

The University of North Carolina
at Greensboro

JACKSON LIBRARY



CQ

No. 1053

UNIVERSITY ARCHIVES

GARNETT, G. CARR. Visual Design of Jean Genet's The Balcony. (1973)
Directed by: Dr. Andreas Nomikos. Pp. 106.

The purpose of this thesis is to present in three parts the design production of Jean Genet's The Balcony. The thesis is divided into three parts: (1) Part I, the playwright, the play, and the design approach, (2) Part II, the technical production, and (3) Part III, an analysis.

Part I deals with the historical and stylistic considerations influencing the design approach and a description of the design approach to setting, costumes and makeup, and lighting. Part II, largely illustrative, contains renderings, production photographs, and working plots for sets, costumes, and lighting. Part III discusses the weaknesses of the set, costumes, and lighting as part of the total visual design.

VISUAL DESIGN OF JEAN GENET'S

THE BALCONY

by

G. Carr Garnett

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1973

Approved by

Andreas N. N. N.

Thesis Advisor

APPROVAL SHEET

This thesis has been approved by the following committee of
the Faculty of the Graduate School at The University of North Carolina
at Greensboro.

Thesis Advisor

Andreas N. Vasilatos

Oral Examination
Committee Members

David H. Hall
David R. Batcheller

Dec. 6, 1972

Date of Examination

ACKNOWLEDGMENTS

Grateful acknowledgment is made to the faculty of the Theatre Division of the Department of Drama and Speech--especially to Sigrid Insull Allen and Andreas Nomikos for their continued assistance and encouragement; to Sarah Buxton, the director, for her cooperation; and to the cast and crews for their parts in this production.

TABLE OF CONTENTS

PART	PAGE
I. THE PLAYWRIGHT, THE PLAY, AND THE DESIGN APPROACH	1
The Historical Jean Genet	3
The Worlds and Themes in <u>The Balcony</u>	11
The Visual Design	16
The Setting	16
The Costumes	19
The Lighting	30
Summary	32
II. THE TECHNICAL PRODUCTION	33
The Setting	34
The Costumes	44
The Lighting	59
III. CRITICAL EVALUATION	93
The Setting	94
The Costumes	97
The Lighting	102
Conclusion	105
BIBLIOGRAPHY	106

LIST OF TABLES

TABLE		PAGE
1	Properties Plot	42
2	Costume Plot	56
3	Instrument Schedule	64
4	Patching Schedule	71
5	Light Plot	75
6	Costume Sketchings	80
7	Costume Sketchings	81
8	Costume Sketchings	82
9	Costume Sketchings	83
10	Costume Sketchings	84
11	Costume Sketchings	85
12	Costume Sketchings	86
13	Light Plan	87
14	Poster Design	88
15	Production Photograph	89
16	Production Photograph	90
17	Production Photograph	91
18	Production Photograph	92
19	Production Photograph	93
20	Production Photograph	94
21	Production Photograph	95
22	Production Photograph	96

LIST OF FIGURES

FIGURE		PAGE
1	Floor Plan	36
2	Designer's Rendering	38
3	Working Drawings	40
4	Costume Renderings	46
5	Costume Renderings	47
6	Costume Renderings	48
7	Costume Renderings	49
8	Costume Renderings	50
9	Costume Renderings	51
10	Costume Renderings	52
11	Costume Renderings	53
12	Costume Renderings	54
13	Light Plan	62
14	Poster Design	83
15	Production Photograph	85
16	Production Photograph	86
17	Production Photograph	87
18	Production Photograph	88
19	Production Photograph	89
20	Production Photograph	90
21	Production Photograph	91
22	Production Photograph	92

FIGURES

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22

PART I

THE PLAYWRIGHT, THE PLAY, AND

THE DESIGN APPROACH

PART I

THE PLAYWRIGHT, THE PLAY AND
THE DESIGN APPROACH

According to Antonin Artaud, author of Theatre and Its Double and one of the foremost figures in the "theatre of the absurd" movement, good theatre must batter the audience with the mise en scene and force it to some strong reaction. Jean Genet's The Balcony does precisely this and in a manner that makes it one of the strongest and most innovative pieces of theatre written and produced in the last several years. Richard N. Coe, in the editor's foreword to The Theatre of Jean Genet: A Casebook, states that

The literary career of Jean Genet has, from the outset, been a battlefield. He has been insulted and reviled, censored and threatened; in compensation, he has been adulated, exalted and overpraised. He has been loved and hated; he has never left either his readers or his audiences indifferent.¹

This writer had the opportunity of discussing Genet with José Quintéro who, at the Circle in the Square Theatre in New York, directed the first American production of The Balcony. Mr. Quintéro confirmed the value of an interest in Jean Genet to a theatre student and strongly advised the pursuit of a course of study that would lead to a production of a Genet script. The designer, in talking with another graduate student in the directing-acting sequence, decided and established a collaboration to produce Jean Genet's The Balcony. Of primary concern to

¹Richard N. Coe, "Editor's Foreword," in The Theatre of Jean Genet: A Casebook, ed. by Richard N. Coe (New York: Grove Press, Inc., 1970), p. 13.

the designer was the strong costume element necessary in the production and the theatrical-ritual nature of the play. The script would offer a challenge to both the director and the designer.

This first chapter will deal with three areas. The first part will be a study of the historical Jean Genet, the second a discussion of the basic visions and themes found in The Balcony, and the third the visual design approach of the designer. In Parts One and Two, the writer will not attempt a complete explication of the script but will concentrate rather on overall themes and concepts that are representative of the man and his theatrical philosophy. Part Three will be further broken down into the subheadings of setting, costumes and makeup, and lighting.

The Historical Jean Genet

With initial research on Jean Genet, one realizes that a wealth of historically documented information is not available. The major portion of fact must be carefully picked out from his semi-autobiographical works, primarily Thief's Journal and Our Lady of the Flowers. These two texts, though half fiction, contain most of the factual information concerning his life of crime and imprisonment and house camouflaged glimpses of his personal philosophy and approach to human existence. His works are a testimony to his way of life and not, as much of the world would like to believe, an exaggeration of his fantasies. Each poem, novel, or play is a diary of his day to day life style and gives the reader insight into the acts of perversion, homosexuality, and theft which are integral parts of Genet's existence. Thus, the best approach to an understanding of the historical man is to begin a sociological study, based on facts

garnered from his works, looking at the juxtaposition of Genet as a product of the vilest and lowest parts of French life against the norm of French society. Richard Coe points out that

. . . what makes Genet truly interesting is the encounter in his work between an implicit but radical rejection of society and the problems of a still active European intelligentsia which is hostile to today's corporate capitalism. The underclass has been expelled from respectable society. But Genet has interiorized this expulsion and raised it to a level of world vision.²

To understand Genet is to look at how he was forced to live outside the normal French social system and how he reacted to this expulsion.

Jean Genet was born the illegitimate son of a French whore December 10, 1910. Twenty-one years later, he received his birth certificate and rushed to Paris in search of the parents he had never known, discovering only that he had been born out of wedlock in the gutters of Paris. During early childhood, he was shuffled in and out of foster homes and reformatories; yet, in spite of this, his writings reveal that he considered his childhood the most happy and beautiful period of his existence, a time of splendid and total innocence. Many scholars and critics would tend to be skeptical of Genet's attitude toward his childhood, for a beginning as unfortunate as that of this child must be the cause of his life of crime. But Jean-Paul Sartre, the great existentialist philosopher, would differ with them, saying of Genet, "he fondles himself in the grass, in the water; he plays; the whole countryside passes through his vacant transparency. In short, he is innocent."³

²Ibid., p. 222.

³Jean-Paul Sartre, Saint Genet: Actor and Martyr, trans. by Bernard Frechtman (New York: George Braziller, 1963), p. 5.

Sartre, in his great text Saint Genet: Actor and Martyr, proclaims Genet as the perfect existential man. With the publication of Saint Genet, Sartre shoved Genet into the public eye, but, by doing so, tainted his acceptance and interpretation with his own existential philosophy. The study is so complete and so influential that it is relatively difficult to divide much of the criticism on Genet from the criticism of Sartre's Genet. Sartre himself apologizes to the world for his essay, for he fears that he will turn the casual reader away.

At the age of seven, Genet was sent to a new foster family in Morvan France, a region beautiful with sprawling forests and sprinkled with cities maintaining traces of a medieval mode of life. Bettine Knapp tells us that the economy relied on wood products, cattle breeding, and fishing.⁴ While living there in such close proximity to the earth, Genet began to draw strength and understanding from nature. Knapp says that Genet "learned to familiarize himself with nature, both in its active and passive aspects."⁵ Sartre points out that his affinity for nature is a replacement for the mother affection that the boy never felt. Because of the lack of maternal physical closeness in his childhood, Genet was returning in a sense to the mother earth. He roamed the hillsides, finding in the trees and hills a solace and peace which he had never felt in a family unit. The following passage gives a sense of his oneness with nature.

When lying in a field of gold in August, the young orphan felt himself disappearing, becoming a tree or a flower, merging and

⁴Bettine Knapp, Jean Genet (New York: Twayne Publishers, Inc., 1968), p. 16.

⁵Ibid.

blending with his surroundings. As he watched the sun crossing the sky he responded to the fiery ball's inner luminescence, and, like the sun casting its shadow the young Genet similarly watched his shadow grow longer and longer. As the sun set and darkness fell upon him, he was captured by his own underworld with its dangers and traps and temptations--all those anxieties known to a boy thrust into a world without a thing of his own but his flesh and blood.⁶

Nature became at this point an externalization of the inner emotions that the young boy felt. Genet was a primitive in the sense that he responded instinctively and directly to the forces of nature; he felt an affinity with them; they enabled him to discover the sources and roots that he needed so desperately.

At this early age Genet began to express a duality, a double type of life, that is a recurrent theme in his literature. He was a person operating on two distinct physical and emotional levels. Outwardly the young Genet was pleasant and agreeable, going to school and blending with the structure and life style of his foster family. But at the same time, he felt alienated from his foster family, cut off from them and the normal world by the fact of his illegitimacy. He interpreted this as a kind of non-being. Because he had no family, he had no birth. To compensate for this non-belonging and lack of familial love, he lived in a fantasy world, pretending to have a family of royal blood who loved and cherished him. The trees and flowers became his friends and companions. He had no emotional outlet through human connection, all of it was channeled into his feelings toward nature.⁷ This connection to nature appears close to the mother earth worship of

⁶ Ibid.

⁷ Ibid.

primitive man, for Genet found bits of strength and solidity in the non-human elements which are the earth. Genet's writings make his dependence on nature seem to operate on the level of a mystical rather than physical experience, but the sexual side is also strongly evident. Masturbation and sexual gratification appear as the closest thing to any sexual self-awareness that the young boy exhibited. Sartre develops in Saint Genet the idea that Genet was never allowed an awareness of his own physical body, of his natural sexual tendencies, because of the lack of maternal love and physical closeness to the female body of the absent mother figure.

Around the age of ten Genet began to steal. Historians take upon themselves the task of isolating the exact moment of Genet's turn to crime. They want to be able to pinpoint a moment and say that from this date Jean Genet is labeled a thief. The moment of a physical time is unimportant in this study. The moment of being caught in the act is the critical element. Guilt is established. Genet approached this guilt on two levels, one code of ethics for himself and one for the world. A child who masturbates is often only fully aware of any wrongdoing if he is caught in the act by his parents. Thus the guilt comes not from the primary act but from the act of being caught and judged by an adult code of ethics. At this moment of guilt Genet assumed the duality that complicates any search into his life. At the precise instant that shame flickered within him, his life changed. He knew that he was a thief and that this was his truth, that this was his eternal essence. Sartre says, ". . . and, if he is a thief, he must therefore always be one, everywhere, not only when he steals, but when

he eats, when he sleeps, when he kisses his foster mother."⁸ Genet recognized that his life was a sham. He had lived simply, believing himself innocent above all, desiring life to be uncomplicated. From this moment forward the recognition of his destiny corrupted him. Realizing his destiny, he could not change. Jean Genet was a thief and lived a thief. But as a result, the finality of the situation set him free. The finality freed him from choice.

If Genet had been accused a thief at the age of seventeen, Sartre suggests that he would have laughed in the faces of his condemners, called them evil, and pointed to the evil and corruption in the world and as a result, structured his own life course. But for the motherless child, this condemnation was irreversible. He had been raised with a passionate love for God and a belief that all adults have godlike qualities. He could not condemn them. "He is trapped like a rat: he has been thoroughly inculcated with the morality in whose name he is condemned, that it is part of his very fiber."⁹ The censorship will all come from himself and the inner conflict is born. He is judge and judged. "He will be a zealous self-tormentor and will henceforth experience his states of mind, moods, thoughts, even his perceptions, in the form of conflict."¹⁰

At the age of sixteen Genet was sent to his first incarceration, the Mettray Reformatory. This period after 1920 was a time when he was

⁸Sartre, Saint Genet, p. 18.

⁹Ibid., p. 21.

¹⁰Ibid.

called a delinquent thief and his life become a continuous collage of broken laws and imprisonments. But for Genet there are two sides to everything and from his works, one sees the two sides he found to prison life.

At prison Genet discovered his first human fellowship. From this melange of disreputable culprits Genet emerged with a newfound rapport with human beings; for the first time he communicated. To be sure, this early communication was accompanied by homosexual bouts and power struggles, but there was companionship, peace and a strange comforting air of brotherhood. Genet says, "Much solitude had forced me to become my own companion."¹¹ Probably this, the discovery of the meaning of communication, was the beginning of Genet's interest in theatre and literature; it was here that he began to write, both prose and poetry.

The second side of prison life was what Genet refers to as living his role. Because he was an unacceptable member of society and because he was rejected by being a non-member of a family, he in turn rejected society. From this realization stems a negation of all to which society adheres. It was acceptable for males to prefer females, Genet preferred males; acceptable not to steal, Genet stole; and on and on in an unbroken chain. Genet rejected the morals and ethics of a world that had, in his eyes, rejected him. Homosexuality was a thing forced on him by his negation of societal norms, thus it was a role that he accepted without question. Because of this heightened sense of rejection and negation, his resentment grew intensely and this resentment

¹¹Knapp, Genet, p. 17.

fed his desire for violence and evil. Genet slipped further into the culture of the full-time criminal.

By now a confirmed criminal and homosexual, Genet escaped Mettray Reformatory and joined the foreign legion. This was the beginning of a long period of transient crime. Thief's Journal has been called

A paen to its author's three most prized virtues--treason, theft, and homosexuality--it celebrates the pursuit of these practices and the inversion of all beliefs and values which have traditionally been called the norm The Thief's Journal is a profession of the demonic.¹²

During this time Genet wanted to prove himself a magnificent world figure of crime and cruelty. From 1932 to 1940 he wandered, his goal being the quest of becoming the lowest of low, of becoming the most vile, ugly, and debased creature on earth. For eight years he lived as a tramp, in and out of prisons in various parts of Europe. This was a period of ascension through degradation into the slime. The emotions this man was living then are the same themes and emotions that are evident in his works. He operated in different worlds of realities and illusions set up by his existential existence.

In 1948 Genet was pardoned of all his crimes by the President of France and became a free man. He lives in freedom a life much as in the earlier days with the exception that today he is accepted as a major literary figure. Still refusing to accept social norms though, he, a man of wealth and world stature, lives with only a mattress and several books. Jean Genet has published widely and is today working on a new play. His main prose works are Our Lady of the Flowers, Miracle of the

¹²Josephine Jacobsen and William R. Mueller, Ionesco and Genet; Playwrights of Silence (New York: Hill and Wang, 1968), pp. 127-28.

