

The Little Foxes by Lillian Hellman

Rukmini Cheeti, Sunny Chen, Angela Lee, Chelsea Shi, Regina Zbarskaya

Ms. Wilson

AP Literature & Composition A

30 October 2013

Academic Honesty Statement

I have read and understand the sections in the Student Handbook regarding Mason High School's Honesty/Cheating Policy. By affixing this statement to the title page of my paper, I am certifying that I have not cheated or plagiarized in the process of completing this assignment. If it is found that cheating and/or plagiarism did take place in the writing of this paper, I understand the possible consequences of the act, which could include a "0" on the paper, as well as an "F" as a final grade in the course.

2007, Form B. Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values. Select a novel or play that includes such acts of betrayal. Then, in a well-written essay, analyze the nature of the betrayal and show how it contributes to the meaning

of the work as a whole.

### The Little Foxes by Lillian Hellman: Rationale

The prompt was chosen to guide the performance of recreating the American drama, *The Little Foxes* by Lillian Hellman. This prompt revolves around betrayal, a major theme in the play. The acts of betrayal by the family members in the play show that no matter the strength of familial ties, the nature of greed dominates the characters' actions. Regina purposely allowing Horace to die by not helping him reach his medicine lets her fulfill her personal agenda – an act of betrayal contributes to the growth of greed.

Scenes were selected from the beginning, middle, and end of the play to show the development of the argument throughout the story. The first scene, from Act I, was used to set the stage of the family for the audience. In this scene, the mindset of the Hubbard brothers and Regina is shown to be about attaining power, instigating arguments amongst family members, and causing them to stop trusting one another. The middle scene, in the beginning of Act III, gives a glimpse into the suppressed family members: Horace, Birdie, and Alexandra. The characters express their thoughts, feelings, and intentions that would have gone unnoticed in the eyes of the selfish part of the family. The scene that ends this recreation is at the end of Act III, of Horace's death with an unmoving and uncompassionate Regina who wants her husband to die and so lets him from a heart attack. Concluding with a death of an oppressed family member is pivotal to the play, to the message sending out that greed will come out as the victor.

Stylistic choices consisted of presenting the scenes of the play in a *Criminal Minds* framing, and imitating the format of the episodes as a way to transition from the scenes. Hellman's simplistic and straightforward style, with a tinge of drama, brought about the change

in camera angles and lighting. The camera angles heightened the drama aspect and the lighting changed to fit the scene's mood.

### The Little Foxes by Lillian Hellman: Synopsis Sheet

#### General Synopsis

Regina and her brothers, Oscar and Benjamin, are trying to work out a business deal with Marshall, a businessman from Chicago. They want to profit off a cotton mill by combining their money. However, Regina needs the money of her husband, Horace, who is in Baltimore because he is extremely ill, in order to complete the deal. She uses her daughter, Alexandra, to bring Horace back to get the bonds he has in his safety deposit box. She and Ben also agree to give a part of Oscar's original share to Horace's share to entice Horace into the deal. When Horace returns, he refuses to hand over his money, so Oscar and Ben pressure Leo, Oscar and Birdie's son, into stealing the bonds.

When Horace finds out about the stolen bonds, he tells Regina that he is going to change his will so most of his money goes to Alexandra and that he gave the bonds to Leo as a loan, which cuts Regina out of the deal. However, before he can change his will, he suffers a heart attack. Regina makes no move to help and watches him die.

Afterwards, Regina threatens to blackmail her brothers about the stolen bonds, saying that she wants 75% of the profits or she will report the theft. This drives her brothers away from her, as well as Alexandra, who abandons her (Hellman).

#### Playwright Background Information

- Lillian Hellman (1905-1984)
    - One of the major playwrights in America in 20th century
    - Social justice themes, controversial
    - Often compared with Ibsen and Chekhov
    - Education as a child split into different cultures because of her often moving
    - "I cannot and will not cut my conscience to fit this year's fashions."
    - Extremely outspoken, adventurous, rebellious, and reckless; fit into the life of the 20's
- (Brody)

#### Characters

- Main Characters
  - Regina Hubbard Giddens - Wife of Horace, and sister of Ben and Oscar
  - Benjamin (Ben) Hubbard - Brother of Regina and Oscar
  - Oscar Hubbard - Brother of Regina and Ben, husband of Birdie
  - Alexandra (Zan) Giddens - Daughter of Horace and Regina
  - Horace Giddens - Husband of Regina

(Hellman)

- Side Characters
  - Birdie Hubbard - Wife of Oscar
  - Leo Hubbard - Son of Oscar and Birdie
  - Addie - Slave of Horace and Regina
  - Cal - Slave of Horace and Regina
  - Marshall - Chicago businessman

(Hellman)

**Setting:** A small town in the deep South, 1900; Regina and Horace's house (Hellman).

### Key Plot Moments

- Near the end of Act I, Regina demands for more of the cotton mill contract's share because the brothers are now dependent on her husband's money. Ben; therefore, offers up a part of Oscar's  $\frac{1}{3}$  of the share as appeasement, and Oscar gets bad end of the deal. Greed is prevalent in the Hubbard family.
- In the beginning of Act II, Zan brings Horace home from Baltimore where he was treated for a heart condition. He is very weak from the travel and Zan is shown to be more independent and mature, strengthening her role as an individual.
- At the end of Act II, Horace's bonds are stolen by Leo to invest in the rest of the contract shares, heightening his role as the henchman and proving the Hubbard brothers will stop at no end to get what they want, with or without their sister.
- In the beginning of Act III, Horace directs Cal to inform Mr. Manders about receiving his safety deposit box and is asking for his attorney-of-law in front of everyone--referring to Leo--so he will find out by what Cal tell him of Leo's reaction if he truly did still his bonds Horace's manipulative side and his reaction to betrayal is revealed.
- At the end of Act III and the play, Regina indirectly kills Horace by not helping him when his medicine bottle is broken and he gets up out of his wheelchair. He collapses; however, at the top of the stairs because he will not use the fact that her brothers and Leo stole Horace's bonds to gain more money out of the investment. Her greed manifests into murder and the "renewal" in her and her daughter's life.

