and dark *L*. Clear *L* precedes a vowel; dark *L* precedes a consonant and is heard as final *L* in a syllable. Examples: *Clear L*—Lake, De-lay; *Dark L*—Will, Told.

Dark *L* is the one neglected. Listen to people saying a-right for all right; a-ready for already; on-y for only, and so on. What a shame when *L* is such a pleasant sound!

Some Vocal Qualities You Might Care to Change

The air you have compressed in your lungs passes out through the vocal bands and causes them to vibrate. This vibration results in sound. The tunes of that sound—its position on the musical scale—depend on the length of the vocal bands and the tension of the muscles which control them. Of course, there is nothing much you can do about the length of your vocal bands. In general, their length is somewhere between ⅞-inch and 1¼-inches in men, and between ½-inch and ⅞-inch in women. There are, however, laryngeal muscles you can use to control pitch.

Most people have a far greater range of pitch than they believe, and it is rare to find someone who actually cannot use two or three notes more. A full octave is within the capability of nearly everybody and a two-octave range is common. If you regard the bottom note of which you are comfortably capable as being zero and top note of which you are comfortably capable as being 100 more, then likely your optimum pitch (the average note of your speech) is somewhere near 27. If your optimum pitch is much higher than that, the higher notes of expression in your speech will be correspondingly high and rather displeasing. A high pitch is unfortunate, especially in men. Listen to the vocal tones of hysteria; they are high. High-pitched speech gives that impression, child-like excitement, or uncontrolled emotion.

If your pitch is high, you should not try to lower it suddenly and speak on so low a note that it is uncomfortable. Doing that can impose severe strain on your speech instrument and even damage it permanently. To train your voice down, sing down. Starting on your optimum pitch sing down three notes and then speak a few sentences on the lower note. Start again and repeat the exercise. Do this ten or twelve times a day, consciously swelling the volume as you sing down. But do not strain your voice!

The nasal continuants, *M, N,* and *NG,* when properly sounded provide the resonating sonority of speech. On these three sounds all the air expelled passes through the nasal passages. If it does not, the result is the sound of a head cold. The *M's* become *B's,* the *N's* become *D's,* and the *NG's* turn to *G's.* As the breath that produced these voiced sounds is expelled, the vibrations it carries are reinforced in the nasal cavities. Be sure that your stream of air is expelled entirely through your nose for these three sounds. But only these three. If any other sounds are made so that the air stream is directed through the nasal passages, the result is an unpleasant "twanging" sound. (See "Nasal Twang.")

Projection is not shouting. Assuming your articulation is

good, all you need to project your voice over a distance longer than usual is loudness. To increase loudness it is necessary to increase the energy of the air stream vibrating the vocal bands and to breathe more frequently than usual.

There are many unvoiced sounds. These sounds are made by just initiating, restricting, or stopping the air stream in a certain way. There is no accompanying vibration of the vocal bands, and because of that it is difficult to make these sounds louder than usual without wasting a lot of air. The unvoiced sounds are *H, T, P, S, K, F, SH,* and *CH.*

Vowels and diphthongs offer the best opportunity for increasing loudness. Lower your rate of speaking and lengthen your delivery of vowels and diphthongs increasing the pressure of the air stream that produces them.

As an exercise for strengthening your voice, articulate the long vowels in sequence increasing volume as you go. The long vowels are *OO, OH, AW, AH, ER, AY, EE.*

DIALECTS

Like all other languages still spoken, English is subject to variations of its pronunciation. The caprices of fashion and personal taste are no less responsible for this than the geographical vastness of the English-speaking world. The standard of pronunciation is not the authority of any dictionary. Dictionaries accept the standard of present usage by educated people.

In the United States, dialects result from the diversity of speech among the early colonial settlers and the isolation of the settlements from one another. The difficulty of transportation between settlements meant that any influence on pronunciation in one settlement, for example, one Dutch-speaking family among 20 English, was consistent. The majority would, of course, prevail, but not without a lasting influence from the minority. A small Dutch-sounding "twist" to an English vowel might come to be the pronunciation standard of that community regardless of education and social standing. Thus to hear the regional accents of the United States confirms the origins of the first settlers.

There is nothing sub-standard about a regional dialect!

If the vowels and diphthongs are consistently spoken a certain way, that, in itself, constitutes a standard.

That standard might not be appropriate for playing classical English drama, but then Cultured Southern English might be equally inappropriate for speaking the lines of a play set in the dialectal area. Recognizing that a strong regional dialect is a curiosity, it is better to employ users of that dialect as speakers only if their speech sounds contribute comfortably to the intent of what they say, and do not make the speaker himself an exhibition. For example, it might detract from the pastoral effect if the speaker guiding a tour through a simple, rustic setting was unmistakably from the Bronx.

Many authorities of speech forecast the disappearance of regional dialects within the United States with the increasing ease of transportation. Unless you have some other reason for doing so, it does not seem worthwhile to change the dialectal habits of your life for a talk to a group which, in all probability, has its own varieties of dialect.

What is to be avoided is mispronunciation within the framework of your own dialect. Included in this section is a list of words commonly mispronounced. Do not guess at any pronunciation, but check your dictionary. The NBC Handbook of Pronunciation is especially helpful.

APPENDIX D

SELECTION OF PERSONNEL

Casting is the most difficult aspect of the task of adding dramatic quality to an interpretation. The "eager beaver," particularly among seasonals, should be approached with care. Persons who talk about being "turned on" by artistic activities are usually found to be "turned on" about some other wonderful new project about three weeks hence. The something-less-than-gushing type is more likely to stick the course.

Consistency of availability, particularly by regular staff members, is a prerequisite. It may be tempting to use an effective man even though his other duties will call him away from time to time. Don't do it. A consistent program can be developed only by training persons who will stick throughout the season. Develop an "always-on" team even if some of them look less promising at first.

Appearance of interpreters must be consistent with the types of characters portrayed—black hair in Spanish areas, blondes in nordic regions, etc. Avoid pretty boy/pretty girl types. What you want is interesting faces, faces with character, faces that will be remembered.

Perhaps the most important quality to seek, particularly among seasonals, is *desire.* A true interpreter will work as well for three visitors as for three hundred; will wipe the rain from her nose and keep going; will take out the last group even if it means being late for her date that night.

Like all performers, the interpreter must have *courage.* It ain't easy!

Talent is a useful quality but it's hard to spot, particularly at first. With seasonals, it's doubtful if you will be able to tell for a month. Some early starters will fade, some late starters will bloom. An open personality is a quality to look for. And watch for the shy ones. They will try the hardest and please the most.

Where the budget will allow, it may be useful to hire a few professional singers or instrumentalists. However, in the wrong setting, professionals can be harmful. It is difficult also to get enough playing time out of them. They tend to want to come, give a 45-minute set, then leave.

Approach dancers with care; their choreography often lacks authenticity. And dancers working inside usually need very good floor surfaces to be effective. Pictorially, dance needs a good physical setting to hold an audience for any length of time.

If good talent turns up among the staff and the seasonals, try for enough money to hire a professional director for a few days to select the best material, set the routines and physical aspects of the presentation, and generally polish everything into a well-knit production.

Above all, do not accept volunteers who want to help out for a day or two and therefore do not feel they need the same

careful rehearsal that everyone else is getting. One confused presentation from "help" like that and the reputation of the program will take weeks to recover.

Very few situations will call for an all-entertainment program. But many can be enlivened by a few chords on a banjo, a haunting folk song even from a small voice, or an Irish clog even if done with more energy than skill. Try something.

It could be a hit!

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