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Tiny Alice by Edward Albee: A Production Record and Analysis with Emphasis on Dynamic Theatrical Symbolism

Donald M. Boros
St. Cloud State University

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TINY ALICE BY EDWARD ALBEE: A PRODUCTION RECORD AND ANALYSIS

WITH EMPHASIS ON DYNAMIC THEATRICAL SYMBOLISM

A Thesis

Submitted to the Graduate Faculty

St. Cloud State College

In Partial Fulfillment

of the Requirements for the Degree

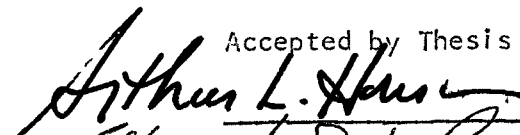
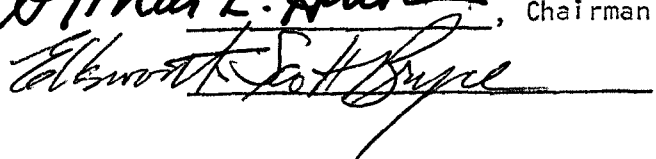
Master of Arts in Dramatic Art

by

Donald M. Boros

August 1967

Accepted by Thesis Committee:

 , Chairman


ACKNOWLEDGEMENTS

There are many people responsible for the completion of this report. All persons with whom contact was established during the course of this undertaking deserve recognition for their patience and understanding.

TABLE OF CONTENTS

| CHAPTER | PAGE |
|---|------|
| I. INTRODUCTION. | 1 |
| II. DIRECTOR'S INTERPRETATION OF <u>TINY ALICE</u> | 3 |
| III. SPECIFIC PRODUCTION PROCEDURES. | 9 |
| Auditions and Casting | 9 |
| Rehearsal Schedule. | 14 |
| IV. PRODUCTION MANUSCRIPT, ADAPTATION AND DIRECTOR'S NOTES. | 17 |
| V. SCENIC DESIGNS. | 307 |
| Design Rationale. | 307 |
| Scenic Design Renderings. | 308 |
| Floor Plans | 317 |
| VI. COSTUMES. | 321 |
| Design Rationale. | 321 |
| VII. PROPERTIES. | 336 |
| Design Rationale Castle Model | 336 |
| Plates of Altered or Specially Constructed Properties | 337 |
| VIII. LIGHTING. | 350 |
| Design Concept Reasoning. | 350 |
| Light Plot. | 350 |
| IX. SOUND | 357 |
| Sound Concept Reasoning | 357 |
| X. PROMOTION | 361 |
| Promotion Planning. | 361 |
| Promotion Record. | 361 |

| CHAPTER | PAGE |
|--|------|
| XI. PHOTOGRAPHIC RECORD | 372 |
| XII. CONCLUSION | 382 |
| BIBLIOGRAPHY. | 384 |
| APPENDIX A: Actor's Personal Character Conceptions | 389 |

LIST OF ILLUSTRATIONS

| ILLUSTRATION | PAGE |
|--|------|
| I. Scenic Design Rendering 1, CARDINAL's Garden. | 309 |
| II. Scenic Design Rendering 2, Library. | 311 |
| III. Scenic Design Rendering 3, MISS ALICE's Sitting Room. . . | 313 |
| IV. Scenic Design Rendering 4, Castle Model in Library. . . . | 315 |
| V. Scenic Design Supplement, Illustration of Transparency of Edward Albee | 316 |
| VI. Floor Plan 1, CARDINAL's Garden | 317 |
| VII. Floor Plan 2, Library | 318 |
| VIII. Floor Plan 3, MISS ALICE's Sitting Room | 319 |
| IX. Floor Plan 4, General Floor Plan. | 320 |
| X. Costume Plate 1, LAWYER, Acts I, II, III. | 322 |
| XI. Costume Plate 2, CARDINAL, Act I, Act II, Scene i | 323 |
| XII. Costume Plate 3, JULIAN, Act I, Act II, Scene i | 324 |
| XIII. Costume Plate 4, BUTLER, Acts I, II, III. | 325 |
| XIV. Costume Plate 5, MISS ALICE, Act I, Scene iii (Opening) . | 326 |
| XV. Costume Plate 6, MISS ALICE's Mask, Act I, Scene iii (Opening) | 327 |
| XVI. Costume Plate 7, MISS ALICE, Act I, Scene iii | 328 |
| XVII. Costume Plate 8, MISS ALICE, Act II, Scene i. | 329 |
| XVIII. Costume Plate 9, JULIAN, Act II, Scene III. | 330 |
| XIX. Costume Plate 10, MISS ALICE, Act II, Scene iii (Opening) | 331 |

| ILLUSTRATION. | PAGE |
|--|------|
| XX. Costume Plate 11, MISS ALICE, Act II, Scene iii | 332 |
| XXI. Costume Plate 12, JULIAN, Act III | 333 |
| XXII. Costume Plate 13, MISS ALICE, Act III | 334 |
| XXIII. Costume Plate 14, CARDINAL, Act III | 335 |
| XXIV. Property Plate 1, CARDINAL's Garden, Garden Table and Chairs. | 337 |
| XXV. Property Plate 2, Library, Reading Table and Chair. . . | 338 |
| XXVI. Property Plate 3, Castle Model, Original Sketch | 339 |
| XXVII. Property Plate 4, MISS ALICE's Sitting Room, Chaise Couch | 340 |
| XXVIII. Property Plate 5, Sitting Room, MISS ALICE's Chair. . . | 341 |
| XXIX. Pre-Set Property, Diagram 1, CARDINAL's Garden. | 342 |
| XXX. Pre-Set Property Diagram 2, Library | 343 |
| XXXI. Pre-Set Property Diagram 3, MISS ALICE's Sitting Room . | 345 |
| XXXII. General Light Plot. | 350 |
| XXXIII. Production Photograph 1 | 373 |
| XXXIV. Production Photograph 2 | 373 |
| XXXV. Production Photograph 3 | 374 |
| XXXVI. Production Photograph 4 | 375 |
| XXXVII. Production Photograph 5 | 376 |
| XXXVIII. Production Photograph 6 | 377 |
| XXXIX. Production Photograph 7 | 378 |
| XXXX. Production Photograph 8 | 379 |
| XXXXI. Production Photograph 9 | 380 |

| ILLUS TRATION | PAGE |
|--|------|
| XXXXII. Production Photograph 10. | 380 |
| XXXXIII. Production Photograph 11. | 381 |

CHAPTER I

INTRODUCTION

Man is distinguished from the beasts by his deliberate use of faculties of the mind. He has the ability to think, reason, and imagine at will. He is a being of supreme intelligence and creativity. Yet, because of his very powers of mentality, he is forced to face the pains of mentality. He must make decisions. He experiences frustration, anxiety, and mental torment. Physical man may completely give way to mental man, creating a world based upon imagination. In this circumstance, the life of illusion, man finds it impossible to adjust to the real world. He can only attempt to make reality a part of his illusion or make his illusions a part of his reality. It is this thesis which is developed in Edward Albee's drama TINY ALICE

The presentation of TINY ALICE which is the basis of this project, was directed to exhibit the merging of the real with the illusionary. It was a project which included such technical problems as finding solutions to the difficulties involved in the personification of abstractions, and translating the subjective into the objective in language and action. It also demanded the implementation of directing techniques which required the manipulation of people and ideas toward the goal of achieving objective believability as characters and motivations on the physical stage.

The three performances of TINY ALICE which evidenced the results of the creative work on this project, were held in the Gray Campus

Laboratory School Auditorium on the campus of St. Cloud State College, St. Cloud, Minnesota, on Thursday, Friday, and Saturday, April 13, 14, and 15, 1967. The facilities included a proscenium stage, extended five feet into the auditorium house. The seating capacity of the auditorium was 270 persons, although each performance necessitated the inclusion of additional seating.

The project was undertaken solely by students, although it was advised by theatre staff members. It proceeded from a five hundred dollar working budget. From this allotment were built three stage settings plus the majority of the costumes. It also included funds for royalties, promotion, the rental of miscellaneous set items, and the rebuilding of major property units.

This production of TINY ALICE was experimental in every respect. Because of the ambiguity, subjectivity, and heavy symbolism of the play, no single definite approach was dictated. Innovation and trial of new methods of staging and general production techniques was possible. Every aspect of production was prepared in this free spirit.

TINY ALICE is a difficult drama to produce. It is filled with vaguery and ambiguity; yet, it contains an element of thought which continues long after the final performance. It is immodestly believed that TINY ALICE required creative freedom, controlled and concentrated toward a goal of believability and quality of production. Such a goal demanded the application of the many severe disciplines of this complex art form.

CHAPTER II

DIRECTOR'S INTERPRETATION OF TINY ALICE

TINY ALICE is called Edward Albee's most complex dramatic work, not in its story, but in its meaning. It seems to suggest many meanings. Its symbolism, suggestions, and sardonic quality all lead each reader or viewer to his own meaning. TINY ALICE is a moving symbol, constantly open to individual interpretation. It is a parable about man's nature, his choices, and his manipulations. In this production, the emphasis was directed to portray the development of conflicts within man's imagination, i.e., the inner conflicts produced through the yearning for spiritual ideals through dreams and illusions in opposition to the baser drives identified with nature.

Such is the case with the character Julian in Albee's TINY ALICE. Julian is a man with delusions and illusions of God, man, love, and sex. His conflict, in essence, arises in attempting to adapt his imagination to the real world. He discovers a curious and pathetic coalition between the real and the imaginary, between falseness and truth. He finds himself caught midway between the purely physical world and the purely spiritual presence of a God-force. The conflicts of Julian are the conflicts in TINY ALICE.

As a child, having been subjected to the teaching that there is an evil as well as a good, Julian's conscience was molded from the outside. Moral and ethical judgments were imposed upon him and not

developed through personal experience. The world, for Julian, was a world of sharp, simple contrasts, unchanging, a "grayless" world of black and white. God was the all-powerful driving force and key to all existence.

As Julian's exposure to life increased with age and expanding emotions, he began to feel his beliefs fall under pressure. He was tempted to think for himself, and, consequently, he began to fight against himself. Old ideas were challenged giving rise to feelings of guilt. For Julian, his own 11th commandment, "Thou shalt not question," necessitated a 12th, "Thou shalt not have experiences which may prompt questioning". He "shriveled into" himself, as he states in the drama,¹ and committed himself to an asylum, "because my faith in God left me."²

As the six years in the asylum passed, Julian again convinced himself of the validity of his earlier beliefs. He recognized God as the key to his survival and solidly reinforced a philosophy based exclusively on illusions of the world of the spirit. The spiritual was the only good. He was entirely within himself, not allowing himself to seek truth in the experiences of the outside world. His motivating force was to serve God while eliminating the evils of material reality.

¹ Edward Albee, *TINY ALICE*, Dell Publishing Company: New York, N.Y., 1965, p. 43.

²ibid., p. 55.

Upon leaving the asylum, Julian became a lay brother in service to the Cardinal, a Prince of the Church. For him, serving the Cardinal was serving the Church. His life of illusion held unblemished. In being subject to the Cardinal, a man who admired his title more than his position, Julian was responsive to the Cardinal's whims. Yet, for Julian, everything was an act of humility and great service. He fell to the Cardinal's homosexual fancy, willingly obliging. Having never experienced a heterosexual relationship in reality, because it carried the stamp of "bad" in his black and white world, Julian accepted his relationship with the Cardinal as being a part of the ultimate good.

Through later negotiations the Cardinal, in essence, sold Julian to Miss Alice, the Lawyer, and the Butler. The Cardinal received two billion dollars, and Julian found himself in a world which he had always avoided, the world of reality.

Still believing that he was subject to the call of the Cardinal, the Church, and his imagination, Julian felt himself in a kind of limbo. He could no longer shield himself from reality, yet he would not allow himself to recognize its existence; his illusions of the life of the spirit dominated his thought. The enticements of Miss Alice and the material pleasures of his new environment presented themselves in a sort of strange, black magnetism. He experienced sexual and worldly comforts, and, in enjoying them, became frightened. They were no longer evil as his illusions of the spirit had led him to believe. But Julian's most frightening discovery was that of his experience of love, love for someone other than God. Love, previously, was spiritually sacred. Even the idea

of another love-object was to be avoided as being bad. However, with Miss Alice, Julian found a need for human love and companionship. He could not fight his new emotion, yet he told himself he must. He was torn between the life of the real world and the commitment to his imagination. He fell into anguish, his sudden freedoms giving rise to mental pain. Choice became necessary when, to him, there was no choice. He fell victim to himself.

Julian began to drown in his reality. He flailed in his submersion, helplessly attempting to gain security in his illusions. The material forces of MISS Alice and her environment were in opposition to ALICE, the God-force in the castle model which was a tabernacle and the visual symbol of the universe. Julian, in attempting to overcome the forces of reality, merged them into his world of imagination. Unable to conquer either, they became one and the same.

Having served his purpose in the world of reality, Julian is made a sacrifice to Alice in the tabernacle model. Not understanding the reason for his death, he makes himself a martyr, tortured by his consciousness. In dying, he continues to attempt to distinguish his two worlds and, at last, simply accepts his martyrdom, while the real world, manifest in Miss Alice, the Lawyer, the Butler and the Cardinal, moves on to continue its existence.

Having been shot by the Lawyer, Julian, in one sentence, gives the key to meaning of TINY ALICE. Miss Alice cradles Julian's head in her arms. The Cardinal simply observes, unwilling and unable to render assistance. The Butler accepts the death as being inevitable and waits

only to move on. Julian feels the stabbing agony of the bullet and says, "Consciousness, then, is pain."³ . . . to have awareness is to have torment.

The existentialists propound man's futility in the life struggle, his condemnation to freedom. Life produces anguish because of its very nature, and man is wrought in helplessness because of his very freedoms. Simple exposure to the real world is to be self-contradictory. The ideal of the mind is not the real of the world. Yet, man, in striving for that ideal, will tend to convert his reality into his ideal so that his pain will be lessened. He looks for a tranquilizer and finds only a pacifier. He needs solutions to his problems, finds none, so convinces himself either that it is not important to have a solution, or that his lack of solution is the solution itself. In a word, man, in order to fulfill his need for security, tranquility, and peace of mind, convinces himself of the existence of the sublime by making what is real appear to be an illusion and what is illusory appear to be real. He does this to supply himself with an inner peace, eliminating contradictions and paradoxes, so that his consciousness will be less painful. He attempts to merge the conscious with the unconscious, the real with the imaginary, and lives, not in reality, but in a stupor of illusory self-gratification.

³Ibid., p. 174.

In his struggle to conquer his self, man can only flee from it. He fears his self; hence, he recognizes the need for conquest of that self. In attempting the conquest, his fears are regenerated; hence, he flees from them. For him, life is a circular retreat, a teasing interplay, producing nothing except the pains of frustration.

In knowing that a material reason for the cause of his existence will be painful, man will either alter the reasons, or convince himself that pain is good. If the reasons or forces are too powerful to be changed, man will make himself a martyr to his own cause. He will ask for pain since he cannot overcome it. He has neither a defense nor an offense so there can be only humiliation. There is a self-imposed need for surrender to his condition rather than courage to face the pain caused by struggle against the odds he finds opposing him. No matter which way he turns, he finds pain-pain in the awareness of his total existence, and pain in the struggle against recognizing that he simply has the awareness. So, feeling himself totally subject to his consciousness, he literally accepts himself as being insignificant. To survive, he must succumb to his condition and call it good.

Julian's conflicts in TINY ALICE are universally a part of man's very nature. He lives in a world of incessant mental torment. Since he is inherently too weak to fight reality, he attempts to make the reality a part of his life of comfort and security, the life of illusion. Such is the conflict of Julian and the essence of the meaning of TINY ALICE.

CHAPTER III

SPECIFIC PRODUCTION PROCEDURES

I. AUDITIONS AND CASTING

A director, in preparing for production, is forced to make many decisions. Successful direction rests upon the creative capacity of the director to make the correct decisions at the proper times. Hence, directing is largely a process of manipulating people and ideas through a creative discipline of decision-making.

Two decisions dominate in importance in the preparation for a live production. The first decision is that of selecting a play, while the second is that of selecting a cast.

It is obvious in any art process that the artist should restrict himself to work within his financial, physical, creative, and psychological limits. The "wrong" play choice simply cannot be made "right", regardless of positive circumstances involved. The theatre artist diminishes his own potential and cheats the playwright of his conception if he chooses a drama which he is unable to produce adequately. Hence, selection of the play, weighing all factors of his position at a given time with the available talent, must be considered one of the primary tasks of the director.

After the play has been selected, it is the director's responsibility to produce the drama to the best of his creative abilities. A written script is only a written script; it, in itself, is not theatre. The

excitement and art of the theatre is not found in the script but on the stage. The director must assign actors to speak, live, and justify the lines in the script. He does this through the process of audition and casting. The director must make casting choices on the basis of his observation and experienced perception of human nature. He must realize that the actors he chooses must be able to adjust physically to the natures and demands of the characters. They must understand the reasons for a character's inclusion in the complex of the drama, and recognize the motivating forces of action and interaction. The actors must be capable of constructing imagined personalities out of their own beings. In short, the director must select persons who are able to bring to life the characters in the script. He must consider the importance of choosing a company whose members can work together harmoniously, communicate satisfactorily, and perform as an ensemble with a common goal.

Selecting the cast, then, is the basis of all future work in any theatrical production. The director must realize that it is the actors who will ultimately determine the quality of the final product. It is the acting company with which the director has to work. The performers will make his creative talents manifest, thereby determining success or failure of the art object which is the live performance.

After having selected TINY ALICE as the script for this project, auditions were held to assist in the process of casting. The director should have relatively firm basic preconceptions of the physicalization of the characters, and should have, in his mental file, images of specific individuals potentially capable to adjust to the roles. But only upon

viewing live interaction with actors portraying characters in a trial situation can the director make his decisions in final casting.

The director should exhaust all possibilities in the trial of talent. For TINY ALICE, three periods of auditions were conducted. The first period was an open reading audition in which all persons interested in participating in the production were present. At that time, the scenario of the play was explained and general information about the characters was discussed. Character comments were kept to a minimum to allow for greatest freedom of interpretation. Several scenes and passages were selected from the script which showed the range and essence of each character. The actors were chosen at random to read these selections. The first audition period, then, was a general survey of reading ability, intelligence in the projection of passage meaning, and capacity to react to other actors. Also, comparative physical sizes were observed and noted.

The second period was again open to all interested participants. General information was given to those who were present for the first time, and they were tested in the same manner as auditionees during the preceding session. Then, more specific information referring to character "spines" was explained. The spine of a character is that quality which contains the communicative essence of the character. It is that trait which distinguishes one character from the others. It is his identifying characteristic. These qualities were delineated for each character in TINY ALICE. The Cardinal was explained as being a proud person, one with imposed magnificence. He projects, beneath this, a quality of darkness, an antagonistic negativism. He is unsympathetic. The Lawyer's spine was

also given as being essentially dark. He is shallow, pompous, and physically repulsive. The Butler, on the other hand, is sympathetic. He is bright, alert, extroverted, and eccentric. Julian was described as being withdrawn, his behavior being determined by his mind rather than by impulse. Above all, he is sympathetic-the observers must respond positively to him. The spine of Miss Alice was described as being able to be both sympathetic and unsympathetic, adjusting to the influences of other characters. She has a strong sexual quality, yet is voluptuous and maternal. She is hard, yet understanding; child-like, yet sophisticated and controlled. In this manner, the essential qualities of each character were explained. The auditionees were then asked to respond to hypothetical situations in the identities of prescribed characters. In testing individuals' reactions and their attempts at the projection of character spines, the director forced auditioning actors to use their imaginations. For example, all women were told to choose an animal whose traits may be analogous to those given as characteristic of Miss Alice. They were asked to perform various tasks while "being" that animal. In observing the women involved in this experiment, it was possible to ascertain which of those persons most closely approximated the spinal qualities of Miss Alice. All individuals auditioning participated in another test of imagination which proved to be of great significance. Each was told to write, on a blackboard, the name of a preselected character. They were to write the given name in that character's penmanship, understanding the qualities of the character. From this exercise, it was again possible to determine which of the auditionees most accurately understood the identifying

features of the various characters in TINY ALICE. As an illustration, the person who wrote the name of the character Julian in this manner, *Julian*, did not appear to understand the withdrawn, introspective qualities of the character as well as the actor who wrote it, Julian.

Similarly, the proud magnificence was not as clearly projected in *The Cardinal* as it was in *His Eminence, The Cardinal*. The process of elimination was in the second period of auditions, aided by these and other experiments in which the auditionees were asked to project specific qualities of the characters, demonstrating their understanding of and abilities to exhibit the characters' spines.

The third observation session was more restricted. Only those actors were present who projected an above average reading skill, demonstrated a capability of intellectual reasoning in understanding character interactions, and showed creativity through originality in the exhibiting of character spines in out-of-script exercises. It provided the opportunity for the director to observe selected individuals more closely, and to further test their reactions to a number of imaginary situations. Simple exercises tested assimilated character movement. The freedom of the actors was also observed in situations which required an emotional projection to perceive how those persons could emotionally respond in terms of their characters. In addition, at this final audition period, all those present were free to read any section of the script in the character of their choice. At this time, they were to combine ideas from all of the exercises conducted to arrive at what they believed was the most accurate characterization.

The auditioning process for TINY ALICE was exhausting but profitable. Each actor's talents were meticulously examined. Finally, the casting decisions were made on the basis of the director's observations during the audition period and careful consideration of all factors involved in each individual characterization.

II. REHEARSAL SCHEDULE

The rehearsal schedule of TINY ALICE was conducted in the customary chronological progression. First, the script was read aloud and discussed for understanding. Next, movements were blocked into the script and lines were memorized. This was followed by a period of interpretation and movement polishing, and, finally, the performances were given. The procedure was not unorthodox.

