

"FALLING IN LOVE WITH PLAIN GEOMETRY"

A COMEDY IN TWO ACTS

BY CAROLINE HATTON AND DORIS H. SMITH

PERSONS OF THE PLAY

Plain Geometry.....	The Heroine
Anna Lytic Geometry.....	Her Older Sister
Al Gebra.....	A Cousin of the Geometry Girls
Phil Osophy } Cal Q. Lus }	College Students
Jim Nasium.....	The Hero
Miss Terious.....	The Disturbing Element
Major Arc.....	A Friend of the Family
English	Eight Girls; Loyal Subjects of the Curriculum
Latin	
French	
Home Economics	
Physics	
Chemistry	
Trigonometry	
Biology	

Act I: Living room in Plain Geometry's home; Saturday morning.

Act II: The same, Saturday evening, two weeks later.

Suggestions to the Characters

Plain Geometry—An attractive girl who could not in real life be called "plain" (in Act I); neat costume, suitable for a school girl. A simple afternoon or party dress in Act II.

Anna—A matter-of-fact older sister type. A house-dress in Act I; a suitable change for the party in Act II.

Al—A tall slender boy with a mischievous twinkle in his eye; has a keen sense of humor.

Phil }
Cal } Typical Collegiates.

Copies of this play may be obtained from Caroline Hatton, 537 West 121st St., New York City. Price 40 cents, prepaid.

Jim—A substantial, athletic, manly fellow with dignity and poise.

Miss Terious—A demure maiden of subtle charm; rather inclined to the clinging vine type.

Major Arc—A stout boy who is capable of military precision and command. For description of uniform see instruction for dance printed at end of play.

The Loyal Subjects of the Curriculum—Eight girls of same height and build. See end of play for description of uniforms.

PROPERTIES

Dust cloth for Anna.

Basket of flowers for Plain Geometry.

Ruler—on the library table.

Blackboard compass for Major Arc.

Eight yardsticks for the "Loyal Subjects."

A cent and a quarter for Al.

Small notebook and pencil for Cal.

Small drum and sticks for drummer in "The Advance of the Loyal Subjects."

ACT I

Scene: Living room in Plain Geometry's home. The furniture should include a library table with a drawer in it; easy chairs, etc.; and a mirror on the side wall, either over a mantel, or in some convenient place. (Include a library table with a drawer in it; easy chairs, etc.; a mirror looking intently and discontentedly at her reflection.)

P. G.: I don't see why everybody calls me Plain Geometry. I get so sick of it. Plain! Plain! Plain! Everywhere I go I hear it. I wish I were pretty and attractive. (Stops and scans her reflection again anxiously.) I know Jim doesn't think I'm pretty. He likes that Miss Terious much better. Sly thing!—Even Jim calls me Plain. (Turns before the mirror, still looking at herself.) I wonder if it is because my figure is so angular, or because I am not acute enough. There must be a reason. (Pause.) There has to be a reason for everything.

(Enter Anna from left. Starts to dust chair industriously.)

Anna: What have you been doing all morning? Do you know it is nearly eleven o'clock? It's about time you were circling around and getting some work done.

P. G. (heaving a deep sigh): Oh! I suppose I might just as well get to work. That's all I'm good for, anyway.

Anna (surprised): Why, what's the matter with you?

P. G.: Oh, there's a lot the matter. I guess if everybody called you "plain" you'd be unhappy, too. Tell me something, will you, Sister? (Goes quickly over to where Anna is standing.) Why do you suppose everybody calls me "Plain"?

Anna: Oh, I don't know. They've just gotten into the habit of it, I guess. Everybody knows you are very interesting and dependable.

P. G.: Yes, but who cares about that when people don't find much fun or pleasure in me! (Pause.) At least, Jim doesn't seem to, and that's all that matters.

(*Al*, appearing at the doorway, hears Plain Geometry's last remark. Comes forward with mischievous smile.)

Al: Oh-ho! I see! So that is what has been making our little Plain go off on a tangent so easily of late. What's the matter with Jim—too much interested in little Miss Terious?

