

**What's It Going To Be Then, Eh?**  
**Youth Violence, Free Will, and the Creative Cycle in *A Clockwork Orange***

MFA Thesis

By

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Department of Theatre, School of the Arts  
and the Graduate Faculty of the University of Kansas  
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Master of Fine Arts in Theatre Design.*

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Date Thesis Presented/Defended

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## ABSTRACT

This thesis chronicles the development of a contemporary scenographic design for the stage of Anthony Burgess' novel, *A Clockwork Orange*, based on his original novel and including the 21<sup>st</sup> chapter, which has been omitted from editions published in the United States prior to 1986 and Stanley Kubrick's 1971 movie. Expressionistic style and scale support the original resolve of the author to question societal interference with individual free will.

Burgess's novel, stage script, notations, additional writings and interviews were employed to determine author intent. Substantially different from the impact of Kubrick's film, Burgess envisioned Alex's transformation into an adult, stemming from personal experience and the freedom to choose.

20<sup>th</sup> Century Expressionistic art inspired large, industrial scale surroundings as a mechanical background for the very human, emotionally charged subject matter of the story. They hint at a far-reaching, self-assured state, ominously watching over all. Splashes of color represent the life that humans (the Oranges) bring to this environment (the Clockwork) and were also borrowed from Graphic Expressionism. Alex and his

gangs' violent actions are exposed stylistically and potently without the voyeuristic distraction of bloody, realistic detail which are not the focus of Burgess' story.

Separating from the well-known classic film and the oft-banned edition of the novel with only 20 chapters, this production presents Anthony Burgess' originally intended tale of "the danger of stifling free will and the creative urge for the sake of obedience to the State." (<http://www.anthonyburgess.org/>)

## ACKNOWLEDGEMENTS

Love and gratitude to my mother and father, Bettina & Cameron, for their never-ending love, support and belief in me.

*“Art as the implementation of the human character, as the realization of human freedom to do the right thing. Our fragmented realities of consciousness and existence, of nature, myth, science and everyday life has to become one whole entity again.” Rainer Magold*

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## Introduction

*"Violence among young people is an aspect of their desire to create. They don't know how to use their energy creatively, so they do the opposite and destroy."* (Burgess, London Independent)

In his novel, *A Clockwork Orange*, Anthony Burgess attempts to explain the violent tendencies of youth – even justify them – as components of an inescapable phase of development, a necessary evil of a free society. "It is better to have our streets infested with murderous young hoodlums than to deny individual freedom of choice." (Burgess, 1985) After all, "To devastate is easier and more spectacular than to create" (Burgess, *A Clockwork Orange*) and these tendencies will work themselves out when more creative outlets are discovered. Burgess summarizes his viewpoint, saying, "Senseless violence is a prerogative of youth, which has much energy but little talent for the constructive." (Burgess, *A Clockwork Orange*)

Society has long been aware of such violent phases in the young, yet is loath to discuss or address them pre-emptively. A 2001 literature review on the prevention of juvenile antisocial and violent behavior states, "The prevailing response to youth violence and crime by government officials, policy makers, and the juvenile justice system has been reactive and punitive." (Christle, Nelson and Jolivette) Historically, however, we have been more than willing to tamper with free will. The military tested and used behavior modification techniques until the mid-1980s and Pavlov's classical



conditioning methods have been practiced in prisons, public schools and advertising. (Levine) Until 2006 aversion therapy was used as a treatment for homosexuality and is currently available to help individuals quit smoking, eating or raging. (Zyl, de Gruchy and Lapinsky) Covert conditioning and sensitization can be applied to quell addictions to alcohol, drugs and sex. (Bergan and Kratochwill) These methods, their acceptance and practice change as often as the terminology used to research them. They come and go, but never quite go *away*. Their use could potentially, as illustrated in *A Clockwork Orange*, undermine or adversely affect the course of humanity.

Youth violence has been a focus of society's institutional systems as far back as 1899. (Maryland Department of Juvenile Services) Some psychologists and researchers have suggested that "antisocial behavior" be monitored by parents, community and educators and complex procedures and policies implemented "that may better respond to the complexity of the problem." (Newman)

Politicians have debated what to do about youth violence, schools and legal systems have fought to stop it and/or protect us from it while science and sociology strive to explain and eradicate it. Authors from Mark Twain to J. K. Rowling and playwrights beginning with Euripides have addressed it. Aesop and the Grimm brothers employed imagery, animals and fantasy to present larger social issues and concepts to young minds, yet they didn't shy away from darker, more violent means to do so. Modern storytellers attempt to mask the 'ugly' side of life's lessons to protect

young minds from what they wrongly presume isn't already in their view and/or imaginations. I argue that this only clouds the issues and further complicates what minimal communication exists between society and its youth.

As with all violence, society's general reaction to juvenile delinquency is to squelch it. Most of our resources are reserved for identifying and punishing aggressors but very little is done to understand where the impulses come from or what can be done to re-channel them. (Christle, Nelson and Jolivette)

## The Story

A group of boys, led by a charismatic Alex, terrorize their city with an unabated string of violent crime. Brutal physical attacks, rape, theft, vandalism and eventually, murder end in discord among the gang. A power struggle between Alex and his “droogs” (friends) leads to betrayal and he finds himself in prison.

After two years of playing the system and beguiling the prison Chaplain, Alex is presented with the option of early release in exchange for submitting to the “Lodovico Technique.” This state-sponsored, experimental treatment compels him to associate anxiety and nausea with all violent impulses – his own or those of others. He is also, inadvertently, conditioned to have the same reactions to the music of Beethoven, which he has long loved and appreciated. This classical conditioning eliminates for Alex the option of *choosing* violent behavior, thus removing his free will.

Upon his release, Alex is victimized by his parents, his former “droogs” and a former mark – the author and activist, P. Alexander. Unable to defend himself, he becomes despondent and attempts suicide by jumping out of a window. Ultimately, Alex’s autonomy is restored after he becomes a pawn in the struggle between two political factions.

In the final (21<sup>st</sup>) chapter of the novel and the last scene of the play (this chapter is left out of early American editions of the novel and the movie), Alex no longer finds

satisfaction or fulfillment in his old “ways.” He encounters another former friend and realizes that Pete’s dull, yet adult, lifestyle appeals to him. With an internal observation that both Beethoven and Mozart had realized great achievements by his age, Alex’s level of self-awareness is elevated and he discovers his own internal desire to create.

## Production Concept

The rebarbative tale of *A Clockwork Orange* has deeply affected several generations of readers and movie-goers in myriad ways and has been exhaustively analyzed by bloggers, critics and scholars. Stanley Kubrick's 1971 film leaves out the final chapter of the novel, returning Alex to the same state he was in at the beginning of the story and doomed to disappear into the same violent obscurity of his original environment. This goes against Anthony Burgess' intent of bringing Alex full circle to transformation and discovery of productive outlets for his youthful energy. I hope to bring Burgess' influence to my designs to present the story as he meant it to be told

Alex is a 14 year old boy. This is an important factor in the original novel that has been completely obfuscated by Kubrick's film. While beautifully shot and strikingly effective, the film tells of a young, arguably sociopathic or psychotic, adult who will not be changed. It ends with an air of hopelessness and titillating evil that removes Alex from the realm of a character the audience may identify with and places him squarely on the shelf as an atrocious anomaly.

In both his novel and the stage play, Burgess tells of a much more recognizable willful, belligerent, selfish child who is easily identifiable. Full of youthful energy, neglected, allowed to run largely un-monitored and forced to learn life's lessons on his own, the Alex of Burgess' novel does change, *wants* to change by the end of the story.

Change is not facilitated by the extreme actions of the institutions Alex is exposed to, but rather via his *freedom to choose*. In fact, it is not until Alex is restored to his original state and sent out, again on his own, that he is able to utilize his newly reinstated free will to take his first steps toward “genuine goodness.” If there is an influence that steers him in this direction, it is the music and life of Beethoven, whom he idolizes and aspires to be like when he is finally rejoined with his inherent ability to appreciate, even love, the art of music.

Burgess contends that this is the only way Alex can ever truly be good – if he chooses it for himself.

“The important thing is moral choice. Evil has to exist along with good, in order that moral choice may operate. Life is sustained by the grinding opposition of moral entities.” (Burgess, *A Clockwork Orange*)

By placing this story in an imposing, stark and colorless environment, I hope to bring out the universality of the characters and their circumstances. This will allow the audience to be both familiar with and shocked by the actions and existence of Alex, his droogs (or “friends”) and the society around them.

Implementing light/dark, big/small and black/white throughout the design, I will utilize their inherent qualities of right/wrong and good/bad to expose the more “grey” ideas and concepts of the script.

## Costumes

Burgess speaks of Alex and his droogs being dressed “fantastically” in a style of “extreme machismo.” Setting the story in the not-too-distant future requires that the boys dress in a way that shows elements of being up-to-date and beyond by today’s standards. Law enforcement and politicians would likely dress in a more recognizable and traditional style because acceptable societal norms change slowly and minimally over time. Elements of a more ‘futuristic’ style would be adopted by self-assured, rebellious youth.

Alex and his droogs must be threatening while remaining the 14 year old boys that they are. The power of the story being told lies in the fact that these boys are not as physically intimidating as they are psychologically out of control and socially unwieldy. Their threat lies in numbers and their inability or unwillingness to participate in society in a rational, predictable or controllable manner.

It is and always has been a very integral part of young peoples’ personal expression to dress in highly specific styles that allow them to both stand out and fit in. The style of Alex and his gang should be individual yet unified and set apart from the dress code of the adults around them. Similarly their rivals, Billy Boy and his gang, should have a distinct look, but there should be an overlap of some youthful, on-trend pieces or accessories between the gangs. After all, the goals, motivations and actions of

the two gangs and their members are virtually identical, so it stands to reason that their tastes would overlap. The violent interactions between them are manifestations of their shared need to exert individuality, power and un-channeled energy.

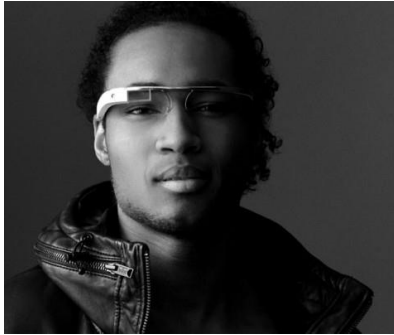
Color will play a part in separating institutional employees and administrators from their younger adversaries. However, this will be more a matter of saturation than color-coding. While the overall palette of the show will be drawn from German Expressionist paintings, book covers and posters, what will separate the boys from their elders/superiors will be a muted, muddied palette mixed with black and grays. This should help “hide” them in the primarily black and white environment of the nighttime city streets as well as signify their minimal and “clouded” understanding of the rules of society and life in general at an early age.

More saturated colors will help define the officers and administrators as (at least in their own minds) being more decisive and willing to act “out in the open” with what they are assured is “right behavior.”

Contemporary to slightly futuristic accessories, such as Google glasses (plate #8), armband cell phones (plate #9) and all-in-one devices (plate #10) will show advanced technology being used on an even larger scale than today. This will be yet another way to set the boys apart from the adults, who have not yet embraced these cutting edge



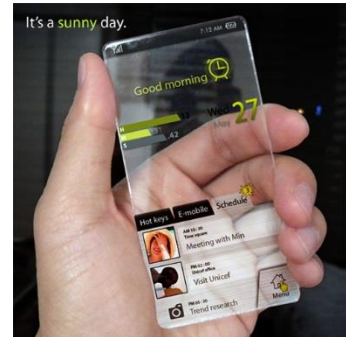
trends. Alex and his gang's knowledge and skillful use of these high-tech devices will also add substantially to the threat they pose.



*Plate #8 (Parfeni)*



*Plate #9 (newgadgest)*



*Plate #10 (DynamicColor)*

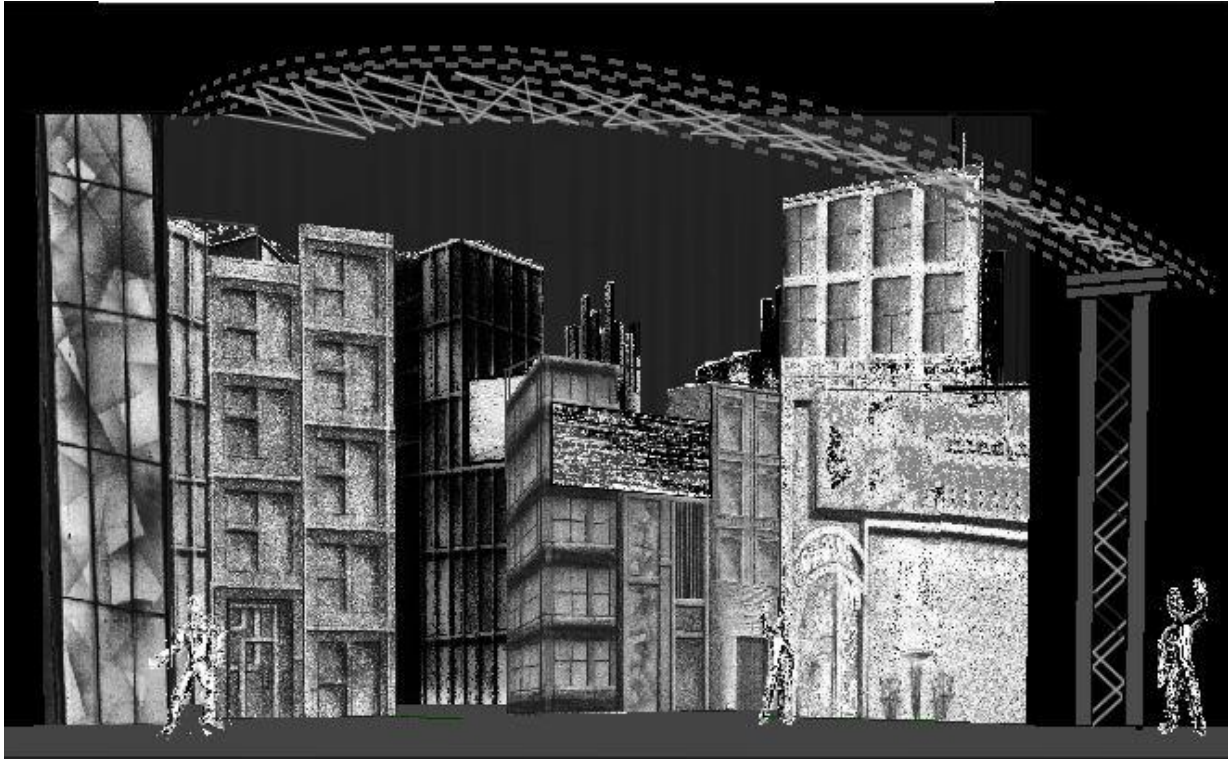
## Scenic Design

The play is set in “a capital city” in the not-too-distant future that should not be readily identifiable if the universality of the story is to be kept intact. Alex and his droogs are coming of age in an environment of both extreme influence (large prisons, opportunities for large scale scientific experimentation, etc.) and dense population.

While rebellious youth are present in communities of all sizes and geographical locations, this story requires that the environment be overwhelming and mobile to allow for the “cat and mouse” relationship between the boys and law enforcement. The scope of the boys’ crimes ranges from attacking bums in the street to breaking and entering upscale residences. There must be room for many such gangs and other criminals to exist and thrive. In this city, the problem of violent crime has reached the level of over-crowding prisons, prompting scientific research and vexing legal and political systems.

Black and white, expressionistic, overpowering images will visually overwhelm and minimize the boys as well as exaggerate their crimes and consequences (see fig. 1). Lighting will carry these ideas even further by distorting proportion and scale (discussed under Lighting Design). This primarily black and white cityscape, represents the black/white, right/wrong attitudes of society as well as allowing for the night/day manipulation of the space. “Good” things happen primarily during the day, “bad”

things happen at night – this is a theme that the authorities voice in the text and which society generally holds to be true.



*Figure 1: Act I, Sc. 1, "Streets of A Capital City" Cynthia Evans*

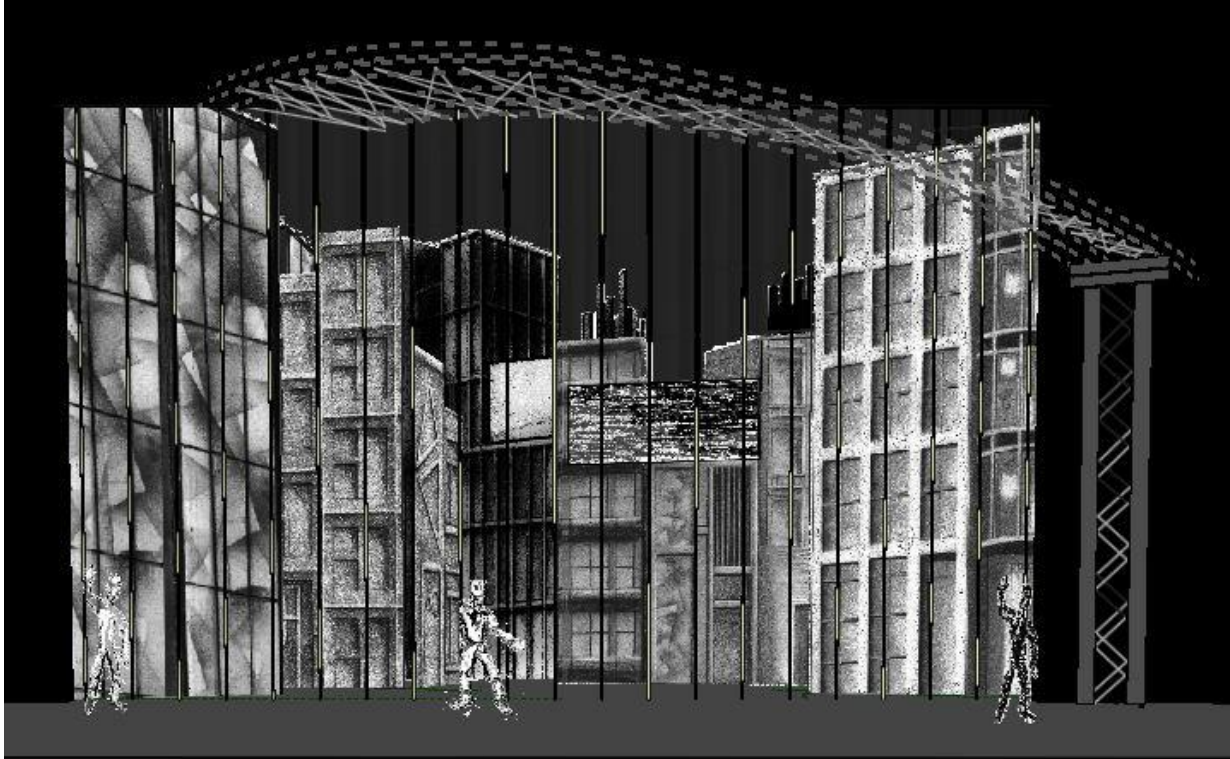
Against a black and white background, the muted tones of the boys' clothing will blend in a bit more than that of the adults. This will indicate; the relationship of the boys' attitudes to their surroundings, their desire to hide and sometimes disappear and the way they are minimized by their environment. The more saturated, vivid tones of the authority figures' clothing and uniforms will stand out to signify the audacious presumption that their actions are always right and not to be questioned.

In the streets of this city, moving, turning and sliding facades imply that the machine in which the boys roam and commit their crimes has power over them. It is this *Clockwork* they're fighting against – it is within this machine that their prerogative of senseless violence is exercised and it is the gears of this machine that very nearly squeeze Alex dry when he becomes caught up in them.

As Alex and his droogs roam in, out and around the city they are exercising their liberty as human beings possessing free will. They are able to go to school (or not...), the Korova Milk Bar, up-town or down-town, or into other people's homes, even uninvited. Once imprisoned, Alex is no longer free, physically anyway. Within the system he is forced to serve the Chaplain, mop floors and share a cell with strangers.

Once Alex is arrested and taken into custody, the city will "close off" and force the action downstage of the proscenium (see fig. 2). The "machine" will loom in the background, "outside" of the bars that hold him in. Alex and the other prisoners will be contained, only able to see the nearest edges of their former playground through these bars.

