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OLSON, ERIC ELLIS. Visual Design for Murray Schisgal's Luv. (1974)
Directed by: Dr. Andreas Nomikos. Pp. 106.

Murray Schisgal's Luv was a good choice for this M. F. A. thesis production because of the great possibilities in setting, lighting, properties, costumes, and sound which it offers a designer. Though seemingly simple, the technical aspects of the show are, in production, challenging and offer unlimited opportunity for artistic expression.

Part One of this thesis is the pre-production analysis and is divided into two topics: the play background and the visual design. The latter of these is further divided into discussion of: the setting and its function and mood, the costumes and character analysis, and the lighting and its problems.

Part Two is in the form of a production record which illustrates and delineates all the technical aspects of the production. Included in this part are the floor plan, set rendering, photographs of the setting, backdrop elevation, working drawings, and properties plot. Also included are costume renderings, costume plot, light plan, instrument schedule, switchboard set-up chart, light plot, sound plot, and poster design.

Part Three is the designer's post-production analysis. This is a critical evaluation of the setting, costumes, lighting, and sound, with regard to their success and failure in the overall production concept and goal.

VISUAL DESIGN FOR MURRAY SCHISGAL'S LUV

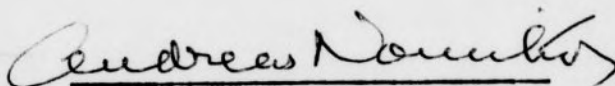
by

Eric Ellis Olson

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Approved by



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PART I

THE PLAY BACKGROUND AND THE VISUAL DESIGN

In November, 1944, Murray Hillman was entrusted with national tours and financial security when his first play to be offered on Broadway, was greeted with enthusiastic approval by the daily critics. The success did not mark the end of his career; the production did.

PART I

THE PLAY BACKGROUND AND THE VISUAL DESIGN

As Alan Lewis has written, the success of a production of a play is usually a result of the imagination of the designer. The designer is not to be blamed if the script is totally mediocre, but that the designer of a play must be good enough to recognize the value of a play and to give it the best possible production is a responsibility of the highest order. As Robert Hood Jones declared in his *Graphic Designing*:

Every playwright writes, every performer of a play acts as a designer, and the audience has the two characteristics visible, the one interpreted, by the actor. It is the task of the stage designer to enhance and intensify this characteristic quality by every means in his power. The history of this special art demands not only a mastery of every diverse technique but a temperament that is particularly sensitive to the atmosphere of a play.

Alan Lewis, *Graphic Design and Illustration of the Contemporary Theatre* (New York: Crown Publishers, Inc., 1951), pp. 209-210.

PART I

THE PLAY BACKGROUND AND THE VISUAL DESIGN

In November, 1964, Murray Schisgal was catapulted to national fame and financial security when Luv, his first play to be offered on Broadway, was greeted with unanimous enthusiasm by the daily critics. The script did not merit the unstinted praise; the production did.¹

As Alan Lewis here affirms, the success of a production of Luv is vastly more dependent upon the imaginations of the director and the designer than upon any great virtuosity inherent in the script itself. This is not to say that the script is totally vacuous, but that the staging of it must be good enough to abrogate any minor weaknesses the text may evince. Such a situation places a tremendous degree of artistic and creative responsibility in the designer's hands. As Robert Edmond Jones declares in his Dramatic Imagination:

Every play--or rather, every performance of a play --is an occasion, and this occasion has its own characteristic quality, its own atmosphere, so to speak. It is the task of the stage designer to enhance and intensify this characteristic quality by every means in his power. The mastery of this special art demands not only a mastery of many diverse techniques but a temperament that is peculiarly sensitive to the atmosphere of a given

¹Alan Lewis, American Plays and Playwrights of the Contemporary Theatre (New York: Crown Publishers, Inc., 1965), pp. 205-206.

occasion, just as the temperament of a musician is peculiarly sensitive to the characteristic qualities of a musical composition.²

This "characteristic quality" can only be grasped by bringing the "peculiarly sensitive" imagination of the designer into close awareness of the style and mood of the play. With Luv, as with many other plays, an open attitude and readiness to grasp and utilize any indication of atmosphere is essential to the creation of a workable and visually commanding setting.

The Background

Murray Schisgal's Luv, although not a script on the level with the classics of Greek and Elizabethan times, is nevertheless a rather clever satire grounded in realism and written in a sophisticated, "New Yorkish" style. To achieve a production as worthy of note as the Broadway show that Alan Lewis reviewed, it is necessary to closely examine the script and its style before a design concept can be developed. One writer quoting reviewers of the Parisian production of the play has said: "Here Parisian reviewers found what an author can best present to his public--a particular vision, a personal tone which distinguishes him from other writers and which sets him above

²Robert Edmond Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1941), p. 70.

the mere skilled craftsman."³ The Luv author's vision and personal tone are achieved through presentation of a rather unique perception of reality. Schisgal initiates the opening scene of Luv with a realistic observation of everyday life, but ultimately he "presents the world," remarks Lewis Falb, "in an unexpected manner."⁴ The comic satire which develops thereafter depends fundamentally upon such a mixture of real and surprising. Social institutions that appear to be at first seriously presented soon evolve into trivialities bordering on meaningless nonsense. Schisgal's satirical comedy grows out of this subtly twisted presentation of reality. This can be seen, for example, in the opening scene of Act I. Milt Manville enters to find his "Old School Chum," Harry Berlin, about to jump from the bridge. The ensuing reunion could almost be touching, with each character commenting, in amazement, upon the fifteen years that have passed. But the confused Harry must comically ask: "Who are you?" to stop an audience from feeling that this is a real reunion of close friends.

To express his nausea at modern man's estrangement and the decay of human values, Schisgal has adopted satire as the natural vehicle of his vision. In A Handbook to Literature, satire is described as "a literary manner

³Lewis W. Falb, American Drama in Paris, 1945-1970 (Chapel Hill: The University of North Carolina Press, 1973), p. 76.