Rose, Funeral Rites, Querelle of Brest, and The Thief's Journal; his plays include The Maids, The Balcony, The Blacks, and The Screens.

The Worlds and Themes in The Balcony

To further understand Jean Genet and his approach to life, a study of the basic worlds and themes in The Balcony will be helpful. The play, edited in 1958 and translated from the French by Bernard Frechtman, is considered part of the perfect trilogy by which the student can ". . . gain a perceptive composite portrait of the contemporary man for whom God is either dead or dying, of the man who sees himself in that strange twilight land between life and death."¹³ The other two plays in this trilogy are Beckett's Waiting for Godot and Ionesco's Killers. Each of these in some general way follows the basic tenet that "this sense of absurdity is born in man, . . . when he no longer takes his habitual, mechanical routine life for granted, when he begins to ask 'why.'"¹⁴ Genet's basic answer: ". . . if the juggernaut which is the world will not yield to man, then let man surrender to the world, and in the very process gain power over what hitherto had been overpowering. Genet is the great accomodator."¹⁵

The two worlds of The Balcony are the world of illusion and the world of reality.¹⁶ Madame Irma's brothel is indeed a house of illusions,

¹³Ibid., p. 2.

¹⁴Ibid., p. 34.

¹⁵Ibid., p. 11.

¹⁶Martin Esslin, Reflections: Essays on Modern Theatre (Garden City, New York: Doubleday and Co., Inc., 1969), p. 147.

for the old French word for bawdyhouse meant a house of illusions, a place where one could escape into a fantasy world of women and sex, where one doesn't have to face up to the realities of the everyday world. Irma's clients come to the house to assume roles, to act out their visions of what they would like to be. A gasman in the first scene pays his fare and becomes a Bishop. He puts on the cothurni and padded costume and plays at being the forgiver of sins. He struts and postures, assuming every pose and gesture of the person he supposes and acts to be. The Bishop (like the Judge and the General) knows that he is acting, he knows that this role is part of a momentary charade. Not until the world is fooled and forces him to be the real bishop does the gasman question the illusion of his role. At that moment, though, the other world of reality has stepped in, leaving the Bishop to wonder if the fantasy of power is not more fulfilling than the realization of it. Irma is the grand master of the entire house and under her direction and watchful gaze, the girls provide the proper settings, props, and extras for each arranged illusion. Each moment is carefully planned and executed to make everything as real as desired by the patrons.

The second world is the real world of normal everyday routine. This is the world of the gasman before he becomes the Bishop. During the course of the play, a revolution is raging in the world of reality, threatening the existence of the illusionary world. We hear sporadic bursts of machine gun fire and the occasional blast of a bomb. The clients of illusion must pass through the real streets filled with blood and gunfire, and are forced to be always aware of the existence of both. The revolution is successful because it destroys the illusion and makes

it reality. The Bishop, General and Judge are forced to parade through the streets and are accepted as real. Their sense of acting is lost. In turn, the revolution is destroyed when Chantal, its symbol, is shot on the balcony and Roger, as the Chief of Police, castrates himself, therefore negating any semblance of power he had assumed. For Genet

. . . all functions are the manufacture of fakery and sham, and the artifice of the Brothel is identical with the make-believe of the world. If the whorehouse is a mirror of society, society, in turn, reflects the whorehouse.¹⁷

Genet believes that human nature is inherently in need of illusion, with the end result that no social structure or order can be based on a reality. This is the core of the conflict within Irma. Her existence is necessary for the survival of the real world and if she is destroyed, the world dies. Irma fears that one will destroy the other, but indeed it cannot. Genet firmly believes that in the power of the social structure, one cannot break down with a revolution that which has taken two thousand years to develop. In his life Genet negated the norm but he never tried to obliterate it. This duality is compared to the duality that Genet found in prison and the duality of his behavior as a child.

In addition to the two worlds of the play, there are three basic themes which are evident in the first scene: (1) the witnessing of a play within a play, (2) the doctrine of mutual interdependence, and (3) the theme of distillation or abstraction.

The first theme is the idea that we are witnessing a play within a play. We are an audience in a theatre watching a performance of

¹⁷Coe, Casebook, p. 102.

The Balcony. Not for a moment does Genet desire that a member of the audience forget that he is watching a theatrical production. The playgoer does not step onto the balcony, rather he remains seated in a cushioned numbered seat in an auditorium. But for Genet, the entire world is a bawdyhouse, a house of illusions where each person is at once playing a role, involving himself in some little illusion or fantasy. It is the duty of the audience to keep the levels of acting and non-acting in perspective, but often the switch is sudden and roles get intentionally confused. In the script, the Chief of Police is forced to be himself because no one desires to assume that particular role. Only when Roger asks to play the role can the Chief of Police act out an illusion and satisfy his dream. During the revolution, the Bishop, Judge and General are not free to drop their roles because the people accept them as realities and demand their presence. At all other times, the actor can come and go as he pleases within the realm of the realistic-illusionistic world. The shifts are quick and complicated, but effective as a modern and innovative stage technique.

Genet's elaborate and eye-arresting sets, . . . his shuttling between appearance and reality as props come and go, as characters shift roles, as play gives way to play--within play, which in turn reverts to play, his poetry which sparkles on occasion with a sensuous, concrete richness--all these qualities make for the finest theatre of our day.¹⁸

The ultimate in theatricality occurs when Irma steps to the audience at the end of the play and says, ". . . you must now go home where everything--you can be quite sure--will be falsier than here" ¹⁹

¹⁸Jacobsen and Mueller, Playwrights of Silence, p. 13.

¹⁹Jean Genet, The Balcony, trans. and ed. by Bernard Frechtman (New York: Grove Press, Inc., 1966), p. 96.

The second theme is the doctrine of mutual interdependence. If there are no sins for the Bishop to forgive, then there is no purpose for the Bishop as a character and his role ceases to exist. Thus the existence of good depends on the existence of evil, heterosexuality on homosexuality, love on hate, absence on presence. This can also be called the doctrine of polar opposites, meaning that one thing is the reverse mirror image of another. This idea is so relevant to Genet's life. He sees his role as the negation of society. Because he accepts his negative role then there is the existence of the positive; because Genet attempts to be the lowest of low and the most evil that is possible, then there is God. Genet was raised on a firm belief in God; thus, his doctrine on the absurdism of life. Man can beat death at his own game by surrendering to it.

This second theme blends immediately into the third theme of distillation or abstraction. There is in the play a constant movement back and forth from one condition to another. Of these conditions, ". . . one may be asserted as absence, death, immobility, invisibility, non-being, appearance; the other as presence, life, mobility, visibility, being and reality" ²⁰ As in the previous theme, these pairs rely on each other for their existence. The Bishop in the first scene says, ". . . It may be cruelty and beyond that cruelty--and through it--a skillful, vigorous course towards Absence. Towards Death." ²¹ Characters struggle, push themselves toward the opposite, death. For Genet, this

²⁰Jean Genet, Le Balcon (Decinés, Isere: Marc Barbezat, 1961), ii.

²¹Genet, The Balcony, p. 7.

is the true essence of his being. He despises the entire present, the path he was forced to accept. He constantly yearns for that future moment, the absence from which there is nothing.

This last statement brings us round full circle to the first moment of the historical Genet. Once man is resigned to the absurdity of life and to the cosmic nothingness, then he can play life's game and find nothingness and peace in death. The world, according to the playwrights of silence, is headed toward holocaust, but this direction will allow man to reach the Absence that is death. For Genet, Sartre's perfect existential man, this is the purpose of accepting the duty of his life style.

The Visual Design

The Setting

Genet has placed the action of The Balcony in a brothel, which easily lends itself to ritual. Each client arrives here with an intent, a dream, or a fantasy, which easily transmutes to a form of play-acting with the whores and props of the house. A brothel affords an international language which can border any national or language barrier; a whorehouse in London or Paris would offer the same services as one in New York or Los Angeles. Like the language of the Church, the language of the brothel is standard and available, known and ready to fit the needs of the particular client. The Balcony, concerned with man's need for and obsession with ritual, can best occur in a timeless and placeless void. The story can and does happen everywhere and anywhere

at every and any moment. For this reason the set design will be neither the laces and papers of a French sitting room nor the colors of a Turkish harem but rather a black space.

The setting is to be a space staging conglomerate of platforms arranged in a horseshoe curve of shapes and heights that will continue the sweep of the side aisles of the auditorium. The designer wants the set to be a fluid extension of the auditorium. The curve of the platforms should serve as an echo of the curve of the house seating, the vertical pipe units echoing the wooden slat construction of the auditorium decor. The elevator will be lowered to near basement level, lessening the physical obstructions between audience and action. The red scaffolding which physically supports the stage flooring will be visible and will make the platforms appear to rise from the basement level rather than from stage level, the overall gesture being massive and powerful so that as the revolution rages around and climbs up the scaffolding, the image of the fallen house of illusion will be more effective and powerful. The red scaffolding will be backed with crumpled black plastic which will serve as a reflective surface for the lights of the machine gun bursts and will give a quality of flickering fire when lit with red and pink lights.

The platforms, floor, and masking units will be black, all vertical surfaces covered in black corduroy and all flat surfaces painted with black latex. Characters will appear as needed from a blackness. Entrances, creating the appearance of a character rather than suggesting an entrance from another room or hallway, will be made from behind black mirror type units. This basic approach in design is to be

cinematic. The setting will help the action move with a film-like quality (a scene here and immediately a scene elsewhere in the black space). The set will be textured with silvered plastic and metallic pipe units suggesting mirror reflections. The audience member is seeing his fantasies reflected on stage in addition to seeing the characters themselves caught in a maze of mirrored images.

To augment the black unit setting, there are to be hanging units and prop pieces that will appear for particular scenes. These units are not to be so much suggestive of physical locations as they are to serve as props for and symbols of the ritual of a particular scene. The Bishop will have an ornate gilt chair and a cross of gilt wood and metallic tubing. The court is to be set simply with a black wooden bench for the Judge. The General's scene will require an impressive black leather armchair, a mirror unit, and a brown and red satin bell pull which is to fly out when no longer needed. Irma's office, located centrally and massively, will be set with a brown wooden desk and a brown leather chair; the furniture is to be formal and businesslike in contrast with the lace hangings and sensuality of her pink satin bed. The funeral studio is to be set with an urn of dripping plastic ferns and a silver casket draped in oversized plastic flowers and black netting. The final mausoleum scene will be backed with torn and shredded plastic and cloth hanging units that fly in as Carmen and Roger enter the depths of the tomb. The pieces should suggest underground slime and wetness and totally envelop the stage, suggestive of the finality and all encompassing quality of death.

Each of the set and prop pieces should be easily and quickly placed and removed; the action must move quickly and quietly from scene to scene, image to image. The designer will intentionally keep all units mobile and simple to complement the fast-paced cinematic quality which the script necessitates. The stage at the end of the play must disappear into total blackness, just as it appeared in the beginning.

The Costumes

The major design premise of the costuming will be based on Marc Chagall's theory of a "child's eye" concept of painting. A child, in his drawing, captures the essence of a subject; not concerned with details of form and structure, he extracts an immediate and dynamic image which expresses a true essence. Thus to a child, a bishop might be pictured as a tiny face swathed in yards and yards of gold and red cloth. The emphasis then is on large expressive symbols, such as the mitre, the crook, or the ring, and not on the cut and design of a particular robe or gown. To a child the bishop might shuffle heavily with a rustle of silken lace, lumbering under the weight of the golden mitre, flashing his jeweled ring and waving his golden crook. Not merely a figure of religious images, he becomes a silhouette of color, texture and movement, an essence rather than a portrait.

The designer hopes to use this child's eye theory of picturization and costume each character as an essence. The naivete of a child's interpretation will be surely lost due to the complexity of the human character and fantasy which Genet is dealing with and because the designer is not a child and has been tainted, like Genet's characters, by

the environment. Genet is concerned with people who are playing roles and indeed for these people, the roles are constantly changing. The designer wants to picture in as simple terms as possible what each character is or, more to the point, what he thinks he is. The characters who in the play actually assume costumes, the Bishop, the Judge, the General, Irma as the Queen, and Roger as the Chief of Police, are obviously dressing for a role, but in fact, each character has fantasies and is playing at his life's role. The designer wants, therefore, to visually express for the characters and the audience an essence of each of The Balcony's characters and show their relationships to each other and to the action of the play. The design ideas will be from the designer's imagination, resulting from detailed character analysis with the director and careful historical research. The designer has found many of the images in The Balcony visually portrayed in the canvases of Francis Bacon and has used a study of these paintings as a secondary source for design ideas.

The costuming for The Balcony will be used by the designer to clarify the projection of character and to heighten the theatrical quality of the play. Of major importance to the design intention will be the expression of three distinct groupings of characters. The three groups are to be (1) the staff of the brothel, including Irma, Carmen, the three whores, Arthur, and the beggar-slave, (2) the brothel clients, including the Bishop, the Judge, the General, and eventually Roger as the Chief of Police, and (3) the world of reality including Roger, Chantal, the three revolutionaries, the Chief of Police, the Envoy, and the photographers.

The inhabitants of the brothel will be dressed in reds, blacks, and pinks, the costumes constructed of shiny wet-look vinyl, leather, and netting. The designer feels that reds and pinks are sexually suggestive colors and that when textured with scrim and silvered fabrics, the effect of the costumes will be a hard edged eroticism and an assumed sexuality. Breasts and stomach panels will be laced to the three whores to suggest that they assume their grotesque sexuality as they assume their roles as whores. The designer will follow the dictates of the Victorian mode of dress which consists of tight lacing and corseting, stockings and garter belts, because for stage costumes, this style will be more erotic and more suggestive than bare flesh.

The five assumed costumes, those of the Bishop, the Judge, the General, the Queen, and Roger as Chief of Police, are to be built over a body enlarged with heavy shoulder padding and worn with boots with eight-inch thick soles based on the idea of the Greek cothurnus. In his writings about The Balcony, Genet speaks of the costumes as garish, oversized, and grotesque. The effect they must produce is a magnificent beauty coupled with a grotesque horror. These five costumes should be oversized and highly colorful visual representations of the characters' fantasies. Therefore the costumes will be cut from heavily padded or quilted burlaps, velvets, satins, and vinyls and glued with wires and nettings and textured with paint, fabric overlays and metallic trimmings. These five costumes will be highly theatrical and will be a bit reflective, continuing the concept of the set and costumes as reflective elements in the fantasies of both characters and audience.

The third grouping consists of everyone outside the illusionistic world of the brothel. The revolutionaries will be dressed in earth tones and dark menacing colors of black and dark green to suggest their realistic and down to earth nature. The revolutionaries climb from the depths of the stage, soaring upwards toward their illusion, pulling Chantal, whose scarves and freely flowing hair are symbolic of their desire for freedom and of her own role playing as the image of their ideals. The Chief of Police, the Envoy, and the photographers will each be costumed to project the essence of their own fantasies and their roles as a part of the world outside the house of illusions.

The Bishop will be the first character to appear on stage and should embody Genet's basic concern with the paradox of the beautiful and the grotesque. Therefore, when he is first seen serving mass at the altar in Scene One, he must immediately project the fantasies of the Bishop and exhibit the terror and splendor inherent in clerical power. The figure, seen first from behind, should appear elegant and serene as a real bishop might. His mitre and cape, encrusted with jewels and embroidery, will glisten red and gold. But as he slowly turns, raising his mitre heavenward, he must horrify the audience with his grotesque size, his awesome beauty and his dreadful splendor. Every part of the eight-foot costume must emanate The Bishop. He will have the prop of the penitance groveling at his feet and kissing his hems. But the Bishop's time is up; his hour of illusion is over. When Irma and the penitance unlace his garment, the illusion will fast fail. The robes will fall away as if they were never there; the gasman will stand in plaid boxer shorts and an armless T-shirt, a middle aged man wielding

no charm and certainly holding no charisma. The illusion of power will lie crumpled at his feet, a heap of fabric and glitter.