When Alex is sent to the hospital to undergo the Lodovico Technique in exchange for his "freedom," the bars will remain in place. Although Alex is given physical freedom, the treatment will have imprisoned his mind by removing his freedom of choice.



*Figure 2: Act I, Sc. 6, "Inside the Prison" Cynthia Evans*

## Lighting Design

Much of Alex and his droog's activity occurs at night. This hides them from society on a whole and helps aggravate the attempts of Deltoid (Alex's probation officer) and law enforcement to capture or contain the boys. The juxtaposition of "light" and "dark" also emphasizes constructs of good/bad, right/wrong that are central to the theme of the story.

Darkness allows for a certain degree of exaggeration concerning gang activity - while bright, institutional lighting lays bare the faulty theories and motivations of the scientists and politicians promoting the Lodovico Technique. Before Alex's capture and incarceration, source lighting (streetlights, spill from the Korova Milk Bar, headlights etc.) and shadows will be used to keep the criminal activity of the droogs shrouded. Once Alex is sent to prison bright light and minimal shadow will differentiate the buildings, offices and operations of the state from his former life on the streets

Digital billboards, hand-held electronic "gadgets" and prolific technology are important elements of the boys' environment that will stand out on a darker stage. Through the use of digital graffiti and hacking of public media systems I hope to show a technologically advanced society that the boys are terrorizing in many ways beyond physical assaults and theft. On-going weather and traffic data mixed with advertisements and news stories will be "broken into" with video posts of their criminal

activities. This will allow for off-stage violence and add a shock and revulsion factor. It will also serve to keep the story up to date and dealing with current issues.

Another way in which violence and physical assaults will be made more potent is with the use of silhouettes. As discussed earlier in the Scenic Design section, lighting will help magnify the boys' crimes and consequences by distorting proportion and scale. Using low-angle white light to 'project' images onto the towering buildings the attacks will occur out of sight but be exaggerated and compelling. The large scale of the images will show how violent behavior makes the boys feel bigger and more significant. The black and white silhouettes will allude to the black/white, right/wrong themes as well.

This use of scale to bring the characters in and out of obscurity in their overwhelming surroundings should help to emphasize the universality of the story and its issues. By keeping the audience from seeing details and faces of the victims and the attackers, there will be a degree of anonymity to the characters and their actions. In this way, comparing/contrasting the violence of the boys against society to that of society's aggression toward them should become fluid.

The use of color in the lighting will be employed to add chaos to the nighttime streets of the city. Streetlights, video billboards, police car lights and the glow of implied, off-stage neon signs, etc. will be prolific. Low level, cool colored side, top and

front lighting will fill in to make faces and actions more visible without losing the nighttime, urban atmosphere.

Warmer, brighter ambient lighting will be used in the prison and hospital. This is in line with the bold, "right" actions of authorities and the state which occur during the day. In this way, Alex will be exposed and taken out of his comfort zone because there will be no shadows in which to hide. At this point in the story Alex resorts to his charm and charisma to "hide in plain sight" by cleverly pretending that he is being won over by the church and reformed by the state. Alex will take on the affectations he observes in his captors, proudly displaying his new-found "goodness" in this "full light of day."



## Conclusion

In escalating/exaggerating realistic scale I have attempted to achieve an environment that elevates this production from the story's gratuitous reputation and production history. By choosing not to incorporate stage fighting, blood packs or nudity the focus is on the ethical and moral questions raised rather than on voyeuristic sensationalism.

The long, straight, rigid lines of the set mimic prison bars and allude to the "straightness" of the state. The lack of curving or soft lines implies that there are no exceptions to the strict rules or accepted interpretations of right and wrong. Prolific use of black and white further these themes as well.

Two dimensional scenery represents the façade of social and political rules and regulations. While these flat surfaces are shaped and painted with forced perspective, texture and dimension, they retain the quality of pencil sketches to emphasize that they are not what they represent.

Color is similarly used to characterize forced perspectives of a different sort. Superimposed emotions, qualifications, judgments, assumptions, stigmas and moods are manipulated by the stark use of color and variations of its intensity, direction and saturation. Situations and scenes "painted" with colored light will re-enforce traditional moral standards and/or significance.

With abundant use of technology in the staging and progressive style applied to the costumes, exaggerated and stylistic scenic design and mechanical movement of stage pieces, this design concept is dedicated to the original inspiration of the author, because I agree with him. There is no value in goodness proffered without choice and goodness enacted outside of free will is no better than evil.

These extreme design choices were made to fight a daunting battle with history and perception. Just over fifty years ago a writer sat down to tell a story, which was published without its final chapter and went on to be made into an influential movie by a world-class director and producer. After the movie was pulled and the book banned this incomplete version was catapulted into infamy dragging the storyteller's name along with it. The story that everyone was so worked up about, so very unrecognizable to its author, plagued him for years to come. Interviews, statements, explanations and rants were only minimally effective in his quest to right the situation. Finally, in 1987, *A Clockwork Orange: A Play With Music* was published, complete with his ending and music composed and inserted alongside the requisite Beethoven so integral to the story and its main character. Now things could be set right. Right?

Instead, to this day, when the show is (on the odd occasion) mounted, music is removed and/or replaced, the ending changed and the misinterpreted sensationalism

emphasized and glorified. For now, at least, there is this proposal that the play could be produced as intended. Perhaps it will be – one day...

## Execution

In developing this production concept I began with sketches inspired by researching and viewing Expressionistic artwork. Aspects of scale and proportion were allowed to fluctuate outside of the limitations of realism and led to more imposing shapes and the opportunity to incorporate more windows than realistically scaled buildings of a similar size. This creates the illusion of taller buildings and more overwhelming surroundings than otherwise achievable in the space.

The texture and feeling of the sketches were appropriate to the themes of black/white/grey and non-realistic representation. Because this was in line with the desired end product, the sketches were used without further structural or paint treatments and functioning doors, windows, etc. are only incorporated where required by the script.

A loose groundplan was developed and led immediately into building a model to help with visualization of sightlines and placement. An initial “white model” in quarter-inch scale helped avoid what might have been major revisions of the full half-inch model.

Stage floor tracking was implemented to make smooth, accurate movement possible and avoid collisions in areas with narrow clearance between units. Furniture pieces are affixed to scenic units to keep scene transitions fluid and quick.

Research into current, cutting-edge men's fashion was used, combining the most masculine elements and colors to create the droogs costumes. Archetypal characters were dressed in combinations of current styles for their status and position from multiple modern cultures and the color palette was pushed, where appropriate, into more saturated hues. Electronic devices were included, where appropriate, with an emphasis on younger characters having newer devices and institutional employees and older characters having less current devices.

Primary and secondary gel colors were used wherever possible to keep colors more pure when mixing. Streetlights and silhouette lighting were given very low-color, no-color or diffusion gels. Side and down-lighting angles are steep to allow for shaping without reducing shadows created by front-lighting.

Research into flexible LED "curtains" led to the decision to use them for the billboards. These devices have an extremely low-profile and great flexibility for controlling brightness, intensity and image manipulation. These factors made them ideal for creating the desired high-tech effects with a minimal disruption to the flat surfaces of the scenic units.

Overall, a minimal aesthetic prevailed which keeps the focus on the characters and their interactions as well as facilitating multiple scene changes to and from disparate locations without slowing the momentum of the piece.

## Hindsight

When looking back on the process of designing this show, there are some alternative methods to consider for the next project. Writing has been very helpful in sorting out ideas and decisions as well as clarifying where they are coming from within the script and research. It might be helpful to write more before launching into design development. This could be taken too far, but in moderation could be a source of inspiration and a way to organize thoughts earlier in the process.

It may have been possible to introduce more texture variation to the scenic units. This could have created more visual interest and perhaps made for some very interesting interaction with the lighting.

There should be at least one more LED curtain "billboard" to feature them more and help with sightlines. A smaller unit closer to or in front of the proscenium and slightly different configuration of the two larger pieces should be considered.

The idea of saturated colors in the costuming could be pushed more in some of the pieces to further emphasize the audacity of the archetypical characters. A bit of modern flair might be possible as well, but would be difficult to pull off while maintaining the separation from the "hip" youth.

The temptation to make changes and adjustments late in the process is a mighty force that must be kept in check. Journaling or writing early in the game might help stave it off.

Overall, the concept is fairly tight. I believe it would help to keep the focus of the play on the experiences and growth of the main character, Alex, rather than on his exploits. This was a major consideration from the beginning that followed through to the end. While there could be adjustments, I believe a solid production could be mounted using this work.

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APPENDIX A  
SCENIC RENDERINGS