⁴Ibid., p. 77.

which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling."⁵ Reason and a desire for security usually dictate a norm in society, be it manners of dress, behavior, or expression. What Schisgal depicts in Luv as one of those norms is a stable marriage relationship based on love. But in the play, as in human society, there is a gap: a deviation from the norm. The gap in life situations may be so narrow that it is difficult to recognize; thus, satire becomes a good weapon to illustrate the differences. Schisgal, like any good satirist, paints a picture of a much greater gap between what is and what ought to be.

In Luv, there are basically two situations which are exaggerated for the purpose of satire. One can be called the aforementioned "love in marriage" theme. As the author states, the title itself, "'L-U-V is a perversion of l-o-v-e.'"⁶ The play satirizes man's ill-usage of love and "attempts to show," says Alan Downer, "just how ridiculously we go about pretending to experience the

⁵William Flint Thrall, Addison Hibbard, and C. Hugh Holman, A Handbook to Literature (New York: The Odyssey Press, 1960), p. 436.

⁶Lewis, American Plays, p. 206.

emotion of love."⁷ Love which should be normally sacred to a marriage, but which is so often lacking, is shown to have disintegrated in the Manville marriage, by Milt's joke: "Do you know I'm more in love now than the day I married? But my wife won't give me a divorce."

The other situation or theme which Schisgal satirizes involves man's real estrangement and feeling of abandonment. Noted drama critic Walter Kerr, in an article on Murray Schisgal, has commented on this norm and man's perversion of it:

There has always been some aptness in the image: modern man does feel estranged and abandoned and all that. But there has often been something else in the image, especially as it began to repeat its nausea ad nauseam: there has been self-love, self-dramatization, romantic self-pity in it. See how drained I am, how devastated, the squirming near-cadaver says, proud of his position as The Man Who Has Been Most Badly Treated. The lower lip trembles, but the eyes look up: where is that spotlight that will display me as victim? Come closer, spotlight; I have a very good speech ready about the abuse the silent universe has heaped upon me. The universe may be silent, but I will not be. Hear my moan. Isn't it something, really something, how I am ravaged?⁸

All of the characters in Luv express their lives in this perverted manner. Ellen triumphantly flashes the sexual-inadequacy graph of her husband's efforts--glad to have something about which to gripe, and to have positive

⁷Alan S. Downer, ed., The American Theatre Today (New York: Basic Books, Inc., 1967), p. 125.

⁸Walter Kerr, "Pricking the Bubble of Pessimism," Introduction to Murray Schisgal's Luv: Acting Edition (New York: Dramatists Play Service, 1965), p. 5.

proof of it, too--and Milt surpasses Harry's childhood breakfast "glass filled with two-thirds water and one-third milk," with a shout of "Coffee-grinds, that's what I got!" Even more dramatically, Harry, at the very start of the show, is perched on the bridge ready to kill himself, but of course, he never does. Walter Kerr explains the incident:

But why end it all, comedy asks with a happy smirk, when all is so gloriously exacerbated, so romantically ravaged, so gloriously shot through with the most fashionable angst? A pride of pain swells in Harry, a confronting certainty that he has missed no malaise prescribed for the age by philosopher or poet. Kierkegaard would know him, Kafka would greet him warmly. He is important, representative, glamorous, sick in all the right ways. And he is certainly not going to kill himself, for all his threats and his several cautious attempts; he is much too content with the dramatic scope of his pain.⁹

Thus Luv satirizes what its first Broadway director Mike Nichols calls "the fact that expression has outstripped feeling, that a fetish is being made of suffering both in the theatre and in life."¹⁰ Schisgal blends the two situations into one satiric statement, as Harold Clurman has noted:

It [Luv] kids the stereotype of our everyday talk, the self-pity in which so many of us indulge, propped by the dumb jargon of analysts, permissive pedants, the theorists of our aches and pains whose diagnoses so often sound like

⁹Walter Kerr, Tragedy and Comedy (New York: Simon and Schuster, 1967), pp. 330-331.

¹⁰Otis L. Guernsey, Jr., ed., The Best Plays of 1964-1965 (New York: Dodd, Mead, and Company, 1965), p. 8.

commercial blather on behalf of T. V. nostrums. The properties of love-love-love as a cure for every discomfort from childbirths and heartburn to metaphysical anguish are thoroughly travestied. Lampooned even more is our mania for temperature-taking to measure the degree duration, and dimension of our "loves."¹¹

The satire which Schisgal evolves is very American in nature, touched by the Theatre of the Absurd and the avant-garde. But, as Kerr remarks, Murray Schisgal "is one step ahead of the avant-garde. The avant-garde, which is supposed to be ahead of everybody, has spent some years now scraping its aching feet against the dusty, inhospitable earth while standing in exactly the same place."¹² Schisgal, in a hilarious, and yet sophisticated, New York attitude, has poked fun at the foibles of society, as Clurman says, by neither confronting nor transcending his objects of ridicule: "they are negated by a hop, skip and jump of irreverent tomfoolery."¹³ To accomplish his satire, Schisgal has used a series of gags, jokes, cartoon gestures, caricature postures, and ludicrous circumstances, all following one another in fast succession, achieving what one critic calls "an air of madness about them, like any old time of day in the Theatre of Absurd."¹⁴

¹¹Harold Clurman, The Naked Image: Observations on the Modern Theatre (New York: The Macmillan Co., 1966), p. 115.

¹²Kerr, "Pricking the Bubble," p. 5.

¹³Clurman, Naked Image, pp. 115-116.

¹⁴Barry Ulanov, "Luv and Tiny Alice," The Catholic World, 200 (October 1964-March 1965), 383-384.

The situations of the play are sustained by attempts at suicide, Freudianism, homosexuality, sex charts, American Dreams, business myths, and self-pity. Although Schisgal has not consciously upheld the existential philosophy of Absurdist drama in Luv, he has, as Ulanov remarks, "taken just enough of Beckett's intellectual vaudeville, of Genet's ritualistic sexuality, and of Pinter's atmosphere of menace to create at least an aura of significance around the views declaimed from the bridge."¹⁵ Although this satire on love and the pursuit of unhappiness draws life from the Theatre of the Absurd, Schisgal does not limit the comic vision to this one philosophy. Going beyond Absurdism, Schisgal attains a height of humor comparable to one of the greatest satires of all time: Voltaire's Candide. Like this great French writer, Schisgal throws his characters into mad encounters, faulty philosophies, shocking recognitions scenes, and startling self-realizations. Whereas Candide's existence is burdened by the asinine belief that he is living in "the best of all possible worlds,"¹⁶ the Luv characters' lives are overruled by the just-as-absurd faith that they dwell in "the worst of all possible worlds"--and they love it. Just as Voltaire

¹⁵Ulanov, "Luv," p. 383.