Anna: Now, Al, don't be such a tease!

P. G. (petulantly): There you go again, jumping at conclusions without sufficient data! Who said anything about Miss Terious!

Al (with a knowing air): Oh, Miss Terious is no unknown quantity to me; and I'll have you know that I can reason just as straight as you can, even if I don't Q. E. D. everything I say. I've drawn a conclusion or so myself on this subject.

P. G. (curiosity aroused): Why, what do you know about it?

Al: Never mind what I know about it. (Drops flippant and teasing manner.) Seriously, though, Plain, what makes you give up so easily just because they call you Plain? Why don't you develop more points of contact with people? I don't know any girl with a better "line" than you have, nor so many of them. Use them. That's the best formula I know.

P. G.: But how am I going to use them with Jim? That's the problem I wish you could help me solve.

Al: Well, why don't you have a party, invite the whole crowd and give Jim the time of his life?

P. G.: That's easy to say, but what could we do that he would enjoy?

Al: Do? Why there are lots of things we could do.

P. G.: Name ¹just one ¹of your "lots."

Al: One of them? Well, you could have Major Arc muster some of the loyal subjects and give a drill. You know Jim would get a big thrill out of that.

P. G. (skeptically): Yes, ¹I ¹suppose ¹that would be good; ¹but that's only one thing. What else could we do?

Al: Why not have a Square Dance?

P. G. (with growing interest): That's a good idea. I never thought of that.

Anna (who has been quietly listening to this conversation).
-Are you going to invite Miss Terious?

Al: Of course!

P. G.: Of course not.

Al: Oh, yes, you certainly want her, and I'll tell you why. I've been thinking you might have some good hard games. Miss Terious couldn't do anything with those and that would be your chance to shine.

Anna: I think Al is right, ¹Plain. I'd invite Miss Terious, if I were you.

P. G.: Well, ¹all right. Whom else are we going to invite?

Al: Oh, the loyal subjects of the curriculum and the students of ————— High School, I guess. Just the same old crowd.

Anna: Phil and Cal are home from college. Why don't you invite them?

Al: Phil and Cal who?

Anna: Why, Phil ¹Osophy and Cal Q. Lus, of course.

P. G.: Oh, surely ¹I'd like to have them. Do you suppose they will come?

Anna: Yes, ¹I think so. When are we going to have the party?

P. G.: Well, ¹this is Saturday. Let's have it two weeks from tonight. I'll see Major Arc today about the drill. And you'll have to help me, Al, with all the games and things.)

Al: Count on me. I'm the best little trickster you ever saw, and it's pretty hard to see through my tricks. Ask any Freshman!

P. G.: You certainly ¹are a peach, Al, for coming to my rescue.

Al: Oh! Why shouldn't I? It's all in the family. Besides —there's an unknown quantity in this proposition I'd like to find for myself.

CURTAIN

ACT II

Scene: Same as Act I, with added decorations in geometrical patterns and designs.

(Curtain rises, disclosing Al and Anna dressed for the party, putting the finishing touches to the decorations.)

Anna: This has certainly been a busy two weeks. I don't believe you have ever worked so hard before in your life, have you, Al?

Al: Well, there's a reason!

(Enter P. G. hastily, dressed very prettily, and carrying a basket of flowers. These she puts on the table, arranging and surveying her work as she talks.)

P. G.: I've heard you make that remark at least sixteen times in the last two weeks, and I'm getting suspicious. I don't understand it.

Al: Don't let that worry you, little girl. You aren't the first one who hasn't seen through your cousin, Al!

(Bell.)

Anna: Oh! there's somebody already. You go to the door, Plain, and here, Al, help me.

(Exit P. G.)

Anna: Do you think everything looks all right? Stick that ruler in that drawer.

(Voices heard laughing and talking outside. Enter Cal, Phil, and Plain.)

Anna (advancing, smilingly shakes hands with Cal and Phil): I'm so glad that you were able to come. Have you met my cousin, Mr. Al Gebra, Mr. Cal Q. Lus and Mr. Phil Osophy?