Her silhouette consisting of broad padded shoulders, a massive chest, a tiny pinched waist, and broad hips, Madame Irma will be dressed in a starkly cut two piece suit of blood red velvet. A large jeweled flower of pink and lavender petals will cover her breast and spread its tendrils over her torso. Her exposed neck and chest will be bound in ropes of glittering jewels, pink, lavender, and diamond, and at her ears will hang large metallic triangles. Irma's hair will be carrot orange-pink styled in hard waves around her face. She is an efficient business woman dressed elegantly but with a stark simplicity and her presence must command respect and inspire grotesque awe. She carries herself erect and is always in control. Irma's underwear will be elegant and sensual, black lace brassiere, panties, garter belt, and hose.

For the meeting with her lover, the Chief of Police, Irma will adorn herself in more jewels and a dressing gown of green satin with overlays of black chiffon. The flower of her suit will now look like a pink exposed breast and nipple with tendrils of the flower now long black feathers which spread down her neck and right arm. Her legs will show through the netting of the skirt, the effect desired being erotic and a bit whorelike in its hardness.

The three whores are to be dressed alike, their basic outfit consisting of pink vinyl breasts and a stomach panel laced with strands of black and red scrim and metallic netting onto a black leotarded body. The whores must exhibit an assumed sexuality, their sex strapped on for their roles as whores. Each of the girls will indeed be acting the role

of whore, yet over and above this, acting the role of penitiant, thief, or pony girl, as the fantasies of the clients require. Pink cotton stockings, painted with fishnet designs should be obviously held up with black garter belts and worn with black vinyl boots. Each whore will be long and leggy, epitomizing for the clients one of the whore-iest whores they have ever seen. Their makeup will be highly painted and rouged.

In Scene One, the penitiant will wear long chiffon scarves of pale Virgin Mary blue over her basic whore outfit. The fabric will be draped over her head and shoulders, not permanently and not for the purpose of fooling the Bishop, for he knows only too well that the action is a charade, an acting out of a previously arranged script.

The thief in Scene Two will wear a grey scrim apron with full sleeves and a blood-red pocket over her vagina. The pocket, an obvious sexual symbol, will be a prop for the executioner as well as a place to store the Turkish towel and other assorted stolen articles.

In Scene Three, the pony girl will wear long gold gloves and a graceful tail of glittering gold and sienna. She should be the most beautiful yet animal being on stage.

The executioner, cast in the same prop-like role as the thief and other whores, will be dressed in a similar fashion with pink tights textured with black stripes. His massive bare chest is to be criss-crossed with chains and leather strips lacing his black vinyl and fur vest. He will wear a cod piece of heavily textured scrim and satin and will carry a massive whip of black plastic and wire. The executioner's outfit is to be striped with silvered fabric and should seem to drip

from his body like blood. The texture will be suggestive of the bars and confines of a cell. On his hands and arms he will wear heavily textured black gauntlets. The executioner must appear awful and menacing.

Also structured with cothurni and shoulder padding, the Judge, in Scene Two, will appear massively broad and stable. The entire body of his robe is to be quilted in four-inch squares, one side of blue corduroy, the other of black satin. The sleeves will be pleated watered satin patterned with red satin triangles. The front of the robe is to be appliqued with collar-like white pieces of varying textures and sizes. The costume will be distressed with white and red acrylic paints. The Judge's shoes will be black with vertical red stripes. The silhouette of the Judge will be powerful, consisting of two pendulous sleeves swaying from massive shoulders--his essence possibly like a pair of majestic swaying scales. His tangled judicial wig should be yellowed and askew, his statute book large and also quilted. The Judge's makeup will be sallow and unhealthy looking. He must appear pompous, florid, and a bit eccentric.

In Scene Three, the General will enter in a dark grey business suit, white shirt, conservatively striped tie, and black shoes, the picture of a discretely attired businessman. During the scene he will undress and be dressed as a General by the pony. In undress, he should be rather comical in his embarrassment, wearing blue boxer shorts, maroon garter supporters, black socks and a white sleeveless T-shirt. But once dressed, the General will become a glittering symbol of military pomp and power. The jacket, constructed over massive shoulder pads, will

be of red quilted satin and knobby yellow velvet and will be decorated with large epaulets. From one shoulder will hang a mass of golden braid balanced on the other side by a cape of green crushed velvet. The General will wear jodphurs, boots with high tops and spurs, and a feathered General's hat. As props, he will have an oversized monocle, a riding crop and a golden sabre. The General's makeup will be a pale blue base with huge circles rimming his eyes. The makeup should reflect his pride of stature, his death image and his colorful nature.

The whore who plays the part of the penitant in Scene One will become the elegant lady who refuses the advances of the beggar in Scene Four. For this role she will substitute a cluster of flowers and an ostrich plume shawl for her blue penitant drapes. The beggar will be dressed in cut off grey pants, a green shredded coat, and a supple piece of cloth draped over one shoulder. This image was derived from a painting by Picasso entitled The Madman. The beggar will crawl from under one of the platforms and offer the lady a mousy bunch of straw flowers; she in turn will hand him a dreadful grey fright wig ridden with lice. The beggar's makeup should be pale white and his being gaunt and sickly. He will wear a skullcap dotted with grey sores and tufts of louse-ridden hair.

Carmen, Irma's confidant and sometime secretary, will wear a pastel skirt of pale green silk and a jacket and peplum of green and blue flowered organza. The gown, showing her neck, shoulders and breasts to good advantage, will cross over the breasts and tie at the left side of the waist. The dress will be symbolic of Chantal's image of herself as a cross between the Virgin Mary and Mother Earth. Adding a subtle

sexual quality to the outfit, the lining of the skirt will be a pastel paisley print of pink and brown, suggestive of the sensual quality of the inside of a flower petal. Carmen will also wear a golden sunburst necklace that will be suggestive of Bernini's sculpture of St. Theresa. She is a complex blend of a highly fertile yet quietly virginal woman.

Arthur, the pimp, will enter Irma's bedroom in Scene Five dressed as a lover and a gallant. He will wear pink slacks, a flowered shirt, a yellow satin cape, and a flashy white fedora. He will have golden jewelry and will carry white leather gloves. Arthur will look a bit effeminate and a bit overdone. One side of Arthur's body will be disfigured slightly. His shirt on that side will be of a darker pattern. His face will have black makeup and his cape will have an over-panel on that side. This will be a statement on the part of the designer that Arthur is disfigured and thus leads this illusionistic life in the brothel. In reality he is a pawn of both Irma and the Chief of Police rather than Irma's lover.

George, the Chief of Police, should appear as the most powerful character on stage. His uniform, his heavy boots, and his cigar will all be symbolic of his quest for power. The jacket will be green suede with a fur collar and lots of gold trimming. His jodphurs will be of brown fur and his shirt will be black, green and white pin stripes. George's makeup will be pale and his features square and powerful. His hair should be slicked back as if he has just prepared himself to meet the public, for George is power hungry and out to impress the world.

In the grand balcony scene, Madame Irma will enter dressed as the Queen. The effect of this entrance must be powerful and stunning.

Because Irma has just exited, this will be a fast change; therefore, the costume will have to be easily put on. The robe will be of purple satin with overlays of yellow and orange dotted netting and will have a gigantic Elizabethan collar of silver lamé and ostrich plumes. The Queen will wear golden cothurni, a red wig, a golden crown, and will carry an oversized golden mace. The costume will be covered in sparkling jewels and golden baubles. The image of the Queen must be powerful and breath-taking. The audience must sense the terror and splendor of total royal power.

The revolution involves a different layer of reality than the life inside the brothel and the costumes of the revolutionaries must express a different mood than those of the staff or clients of the house of illusions. The revolutionaries must look dark and menacing and appear a true threat to the safety of the brothel. Roger, a plumber, will be dressed in an open-necked white shirt over a black turtleneck shirt, dark boots and trousers and a brown leather jacket. He will wear a shoulder holster and a revolver. His companions will wear dark green canvas work jumpsuits and will have either grotesque makeup or nylon stockings over their heads. They will carry stubby machine guns.

Chantal, one of Irma's former whores, is now the symbol of freedom for the revolution. She, barefoot and with wildly flowing black hair, will wear a girdle-like drape of brown leather which supports a flowing black skirt with pink, brown, and black chiffon scarves. Her breasts will be casually tied with red scarves and she will carry a flowing shawl of black scrim. The wing-like effect of the shawl and the free-flowing scarves will make her look free, bird-like and heaven-bound.

The Envoy will be dressed in a fashion making him more formal and strictured than the other Balcony characters. He is to be symbolic of the uniformed elegance of a court or government official and his essence might be described as a penguin. His jacket will be made of crushed red velvet with the tails and one sleeve of a black patterned velvet. The fact of stark white gloves and a black sleeve with white decorative bands will call attention to his flowery if meaningless hand gestures. His high waisted pants will be silver satin, his shoes black and polished, and his chest covered in gold leaves and jeweled medals. The Envoy will have an awful grin painted on his face and a distinguished grey streak in his hair.

When he enters the brothel to assume the role of the Chief of Police, Roger, like the Bishop, Judge, and General, will be gigantic and overblown. His costume will be an extension of that of the Chief of Police with the symbols of power, the fur, the chains, the jacket, the emblems, and the cigar larger than real life. The Chief of Police is creating his own death and this is to be symbolized by the black which colors his boots and the stripes of his pants. The colors of the costume will be harsh and shiny and the fabrics will be knobby and grotesque, picking up the harsh green and silver colors of the mausoleum studio setting. His makeup will be pale white with brown and grey shadows, as if he is already a corpse.

The three photographers will be dressed as colorful clowns because the director wants to use them as comic elements in the play rather than as horrible comments on the inhuman qualities of news reporters and the news media. Therefore they will wear brightly striped balloon legged

pants, pert bow ties and a clown's makeup. The three will be dressed alike and will all wear curly blond wigs. The clowns will have no individual qualities but will look and act as a group.

The Lighting

The basic concern involved in the design of the lighting for The Balcony will be with isolating figures and images in different sections of the black void, attention being given to the shuttering of all light off the fronts of platforms. The images must be thought of as isolated in a depth and height in time and space and not in terms of a position stage right or down center. Figures and props are to be lit, not the set.

Different colors are to be used for each scene following the concept of searching for character and scene essence through the visual design elements. The area lights and special effects will be highly theatrical, fading at times from a white light to a highly colored hue focused on a character as the mood becomes one of fantasy or mind travel. The presence of Irma at the beginning of Scene One will call for white light, but as the Bishop slips into the scenario and creates the illusion of his fantasy, the lighting will become brilliant red and magenta hues. The cross will glow at curtain with an orange neon quality. The Judge's scene will be lit in formal blues; the lights will fade into and out of the scene as if the audience is catching one moment of a continuing scenario. Scene Three will begin with white light but as the pony weaves the spell of illusion, the lighting will become distinct pods of red on the General and the pony. As the parade begins, a golden slash

of light will stretch across the stage, creating a pathway for the horse-drawn casket of the General's fantasy. The short beggar scene will be lit with a single green spot. The effect will be ghostly and horrible, as if the action is occurring late at night under a street lamp. Irma's bedroom will have a soft pink glow which will become a garish orange carnival lighting for the photographers' scene. The mausoleum and funeral studio will be lit with a deathlike green. Each of these scenes will be cross faded from the previous scene and will involve a series of theatrical fades and special effects which the designer will choose according to character essence and mood interpretation.

The lighting for Scene Six, the revolution, will be distinctly different from that of the interior brothel scenes. Prior to the scene, as gunfire bursts and explosions interrupt the peace of the brothel, strobe and flash bulbs will periodically flash behind the set on the cyclorama and in the pit, creating the effect that the revolution is surrounding the house and threatening its very foundations. When the revolutionaries throw their ladder against the scaffolding and rush onto the bare stage, the lights will create pools of light and dark. Strobe lights will open the scene, creating a gunfire-like mood and making the movements of the actors unreal and dancelike. For even though the revolution is a reality, the revolutionaries are just as caught up in their fantasies as the brothel clients. The lighting will give a supernatural quality to the movements of the bird-like Chantal.

The lighting will be highly theatrical and will be used to interpret the mood and help move the play with a cinematic-like tempo. The lighting will unify the elements of voice, movement, costume, makeup and setting.

Summary

The purpose of this part has been to show how the designer will apply to a production the historical and stylistic research which has been done on Genet and The Balcony. The designer plans to create a highly theatrical visual statement which will blend the elements of setting, costuming, makeup, and lighting into a unit which will enhance the action and dialogue and make the production a powerful dramatic statement.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN

DESIGNER'S RENDERING

THE BALCONY - JOHN SEWET
THEATRE - DEC 1973
DESIGNED BY CHRIS SHAW
SCALE 1/2" = 1'-0" UNCG

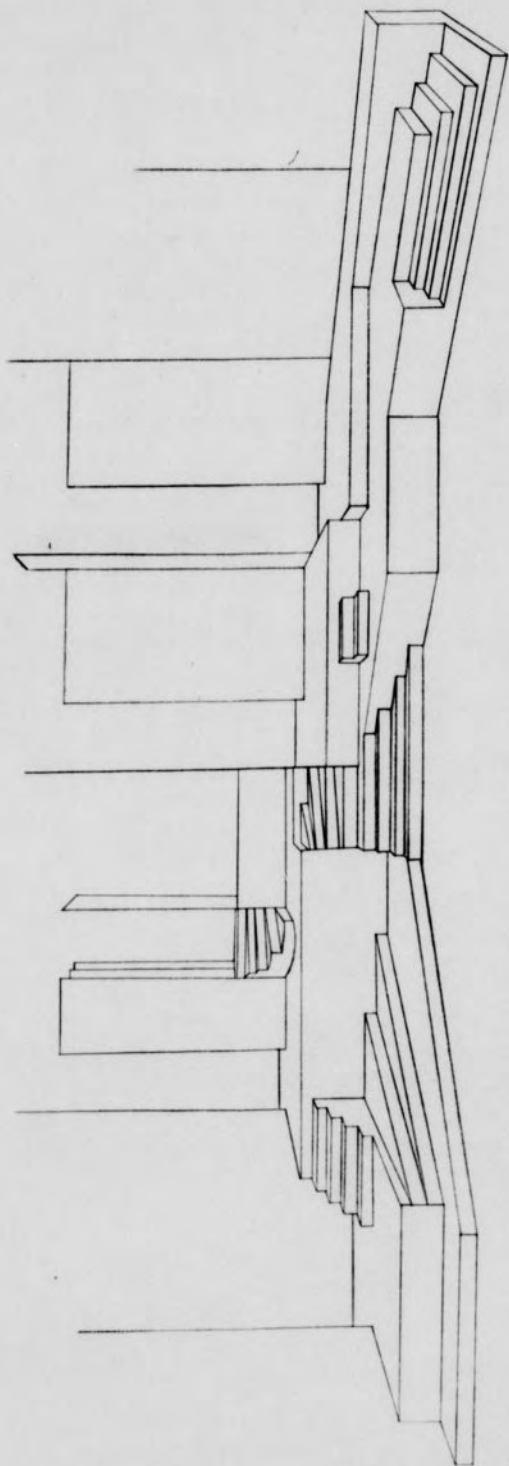
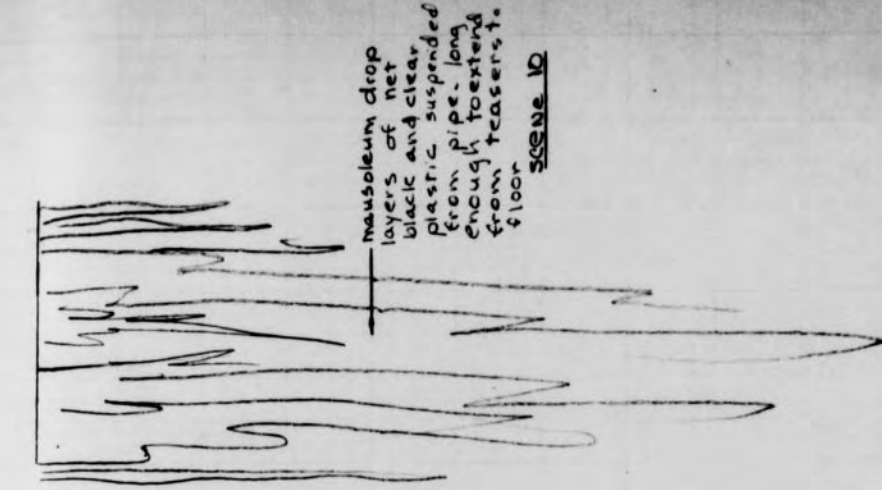
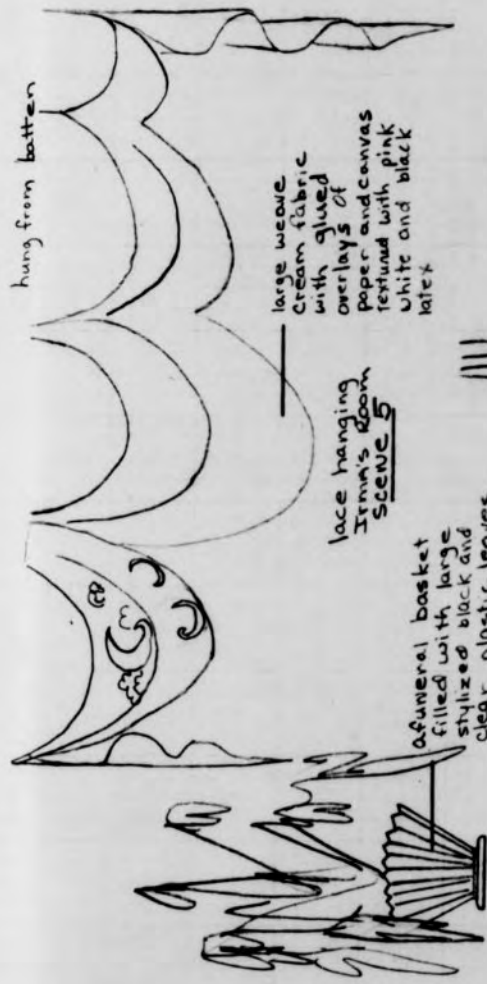