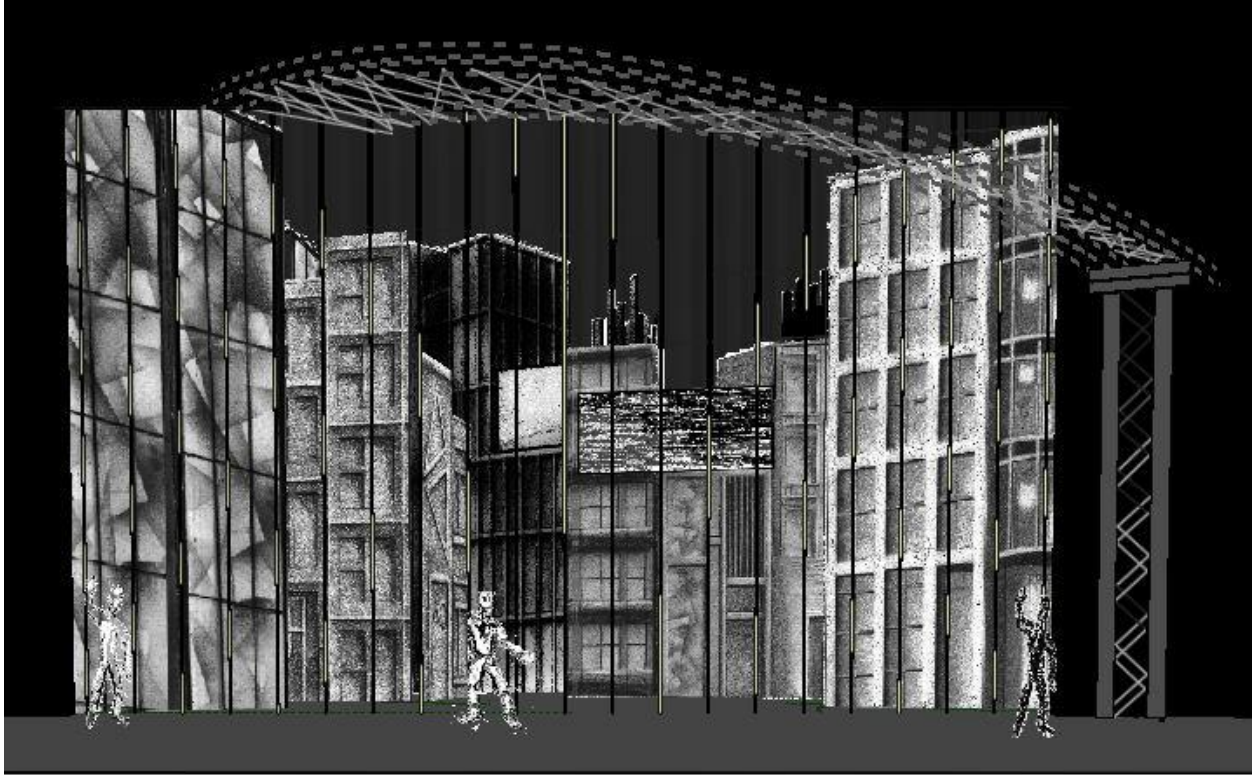


Figure 2: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

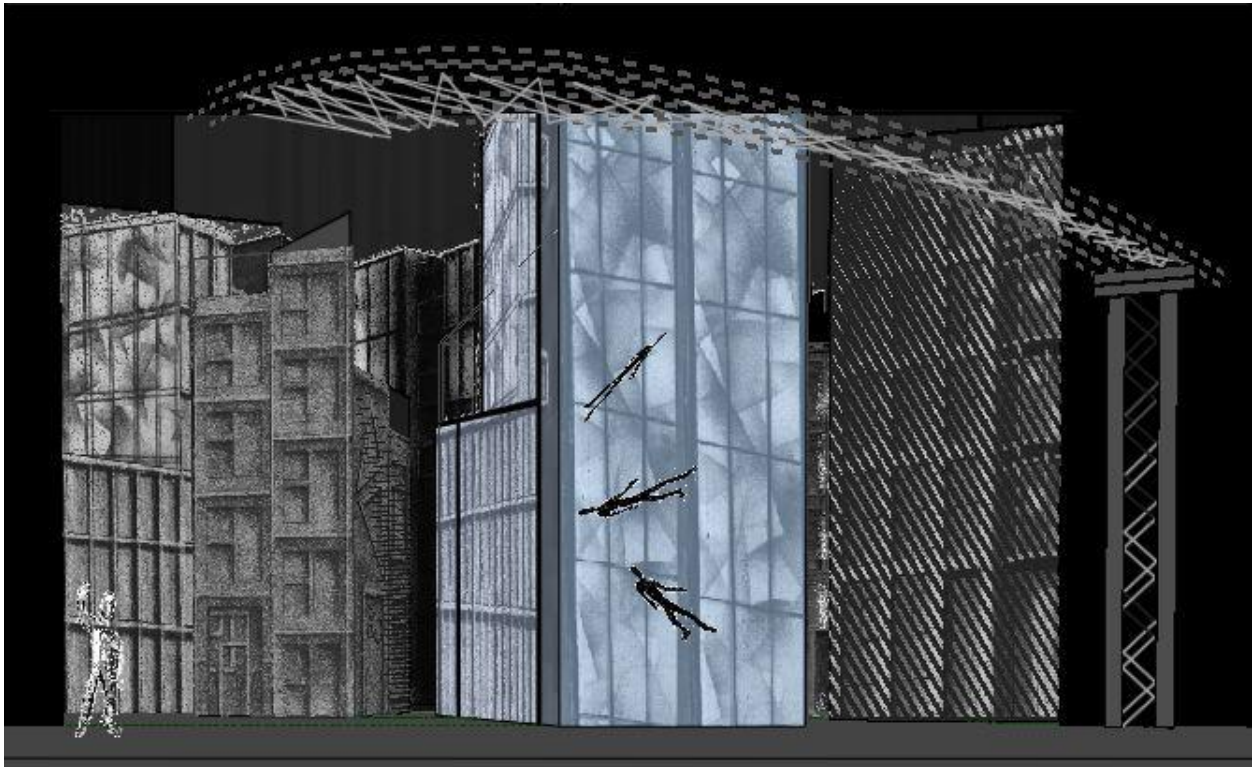


Figure 3: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

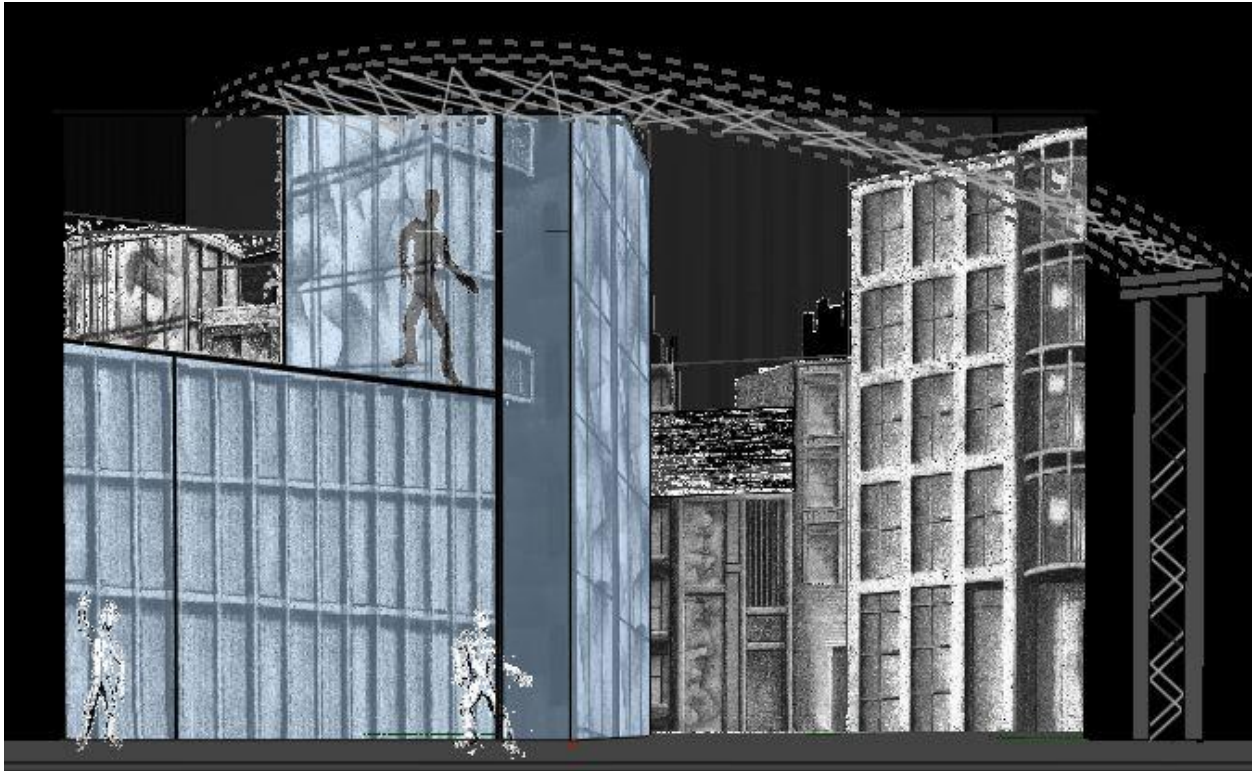


Figure 4: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

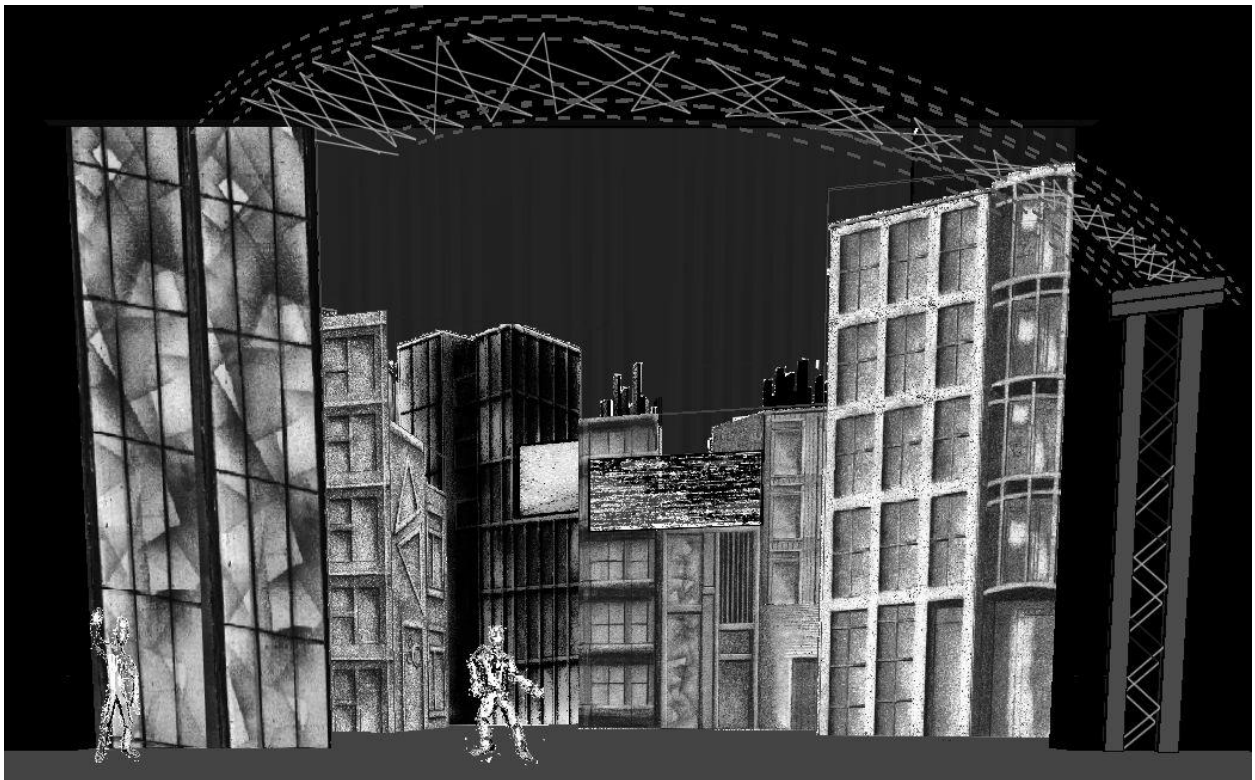


Figure 5: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

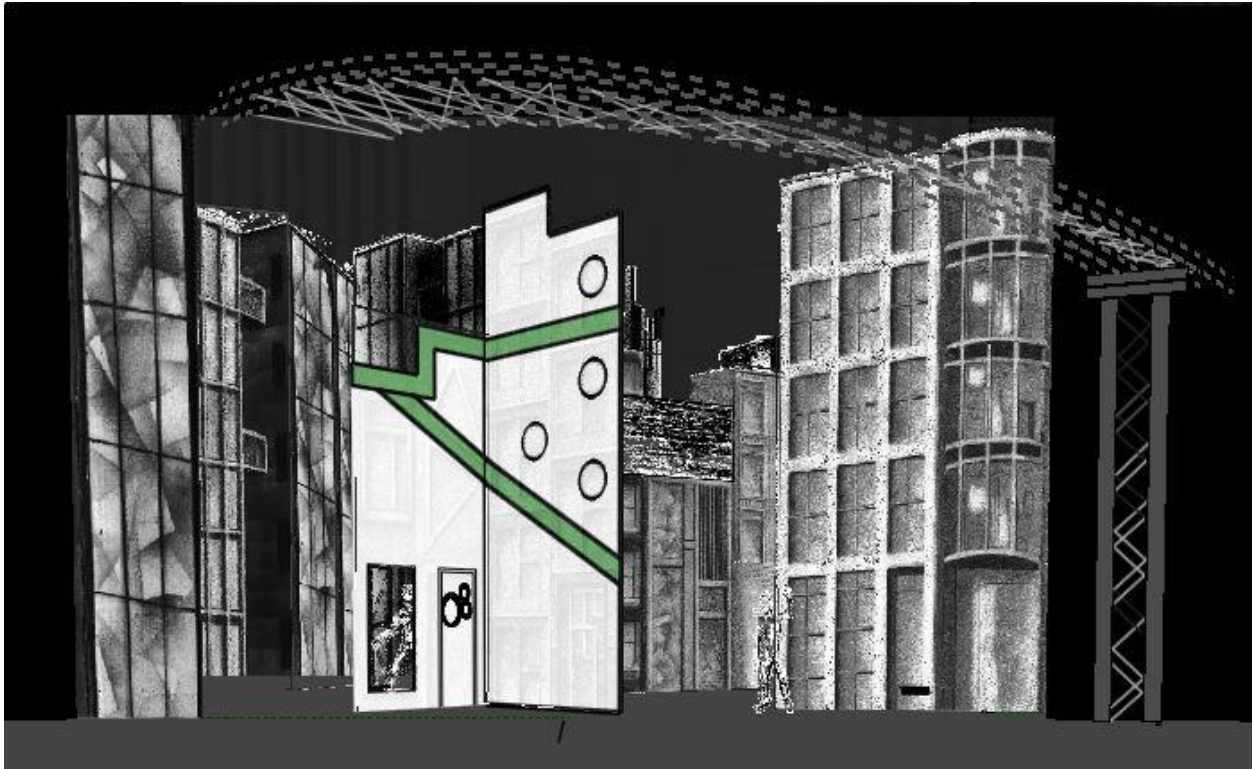


Figure 6: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

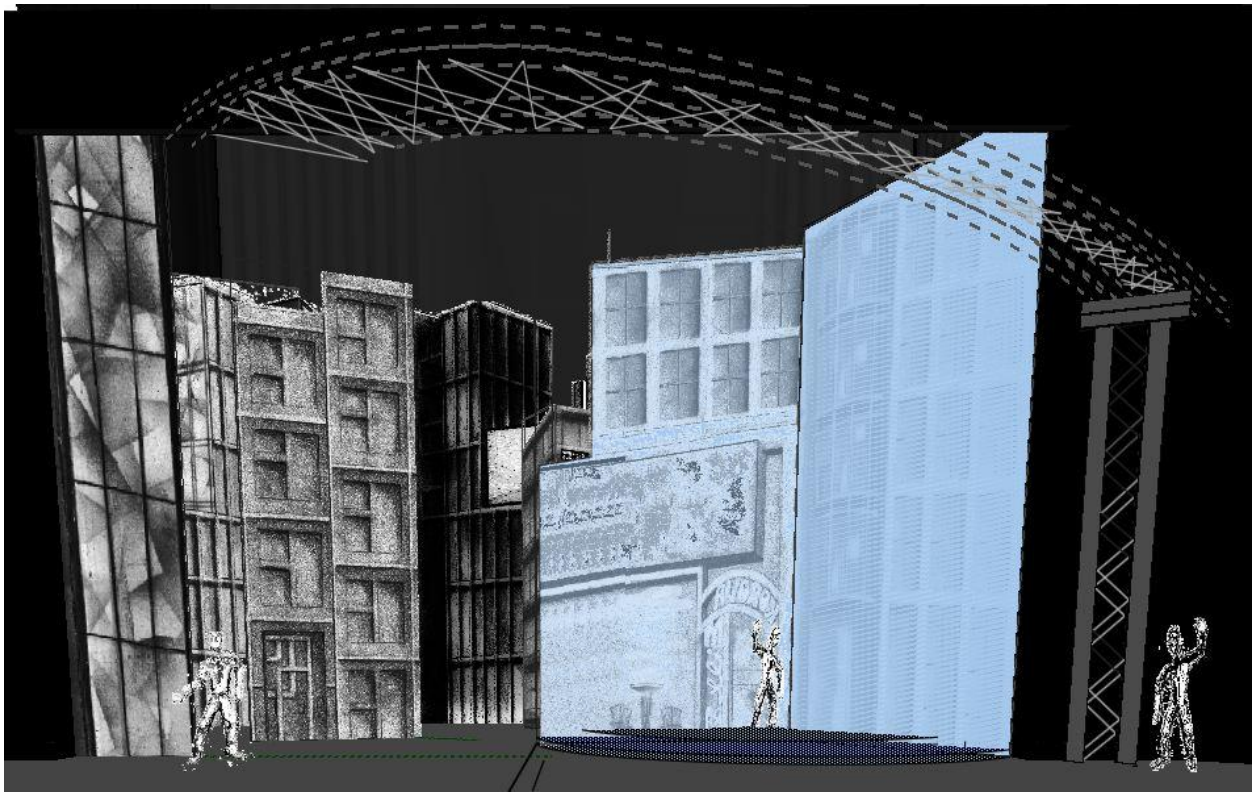


Figure 7: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

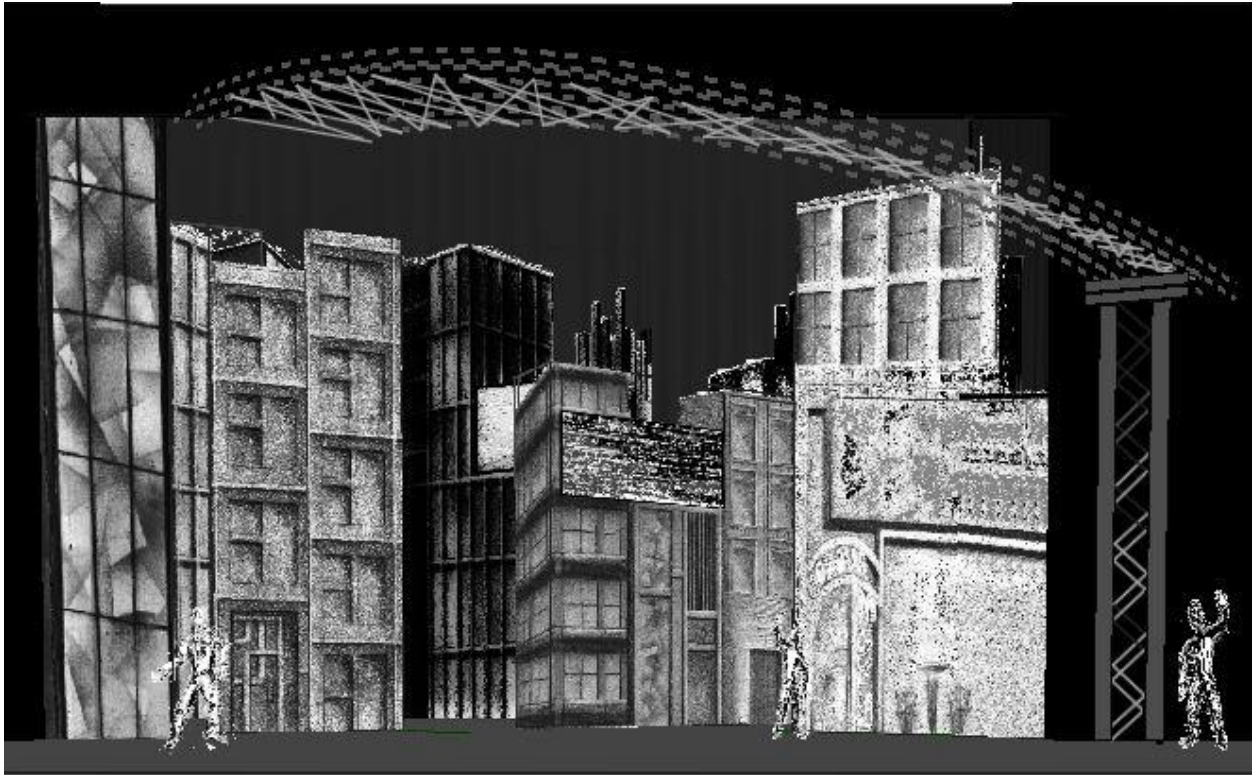


Figure 8: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

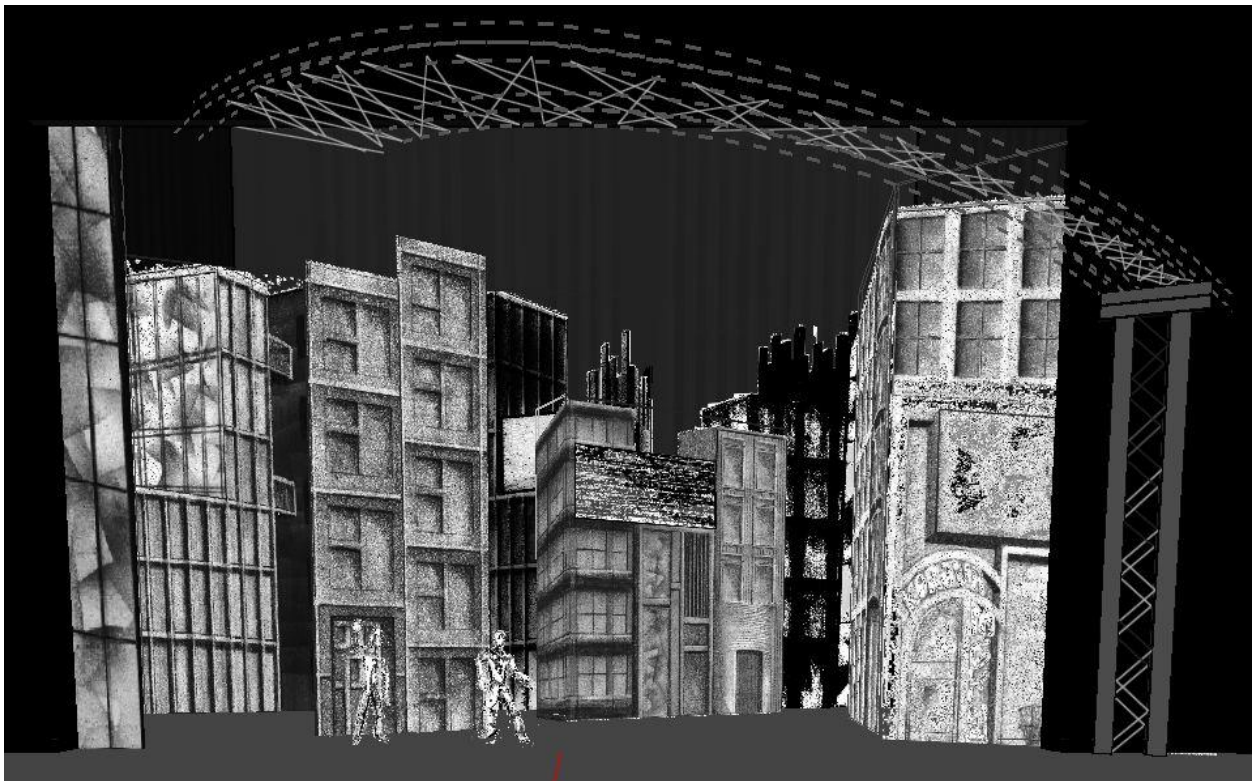
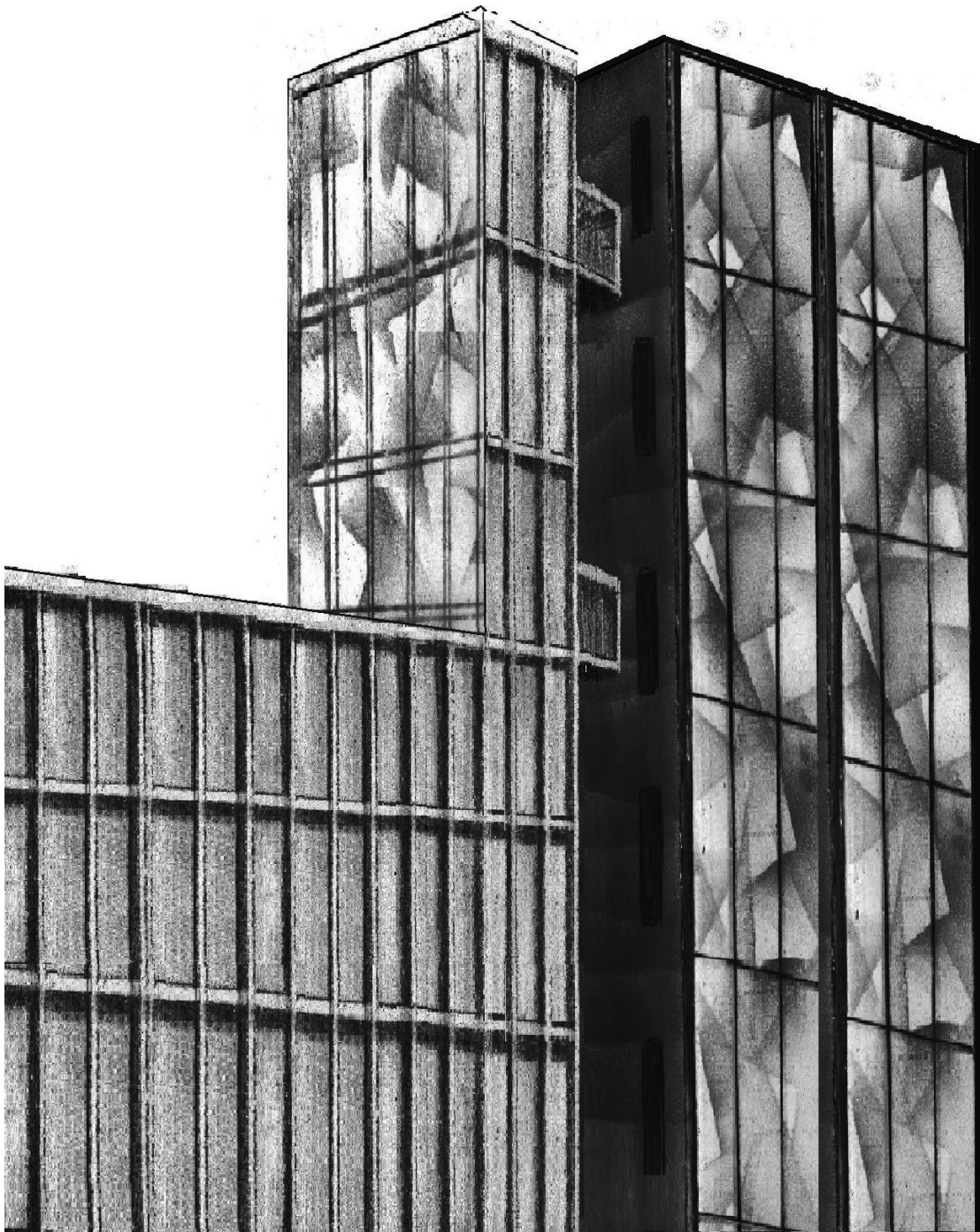