There is, however, one aspect of character development which was unique and warrants special consideration. After several group readings of the script, the ambiguity of the meaning of the play became increasingly evident. The symbolism and subjectivity of motivation seemed to be confused in the minds of the actors. It was necessary, therefore, to analyze the ambiguities, not in an attempt to arrive at definite solutions to problems, but simply to discuss them early in the rehearsal period. Also, objective queries relating to each character were formulated to prompt early character analysis. This analysis was conducted in a written report completed by each of the actors in the production. Each analysis ranged from five to nine typewritten pages in length. A period of four days was taken for the actors to complete their reports. During this time, no official rehearsals were conducted, since the list of

questions was constructed so as to require an equal amount of time to be devoted to the analysis.⁴

This project proved to be a valuable asset to the rehearsal procedure. It prompted early questioning of the play's meaning and lessened interpretation difficulties which may have been critical problems later in the rehearsal period. As a result of this discipline, the director felt that the actors entered the more intense rehearsals with a greater knowledge of TINY ALICE as a work of dramatic literature.

⁴Refer to Appendix B for a complete list of analysis questions and the unabridged individual character conceptions.

TINY ALICE

REHEARSAL SCHEDULE CHRONOLOGY

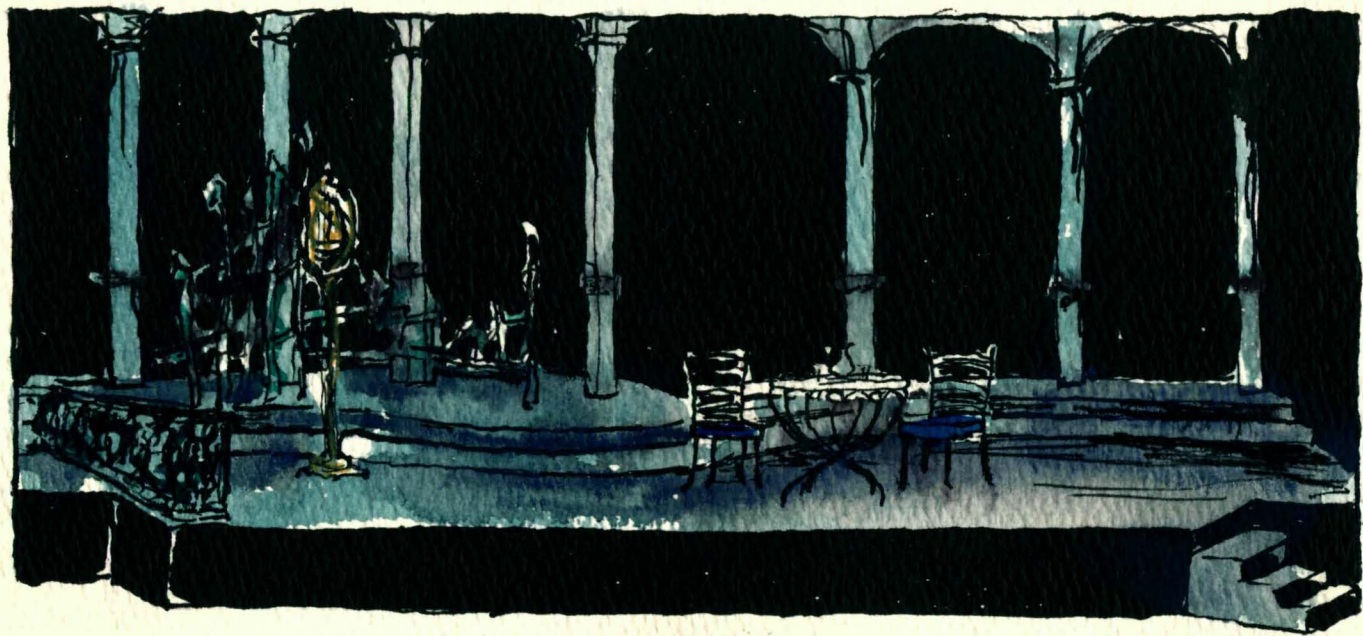
| | | |
|---|------|---|
| M | 3/6 | - Read-through of entire script |
| T | 3/7 | - Read-through of adapted script |
| W | 3/8 | - Discussion of meaning of TINY ALICE; assigning of character analysis papers |
| T | 3/9 | - No rehearsal |
| F | 3/10 | - No rehearsal |
| S | 3/11 | - No rehearsal |
| S | 3/12 | - No rehearsal |
| M | 3/13 | - Individual discussions of play's meaning, based on analysis papers |
| T | 3/14 | - No rehearsal |
| W | 3/15 | - Blocking (Act I, Scenes i and ii; rerun of each scene for setting) |
| T | 3/16 | - Blocking (8:15 - Act I, Scene iii, first half Act II, Scene i; rerun) |
| F | 3/17 | - Blocking (9-5 - Act II, Scene i continued, Scene ii, Scene iii; rerun) |
| S | 3/18 | - Blocking (9-5 - Act III; rerun) |
| S | 3/19 | - No rehearsal |
| M | 3/20 | - Act I (9-5) |
| T | 3/21 | - Act II (9-5) |
| W | 3/22 | - Act III (9-5) |
| T | 3/23 | - Act I (9-12) Act II (1-4) Act III (7-10) |
| F | 3/24 | - Easter Break |
| S | 3/25 | - Easter Break |
| S | 3/26 | - Easter Break |
| M | 3/27 | - Act I (9-12) Act II (1-4) Act III (7-10) |
| T | 3/28 | - Act I (Lines due) |
| W | 3/29 | - Act II (Lines due) |
| T | 3/30 | - Act III (Lines due) |
| F | 3/31 | - Run through (All lines) |
| S | 4/1 | - Scenes (9-5) |
| S | 4/2 | - Scenes (1-5; 7-10) |
| M | 4/3 | - Run through |
| T | 4/4 | - Run through |
| W | 4/5 | - Run through |
| T | 4/6 | - Run through |
| F | 4/7 | - Run through |
| S | 4/8 | - Scenes (9-12) Run through (1-5) |
| S | 4/9 | - Technical rehearsal (1-8) |
| M | 4/10 | - Dress rehearsal |
| T | 4/11 | - Dress rehearsal |
| W | 4/12 | - Dress rehearsal |
| T | 4/13 | - Performance |
| F | 4/14 | - Performance |
| S | 4/15 | - Performance |

Technically, Albee's image was projected from a standard 35mm slide projector located behind the stage right proscenium wall. The image was cast on the house right bare wall. The dimensions of the projected image approximated five feet in width and ten feet in height. It was shown prior to and following the performance as well as during the periods between each act. *TINY ALICE*, according to this director's interpretation, is Edward Albee's dream. Hence, it was believed that Albee should be visually present at the dream's manifestation. The image was intended to serve as a constant reminder that the performers and the audience were merely testifying to Albee's conception while being a part of it.

II. SCENIC DESIGN RENDERINGS

SCENIC DESIGN RENDERING I

CARDINAL'S GARDEN



TINY ALICE

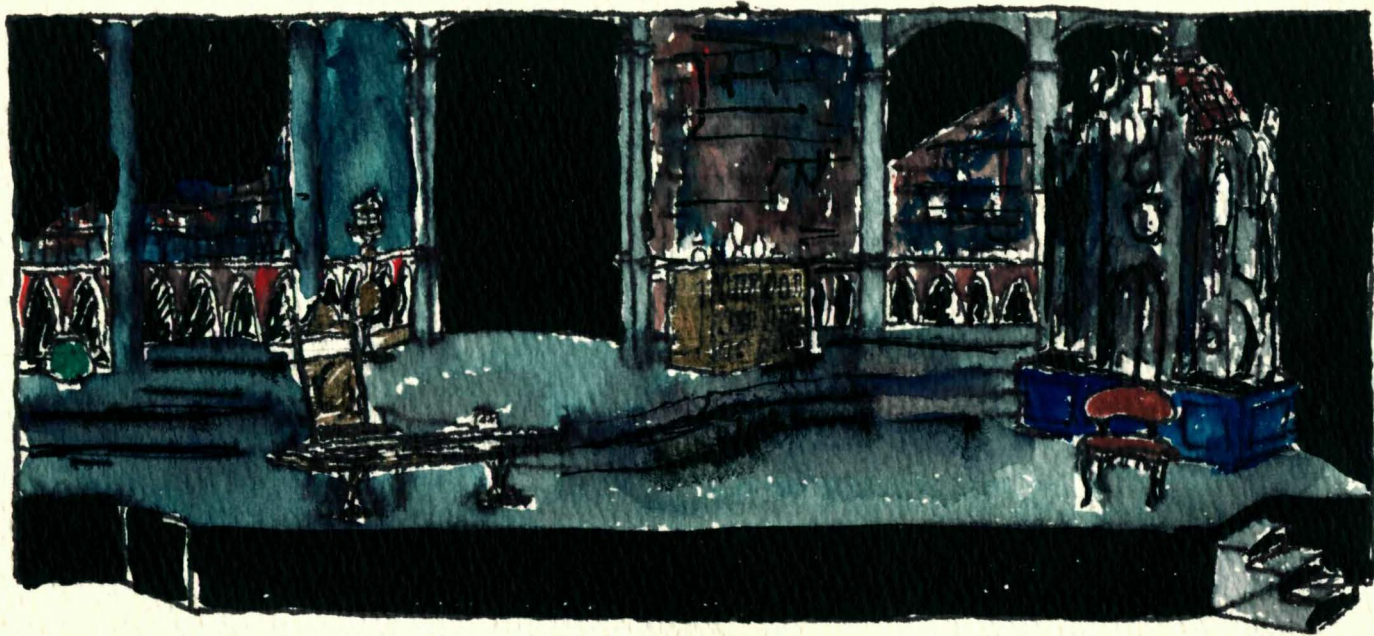
CARDINAL'S
GARDEN

SCALE: $\frac{1}{4}'' = 1'-0''$

2008

SCENIC DESIGN RENDERING 2

LIBRARY



TINY ALICE

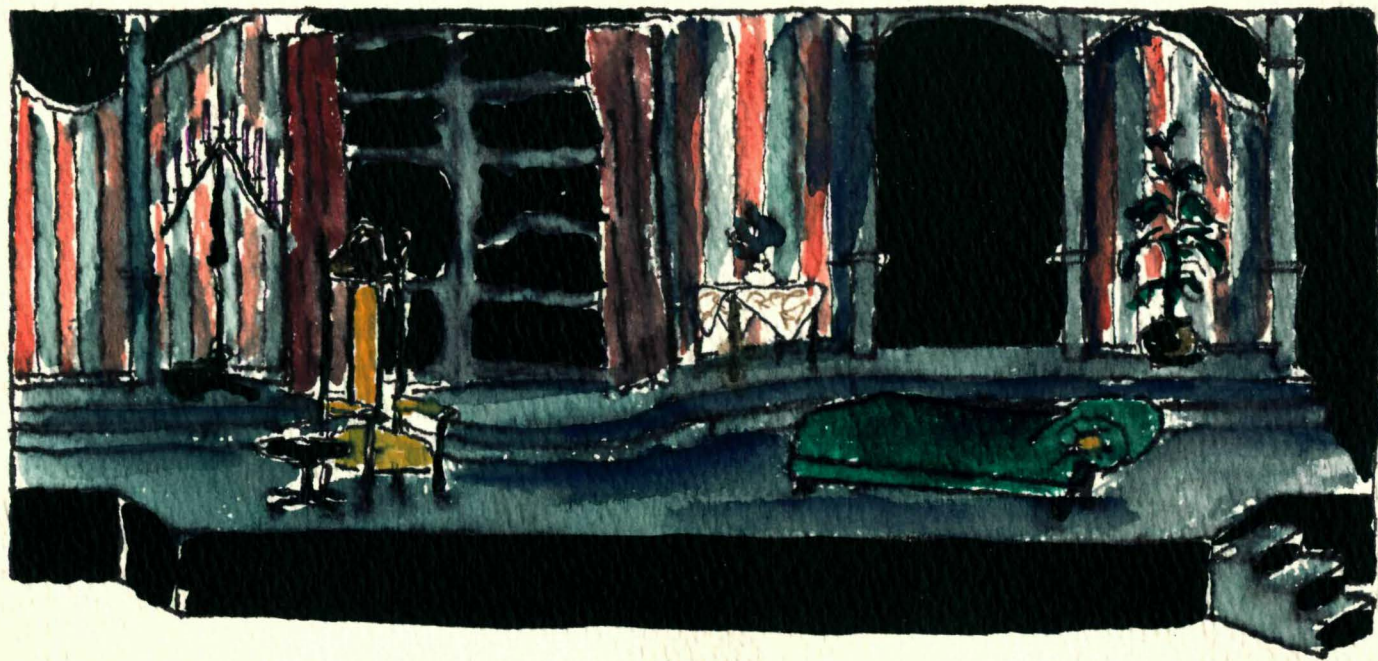
LIBRARY

SCALE: $\frac{1}{4}'' = 1'-0''$

Boyer

SCENIC DESIGN RENDERING 3

MISS ALICE'S SITTING ROOM



TINY ALICE
MISS ALICE'S
SITTING ROOM
SCALE: $\frac{1}{4}'' = 1'-0''$

B. 1925

SCENIC DESIGN RENDERING 4

CASTLE MODEL IN LIBRARY

TINY ALICE
LIBRARY

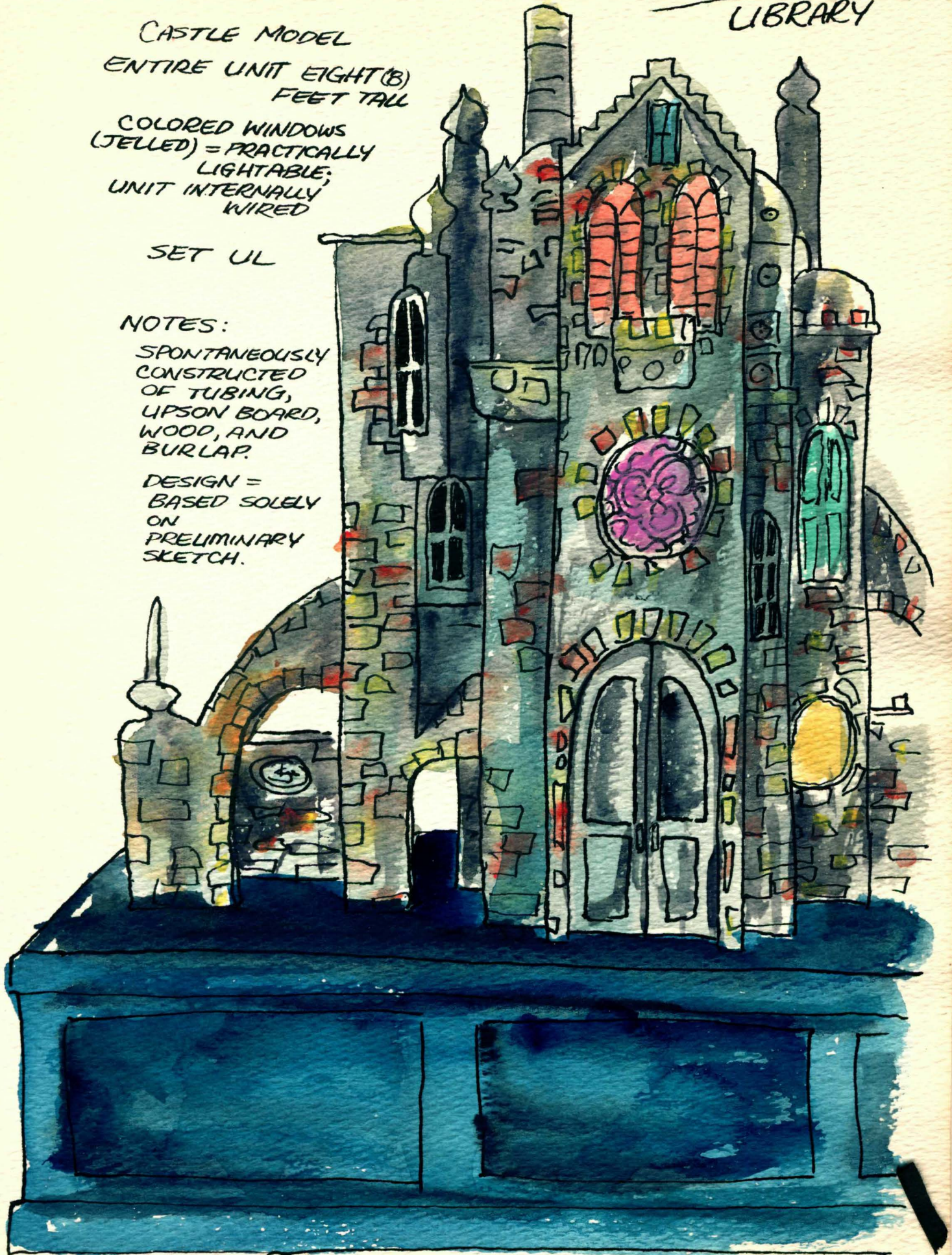
CASTLE MODEL
ENTIRE UNIT EIGHT (8)
FEET TALL
COLORED WINDOWS
(JELLED) = PRACTICALLY
LIGHTABLE;
UNIT INTERNALLY
WIRED

SET UL

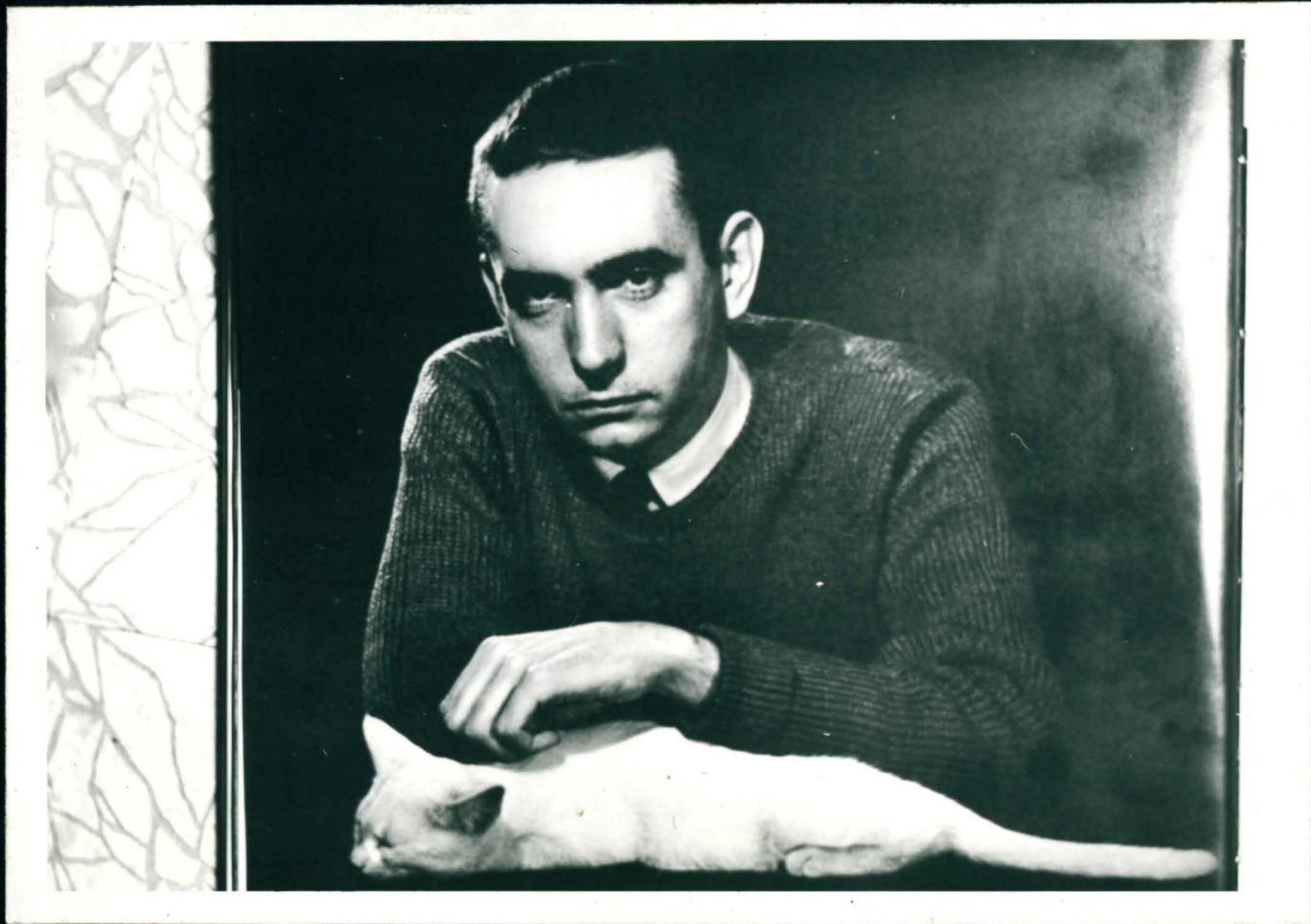
NOTES:

SPONTANEOUSLY
CONSTRUCTED
OF TUBING,
UPSON BOARD,
WOOD, AND
BURLAP.

DESIGN =
BASED SOLELY
ON
PRELIMINARY
SKETCH.