### Key Quotes

- Aunt Birdie: "Don't love me. Because in twenty years you'll be just like me...And you'll trail after them hoping they won't be so mean that day or say something to make you feel so bad..." (Act III).
- Regina: "I told you I married you for something...But I couldn't have known you'd get heart trouble so early and so bad. I'm lucky, Horace. I've always been lucky" (Act III).
- Horace: "You wreck the town, you and your brothers, *you* wreck the town and live on it. Not me. Maybe it's easy for the dying to be honest. And I'll do it without making the world any

worse. I'll leave that to you" (Act II).

- Alexandra: "Addie said there were people who ate the earth and other people who stood around and watched them do it. Well, tell him for me, Mama, that I'm not going to stand around and watch you do it" (Act III).
- Birdie: "I saw Mama angry for the first time in her life. She said she was old-fashioned enough not to like people [the Hubbards] who killed animals they couldn't use, and who made their money charging awful interest to ignorant niggers and cheating them on what they bought" (Act III).
- Horace: "It's a great day when you and Ben cross swords. I've been waiting for it for years" (Act II).

### **Symbols/Motifs**

- The bricks are physically the cotton mill that represent the stability and wealth brought to the "homeowners" (Act III).
- Lionnet, the plantation that Birdie's family used to own, which Oscar married her for, shows old wealth as her family is aristocratic. The Hubbard Brothers are after this wealth, to attain it quickly and to keep it "in the family" (Act III).
- The piano and music are outlets for the suppressed family members: Birdie, Horace, Alexandra, and Addie. A way to express themselves when no one else listens to them. Horace and Birdie played together when she first came into the family to make her more comfortable--a sanctuary away from the abusive husband, and good-for-nothing son (Act III).
- Chicago, a city in the North, is where the Hubbards and Regina, who are from the South, would like to go to and make profits. They are well off in the South, but Chicago is a status they want to achieve, to rise in social stature (Act I).
- Stairs show the level of domination. The higher the person is on them, the more dominance and power they have over the person lower on the stairs and on the floor. Mostly Regina is up on the landing talking down to her brothers, and when Horace crawls up the steps when he has a heart attack, he collapses and dies, never reaching that power (Act III).

### **Themes**

- Lust for power - The Hubbard brothers and Regina will do anything, stealing to killing, to gain wealth and power.
- Death brings renewal - Regina wants to start a new life with Alexandra by using Horace's death.
- Betrayal - the fading family bonds are shown when Leo steals Horace's safety deposit box to invest in the cotton mill contract, and especially when Regina lets Horace die in front of her.
  - Family - destruction of family is self-evident from the greed and betrayal.
- Escape from family pressures and social constraints is revealed by Hellman when Horace wants Alexandra to get away from this family in the South by understanding what they are

capable of.

- Hopelessness for Alexandra is prominent after the tragedy of her father, but she is set on not moving with her mother to Chicago to live with her.
- Loss of innocence in Alexandra is seen from her giddiness to drive the buggy to her taking care of Horace and fighting with Regina to live her life the way she wants to after learning the knowledge of her mother's and uncles' nature.

(Hellman)

### **Stylistic Devices**

- Characterization is developed through their actions instead of the use of descriptive paragraphs to do so
- Writing Topics: legal distress, social justice, controversial themes
- Truthful and eye-opening
- Simplistic
- Blunt and plainspoken

(Kornstein)

The Little Foxes by Lillian Hellman: Script

**Cast**

Regina Giddens - Regina Zbarskaya

Benjamin (Ben) Hubbard and Birdie Hubbard - Sunny Chen

Oscar Hubbard and Agent Shi - Chelsea Shi

Horace Giddens and Agent Lee - Angela Lee

Alexandra Giddens and Hallway Agent - Rukmini Cheeti

**Introduction**

- **Thesis: Set against the tense backdrop of the 1900 deep South, *The Little Foxes* by Lillian Hellman expresses the power of greed through the Hubbard's betrayal of each other to achieve selfish fulfillment; this is juxtaposed to the ideal thematic values of family which typically hold against all hardships. (Voiceover)**
- **Cues to opening death scene of Horace then cuts out.**
  - **Horace dying scene - focus on hand and medicine bottle, Regina's blurry figure in the background**
- **Criminal Minds title and introduction of the actors as characters**
  - **With Criminal Minds theme music**
- **Quote - From which the title was based off of: "Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes" (Song of Solomon 2:15).**

**Transition #1**

**Agents walking along hallway, talking about the case, go into an interrogation room to talk to Regina, who recounts the happenings before Horace's death in a flashback; talks about the bonds they were planning to borrow from Horace.**

- **Topic Sentence: In the beginning, the Hubbards attempt to preserve family bonds by insisting that the money will always stay in the family, providing an excuse for them to take a part of Oscar's share.**

*(Hurried in hallway holding coffee and files maybe a clipboard)*

LEE: Agent Shi.