Figure 9: Act I, Sc. 6, "Inside the Prison" Cynthia Evans

PAINT ELEVATIONS



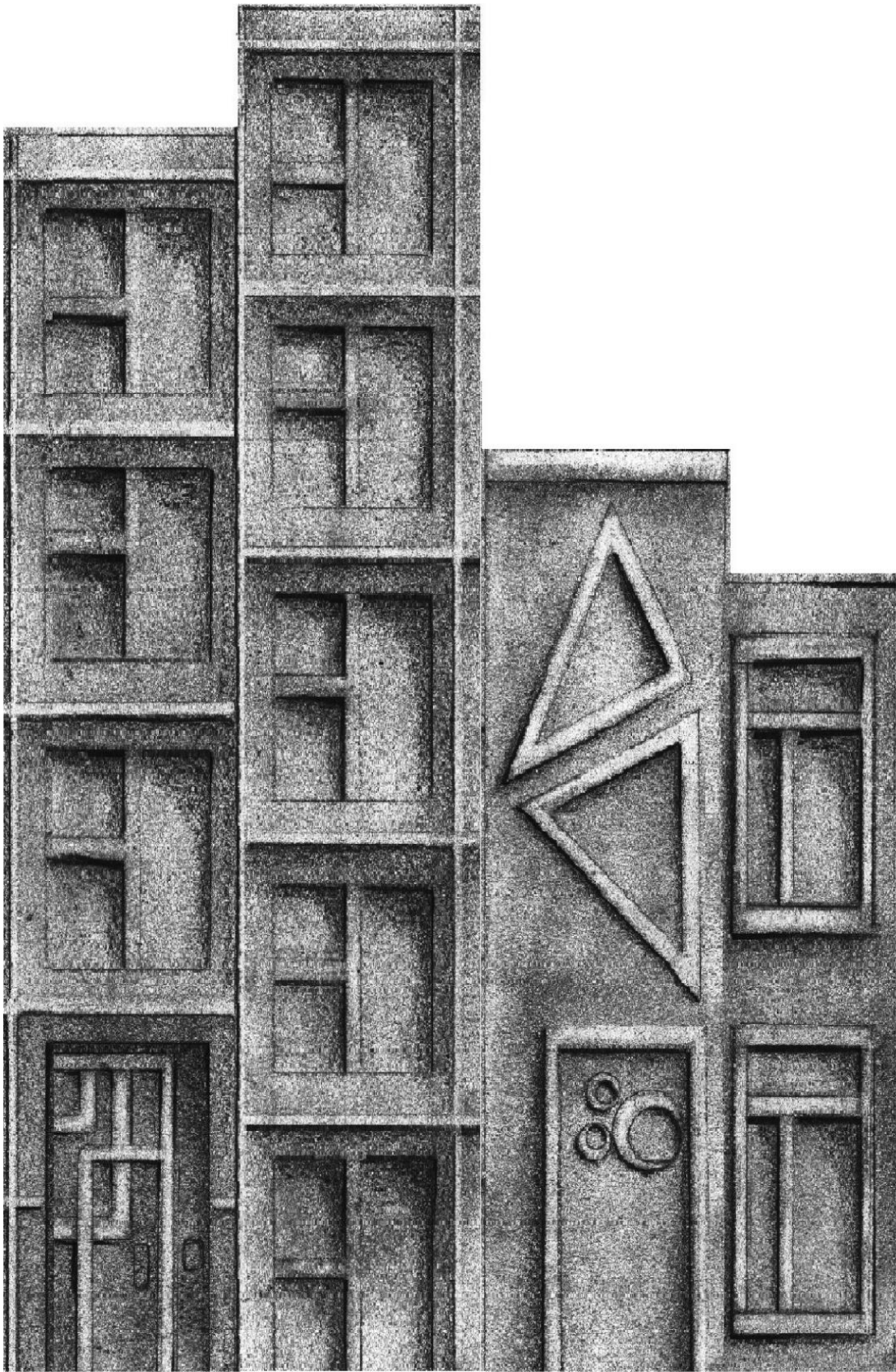
Paint Elevation

P. Alexander's House



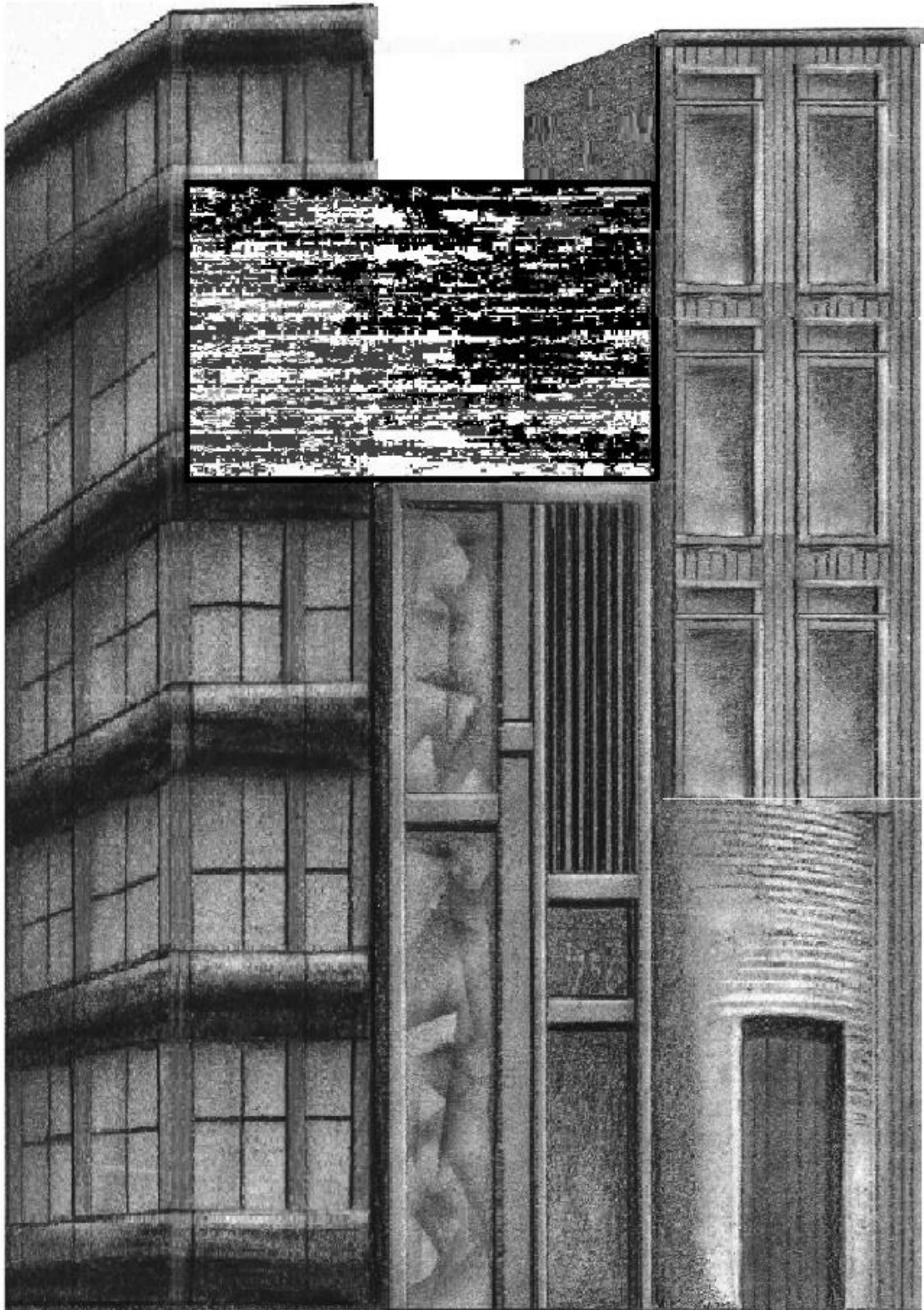
Paint Elevation

Korova Milk Bar



Paint Elevation

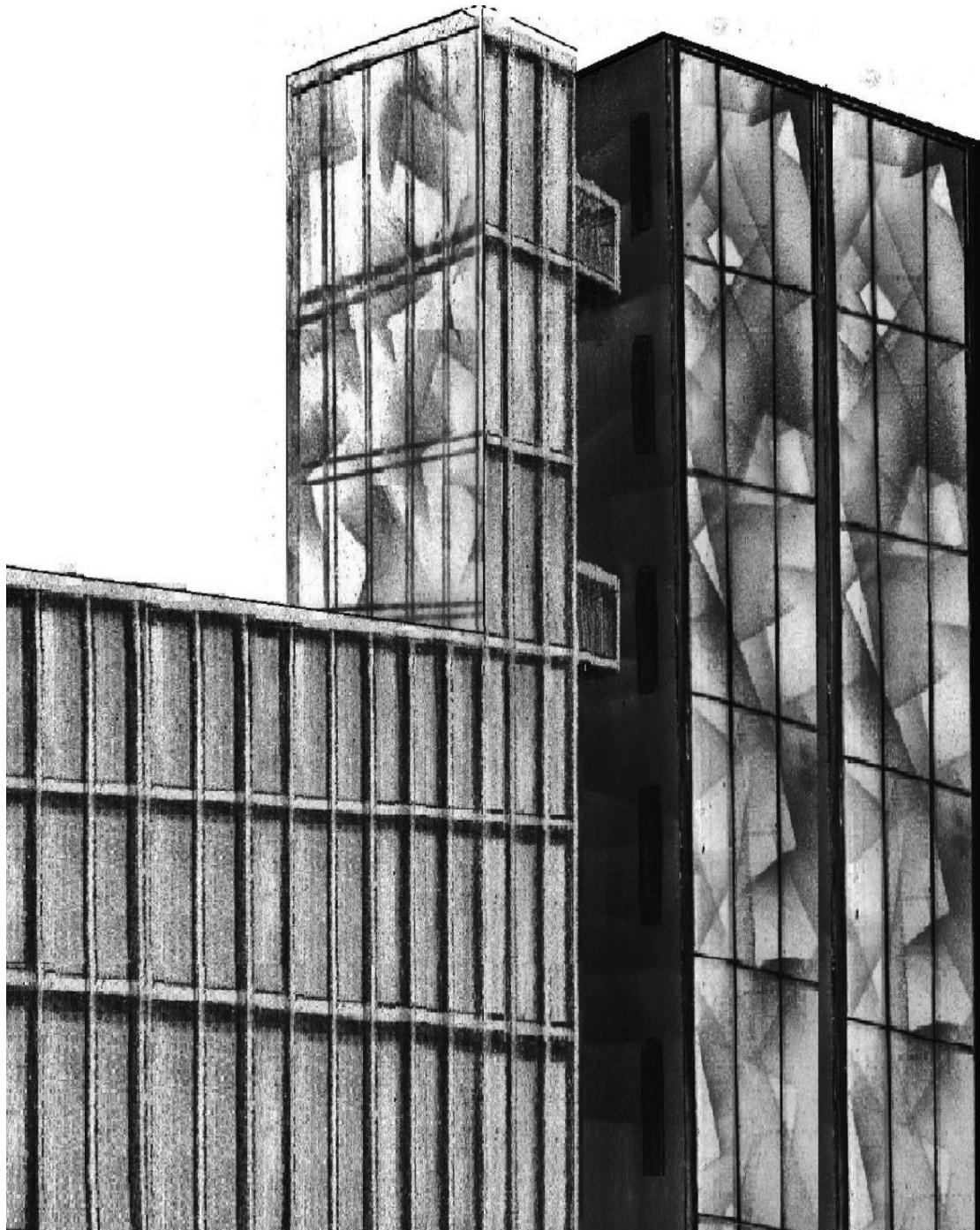
Old Lady's House



Paint Elevation

Rounded Hotel





Paint Elevation

Upstage Unit 1



Paint Elevation

Upstage Unit 2

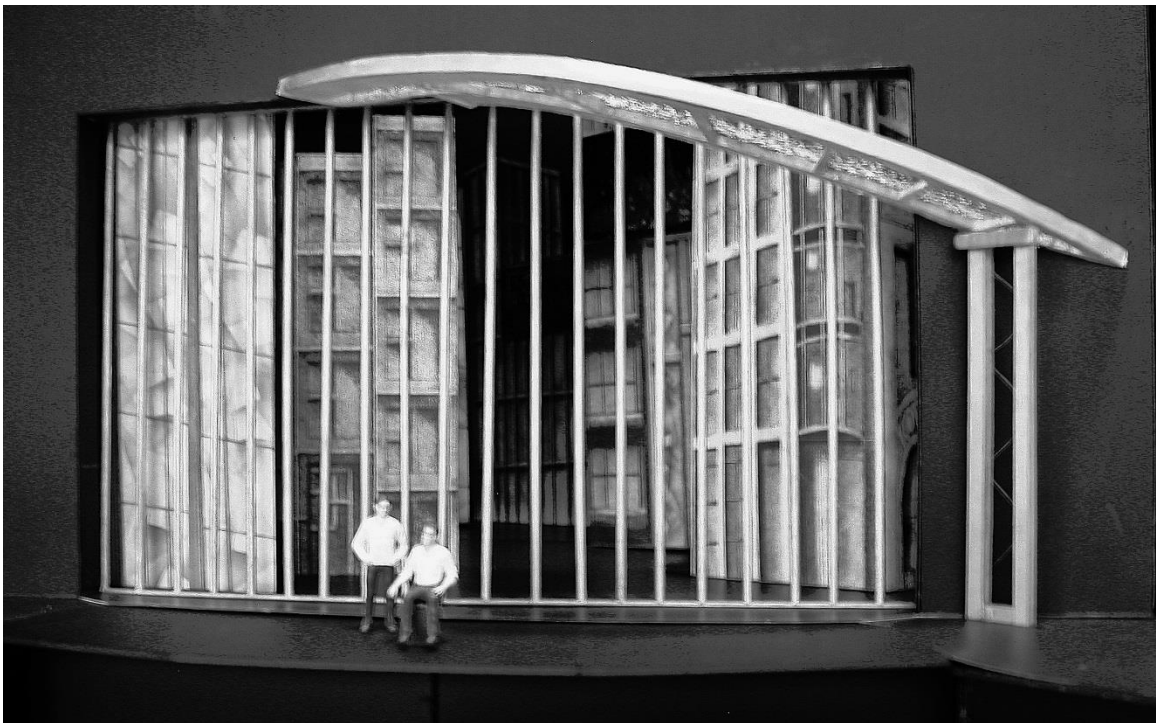


Paint Elevation

Upstage Unit 3

SCENIC MODEL





# APPENDIX B

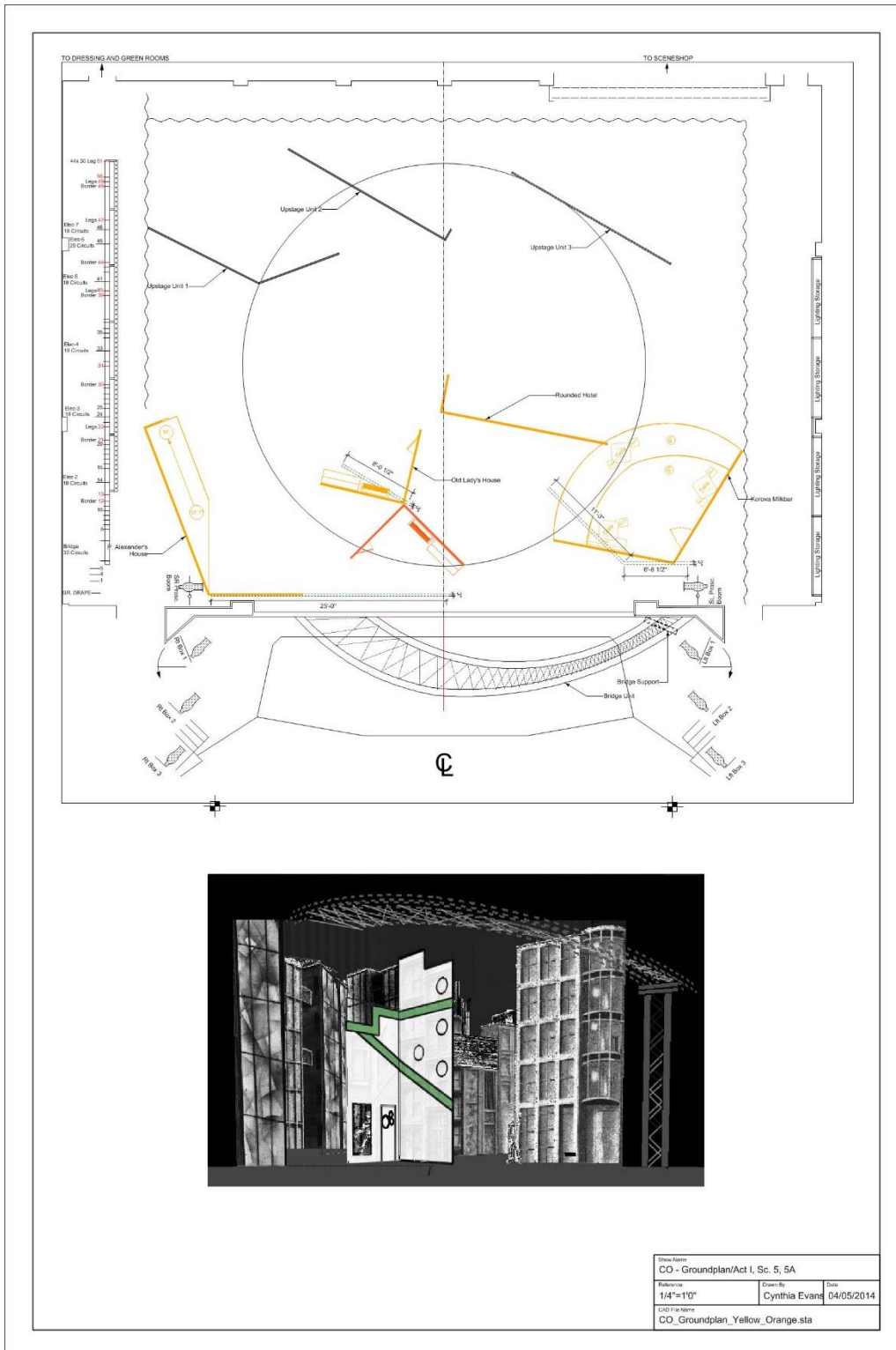
## DRAFTING

Show Name CO - Groundplan/Act I, Sc. 1, 2, 3		
Reference 1/4"=1'0"	Drawn By Cynthia Evans	Date 04/05/2014
CAD File Name CO_Groundplan_Red.sta		