SCENIC DESIGN SUPPLEMENT
ILLUSTRATION OF TRANSPARENCY
OF EDWARD ALBEE



III. FLOOR PLANS

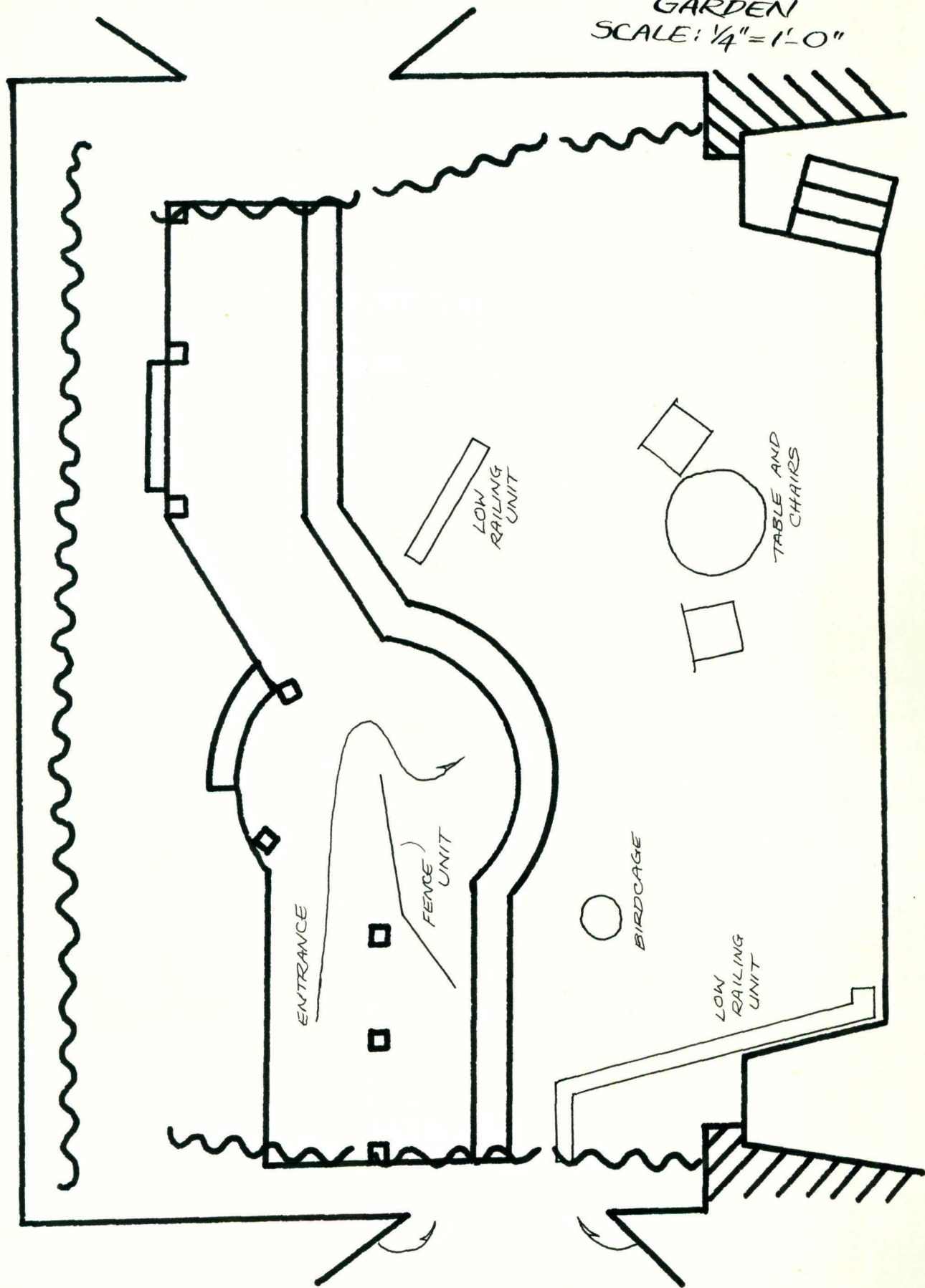
FLOOR PLAN I

CARDINAL'S GARDEN

TINY ALICE

CARDINAL'S GARDEN

SCALE: 1/4" = 1'-0"



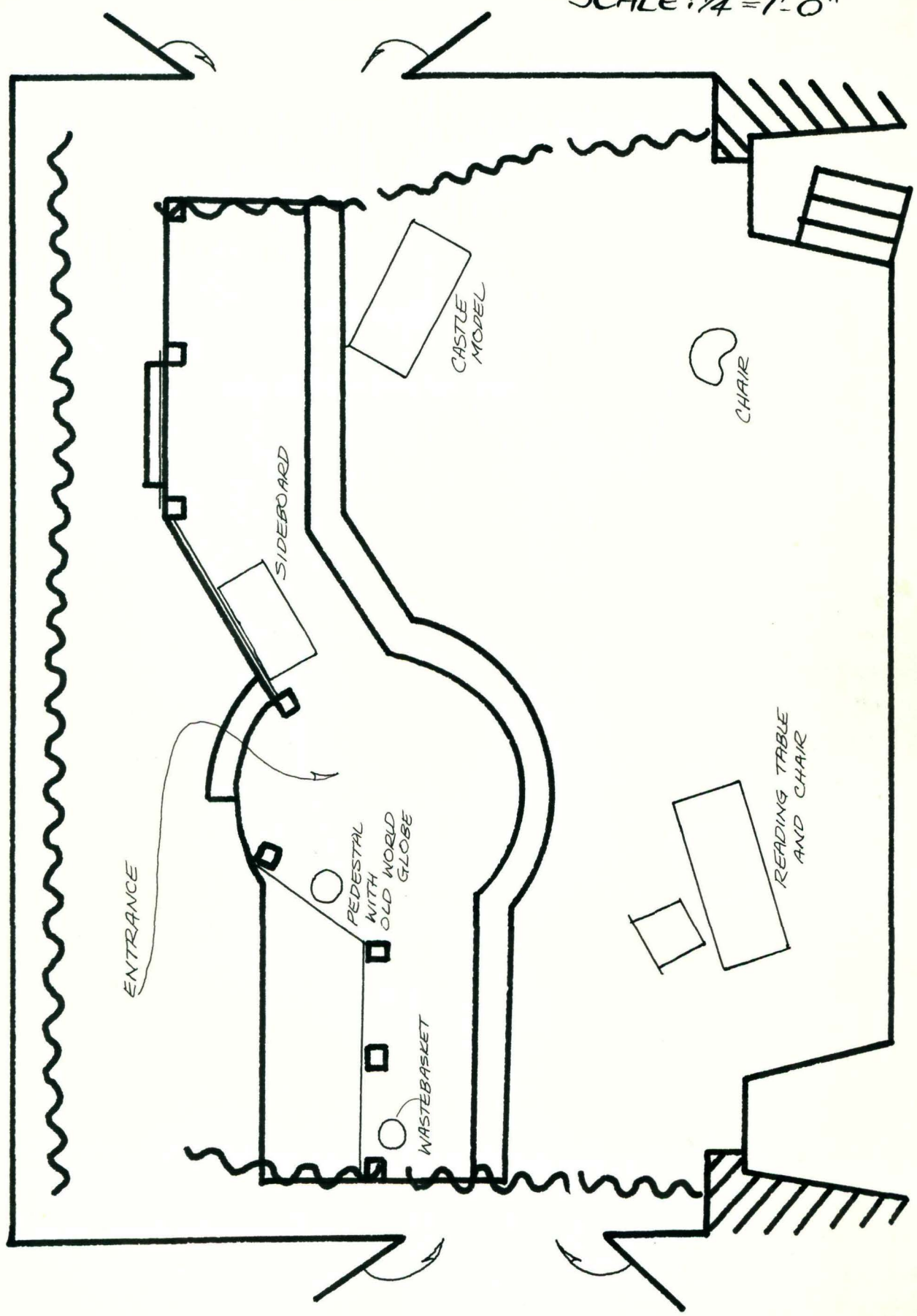
FLOOR PLAN 2

LIBRARY

TINY ALICE

LIBRARY

SCALE: 1/4" = 1'-0"



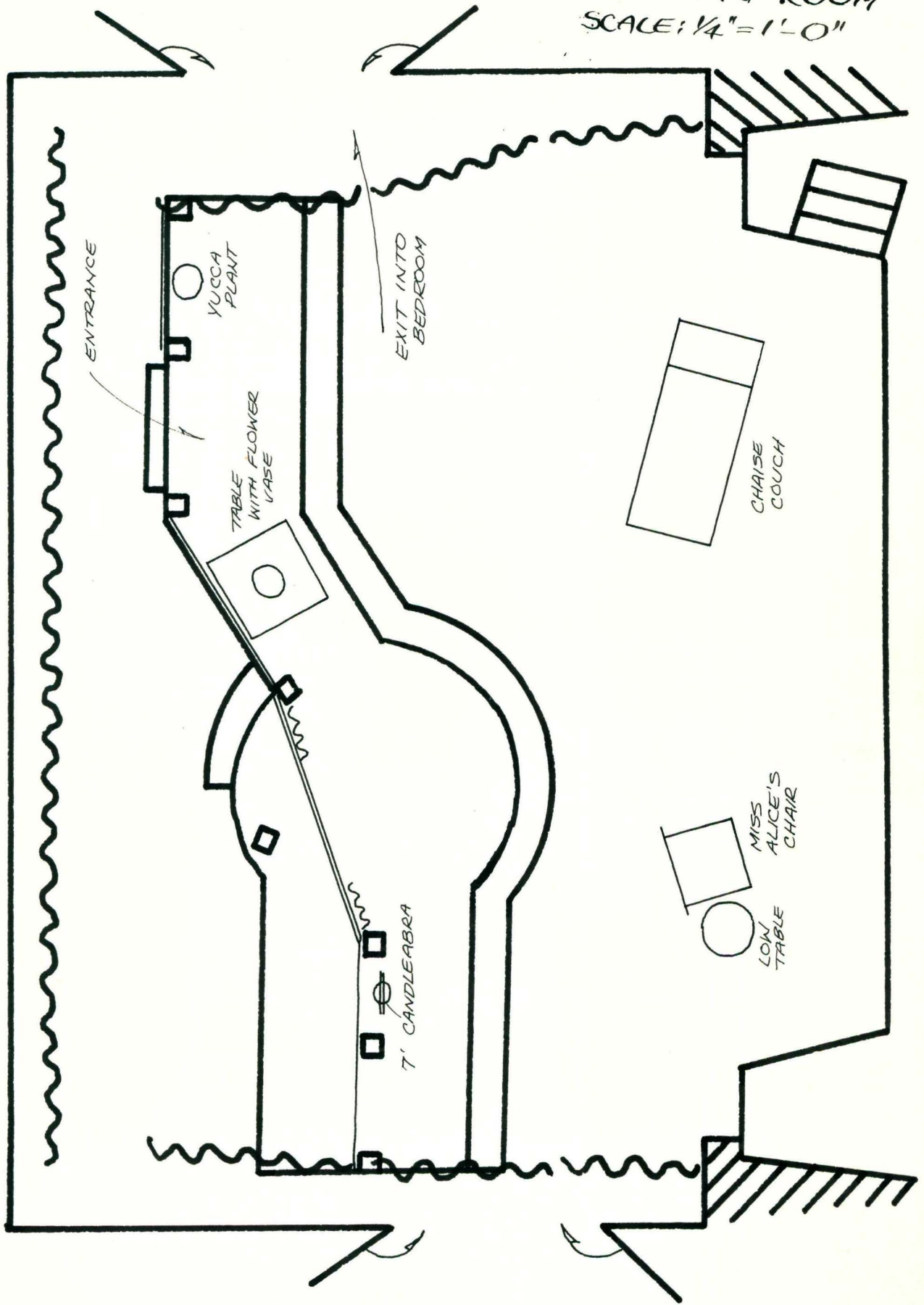
FLOOR PLAN 3

MISS ALICE'S SITTING ROOM

TINY ALICE

MISS ALICE'S
SITTING ROOM

SCALE: 1/4" = 1'-0"

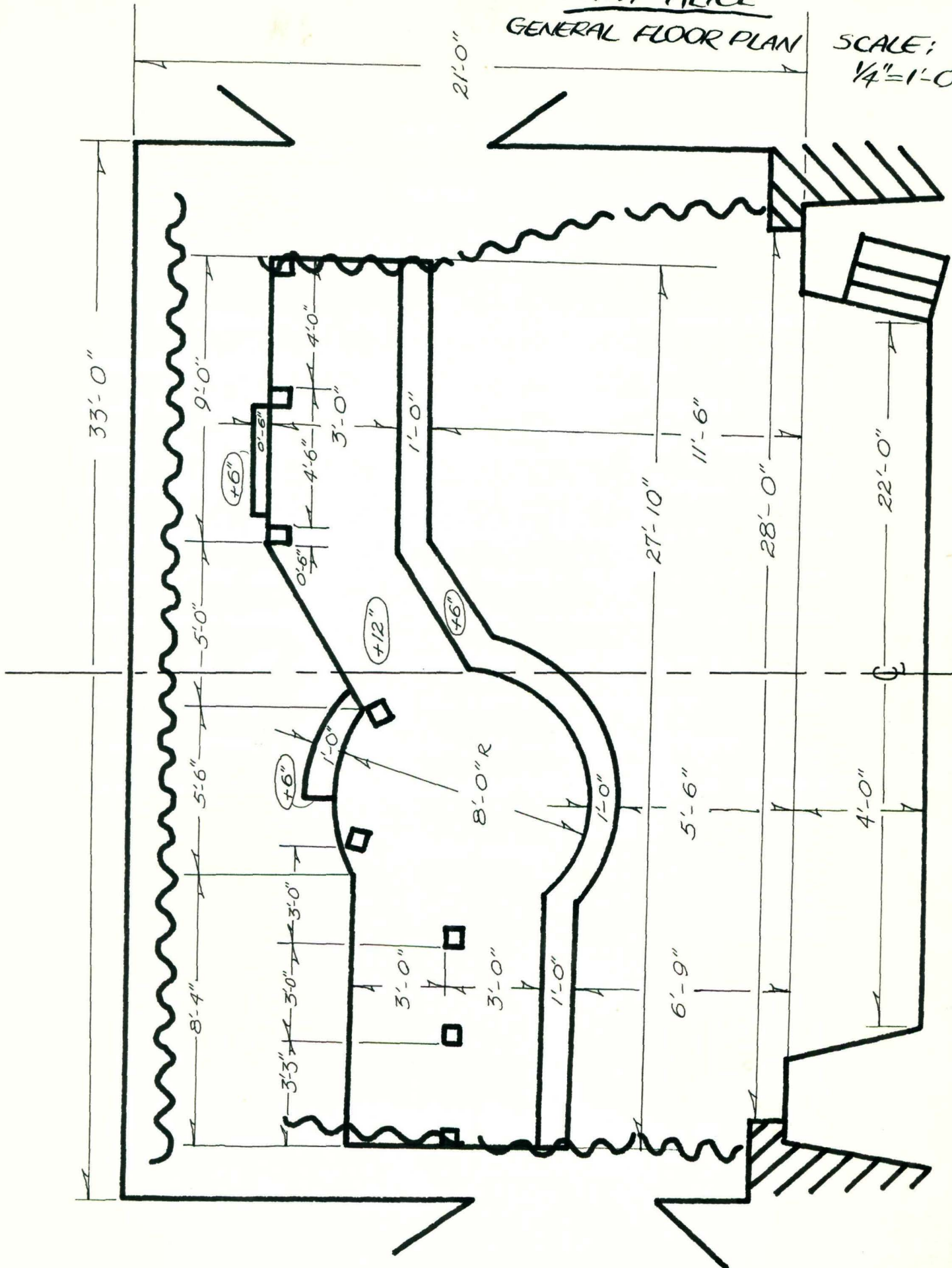


FLOOR PLAN 4

GENERAL FLOOR PLAN

TINY ALICE
GENERAL FLOOR PLAN

SCALE:
1/4" = 1'-0"



CHAPTER VI

COSTUMES

I. DESIGN RATIONALE

The characters of TINY ALICE are all figments of Edward Albee's imagination, parts of his dream. They all approach reality yet do not attain it. They are shells of people, merely physical identities of ideas. Since the essential thought element in this work is found in Julian's attempts to join the real with the unreal, the characters involved in his conflicts must not appear to be totally real. They must contain certain external qualities of fantasy. In this production, the greater the transparency of the character, the more the costume deviated from the real. All costumes were designed to correspond to the character's masks or shells. As the characters became either more real or more illusionary in Julian's mind, and as Julian experienced the changes in himself, the costumes enhanced this progression or regression.