¹⁶Voltaire, Candide, (New York: Appleton-Century-Crofts, 1947), p. 2.

satirizes optimism, Schisgal makes a sharp jab at the pessimism so prevalent in modern times. This added dimension in Schisgal's comedy prompts Ulanov to say: "If Schisgal has done nothing else, he has indicated the ease with which the Theatre of the Absurd can be combined with the structure of a well-made play to make a box-office success."¹⁷

Luv, despite any one person's subjective denouncements of the play, was not only a tremendous Broadway hit, but was also acclaimed in Europe. The French hailed it as fresh and humorous, comparing Schisgal to their own Moliere and to Beckett, Labiche, and Gorki.¹⁸ The show toured the United States and drew tremendous crowds at its every performance. According to Variety's annual tabulation of hits and flops, as of May 31, 1965, Luv was at the top of the success list, along with such classics as The Committee, The Owl and the Pussycat, The Odd Couple, and Fiddler on the Roof.¹⁹ In the New York Drama Critics Circle Voting, 1964-65, Luv, with The Odd Couple, received the second most votes for best play of the year, behind The Subject Was Roses. Variety's Poll of New York Drama Critics gave Mike Nichols their "Best Director" award and Oliver Smith their "Outstanding Scene Design" prize. Mike Nichols,

¹⁷Ulanov, "Luv," p. 384.

¹⁸See: Falb, American Drama in Paris, p. 76.

¹⁹This and the following statistics may be found in Guernsey, Best Plays of 1964-1965, p. 6; pp. 378-383.

Oliver Smith, and Claire Nichter, the Luv producer, all won Tony's for the Broadway production. Schisgal was hailed as valuable new playwright by almost every reviewer in New York and the play made money.

And so, Luv, with its Hollywood love, or as Gottfried puts it, its "moon-croon love, McCall's Magazine love, do-you-love-me love, popular music love,"²⁰ was a successful "black comedy," a satire on delight in self-pity, and an all-American Absurdist play tempered with a wit similar to that of Voltaire. And yet, as Alan Lewis warned, the script itself did not rate the unqualified praise that the individual production did. Therefore, a successful Luv is almost totally dependent upon the director's and designer's imaginations; and if these are functioning to their utmost ability, the play should attain both artistic and box-office triumph.

The Visual Design

The Setting

Schisgal has chosen for his satirical action a bridge over the East River in New York City. The reason for the choice is clear: each of the male characters attempts suicide by jumping from the bridge. However, the

²⁰Martin Gottfried, Opening Nights: Theatre Criticism of the Sixties (New York: G. P. Putman's Sons, 1969), p. 91.

bridge, at that point, is so low that the most harmful effect of a jump is Harry's or Milt's ensuing dampness. The skyline of New York, visible in the distance behind the bridge, reenforces the New York sophistication of the play. Similarly, this sharply outlined vista of the city sets Schisgal's satiric mood of biting comment on society's familiar institutions, by backing the action of the play with a configuration of sharp, angular forms.

The setting works best as a mixture of space staging and realism. While platforms should be used to provide the actors with a functional playing area and black drapes must be employed on the sides to mask the unused wingspace, the conformation of the levels, the silhouetted skyline, the cyclorama (presenting a realistic sky), and the railings, lamppost, and bench should all be designed and constructed to appear as a real bridge with its surroundings. The mass of cables rising from the bridge, out of sight, can further heighten the illusion of the reality of the structure, as well as add a vertical thrust to the design to balance the many horizontal lines that will be created by the tops of the railing structure and the platform surfaces. The added realistic nuances of the water visible through the arch up center, the sand box, and the trash can filled with rejections of our society should add to the believability of the setting. And finally, the graffiti, initialling the vain

monograms of half the lovers in New York will infuse the bridge with a truly realistic character. This true-to-life quality must be established in order to provide a norm, a base from which Schisgal's satire can be launched.

The many arches perforating the railings which will back the set, a semi-circular arch in the platform up center, and a curved alcove on the up stage platform should create, in the visual appearance of the setting, a basically comic design evocative of the humor of Luv. Curves in the lamp globes and a circular trash basket can add further to the humorous line of the setting. Conversely, straight lines for the railings tops and rigid vertical forms for the cables should present a much harder vision: the bite of Schisgal's satire. To an even greater degree, however, the sharpness and squareness of the railing posts and especially the angular juxtaposition of the platforms, step unit, and ramp should state emphatically the hardness of the satire in Luv.

Both the lamppost and the bench must be focal points for the characters on the setting. Schisgal's bench is the proverbial "park bench" upon which lovers kiss and old school chums reminisce, but the characters in Luv use it differently. Ellen and Harry employ it as a springboard to new arguments and complaints over their totally failing marriage, while Milt and Harry occupy it

only to play out their contest of "who was more mistreated as a child." The lamppost, on the other hand, is used individually by each person to develop his character. Milt shows his ecstasy at his freedom from his wife at the end of Act One when he swings round the lamppost and exits. Harry tries futilely to hang himself at one point throwing the rope he just happens to have in his pocket over the crosspiece of the lamppost. And at the end of the show, Harry frantically climbs the pole in an effort to escape his long lost enemy, the fox terrier that had urinated all over the leg of his gabardine pants. Ellen, with a more subtle use of the set piece, strikes the typical prostitute's pose at the base of the streetlamp, while listening to Harry's life story. Thus, the lamppost, with all of its physical action, must be practical, and with its continuous presence on the set, must be visually pleasing. Three balls at the peak of the lamppost can not only achieve this aesthetic quality, but also symbolically indicate the action of the play: they may subtly represent the typical pawn shop motif under which Milt pawns off his wife Ellen to his school chum Harry.