SHI: Agent Lee.

LEE: Here's your coffee.

SHI: So what's the deal this time.

LEE: (*fumbling through papers*) Lady charged with killing her husband and stealing his money.

SHI: Know the name?

LEE: Regina Giddens.

SHI: Why'd she do it?

LEE: Don't know boss.

SHI: I need stats on her

LEE: Middle-aged. Southern aristocrat. Rich family too. One daughter.

SHI: Status of daughter?

LEE: Alive.

SHI: Get ahold of her.

LEE: But we can't-

SHI: Don't question me, just do it.

LEE: Sorry, I'll get on it.

SHI: Stole from her husband, huh?

LEE: Apparently, that's what I got from my report.

SHI: I need family dynamics.

LEE: Done. I'll take you to her immediately.

(*Both agents go to interrogation room*)

SHI: Hello Ms. Giddens. So I got a few questions I'd like you to answer.

REGINA: What do you want. I didn't do nothing wrong.

SHI: Whoa now, I never accused you. We were just looking for some background information.

LEE: Just to get a basis, why didn't caused Horace's death.

LEE & SHI: (*pauses for answer; regina is silent*)

SHI: So start from the beginning and don't leave a single. thing. out.

REGINA: (scared eyes-- story begins)

### **Scene 1: Dividing the shares (Act I)**

**Characters: REGINA, OSCAR, BEN, BIRDIE**

OSCAR: (*To REGINA*) You are talking very big tonight.

REGINA: (*Stops laughing*) Am I? Well, you should know me well enough to know that I wouldn't be asking for things I didn't think I could get.

OSCAR: Listen. I don't believe you can even get Horace to come home, much less get money from him or talk quite so big about what you want.

REGINA: Oh, I can get him home.

OSCAR: Then why haven't you?

REGINA: I thought I should fight his battles for him, before he came home. Horace is a very sick man. And even if *you* don't care how sick he is, I do.

BEN: Stop this foolish squabbling. How can you get him home?

REGINA: I will send Alexandra to Baltimore. She will ask him to come home. She will say that she wants him to come home, and that *I* want him to come home.

BIRDIE: (*Rises*) Well, of course she wants him here, but he's sick and maybe he's happy where he is.

REGINA: (*Ignores BIRDIE, to BEN*) You agree that he will come home if she asks him to, if she says that I miss him and want him--

BEN: (*Looks at her, smiles*) I admire you, Regina. And I agree. That's settled now and--(*starts to rise*)

REGINA: (*Quickly*) But before she brings him home, I want to know what he's going to get.

BEN: What do you want?

REGINA: Twice what you offered.

OSCAR: (*To REGINA*) I think you've gone crazy.

REGINA: I don't want you to fight, Ben--

BEN: I don't either. You won't get it. There isn't any chance of that. (*Roguishly*) You're holding us up, and that's not pretty, Regina, not pretty. (*Holds up his hand as he sees she is about to speak*) But we need you, and I don't want to fight. Here's what I'll do: I'll give Horace forty percent, instead of the thirty-three and a third he really should get. I'll do that, provided he is home and his money is up within two weeks. How's that?

REGINA: All right.

OSCAR: I've asked before: where is this extra share coming from?

BEN: (*Pleasantly*) From you. From your share.

OSCAR: (*Furiously*) From me, is it? That's just fine and dandy. That's my reward. For thirty-five years I've worked my hands to the bone for you. For thirty-five years I've done all the things you didn't want to do And this is what I--

BEN: (*Turns to look at OSCAR. OSCAR breaks off*) My, my. I am being attacked tonight on all sides. First by my sister, then by my brother. And I ain't a man who likes being attacked. I can't believe that God wants the strong to parade their strength, but I don't mind doing it if it's got to be done. You ought to take these things better, Oscar. I've made you money in the past. I'm going to make you more money now. You'll be a very rich man. What's the difference to any of us if a little more goes here, a little less goes there--it's all in the family. And it will stay in the family.

## Transition #2

**Cuts back to the interrogation room, agents ask Regina if that's all; she says yes and they leave her. Agents head to a coffee shop/cafe where they plan to meet Alexandra and get a little more information on what happened between her mother's story and her father's death. Alexandra recounts in a flashback what she learned from Birdie.**

- **Topic Sentence: Despite the outer appearance of a well-functioning family, a look at the more oppressed members of the household reveals that the family is crumbling from the inside.**

SHI: Is that everything?

REGINA: *(Softly)* Yes.

SHI: *(to LEE as they walk out)* What is the status on the stats and family dynamics I asked for?

LEE: *(hands SHI files)* Here. I scheduled a time and we going to meet Alexandra at BuckStar in about a half hour. *(Both agents walk out of camera frame)*

SHI: Then let's go.

*(In coffee shop)*

LEE: *(Both agents shake ALEXANDRA's hand and sit at the table)* Thank you for meeting us, Alexandra.

ALEXANDRA: Of course.

SHI: So sorry for your loss.

ALEXANDRA: Papa was such a good father... *(frowns slightly as she is still grieving)*

LEE: Ahem. If you don't mind, we'd like to ask about the rest of your family.