II. COSTUME PLATES

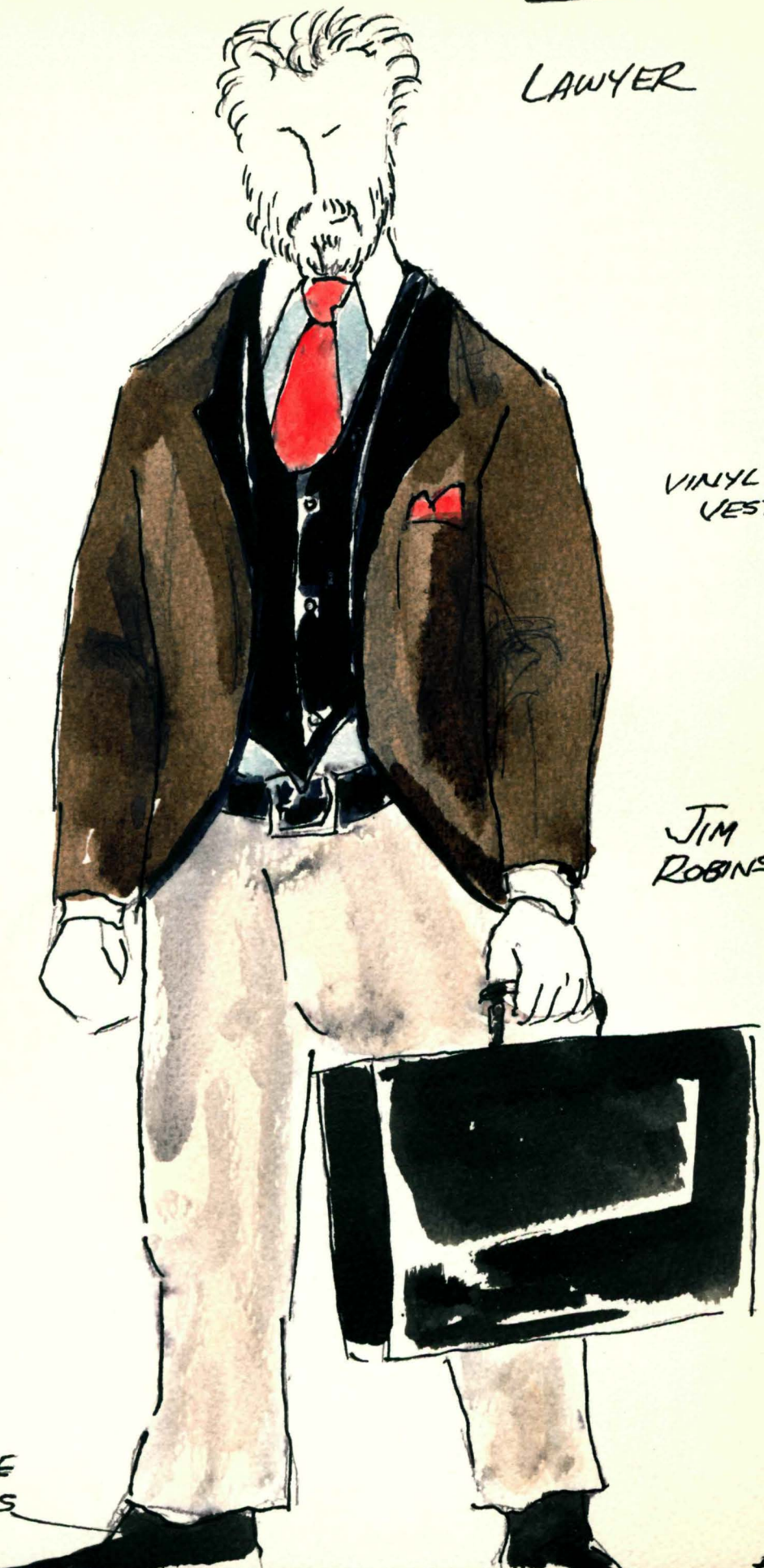
COSTUME PLATE I

LAWYER

Acts I, II, III,

TINY ALICE

LAWYER



VINYL
VEST

JIM
ROBINSON

BEATLE
BOOTS

BOOTS

COSTUME PLATE 2

CARDINAL

Act I, Scene i

TINY ALICE

CARDINAL
ACT I, i



CULOTTES

BRUCE
BALDWIN

COSTUME PLATE 3

JULIAN

Act I
Act II, Scene i

TINY ALICE

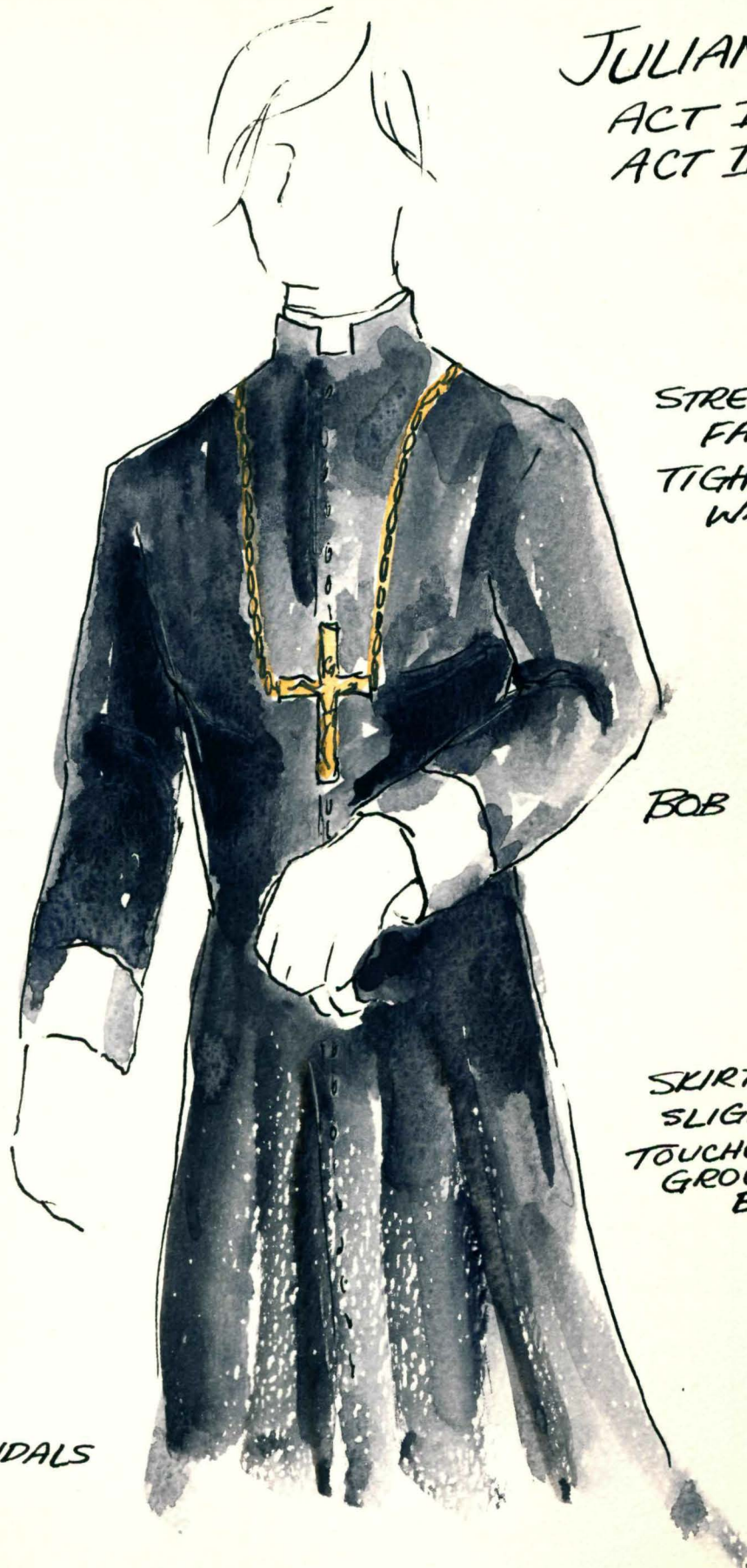
JULIAN
ACT I
ACT II, i

STRETCHABLE
FABRIC -
TIGHT TO
WAIST

BOB FUGLEM

SKIRT HAS
SLIGHT TRAIN-
TOUCHES
GROUND IN
BACK

SANDALS



BOB

COSTUME PLATE 4

BUTLER

Acts I, II, III

TINY ALICE

BUTLER



BOW TIE
ATTACHED
WITH ELASTIC

POCKET HANDKERCHIEF
SEWN ON -
NO POCKET

DENNIS
KRAL

DIRTY
WHITE TENNIS SHOES

COSTUME PLATE 5

MISS ALICE

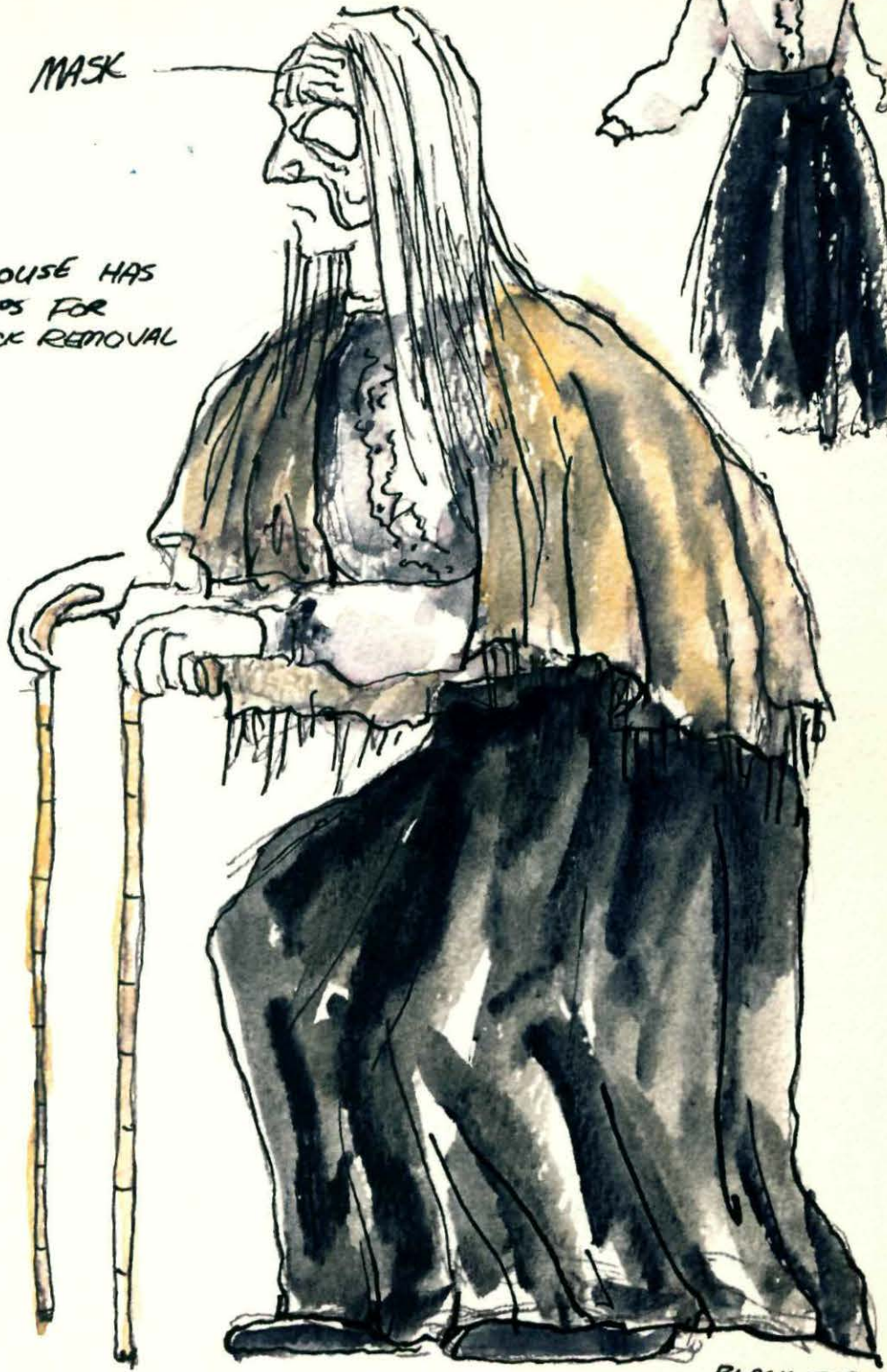
Act I, Scene iii (Opening)

TINY ALICE

ALICE
OPENING ACT I, iii

MASK

BLOUSE HAS
SNAPS FOR
QUICK REMOVAL



BLACK STRETCH
SLIPPERS

BONNIE BAUER

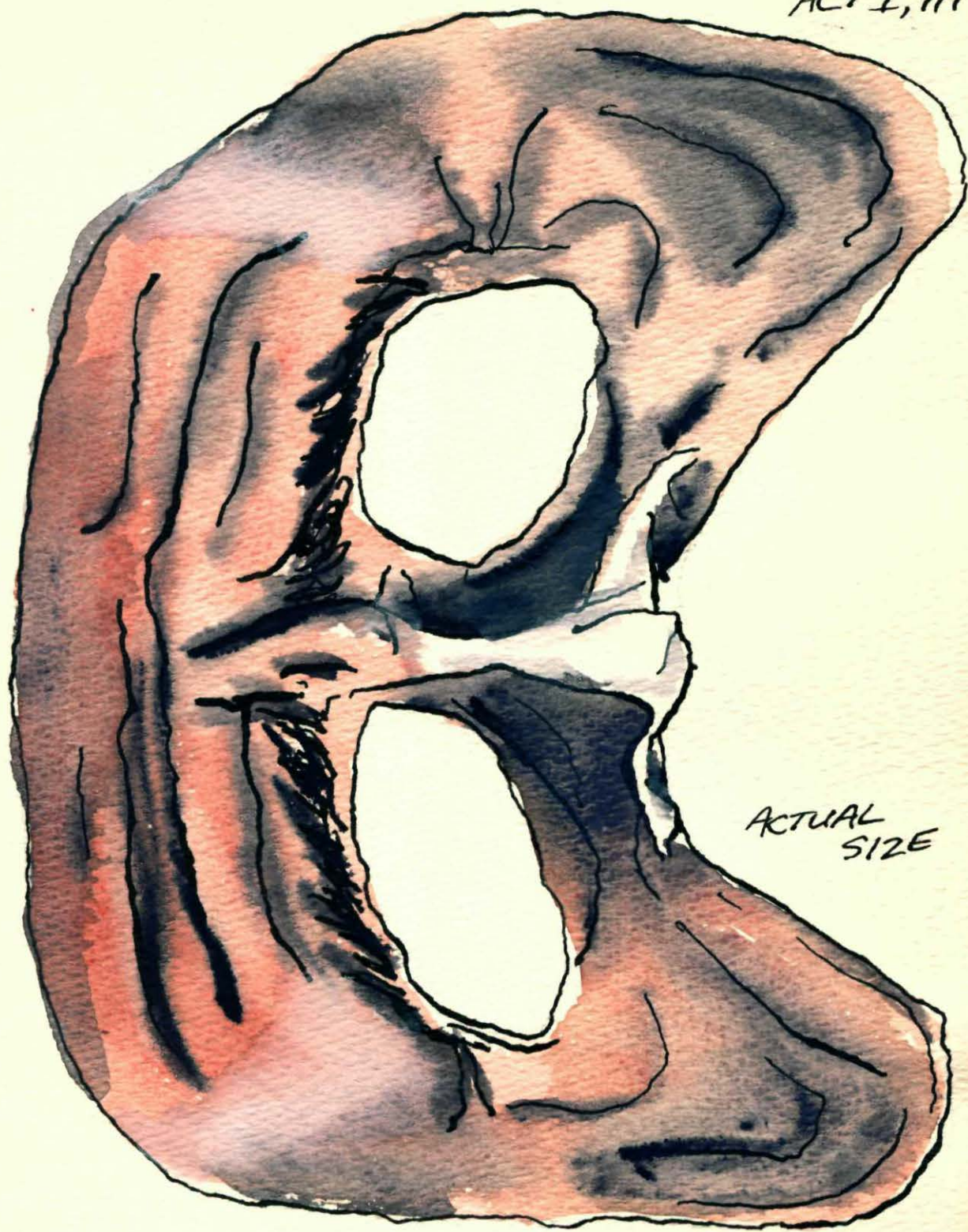
COSTUME PLATE 6

MISS ALICE'S MASK

Act I, Scene iii (Opening)

TINY ALICE

ALICE'S MASK
ACT I, iii



ACTUAL
SIZE

BONNIE BAUER

1 LAYER GAUZE
5 LAYERS LIQUID LATEX
MOLDED OVER TIN FOIL SHELL

COSTUME PLATE 7

MISS ALICE

Act 1, Scene iii

TINY ALICE

ALICE
ACT I, iii
(END)



BONNIE
BAUER

BLACK STRETCH
SLIPPERS

COSTUME PLATE 8

MISS ALICE

Act II, Scene i

TINY ALICE

ALICE
ACT II, i



WHITE NET
TIGHTS

BLACK
SLIP-ON
SQUASH HEEL
SHOES

BONNIE
BAUER

Boros

COSTUME PLATE 9

JULIAN

Act II, Scene iii

TINY ALICE

JULIAN
ACT II, iii



BOB FUGLEM

COSTUME PLATE 10

MISS ALICE

Act II, Scene iii (Opening)

TINY ALICE

ALICE
OPENING ACT III, iii

FLESH-COLORED,
BACKLESS LEOTARD
UNDERNEATH

CARRIED
GLOVES

BONNIE
BAUER

BOLDS



COSTUME PLATE 11

MISS ALICE

Act II, Scene iii

FRONT -
HIGH, TIE
TOP

TINY ALICE

ALICE
ACT II, iii (END)

FLESH
LEOTARD
UNDER



BARE FOOT

BONNIE
BAUER

COSTUME PLATE 12

JULIAN

Act III

TINY ALICE

JULIAN
ACT III



SHIRT-
SNAP
FOR TOP
BUTTON

BOB FUGLEM

BLACK SHOES

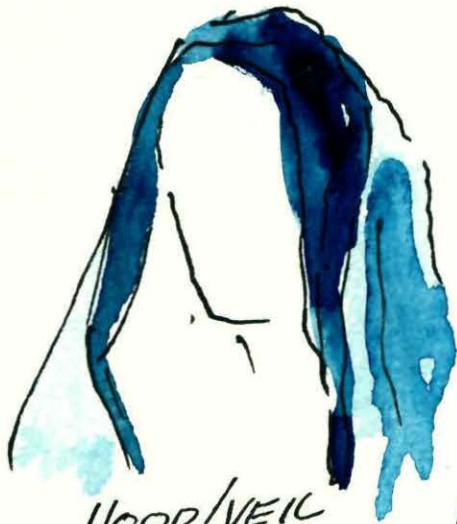
COSTUME PLATE 13

MISS ALICE

Act III

TINY ALICE

ALICE
ACT III



HOOD/VEIL
EFFECT WITH
CAPE



BLACK
GLOVES

BONNIE
BAUER

SIMPLE
BLACK DRESS
LOAFERS

CÓSTUME PLATE 14

CARDINAL

Act III

TINY ALICE

CARDINAL

ACT III



ENTIRE SUIT
VERY
FORM-FITTING

BRUCE
BALDWIN

CUFFLESS
PANTS

BLACK
SHOES

BOROS

CHAPTER VII

PROPERTIES

I. DESIGN RATIONALE CASTLE MODEL*

An integral object within the scenic design of TINY ALICE was the castle model which housed the force of Alice. Much action revolved around the model and there were innumerable scriptural references to it and its function as a tabernacle for this all-powerful force.

The style of the model had to coincide with the style of the room in which it was located. It was to imply that it was identical to the exterior of the castle of the stage setting. Hence, it required an aged appearance, yet possessing an innate strength. It necessitated a design and physical size which would make significant the fact that life centered around it and that people were subject to it.

Since important situations on the stage referred directly to activity within the model, it was mandatory that it was intricately wired for technical lighting-effects. Spatial areas of the model and occurrences within these areas were suggested by lights in designated windows, controlled by an independent electrical switch unit.

The castle model, conceived with intricate detail in design and construction, was significant in expressing the concept of fusing the real with the imaginary.

*For discussion of other property units, refer to V., A., Scenic Design, Design Rationale.

II. PLATES OF ALTERED OR SPECIALLY CONSTRUCTED PROPERTIES

PROPERTY PLATE 1

CARDINAL'S GARDEN

Garden Table and Chairs

TINY ALICE

CARDINAL'S GARDEN

NOTES:

ORIGINAL TABLE
COLOR=WHITE;
COVERED WITH
MASKING TAPE
AND PAINTED BLACK.

CHAIR CUSHIONS=
RECOVERED

TABLE AND TWO(2) CHAIRS

WROUGHT IRON

SET DLC



PROPERTY PLATE 2

LIBRARY

Reading Table and Chair

TINY ALICE

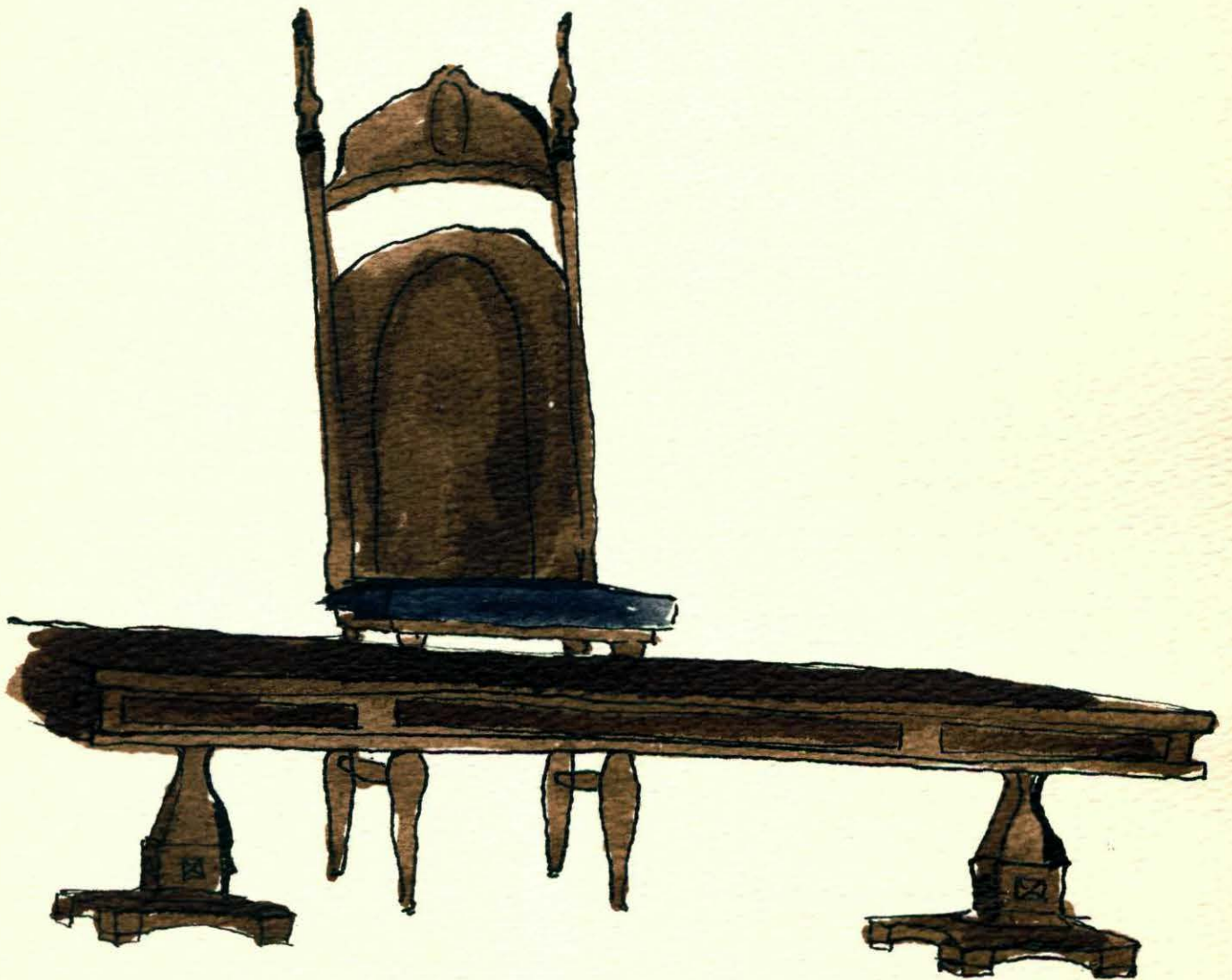
NOTES:

CHAIR SEAT =
GIVEN PLYWOOD
SUPPORT TO WITHSTAND
WEIGHT OF JUMPING
ACTORS.

LIBRARY

READING TABLE
READING CHAIR
SIMULATED
LEATHER CUSHION

SET DR



PROPERTY PLATE 3

LIBRARY

Castle Model-Original Sketch*

* Also refer to Scenic Design Rendering 4 for illustration of finished model.

TINY ALICE

CASTLE MODEL -
ORIGINAL SKETCH



PROPERTY PLATE 4

MISS ALICE'S SITTING ROOM

Chaise Couch

TINY ALICE

SITTING ROOM

NOTES:

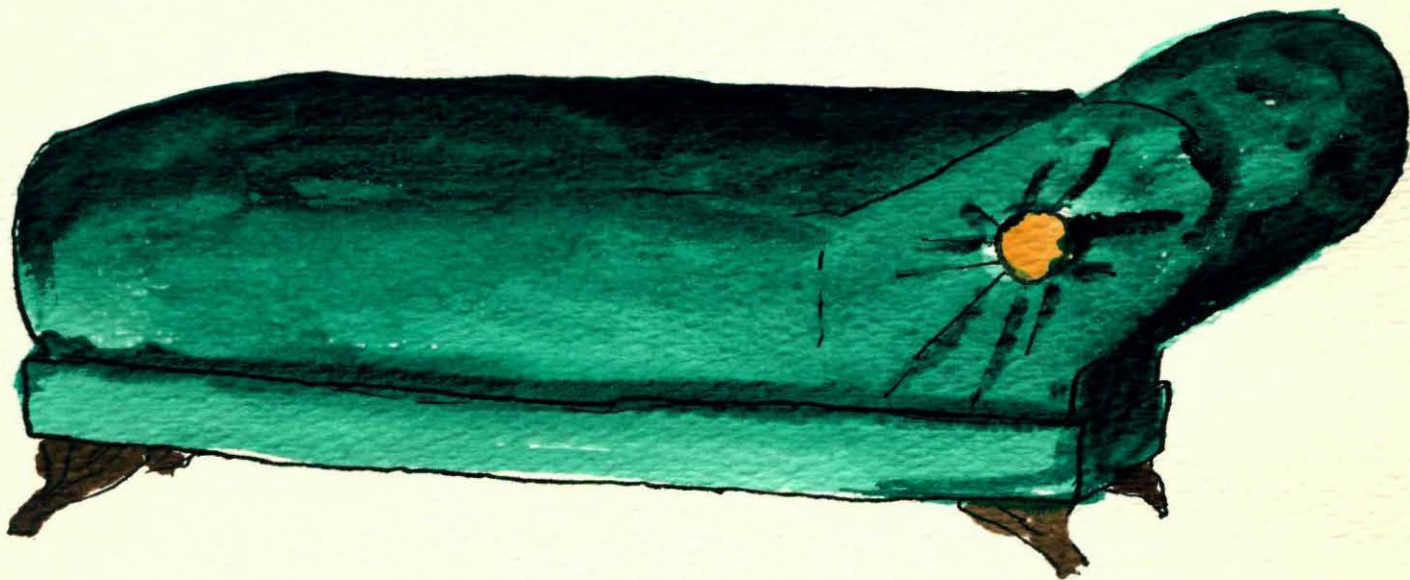
ORIGINAL COVERING =
BROWN LEATHER;
ENTIRE UNIT RECOVERED
WITH GREEN VELOUR.