Luv's entire setting must be functional. Not only does the realistic aspect of the visual design require a certain amount of realism, but the movement of the characters--who climb all over the bridge in their attempts at suicide--demands practicality in the railings, their posts, the suspension cables, and, above all, the lamppost.

The Costumes

Alan Lewis believes that the characters in Luv are caricatures, treated by the author as puppets in a commodity world in which emotions are standardized reactions, where purity of feeling is replaced by premeditated response.²¹ Within their situations in what Guernsey calls "the soft underbelly of society," each character is free "to cry out whether or not--and especially before--[he is] hurt and to mistake discomfort or inconvenience for tragedy." Guernsey is not exaggerating when he further says: "These people have their thumbs in their mouths."²² Schisgal has created, then, three humorous caricatures which satirize American social values; thus, the costumes must be realistic, yet should reflect an exaggeration from life. The actions of each character are motivated by what Lewis calls "reverse polarity," in that the character changes direction and by the end of a scene is in diametrical opposition to his position at the scene's beginning.²³ This quality of reversal, as well as the individual characters' personalities, must be conveyed in terms of today's dress;

²¹Lewis, American Plays, p. 206.

²²Guernsey, Best Plays of 1964-1965, p. 9.

²³Lewis, American Plays, p. 206.

and the statement of the character through his costume must be larger-than-life in order to be effective on stage.

Milt Manville should appear at first to be the successful businessman, holding a good job and owning two cars and a house. In reality, however, he is a scavenger of refuse cans. He is a materialist at heart; all he wants is a wife and the chance to become incredibly rich someday. In essence, then, he should appear as the cliché of money and success. His costume must reflect these two aspects of his character. At first appearance, Milt's apparel must project an air of prosperity and responsibility; but upon closer scrutiny, the viewer should notice the lack of taste and refinement inherent in the dress of this character. A grey suit of double knit material should be worn with a pastel shirt and a not-so-matching full windsor tie. Slightly out of date black boots should complete the picture of Milt's character.

At the beginning of Act Two, Milt should enter on an old bicycle, wearing a flashy sport jacket, boots, bell bottom trousers, a brightly patterned shirt, bow tie, and riding cap. For this character's second entrance, after inadvertently jumping off the bridge and being picked up by a passing tugboat, he should wear an extra-long, striped polo shirt, a sailor's hat, an officer's jacket, cut-off blue jeans, and white tennis sneakers (more or less following the playwright's suggestions). For his next entrance,

after his second fall into the river, Milt should wear a white T-shirt, white sailor's pants, a ragged shrunken black wool sweater, a yellow S'wester rainhat, and bright blue sneakers (again following Schisgal's advice).

In contrast to Milt, Harry Berlin is a rather simple character, motivated only by one desire: "his ambition," Kerr says, "his determination to excel all other men in the suffering he is capable of sustaining, his vision of himself as an up-to-date Prometheus crying out 'I am wronged!'"²⁴ This motivation has led this character into a bohemian existence, complete with Greek studies at college, flamenco guitar, poetry writing, and a directionless, wandering search for the meaning of life. The costume for Harry must radiate these qualities in a rather mildewed way. This character should wear a rumpled, threadbare, faded greenish corduroy jacket; faded, worn baggy blue jeans; a grey, pizza-stained track shirt; bedraggled green, low-top tennis sneakers with red and white laces, and red socks. In Act Two, he should appear in the same jeans, socks, and sneakers, but with a new T-shirt and a rumpled tweed overcoat. For his second entrance in Act Two after jumping off the bridge, Harry should be covered with a coat of seaweed, replacing the tweed.

²⁴Kerr, Tragedy, p. 331.

Ellen Manville is a satirical representation of the "modern woman," right down to her encyclopedic knowledge of sports and elections. Her vision of herself is that of the sophisticated, sexy, slick magazine housewife, waiting for her husband to come through the door, newspaper under his arm, crying, "What's for dinner, hon?"²⁵ Ellen would wear a Dr. Joyce Brothers-type plaid knee-length skirt, blouse, jacket or coat of some value (to provide motivation for her anger when Harry throws it off the bridge to test her love for him), and platform shoes. All of these pieces of her Act One outfit should reflect her sophisticated, business-like air of self-assuredness. In Act Two, Ellen should be clothed in black, including stockings and shoes, symbolizing her martyrdom and mourning over her marriage to Harry. This costume would correspond with the playwright's suggestion and with the Broadway show. Kerr explains the importance of keeping Ellen in black, as he describes the New York production:

Mr. Schisgal's knife--it is a very sunny one, glinting brightly as it digs--is out for people who wear black on black while lovingly congratulating themselves upon the profundity of their losses. In the second act Anne Jackson turns up very smartly in black dress, black stockings, black boots, black raincoat. She couldn't be happier. Tragedies fill her life. She has been married twice, first to Eli Wallach and now to Mr. Arkin, which means that her capacity for suffering has been enormously enriched. "Now that I've lived with you," she confides with

²⁵Gottfried, Opening Nights, p. 92.

the deep, rolling throb of the old Roxy organ to Mr. Arkin, "I find you utterly obnoxious as a person." She doesn't say this unpleasantly; she says it sincerely. Nor does Mr. Arkin resent it. He listens, deeply sympathetic, then nods. "All right," he says, "that's a beginning." He understands the ground-rules of contemporary life, the shared horror upon which all secure relationships are founded. With luck, matters may get a good bit worse.²⁶

As there are only three characters in Luv, and since the dress is contemporary, costuming for the production is relatively simple. However, this small cast situation actually increases the designer's responsibility. The costumes, individually, are necessarily more closely scrutinized by the audience than they would be in a large cast show, since there are seldom more than two characters on stage at any one time. Therefore, careful attention must be paid to details--nothing can be out of style as it applies to each character.