Groundplan

Act I, Sc. 1, 2, 3

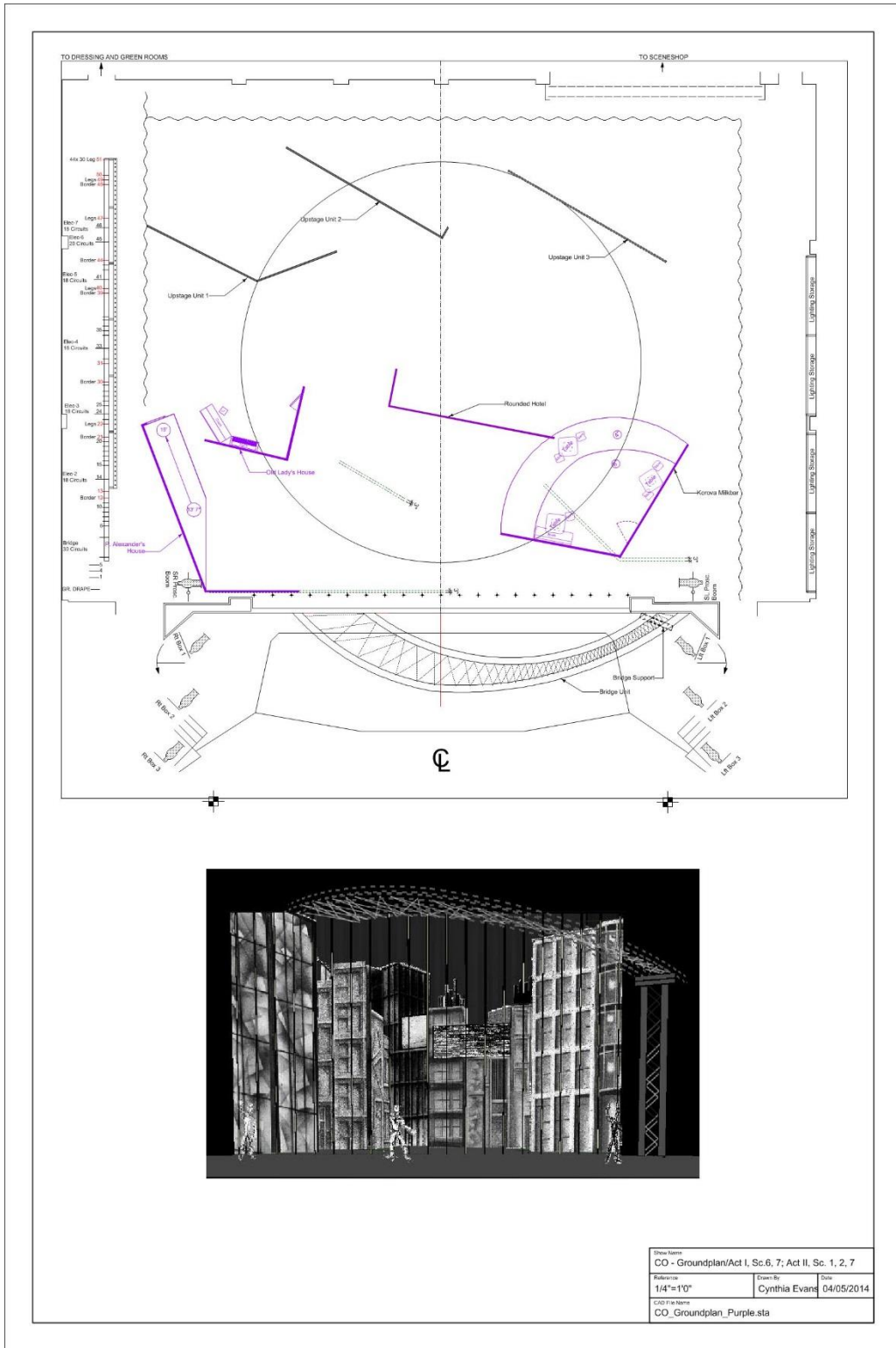




Groundplan

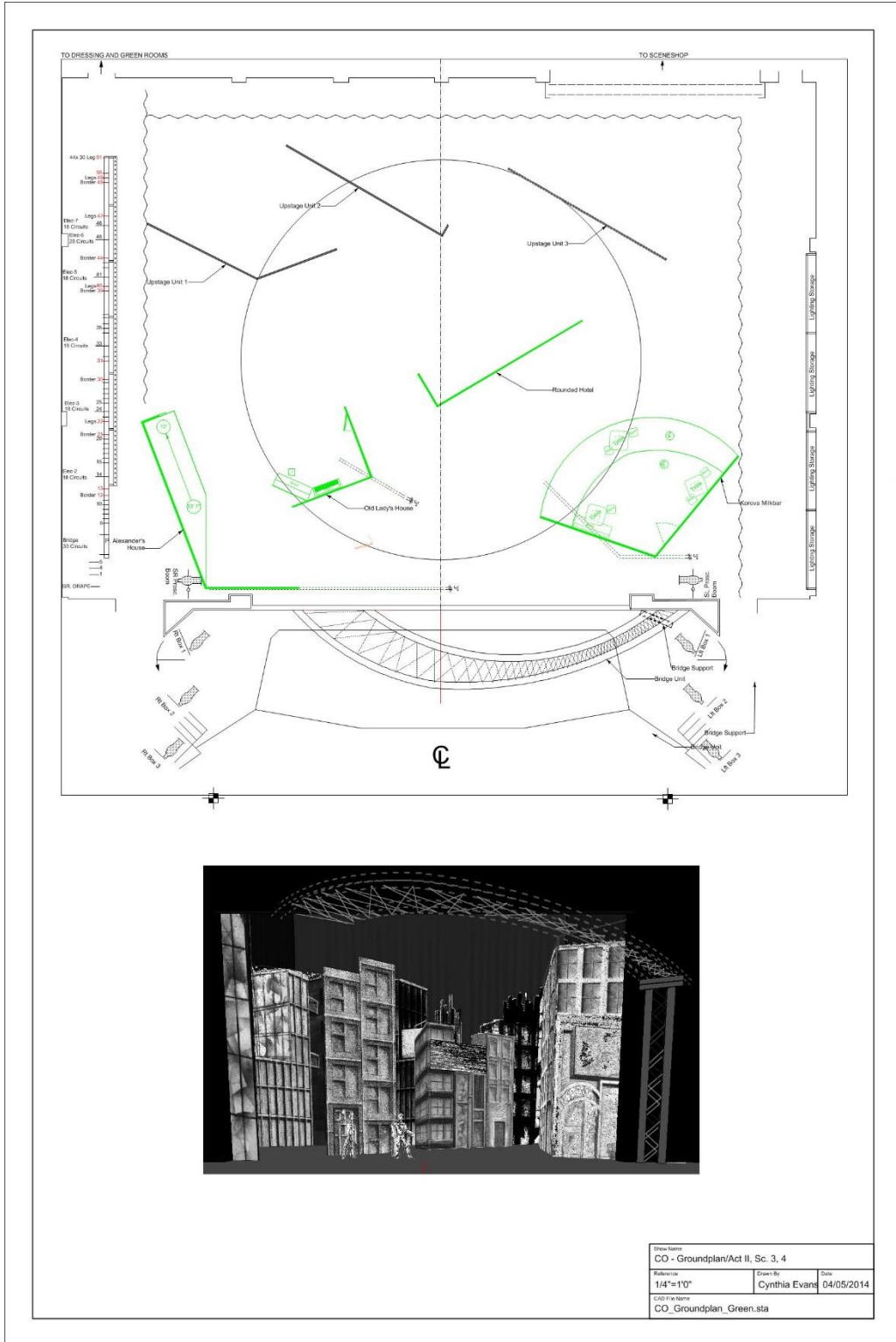
Act I, Sc. 5, 5A





Groundplan

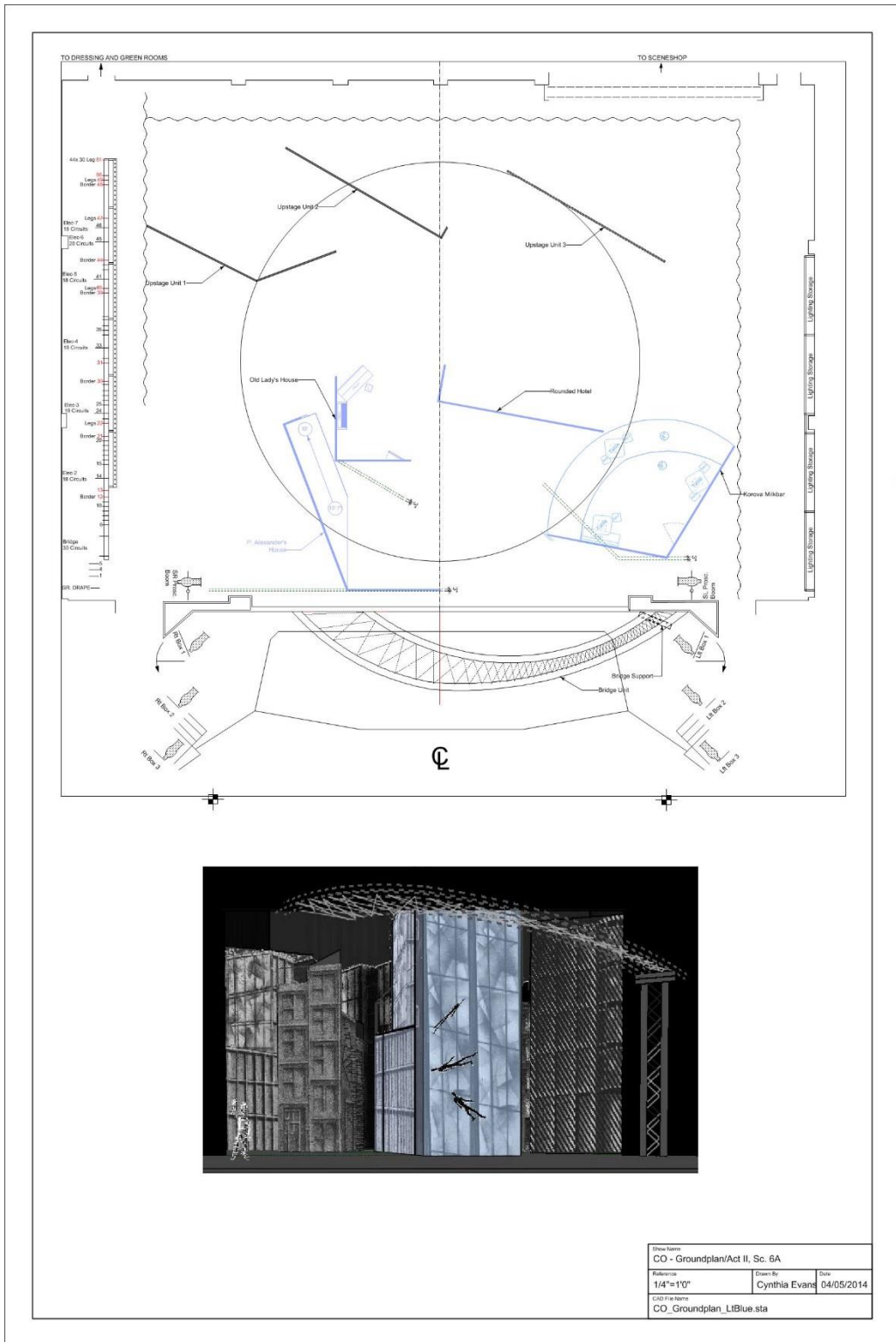
Act I, Sc. 6, 7  
Act II, Sc. 1, 2, 7



Groundplan

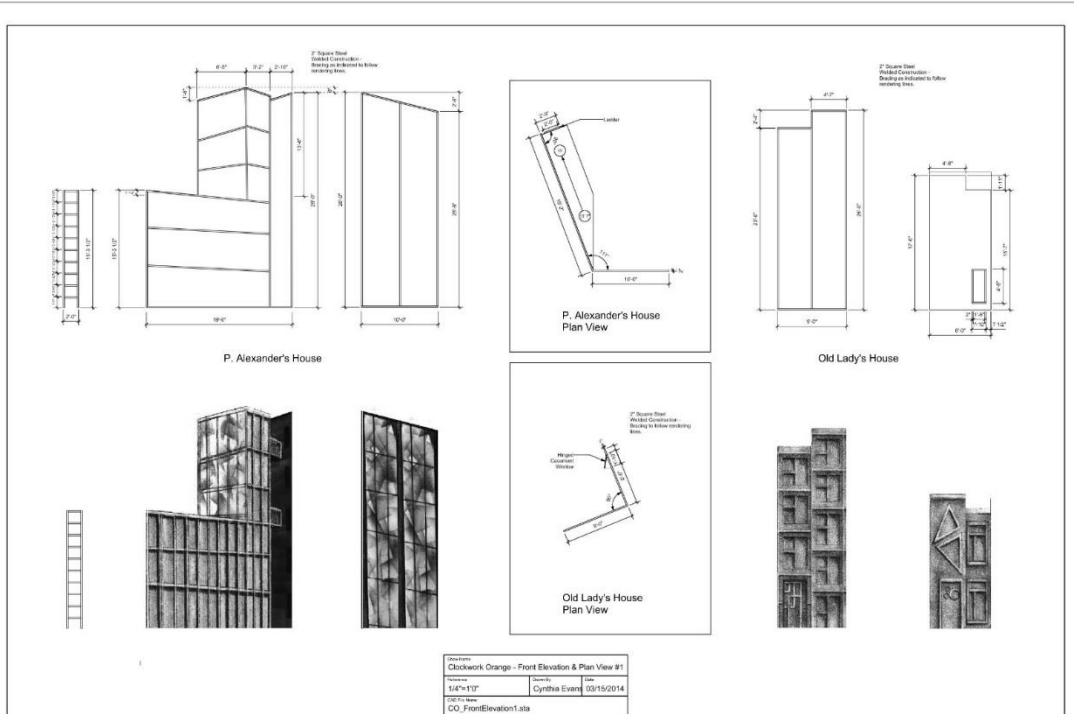
Act II, Sc. 2, 3





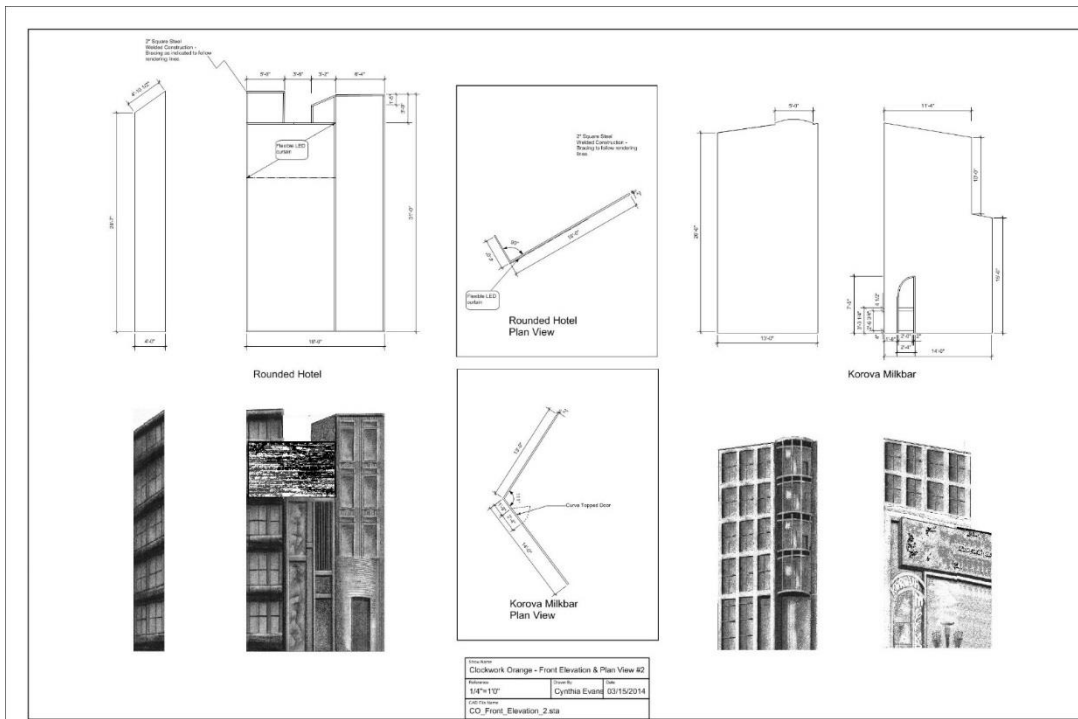
Groundplan

Act II, Sc. 6A



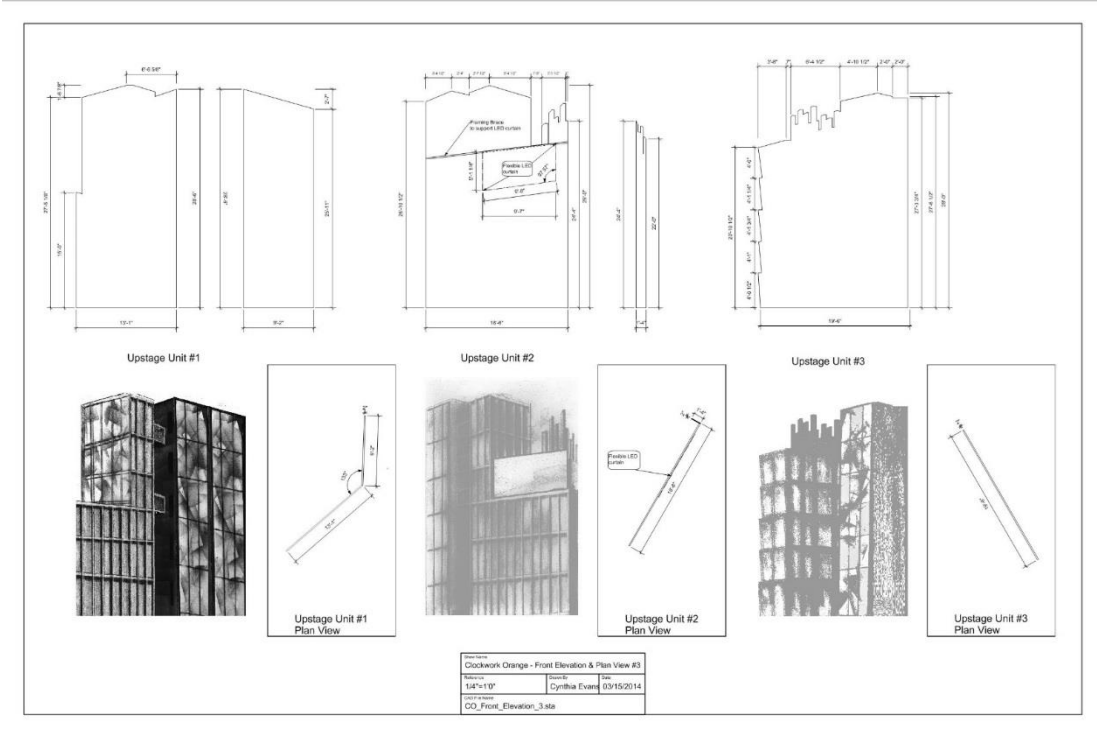
Front Elevation & Plan View

P. Alexander's House  
and Old Lady's House



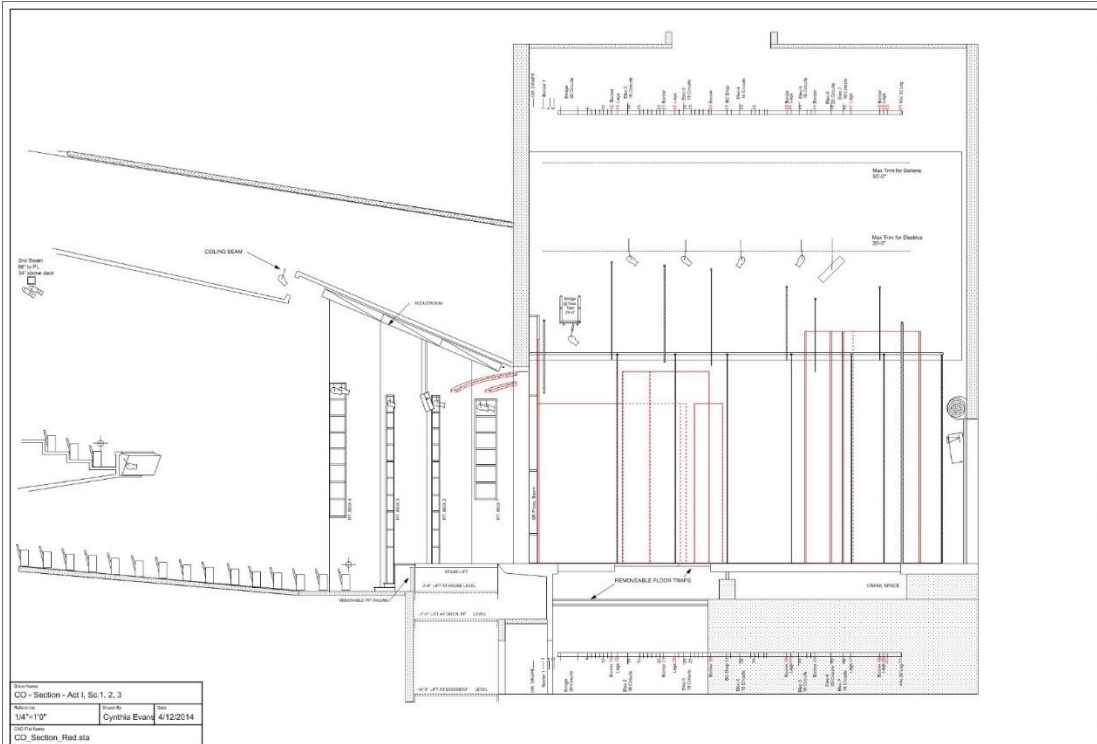
Front Elevation & Plan View

Rounded Hotel  
and Korova Milk Bar



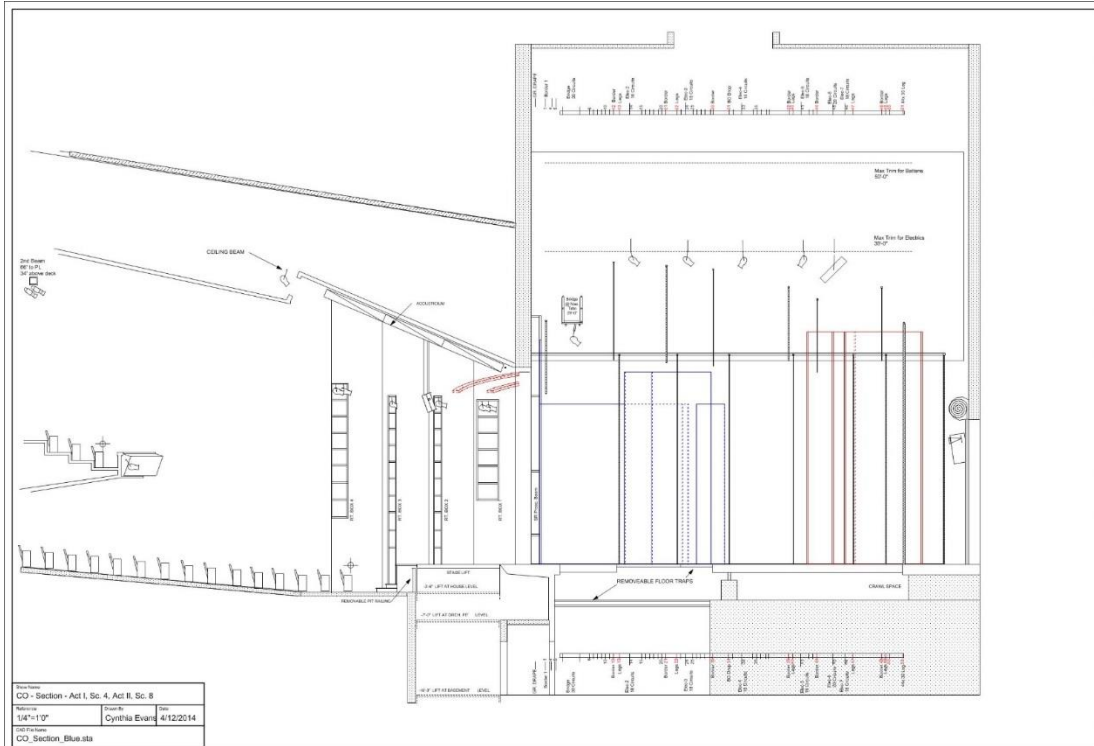
Front Elevation & Plan View

Upstage Units 1, 2, 3



Side Elevation

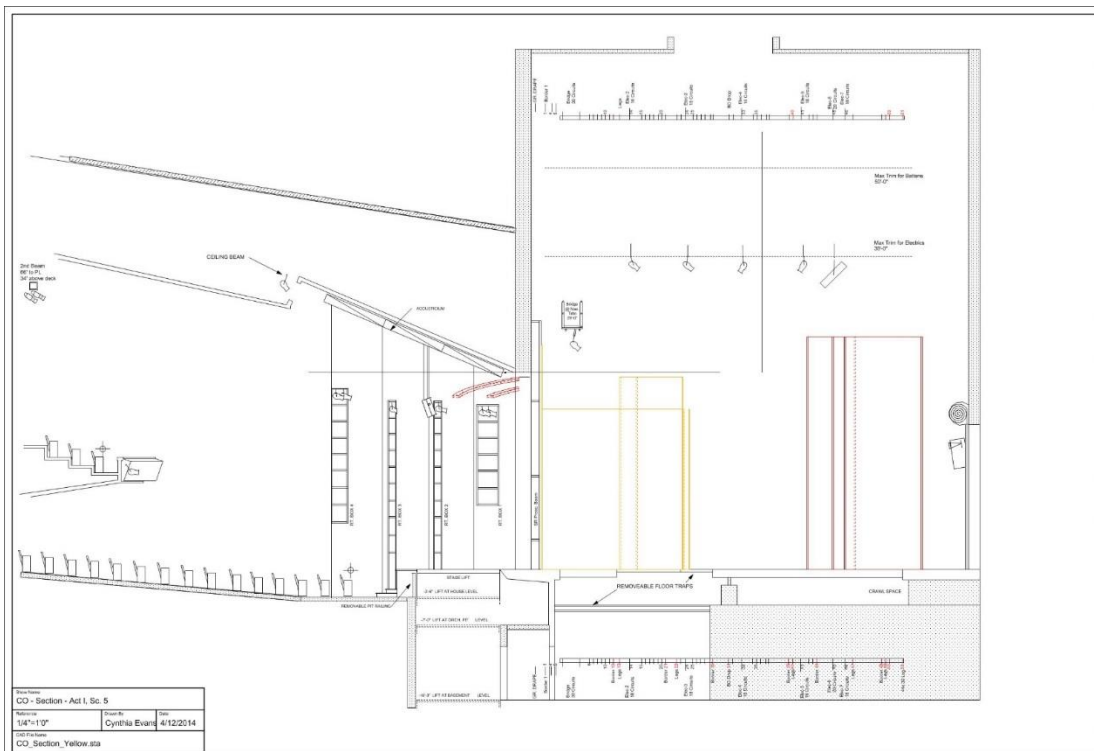
Act I, Sc. 1, 2, 3



Side Elevation

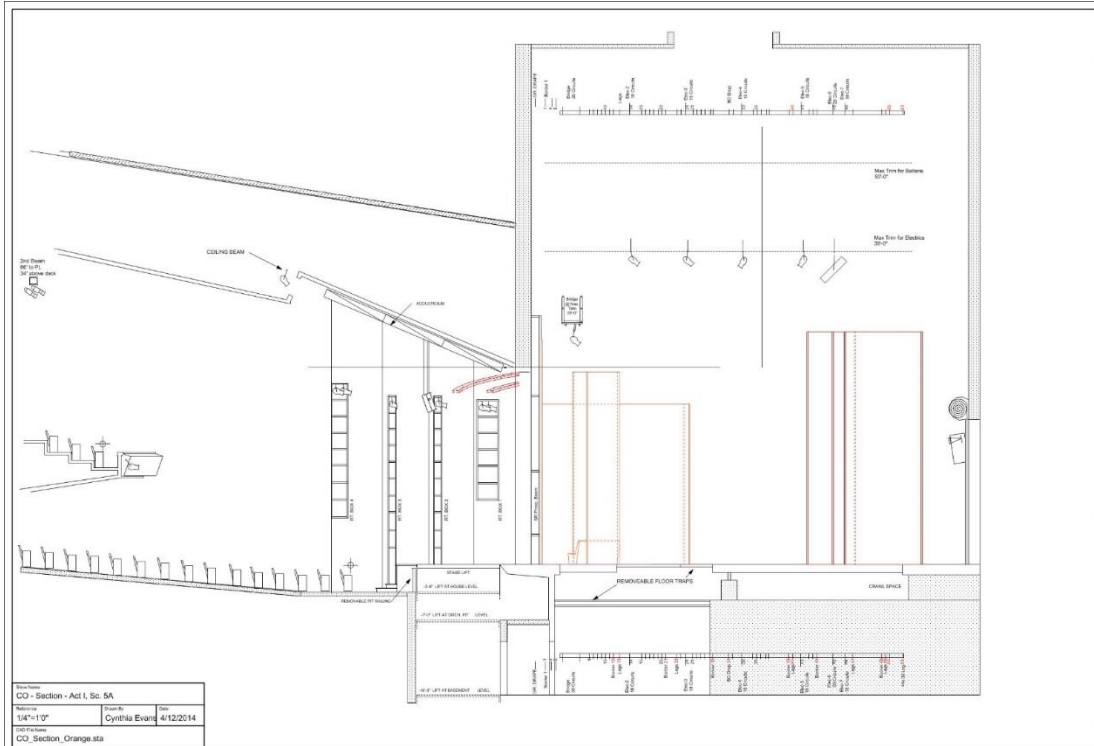
Act I, Sc. 4

Act II, Sc. 8



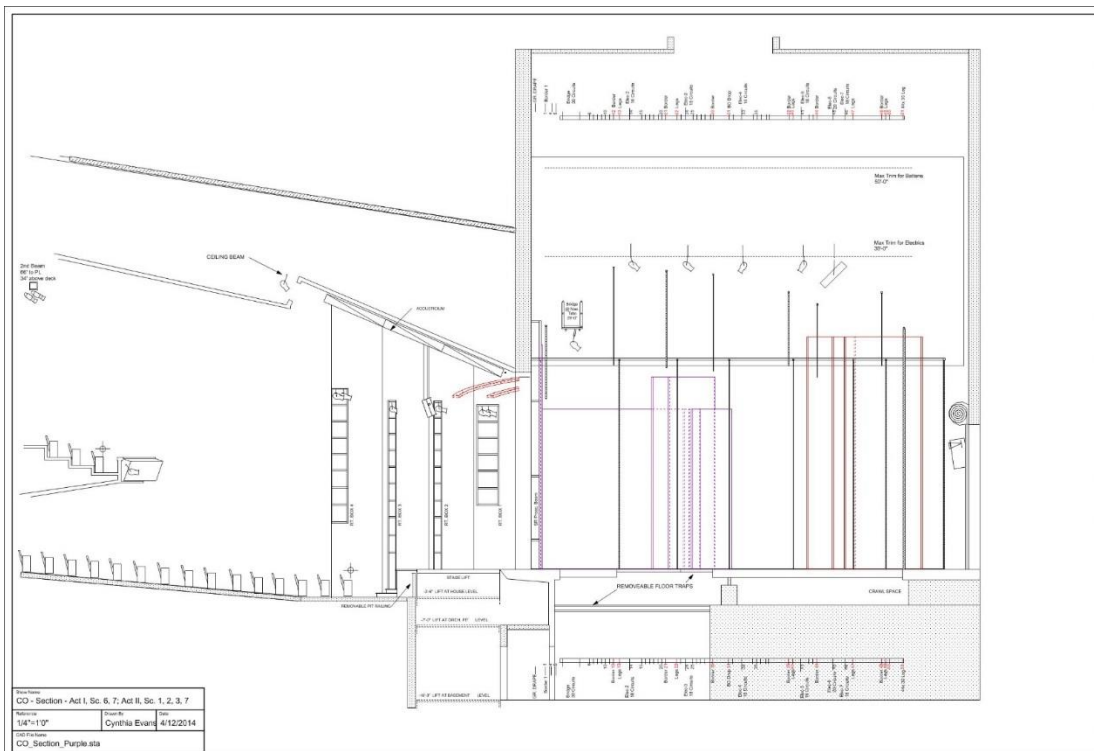
Side Elevation

Act I, Sc. 5



Side Elevation

Act I, Sc. 5A

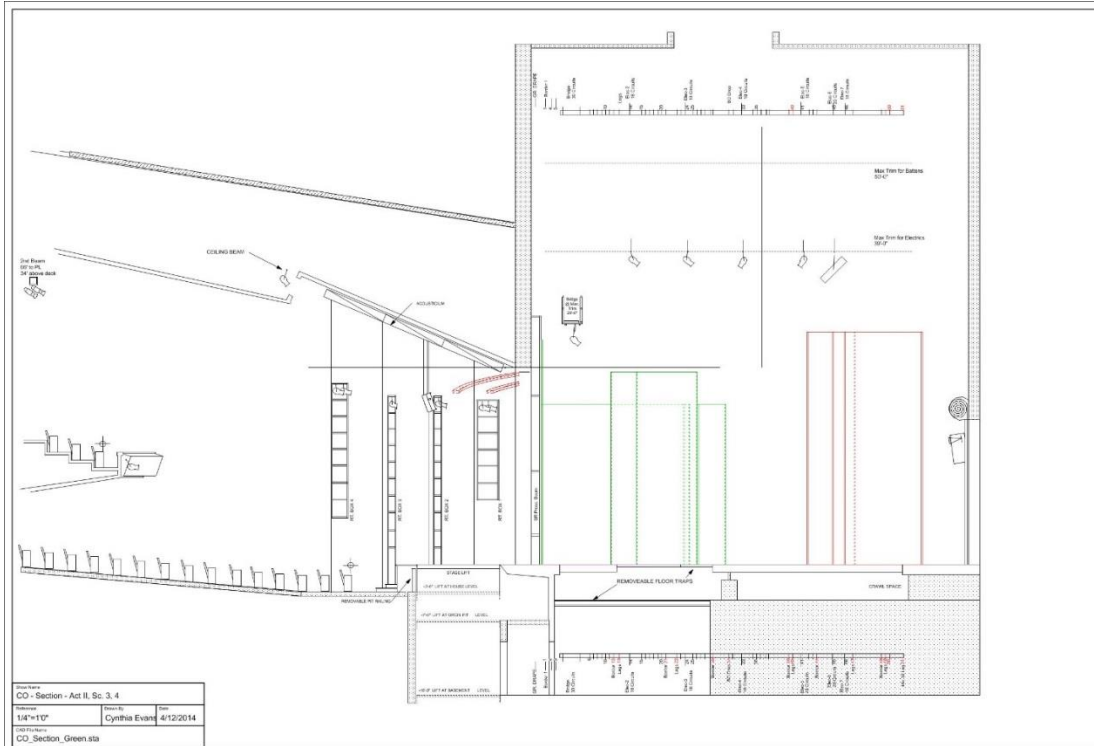


Side Elevation

Act I, Sc. 6, 7

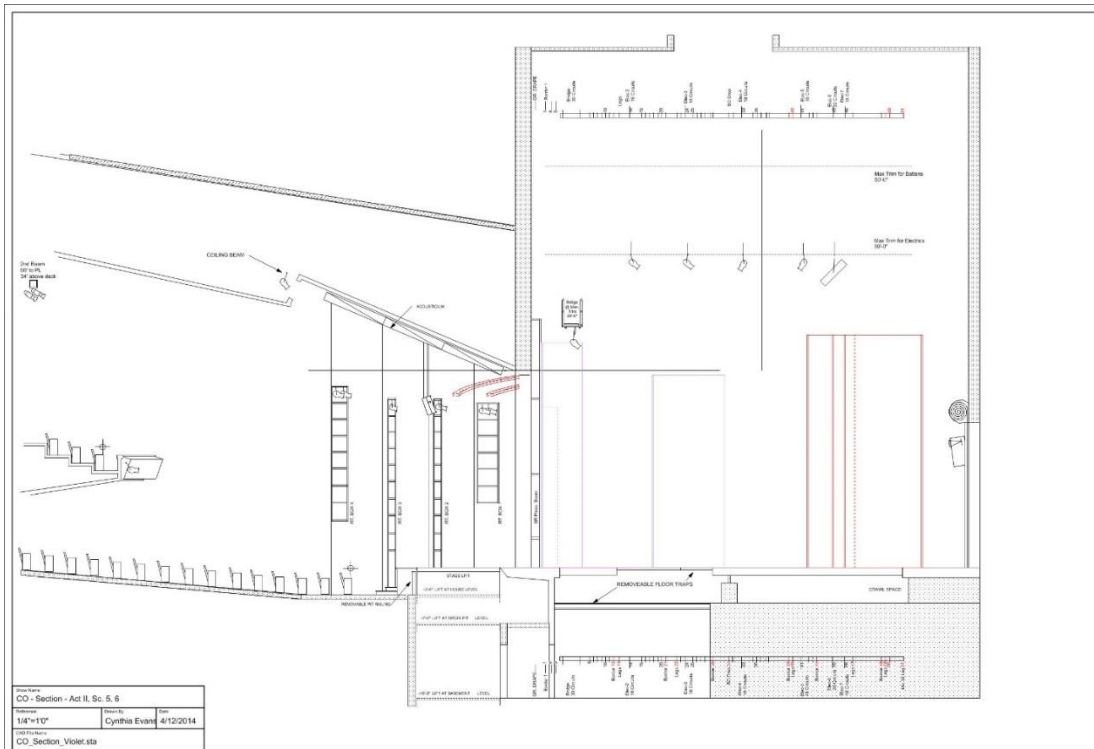
Act II, Sc. 1, 2





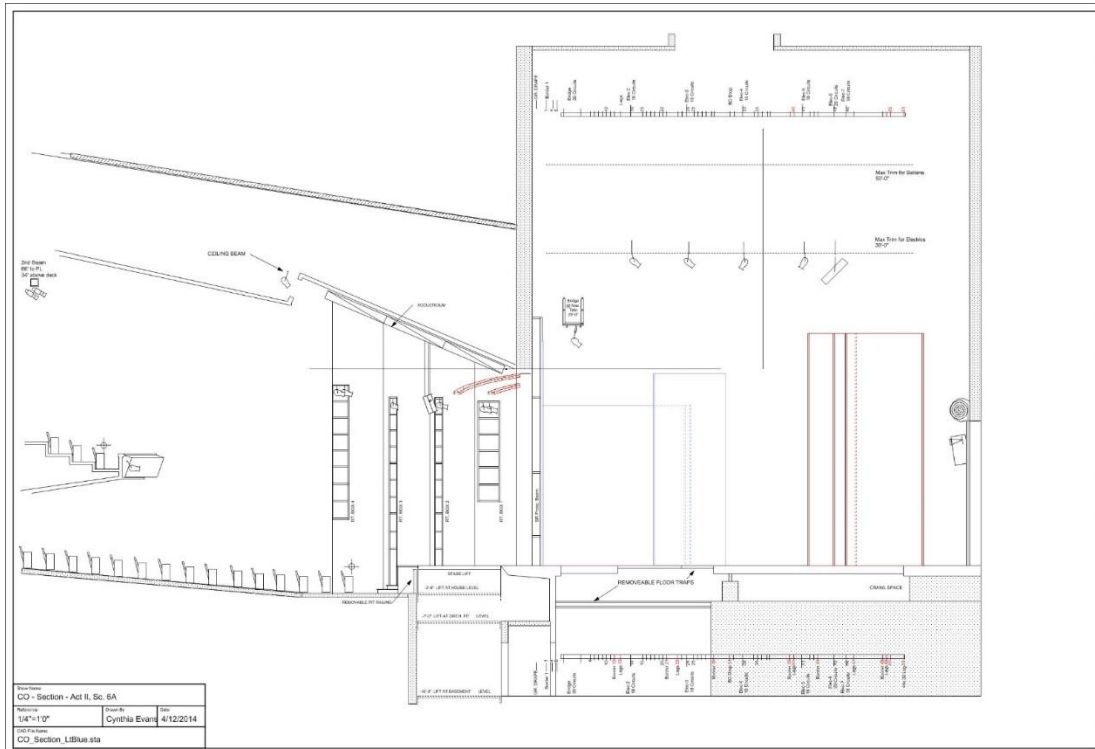
Side Elevation