(They shake hands and greet each other.)

Cal (to Al): I know your brother College Algebra very well. He and I have worked and been worked together for some time down at the university.

Al: Yes, I've heard him talk about you and (turning to Phil) I've heard about you too.

(Bell is heard. Exit Anna.)

P. G.: I guess that must be Jim and Miss Terious.

Phil: Who is Miss Terious?

Al: Oh! she is the cause of considerable interest at the present time in this locality.

(Voices heard laughing and talking. Enter Miss Terious, Anna and Jim. P. G. advances, shakes hands and greets Miss

Terious and then Jim. Al gives high sign of friendly greeting to Jim and it is returned.)

Anna: Miss Terious, may I present Mr. Phil Osophy, and Mr. Cal Q. Lus? (They acknowledge the introduction.) I believe you already know Mr. Al Gebra. (Al and Miss Terious greet each other and then enter upon a low conversation.)

P. G.: Mr. Jim Nasium, this is Mr. Phil Osophy and Mr. Cal Q. Lus. (They greet each other.) And now I want you all to meet the other guests, the students of ————— High School.

(Boys smilingly salute and girls nod in friendly fashion to the audience.)

Jim: We just passed Major Arc out there. He was very much disturbed because one of the loyal subjects hadn't shown up. I wonder which one it was.

P. G.: I'll bet it was Trig. She is always getting her "Sines" mixed.

Phil: It wouldn't surprise me if it was Latin. She has so many cases, you never know whether she is going to keep a date or not.

Miss T. (coquettishly): It sounds as though it were rather difficult for you to be philosophical about her cases.

(All laugh.)

Major Arc (enters puffing, brandishing a blackboard compass. Salutes the hostess. All guests rise and return the salute): Good evening, everybody, you must pardon my breathlessness. I've been circumscribing myself about out there, and at last I have all the loyal subjects within a radius of my compass. With your permission, Miss Plain, I'd like to present my little drill to you and your guests before any of the subjects are dropped from the curriculum again.

P. G.: All right, Major, we are always ready to appreciate a good drill. Here, boys, help clear the floor to make room for the subjects. (Exit Major Arc.)

(Boys all scurry about and clear center of stage. The whole party then group themselves naturally around the sides. First strains of music are heard and Major Arc appears leading the subjects in the drill, "The Advance of the Loyal Subjects" adapted from "Parade of the Wooden Soldiers." See directions for drill at end of play.)

Drill.

(After drill much applause from members of party, together with approving comments from all. Boys move furniture back in place.)

✓ *Al*: Say, I learned a good number stunt yesterday. I'd like to try it out on you. I'll bet nobody can guess how it's done.

Chorus: Let's hear it.

Jim: Shoot!

P. G.: When you said "Nobody," had you forgotten the talent of all these guests? (Makes sweeping gesture, showing that audience is included in party.)

Al (approaching from offstage and smiling at audience): No, of course, I hadn't forgotten. I want *everybody*, both down there and up here, to play it. (Makes gesture including first the audience and then the characters on the stage.) Come on, now. Here it is. Think of a number; multiply by 6; add 12; divide by 3; subtract 2; divide by 2; subtract the original number, add 9 and your answer is (slight pause) 10. (Turns toward audience with smile inviting response from them.) Am I right?

Chorus: Yes, how did you do it?

Miss T.: Why, I think you are wonderful. How did you know that was the answer we would all get?

Al: Oh! you did it. I didn't. You got the answer, didn't you?

Cal: Here's one for everybody (includes the audience, again): What is correct, 7 and 9 is 15 or 7 and 9 *are* 15?

(If possible, get response of *is* or *are* from audience. If it does not come, Miss T. says, "I think it should be 'are.' " If audience says: "7 and 9 are 16," skip to Phil's next lines.)

Anna (with puzzled look): That's funny. I always thought 7 and 9 are 16.

(General laugh.)

Phil: Since you seem to be in the mood for riddles, I have one to ask you. If a dozen cakes cost 26c, how many cakes can you get for a cent and a quarter?