The Lighting

Light is the most plastic medium on the stage. Without its unifying power, our eyes would be able to perceive what objects were but not what they expressed. What can give us this sublime unity which is capable of uplifting us? Light! Light (and light alone), quite apart from its subsidiary importance in illuminating a dark stage, has the greatest plastic power, for it is subject to a minimum of convention and so is able to reveal vividly, in its most expressive

²⁶Kerr, "Pricking the Bubble," p. 6.

form, the eternal fluctuating appearance of a phenomenal world.²⁷

As Adolphe Appia so clearly points up, the importance of lighting in a production cannot be over-emphasized. In the staging of Luv, this dependence upon the use of light becomes even more important when it is noted that both acts of the play occur out-of-doors, on a bridge over a river, at night. As Richard Pilbrow states in his recent treatise on stage lighting:

Realistic exterior night scenes are the most difficult to light because they should, in nine cases out of ten, actually be dark! The lighting designer obviously has to effect some compromise between reality and what is needed theatrically.²⁸

The setting for Luv is realistic and since the lighting must be complementary to this style, and therefore grounded in realism, the effect of the lighting should give an impression of darkness. This can be accomplished, even though it will be necessary, as Frederick Bentham warns, for the amount of light present on stage to be greater than the same situation in nature.²⁹ The basic problem inherent in the designing of the lights for Luv is this

²⁷P. Corry, Lighting the Stage (New York: Pitman Publishing Corporation, 1954), p. 11.

²⁸Richard Pilbrow, Stage Lighting (London: Studio Vista, 1970), p. 101.

²⁹Frederick Bentham, The Art of Stage Lighting (New York: Toplinger Publishing Company, 1968), p. 300.

consideration: the creation of an exterior night mood, yet with the provision of adequate visibility.

The lighting design for Luv should attack the problem of a realistic night exterior in a three-fold manner: through the utilization of the lamppost within the design of the setting as a means of providing a motivating light source, with the careful placement of the bridge structure in relation to the lighting positions and the cyclorama and the scrim, and with the positioning of the lighting instruments in primarily side lighting positions.

The lamppost, located in the downstage right section of the setting will provide a source of light visible to the audience. The warm colors in the design of the lighting will be placed in the instruments on the stage right side of the areas. Conversely, the instruments directed into the acting areas from stage left should be relatively cool. Intensity gradation, as well, will be motivated by the position of the lamppost relative to a particular area of the stage. For example, as the distance between the various areas of the set and the lamppost is increased, the intensity in the warm-colored instruments will decrease. An opposite situation will exist when the particular area of the stage is closer to the lamppost. The resulting gains in intensity from the motivating light source, the lamppost, should provide sufficient visibility for the audience to perceive the characters on stage.

The placement of the bridge structure on stage will be such that there will be an unused space of eight to ten feet between the back of the railing and the scrim-skyline. This distance will prevent light from spilling from the upstage acting areas onto the black forms of the buildings that compose the skyline. This position of the platforms should also provide lighting angles at the side and directly above the upstage playing areas. Use of side lighting will not only eliminate unsightly spill-light on the scrim, but will also create an angle of light similar in appearance to light in nature. These angles of light should also add greatly to the dimension of the setting and, more importantly to that of the characters. In illuminating the actors from the side, their bodies will be revealed as three dimensional objects, rather than as flat surfaces, devoid of form.

Another consideration of the design of the lighting for Luv is the sky. This will be created by lighting the cyclorama with a combination of strip lights and ellipsoidal reflector floodlights. These instruments should provide an intense, even wash over the entire cyc. An evenly lit sky is necessary to set the mood for this satirical black comedy.

Three special effects which will be achieved by lighting will include stars, lighted windows in the buildings of the skyline, and water of the river, visible through the arch of the bridge. Tiny Christmas lights, pinned to the cyclorama, will be used to represent the

stars in the sky, while backlighting the cut-out windows, faced with frosted plastic, should create the appearance of many, lighted buildings in the distance. Spotlights projecting a blue wash will be aimed on the floor upstage of the arch to simulate the flow of the East River, while light from other instruments will be reflected out of a pan of water up toward the upstage railing area of the bridge to hit the actors with a rippling, aquatic light. These are the final considerations of the lighting design for Luv, and they not only will add to the realistic quality of the setting, but they will also contribute greatly to the visual interest of the stage picture and to the mood of the play.


Summary

Through the theatrical elements of setting, costumes, and lighting, the satiric and realistic comedy of Luv can be crystalized on stage. The life-like vision that technical aspects are able to create can act as a springboard for satiric exaggerations, out of which the play's comedy will emerge.

