

A NOTE ON THE TEXT

In 1972 Hillman published a volume entitled *The Collected Plays*, which included a "Publisher's Note" stating: "For this edition Miss Hillman has made numerous small revisions and emendations in each of the plays; the text as given here are henceforth to be regarded as definitive." The text that follows is, accordingly, the 1972 version.

Although *The Little Fires* underwent less revision than many of the other works in *The Collected Plays*, and many changes simply involve the alteration or deletion of stage directions, there are some modifications worth mentioning. As Cynthia Bailey Dealum observes in her dissertation on Hillman's revisions in *The Collected Plays*, most of the changes involve Alexander and Addie. Hillman's main aim seems to have been to make Zan appear more mature and independent. To this end she cut some of Addie's dialogue that directly refers to her taking care of Zan, removed Addie from the certain scenes of Act II, and slightly modified the final moments of the play, in which Addie had originally moved to the young woman's side. While these changes diminish Addie's role somewhat, they also tone down Addie's maternal devotion to her young White employer. The primary result of the revisions, as Dealum notes, is to strengthen Zan's role.

ACT ONE

SCENE: The living room of the Giddens home, in a small town in the deep South, the spring of 1900. Entrance is a staircase leading to the second story. Entrance, right, are double doors to the dining room. When these doors are open we see a portion of the dining room and the furniture. Entrance, left, is an entrance hall with a coatrack and umbrella stand. There are large lace-curtained windows on the left wall. The room is lit by a center gas chandelier and paired china oil lamps on the table. Against the wall is a large piano. Decorative, right, are a high couch, a large table, several chairs. Against the left back wall are a table and several chairs. Near the window there are a smaller couch and table. The room is good-looking, the furniture expensive, but it reflects no particular taste. Everything is of the best and that is all.

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As this ADDIE, a tall, nice-looking Negro woman of about fifty-five, is closing the window. From behind the closed dining-room doors there is the sound of voices. After a moment, CAL, a middle-aged Negro, comes in from the entrance hall carrying a tray with glasses and a bottle of port. ADDIE crosses, takes the tray from him, puts it on a table, begins to arrange it.

ADDIE: (Pointing to the bottle) You gone stark out of your head?

CAL: No, smart lady, I ain't. Miss Regina told me to get out that bottle. (Points to bottle) That very bottle for the mighty honored guest. When Miss Regina changes orders like that you can bet your dime she got her reasons.

CHARACTERS

ADDIE
CAL
BERNIE HUBBARD
OSCAR HUBBARD
LEO HUBBARD
ESGENA GIDDENS
WILLIAM MARSHALL
BENJAMIN HUBBARD
ALEXANDRA GIDDENS
HORACE GIDDENS

The scene of the play is the living room of the Giddens home, in a small town in the South.

ACT ONE

The spring of 1900, evening.

ACT TWO

A week later, early morning.

ACT THREE

Two weeks later, late afternoon.

There has been no attempt to write Southern dialect. It is to be understood that the accents are Southern.

LILLIAN HILLMAN

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ADDIE: You look pretty this evening, Miss Birdie, and young.

BERNIE: (Laughing) Mr. young? (Turns back to Cal.) Maybe you better find Simon and tell him to do it himself. He's to look in my desk, the left drawer, and bring my music album right away. Mr. Marshall is very anxious to see it because of his father and the opera in Chicago. (To ADDIE) Mr. Marshall is such a polite man with his manners and very educated and cultured and I've told him all about how my mama and papa used to go to Europe for the music—(Laughs) Imagine going all the way to Europe just to listen to music. Wouldn't that be nice, Addie? Just to sit there and listen and—(Turns) Left drawer, Cal. Tell him that twice because he forgets. And tell him not to let any of the things drop out of the album and to bring it right in here when he comes back.

LILLIAN HILLMAN

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ADDIE: You look pretty this evening, Miss Birdie, and young.

BERNIE: (Laughing) Mr. young? (Turns back to Cal.) Maybe you better find Simon and tell him to do it himself. He's to look in my desk, the left drawer, and bring my music album right away. Mr. Marshall is very anxious to see it because of his father and the opera in Chicago. (To ADDIE) Mr. Marshall is such a polite man with his manners and very educated and cultured and I've told him all about how my mama and papa used to go to Europe just to listen to music—(Laughs) Imagine going all the way to Europe just to listen to music. Wouldn't that be nice, Addie? Just to sit there and listen and—(Turns) Left drawer, Cal. Tell him that twice because he forgets. And tell him not to let any of the things drop out of the album and to bring it right in here when he comes back.

(The dining-room doors are opened and quickly closed by OSCAR HUBBARD. He is a man in his late forties.)

CAL: Simon he won't get it right. But I'll tell him.

BERNIE: Left drawer, Cal, and tell him to bring the blue book and—

OSCAR: (Sharply) Birdie.

BERNIE: (Turning away) Oh, Oscar. I was just sending Simon for my music album.

OSCAR: (To CAL) Never mind about the album. Miss Birdie has changed her mind.

BERNIE: But, really, Oscar. Really I promised Mr. Marshall. I—(CAL exits.)

OSCAR: (To the room) Simon, the album will be good for you. (Exit)

The Little Foxes Script Pdf

Patrick Vollmar



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