ARM SWITCHED TO
SL SIDE FOR
PRACTICALITY OF
USAGE AND
PURPOSES OF
STAGE BALANCE.

CHASE COUCH -
VELOUR

LENGTH, SIX (6) FEET

SET DL



PROPERTY PLATE 5

MISS ALICE'S SITTING ROOM

Miss Alice's Chair

TINY ALICE

SITTING ROOM

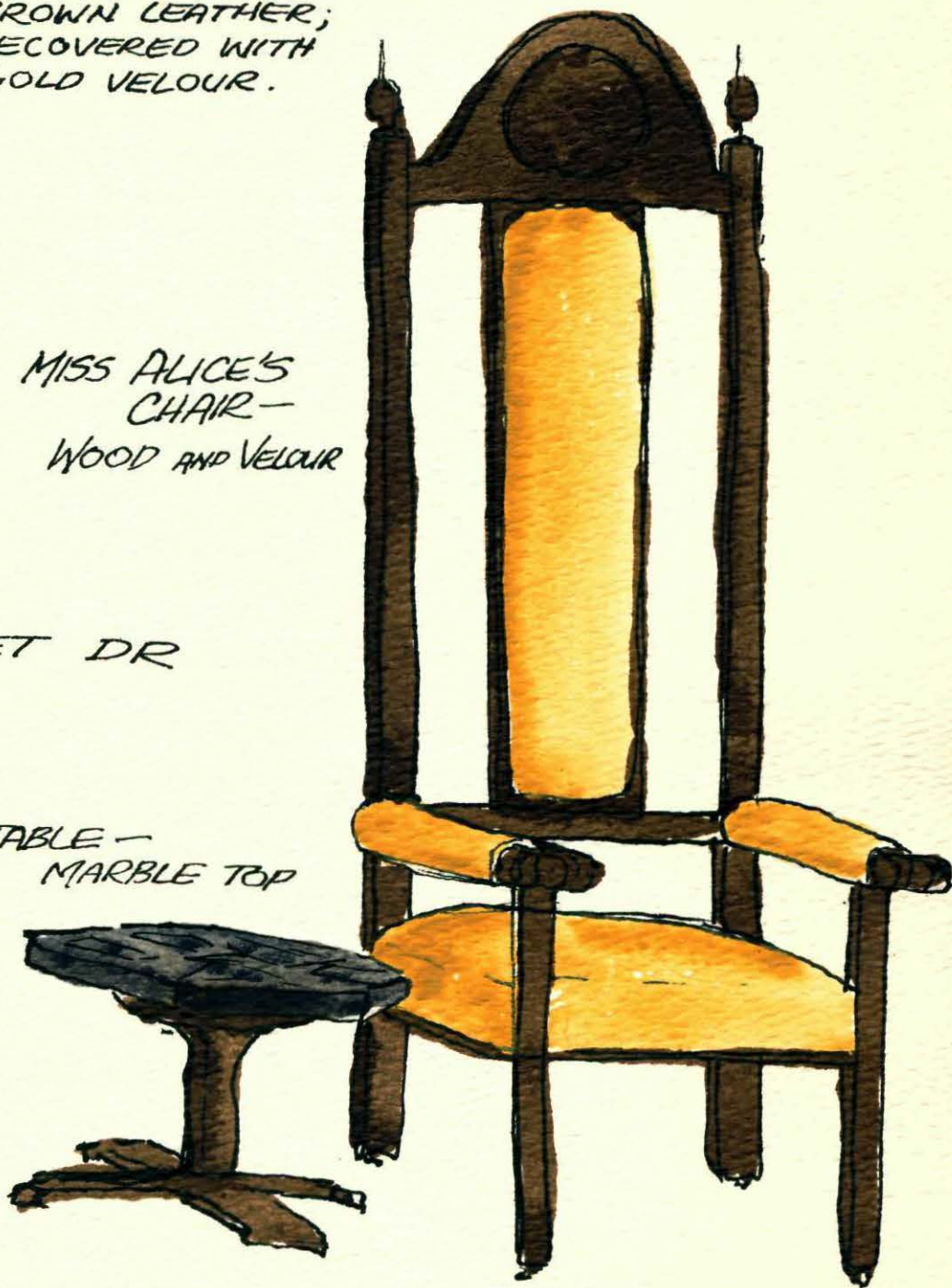
NOTES:

CHAIR: ORIGINAL
COVERING OF SEAT,
ARMS, AND BACK =
BROWN LEATHER;
RECOVERED WITH
GOLD VELOUR.

MISS ALICE'S
CHAIR -
WOOD AND VELOUR

SET DR

TABLE -
MARBLE TOP



CARDINAL'S GARDEN

342

PROPERTIES PRE-SET, ACT 1, SCENE 1

| NAME OF PROP | LOCATION | SHIFT CUE | DIRECTION OF SHIFT |
|------------------|---------------------------------|--|--------------------|
| TABLE | DC | | URC |
| Pitcher | | | |
| 2 Glasses | ON TABLE | | |
| 3 Magazines | | | |
| Ashtray | | | |
| 2 CHAIRS | 1 SR OF TABLE | | UR |
| Briefcase | 1 SL OF TABLE | | |
| BIRD CAGE | UR | | UR |
| 2 LIVE CARDINALS | IN CARE | | |
| LOW RAILING UNIT | DR | | DR |
| Edible Grapes | Attached to Low Railing Unit DR | | |
| LOW RAILING UNIT | UC | | URC |
| ARBOR W/VINES | URC | STRIKE: CARDINAL CLAPPING HANDS | UL |

LIBRARY

PROPERTIES PRE-SET, ACT I, SCENE ii
 ACT II, SCENE iii
 ACT III

| NAME OF PROP | LOCATION | SHIFT CUE | DIRECTION OF SHIFT |
|--|-------------------------------|--------------|--------------------|
| LOW READING TABLE Biological Head Humidor Ash Tray Table Lighter Cigarette Case | DR ON TABLE | | DR |
| READING CHAIR | US OF TABLE | | UR |
| WASTEBASKET | UR | | UR |
| PEDESTAL Globe | UC, R OF ENTR, ON PEDESTAL | | URC |
| CHAIR | DL | | UL |
| SIDEBOARD Cloth Ash Tray Tray | ULC ON SIDEBOARD | | UL |
| 5 WINE BOTTLES 3 PORT GLASSES 6 CHAMPAGNE GLASSES CORKSCREW | | | |
| MODEL Ash Tray | ULC ON MODEL | Act I, S. ii | DL BEHIND BLACKS |

Set:
 BUTLER'S ENTR.
 FOLLOWING STRIKE
 OF ACT I, SC. i
 STRIKE:
 BUTLER & JULIAN
 ENTR. DR-END OF
 SCENE
 ACT II, SC. i, ii

SET:
 ACT BREAK
 IMMED. FOLLOWING
 STRIKE OF ACT I, III

(Library continued)

| NAME OF PROP | LOCATION | SHIFT CUE | DIRECTION OF SHIFT |
|--------------|----------|-----------|-----------------------|
|--------------|----------|-----------|-----------------------|

| | | | |
|--|--|---|--|
| | | STRIKE: AFTER ACT II, SC. ii, LAWYER OFFERS SACRAFICE OF CHAIR ACT III SET: ACT BREAK, IMMED. FOLLOWING STRIKE OF ACT II, SC iii | |
|--|--|---|--|

SITTING ROOM

PROPERTIES PRE-SET, ACT I, SC. iii
 ACT II, SC. iii

| NAME OF PROP | LOCATION | SHIFT CUE | DIRECTION OF SHIFT |
|--|------------------------|----------------|--------------------|
| ALICE'S CHAIR | DR | | UR |
| TABLE Cigarette Case Ash Tray Lighter Tray | R OF CHAIR ON TABLE | | DR |
| CHAISE COUCH | DL | | UL |
| CANDLEABRA 7 Candles | UR IN CANDLEABRA | | URC |
| YCCA PLANT | UL | | UL |
| TABLE Covering Vase w/Flowers | ULC ON TABLE | ACT I, SC. iii | UL |

SET:
 IMMED. FOLLOW-
 ING STRIKE OF
 ACT I, SC. ii

STRIKE:
 7 MIN. INTO
 ACT
 BREAK-BUTLER
 SITS IN CHAIR
 DR

ACT II, SC. iii

SET:
 IMMED. FOLLOW-
 ING STRIKE OF
 ACT II, SC. ii

STRIKE:
 7 MIN. INTO ACT
 BREAK BUTLER
 SITS IN CHAIR
 DR.

PROPERTY TABLE

STAGE RIGHT

| NAME OF PROP | CHARACTER RESPONSIBLE |
|-------------------------------|-----------------------|
| 3 FEATHER DUSTERS | |
| MAGNIFYING GLASS | |
| MARKING PEN | |
| PENCIL | |
| WRITING PAD | BUTLER |
| CIGAR | |
| MATCH BOOK | |
| 4 DUST COVERS | |
| TRAY | |
| CHAMPAGNE BOTTLE (FULL) | |
| SILENT BUTLER | |
| HANDKERCHIEF (WHITE) | |
| NAIL FILE | CARDINAL |
| SUNGLASSES | |
| PRAYERBOOK | |
| HANDKERCHIEF (RED) | |
| PEN | |
| PRIVATE ASHTRAY | |
| CIGARETTES | |
| MATCH BOOK | LAWYER |
| BRIEFCASE (After Act I, Sc i) | |
| WIG | |
| PISTOL | |
| SHOULDER HOLSTER | |
| SYRINGE (Filled) | |
| CLOTH | |
| SLEEPING VEIL | |
| BLANKET | MISS ALICE |
| SHAWL | |
| 2 CANES | |
| RIDING CROP | JULIAN |
| LOTION BOTTLE (With Lotion) | MISS ALICE |

IV. PRE-SET PROPERTY DIAGRAMS

PRE-SET PROPERTY DIAGRAM 1

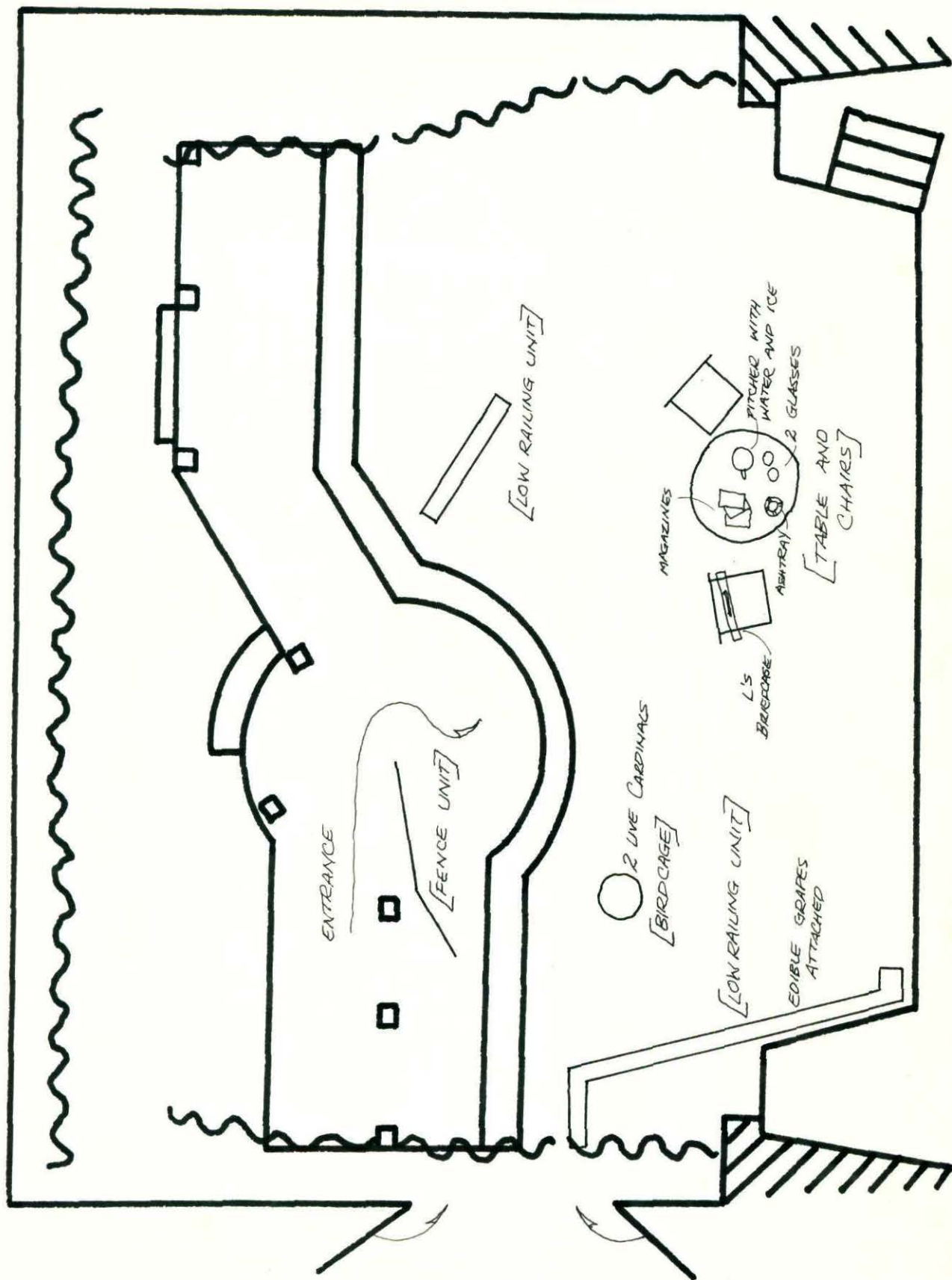
Cardinal's Garden

TINY ALICE

PROPERTIES
PRE-SET
ACT I
SC. 1

CARDINAL'S
GARDEN

SCALE: 1/4" = 1'-0"



PRE-SET PROPERTY DIAGRAM 2

LIBRARY

TINY ALICE

PROPERTIES PRE-SET

LIBRARY
SCALE: 1/4" = 1'-0"

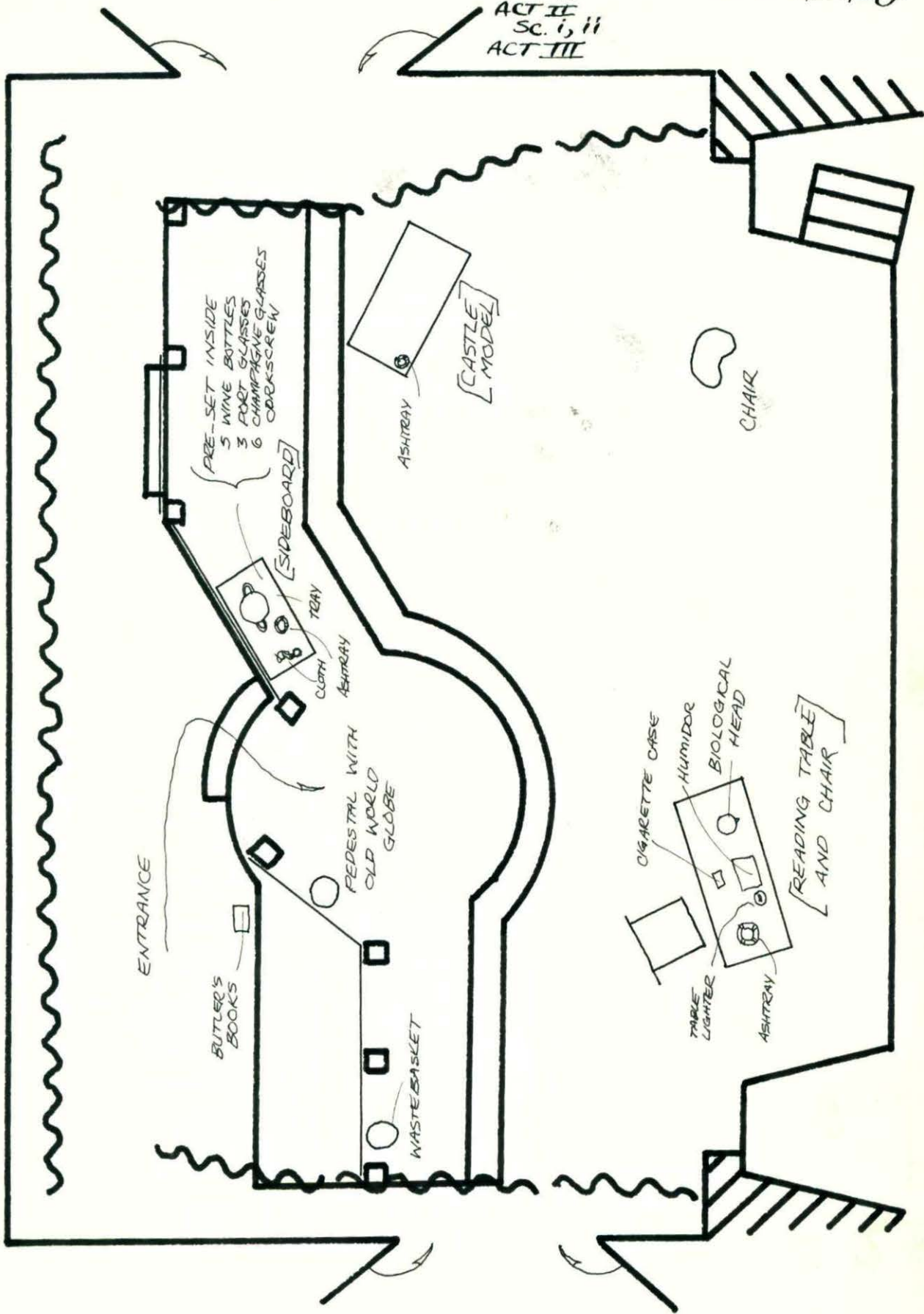
ACT I

SC. II

ACT II

SC. I, II

ACT III



PRE-SET PROPERTY DIAGRAM 3

MISS ALICE'S SITTING ROOM

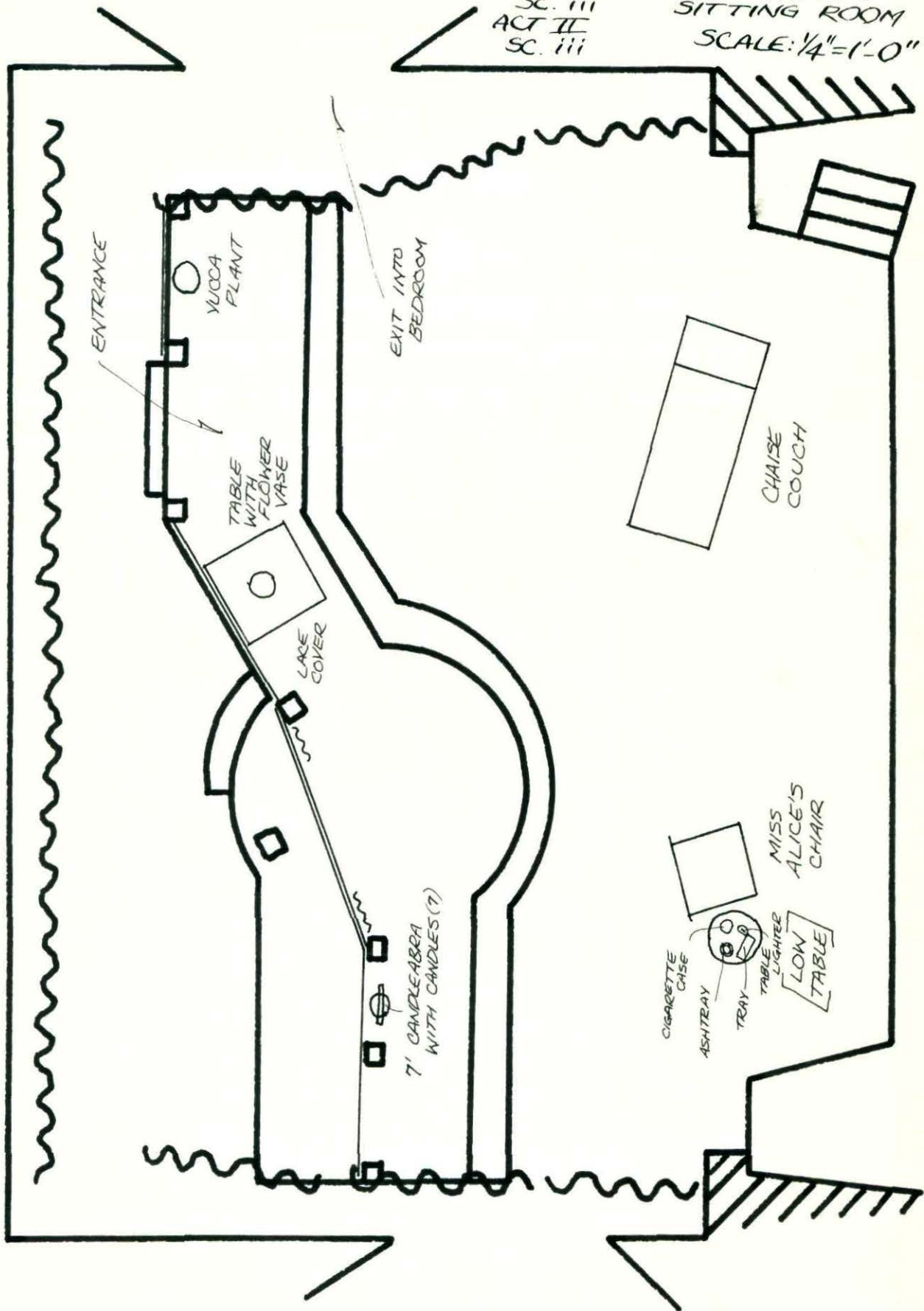
TINY ALICE

PROPERTIES PRE-SET

ACT I
SC. iii
ACT II
SC. iii

MISS ALICE'S
SITTING ROOM

SCALE: 1/4" = 1'-0"