Act II, Sc. 3, 4



Side Elevation

Act II, Sc. 5, 6



Side Elevation

Act II, Sc. 6A

APPENDIX C  
COSTUME RENDERINGS



Costumes

Plate 1



Costumes

Plate 2



Costumes

Plate 3



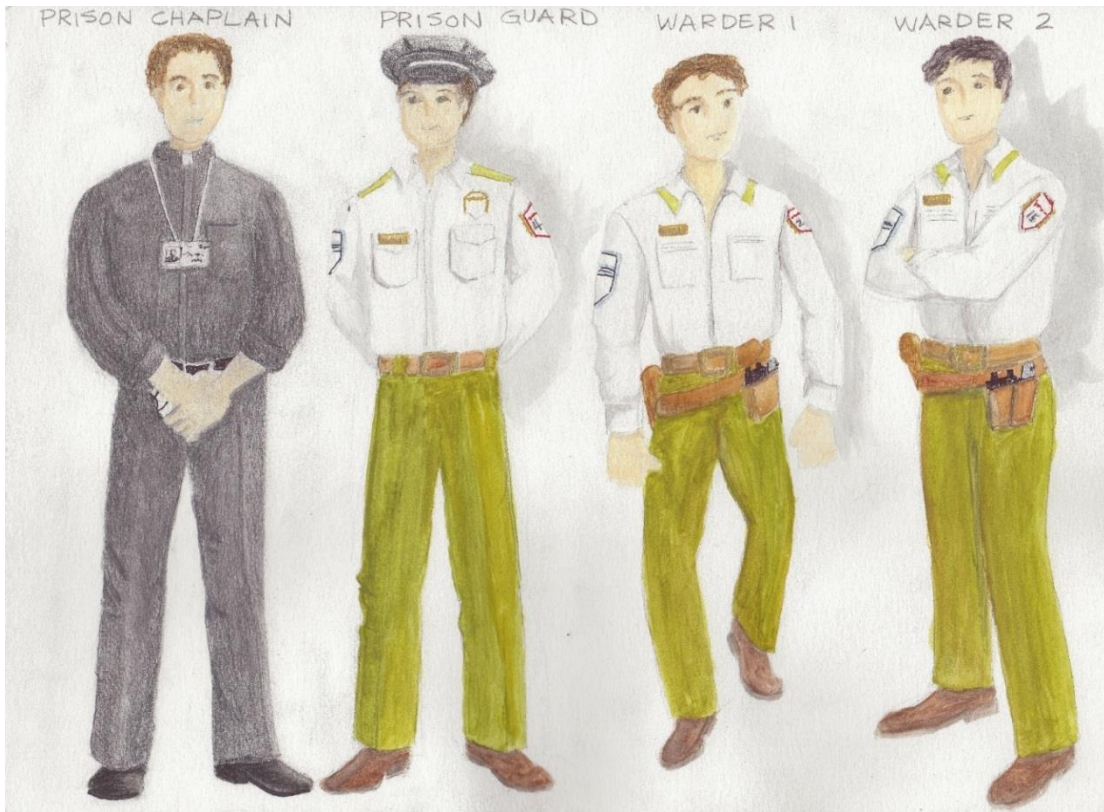
Costumes

Plate 4



Costumes

Plate 5



Costumes

Plate 6



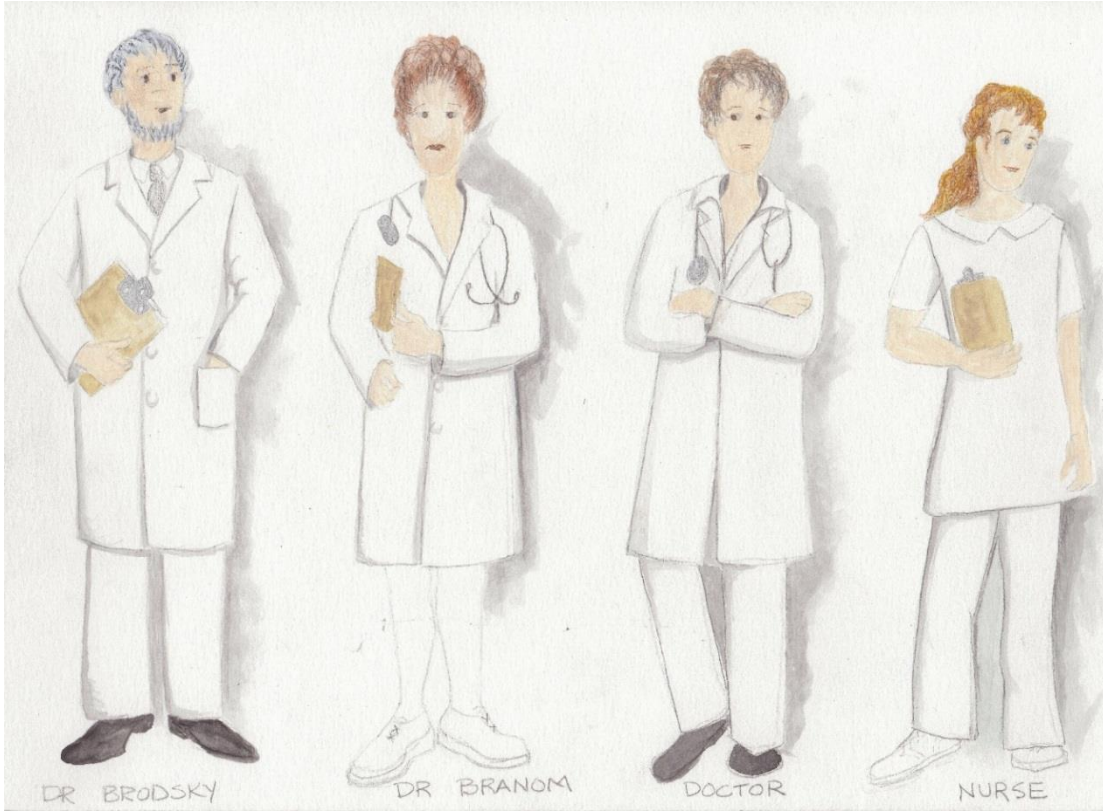
Costumes

Plate 7



Costumes

Plate 8



Costumes

Plate 9



Costumes

Plate 10



Costumes

Plate 11



Costumes

Plate 12





Costumes

Plate 13

COSTUME PLOT, COLOR LAYOUT & PIECES LIST

A CLOCKWORK ORANGE - COSTUME COLOR PLOT										
OUTSIDE THE KOROVA	ACT 1	ALEX	GEORGIE	PETE	DIM	MAN				
	SC 1									
DOWN THE STREET	ACT 1	ALEX	GEORGIE	PETE	DIM	BILLY BOY	1	2	3	
	SC 1									
ANOTHER CORNER	ACT 1	ALEX	GEORGIE	PETE	DIM	ANDER	WIFE			
	SC 1									
KOROVA MILK BAR	ACT 1	ALEX	GEORGIE	PETE	DIM	WAIT	SINGER	FRIEND 2	DELTOID	
	SC 1									
OLD LADY'S HOUSE	ACT 1	ALEX	GEORGIE	PETE	DIM	OLD LADY	MAN 1	MAN 2	MAN 3	
	SC 1									
PRISON CHAPEL	ACT 1	CHAPLAIN	WARDER 1	WARDER 2	ALEX	ZOPHAR	DOCTOR	BIG JEW	JOJOHN	
	SC 1									
LODOVIC ROOM	ACT 1	BRODSKY	BRANOM	ALEX	ANT 1					
	SC 1									
MIC DIM	ACT 1	BRODSKY	BRANOM	ALEX	ANT 1					
	SC 1									