Figure 2

WORKING DRAWINGS



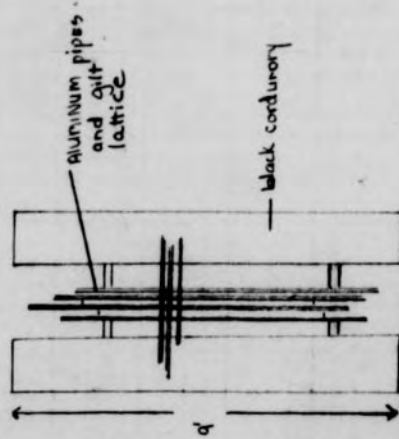
large weave
cream fabric
with glued
overlays of
paper and canvas
textured with pink
white and black
latex

lace hanging
Irmin's room
SCENE 5

funeral basket
filled with large
stylized black and
clear plastic leaves

hung from batten

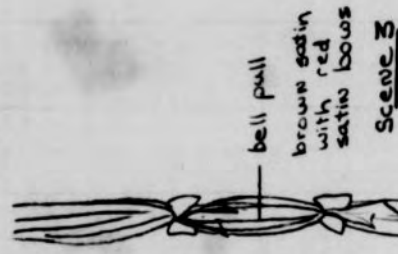
funeral
SCENE



aluminum pipes
and quilt
lattice

black corduroy

cross unit
SCENE 1



bell pull

brown satin
with red
satin bows

SCENE 3

Figure 3

— sand bag in base

prop units
designed by Carr Garnett
The balcony
not to scale

PROPERTIES PLOT

197-2300

1. Master's desk with papers
under desk

2. Tomlin's bench
Stalder's book

3. Central's chair
Red pack

4. Tomlin's bench
Stalder's book

5. Glass, silver, empty, cigarette lighter,
cigarettes, jewelry box, pencil, newspaper,
playing cards, money, book, clock, leather
case, hat, two handbags.

6. Master's desk
Stalder's book

TABLE 1
 PROPERTIES PLOT

<u>SCENE</u>	<u>ON STAGE</u>	<u>OFF STAGE</u>
1	Bishop's chair with clothes Cross unit	
2	Wooden bench Statute book	Executioner's whip
3	General's chair Bell pull	Riding crop and sword
4		Flowers for beggar Wig for lady
5	Mirror, ledger, money, cigarette lighter, atomizer, jewelry box, pencils, handkerchief, playing cards, makeup, desk, stool, leather chair, bed, lace hangings.	Cigar for George
6		Ladder 3 machine guns

TABLE 1--Continued

<u>SCENE</u>	<u>ON STAGE</u>	<u>OFF STAGE</u>
7	Chair, casket, urn with flowers	Black drape for casket
8		Mace, cigar
9	2 chairs Monocle on General's costume Lace hanging	Cigar Queen's mace Rolled newspaper 3 flash cameras
10	Mausoleum drop	1 cigar--enlarged
11	Lace hanging	