(Pause for audience to consider.)

Jim: Not enough for one good bite.

Miss T.: Oh, dear, I never could work with fractions.

(Cal takes out small notebook and pencil and starts to figure.)

Al (puts hand in pocket and pulls out a cent and a quarter.

Drops cent from one hand to other, and then the quarter): Well, there's a cent and there's a quarter. Do you suppose I could get a dozen cakes with that?

Chorus: Oh! . . .

Cal: Does anyone know how to write 100 with four 9's? (Pause for audience to think.)

Miss T.: Nobody could do that. Why, there are only three figures in 100.

Al: How about 99%?

Miss T.: You surely are good, Al.

Jim: I want a dance with the girl who can answer this question. (P. G. and Miss T. both look interested.) If you walk half way to the door, then half the remaining distance, then half what is left and so on, how long will it take you to get out of the room?

P. G.: Oh! that's easy. It's nothing but a geometric progression. You'd never get out.

Jim: Good work. (Bowling and offering his arm.) May I have the honor?

P. G.: With pleasure. Let's have a square dance. Come on, everybody. (Shove back the furniture.) Form parallel lines. (See suggestion for dance at end of play.)

(They line up for a Virginia reel. P. G. and Jim, Al and Miss T., and Cal and Anna.)

Anna: Oh! we need another girl. Phil has no partner.

Phil: Need another girl with all these pretty girls down there! (Points to audience.) I should say not. Let me look them over. (Looks over audience as though deliberating on choice of a partner.) Will you be my partner, my pretty maid? (Girl addressed is one seated near front of auditorium. She knows beforehand that she is to be called upon. Virginia Reel follows. Jim gives undivided attention to P. G. and Al is plainly in the good grace of Miss T.)

Jim: Gee! Plain, I've had a good time. The Mathematics family takes the prize for knowing how to give a party.

Plain: I'm glad you liked it, Jim. It was a rather "plain" party and I thought plain things didn't appeal to you.

Jim: Oh, I say—That isn't worthy of your reputation for good logic. I'm sure it is what you mathematicians call a "fallacy." You know what I think of a certain girl who has the name of Plain.

P. G. (cooly): I wonder! What?

Jim (ardently): Charming!

P. G. (breathlessly): O-oh!—but look, *Jim* (calling his attention to the other group), *Al* and *Miss T.* are simply engrossed in each other.—Don't you mind?

Jim: Mind! Really, *Plain*, I didn't know you could be so obtuse! Why those two are just meant for each other. *Al* always has been searching for the unknown; now he has found her. As for me—well—I'm sure I quite prefer a "plain" future to a "mysterious" one!

(*Al* and *Miss T.*, who have been talking in an aside, approach to say their farewells.)

Miss T. (holds out her hand to *Jim*): Goodnight, *Jim*. (And then to *P. G.*). And, thank you, *Plain*, for inviting me to your lovely party.

Al: It was a good party, *Plain*; and best of all the "problem" is solved.

P. G.: "Problem?" What do you mean, *Al*?

Al: Why, don't you see? What looked like the "eternal triangle" has been "completed" and has now become the "perfect square."

CURTAIN

THE SQUARE DANCE

As a suggestion for the square dance, "If All the World Were Paper" is mentioned. The music and dance instructions by Cecil J. Sharp and George Butterworth may be obtained from The H. W. Gray Company, New York City.

ADVANCE OF THE LOYAL SUBJECTS

Character group dance adapted from "Parade of the Wooden Soldiers" as given in the "Chauve Souris" by Louis H. Chalif.

The music is "The Parade of the Wooden Soldiers" by Leon Jessel, published by the E. B. Marks Company, 225 W. 46th Street, New York City. Phonograph records may also be had.

The dancers who undertake to impersonate wooden characters will have to concentrate upon the idea of rigidity as to the body and absolute expressionlessness of countenance. The utmost seriousness must be maintained throughout the dance.