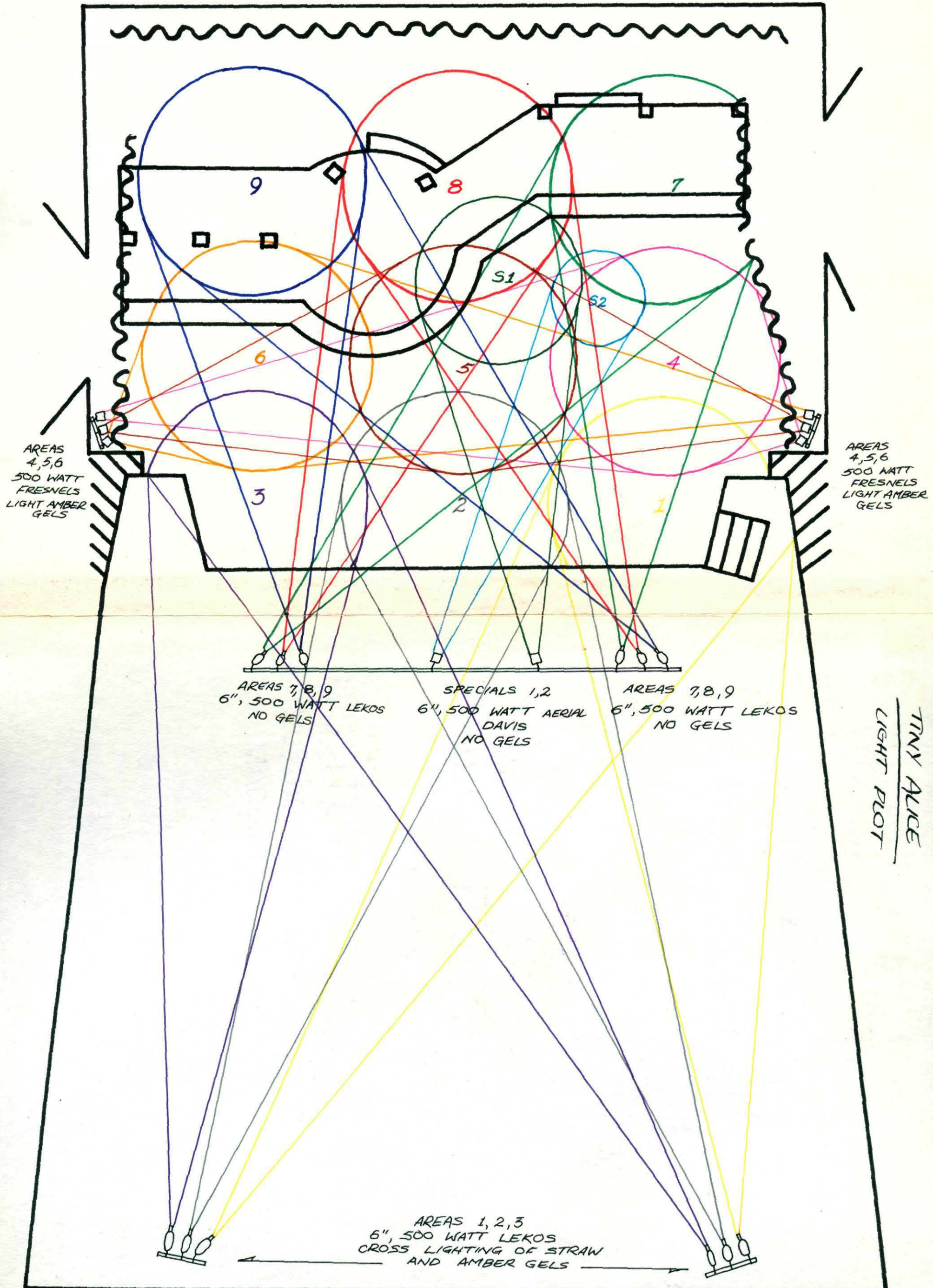
CHAPTER VIII

LIGHTING

I. DESIGN CONCEPT REASONING

The general concept of stage lighting for TINY ALICE was very simple. Fundamental area lighting was combined with two special area instruments to assist in making distinctions between moods and locales. There was nothing exceptional or unique in the employment of stage lighting in this production.

II. LIGHT PLOT



TINY ALICE
LIGHT PLOT

III. LIGHT CUE SHEET

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT CUE | COMMENTS |
|------------|--------------------------------------|------------------------------------|--|--|
| 1 | Prior to Performance | Cue from Stage Manager | House Lights, all areas up at medium level; Albee slide up full. | Cue given 30 minutes prior to curtain. |
| 2 | Prior to Act I, Scene I | Cue from Stage Manager | All areas and slide fade out simultaneously to BLACKOUT | Total length: 30 seconds Hold BLACKOUT for 4 seconds. |
| 2a | Opening Act I Scene I | 4 Seconds after BLACKOUT | Areas 2, 3, 4, 5, 6, 8, 9 and 1 up full | Medium fast fade up. |
| 3 | End Act I Scene I | CARDINAL's Hand clasp | All areas drop 2 points. | Fast fade down |
| 3a | End of scene change Act I Scene I | BUTLER exits UR after scene change | BLACKOUT | 3 second fade out; Hold BLACKOUT for 4 seconds |
| 3b | Opening Act I, Scene II | 4 seconds after BLACKOUT | All areas up full. | Medium fast fade up. |
| 4 | End Act I Scene II | BUTLER's exit following JULIAN | All areas drop 2 points | Fast fade down |

LIGHT CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT ONE | COMMENTS |
|------------|--|--|--|--|
| 4a | End of Scene change Act I Scene II | BUTLER and JULIAN exit House left after scene change. | BLACKOUT | 3 second fade out. |
| 4b | Opening Act I Scene III | Cue from Stage Manager | All areas up full | Medium fast fade up. |
| 5 | Institution speech Act I Scene III | JULIAN: . . . but one night . . . there . . . You see? I said "one night" . . . | Begin fade down of areas 6, 7, 8, 9 | Total length: 90 seconds, Total drop: 2 1/3 points. |
| 6 | End of institution speech Act I Scene III | MISS ALICE: That was many years ago. Was it not? JULIAN: Yes, yes, quite awhile ago. | Begin fade up of areas 6, 7, 8, 9 | Total length: 90 seconds Total rise: 2 1/2 points |
| 7 | End Act I Scene III | MISS ALICE: No nothing. (LAWYER . . . leans in to kiss MISS ALICE on the neck) | BLACKOUT | Fast fade out; hold BLACKOUT for 5 seconds. |
| 7a | Act break between Act I Act II | 5 seconds after BLACKOUT | House lights, all areas fade up to medium level; Albee slide fades up full | Total length=30 seconds |

LIGHT CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT CUE | COMMENTS |
|------------|-------------------------------|--|--|--|
| ACT BREAK | | | | |
| 8 | Prior to Act II Scene I | Cue from Stage Manager | All areas and slide fade out simultaneously to BLACKOUT | Total length: 30 seconds Hold BLACKOUT for 4 seconds |
| 8a | Opening Act II Scene I | 4 seconds after BLACKOUT | All areas up full. | Medium fast fade up. |
| 9 | Chapel fire Act II Scene I | BUTLER: I don't mind whether you do | Chapel light in windows in model (switch on) (See Scenic Rendering #4. | Switched on from silent switch unit off UL. |
| 10 | Alice's prayer Act II Scene I | MISS ALICE: Let the fire be put out. Let the chapel be saved . . . | Begin fade down of areas 1, 3, 6, 7, 8, 9; fade in Special 2 on model. | Total length: 2 minutes Total drop: 4 points Total rise: 4 points |
| 11 | Alice's prayer Act II Scene I | MISS ALICE: Let them save it. Don't . . . destroy. | Light in-Chapel windows in model with switch off. | |
| 12 | Near end Act II Scene I | MISS ALICE: Come stay. | Begin fade down of areas 2, 4, and 5, holding level of Special 2 on model. | Total length: 30 seconds Total drop: area 2: 1 point areas 4 & 5: 2 points |

LIGHT CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT CUE | COMMENTS |
|------------|---|--|---|---|
| 17 | Julian's succumbing Act II Scene III | JULIAN: . . . the . . . Lord . . . God . . . in . . . Heaven | Begin fade out of area 8 | Total length: 20 seconds |
| 18 | End Act II Scene III | MISS ALICE: Alice! Alice? Alice: Alice? Alice! | BLACKOUT | Fast fade out; hold BLACKOUT for 5 seconds. |
| 18a | Act break between Act II Act III | 5 seconds after BLACKOUT | House lights, all areas fade up to medium level; Albee slide fades up full. | Total length: 30 seconds |
| ACT BREAK | | | | |
| 19 | Prior to Act III | Cue from Stage Manager | All areas and slide fade out simultaneously BLACKOUT | Total length: 30 seconds hold BLACKOUT for 4 seconds |
| 19a | Lawyer's toast Act III Opening Act III | 4 seconds after BLACKOUT | All areas up full | Medium fast fade up |

LIGHT CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT CUE | COMMENTS |
|------------|----------------------------------|--|---|---|
| 20 | Lawyer's toast Act III | LAWYER: To the chapel wherein they were bound in wedlock. | Light switched on in chapel windows in model | Switched on from silent switch unit off UL. |
| 21 | Lawyer's toast Act III | LAWYER: To the private rooms where marriage lies. | 2 lights switched on in chapel model | Switched on from silent switch unit off UL. |
| 22 | Lawyer's toast Act III | LAWYER: And to this room. . . in which they are met, in which we are met. . . | 2 lights switched on in chapel model | Switched on from silent switch unit off UL. |
| 23 | Julian's death speech Act III | JULIAN: Sweet smell of blood, scream- ing at the sight of it. | Begin slow fade out of all areas; begin slow fade up of specials 1 & 2. | 5 minute fade to out 1 minute fade up |
| 24 | Julian's death speech Act III | JULIAN: Oh, what a priesthood, seemy chapel, now it . . . | Light switched off in chapel model | Switched off from silent switch unit off UL. |
| 25 | Julian's death speech Act III | JULIAN: . . . My Soul? I demand they presence, ALICE! | Light switched off in chapel model. | Switched off as in Cue 24. |

LIGHT CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | LIGHT CUE | COMMENTS |
|------------|----------------------------------|--|---|--|
| 26 | Julian's death speech Act III | JULIAN: Lighten my eyes lest I sleep the sleep of death. | Light switched off in chapel model | Switched off as in Cue 24. |
| 27 | Julian's death speech Act III | JULIAN: Come, Bride! Come, God! Come! | Light switched off in chapel model. | Switched off as in Cue 24. |
| 28 | Julian's death speech Act III | JULIAN: My God, Why hast thou forsaken me? | Begin fade of Special 1; hold special 2 | 30 second fade to out. |
| 29 | Julian dies Act III | JULIAN: Alice . . . I accept . . . thy . . . will . . . | Light switched off in chapel windows. | Switched off as in Cue 24; two full beats after fifth thump <u>thump</u> . |
| 30 | Julian dies Act III | JULIAN: I accept . . . thy . . . will . . . | Slow fade out Special 2 BLACKOUT | 10 second fade 2 beats after light in model switched off. |
| 31 | End of Act III | 5 seconds after BLACKOUT | House lights, all areas fade up to medium level; Albee slide fades up full. | Total length=30 seconds. |

CHAPTER IX

SOUND

I. SOUND CONCEPT REASONING

In essence, the employment of sound effects in this production of *TINY ALICE* was directed at the enhancement of mood and emotion within certain scenes. The sounds naturally and gradually grew from the emotions of a scene and supported them while becoming a part of them. They were standard tape-recorded effects, mechanically reproduced.

II. SOUND CUE SHEET

SOUND CUE SHEET

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | SOUND CUE | COMMENTS |
|------------|--|---|---|---|
| 1 | Opening Act 1 Scene 1 Page: | Cue from Stage Manager | "Density 21:5 by Edgar Varese | Total time: 45 seconds (Medium level) 10 seconds fade in, up; 10 seconds fade out with lights up at beginning of scene. |
| 2 | End Act 1 Scene 1 Scene 1 Page: | CARDINAL: d0-d0-d0-do-do-do-do-do-? HMMMMMM? Do? | 20 seconds Bird sounds from "Poeme Electronique" by Varese Dream music into "Bergin" from soundtrack of Who's Afraid of Virginia Woolf? | No fade in; up full immediately; fade out with lights up at beginning of scene. |
| 3 | Near end of Act 1 Scene 11 Page: | BUTLER: We must not keep the lady waiting. | Chime Long musical pipe chime, hit with wooden hammer; direction: Off UR. | 2 taps |
| 4 | End Act 1 Scene 11 Page: | BUTLER: Levity! Forget it! JULIAN: I . . . yes. (Chime) | "Octandre" by Varese | 3 seconds fade in fade out with lights at beginning of scene. |
| 5 | Institution speech Act 1 Scene 111 Page: | JULIAN: . . . the place had been an estate I remember being told. | Dream music, "Bergin", from sound track of Who's Afraid of Virginia Woolf? | Total time: Approximately 3 minutes 10 seconds; whole cue is barely audible; reaches peak at "ejaculation"; 20 seconds fade in and out. |

SOUND CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | SOUND CUE | COMMENTS |
|------------|----------------------------------|--|---|---|
| 6 | End Act I Scene III Page: | LAWYER: I can't think of anything standing in the way that can't be destroyed can you? MISS ALICE: No, nothing. | Dream music, "Bergin", from Sound Track of Who's Afraid of Virginia | Total time: 30 seconds 5 second fade in up medium full 10 seconds fade out. |
| 7 | Opening Act I Scene I Page: | Cue from Stage Manager. | 10 seconds of distorted organ from "Poeme Electronique" by Varese; 25 seconds of classical ponderous organ ("Warum Betrubst Du Dich Mein Herz"); from "Organ Music of the Bach Family" by Carl Weinrich. | Total time: 35 seconds; 5 seconds fade in up, medium full fade out with lights at beginning of the scene. |
| 8 | Near end Act II Scene I Page: | BUTLER: The chapel's burning! | 20 seconds of distorted organ (above), classic, ponderous organ (above) | Total time: Approximately 5 seconds up full immediately; fade down low on ALICE's prayer, fade out 1 minute. |
| 9 | End Act II .. | JULIAN: Is there anything to be afraid of, Miss Alice? MISS ALICE: Always. | Same as Cue 7 | Total time: 35 seconds; up full immediately drop to medium fade out with lights at beginning of Scene II. |

SOUND CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | SOUND CUE | COMMENTS |
|------------|---|--|--|--|
| 10 | End Act II Scene II Page: | LAWYER: You will have your Julian. Wait for him. He will be yours. | (Octandre) by Varese | 5 seconds fade in up, medium full fade out with lights at beginning of Scene III. |
| 11 | Gladiator Speech Act II Scene III | JULIAN: I could entrance myself, and see the gladiator on me, . . . | Dream music, "Bergin" from Sound Track of Who's Afraid of Virginia Woolf? | Total time: A pproximately 3 minutes 45 seconds; Whole cue is barely audible; steady build with the scene, reaches peak at "Stop that" Fast out. |
| 12 | End Act II Scene III | MISS ALICE: Alice! Alice? Alice? Alice? Alice! | Same as Cue 7 | Total time: 35 seconds Up full immediately drop to medium 5 seconds fade out. |
| 13 | Shooting of Julian through "Crow" speech Act III | LAWYER: It was an accident. | Dream Music, "Bergin" from Sound Track of Who's Afraid of Virginia Woolf? | Total time: Approximately 8 minutes; whole cue is barely audible; gradual fade in and out; peaks during "Crow" speech. |
| 14 | Julian's death speech. Act III | JULIAN: I have not imagined dying. | 10 seconds of heart beats Music, "Heartbeats," from album SHOCK by the Creed Taylor Orchestra. | Total time: Approximately 3 minutes; whole cue is barely audible. |

SOUND CUE SHEET (Continued)

| CUE NUMBER | TEXTUAL LOCATION | CUE LINE | SOUND CUE | COMMENTS |
|------------|--------------------------------|--|--|---|
| 15 | Julian's death speech. Act III | JULIAN: I DEMAND THY PRESENCE, ALICE! | Heartbeats | Total time: Approximately 1 minute. Medium level; no fade in begin immediately after Cue 14. |
| 16 | Julian's death speech Act III | JULIAN: How long wilt thou hide thy face from me? | Music, "Heartbeats," from Shock album by the Creed Taylor Orchestra. | Total time: Approximately 1 minute. Medium level; no fade in; begin immediately after Cue 15. |
| 17 | Julian's death Act III | JULIAN: The bridegroom waits for thee, my Alice . . . | Heartbeats | To end of play. Begin medium level immediately after Cue 16; fade up to full. Continue 5 heartbeats after "I accept . . . thy . . . will . . ." |

CHAPTER X

PROMOTION

I. PROMOTION PLANNING

The advertising of *TINY ALICE* centered around articles printed in each of three circulations, including two college publications and one regional daily newspaper. General promotion was directed toward *TINY ALICE* as being a drama of great significance to the American theatre, containing a highly controversial themal element.

II. PROMOTION RECORD

Don Boros Will Direct 'Tiny Alice' This Spring

An experimental graduate thesis production of Edward Albee's powerful drama, *Tiny Alice*, has been added to the spring theater offerings of the department of speech and dramatic art.

Directed by Don Boros, Little Falls, it will be the first production to be staged by a graduate student in partial fulfillment of the requirements for a master of arts degree.

The play will be presented in the Grey Campus Laboratory School auditorium April 13-15.

Edward Albee, one of America's most successful recent playwrights, is perhaps best known for his shattering drama, *Who's Afraid of Virginia Woolf?* Boldly striking out into

new territory, Albee in *Tiny Alice*, has written his most stimulating and provocative work to date.

Richard Watts Jr., critic for the *New York Post*, described it as "beautifully written. It has a steady theatrical fascination and never fails to be dramatically intriguing. Edward Albee writes like an angel of darkness and the prose in *Tiny Alice* has a distinction rare even in the best American plays."

The cast includes Bonnie Bauer as Alice, Robert G. Fuglem as Julian, Denis Kral as Butler, James B. Robinson as Lawyer, and Bruce Baldwin as Cardinal.

Admission is free but tickets must be obtained at the Stewart Hall box office beginning Monday.

The College

Senate
Filing Petitions
Available



Chronicle

Tuesday, April 4, 1967

St. Cloud State College

Vol. XLIV No. 42

Boros Directs College Drama

An experimental production of Edward Albee's powerful drama, "Tiny Alice," will be presented Thursday through Saturday, April 13-15, at St. Cloud State College. Performances are scheduled for 8 p.m. in Gray Campus School Auditorium.

Directed by Don Boros, graduate student from Little Falls, the play is the first production to be staged by a St. Cloud graduate student in partial fulfillment of requirements for a master of arts degree in speech and dramatic art.

Albee, one of America's most successful contemporary playwrights, is best known for his shattering drama, "Who's Afraid of Virginia Woolf?"

Although there is no admission charge, tickets must be obtained in advance at the Stewart Hall box office.

The

College



Chronicle

Friday, April 7, 1967

St. Cloud State College, St. Cloud, Minnesota

Vol. XLIV No. 43

'Alice' Marks Experiment As Grad Thesis Project

April 13-15 will mark the dates of the first experimental graduate thesis production to be offered by the department of speech and dramatic art. Edward Albee's drama of malevolence and evil, *Tiny Alice*, will be presented in Gray Campus Laboratory School auditorium under the

direction of graduate student, Don Boros.

A production thesis, said Boros, "Combines the practical play production experience with a written analysis of the procedure and the director's interpretation." He calls the production "preparatory research for the thesis paper in which everything must be defended in specific elaboration, and every aspect of the play production must be analyzed."

"TINY ALICE lends itself very nicely to a project of this nature because of its ambiguity. The director can attack the problems of interpretation in many ways and is allowed a great deal of freedom in settling on an interpretation," said Boros.

He continued, "The entire company is faced with exciting and challenging questions which are posed because of the high degree of symbolism in the script.

These problems must not only be worked out by the company, but also must be answered in the written evaluation of the production."

Tickets for the production may be obtained at the Stewart Hall box office from 9 a.m. to 4 p.m. Monday thru Friday. There is no charge or fee statement requirement, but students and faculty members must get reserved seat tickets at the box office.



TERMED "SINISTER" and blasphemous," Edward Albee's *Tiny Alice* will be performed Thursday through Saturday under the direction of graduate student Don Boros.

'Tiny Alice' Production To Open; 'Wonder' Is Termed 'Big, Brutal'

"Big and brutal as an Elizabethan tragedy, sinister and blasphemous as a black mass, more depraved than any drama yet produced on the American stage, it is also, in its own evil, cynical way, a theatrical wonder."

This is the way Boston critic, Elliot Norton, described what SCS audiences will witness on Thursday, Friday, and Saturday evenings when Edward Albee's *Tiny Alice* will be presented in the Campus Laboratory School auditorium.