THE COSTUMES

COSTUME RENDERINGS

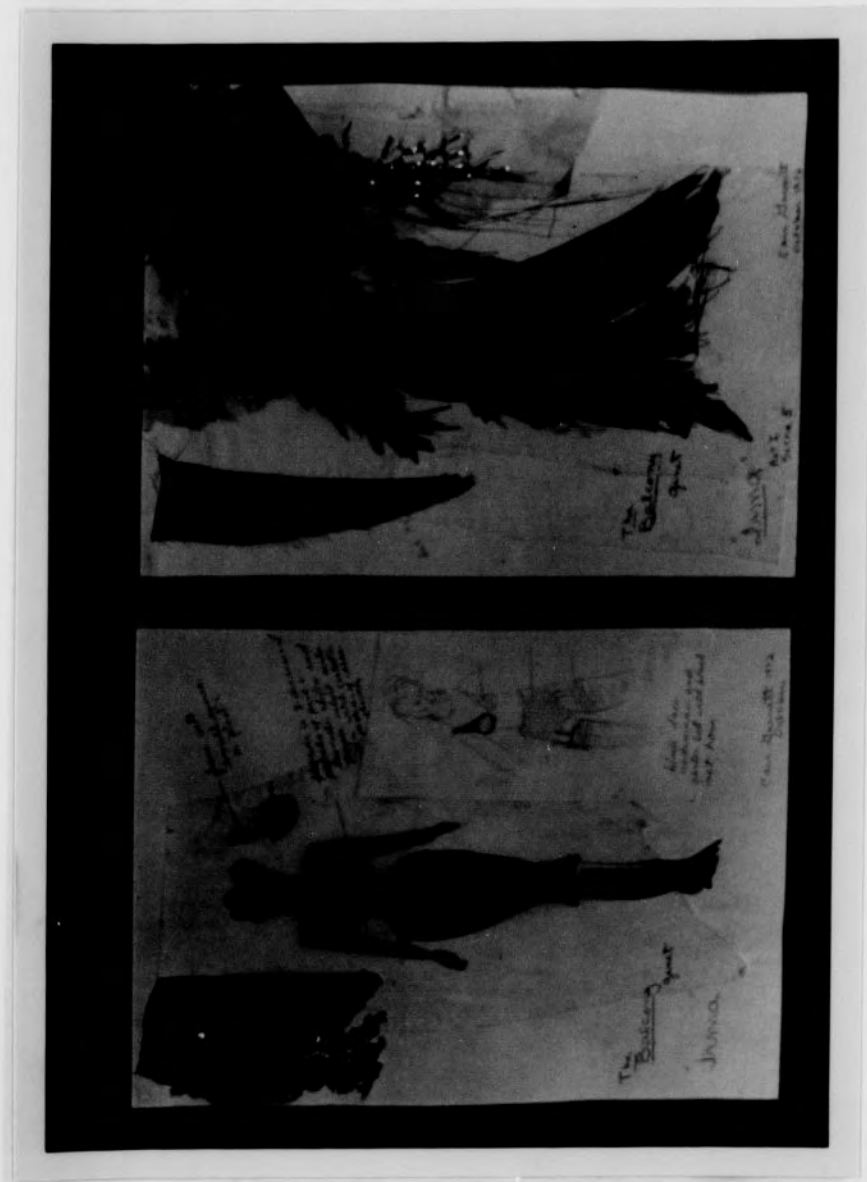


Figure 4

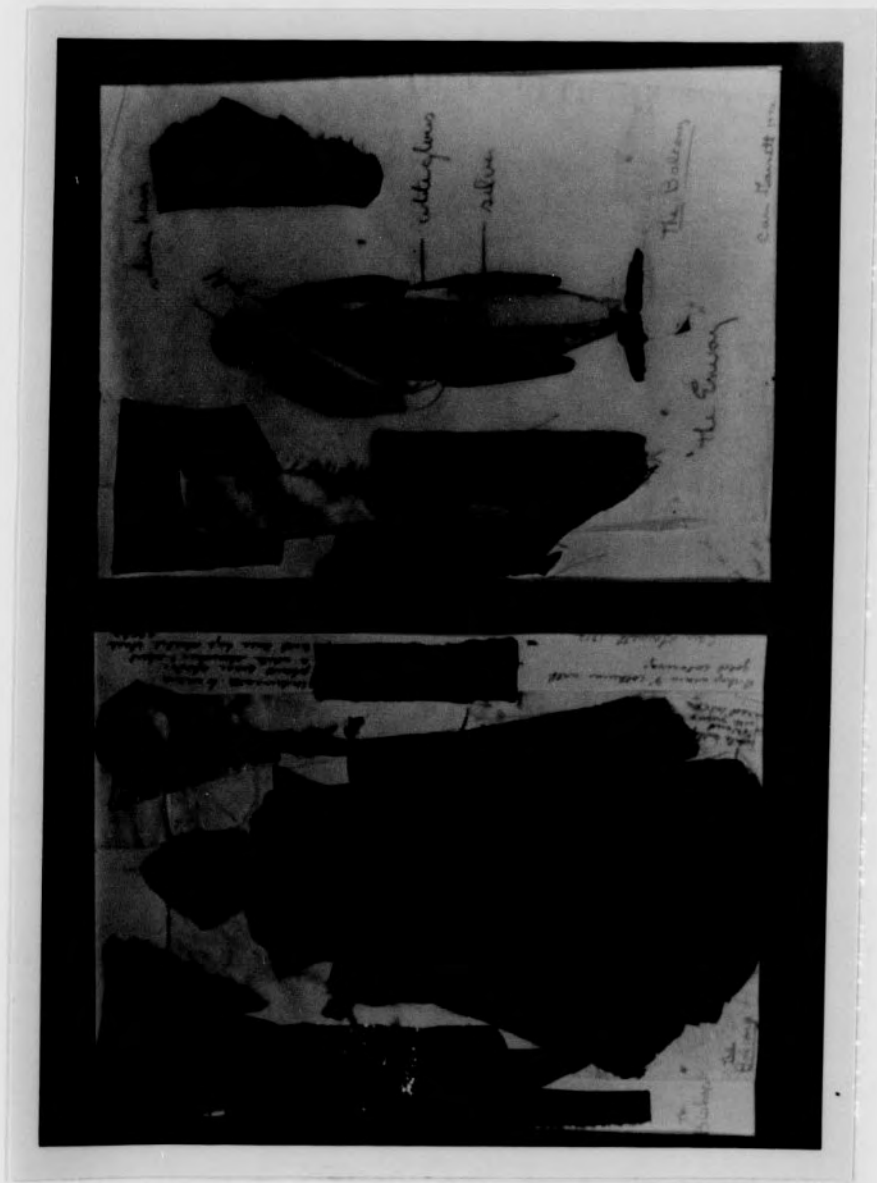


Figure 5

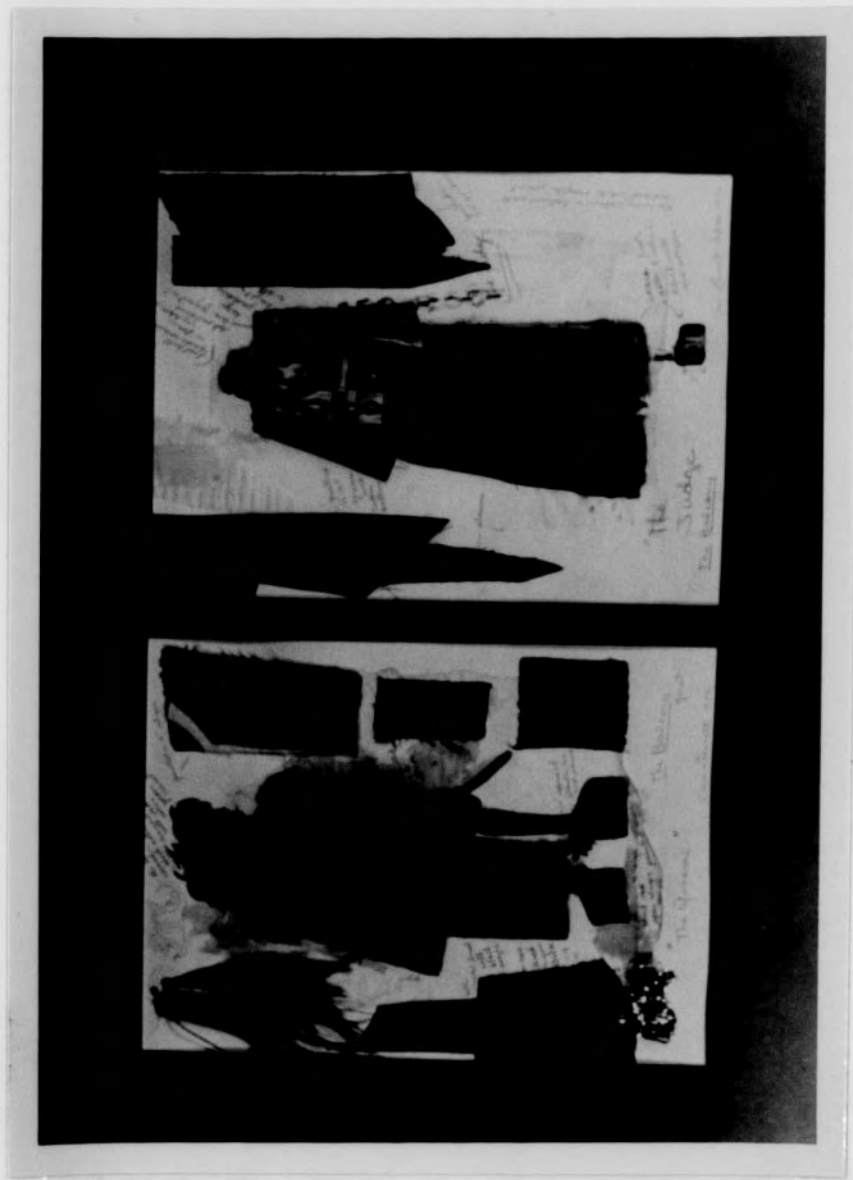


Figure 6



Figure 7



Figure 8

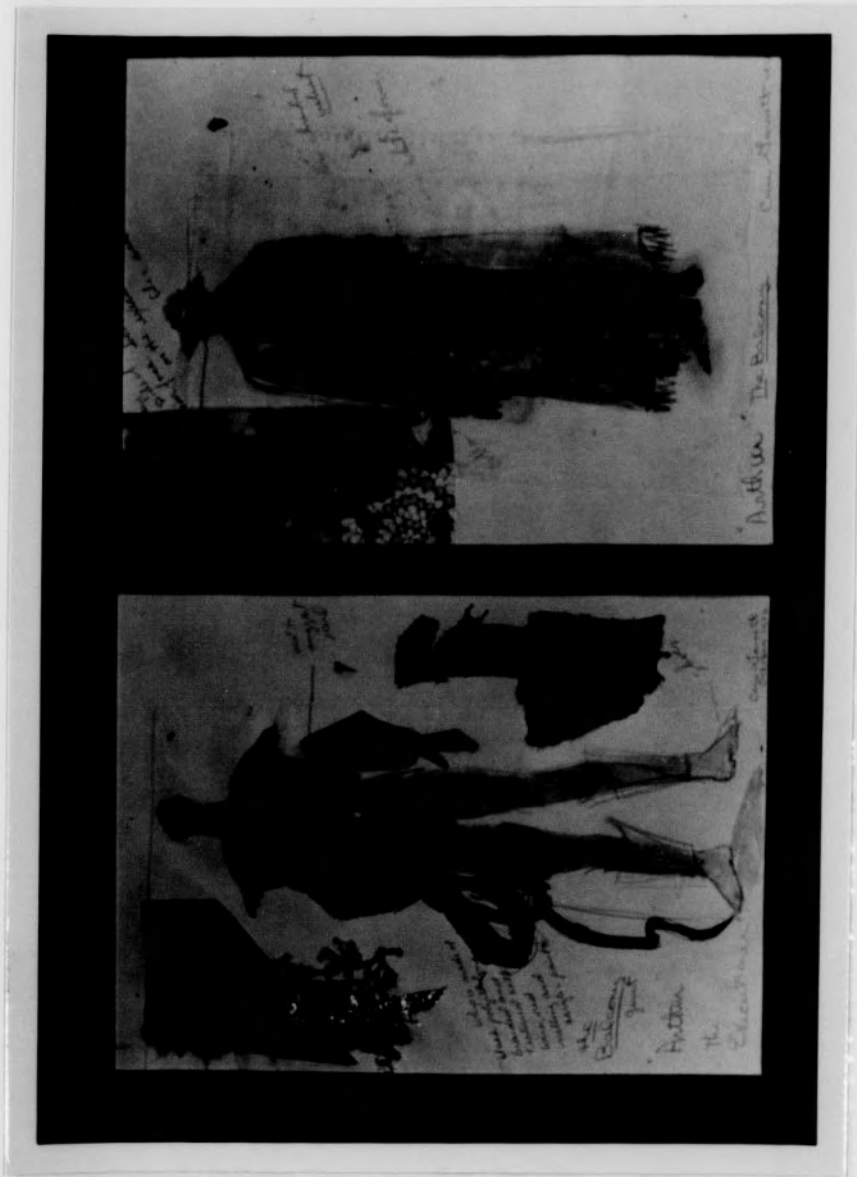


Figure 9

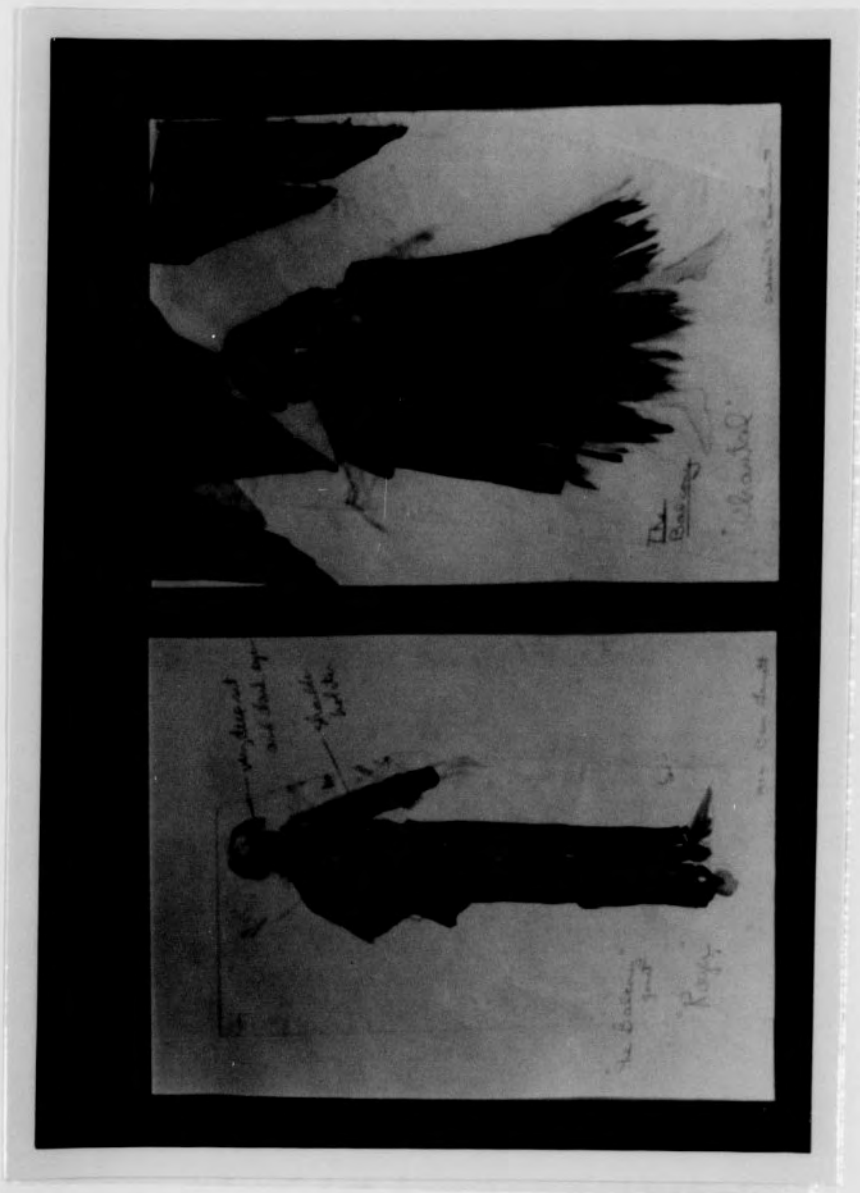


Figure 10

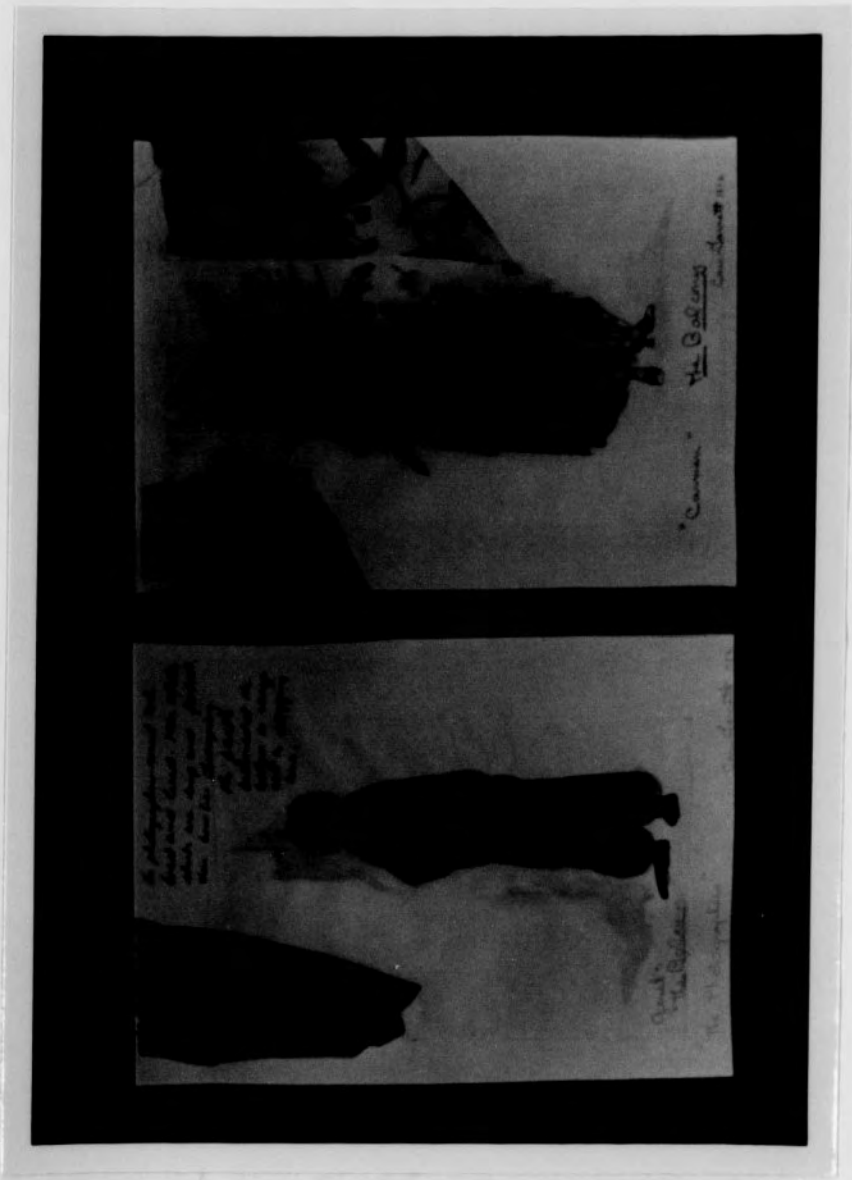


Figure 11

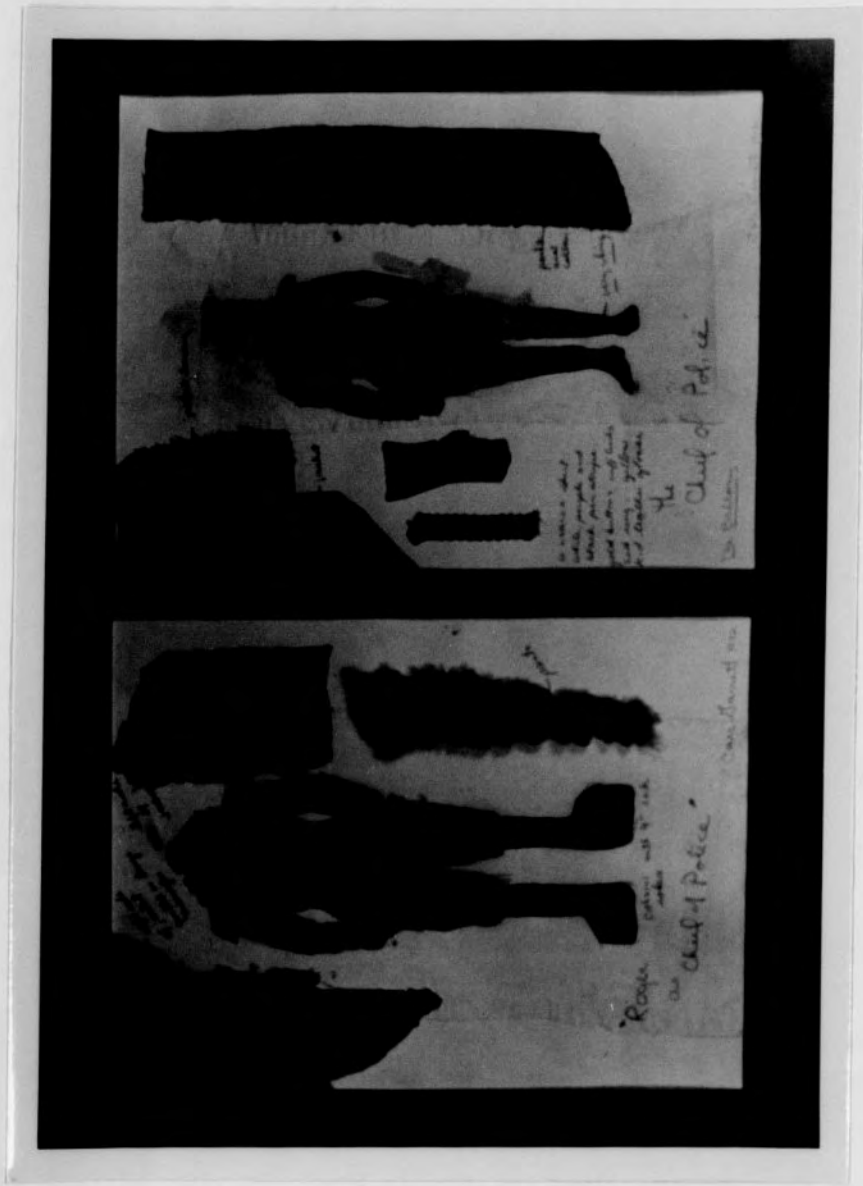


Figure 12

Scene 1 - [Faint text]

Scene 2

John - [Faint text]

John - [Faint text]

John - [Faint text]

Scene 3

COSTUME PLOT

John - [Faint text]

John - [Faint text]

John - [Faint text]

Scene 4

John - [Faint text]

John - [Faint text]

John - [Faint text]

Scene 5

John - [Faint text]

John - [Faint text]

Scene 6

John - [Faint text]

John - [Faint text]

TABLE 2

COSTUME PLOT

SCENE ONE:

Bishop--Under-robe, cape, overpiece, cothurni, ring, mitre, plaid boxer shorts, black socks, white T-shirt.

Irma--red suit, red shoes, necklace, earrings, lace underwear, hose.

Penitant--whore outfit, blue penitant scarves.

SCENE TWO:

Judge--robe, wig, cothurni.

Executioner--vest, tights with codpiece, gloves.

Thief--whore outfit, thief's apron.

SCENE THREE:

General--grey business suit, white shirt, tie, shoes, socks, maroon garters, blue boxer shorts, white T-shirt; changes to General's jacket, cape, pants, cothurni, hat.

Pony--whore outfit with tail and gold gloves.

Irma--same as Scene One.

SCENE FOUR:

Whore #1--whore outfit with ostrich plume shawl and flowers in hair.

Beggar--jacket, pants, drape; puts on wig.

SCENE FIVE:

Irma--same as Scene One; puts on jewels and dressing gown.

Carmen--blue-green dress, grey shoes, necklace.

TABLE 2--Continued

Arthur--pink slacks, flowered shirt, yellow cape, white fedora.

George--uniform jacket and pants, boots, shirt, tie.

SCENE SIX:

Roger--white shirt, black turtleneck shirt, black trousers, black boots, brown leather jacket.

Revolutionaries--green canvas work suits.

Chantal--scarf skirt, halter top, shawl.

SCENE SEVEN:

Arthur--same as Scene Five.

Irma--same as Scene Five.

Envoy--red and black coat, white slacks, black shoes, white gloves; puts on baldric with medals.

George--same as Scene Five.

SCENE EIGHT:

Bishop--same as Scene One.

Judge--same as Scene Two.

General--same as Scene Three.

Queen--crown, wig, robe, cothurni, mace.

Beggar--same as Scene Four, with banners.

George--same as Scene Five.

SCENE NINE:

General--same as Scene Three.

Judge--same as Scene Two.

TABLE 2--Continued

Bishop--same as Scene One.

Envoy--same as Scene Seven, with medals.

Irma--as Queen, changes to red suit.

Carmen--same as Scene Five.

Photographers--pants, shirts, ties, tennis shoes, wigs.

