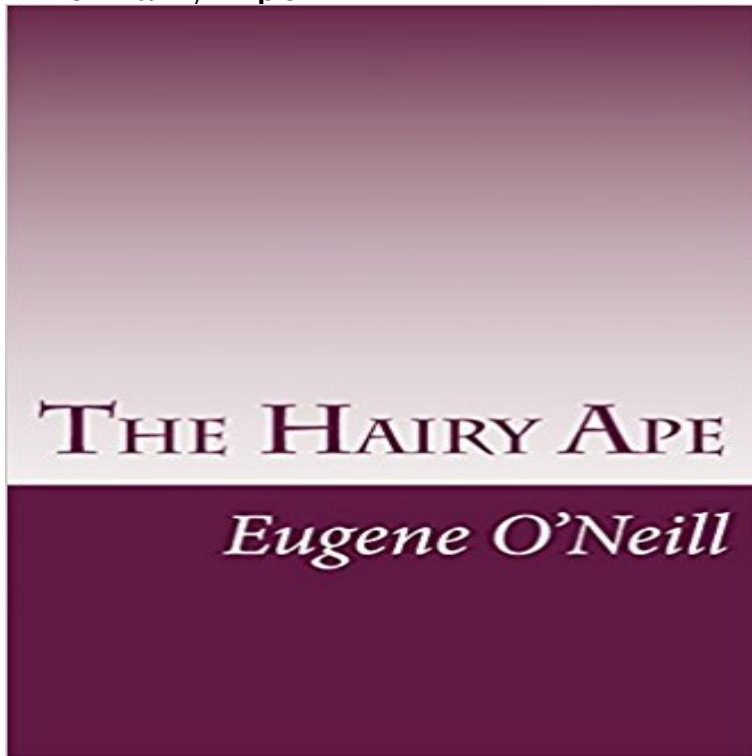


The Hairy Ape



SCENE I SCENEThe firemens forecastle of a transatlantic liner an hour after sailing from New York for the voyage across. Tiers of narrow, steel bunks, three deep, on all sides. An entrance in rear. Benches on the floor before the bunks. The room is crowded with men, shouting, cursing, laughing, singing a confused, inchoate uproar swelling into a sort of unity, a meaningthe bewildered, furious, baffled defiance of a beast in a cage. Nearly all the men are drunk. Many bottles are passed from hand to hand. All are dressed in dungaree pants, heavy ugly shoes. Some wear singlets, but the majority are stripped to the waist. The treatment of this scene, or of any other scene in the play, should by no means be naturalistic. The effect sought after is a cramped space in the bowels of a ship, imprisoned by white steel. The lines of bunks, the uprights supporting them, cross each other like the steel framework of a cage. The ceiling crushes down upon the mens heads. They cannot stand upright. This accentuates the natural stooping posture which shovelling coal and the resultant over-development of back and shoulder muscles have given them. The men themselves should resemble those pictures in which the appearance of Neanderthal Man is guessed at. All are hairy-chested, with long arms of tremendous power, and low, receding brows above their small, fierce, resentful eyes. All the civilized white races are represented, but except for the slight differentiation in color of hair, skin, eyes, all these men are alike. The curtain rises on a tumult of sound. YANK is seated in the foreground. He seems broader, fiercer, more truculent, more powerful, more sure of himself than the rest. They respect his superior strengththe grudging respect of fear. Then, too, he represents to them a self-expression, the very last word in what they are, their most highly developed individual.

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The Hairy Ape

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