ALEXANDRA: Haven't you asked enough?

SHI: We need to know a bit more about the relationships between your uncles and aunts.

ALEXANDRA: They didn't kill papa.

LEE: I'm sorry, we have to be thorough.

SHI: We can gain insight into Regina's motives through the types of relationships she was surrounded by.

ALEXANDRA: Oh, it's about Mother. Okay...

LEE: Can you tell us a bit about your Aunt Birdie?

ALEXANDRA: She didn't do anything bad to Father.

SHI: We just want to know about her.

ALEXANDRA: She didn't do *anything*.

SHI: Calm down. We're not arresting her, we just need to know.

ALEXANDRA: It was an excruciatingly sunny day out . . .

## **Scene 2: At the piano (Act III)**

**Characters: BIRDIE, HORACE, ALEXANDRA, ADDIE**

BIRDIE: *(Counting for ALEXANDRA)* One and two and three and four. One and two and three and four. *(Nods--turns to HORACE)* We once played together, Horace. Remember?

ALEXANDRA: *Papa* used to play?

HORACE: Indeed I did. Do you remember it?

BIRDIE: I remember so well the time we played together, your papa and me. It was the first time Oscar brought me here to supper. Your papa said he could play the fiddle and he'd be much obliged if I'd play with him. *(Laughs when he does not answer her)* Horace, you haven't heard a

word I've said. *(sighs)* But we didn't play together after that night. Oscar said he didn't like me to play on the piano. *(Turns to ALEXANDRA)* You know what he said that night?

ALEXANDRA: Who?

BIRDIE: Oscar. He said that music made him nervous. He said he just sat and waited for the next note. He wasn't poking fun. He meant it. Ah, well-- Your papa don't like to admit it, but he's been mighty kind to me all these years. Often he'd step in when somebody said something and once--*(She stops, turns away, her face still)* Once he stopped Oscar from--I'm sorry I said that.

ALEXANDRA: How did you meet Uncle Oscar?

BIRDIE: I remember. It was my first big party, at Lionnet I mean, and I was so excited. You know, that was the first day I ever saw Oscar Hubbard. My brother, to tease Mama, said maybe we should have invited the Hubbards to the party. He said Mama didn't like them because they kept a store, and he said that was old-fashioned of her. *(Her face lights up)* And then, I saw Mama angry for the first time in my life. She said she was old-fashioned enough not to like people who killed animals they couldn't use, and who made their money charging awful interest to ignorant niggers and cheating them on what they bought. She was very angry. And then suddenly she laughed and said, "Look, I've frightened Birdie out of the hiccoughs." *(Her head drops. Then softly)* And so she had. They were all gone. *(Moves to sofa, sits.)*

BIRDIE: *(Thoughtfully)* Like I say, if we could only go back to Lionnet. Everybody'd be good and kind. I like people to be kind. Don't you, Horace?

HORACE: Yes Birdie.

BIRDIE: You all want to know something? I don't like Leo. My very own son, and I don't like him. My, I guess I even like Oscar more.

ALEXANDRA: Why did you marry Uncle Oscar?

BIRDIE: I don't know. I thought I liked him. He was kind to me and I thought it was because he liked me too. But that wasn't the reason--*(Wheels on ALEXANDRA)* Ask why he married me. I can tell you that: he's told it to me often enough.

ALEXANDRA: *(starts to say something but gets cut off)*

BIRDIE: *(Speaking very rapidly)* My family was good and cotton on Lionnet's fields was better. Ben Hubbard wanted the cotton and Oscar Hubbard married it for him. He used to smile at me. He hasn't smiled at me since. Everybody knew that's what he married me for. Everybody but me. Stupid, stupid me.

ALEXANDRA: You're not stupid, Aunt Birdie. Don't say that.

BIRDIE: You won't like me now. You won't like me anymore.

ALEXANDRA: I love you. I'll always love you.

BIRDIE: *(Angrily)* Well, I don't. Don't love me. Because in twenty years you'll just be like me. They'll do the same things to you. *(Begins to laugh)* You know what? In twenty-two years I haven't had a whole day of happiness.

ALEXANDRA: *(To BIRDIE)* I guess we were all trying to make a happy day. You know, we sit around and try to pretend nothing's happened. We try to pretend we are not here. We make

believe we are just by ourselves, someplace else, and it doesn't seem to work. Come now, Aunt Birdie, I'll walk you home.

### Transition 3

**Agents thank Alexandra and head back to interrogation room, where they confront Regina once more. This time, Regina confesses the truth in a flashback after some pressure by the agents; also mentions the stolen bonds.**

- **Topic Sentence: The family finally breaks down completely when Regina kills Horace by refusing to give him his medicine; this act of betrayal shows the overwhelming power of greed over blood.**

ALEXANDRA: Our family was falling apart.

SHI: Well Alexandra I think that's good enough. Thank you.

LEE: Yes, thank you for your time Zan. We wish you luck with all your hardships. Again, we're truly sorry.

*(Agents out talking about interview as they walk along the street)*

LEE: It was all a scam. There was no love to begin with.

SHI: As expected. So, Horace knew . . .

LEE: Alexandra. That poor girl. We need to find out what really happened to her father.

SHI: Right agent Lee. Let's head back to Regina. She'll know.

LEE: What if she doesn't tell us Agent Shi?

SHI: Oh she will.