SCENE TEN:

Roger as Chief of Police--pants, cothurni, jacket, cigar.

Carmen--same as Scene Five.

SCENE ELEVEN:

General, Judge, Bishop, Envoy, Irma, Photographers--same as end of Scene Nine.

George--same as Scene Five.

THE LIGHTING

LIGHT PLAN

INSTRUMENT SCHEDULE

No.	Instrument	Applicant	Maturity Date	Maturity Amount	Maturity Period	Maturity Period		Type of Instrument
						From	To	
1	2nd 1st	1st Jan	1st Jan	100	1st Jan	1st Jan	100	100
2	2nd 1st	1st Feb	1st Feb	100	1st Feb	1st Feb	100	100
3	2nd 1st	1st Mar	1st Mar	100	1st Mar	1st Mar	100	100
4	2nd 1st	1st Apr	1st Apr	100	1st Apr	1st Apr	100	100
5	2nd 1st	1st May	1st May	100	1st May	1st May	100	100
6	2nd 1st	1st Jun	1st Jun	100	1st Jun	1st Jun	100	100
7	2nd 1st	1st Jul	1st Jul	100	1st Jul	1st Jul	100	100
8	2nd 1st	1st Aug	1st Aug	100	1st Aug	1st Aug	100	100
9	2nd 1st	1st Sep	1st Sep	100	1st Sep	1st Sep	100	100
10	2nd 1st	1st Oct	1st Oct	100	1st Oct	1st Oct	100	100
11	2nd 1st	1st Nov	1st Nov	100	1st Nov	1st Nov	100	100
12	2nd 1st	1st Dec	1st Dec	100	1st Dec	1st Dec	100	100
13	2nd 1st	1st Jan	1st Jan	100	1st Jan	1st Jan	100	100
14	2nd 1st	1st Feb	1st Feb	100	1st Feb	1st Feb	100	100
15	2nd 1st	1st Mar	1st Mar	100	1st Mar	1st Mar	100	100
16	2nd 1st	1st Apr	1st Apr	100	1st Apr	1st Apr	100	100
17	2nd 1st	1st May	1st May	100	1st May	1st May	100	100
18	2nd 1st	1st Jun	1st Jun	100	1st Jun	1st Jun	100	100
19	2nd 1st	1st Jul	1st Jul	100	1st Jul	1st Jul	100	100
20	2nd 1st	1st Aug	1st Aug	100	1st Aug	1st Aug	100	100
21	2nd 1st	1st Sep	1st Sep	100	1st Sep	1st Sep	100	100
22	2nd 1st	1st Oct	1st Oct	100	1st Oct	1st Oct	100	100
23	2nd 1st	1st Nov	1st Nov	100	1st Nov	1st Nov	100	100
24	2nd 1st	1st Dec	1st Dec	100	1st Dec	1st Dec	100	100
25	2nd 1st	1st Jan	1st Jan	100	1st Jan	1st Jan	100	100
26	2nd 1st	1st Feb	1st Feb	100	1st Feb	1st Feb	100	100
27	2nd 1st	1st Mar	1st Mar	100	1st Mar	1st Mar	100	100
28	2nd 1st	1st Apr	1st Apr	100	1st Apr	1st Apr	100	100
29	2nd 1st	1st May	1st May	100	1st May	1st May	100	100
30	2nd 1st	1st Jun	1st Jun	100	1st Jun	1st Jun	100	100
31	2nd 1st	1st Jul	1st Jul	100	1st Jul	1st Jul	100	100
32	2nd 1st	1st Aug	1st Aug	100	1st Aug	1st Aug	100	100
33	2nd 1st	1st Sep	1st Sep	100	1st Sep	1st Sep	100	100
34	2nd 1st	1st Oct	1st Oct	100	1st Oct	1st Oct	100	100
35	2nd 1st	1st Nov	1st Nov	100	1st Nov	1st Nov	100	100
36	2nd 1st	1st Dec	1st Dec	100	1st Dec	1st Dec	100	100
37	2nd 1st	1st Jan	1st Jan	100	1st Jan	1st Jan	100	100
38	2nd 1st	1st Feb	1st Feb	100	1st Feb	1st Feb	100	100
39	2nd 1st	1st Mar	1st Mar	100	1st Mar	1st Mar	100	100
40	2nd 1st	1st Apr	1st Apr	100	1st Apr	1st Apr	100	100
41	2nd 1st	1st May	1st May	100	1st May	1st May	100	100
42	2nd 1st	1st Jun	1st Jun	100	1st Jun	1st Jun	100	100
43	2nd 1st	1st Jul	1st Jul	100	1st Jul	1st Jul	100	100
44	2nd 1st	1st Aug	1st Aug	100	1st Aug	1st Aug	100	100
45	2nd 1st	1st Sep	1st Sep	100	1st Sep	1st Sep	100	100
46	2nd 1st	1st Oct	1st Oct	100	1st Oct	1st Oct	100	100
47	2nd 1st	1st Nov	1st Nov	100	1st Nov	1st Nov	100	100
48	2nd 1st	1st Dec	1st Dec	100	1st Dec	1st Dec	100	100
49	2nd 1st	1st Jan	1st Jan	100	1st Jan	1st Jan	100	100
50	2nd 1st	1st Feb	1st Feb	100	1st Feb	1st Feb	100	100
51	2nd 1st	1st Mar	1st Mar	100	1st Mar	1st Mar	100	100
52	2nd 1st	1st Apr	1st Apr	100	1st Apr	1st Apr	100	100
53	2nd 1st	1st May	1st May	100	1st May	1st May	100	100
54	2nd 1st	1st Jun	1st Jun	100	1st Jun	1st Jun	100	100
55	2nd 1st	1st Jul	1st Jul	100	1st Jul	1st Jul	100	100
56	2nd 1st	1st Aug	1st Aug	100	1st Aug	1st Aug	100	100
57	2nd 1st	1st Sep	1st Sep	100	1st Sep	1st Sep	100	100
58	2nd 1st	1st Oct	1st Oct	100	1st Oct	1st Oct	100	100
59	2nd 1st	1st Nov	1st Nov	100	1st Nov	1st Nov	100	100
60	2nd 1st	1st Dec	1st Dec	100	1st Dec	1st Dec	100	100

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
1-A	Projection Booth	Follow Spot	750	Follow Spot	No gel	Tour Board	
1	2nd Bay	6" Leko	500	Area 5	515	15	
2	2nd Bay	6" Leko	500	Area 5	760	23	
3	2nd Bay	6" Leko	500	Area 4	515	13	
4	2nd Bay	6" Leko	500	Area 3	515	21	
5	2nd Bay	6" Leko	500	Area 3	553	19	
6	2nd Bay	6" Leko	500	Area 6	552	17	
7	2nd Bay	6" Leko	500	Revolution Lobster	No gel	12-Wall Plug	Lobster Scope
8	2nd Bay	6" Leko	750	Area 5	815	3	
9	2nd Bay	6" Leko	500	Area 5	552	1	
10	2nd Bay	6" Leko	750	Area 4	552	10	
11	2nd Bay	6" Leko	750	Area 3	517	20	
12	2nd Bay	6" Leko	500	Area 3	521	16	
13	2nd Bay	6" Leko	500	Area 2	521	14	

TABLE 3--Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
14	2nd Bay	6" Leko	500	Area 2	517	18	
15	Pole 2	6" Leko	500	Area 6	515	57	
16	Pole 2	6" Leko	500	Area 10	760	59	
17	Pole 2	6" Leko	500	Area 10	828	61	
18	Pole 2	6" Leko	500	Area 11	553	63	
19	Pole 1	6" Leko	500	Area 1	805	64	
20	Pole 1	6" Leko	500	Area 1	527	62	
21	Pole 1	6" Leko	500	Area 7	828	60	
22	1st Bay	6" Leko	500	Area 12	760	39	
23	1st Bay	6" Leko	500	Area 12	553	41	
24	1st Bay	6" Fresnel	500	People Spec.	No gel	4	Top-hat
25	1st Bay	6" Leko	500	Area 9	828	45	
26	1st Bay	6" Leko	500	Area 9	760	43	
27	1st Bay	6" Leko	500	Area 8	815	33	
28	1st Bay	6" Leko	500	Area 8	760	35	
29	1st Bay	6" Fresnel	500	Judge Spot	No gel	22	Top-hat

TABLE 3--Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
30	1st Bay	6" Leko	500	Area 2	553	29	
31	1st Bay	6" Leko	500	Area 1	515	31	
32	1st Bay	6" Fresnel	500	Ladder Spec.	No gel	5	Top-hat
33	1st Bay	6" Fresnel	500	Police Chief Spec.	No gel	6	Top-hat
34	1st Bay	6" Leko	500	Area 7	815	27	
35	1st Bay	6" Leko	500	Castration Spec.	821	26	Gobo
36	1st Bay	6" Fresnel	500	Irma Spot	No gel	25	Top-hat
37	1st Bay	6" Leko	500	Area 11	517	28	
38	1st Bay	6" Leko	500	Pony Fill	517	8	
39	1st Bay	6" Fresnel	500	Bishop Spot	No gel	7	Top-hat
40	1st Bay	6" Leko	500	Area 10	815	38	
41	1st Bay	y" Leko	500	Area 10	517	36	
42	1st Bay	6" Leko	500	Area 1	553	32	
43	1st Bay	6" Leko	500	Area 1	817	34	
44	1st Bay	6" Fresnel	500	General Spot	No gel	47	Top-hat
45	1st Bay	6" Leko	500	Area 12	815	40	

TABLE 3--Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
46	1st Bay	6" Leko	500	Area 12	517	46	
47	1st Bay	6" Leko	500	Area 9	815	30	
48	1st Bay	6" Leko	500	Area 9	517	48	
49	1st Bay	6" Leko	500	Area 8	828	44	
50	1st Bay	6" Leko	500	Area 8	517	42	
51	Lift	6" Fresnel	500	Revolution Fill	No gel	123	Two-fer
52	Lift	6" Fresnel	500	Revolution Fill	No gel	123	Two-fer
53	Lift	6" Leko	500	Revolution Lobster	No gel	121-wall plug	Lobster Scope
54	Lift	6" Fresnel	500	Revolution Fill	No gel	122	Two-fer
55	Lift	6" Fresnel	500	Revolution Fill	No gel	122	Two-fer
56	Pole 3	6" Leko	500	Pony End Spec.	817	131	
57	Pole 3	6" Leko	500	Pony End Spec.	817	129	
58	1st Electric	6" Fresnel	500	Judge Start Spec.	834	91	
59	1st Electric	6" Fresnel	500	Irma Fill	553	89	
60	1st Electric	6" Fresnel	500	Beggar Spec.	874	83	
61	1st Electric	6" Fresnel	500	Center Step Fill	810	82	

TABLE 3--Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
62	1st Electric	6" Fresnel	500	Pony Spec.	818	88	
63	1st Electric	6" Fresnel	500	Bishop Chair Spec.	809	84	
64	1st Electric	6" Leko	500	Roger Step Lower	874	86	Gobo
65	1st Electric	6" Fresnel	500	Bishop End Spec.	839	90	
66	1st Electric	6" Fresnel	500	Bishop Step Spec.	809	92	
67	1st Electric	6" Fresnel	500	Mausoleum Spec.	No gel	96	
68	1st Electric	6" Fresnel	500	General Chair Spec.	818	94	
69	1st Electric	6" Fresnel	500	Penitent Spec.	809	100	
70	2nd Electric 1st Pipe	6" Fresnel	500	Irma Bed Spec.	832	79	
71	2nd Electric 1st Pipe	6" Fresnel	500	Bishop Start Spec.	Mosaic	78	
72	2nd Electric 1st Pipe	6" Leko	500	Roger Step Upper	847	80	Gobo
73	Floor	6" Fresnel	500	Cross Spec.	821	140	
74	Floor	2 Practical Sockets	---	Explosion Flash	No gel	133	Photo-flash Lamp

TABLE 3--Continued

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>	<u>NOTES/ACCESSORIES</u>
75	Floor	2 Practical Sockets	---	Explosion Flash	No gel	134	Photo-flash Lamp
76	Floor	2 Practical Sockets	---	Explosion Flash	No gel	136	Photo-flash Lamp
77	Floor	2 Practical Sockets	---	Explosion Flash	No gel	138	Photo-flash Lamp
78	Floor	4 Circuit Strip	500	Bottom SL Cyc	Red	160	
79	Floor	4 Circuit Strip	500	Bottom SR Cyc	Red	154	
80	3rd Electric 2nd Pipe	4 Circuit X-ray	500	Top SL Cyc	Red	113	
81	3rd Electric 2nd Pipe	4 Circuit X-ray	500	Top SL Cyc	Amber	119	
82	3rd Electric 2nd Pipe	4 Circuit X-ray	500	Top SR Cyc	Red	105	
83	3rd Electric 2nd Pipe	4 Circuit X-ray	500	Top SR Cyc	Amber	101	
84	3rd Electric	4 Circuit X-ray	500	Top SR Cyc	Green	107	

PATCHING SCHEDULE

LINE	DATE	DESCRIPTION	AMOUNT	DATE	DESCRIPTION	AMOUNT	DATE	DESCRIPTION	AMOUNT
1	78		101.43	52		31.43			
2	100		361.59	101.30		101.30			
3	101 37		151.61	151.11		351.59			
4	101 37		79			351.59			
5	100		0			351.59			
6	52		301.45			351.59			
7	56		161.54			351.59			
8	50		101.35			351.59			
9						351.59			
10						351.59			
11						351.59			
12						351.59			
13						351.59			
14						351.59			
15						351.59			

TABLE 4

PATCHING SCHEDULE

<u>DIM-</u> <u>MER</u>	<u>SCENE 1</u>	<u>SCENE 2</u>	<u>SCENE 3</u>	<u>SCENE 4</u>	<u>SCENE 5</u>	<u>SCENE 6</u>	<u>SCENE 7</u>	<u>SCENE 8</u>	<u>SCENE 9</u>	<u>SCENE 10</u>	<u>SCENE 11</u>
1	78				48; 43		82		3; 23		
2	100				36; 59		14; 31		43; 30		
3	60; 27				46; 41		16; 21		38; 59		
4	44; 33				79			4	39; 40		
5	140				89			44; 33	28; 63		
6	92				30; 45			62; 32	89		
7	84				38; 62			22	57; 17		
8	90				40; 39			6			
9								25			16; 21
10				83				7			10; 13
11								47			96
12			8					5			
13						12; 121		1; 15		80	
14		91				5		46; 41		86	
15		28; 63				49; 46				44; 33	

TABLE 4--Continued

<u>DIM-</u> <u>MER</u>	<u>SCENE 1</u>	<u>SCENE 2</u>	<u>SCENE 3</u>	<u>SCENE 4</u>	<u>SCENE 5</u>	<u>SCENE 6</u>	<u>SCENE 7</u>	<u>SCENE 8</u>	<u>SCENE 9</u>	<u>SCENE 10</u>	<u>SCENE 11</u>
16		57; 17				59; 36				19; 20	
17		10; 13				30; 45				14; 31	
18		1; 15				3; 23				26	
19			62; 32			35; 42					
20			18; 29			18; 29					
21			19; 20			19; 20					
22			64; 34			122; 123					
23			88; 94								
24			129; 131								
Non-Dim H						133		134; 136			
								138			

NO REPATCHING NECESSARY FOR THE FOLLOWING DIMMERS; THEY REMAIN THE SAME FOR ALL SCENES

<u>DIMMER NO.</u>	<u>CIRCUIT</u>
Davis 1	160
Davis 2	105
Davis 3	154

TABLE 4--Continued

<u>DIMMER NO.</u>	<u>CIRCUIT</u>
Davis 4	101
Davis 5	119
Davis 6	113
GPS	107
Portable Board #1	Follow Spot