Representing a high point in the growth of the graduate program of the department of speech and dramatic art, the play will be the first thesis project to be staged for the public.

DON BOROS, well-known for his numerous acting performances in past productions here and at Theatre L'Homme Dieu in Alexandria is in complete charge as pro-

duction director of *Tiny Alice*. Following the presentation of the play, Don will begin the arduous task of writing the production thesis in partial fulfillment of the requirements for his master of arts degree.

Don finds the play to be ideally suited to a project of this nature for "It is symbolic, it can be given any number of interpretations, and most of all, it's exciting." Cast members Robert Fuglem as Julian, Bonnie Bauer as Alice, Denis Kral as Butler, James Robinson as Lawyer, and Bruce Baldwin as Cardinal, share the director's excite-

ment in the constant probing necessary to come to grips with the highly abstract symbolism inherent in the play.

ASSISTING BOROS in the advisory capacities are Dr. Arthur L. Housman, Robert W. Devereaux, and Joe Zender. Scene designer is Gary Schattschneider.

Curtain time is 8 p.m. on April 13-15. A few tickets still remain and may be obtained at the Stewart Hall box office from 9 a.m. to 4 p.m. through Friday. There is no charge or fee statement requirement, but admittance is by reserved seat ticket only.

the **FREE**
statesman

VOLUME I / NUMBER 6



"A THEATRICAL WONDER," Edward Albee's TINY ALICE will be presented this evening and Friday and Saturday nights, in the SCSC Campus Laboratory School auditorium at 8 p. m.

The College

**AWS
General
Election
Vote Today**



Chronicle

Friday, April 14, 1967

St. Cloud State College

Vol. XLIV No. 45



EDWARD ALBEE'S *Tiny Alice*, directed by graduate student Don Boros, began last night and will run through tonight in the Campus Lab School auditorium.

ANNOUNCING

"TINY ALICE" BY EDWARD ALBEE

PRESENTED

APRIL 13, 14, AND 15

DIRECTED BY

DONALD M. BOROS

IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR A MASTER OF
ARTS DEGREE

AT

ST. CLOUD STATE COLLEGE

Campus Laboratory School Auditorium
Curtain Time: 8:00 p. m.

St. Cloud State College
Reserved Seats - Admission Free



TINY alice

BY
eDWARD aBee

SGC Theatre
EXPERIMENTAL
PRODUCTION

CAMPUS
LABORATORY SCHOOL
AUDITORIUM
APRIL 13, 14, 15
8 P.M.



TiNY alice

BY
eDWARD aBee

SOSC Theatre
EXPERIMENTAL
PRODUCTION

CAMPUS
LABORATORY SCHOOL
AUDITORIUM
APRIL 13, 14, 15
8 P.M.

CHAPTER XI

PHOTOGRAPHIC RECORD

Production Photograph*

LAWYER:

. . . When the stakes are high enough . . . and the hand, the kissed
hand palsies out . . . FOR THE LOOT!!

Act I, Scene i

Production Photograph 2

BUTLER:

. . . whose still waters . . . run quiet. Runderp . . .

Act I, Scene ii

*All production photographs were taken at the first dress rehearsal.



Production Photograph 3

MISS ALICE:

With so much . . . so many things to loathe, I must chose carefully,
to impress you most with it.

Act II, Scene i



Production Photograph 4

MISS ALICE:

Let the fire be put out. Let the chapel be saved; let the fire not spread; let us not be consumed.

Act II, Scene I



Production Photograph 5

BUTLER:
You play Cardinal, I'll play you.

Act II, Scene ii



Production Photograph 6

MISS ALICE:

Come marry Alice, she wants you so; she says she wants you so, come give yourself to Alice; oh, Alice needs you and your sacrifice . . .

Act II, Scene iii



Production Photograph 7

MISS ALICE:
. . . Alice! Alice? He will be yours!

Act II, Scene III



Production Photograph 8

BUTLER:
A'right youse guys, let's get them damn commies.

Act III



Production Photograph 9

LAWYER:

To JULIAN and his bride; to ALICE's wisdom, wealth and whatever.

Act III

Production Photograph 10

JULIAN:

Consciousness, then, is pain.

Act III



Production Photograph 11

JULIAN:
I accept thee, ALICE, for thou art come to me.

Act III



CHAPTER XII

CONCLUSION

The production of TINY ALICE by Edward Albee which was the foundation of this project, proved to the director that, above all, the playwright is a part of his conception as an ever-present force. It was found in this production that, regardless of the creativity and innovations of the director, actors, and technicians, Edward Albee's insight was a mysterious omnipresent dynamism. His influence was unescapable.

The theatre has been described as a "magical" art.⁵ During the actual performances of TINY ALICE, "things happened" which were not planned or controllable. Subjective meanings arose from objective portrayal, a transformational wonder. The actors were directed to portray real characters with natural motivations and tangible reasons for their existence on the stage in order to believe themselves and be believable to each other. Yet, because of the writing of Edward Albee, they were in possession of an ominous mysticism which transcended

⁵Robert Edmond Jones, The Dramatic Imagination, (Theatre Arts Books: New York, 1941), p. 136.

the reality of the moment. A new dimension became evident, a dimension which was not consciously deliberated. The production acquired an uncalculated effervescence. The actors repeatedly played the same actions they had rehearsed without being aware of the excitement being radiated because of the actions. It was the thought of Albee at work, concealed in simple dramatic interplay.

The observation of this magical transformation was an humbling experience. All action was subject to the words of the script, yet the script relied upon the action of the stage to come alive. The production of TINY ALICE made the participants satisfied and humble, yet proud. They were an integral part of an intriguing unreality. This unexplainable sensation is the excitement of the art which is Theatre.

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APPENDIX A

ACTORS' PERSONAL CHARACTER CONCEPTIONS

The following is a series of questions answered by each actor in a character analysis paper completed during the first week of rehearsal. Incorporated is an observer's record of the actors' reactions to this assignment.

Each actor's character conception is included, identically copied from the original analysis papers.

BUTLER

If I were to describe the show in one word, the word would be power. The use of the word power to describe the show also has meaning in reference to the meaning of the entire show. All of the characters are subject to a power that moves them all. Whether this power comes from Alice is something I am in question about. If the power does come from Alice why is she as much subject to it as everyone else? At the end of the show she is as powerless to remain with Julian as Julian is to remain with her.

The Butler has an interesting function in this respect. It seems to be his task to keep the other people in line. He forces the other characters to carry out the intended mission. This is shown quite strongly in the scene between him and the Lawyer. The Butler in this scene seems to be telling the Lawyer to keep cool. Alice will come back to you and we will all accomplish our mission and move along.

As far as an overall meaning of the show is concerned, at this point I believe the show points out the power of evil in the Universe as symbolized by the model. I think that the model or universe is the thing that controls all the characters. Since in my opinion the model is evil, so also the universe is evil and this evil rules everyone.

What is the role of each character in reference to this meaning? Alice represents God in the show. This is shown throughout the show by her mother son relationship to Julian; who represents Christ. It is also shown very clearly in the death scene when Julian substitutes God for Alice. Both the Lawyer and the Butler are powers of evil. But, they are two types of evil. The Lawyer is the manifestation of raw cruel evil. He has no compassion in anything. He wants only what benefits him and the mission. The Butler is a representative of death as an evil. As this force he may be the most powerful figure in the show, because all of the characters, with the exception of TINY ALICE are subject to him. The Cardinal is a symbol of the Church on

earth. Julian is a Christ symbol in the show. He fulfills this role in a number of ways. First, he is sacrificed at the end of the show in a way which resembles Christ's crucifixion. Albee makes this quite obvious in the lines and symbolism. Second, if we accept the role of Alice as a mother to Julian; he then becomes a child of God. Third, Julian is killed by the force of evil in the model (Universe). The Cardinal, like the church in Christ's time, allows Julian to be killed.

The Butler is the character I have the most trouble fitting into this crucifixion picture. I still believe he literally gives Julian the kiss of death at the end of the show. From the start of the show the Butler is fairly friendly to Julian and it is only through death that Julian can perform his role as a scapegoat. This again involves the Christ symbol.

In brief then the show has to do with God sacrificing his son Christ to the evil in the world or universe. The money which the Cardinal gets is a token of the great benefits that the earth received by Christ's death.

The Butler's purpose in the show is to see that everything works as it is supposed to. With his final desire being to see Julian marry Miss Alice and then be left behind in the model. The Butler does get what he wants by the end of the show.

In the first scene the Butler appears in he wants to get to know more about Julian. He may already know everything, but that is unimportant to how I intend to play the scene. Also he wished to acquaint Julian with himself and the house to some extent. I think it is important that the Butler establish himself as a friend of Julian in this first scene. For the most part I think the Butler accomplishes all of his tasks in this scene. I think the Butler has come from one of his domestic tasks around the house and is coming to the library because he knows that Julian is there and he wants to talk to him to gain information. When he leaves this scene he is taking Julian to meet Miss Alice. When he leaves Alice's apartment after showing Julian up he goes back down to the library to clean or dust and also watch the model, which is one of Butler's favorite and necessary tasks. He watches the model because he must keep order in the universe or house, which ever you prefer. I don't think the book gives any indication of time, but I think of it as being in the mid-morning, because this seems a logical time for an appointment to see Miss Alice.

In the next scene the Butler appears in he has just come from eating dinner. The time is evening and the Butler came to the library to look over the model to see if the household was in order. He announces that Julian is coming up and advises Alice and the Lawyer to break it up. The Butler is again trying to keep order and see to it that the two others don't frighten Julian away. He accomplishes his mission again. When he leaves the scene he is going to put out the fire in the chapel.

Scene Two of Act Two takes place in the afternoon while Julian and Alice are out riding. The Butler was in the library again because it is his favorite place in the house; that is where the model is. The Butler's purpose in the scene is to advise and calm down the Lawyer. He knows that Alice and Julian are moving together and that there is nothing to worry about

and he tells the Lawyer these things. He also spells out some of the future plans about the marriage. Another element of the scene is that the Butler plays with the Lawyer a good deal and shows a good deal of his power over him. When the Butler leaves he is going to the chapel to get it ready for the wedding.

In Act Three the Butler has just come from a closet where he got the sheets. The time is shortly after the wedding ceremony in afternoon. The Butler's purpose in this scene is to make sure that all is in order. This applies equally well to the house and the situation and plans for Julian. Again the Butler gets what he wants from the scene. The house is in order and Julian is taken care of. As to where they are going to after the scene; I am not so sure. Albee makes reference to going south, but I doubt if I choose to believe that this has its usual meaning. I prefer to think that they are all going on to another model, where probably the same thing or a similar thing is going to take place.

As to the significance of the model; I feel I have already mentioned that. I really don't or can't say who built the model. However, it seems that Alice had it built by her servants, possibly me. Or, she may have built it herself.

From Alice the Butler wants her usual performance. He receives this. The same is true of the Lawyer. From the Cardinal he wants Julian. He gets this. From Julian he wants first, his confidence, and then eventually his innocence and finally his life or subordination to the concept of the model. At present I find it impossible to elaborate on this further, but I feel that if I understand what the Butler wants from the characters on a superficial level in each scene, I can play the scene.

I tend to think of the Butler as an elephant. I base this on several things. An elephant is a powerful creature in the jungle. But, while he is powerful he is still not master over his own destiny. He is still ruled by the overall laws of the jungle. I think this has a close resemblance to the role that the Butler plays in the show. He is powerful, but he is still not his own master; he is subject to the same power that controls all of the characters; Miss Alice. Also, an elephant is a gentle animal and one which is hard to arouse. But, all the time there is this tremendous power lying just under the skin.

I think of the Lawyer as a rat. I think this follows in terms of an image of evil and perverseness. A rat is not much when it comes to really fending for himself, but he is good at cleaning up the leavings of other animals. Also, a rat can be very cruel and mean if he is forced to be. Why I picked a rat may seem a little unclear right now, but all I know is that the concept of the Lawyer running about doing other people's bidding seems right in connection with my concept of a rat.

I see Julian as an earth worm. Not because earthworms are always low creatures or are loathesome, but because they have no backbone. You can do

almost anything with an earthworm. He may protest a little while you are putting him on the hook, but he will never be strong enough to get away. Also, earthworms are not very hard to catch. They don't run from you because they can't see you until it's too late. I think there are a great many similarities between the character of an earthworm and the character of Julian.

Alice is to me a killer tigress. She is capable of love, but a force inside her makes her kill. Just as the tiger loves some other creatures so also Alice loves Julian, but for all of her love there is another part of her which forces her to act in such a way that causes Julian's death. If I could have thought of an animal that kills something that it loves a great deal, then I would feel I had the proper animals.

I find the Cardinal the hardest of all to compare to an animal. He is probably most like a dove who protests when his scwab is removed from the nest, but is powerless to stop it. The sorrow does not last long for the dove and it also does not last long for the Cardinal because he soon realizes that if they hadn't taken the scwab they might have taken him and besides, both the dove and the Cardinal are well fed for their trouble.

For the character of Julian I think the etching The Slaughtered OX by Rembrandt is appropriate, because Rembrandt intended it to be a type of crucifixion and that is what I see Julian as; a type of crucified character.

For Alice I selected another Rembrandt painting, Bathsheba. I think it is good for the character of Alice because the woman is doing something that she doesn't really want to and there is an element of this in Alice's character at the end of the show.

The painting I chose for the Lawyer is another Rembrandt. It is his painting Jan Six. In this painting I am concerned only with the appearance of the character and not with the meaning of the painting. The man in the painting looks like the way I have the Lawyer pictured in my mind. He has a hard, shrewd look on his face and this is the way I have the Lawyer pictured.

For the Cardinal I have chosen an El Greco painting. El Greco distorted his figures and the Cardinal in the show is also distorted morally. Aside from this, the painting Cardinal Don Fernando Nino DeGuevara represents a good stereotype of what cardinals look like, and the Cardinal in the show should also be a type of stereotype.

Don't worry Don, I'll find a painting of the Butler by the time the paper is finished; maybe.

I picture the Butler being in black during the entire show. This is in keeping with his allegorical role and his great pride in being a Butler. If the Butler took off his Butler out-fit he would lose his identity, because he has no other name. Of course he would wear the usual white shirt, so he would not be in total black.

The Butler is a very typical looking Butler. That is, he looks like the stereotype of a Butler. I see him as a Sebastian Cabot Butler, or in other words a slightly or very fat, well-cultured, well-educated man; a gentleman's gentleman. However, I don't intend to gain any weight or use padding, because he is not strictly speaking a comic character. He is middle-aged to slightly over middle age with a deeply characterized face. He has a stately walk and mannerisms.

The texture of the Butler's clothing is like his character; smooth on the outside but rough inside. He might almost have a shiny silk outfit on but surlap underwear. The Butler likes the rough underwear because it keeps him alert and awake.

A mannerism which the Butler might use throughout the show is a continuous picking of lint from his clothes. This is in keeping with the meticulous type of character I visualize. I think he selects his words carefully and is rarely haphazard in his use of them. A man like that would also be very concerned with his personal appearance. Also, this is in keeping with his job as the man who keep the other characters in order and I can almost see him picking lint off of other characters he comes in close contact with. Of course, this would have to be well-timed and used very sparingly.

I think that a feather duster might be a good prop for the Butler to use in many places in the show and he might have it always with him just in case some dust happened to get in his way. It would have to be made in such a way that it would not get in the way and could be hung somewhere on his body so that he could have his hands free to use other props and gesture. Again I think it is quite in keeping with his role in the show and as I write this I can think of a number of places where it might be used.

Outside the castle I feel there should be another model and we should be in that model. This is more in keeping with the meaning that the show has to me, but for practical reasons having to do with the fact that we are going away, I see a large grounds which is well kept. This is still not out of style with the idea of a model within a model it only varies the idea a little. We may all be going to another series of models or another dimension.

I think that I have already stated my function in the household as being one of keeping things in order. My relationship with the Lawyer is a strange one. We are both in Miss Alice's service, but his is subserviant to me. This is brought out most clearly in the scene where the Butler tells the Lawyer that he had better watch his emotions and then tells him about the wedding. I don't believe that the Lawyer and the Butler are having a homosexual affair. I think that the Butler is only teasing the Lawyer about his problem. I think that the Lawyer realizes his position with the Butler and the two of them get along well in the show, if such a thing is possible. There may be some rivalry between them over Alice but the Lawyer believes

that Alice has dumped the Butler for him and there is nothing going on between them. I don't think this is the exact relationship. While I don't believe that Alice dumped him. Rather, I think that the Butler discontinued the affair. I take this view because Alice in several places shows a degree of affection for the Butler.

THE CARDINAL

Birds....Noise;

The birds are alive, they are in the large cage in the garden. I have birds so that I can have someone to talk to, someone without any sexual or personality stimulation--an outlet from the sensuality of Brother Julian and others; priests, bishops, and another occasional lay-brother. So the birds are primarily an outlet used in the morning before the overburdening chores of the office overtake me and late in the evening when the birds are quietly perched upon the twigs, cooing softly. The cardinals are not too happy being caged up since they are not a domestic bird, but that doesn't bother my conscience, since, in a way, I am like the birds--caged in the robes I must wear, the station in life I must maintain.

The birds within the formal garden are within the cage upon some rocks with a little pond below them, some water plants growing in the water, hiding the concrete bottom. Foliage abounds in this garden with wicker chairs here and there, a small table between two of them and flat rocks that lead to the back door of the residence. Aside from the flat rocks the ground is a thick growth of the finest grass which I at times enjoy sensually in the early morning when the dew is still present by removing my slippers and gingerly prance upon the bristly, moist, lavishly green growth. It is at this early hour, let us say 6:30 (I try to be punctual, people expect that of a Cardinal), that I enjoy communion with the cardinals (birds) by mockingly presenting the blessed sacrament of bread crumbs, water, and Hearts Mountain, canary food (after all they do need something stable), myself in bare feet with a moist feeling up to my ankles. After this happy ceremony I retire to the residence for my morning feeding, prepared by a mild-mannered servant, a friend of Julian's, that arrives early and sets everything in order, thank God for servants. The kitchen and breakfast nook look out into a small trellised porch that is on the opposite end of the formal garden from the birds. Other rooms in the modest residence include on the main floor, a dining room with a crystal chandelier, a modest living room, suitable for small parties of the clergy, shall we say seventy-five people or less, and two other rooms, a pantry and a room for tidying up. This last room is quite large and elaborately decorated in Louis XVI motif. A few religious paintings in the living room and dining room, with numerous religious symbols and relics all over the place (God). The second floor contains the bedrooms (3) and the study, the chapel being in the attic. Brother Julian sleeps next to my room at the far end of the hall where we are not disturbed, next the study, and

closest to the stairs is the guest room. The study is forbidden to anyone outside of Julian and the servant and myself. In my room, a fourposter and elaborate pink motif throughout. To the trained eye there is not visible any religious symbol or relic, let alone religious paintings. So much for the house, the chapel is small and not worth mentioning, Julian will tell you about it.

There is nothing odd about me, at least to myself, in fact I rarely think about the oddities that people conjure up to see into a person. However, suffice it to say, that I do have an occasional asthmatic attack, probably due to the early morning dew on my feet, and am currently under the care of a loyal doctor that has supplied me with a suitable number of anti-histamines and atomizers, which I can never remember to take on time and when I do take the pills it is usually in the evening after some port, and everyone knows what a headache that creates. Also, there is a slight problem with my salivary glands that people find annoying once and a while. There is one other problem which I would rather not mention but since we are being quite candid I feel I must, that is the problem that I fear I shall soon have to have an operation for, the Prostrate Gland is acting up.

Oh, well, lets get on to something else. Some people have accused me of being a Swine, that I slip, grovel, slobber, etc. Well, let me say that I deny this accusation. Perhaps my record will speak for itself.

I only knew my parents from what my dear departed grandmother told me and that I do not care to mention here since we all know from whence I came. At the age of 12 I was left to support my grandmother who has taken ill and was forced to remain in convalescence at the two room flat. I found a job running for an independent stock broker, the kind that did not have a booth inside the large building but sold there stocks in a nearby vacant lot under large umbrellas. They had little concern about the weather and rain, sleet, or snow did not interfere with their bartering. I enjoyed the work very much although the pay, \$3 a week, was little to support us. After three years of tireless running and an occasional trip inside the large building, I entered, quite by accident, into an acquaintance with a more established stock broker that had a cage inside the large building. One day this broker offered me a job since his boy had left unexpected, I couldn't resist the \$15 offer and was soon established within the large dome of the massive building. From there it was little trouble to work my way up and by the age of 21 I was considered a promising young junior executive. Meantime, I was also attending the school although not quite as regularly as hoped. I would devote my mornings to the classroom and my work thereafter until sunset. After work, in my later years, (15-19), I would meet a few friends and we would have a meeting, of sorts. Let me get back to the stock broker.

When I was 23 my boss and only owner of this cage suddenly took ill one day and fell dead on the floor of the exchange. Since the business was in such a turmoil for the next few days I took over and ran it. The boss's wife, now a widow, was pleased by my action and decided to continue me as the head of the firm. From there I expanded and took on a few people under me, mostly young boys around 12, much like myself at that age. I treated them well and business boomed for us. When I was 29, my influence in the financial world had increased to the point that I was asked by the church to become an

advisor into their problems. Well, I discovered that this business was more to my liking and soon took over all of the finances of the church in this large city. After the crash of '29, my only mistake, the church was at some loss, I decided that I must stick with it even though I must admit that I would have favored a leap from a high building. So it was that I became married to the church in 1930. From then on, it has been one appointment after another, until six years ago when on a trip to the Vatican I was appointed a Prince of the Church.