SHI: AGENT LEE! One more thing.

LEE: YES, AGENT SHI? (shuffling papers and scuffling feet to catch up)

SHI: Keep up.

*(Stampede into interrogation room with Regina sitting at interrogation table and light overhead, preferably all metal furniture)*

SHI: So. What's the deal.

REGINA: What do you mean? *(surprised by the sudden entrance of the agents)*

LEE: Don't play with us Regina. We know something wasn't right.

REGINA: (panicked) Wh-what . . . I don't know what you're talking about.

SHI: You know. Alexandra. Your daughter, she told us about how Birdie and Horace wasn't really in the fair share.

LEE: Horace wasn't just a sick man and died. So tell us what really happened that night of Horace's death.

REGINA: ah but- (got cut off)

SHI: I think it's best that you listen.

REGINA: (meekly) Alright . . . I was there...

### Scene 3: Regina watches Horace die (Act III)

**Characters: REGINA, HORACE**

REGINA: *(Slowly, nods)* When did you find out the bonds were gone?

HORACE: Wednesday night.

REGINA: I thought that's what you said. Why have you waited three days to do anything?

*(Suddenly laughs)* This will make a fine story.

HORACE: *(Nods)* Couldn't it?

REGINA: A fine story to hold over their heads. How could they be such fools?

HORACE: But I'm not going to hold it over their heads.

REGINA: *(The laugh stops)* What?

HORACE: *(Turns his chair to face her)* I'm going to let them keep the bonds--as a loan from you. An eighty-eight-thousand-dollar loan; they should be grateful to you. They will be, I think.

REGINA: *(Slowly, smiles)* I see. You are punishing me. But I won't let you punish me. If you won't do anything, I will. Now.

HORACE: You won't do anything. Because you can't. It won't do you any good to make trouble because I shall simply say that I lent them the bonds.

REGINA: *(Slowly)* You would do that?

HORACE: Yes. For once in your life I am tying your hands. There is nothing for you to do.

*(There is silence.)*

REGINA: I see. You are going to lend them the bonds and let them keep all the profit they make on them, and there is nothing I can do about it. Is that right?

HORACE: Yes.

REGINA: *(Nods, softly, without looking at him)* You will not say anything as long as you live?

HORACE: That's right. There's nothing you can do to them, nothing you can do to me.

REGINA: You hate me very much.

HORACE: No.

REGINA: Oh, I think you do. *(Puts her head back, sighs)* Well, we haven't been very good together. Anyway, I don't hate you either. I have only contempt for you. I've always had.

HORACE: From the very first?

REGINA: I think so.

HORACE: I was in love with *you*. But why did *you* marry *me*?

REGINA: I told you I married you for something. It turned out it was only for this. I can't stand the kind of man you are. I'm lucky, Horace. I'm lucky that you got heart troubles so early and so bad!

HORACE: *(reaches for medicine bottle on table, and falls, he drops to the ground for the medicine bottle, realizing Regina is not helping, he shouts)* Addie! Addie! *(Crawls up the stairs and collapses, dead, at the landing)*

REGINA: *(Walks around the stairs, and quickly shouts for)* Addie! Addie!

**Conclusion**

**Regina convicted as guilty for killing her husband.**

**Cut to a few days later, where the agents reflect upon the message of the case as they walk along a sidewalk.**

LEE: That's it.

SHI: That's it. She wasn't meant to coexist with her family.

LEE: Never meant to help out her daughter either.

SHI: Well, she's out of trouble now.

LEE: It's sad to think that despite being family they were all out for each other's heads.

SHI: Unfortunately, the world typically does come down to money.

LEE: I guess so.

SHI: Know what, Agent Lee?

LEE: Yes, Agent Shi?

SHI: You did a good job today, proud of you.

LEE: (*smiling*) Thanks!

SHI: Stop smiling. So what's the next case?

LEE: Man. Mid-thirties. Billionaire. Got shot into his pool last weekend.


SHI: I see, let's get on it.

## Bibliography


- A Trick Of The Tail. *Genesis - Ripples... - A Trick Of The Tail*. N.d. *YouTube*. YouTube. 24 July 2008. Web. 30 Oct. 2013.
- "Bell Sound Effects." *SoundJay*. N.p., n.d. Web. 29 Oct. 2013.
- Brody, Seymour. "Lillian Florence Hellman." *Lillian Florence Hellman*. N.p., n.d. Web. 29 Oct. 2013.
- "Criminal Minds Theme Song." *YouTube*. YouTube, 25 Oct. 2009. Web. 30 Oct. 2013.
- Hellman, Lillian. "The Little Foxes." *Gaston*. N.p., 29 Jan. 2010. Web. 18 Oct. 2013.
- "How to Talk With a Southern Accent | eHow." *eHow*. Demand Media, 12 Nov. 2007. Web. 30 Oct. 2013.
- Kornstein, Daniel J. "Fordham Law Review." *The Case Against Lillian Hellman: A Literary/Legal Defense*. 57 *Fordham L. Rev.* 683, 1989. Web. 25 Oct. 2013.
- SoundDogs*. Sounddogs.com, Inc., n.d. Web. 29 Oct. 2013.
- Stephen. "Restaurant Ambiance Sound." *SoundBible*. N.p., 28 Dec. 2010. Web. 29 Oct. 2013.
- Suspense Music Soundtrack*. N.d. *YouTube*. YouTube, 19 Apr. 2012. Web. 30 Oct. 2013.
- The Little Foxes: Birdie's Underscoring Sound Design*. Matt Bulluck, n.d. *YouTube*. YouTube. 04 Mar. 2012. Web. 30 Oct. 2013.