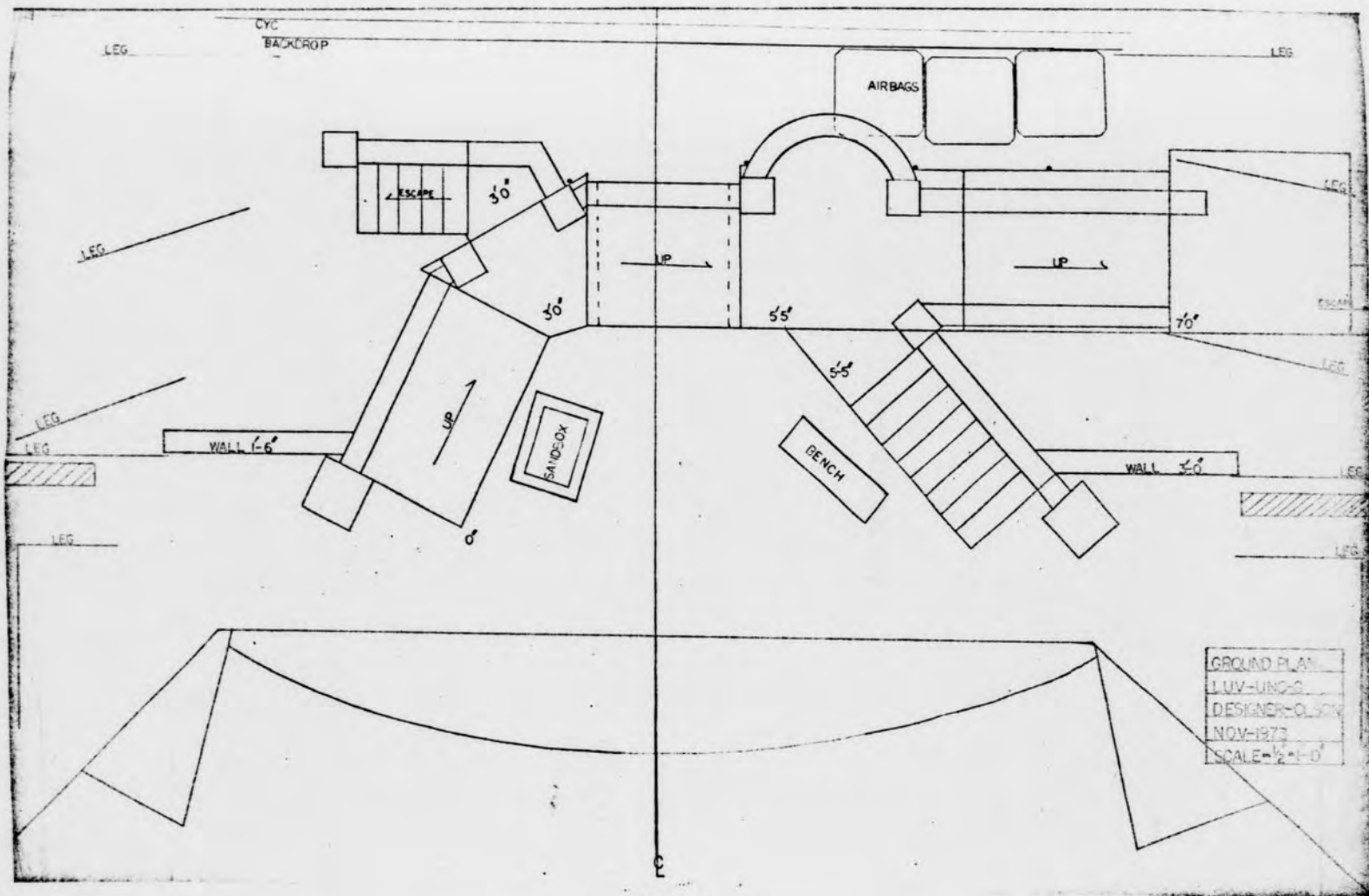
PART II

THE TECHNICAL PRODUCTION

THE SETTING



FLOOR PLAN



GROUND PLAN
 LUV-ING-0
 DESIGNER-O.L.SOV
 NOV-1977
 SCALE-1/2"=1'-0"