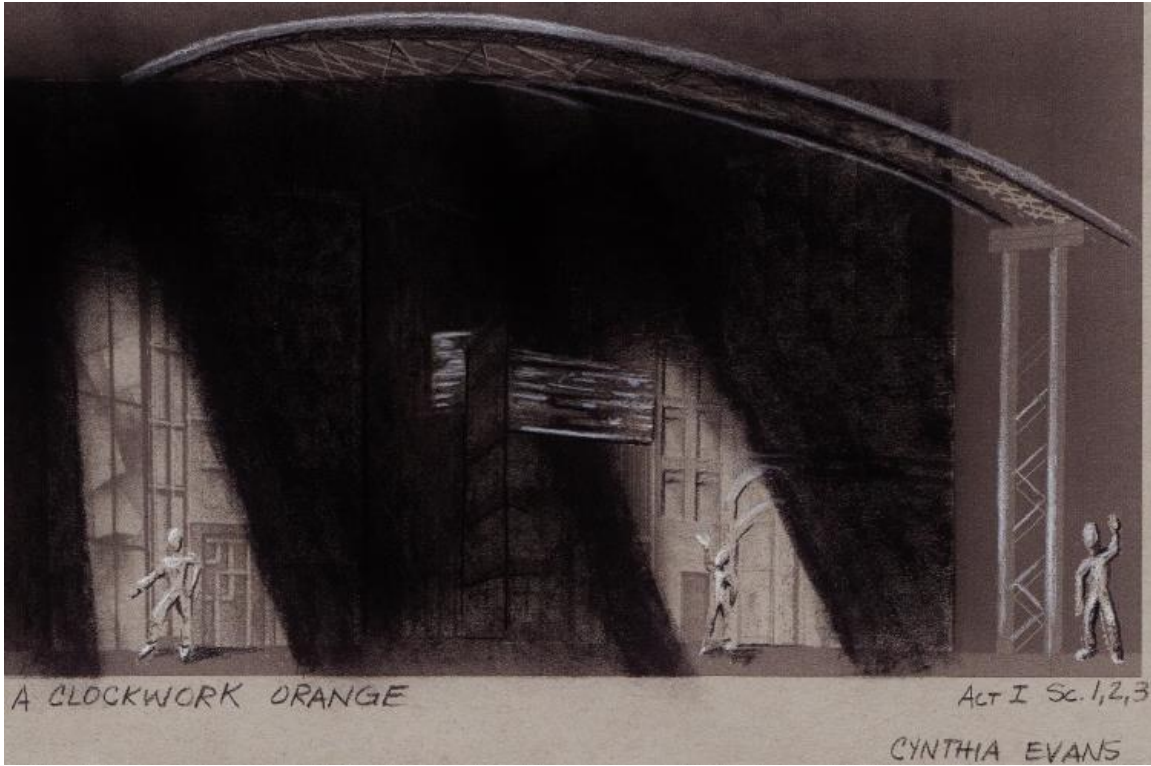
Costume Plot Color Plot

SHOW	A CLOCKWORK ORANGE					CHARACTER/ACTOR
BUILD	PULL	BUY	RENT	FINALIZED		ACT/SCENE
						I/1

Costume Piece Lists

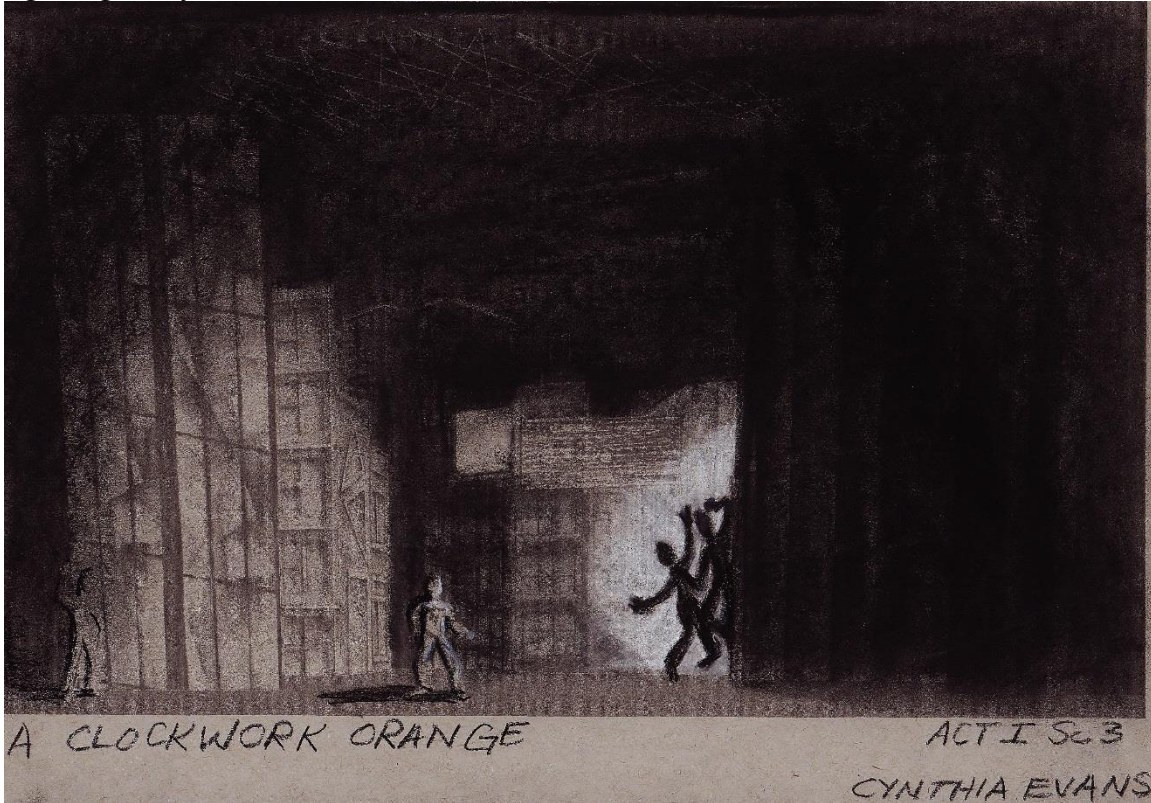
APPENDIX D

LIGHTING STORYBOARDS



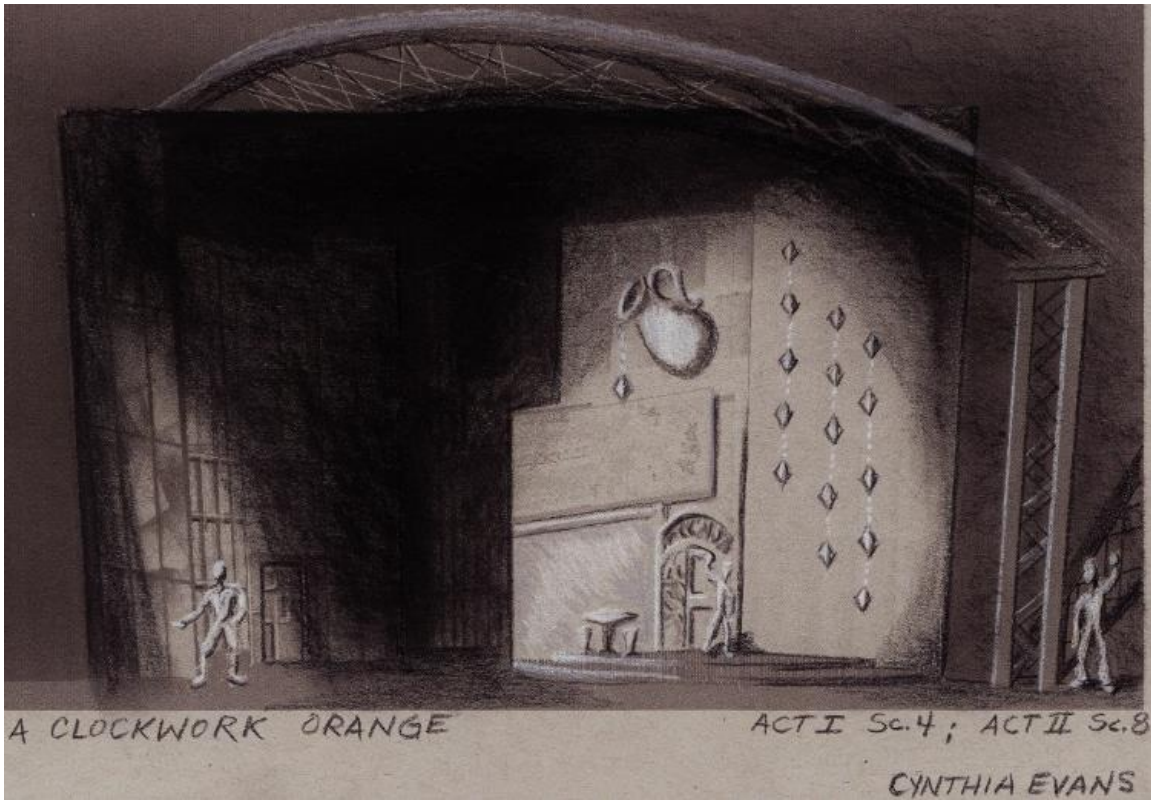
Lighting Storyboard

Act I, Sc. 1, 2, 3



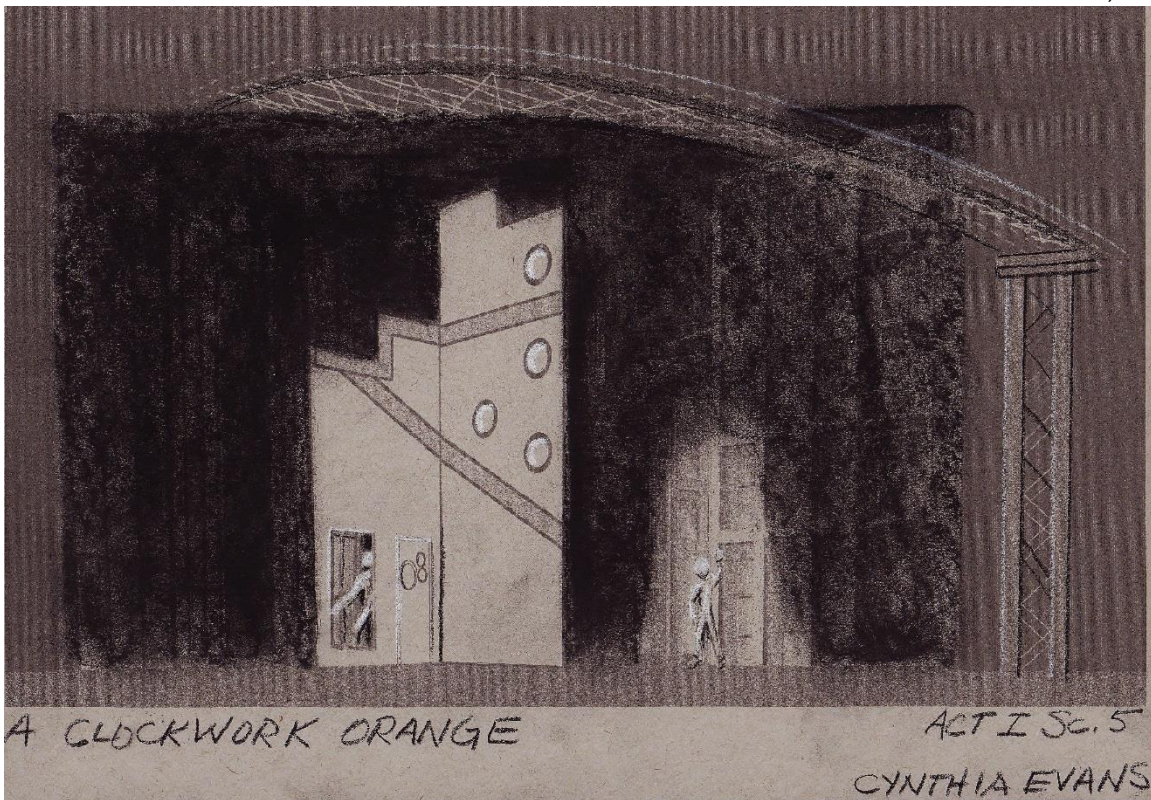
Lighting Storyboard

Act I, Sc. 3



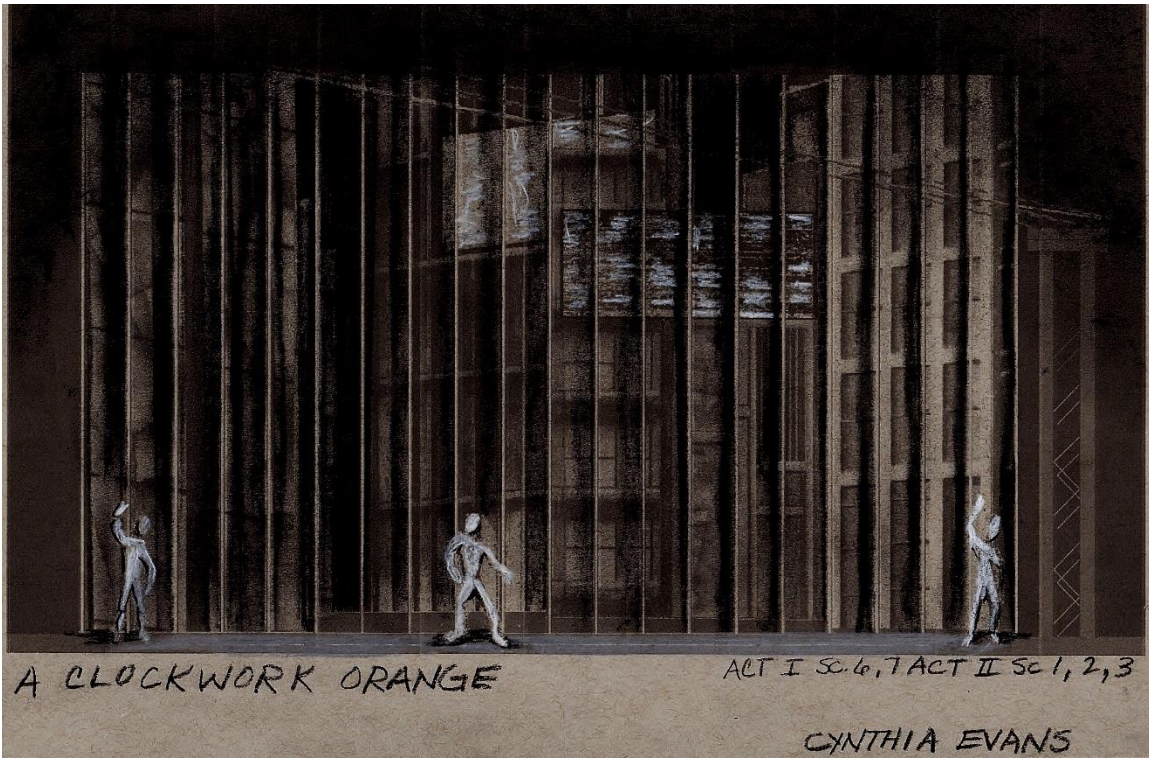
Lighting Storyboard

Act I, Sc. 4  
Act II, Sc. 8



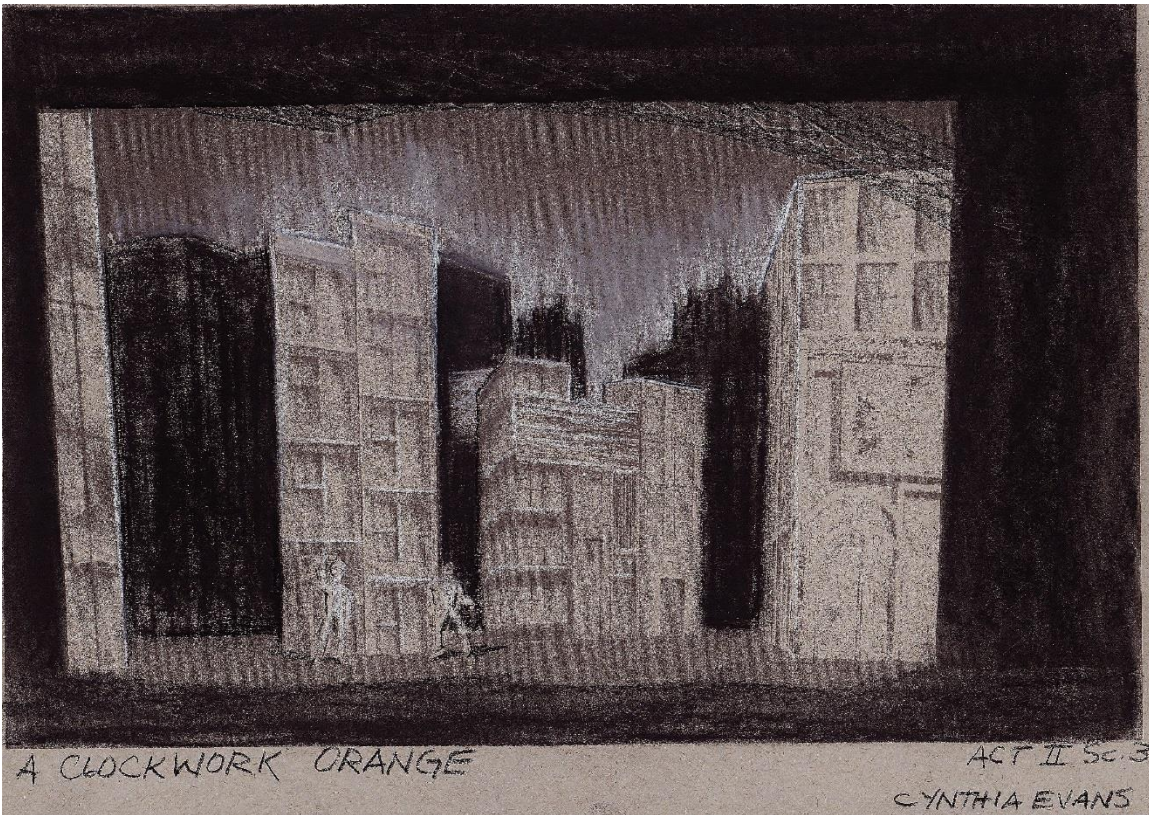
Lighting Storyboard

Act I, Sc. 5



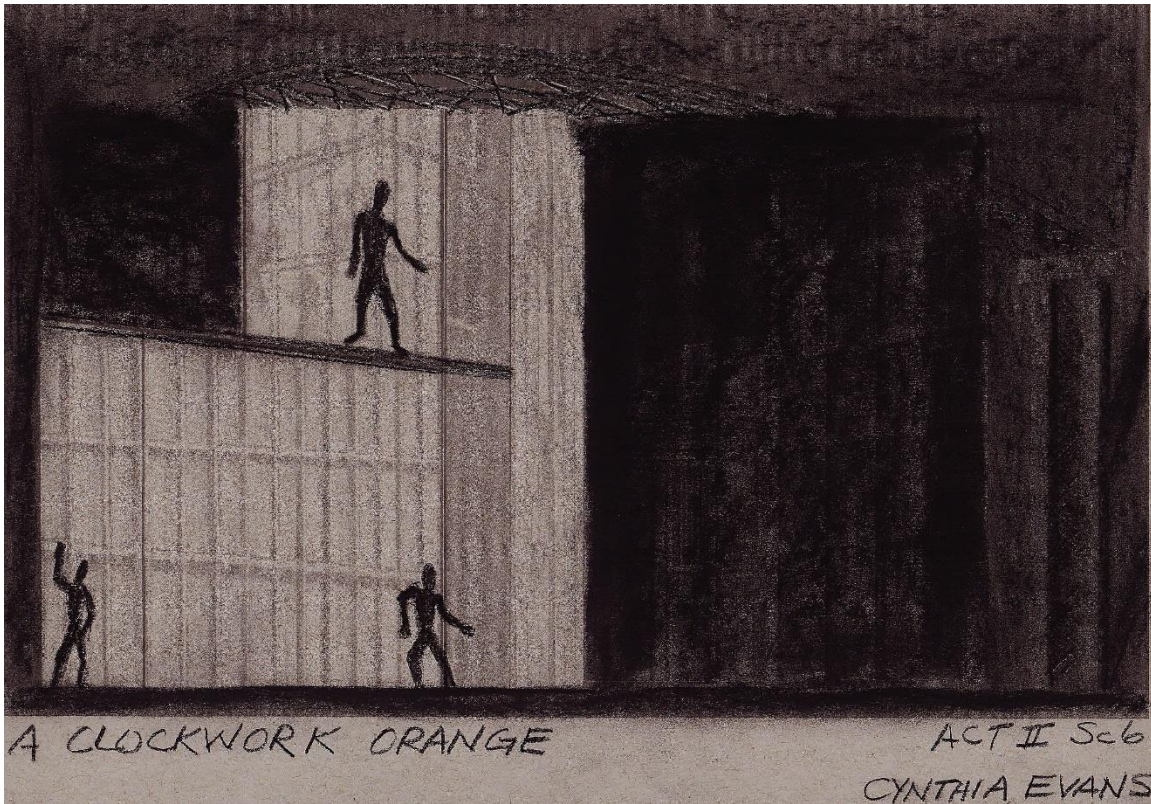
Lighting Storyboard

Act I, Sc. 6, 7  
Act II, Sc. 1, 2



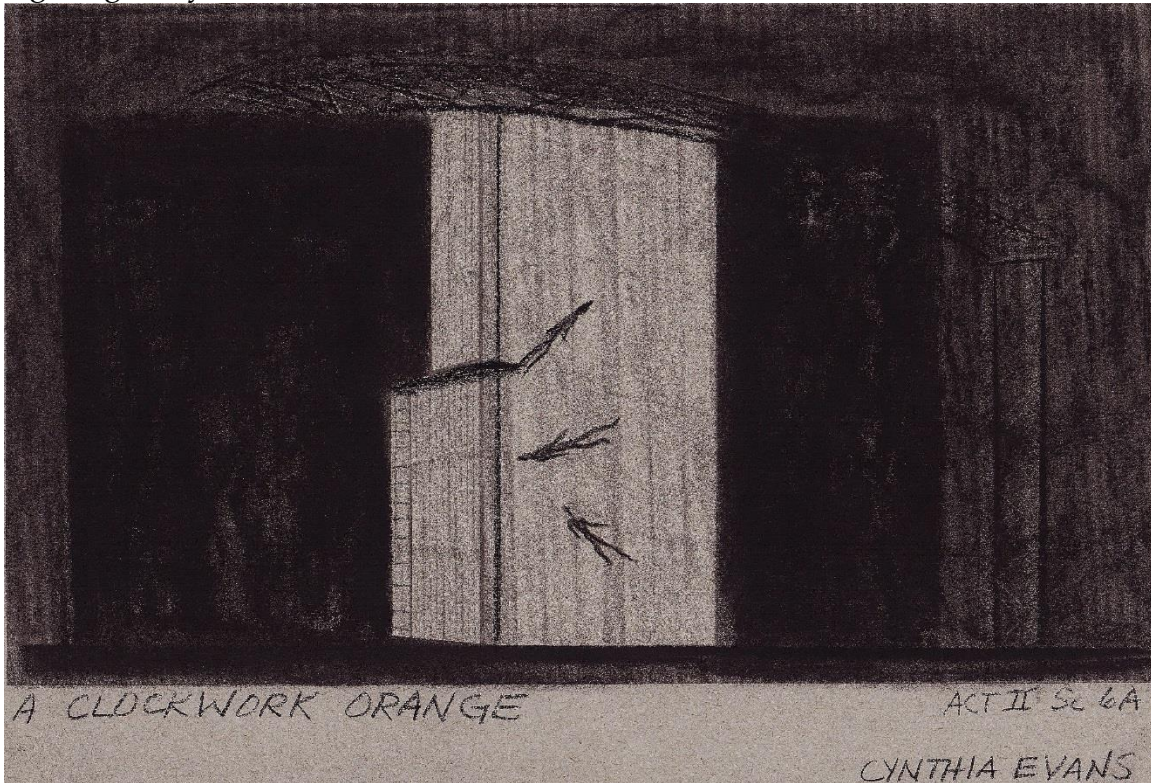
Lighting Storyboard

Act II, Sc. 3



Lighting Storyboard

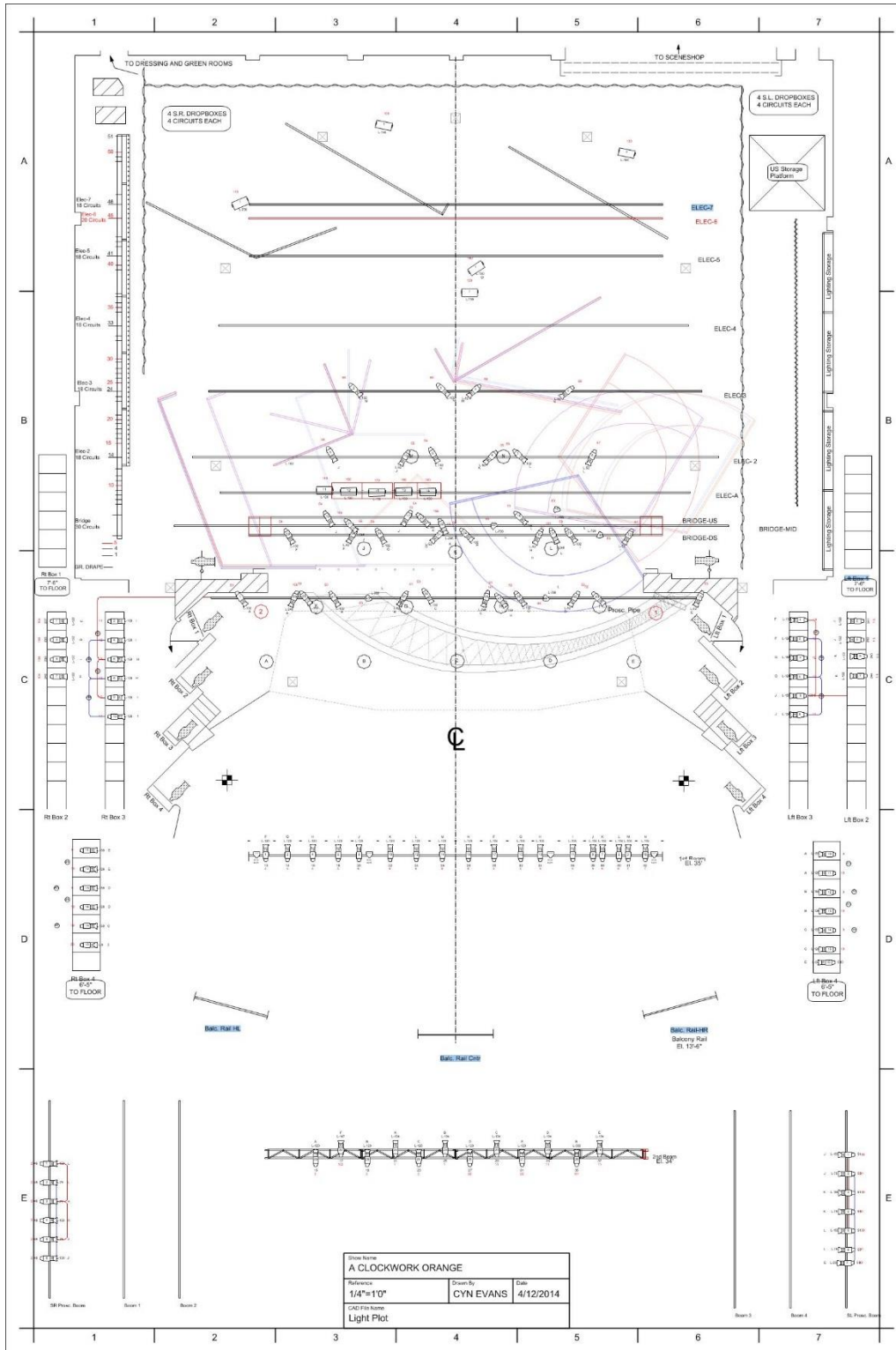
Act II, Sc. 6



Lighting Storyboard

Act II, Sc. 6A

# LIGHT PLOT



Light Plot

## PAPERWORK

Stock Plot						
Channel Hookup						
Channel	Circuit #	Inst Type	Wattage	Color	Position	Unit Number
	13	Source 4 19deg	575W		1st Beam	1
	14	Source 4 19deg	575W		1st Beam	2
	15	Source 4 19deg	575W		2nd Beam	1
	16	Source 4 19deg	575W		1st Beam	3
	17	Source 4 19deg	575W		2nd Beam	2
	18	Source 4 19deg	575W		1st Beam	4

## Channel Hookup Sheets

A Clockwork Orange		Cynthia Evans				
Instrument Schedule						
Position	Unit Num	Dimme	Channel	Inst Type	Wattage	Purpose
	31		50	36; S4	575W	Down Warm
1st Beam	63	22	6	19; S4	575W	Front Cool
	64	20	6	19; S4	575W	Front Cool
	65	38	5	19; S4	575W	Front Warm