TABLE 3

LIGHT PLOT

NO	DATE	TIME	NO. OBSERVATIONS	REMARKS
1	2	0800	1	First Stage Record
2	2	0800	1	First Stage
3	2	0800	1	After 30 seconds of work
4	2	0800	1	
5	2	0800	1	
6	2	0800	1	
7	2	0800	1	
8	2	0800	1	
9	2	0800	1	
10	2	0800	1	
11	2	0800	1	
12	2	0800	1	
13	2	0800	1	
14	2	0800	1	
15	2	0800	1	
16	2	0800	1	
17	2	0800	1	
18	2	0800	1	
19	2	0800	1	
20	2	0800	1	
21	2	0800	1	
22	2	0800	1	
23	2	0800	1	
24	2	0800	1	
25	2	0800	1	
26	2	0800	1	
27	2	0800	1	
28	2	0800	1	
29	2	0800	1	
30	2	0800	1	
31	2	0800	1	
32	2	0800	1	
33	2	0800	1	
34	2	0800	1	
35	2	0800	1	
36	2	0800	1	
37	2	0800	1	
38	2	0800	1	
39	2	0800	1	
40	2	0800	1	
41	2	0800	1	
42	2	0800	1	
43	2	0800	1	
44	2	0800	1	
45	2	0800	1	
46	2	0800	1	
47	2	0800	1	
48	2	0800	1	
49	2	0800	1	
50	2	0800	1	
51	2	0800	1	
52	2	0800	1	
53	2	0800	1	
54	2	0800	1	
55	2	0800	1	
56	2	0800	1	
57	2	0800	1	
58	2	0800	1	
59	2	0800	1	
60	2	0800	1	
61	2	0800	1	
62	2	0800	1	
63	2	0800	1	
64	2	0800	1	
65	2	0800	1	
66	2	0800	1	
67	2	0800	1	
68	2	0800	1	
69	2	0800	1	
70	2	0800	1	
71	2	0800	1	
72	2	0800	1	
73	2	0800	1	
74	2	0800	1	
75	2	0800	1	
76	2	0800	1	
77	2	0800	1	
78	2	0800	1	
79	2	0800	1	
80	2	0800	1	
81	2	0800	1	
82	2	0800	1	
83	2	0800	1	
84	2	0800	1	
85	2	0800	1	
86	2	0800	1	
87	2	0800	1	
88	2	0800	1	
89	2	0800	1	
90	2	0800	1	
91	2	0800	1	
92	2	0800	1	
93	2	0800	1	
94	2	0800	1	
95	2	0800	1	
96	2	0800	1	
97	2	0800	1	
98	2	0800	1	
99	2	0800	1	
100	2	0800	1	

LIGHT PLOT

TABLE 5
LIGHT PLOT

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
1	7	House	↓ 6 From Stage Manager	5
2	7	House	↓ 0 From Sound	5
3	7		1 ↑ 10 After 40 seconds of music	5
			2 ↑ 5	
			5 ↑ 7	
		Davis	6 ↑ 10	
4	7		1 ↓ 0 As Bishop turns	3
			3 ↑ 6	
			4 ↑ 6	
5	8		3 ↑ 10 As Irma speaks	3
			4 ↑ 10	
			7 ↑ 10	
6	11		6 ↑ 10 As Bishop steps up	15
7	12		6 ↓ 0 As Bishop steps down	5
8	13	On Ind	8 ↑ 10 ". . . our Chief of Police"	10
9	13		2 ↓ 0 ". . . my hand would emerge"	5
			3 ↓ 0	
			4 ↓ 0	
			5 ↓ 0	
			7 ↓ 0	
10	13		8 ↓ 0 ". . . ornaments, gilded copes"	3
		Davis	6 ↓ 0	
11	14		14 ↑ 10 On second ". . . lick it"	3
12	14		14 ↓ 0 As Judge stands	5
			15 ↑ 10	
			18 ↑ 10	
13	14		16 ↑ 10 On ". . . bottles of scent"	5
			17 ↑ 10	

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
14	20	15 ↓ 0 16 ↓ 0 18 ↓ 0	on ". . . crawl, and hurry up"	3
15	20	17 ↓ 0	". . . lick first"	3
16	21	19 ↑ 10 20 ↑ 10	After 5 count	3
17	22	21 ↑ 10 On Ind 12 ↑ 9	As Pony enters	10
18	27	22 ↑ 10	As General to chair	3
19	27	23 ↑ 10	As Funeral starts	5
20	27	12 ↓ 0 19 ↓ 0 20 ↓ 0 21 ↓ 0 22 ↓ 0	As Pony to stage level again	5
21	27	24 ↑ 10	As sing ". . . da, da da da" (funeral song)	3
22	27	23 ↓ 0 24 ↓ 0	With music	3
23	28	On Ind 10 ↑ 10	After 3 count	5
24	28	10 ↓ 0	As Lady moves stage right	3
25	29	1 ↑ 10 2 ↑ 7 3 ↑ 10 4 ↑ 6 5 ↑ 7 6 ↑ 10 7 ↑ 5 8 ↑ 10 Davis 5 ↑ 7 Davis 6 ↑ 10	From Sound	3
26	43	7 ↑ 7	As Carmen to bed	5
27	50	7 ↓ 5	As Carmen exits	3

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
28	54	1 ↓ 0 2 ↓ 0 3 ↓ 0 4 ↓ 0 5 ↓ 0 6 ↓ 0 7 ↓ 0 8 ↓ 0 Davis 5 ↓ 0 Davis 6 ↓ 0	". . . I'm going to receive the Envoy"	5
29	55	Non-dim (hit twice) On Ind 13 ↑ 10 On Ind 14 ↑ 10 On Ind 22 ↑ 10 Davis 1 ↑ 10 Davis 2 ↑ 10 Davis 6 ↑ 10	From Sound	3
30	55	15 ↑ 6 16 ↑ 6 17 ↑ 6 18 ↑ 6 19 ↑ 7 20 ↑ 7 21 ↑ 7 14 ↓ 4	As move onto stage from lift	3
31	60	15 ↓ 0 16 ↓ 0 17 ↓ 0 18 ↓ 0 19 ↓ 0 20 ↓ 0 21 ↓ 0 13 ↓ 0 14 ↓ 0 22 ↓ 0	As leave stage	10
32	60	Non-dim (hit twice) 1 ↑ 10 2 ↑ 10 3 ↑ 10	From Sound	3

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
33	64	Non-dim (hit twice)	From Sound	
34	67	Non-dim (hit twice)	From Sound	
35	69	1 ↓ 0 2 ↓ 0 3 ↓ 0	". . . to listen to your crap"	5
36	70	On Ind 5 ↑ 7 On Ind 6 ↑ 7 13 ↑ 7 14 ↑ 7	As figures move into areas	5
37	70	7 ↑ 5 5 ↓ 0	As Judge moves	10
38	70	10 ↑ 5 6 ↓ 0	As Bishop moves	10
39	70	11 ↑ 5 13 ↓ 0	As General moves	10
40	70	8 ↑ 5	As Chief of Police moves	10
41	70	On Ind 9 ↑ 5 14 ↓ 0	As Queen moves	
42	70	7 ↑ 10 8 ↑ 10 On Ind 9 ↑ 10 10 ↑ 10 11 ↑ 10	As Queen coughs	Bump
43	70	On Ind 4 ↑ 7	As Person praises Queen	5
44	70	12 ↑ 10	As Chantal crosses to ladder	3
45	70	7 ↓ 0 8 ↓ 0 10 ↓ 0 11 ↓ 0 12 ↓ 0	As figures turn and exit	5
46	70	9 ↓ 0	As soon as Cue 45 finished	3

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
47	70	House	↑ 10 As soon as Queen off stage (Intermission)	5
48	70	House	↓ 6 From Stage Manager	5
49	70	House	↓ 0 From Sound	5
50	70		1 ↑ 10 As soon as Photographers in place 2 ↑ 10 3 ↑ 10 4 ↑ 10 5 ↑ 10 6 ↑ 10 7 ↑ 10 Davis 1 ↑ 10 Davis 2 ↑ 10 Davis 3 ↑ 10 Davis 4 ↑ 10 Davis 6 ↑ 10	3
51	75		7 ↓ 0 ". . . return to your posts"	5
52	87		1 ↓ 0 ". . . let's watch together" 2 ↓ 0 3 ↓ 0 4 ↓ 0 5 ↓ 0 6 ↓ 0 Davis 1 ↓ 0 Davis 2 ↓ 0 Davis 3 ↓ 0 Davis 4 ↓ 0 Davis 6 ↓ 0	3
53	87	GPS	↑ 10 Immediately 13 ↑ 10 14 ↑ 10	5
54	87		15 ↑ 10 As Roger stops on upper level	5
55	88		15 ↓ 0 As Roger onto lower steps	5
56	88		16 ↑ 8 As Roger to stage level 17 ↑ 10 13 ↓ 0 14 ↓ 0	5

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
57	93	16↓ 0 17↓ 0 On Ind 18↑ 10	As Roger turns for castration	Bump
58	93	GPS 18↓ 0 ↓ 0	As Roger falls	3
59	93	1↑ 10 2↑ 10 3↑ 10 4↑ 10 6↑ 10 Davis 1↑ 10 Davis 2↑ 10 Davis 3↑ 10 Davis 4↑ 10 Davis 6↑ 10	Immediately	3
60	93	9↑ 10 10↑ 10 11↑ 10	As Chief of Police to stage level	5
61	95	1↓ 0 2↓ 0 3↓ 0 4↓ 0 6↓ 0	On first click of fingers	Bump
62	95	Davis 1↓ 0 Davis 2↓ 0 Davis 3↓ 0 Davis 4↓ 0 Davis 6↓ 0	On second click of fingers	Bump
63	95	9↓ 0 10↓ 0 11↓ 0 Portable Board 1↑ 5	On third click of fingers	Bump
64	95	On Ind 11↑ 6	On fourth click of fingers	Bump
65	96	11↓ 0 Portable Board 1↓ 0	". . . through the alley, go now"	Bump

TABLE 5--Continued

<u>CUE</u>	<u>PAGE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
66	96	1 ↑ 10	Curtain call, from Sound	3
		2 ↑ 10		
		3 ↑ 10		
		4 ↑ 10		
		5 ↑ 10		
		6 ↑ 10		
		9 ↑ 10		
		10 ↑ 10		
		15 ↑ 10		
		16 ↑ 10		
		17 ↑ 10		
		Davis 1 ↑ 10		
		Davis 2 ↑ 10		
		Davis 3 ↑ 10		
		Davis 4 ↑ 10		
		Davis 5 ↑ 10		
		Davis 6 ↑ 10		
67	96	BLACKOUT	From Sound	3
68	96	House	↑ 10 As soon as stage clear	5

OLD FASHIONED
BEE



POSTER DESIGN

THE BEE
82

bees
bees
bees
bees
bees
bees

82
82

UNC-G THEATRE
PRESENTS

ADULTS 3.00 THRU-COLL 2.00 UNC-G STUDENTS 1.00
RESERVATIONS -379-5575 NOV. 29, 30 DEC. 1, 2 8:30pm
DEC. 3, 2:30



**GENET'S
THE BALCONY**

Figure 14

100% COTTON FIBRE
BOND
OLD COUNCIL TREE

PRODUCTION PHOTOGRAPHS



Figure 15



Figure 16



Figure 16



Figure 17



Figure 18



Figure 18

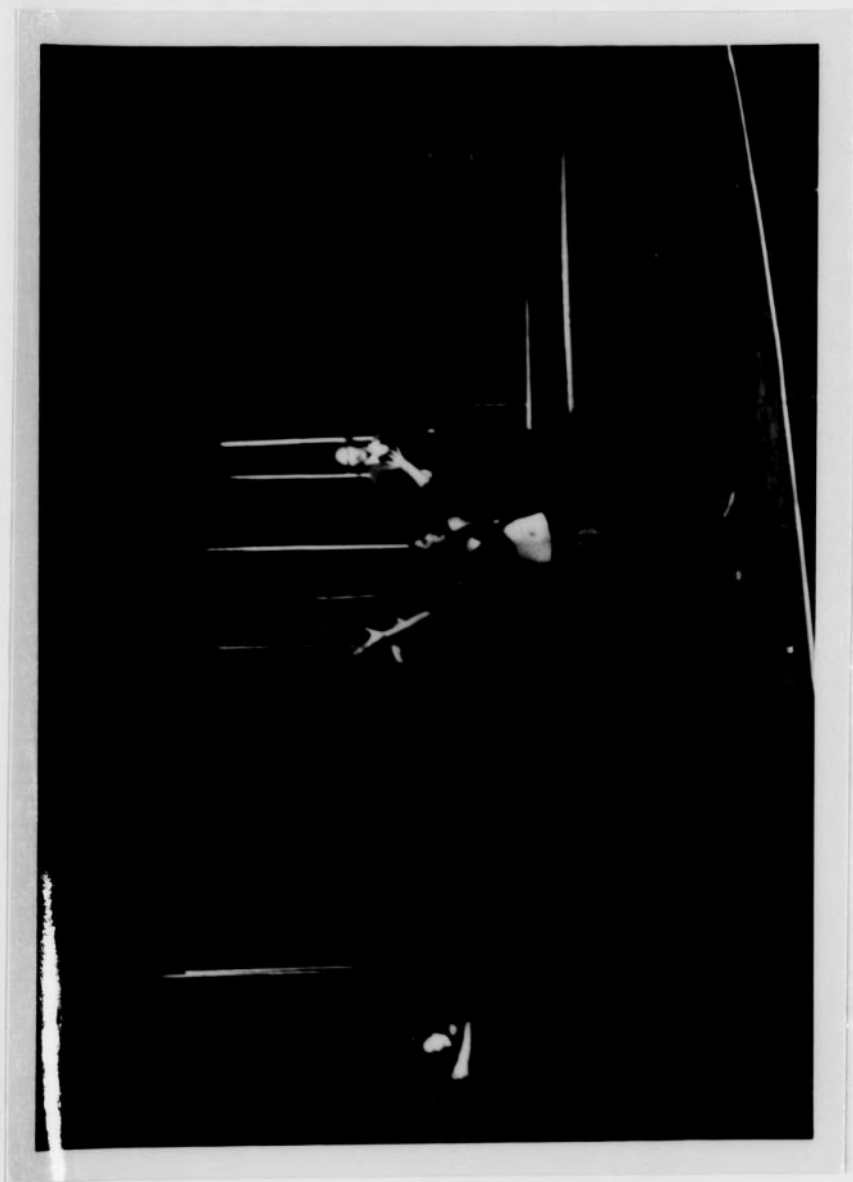


Figure 19



Figure 19



Figure 20



Figure 21



PART III

CRITICAL EVALUATION

The purpose of this third section is to analyze the planning and execution of the design elements in The Building. The analysis and evaluation will be structured in three series: (1) the building, (2) the materials, and (3) the lighting.

PART III

CRITICAL EVALUATION

The basic unit - CRITICAL EVALUATION as it was designed on paper. Early in the construction period, a few minor changes were made in the shape of the deck steps which triangular steps had, while from that, the platforms and step units were constructed as steps as the designer, in close collaboration with the director, had planned.

The reworking of rehearsal space would have perhaps in the construction and utilization of the set over the beginning. For the first part of rehearsal, the set was taped off in the rehearsal hall which was not large enough to accommodate the floor plan. The director and crew listed with a scale set model and floor plan. After a week later, the rehearsal was moved to Taping stage where they were to stay for a two-week period. During this time, one half of the set was put on stage. (The platforms and ladder for the second half, for logistical reasons, were to be taken from another room which was to close only two weeks before the opening of The Building.) Although the set space proved, this

PART III

CRITICAL EVALUATION

The purpose of this third section is to analyze the planning and execution of the design elements in The Balcony. The analysis and evaluation will be structured in three parts: (1) the setting, (2) the costumes, and (3) the lighting.