Figure 1

AD COUNCIL TREE
BOARD
100% COTTON FIBER

SET RENDERING

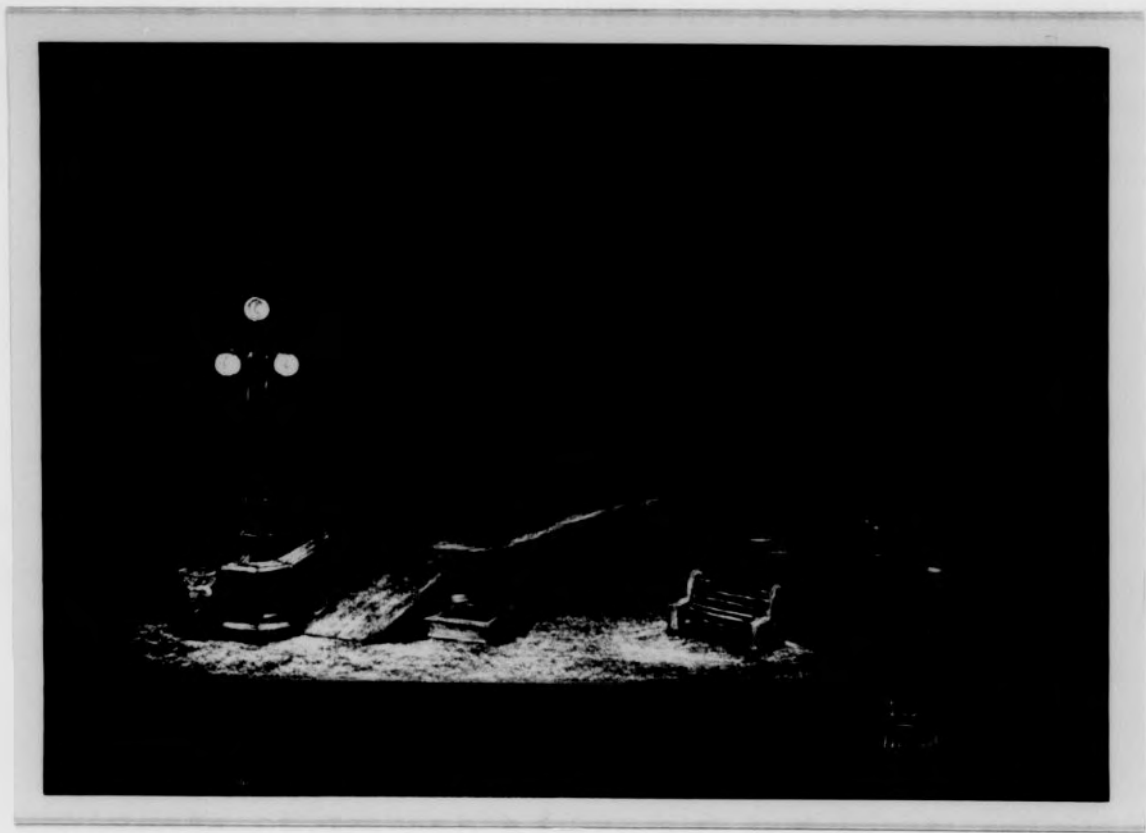


Figure 2

SET PHOTOGRAPHS

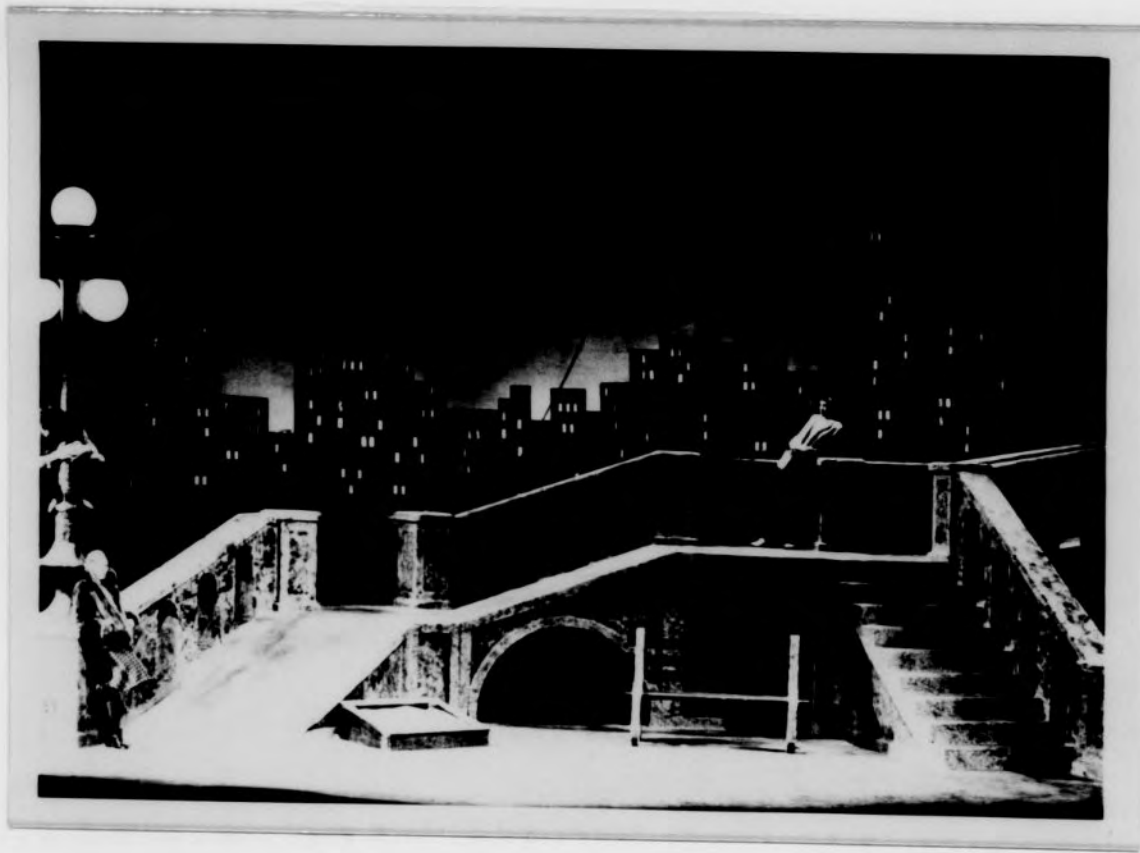


Figure 3




Figure 4



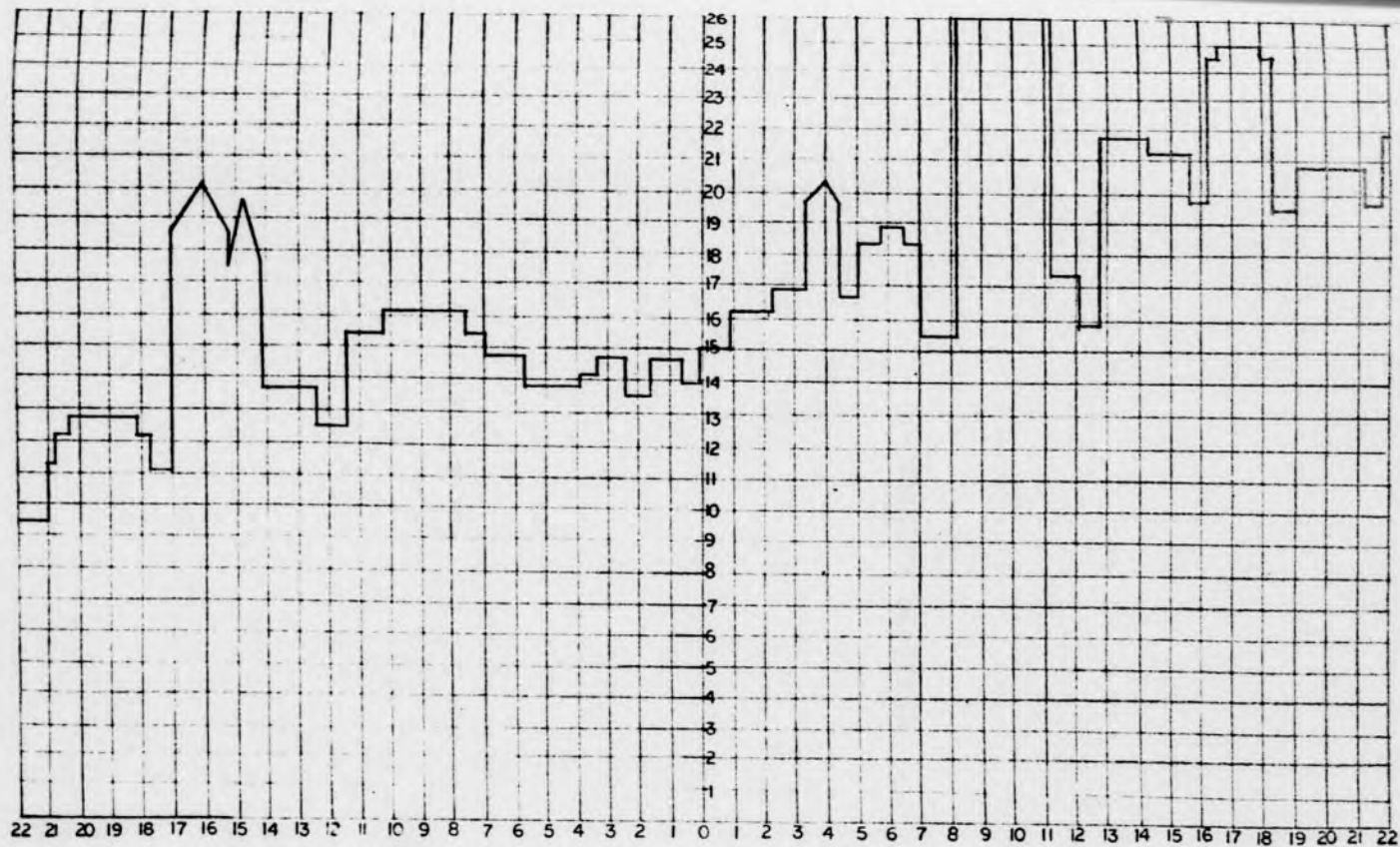
Figure 5



Figure 6



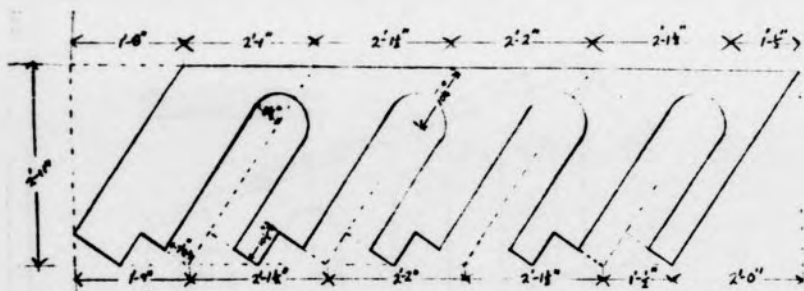
BACKDROP ELEVATION



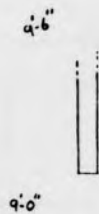
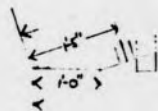
BACKDROP ELEVATION-LUV
LUNG-G THEATRE
NOVEMBER- 1973
DESIGNER- OLSON
SCALE- $\frac{1}{2}'' = 1'-0''$

Figure 7