The Little Foxes by Lillian Hellman: Storyboard


Scene 1



<p><b>Lines from Text Utilized in this Frame</b></p>	<p>Oscar: You have been talking very long tonight.                  Regina: What? Well, you see, I don't like a bit something I can't get                  Oscar: Listen I don't think you can get a house to some home with less money                  Regina: I sure do... (Pretend to cry)</p>
<p><b>Setting &amp; Props (WHY?)</b></p>	<p>White funny room sofa. Regina wears high class lady like clothing to express her greed. Ben wearing boots and plaid shirt to reinforce suburban setting.</p>
<p><b>Lighting &amp; Color (WHY?)</b></p>	<p>Dim lighting shows lack of warmth and genuine care between the siblings. Half shadowed faces to show</p>
<p><b>Sound (WHY?)</b></p>	<p><b>Diegetic</b>                  tense conversation to represent shady business with in-laws                  Ben talking with in-laws                  Long front shot to present a more formal meeting type setting despite the family showing an offer a family dinner.</p> <p><b>Non-Diegetic</b>                  none</p>
<p><b>Camera Angle (WHY?)</b></p>	<p>Long front shot to present a more formal meeting type setting despite the family showing an offer a family dinner.</p>
<p><b>Special Equipment</b></p>	<p>None</p>



<p><b>Lines from Text Utilized in this Frame</b></p>	<p>Ben: stop this foolish savvling beginna: ... twice what you offered. (act 1)</p>
<p><b>Setting &amp; Props (WHY?)</b></p>	<p>The visual family setting room represents the blood ties of the Hubbard family while the lack of physical contact emphasizes a rift between the family</p>
<p><b>Lighting &amp; Color (WHY?)</b></p>	<p>A dusky lighting effect showing the shadowy relationship of the Hubbard siblings. The striking green color of Regina's sweater represents greed.</p>
<p><b>Sound (WHY?)</b></p>	<p>Diegetic wd having voice of Ben acting like a controlling character with power. <span style="float: right;">Non-Diegetic none</span></p>
<p><b>Camera Angle (WHY?)</b></p>	<p>Straightforward close shot centered on Ben showing his dominance between his siblings and his manipulation of the entire business deal</p>
<p><b>Special Equipment Needed</b></p>	<p>none</p>



<p>Lines from Text Utilized in this Frame</p>	<p>Oscar: I think you've gone crazy                  Regina: I don't want to fight Ben                  Ben: I don't either... (Act 1)                  Ben's... From your share (Act 1)</p>
<p>Setting &amp; Props (WHY?)</p>	<p>On sofa's in family room with a window portrait showing how the siblings are gaged in money over family values during their business deal.</p>
<p>Lighting &amp; Color (WHY?)</p>	<p>One point lighting from the lamp to allow overcast shadows on the siblings faces representing that behind their family morals lay <u>seamy</u> motives.</p>
<p>Sound (WHY?)</p>	<p><b>Diegetic</b> pompous conversation between Ben and Regina to show superiority in comparison to Oscar  <b>Non-Diegetic</b> none</p>
<p>Camera Angle (WHY?)</p>	<p>Off side lower view to show how there is an emphasis on the conversation between Regina and Ben while Oscar is more of an after thought.</p>
<p>Special Equipment Needed</p>	<p>none</p>



<b>Lines from Text Utilized in this Frame</b>	oscar : From me, is it? Well thats just fine and dandy. Is this my reward for working 35 years? And for 35 years I've worked my hand to the bone and... (Act 1)	
<b>Setting &amp; Props (WHY?)</b>	Color green on Regina - represents greed in her as she tries to take more and more of the profit	
<b>Lighting &amp; Color (WHY?)</b>	Dark lighting to parallel the "shadiness" of the business deal. Behind Horace's back, they have to be careful and sly.	
<b>Sound (WHY?)</b>	<i>Diegetic</i> shouting, very aggressive - Intensity of conversation	<i>Non-Diegetic</i> - None
<b>Camera Angle (WHY?)</b>	Right below <del>Ben</del> <sup>Oscar</sup> (Chelsea Shi) as he stands up to create a dominance over Ben and Regina. However Oscar rises also later and disrups	
<b>Special Equipment Needed</b>		




es from Text ized in this ne	Ben: My, my. I am being attacked from all sides tonight - first by my sister, then by my brother. And I' drit a man that likes being attacked... (Act 1)	
ing & Props (Y?)	Maid shirt/button downs - create an air of formality in this discussion. Also, it adds discomfort - both physically and emotionally - for	
ting & Color (Y?)	Light comes from the left - creates a shadow on Ben's face - to signify evil - while lighting Oscar's. Oscar's stress is underscored with light	
id (WHY?)	Diegetic - louder character voices highlight intensity of situation	Non-Diegetic - None
era Angle (Y?)	Below both Oscar and Ben - this is from the view of Regina, she being the only woman, can feel overwhelmed at times	
ial oment ed		