The Setting

The basic set was realized on stage as it was designed on paper. Early in the construction period, a few minor changes were made in the shape of the down stage right triangular steps but, aside from that, the platforms and step units were constructed on stage as the designer, in close collaboration with the director, had planned.

The scheduling of rehearsal space caused basic problems in the construction and utilization of the set from the beginning. For the first week of rehearsals, the set was taped off in the rehearsal hall which was not large enough to accommodate the floor plan. The director was furnished with a scale set model and floor plan. After a week there, the rehearsals were moved to Taylor stage where they were to stay for a two-week period. During this time, one half of the set was put on stage. (The platforms and lumber for the second half, for bugetary reasons, were to be taken from another show which was to close only two weeks before the opening of The Balcony.) Rehearsals were again moved, this

time to Aycock basement, where the second half of the set was then constructed. It was impractical to move the large platforms from Taylor to Aycock basement, so they were stacked temporarily off stage left. Finally, ten days before opening night, the entire set was seen on Taylor stage. This left a very short while, interrupted by five days of Thanksgiving vacation, to cover the set with black corduroy, hang the flying and pipe units and mask the set in preparation for technical rehearsals. These rehearsals had to be held during Thanksgiving vacation, with the cast absent, so that the three remaining rehearsals after vacation could be complete run-throughs. The small crews worked diligently and the work was satisfactorily finished for the first technical rehearsal.

During vacation, the first major set disappointment to the designer was apparent. The original plan had called for the set to be textured with silvered paper and plastic materials to suggest the effect of mirror-like surfaces. The designer decided that if this were carried out, the black void effect of the stage would be lost due to reflected light. A major design premise had been to establish a void of timelessness and placelessness where the action could move cinematically, so it seemed necessary to delete the texturing and rely only on the hanging pipe units to suggest mirror reflections. Lengths of pipe were attached vertically to the masking flats and hung by wires from overhead battens. The designer wishes, however, that the pipe units had been more elaborate and interesting. The pipes, which were of only two different diameters, one-half and three-quarter inch, should have been of more varied diameters and arrayed in an interesting cluster fashion. The mirror

units of the Bishop and General especially should have been far more imposing and reflective. The Bishop's cross, for example, was spectacular when lit because the mass of pipes and gilt wood glowed in a brilliant, neon-like fashion. The designer would, if redesigning the units, combine the pipes with sheets of polished metal or pieces of clear plastic and arrange the pipes in varied grouping patterns.

Because it was too small and too defined, the mausoleum hanging unit was also not as effective as planned. The original concept had been that the unit would surround the entire stage and look like dripping slime and moss. The unit was to be symbolic of the encompassing quality of death and suggestive of the depths of a cavern. If the designer could change the unit, it would fly in in many separate sections which gradually would fill the stage with layers of transparent scrim and plastic. Part of the fault for the ineffectiveness of the unit was that enough time was not allowed to have special battens hung for the flying units which would have allowed for the flying in of different sections. As it was, the unit was far too localized and solid.

The hanging lace units in Irma's bedroom were also not executed exactly as the designer had hoped. The designer wanted the lace pattern to be feminine and lace-like but at the same time to be bold and menacing in its beauty, like a giant spider web; it was to be symbolic of Irma's power in this house, not just a decorative touch of interior design. A problem here was that because there was no room to fly the unit into the proper area due to the angle of the pipes holding the stage left masking blacks, the unit had to be hung behind and not in Irma's room.

Technical rehearsals brought only one major problem to light. It was that the actors in their cothurni could not make quick entrances and exits in the dark. The result of this was several long scene changes. It was suggested that the actors be pre-positioned on stage behind scrim units, but the budget had been reached by this point and most of the changes were to be covered by music. If the designer were to redesign the production in a similar fashion, scrim units would fly in to cover pre-positioned actors and thus speed up the changes from scene to scene.

The space stage setting, as designed and executed, served visually as an interesting series of levels and shapes which afforded the director ample acting areas and adequate opportunity for interesting and workable stage movement and directorial effects. As the director had required, the major characters had specific areas of the stage as their locales, and yet the definition of said areas did not interfere with overall movement in this unit setting. The designer is generally satisfied with the effect of the setting and happy with the total concept of props, setting, and costumes as interrelating features in a highly theatricalistic design concept.

The Costumes

From the initial meetings with the director, the designer realized that each costume would have to be built from scratch. The costumes were to be part of a highly theatricalistic concept which followed, as discussed in Part I, the concept of Marc Chagall's "child's eye" manner of picturing an essence. Each character was discussed at length in an attempt to define what the director and designer felt was their true

essence. The design process was lengthy but designs were arrived at which proved to be a synthesis of ideas from both the director and the designer. Indeed, much of the research for the production had been done in partnership and the designer had relied on many of the director's artistic ideas and was influenced strongly by her criticisms. Several weeks before the show was cast, the majority of the costume renderings were completed and approved by the director.

Construction began immediately after the show was cast. Cothurni for the Bishop, Judge, General, Queen, and Roger, as Chief of Police, were completed the first week of rehearsals. These boots were constructed of commercial shoes combined with eight-inch cork soles and covered with canvas and glue. The boots, as designed, proved to be light and easily put on and moved in. When requested by the director, the designer also supplied rehearsal costumes for several of the characters, particularly robes for the Judge, the Bishop, the Queen, and shoulder padding and jacket for the General. The importance of consistent conscientious work in moving with the cothurni and costumes was established from the first rehearsal. The Judge, General, Bishop, and Roger had few problems with the added height and weight and worked well from the beginning, but the Queen, however, was afraid of the shoes and faced the problems of movement with trepidation. The designer put strong emphasis on the fact that the characters must appear perfectly at ease in the costumes, otherwise their effect would be highly negative; the audience would see the added dimensions of the costumes in terms of size, color, weight and texture, but must never sense the technical problems of working in them.

In the process of construction, several costumes offered interesting problems to the designer and his crew. A major concern was the construction of the underpadding for the enlarged costumes. The padding was eventually built on a base of football pads and enlarged with layers of foam rubber. For the Judge, the padding was strapped to the shoulders and his robes were put on over the padding. Stage action called for the Bishop to undress in full audience view, therefore his padding had to be built into the costume. The effect desired was that the Bishop's garments fall miraculously away from him at the pull of a small string. The undergarment of cream burlap was constructed with padded shoulder seams which were grommited and laced and a sleeve that was edged with snap tape. The costume worked well, for from the rear the Bishop was regal and elegant, from the front, oversized and grotesque. The break-away worked as planned, the costume falling away in the undressing process with ease and speed. The designer feels that if the costume were redone, it would include white gloves and a larger more stylized ring. The designer would also insist that the character utilize the Bishop's crook which was made by the properties crew. Both the actor and director, ignoring the fact that the crook was an important part of the designed essence of the Bishop, agreed that the prop could not be used due to the problem of the character's walking down steps in his cumbersome robe. The designer also should have cut the actor's hair in a style more suitable for a bishop or should have given him a wig, for the actor's hair was distracting and out of character.

The General had to change on stage from his business suit to his General's outfit. Therefore, his padding had to be sewn inside the

jacket and camouflaged with a dark satin lining. The slick lining had the effect of making the jacket easy to put on in addition to hiding the padding.

A few costumes lacked some of the qualities of the original renderings. Madame Irma's dressing gown would have been far more effective had it been cut on the bias and in one length. On stage the costume was static and hard and embodied none of the graceful drape effect of the rendering. The designer would also have bought a carrot pink-orange wig for Irma had the budget allowed.

A major fault in the costuming occurred with the three whores. To the designer's chagrin, they did not appear sensual and sexually provocative. Part of the fault lay in directorial problems of movement and character analysis and part of the fault was directly related to misjudgment on the part of the designer. Too much skin had been covered up and the idea of an assumed sexuality and a hard-edge eroticism had made the girls appear hard and clownlike. The costumes hid the sexual qualities inherent in the exposed or sexually attired female body and did not replace them with a suitable visual or psychological substitute. In this respect, the basic costumes of the whores were disappointing; however, the added drapes and overlays were effective and interpreted the acting role of each whore with clarity and imagination. The whores were useful props to the scenes and added a desired grotesque quality to the overall scene effect.

Several construction problems were due to a lack of time near the end of the construction period. The Judge's wig was not completed and therefore his hair was teased and sprayed during makeup. The basic

effect of dishevelment and moldiness was achieved but the head needed the added size of more hair to complete the enlarged silhouette. Carmen's costume was not completed according to the original design which had included a necklace of gold arranged in a sunburst effect. The actress supplied herself with a large cameo that the designer felt would be effective. The necklace had the effect of making Carmen look like a fashion model wearing a cocktail dress rather than a whore who pictures herself as a cross between the Virgin Mary and Mother Earth. The costume lost any sense of stylization and looked like a realistic costume in a theatricalistic production.

The other two major costume problems involved the costuming of the revolutionaries and the photographers. The director had wanted the photographers to be dressed as colorful clowns, adding to the carnival quality of Scene Seven. The designer now feels that the photographers should have been costumed as tired robots performing a job with boredom and an automaton behavior. Their clothes should have been limp and drab, reflective of their attitude toward their jobs as uninspired reporters of the day's news.

The other problem involved Roger as the plumber turned revolutionary, for the actor came across as a young student, not as the character. Again, the problem was in the interpretation of the rendering, for instead of the dark, black turtleneck, leather jacket, straight-legged dark pants and shoulder revolver of the rendering, the actor wore his own blue denim shirt and denim jeans. The other revolutionaries were effective, though, in dark green canvas work clothes.

Looking at the finished production, the designer was pleased with the overall design concept and interpretation of the costumes, in spite of the problems previously discussed. The major problem was one of time; even though the designer and crews worked every day, evening, and weekend for eight weeks, the last minute details were rushed. The crew head fell, breaking her ankle, early in the construction period and had to leave school, creating a major hole in the production staff. She was not replaced and the designer had to assume supervisory duties in the shop. This caused a division of labor problem, taking the designer away from supervision of set and properties. In terms of color, texture, and line, the show was varied and interesting. Each costume, as designed, interpreted the essence of the character and helped in making the show visually exciting to watch.

The Lighting

The lighting was very important to the designer's concept of the production. The lights were designed to pinpoint characters and events happening in this black void of time and space with lights fading in and out of scenes, one after another, creating the effect that these events were happening repeatedly.

The basic instrument hanging pattern was the McCandless system. Each of the twelve major acting areas was double hung with four instruments, two cools and two warms. There was no motivational lighting; instead, the lighting was highly theatrical, each scene being lit differently according to color, intensity, and direction as chosen by the designer. Red was chosen for the Bishop to flatter his clerical gown

which was gold and red. He was lit with a garish magenta as he slipped into flights of extreme fantasy. The Judge's scene was lit with a blue to add a formal quality to the courtroom scene. The General's scene involved a cross fade from harsh white light into brilliant red and gold pools of light as the death parade began. This was symbolic of the transition from reality to the extreme fantasy of power and glory. Irma's business office was lit with white light which faded into pale pink as her lover arrived. The photographers' scene was lit with orange lights to create a carnival effect. Both the mausoleum and funeral studio were lit with green lights to suggest underground slime and death. The revolution scene was lit with dark gels of blue and smoky pink. Interspersed throughout the action were vivid white light flashes of gunfire and explosions. During specific scenes, different lights were used on sections of the cyclorama, adding more color and dimension to the scene.

The most difficult job was in shuttering light into small acting areas without lighting the platform fronts. The black void was destroyed if corners of light hit parts of the set not intended for use. The main goal was to be able to use the twelve acting areas with the greatest flexibility of color, shape, and size of lighted area without changing gels and instrument focusing during performance. No front curtain was used, therefore the scene changes occurred in complete blackouts and the play's tempo was served by a great deal of cross fading.

The lighting was effective in interpreting the mood that the designer desired for each scene. The major illumination problem was the uneven quality of light on the stage floor acting area which involved

the General and funeral scenes. In these two scenes, the actors moved in and out of dark spots which could be highly distracting to the audience. Additional fill light should have been added to the lighting plot. Much of the lighting problem was due to the fact that the set was pulled far downstage and extended to the proscenium arch both stage right and left. The side and frontal lighting, therefore, had to be done from the second bay and from electric poles placed on the two side stages. Because of this, there were problems in achieving accurate 45° angles of focus.

The major fault in the lighting interpretation concerned the lighting of the revolution. As originally designed, strobe lights were to flood the stage during the entire scene to create a gunfire effect. This tended, however, to completely wash out the desired pools of light and to flood the scene with too much uninteresting illumination. The strobes were kept though, because they added a supernatural dimension to the movements of Chantal, the bird-like symbol of the revolution. But in highlighting the effect of Chantal, the actions of the revolutionaries on guard were negated. Instead of letting the actors dart from pool of light to pool of light, the lights kept the stage brightly lit the entire scene, with the effect that the movements of the revolutionaries were far less effective than originally planned and even appeared a bit comic. The loss of the mottled dark-light effect was disastrous to the mood. If the designer could redesign the lights, the strobes would have opened the scene and then faded out.

The one design effect which was cut after technical rehearsal was the use of a mirror ball-like cone constructed to begin and end the

Judge's scene. The director and the designer felt that the light patterns created by the ball were interesting but tended to light too much of the entire stage and ruin the transition from Scene One to Scene Two.

Conclusion

The set, although not as visually exciting as originally conceived, did serve the needs of the production and remained a vital part of the overall design concept. The show as written by Genet seems to de-emphasize the set and make the costumes and props the important visual elements.

For this reason the costumes were a dominant feature of the design concept and indeed were one of the important factors in choosing The Balcony as a thesis design production. The costumes were a challenge to the designer and taught him much in terms of design and construction problems. The designer has noted the many faults of particular costumes but feels that as a totality, the costumes were effective as a portion of the visual element in this production of The Balcony. Each costume helped define the true essence of each particular character.

In retrospect, the lighting served also as an integral part of the theatricalistic quality of the production. Except for the revolution scene and the problems of poor visibility in the funeral studio, the lighting was satisfactory and often visually exciting. The lighting served as a cohesive element which blended the different design elements into one unified production.

BIBLIOGRAPHY

- Coe, Richard N., ed. The Theatre of Jean Genet: A Casebook. New York: Grove Press, Inc., 1970.
- Coe, Richard N. The Vision of Jean Genet. New York: Grove Press, Inc., 1968.
- Driver, Tom F. Jean Genet. New York: Columbia University Press, 1966.
- Genet, Jean. Le Balcon. Decinés, Isere: Marc Barbezat, 1961.
- Genet, Jean. The Balcony. Trans. by Bernard Frechtman. New York: Grove Press, 1960.
- Grossvogel, David I. Four Playwrights and a Postscript: Brecht, Ionesco, Beckett, Genet. Ithaca, New York: Cornell University Press, 1962.
- Jacobsen, Josephine, and Mueller, William R. Ionesco and Genet: Playwrights of Silence. New York: Hill and Wang, 1968.
- Knapp, Bettine. Jean Genet. New York: Twayne Publishers, Inc., 1968.
- McMahon, Joseph H. The Imagination of Jean Genet. New Haven: Yale University Press, 1963.
- Sartre, Jean Paul. Saint Genet: Actor and Martyr. Translated by Bernard Frechtman. New York: G. Braziller, 1963.
- Tody, Philip. Jean Genet: A Study of His Novels and Plays. London: H. Hamilton, 1968.