The subjects wear stiff white duck trousers; dark blue ging-

ham jackets with red cuffs and collars, closed high and straight to the chin. The jacket front has two rows of gilt buttons. Dark blue paper military caps are worn. Yard sticks are carried. The Major wears a similar costume except that a white band goes over his right shoulder and passes under his left arm. He also wears a large medal on his chest. A black-board compass is in his right hand. They do not appear until the introductory music is played. ————4 measures.

FIGURE I

The soldiers enter in single file from the center of right of stage (see diagram 1), being led by No. 1, the major, and the drummer, No. 9, being at the other end of the line. All carry the gun in left hand, hold it perpendicularly and rather low; their forearms are bent forward at a right angle. They are as close together as they can be and walk. Their steps are very short, quick marching steps (2 steps to a count), with the weight on the heels, although the toes are not lifted, and with knees held stiff and straight.

They march thus for 14 counts, starting left face, then all make a quarter-turn to right to face audience (count 15,) mark time in place for 2 steps (count 16) 8 meas.

All march forward toward audience with the same short steps for 14 counts (see diagram 2), make a half-turn to right to face rear of stage (count 15), mark time in place (count 16) 8 meas.

March toward rear of stage (see diagram 3) for 14 counts, make a half-turn to right to face audience (count 15), mark time in place (count 16) 8 meas.

They will now make a diamond-shaped formation (see diagrams 4 and 5).

Those who move backwards will march backwards, without turning around.

They use the ordinary marching steps for 7 counts and rest on count 8.

No. 6 marks time while edging to the center. 4 meas.

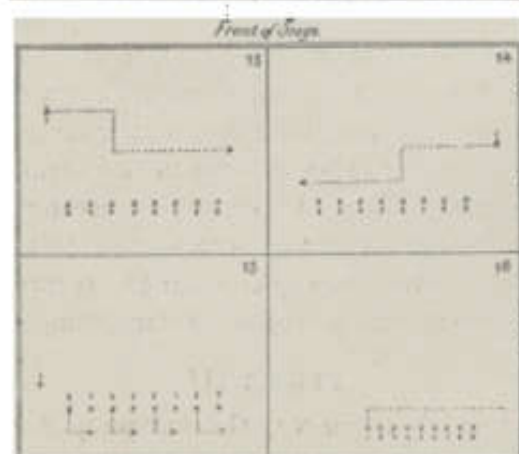
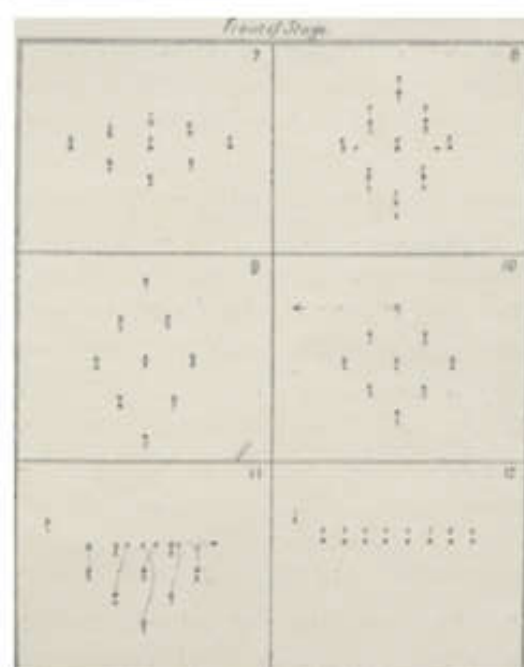
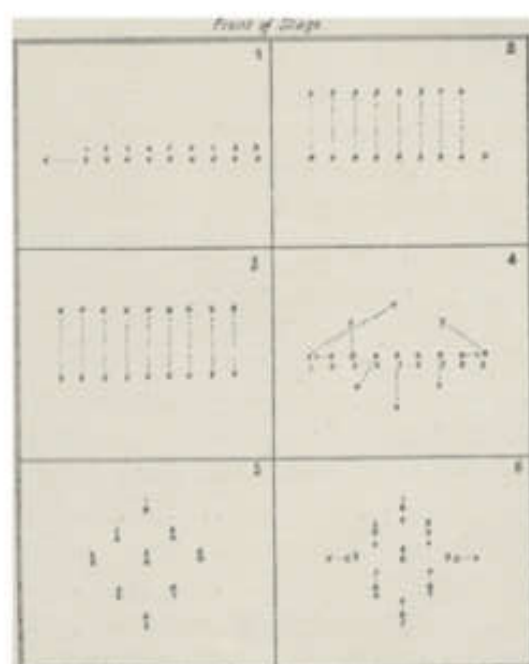
—————
28 meas.