Ben  
Oscar

Scene 2


Scene 2 : 1



<p>es from Text ized in this me</p>	<p>Birdie: One and two and three and four (x2). We once played together, Horace. Remember? (Act 2)</p>	
<p>ing &amp; Props Y?)</p>	<p>office chair for Horace - parallels a wheelchair. Represents his weakness</p>	
<p>ting &amp; Color Y?)</p>	<p>Warm, golden light from the front of the piano highlights faces on Birdie and Alexandra to show love between them. Dark background = dark subj.</p>	
<p>nd (WHY?)</p>	<p><b>Diegetic</b> - dialogue, music notes emphasize cheeriness of the scene</p>	<p><b>Non-Diegetic</b> - None</p>
<p>era Angle Y?)</p>	<p>To set the background and give a general overview of the close-ness of Zan and Alexandra while Horace is slightly distanced - emotionally and ph</p>	
<p>ial pment led</p>		



<b>Lines from Text Utilized in this Frame</b>	Alexandra: Papa used to play? Horace: Indeed I did Birdie: I remember so well the time we played together, your papa and me...	
<b>Setting &amp; Props (WHY?)</b>	small piano instead of grand piano represents closeness & intimacy	
<b>Lighting &amp; Color (WHY?)</b>	Face illuminated in a dim light - symbolizes darkness of world and within people Also for shadows dark exits ahead of them <del>dark</del> dim lighting.	
<b>Sound (WHY?)</b>	<b>Diegetic</b> light conversation giving an moment feeling towards Ben and Birdie	<b>Non-Diegetic</b> - genesis - Ripples; song about reminiscing of the past, parallel to situation
<b>Camera Angle (WHY?)</b>	The large piano takes up most of the screen - focus is on playing piano and Birdie's love of music.	
<b>Special Equipment Needed</b>	none	



<b>Lines from Text Utilized in this Frame</b>	Birdie: Oscar. He said that music made him nervous. He said he just sat and waited for the next note. He wasn't poking fun. He meant it. Ah, well—your papa don't like to admit it, but he's been mighty kind to me all these years...	
<b>Setting &amp; Props (WHY?)</b>	Smaller piano instead of a grand piano represents the closeness and intimacy of the conversation.	
<b>Lighting &amp; Color (WHY?)</b>	Faces are illuminated still; but the background is not lighted at all to symbolize the darkness of the world they live in.	
<b>Sound (WHY?)</b>	<b>Diegetic</b> - music happy, upbeat music to show affection between Zerk & Birdie	<b>Non-Diegetic</b> - genesis - Ripples; song about reminiscing of past, parallel to situation
<b>Camera Angle (WHY?)</b>	Closeness and focus on Birdie and Alexandra emphasize the intensity and secretive nature of the conversation between them.	
<b>Special Equipment Needed</b>	none	




<b>Lines from Text Utilized in this Frame</b>	Birdie: You want to know something? I don't like Leo. My very own son, and I don't like him. My I guess I even like Oscar more... I don't know. I thought I liked him. He was kind to me and I thought it was because he liked me too. But that wasn't the reason...	
<b>Setting &amp; Props (WHY?)</b>	White couch highlights the darkness in Horace and Birdie's clothing. Red pillows symbolize blood ties between family members.	
<b>Lighting &amp; Color (WHY?)</b>	Lighting comes from the center top to highlight the furrowed brows that cast a shadow over Birdie's face. This draws attention to her distress.	
<b>Sound (WHY?)</b>	<b>Diegetic</b> - Dialogue, interaction gives off clear mood	<b>Non-Diegetic</b> - guitar - Rippled; song about reminiscing of the past, parallel to situation
<b>Camera Angle (WHY?)</b>	From higher up - shows how helpless and sad Birdie feels about Oscar, Leo, and the demise of her marriage.	
<b>Special Equipment</b>	None	




Lines from Text Utilized in this scene	Alexandra: I guess we were all trying to make a happy day. You know, we sit around and try to pretend nothing's happened. We try to pretend we are not here. Come now, Aunt Birdie, I'll walk you home. (Act 2)	
Setting & Props (WHY?)	Dark clothing from Horace and Birdie to symbolize their destruction. White on Zan to represent her naive mind and clean slate	
Lighting & Color (WHY?)	White couch creates a stark contrast against the darkness of Birdie and Horace - underscores them being tainted with experience/greed	
Sound (WHY?)	<b>Diegetic</b> - Dialogue	<b>Non-Diegetic</b> - None put emphasis on diegetic sounds
Camera Angle (WHY?)	from Zan's point of view because she finally realizes something important and voices her opinion aloud.	
Special equipment used		