	66	41	7	19; S4	575W	Front Warm

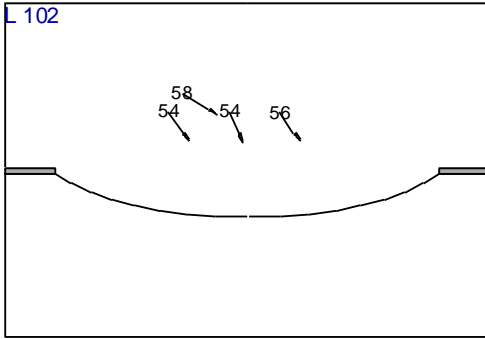
## Instrument Schedule

A Clockwork Orange		Cynthia Evans		Friday, December 6, 2013		
Color Cut List						
	Color	Frame Size	# Cuts			
	L-122	6.25"	8			
	L-159	6.25"	40			
	L-126	6.25"	34			
	L-9	6.25"	4			
	L-120	6.25"	14			
	L-104	6.25"	18			

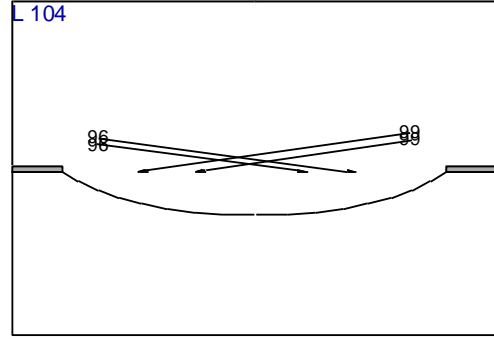
## Gel Color Cut List



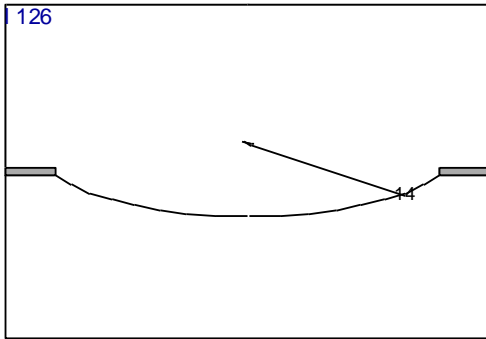
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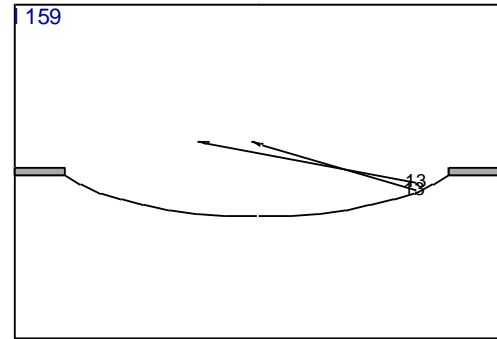
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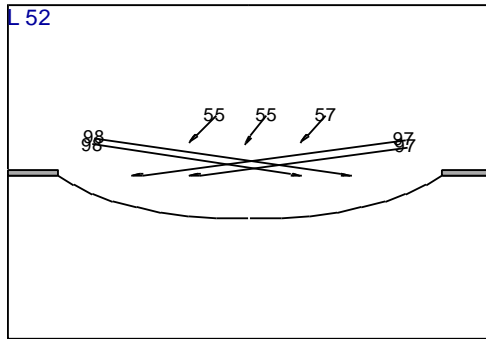
Page 3 **Magic Sheet**



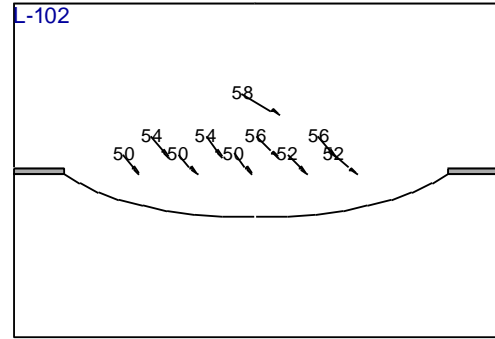
Page 4 **Magic Sheet**



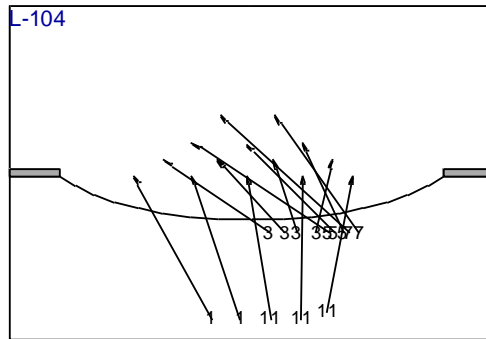
Page 5 **Magic Sheet**



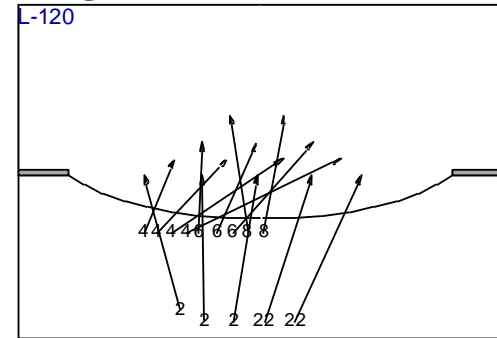
Page 6 **Magic Sheet**



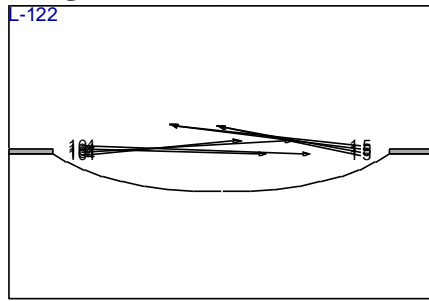
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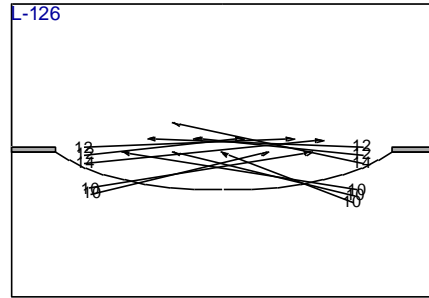
Page 8 **Magic Sheet**



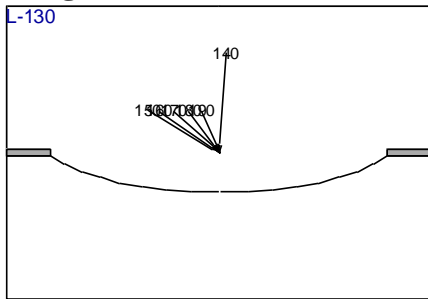
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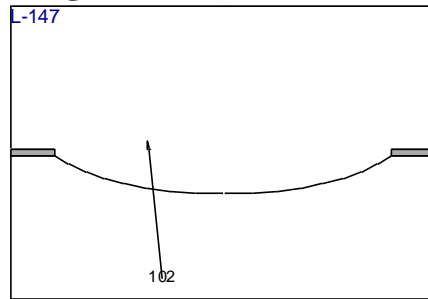
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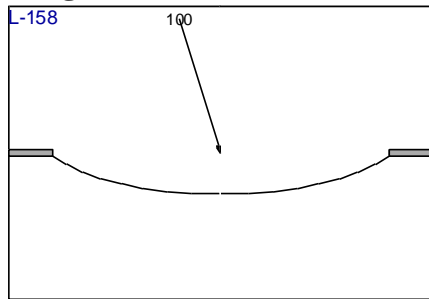
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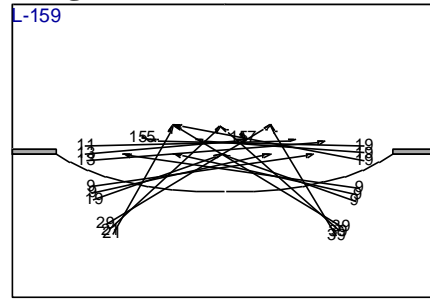
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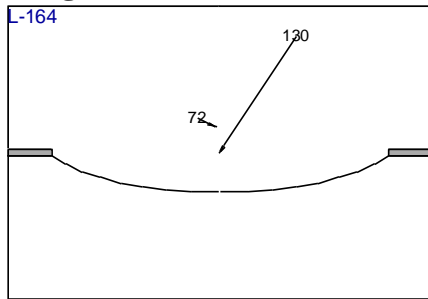
Page 13 **Magic Sheet**



Page 14 **Magic Sheet**



Page 15 **Magic Sheet**



Page 16 **Magic Sheet**