Act I, scene I. It is about 10:30 in the morning, the dew has burt off of the grass and the sun is shining. I have been told that I have a visitor and directed the servant to take him to the garden to wait, while I finish my morning toilet, and have the servant wash my feet. It has been 20 minutes since the visitor has been let to the garden that I am ready to receive him as he talks to the cardinals. I am struck by the similarity of his actions with those of the famous St. Francis and take great pride in elaborating upon this idea.

Because this Lawyer was an old school chum, I enjoy, up to a point, the banter between the two of us. I believe my objective would be to make him reveal himself. However, there is a change and I become greedy at the mention of money, lots of money, something I haven't seen for many years, something that could replenish my lavish taste. I let my guard fall and he smacks me a good one in my private parts, after which I succumb to his fiendish slander until at last I am only relieved by his absence, knowing that I must meet again with him in the near future.

Later in the morning I consult with Julian and send him on his way in the chauffer driven Bently.

I continue with the daily business, which I am not all together fond of until late in the afternoon, Julian arrives with the confusing story of his meeting with Miss Alice. He describes the house in which she resides and tells me everything that took place, even though I am not his confessor, I ask him about his relation with Miss Alice and am concerned over the fact that he must make subsequent visits to the Alice residence before delivering the money. In a word, at the end of Act I, I am intensely jealous of this Miss Alice and fear the inevitable, and my evening bliss. My suspicions are proven true when at the end of Act II Julian approaches me with the idea that he is intending to marry Miss Alice and would like me to perform the ceremony. My rage is overpowered by the greed of money and I consent, at this point, I will consent to almost anything for the untold wealth at my doorstep.

The marriage performed, I feel obligated to go to my residence before arriving at the Alice residence for the anticipated reception, of course, my real reason is to pick up the loot, although I am not sure if I will be able to maintain the proper attitude of acceptance of Julian's marriage for much longer. I arrive at the house of Miss Alice ten minutes after leaving my residence, the house is well lit as the Bently drives up the curving drive. It seems, in fact, that every room is lit up as if there was some gals celebration under way. This cheers me up as much as is possible under so somber an occasion as losing one's lover.

Therefore, I enter in Act III, with a certain air of joviality, willing to condescend to anyone's wishes. I find however, that the external brilliance is not present once inside, in fact, I find a rather upset Julian. This does not please me, after all I too have sacrificed for him and feel that he should at least be grateful. There were a few short banterers with the hyena of a Lawyer but I do not wish to belabor the dislike and do not say too much, after all I do not wish to advertise our past school chum days. I tolerate Julian. I am at first surprised when the lawyer takes out the pistol but soon realize the game and decide to play along in order to fulfill my own dislike for the union that has created so much lousy jealousy. So, I play the game, take money and leave.

From an actor's point of view, my character wants money from the play, if through other rehearsals I find that there is more, I will use it.

The color of the cardinal is red. In the garden my smock should be some shade of red of course weave with fine silk undergarments. The apparel for the reception should be a simple dress suit with the appropriate clerical garb under the jacket. Preferably the clerical garb should be of a dark red color of silk.

The importance of religion in the character is superficially the prime mover.

About the only props I would use as the cardinal are a cross of my faith, the ring of office and a silk handkerchief.

The distance from the cardinal's residence to the castle is ten minutes by car. Perhaps two and one-half miles through the city.

The best animal for the cardinal at the beginning of the play is the swine, if not in physical characteristics then in habits and manners. In Act 3 the swine disappears as I believe it would in progression as the gift of money is put off for a time, until finally the cardinal degenerates into a blind sheep, dumb, willing to follow the leader, the lawyer.

Metaphor...Shem...arrogant, pompous, son of a bitch. And a pig . . .

JULIAN

1. What is the importance of the model?

It represents all that Alice, Butler, Lawyer and Cardinal are living for. It's their God, in a manner of speaking. It represents the infinity of the universe. It has a ruler, Tiny Alice.

2. Who built the model?

Alice had parents who died when she was very young. Her father was an extremely wealthy man and wanted a model built for Alice to have, so he had it built by an expert carpenter.

3. What does the model mean to me?

It represents everything that is unknown or can't be understood. I, too feel that it represents the Universe.

4. Choose a color for me. Why that one?

For Julian I chose a burgundy, leaning toward a royal purple. It is lighter at the start of the play then at the end. It gets deeper and darker as the play progresses. I chose it because it seemed to fit psychologically. I do not exactly know why it does, it just does. It changes as the play progresses because the play itself gets darker. This would affect all the characters, especially Julian.

5. What does Julian look like?

His hair is dark, but not black. He is about 5' 10" and 145 pounds. He is not chubby or even a little fat. He is well built but not muscular. He is fairly light complected with features that are distinct, but not sharp.

6. Give Julian one quirk.

He fidgets with a ring he wears on his left hand.

7. What is one prop that fits Julian? Why?

A cross with one of its stones missing.

8. One item of clothing for each scene. Why? What is its texture for the whole play?

A robe throughout Act One, and Act Two scenes one and two. In Scene three he is dressed in an English riding outfit. Throughout Act three he wears a suit. I chose each because of the situation surrounding each act or scene it was worn in. The texture for the entire play is thick, almost like velery velvet.

9. Describe the entire play in one word. Reasons.

The play, on one word is--"What"? I chose that because for one reason, the play, at this stage of development is not clear. It does not make too much sense. I am confused as to the overall meaning.

10. What do I want in the play? Act? Scene? Do I get it?

In the play, if I have my choice I would want to serve. I also want sacrifice. I get it, too. In Act One I want to see Miss Alice and be accepted. I get it. In Act Two, I want Miss Alice, which I get. In Act Three I want to understand, which I don't get. In Scene Two of Act One I want to see Alice. In Scene Three I want acceptance. I get it. In Scene One of Act Two I want the chapel fixed up and to have the fire put out. I get that, too. In Scene Three I want to talk with Miss Alice, which I get.

11. Where are or am I coming from before each scene?

Before Scene Two, Act One, I am coming from the Cardinals. A chauffeur drove me in the Cardinal's Rolls Royce. In Scene Three I was in the library. In Scene One, Act Two I was in the wine cellar and chapel. In Scene Three I came from the riding stables. I had been riding a beautiful black stallion. In Act Three I came from the chapel, where I was married to Alice.

12. Where am I going to?

Act I, Scene 2 - to see Alice. Scene 3 - to a sitting room where Alice is. Act II, Scene 1 - to the room with the model. Scene 3 - to Miss Alice's room. Act III - to room with the model.

13. What time of day is it?

Act I, Scene 2 - late afternoon. Scene 3 - evening. Act II, Scene 1; late morning. Scene 3 - late afternoon. Act III - late morning.

14. Pick on an animal metaphor for each character. Why?

Me (Julian)-I am a goat. He's innocent, but not soft like a sheep or lamb. Alice-Siamese cat-gentle looking, but tough. Cardinal-fox, sly and cunning. Lawyer-Jackle, hyena-dirty, cunning. Butler-pig., contented, yet fond.

15. Think of importance of religion to play. Is it important to the play?
Is it important to my church?

Julian's relationship with the Cardinal centers around Julian's faith, his sense of service and of his gratitude. When Julian was a child he displayed a "self-importance that was disguised." This self-importance left him altogether, however, when he committed himself to the asylum. The cardinal wasn't a Cardinal at the time Julian was in the asylum, but was instead, a priest who visited hospitals, children's homes, prisons, old folks' homes, orphanages and asylums. It was at the asylum that they met and developed this friendship. The Cardinal (priest) helped Julian very much to come to grips with reality and also to develop Julian's undying sense of service, gratitude, and faith in God, the Church and the Cardinal. When Julian left the asylum, he carried his devotedness to the Cardinal into the Church when he became a lay brother. The Cardinal enjoyed Julian's presence and did many things for him, which Julian returned with even greater love. Over the years the Cardinal rose to his present position with its power, and kept Julian with him as his private secretary. With his now high position in the Church, the Cardinal started sluffing off his duties and became, more or less, greedy. Julian's love and devotion, however, hid this from him, so he didn't lose his faith in the Cardinal. The Cardinal's power of faith over Julian allowed him to have relations with Julian. He would tell him that it was all right, and Julian with his almost blind fiery faith, believed. Because of his devotion, Julian is unable to see beyond the Church and the Cardinal, until he is shot at the end and he says, "All disappointments, all treacheries." Here, he loses his faith in the Cardinal.

Julian's relationship with Alice also centers around Julian's faith and sense of service. This first meeting confuses him, however, because of her disguise and the way that she treats him afterwards (after she's taken off the disguise). It is cleared up, though, when he realizes his mission to be of service to the Cardinal. As time progresses, Julian finds that he

can and is having fun with Miss Alice. This worries him somewhat because, as he says, "Its a commonplace that we can have too much of things. And I have too much--of comfort, of surroundings, of ease, of kindness; of happiness. I am filled to bursting." He doesn't lose sight of his function, however, and feels that he is being tested (and tempted) by many things which just shouldn't be. Julian becomes confused by his duties and by Alice and the things she does to and for him.

As time passes, Julian and Alice have much fun together and enjoy themselves very much. Julian begins to feel something for Alice, which makes him self-conscious and gives him a guilty conscience. Alice, however, convinces him that he is sensing the Cardinal and the Church. She also makes him feel as though he were a martyr. With this feeling in Julian, then, Alice is able to seduce him and bring him into marriage with her. With their marriage, however, Alice rejects Julian, which confuses and upsets him. When he is shot, he accepts her as a comfort because of her feelings for him at the moment. But he realizes, at the end of the play, that she really didn't feel for him, so he says "Leave me!" But even though he says this, he still loves her deeply, as is shown by his lines when he states "God, Alice, Alice, God." By using them side by side, one can see his deep feelings for her.

Julian's relationship with the Butler is one of fun. Julian regards the Butler as his friend from the very beginning. To Julian, the Butler is an amusing fellow and likes him very much because of it. This can be shown by Julian's answer to a statement by Alice -- "You have a friend here, as they put it." Julian - "Butler, yes he's mine." The Butler is the only person (at first) that Julian trusts. Later, he develops the relationship with Alice, but Butler is the first. Even toward the end of Act III, Julian doesn't despise the Butler for being mixed up with all this. All in all, he trusts the Butler; that is why he tells him about the six years when he's questioned about this instead of telling the Lawyer.

Julian's relationship with the Lawyer is almost directly opposed to that of the Butler. Their first meeting creates a feeling of resentment of dislike between them. The Lawyer hurts Julian, which causes a resentment. Julian also resents the fact that the Lawyer was at one time Alice's lover. This can be shown by part of a line delivered to Alice -- "You have allowed, that man-your lover-to abuse my position, his, the Church . . ." The Lawyer is the only person in the play that Julian really despises. The Lawyer, to Julian, is a slinky beast.

LAWYER

If I had to sum up in one word what this play means, I think that word would be evil. But I think I should elaborate. The evil and the mystical power that runs through this play is quite obvious to anyone who studies it.

But there are a great deal that is only theoretical. A group of people viewing or reading this play will get completely different ideas of what a lot of the things in the play mean. I am not sure in my own mind yet what a great deal of it means. Julian could be a Christ image, or an image of the world. I don't know. The Butler may be the power behind this or he may be on an equal footing with the Lawyer. I do believe that both the Butler and the Lawyer control Miss Alice in the project. She may control the Lawyer in a personal sense but the Lawyer in a personal sense but the Lawyer is able to give her orders. The Cardinal is an outsider till the third act but he still only a pawn then. Money seems to be a very persuasive thing to him. His relationship with Julian is quite obvious. I see him as being very soft on the interior with a very hard exterior.

The major thing that I want in the play is power. I think that I partly succeed. I have power over Miss Alice and I see myself on an equal footing with the Butler. I definitely over power the Cardinal in the first scene with the money as my weapon. In the second scene I do not over power Julian and I do not get the information I want from him. But I know that I will win out in the end and that he will bend to me. I have the satisfaction in the third scene of seeing Julian fooled by Miss Alice. In the Second Act I do not get what I want. The first scene with Alice, I am frustrated in my attempts to enjoy her body. But I do have the satisfaction of working her up. Of getting her to give in to me a bit. She does get through to me when she talks of somewhat disliking my body and my skin. In the Second scene I am completely frustrated in my attempts to get information on the whereabouts of Alice and Julian. But the idea of confronting the Cardinal gives me pleasure. In the Third Act I receive satisfaction in knowing that we have succeeded. We have Julian for Tiny Alice and now we may travel on to whatever is ahead. What is ahead I don't know. Possibly the same thing in another setting.'

In the First scene I am coming from the castle of Miss Alice. I travel by car; a Rolls-Royce. When I leave the Cardinal's Garden I return to tell Miss Alice that we have succeeded in attracting Julian to the castle. In the second scene I am coming from conferring with Miss Alice and I have come down to look Julian over before he sees Miss Alice. When I leave I return to Miss Alice to give her some final briefing. When I leave in scene three I go back to the Library to clear up some paper work that I have to do. In Act Two scene one I am coming from the hallway outside where I have been trying to get Miss Alice to go up to her chambers with me to make love. When I leave it is to go up to the chapel to put out the fire; I don't return, possibly I do go home. In scene two I have been searching all over the castle for Miss Alice and Julian. At the end of this scene we are going to the Cardinal's residence to tell him of our plans. In Act Three I am going to see that the plan has been completed and that the money is all in my briefcase. I have completed all the necessary details to finalize our deal.

It is early afternoon in the First scene. The same in the Second scene. Immediately following in the Third scene. It is evening in the Fourth scene and late morning in the Fifth scene. Midafternoon in the Sixth scene and late afternoon in the last scene.

The model could be, as has been discussed, a tabernacle that houses Tiny Alice. It emanates an awesome power. It is a mystery. It was built by craftsmen in another part of Tiny Alice's domain.

Relationships:

Miss Alice: I want to possess her body. I want also to have power over her. I know that she despises me but this gives me pleasure. I just want to overpower her.

The Cardinal: He is a man I have known all my life. We at one time were lovers but now that love has turned to hate. We respect what the other has become but we hate him even more for it. I feel that I must have the satisfaction of overpowering this man. I do succeed in this and it gives me great pleasure.

The Butler: He and I are in charge of this operation. We are both executives in Tiny Alice's domain. The major thing I want from him is respect; and a give and take relationship.

Julian: I primarily want to over power him also. He is a weak man and I can not but look down on him. For some reason he makes me mad possibly I am jealous of him and his relationship with the Cardinal.

I think that the metaphor of the boa-constrictor is a good one for me. But I think possibly I could add that of a boar. Both of these animals have some of the traits that I see in the character of the Lawyer. In the First scene I think the Boa-constrictor is the Lawyer as he sees his opening and twists himself around the Cardinal. At the opening of the Second Act he is the boar trying with sheer power to get Alice. In the Second scene of this Act, he is a frustrated Boar pushing the Butler for information. In the third act he again the boa-constrictor twisting around among the other characters; and in the end killing the lamb led to slaughter (Merciful Julian). Alice I see as peacock who is beautiful but can be readily enticed if it is necessary. The Cardinal is a turtle in that the only way you can get to him is through his underside. The Butler has been called an elephant (By Dennis) but I see him more as an easy going fox tricky and deadly under it all.

The painting I have found for myself is actually a sculpture Rodian's Balzac. But the picture I have of it doesn't show the power I have seen in the original at the Museum of Modern Art in New York. It shows Gigantic Power. Or possibly I could pick a devil detail from the Last Judgement by Michelangelo. For Julian I see Fall of the Damned from the same painting. For Alice I have chosen "Quappi with White Fur" by Max Beckmann. I don't think it is a very good choice but the only one I found. For the Cardinal I choose "Omar Talon" by Philippe De Champagne. For Alice also I chose "Annette" by Alberto Giacometti. I have not found one for the Butler maybe I will later.

For a color for the Lawyer I chose red. In both act one scene one and act two it is a brooding blood red. In both act one scene one and scenes two and three, it is a softer color. In the third act it is a purple. I have achieved my goal.

Religion is quite an integral part of the show it is present in all we do. The tabernacle model, the God of Tiny Alice and in our mission. We are disciples of Tiny Alice like her priests and priestess. The mystical is omnipresent. There is a mystery in the play that I have not as yet deciphered. To the lawyer it is also very important I see him as a very devout Alicianian. He is willing to go to great lengths for his God.

I see the lawyer as a very distinguished looking, dressed possibly in black linen as a priest of Tiny Alice.

I haven't thought of a quirk for the character yet possibly he could finger his beard, I don't know.

I would like the Lawyer to have a vest I think it would help me and would be distinguished. As a prop, I would choose a vest chain, possibly I could work with it.

As I have said before I am involved because I am a disciple of Tiny Alice and I am committed to procuring what she wants. Tiny Alice has created our world (The Castle) in the image of her world hence "Replica and model" I think wonders of the world pertains to the same thing the religion of Tiny Alice and her presence in the model.

The sum of money is only significant as a means of getting the Cardinal to give us Julian. Nothing more. I think the sum is too much for the Cardinal. I think he would have played along for a lot less, I would have cut the grant at least in half.

I, in my mind, have played and placed the castle on a hill overlooking possibly a bay of some kind; or a lake. A body of water anyway. On the other side of the castle are a lot of trees possibly a small forest. The road leading to the castle is a private one and it twists up the hillside. There are no other homes for at least a half mile on any side. The nearest town is a small one about ten miles away. The local business deliver their goods, food, etc., once a week. I live in a suite of rooms in the inn in the local town, but I spend a great many nights at the castle.

MISS ALICE

The meaning of Tiny Alice is presently a bit hazy, but I do feel that Albee is trying to communicate the idea that nothing is what it seems. Man is alone and at the end, all the forces he's believed in, such as the church-the economic forces. The fleas - desert him (betrayed is a better word).

In Alice's first appearance with Julian (Act one, Scene 3), she's playing a game. What she wants in this particular scene is information - information concerning the mysterious six year of Julian's life. By throwing questions at him and telling him that the "money will not run off". I'm more or less prodding him - he wants to tell me anyway to win my favor - so it's not really that hard. Consequently - he tells me and I get what is wanted. In Act 2, Scene 3, I again get what I want by seducing Julian. I am of the impression that Alice has no pressing concern for anything. If she can't get what she wants now - she'll try again and again till eventually she will get the satisfaction she seeks.

In the opening of Act Two - the Lawyer and I have just come from eating dinner. The Butler has taken Julian down to look at the wine cellar - so the Lawyer is taking advantage of our being alone. He has sometimes tried or he has something he wants to ask me. It could be he just doesn't like the idea of me being with Julian so much, (it is in fact) and I'm getting a big laugh out of the whole thing. I can't stand the Lawyer and he makes me sick to my stomach. I can't see him as to how I ever could have even considered him as my lover I attack his physical makeup because I know this will really "irk" him. In this particular scene - I get the impression that we both fear each other. He's a bit afraid of me and vice-versa. By being so nice to Julian, I'm ridiculing and once again humiliating the Lawyer. At the present time, Julian is hardly a thought in my mind. Rather I more concerned with my loathing for the Lawyer.

The time of day could either be night or day. Julian could've looked at the wine cellar in the afternoon, after lunch. The Lawyer doesn't need the night time to satisfy what is on his mind.

I don't know for sure who built the model. It could have been Tiny Alice or the Lawyer or the Butler. I get the impression that I am more scared than the rest. The Butler and the Lawyer are concerned, but it's not really a fear. When I am keep praying, I am praying to a real God. When you want help or forgiveness for something you've done that's usually who you turn to. I think it's natural that I should too. I couldn't pray to Tiny Alice cause she is imaginative. One critic said "Tiny Alice is a subconscious secondary self within ourselves. A reunion with the self, whether accomplished by sex, pschiatry or death, is perhaps the only Heaven for man." This seems acceptable to me. She's a force within all of us.

When selecting a color - I thought about a pastel, but the more I thought about Alice and what she wants and the way she does things and goes to get things, I think her color would be black. All of them would be black except Julian. Something the black would take on a gray, but never a white. The gray would show more at the very end when I'm asking the Lawyer to have a little mercy for Julian.

Alice appears to be about 25-30, 5'5" - 5'7" 125 lbs. She's very fair skinned with long hair. Her clothing is a very important part of her. In scene three Act 1, I could be wearing almost anything, but think maybe something like a suit or a blouse and skirt. However, when I am trying to seduce I think the black negligee would be effective with the black tights (etc.) underneath.

Because I had real parents, the money was given to me by them when they were killed in a car accident (Why not?). The reason I know the Butler and the Lawyer is because they were both employed by my parents. Matter of fact, it was my Dad who borrowed the Lawyer money to go to law school.

As far as animal metaphors, the Lawyer to me always remain a pig. The Butler, however, reminds me of a weasel. He seems like such a little animal, but is one of the fastest and the deadliest.

The Cardinal is a fox. He's sly, slow in speech, not the most intelligent, but very tricky and very cunning. Alice is a snake. I didn't think she was at first but I changed my mind. She's like a snake in the sense that she's in a cage with a helpless little baby chick. She knows the chicken is a prisoner and she sees no need to devour it in a hurry. There is no urgency. Well, the time comes. She will kill it. Julian then reminds me in that sense, as referred as a chicken and the snake as being a helpless defenseless animal. He also takes on some cowardly lion traits. If he only would not be so concerned about his "serving" and more about others serving him, he would really take over. But he's inhibited because he does not know any better. He's like a small pine tree growing under the Big Oak Tree. It can't get enough sun to grow. But if it ever did, it would shoot straight up and shadow the oaks. Anyway.

Now about religion. Here I am rather confused! I believe in a God because my prayer is in earnest. The altar upstairs hasn't been used because I have to model as my chapel altar. It seems more real to me and yet why do I panic so when it starts on fire?

I can't really think of a good prop for her, except maybe to want or wear a long necklace around her neck. She would play with it effectively, through many scenes and yet it wouldn't be so conspicuous. It seems to fit. I don't know. When she is tempting Julian she might wind them around, etc. Or when she's praying they could symbolize rosary beads.