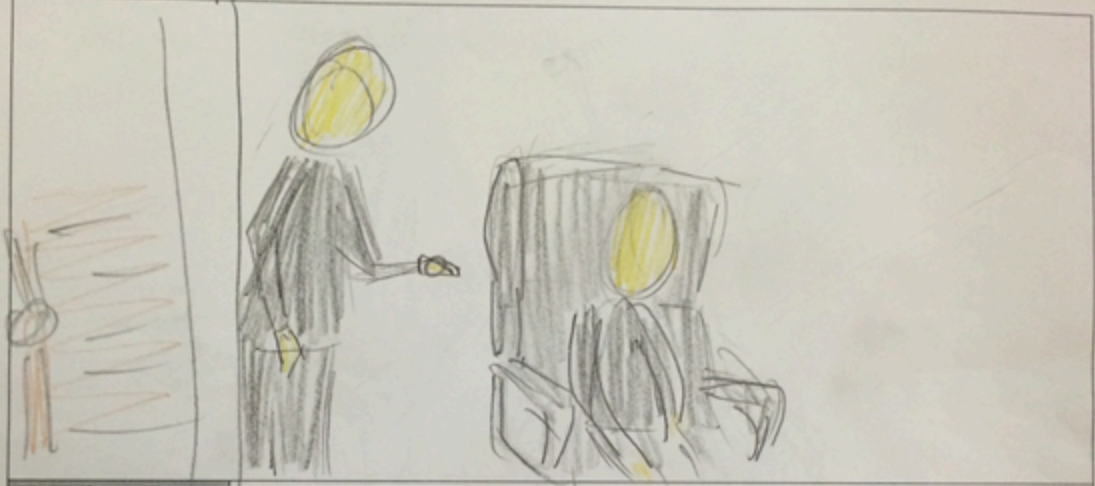
Scene 3




<p><b>Lines from Text Utilized in this Frame</b></p>	<p>Regina: I see. You are going to lend them the bonds and let them keep all the profit they make on them, and there is nothing I can do about it. Is that right? Horace: Yes.</p>	
<p><b>Setting &amp; Props (WHY?)</b></p>	<p>Horace sitting in wheelchair below Regina's stance shows her dominance over him.</p>	
<p><b>Lighting &amp; Color (WHY?)</b></p>	<p>Light coming in from the left (where door/windows are) highlights the darkness inside the living room and the dark, intense conversation</p>	
<p><b>Sound (WHY?)</b></p>	<p><b>Diegetic</b> conversation between Horace and Regina still revealing the underlying tension that has been building up.</p>	<p><b>Non-Diegetic</b> none</p>
<p><b>Camera Angle (WHY?)</b></p>	<p>Below Regina - shows her dominance over Horace</p>	
<p><b>Special Equipment Needed</b></p>	<p>none</p>	




<b>Lines from Text Utilized in this Frame</b>	Regina: You hate me very much. Horace: No. Regina: Oh, I think you do. Well, we haven't been very good together. Anyway, I don't hate you either. I have only contempt for you. I've always had	
<b>Setting &amp; Props (WHY?)</b>	Standing next to the stairs shows Horace's inability to escape or travel while wheel chair confined - again, highlights Regina's dominance	
<b>Lighting &amp; Color (WHY?)</b>	Regina and Horace are both wearing black (like Birdie) to symbolize their corruption	
<b>Sound (WHY?)</b>	<b>Diegetic</b> - Dialogue <sup>interaction brings out power struggle between the two.</sup> argument like	<b>Non-Diegetic</b> none
<b>Camera Angle (WHY?)</b>	Horace is facing the camera a little bit more - this shows his assertion to Regina's ridiculous claims and focuses on Horace's emotions	
<b>Special Equipment Needed</b>	none	



<b>Lines from Text Utilized in this Frame</b>	'Regina: I told you I married you for something. It turned out it was only for this. I can't stand the kind of man you are. I'm lucky, Horace. Lucky that you got heart troubles so early and so bad!	
<b>Setting &amp; Props (WHY?)</b>	Horace's wheelchair - shows confinement Standing next to stairs - inability to escape due to Regina, inability to dominate her	
<b>Lighting &amp; Color (WHY?)</b>	Both wearing black to show corruption as adults, normal lighting because inside house	
<b>Sound (WHY?)</b>	<b>Diegetic</b> needed dialogue between Horace and Regina showing away the lack of family values present in relationship	<b>Non-Diegetic</b> none
<b>Camera Angle (WHY?)</b>	UPWARD angle to show the vulnerability of Horace and Regina between the conversation of Horace and Regina.	
<b>Special Equipment Needed</b>	none	



<b>Lines from Text Utilized in this Frame</b>	Horace: Addie! Addie!	
<b>Setting &amp; Props (WHY?)</b>	Regina having crossed arms in the background while Horace struggles shows the contrast between strong and weak	
<b>Lighting &amp; Color (WHY?)</b>	lighter filter - shows the distressed emotions upon Horace's face and draws attention to his struggle	
<b>Sound (WHY?)</b>	<b>Diegetic</b> Horace shouting showing the desperation as he's shading Horace's death	<b>Non-Diegetic</b> none
<b>Camera Angle (WHY?)</b>	Below Horace (on the ground) shows his face to emphasize the low point of his pity he experiences during his final moments when realizes Regina won't help him	
<b>Special Equipment</b>	none	



<p>Lines from Text Utilized in this Frame</p>	<p>Regina: Aadic, aadie. (Act 3)</p>	
<p>Setting &amp; Props (WHY?)</p>	<p>Large gap between Regina and Horace to show how even in the brink of death Regina's true colors of greed and spite for Horace show.</p>	
<p>Lighting &amp; Color (WHY?)</p>	<p>Dark, shadowy. Highlighting gory emphasis on the life leaving Horace and desperation of the entire family dynamic. Dumbing into darkness.</p>	
<p>Sound (WHY?)</p>	<p>Diegetic sounds of Horace's struggle</p>	<p>Non-Diegetic Fading out of dramatic music to Regina's emotionless calls for a die showing close out scene of Horace's death.</p>
<p>Camera Angle (WHY?)</p>	<p>Downcast camera angle shows weakness of Horace in death and how insignificant Regina and Horace's relationship was.</p>	
<p>Special Equipment</p>	<p>None</p>	