FIGURE II

All face right with 3 quick, short steps, thus: step right face, turning to face right (count 1), step left face beside right face (count and), step on right face in place (count 2), pause (count and). 1 meas.

During this measure, all will continue to face right while moving in various directions. No. 6 will mark time in place. The 3 nearest the audience (Nos. 3, 1 and 9) step sideward to right toward rear of stage, thus: step right face to right (count 1), step left face beside right face (count and), step right face in place (count 2), rest (count and). At the same time the 3 at the rear (Nos. 4, 5 and 7) move to left toward audience with the same steps, starting left face, and the 2 at the sides (Nos. 2 and 8) do the same steps outward toward the sides of the stage, No. 8

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stepping forward and No. 2 backwards (see diagram 6 for the direction of movement and No. 7 for the place arrived at). Thus it is seen that the 2 groups of 3 are moving toward the center of the group, which direction we will in the future call "in," while Nos. 8 and 2 are moving "out." The steps will always be 2 short steps, as just described.

	1 meas.
Everyone does left face (a quarter-turn to left to face audience), using 3 steps as before.	1 meas.
Everyone continuing to face audience, the 2 groups of 3 step "out," those in front stepping forward and those in the rear backwards, while Nos. 2 and 8 step "in," moving sideward. No. 6 should always mark time when the others move from their places, but should change his direction of facing whenever they do. They should now be in the original position of diagram 6 again	1 meas.
Repeat all, but starting facing left, thus:	
Everyone face left	1 meas.
The groups of 3 step in and Nos. 8 and 2 out	1 meas.
Everyone face right	1 meas.
The groups of 3 step out and Nos. 8 and 2 in, finishing this part of the figure	1 meas.
While facing the audience, as they now are, the 2 groups of 3 step "out" and Nos. 8 and 2 step "in." See diagram 8 for direction of motion and diagram 9 for position arrived at	1 meas.
The 2 groups of 3 step in; Nos. 8 and 2 step out, returning to original position	1 meas.
Everyone turns half-way around to left to face rear of stage (left about face), taking 7 little steps in place to do so (4 counts)	2 meas.
While all face rear of stage the 2 groups of 3 step out and Nos. 8 and 2 step in	1 meas.
The 2 groups of 3 step in and Nos. 8 and 2 step out	1 meas.
All do left about face, taking 7 little steps to do it	2 meas.
	<hr/>
	16 meas.

INTERLUDE

While the company marks time inconspicuously, facing forward, the major (No. 1) moves sideward toward left of stage, while facing forward, with little steps on the heels (2 to a count always).

When he has reached a position a little to left of the company (on count 7 or 8) he turns to face right of stage and makes a signal to the girls by extending his sword forward, holding it perpendicularly upward. In the meantime the drummer (No. 9) beats her drum with stiff, wooden movements of her arms, without actually touching the drum with her drum-sticks, thus: Move right arm down and left arm up (count 1), reverse the position of the arms (count and), reverse the position again count 2), repeat (count and), repeat 3 times more 4 meas.

FIGURE III

Answering the signal of their major, the company form one straight line again, as follows: the drummer moves sideward to right a little way,

while all the others move forward to be in a straight line with her, i.e., ther "dress to the right." Each should go to her original place in the line. They take marching steps in the usual rhythm (16 counts). (See diagrams 11 and 12) 8 meas.
 The major does not move during the above 8 measures until at the end he moves his right arm sideward at shoulder level, still holding the sword perpendicularly.
 At this signal the girls march backwards, while facing audience, with the usual marching steps, while the major stands still (16 counts). 8 meas.

16 meas.

FIGURE IV

The major marches with very short step across in front of the company toward right of stage (12 counts), he makes a quarter-turn to right and marches toward the company (4 counts), he makes a quarter-turn to left and continues marching in original direction and finishes at the right, facing left of stage (16 counts) (see diagram 13). During this time he carries his sword perpendicularly at the side and has his left arm bent forward. Meanwhile the company marks time while doing "Right Dress" as follows: the girl at the left (No. 2) turns her head sharply to right (count 1), and holds the position during count 2, 3, 4 and continues holding it for the remainder of 16 measures. On count 5 (the beginning of the 3d measure) No. 3 turns her head to right and holds it thus for the remainder of 16 measures and so on down the line, each girl having 4 counts or 2 measures for her turning of the head (32 counts). But on the very last count all turn their heads forward again, as if the command "Front" had been given. . . . 16 meas.

INTERLUDE

The major raises his arm forward with sword held perpendicularly as a signal, whereupon the company does "Present Arms" as follows: with right hand take hold of the gun near left shoulder (count 1, 2), hold it out forward perpendicularly, held by both hands (count 3, 4), return the gun to its former place at the left side, still keeping hold of it with right hand (count 5, 6), bring right hand down to its original position of being bent forward from the elbow (count 7, 8). . . 4 meas.
 Repeat 4 meas.

8 meas.

FIGURE V

While the music stops for a moment the girls say "Hurrah" 3 times in gruff, wooden voices and running the 2 syllables together to make it sound like one. The major now retraces his steps to the left of stage. He marches toward left (4 counts), makes a quarter-turn to left and marches toward the company (4 counts); while standing with heels together, facing the company, he almost loses his balance; he rocks forward as if about to fall (4 counts), rocks backwards (2 counts) and rocks for-

ward again, recovering his balance (2 counts). 8 meas.
 He makes a quarter-turn to left and proceeds to left of stage (4 counts);
 having gone a little beyond the end of the line and being a little in
 front of it, he makes a half-turn to face right of stage (count 15), he
 opens right arm forward and to side, all in one gesture that is a signal
 (count 16) (see diagram 14). 8 meas.

Meanwhile the company has been marking time.

The music for Figure V should be repeated.

The odd-numbered girls stand still while the even-numbered ones march
 backwards toward rear of stage, starting left face (8 counts), march
 sideward to right until each is directly behind the girl who was at her
 right, so that they are in 2 lines (8 counts) (see diagram 15). They
 then march sideward to left, retracing their steps (8 counts), and march
 forward to their former places in line (8 counts). 16 meas.

32 meas.

INTERLUDE

The company slowly faces left, while marking time, then all except the
 drummer move backwards, to be as close together as possible (7 counts),
 rest (count 8). Meanwhile the major slowly makes a quarter-turn to
 left to face audience with marching steps (4 counts), then marches back-
 wards to the end of the line, and finishes facing the audience (4 counts).

4 meas.

FIGURE VI

Being led by the major the company starts to march off the stage at the
 right in single file. To begin this the major marches forward toward
 audience for 8 counts, then makes a quarter-turn to right and marches
 toward right, while the company follows him in single file, marching as
 close together as possible, and making square turns at the corners. They
 continue marching until the catastrophe occurs. 14 meas.

All at once it seems as if an unseen, gigantic hand had carelessly brushed
 against the wooden subjects. They reel backwards, beginning with the
 major who bumps against the one behind him and so on. But this
 movement is soon arrested and counteracted by swinging in the opposite
 direction; all soon begin to sway back and forth, each rocking as she
 happens to, until on the last note of the music they come to rest, lean-
 ing this way and that, being braced against each other. At least the
 supreme calamity of an ignominious fall to the floor has been averted.

Our gallant subjects have not been overthrown. 8 meas.

22 meas.