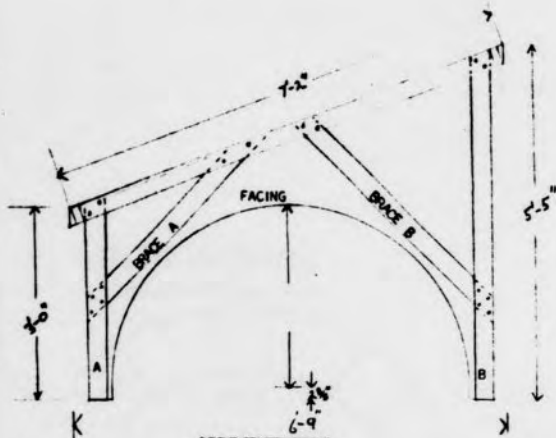
WORKING DRAWINGS



RAILING UNIT-E



PLATFORM UNIT-A



PLATFORM UNIT-C

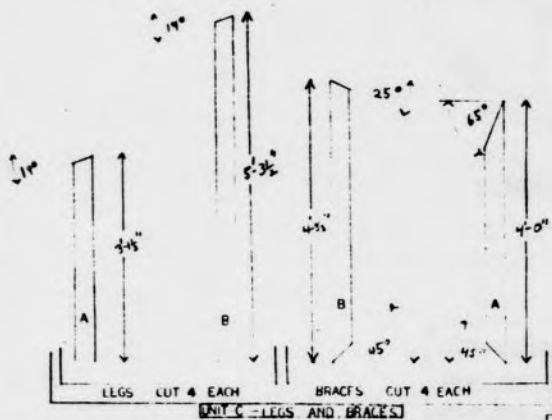


Figure 8

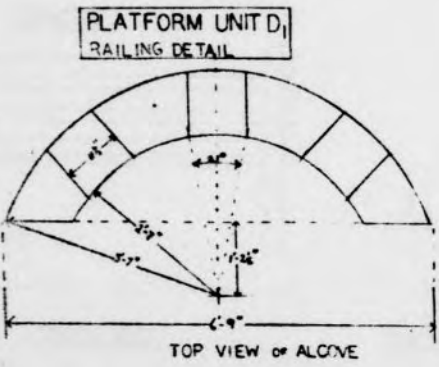
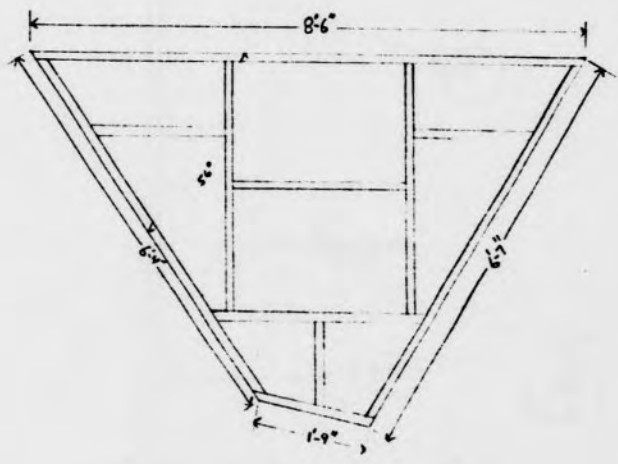
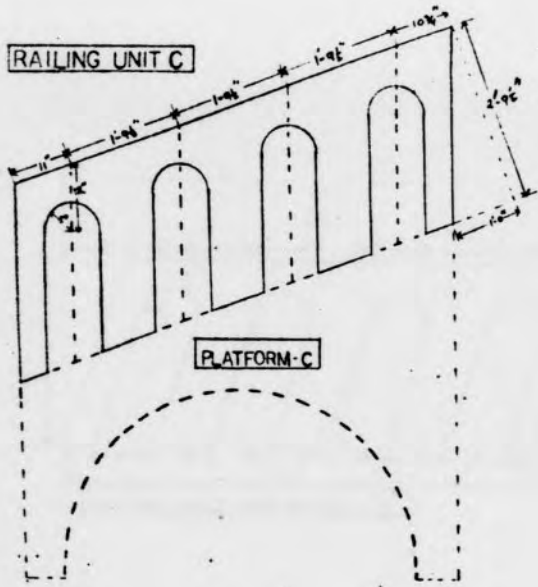
WORKING DRAWINGS - LUV

NOVEMBER - 1973

UNC-G THEATRE

DESIGNER - OLSON

SCALE 1/16"



WORKING DRAWINGS - LUV
UNG-G. THEATRE
NOVEMBER - 1973
DESIGNER: OLSON
SCALE: 1" = 1'-0"

Figure 9

NOTE: ALL PARTS EXCEPT 6 ARE CUT FROM 3/4" PLY.
 CUT 2 OF 1,3,5,7,9,11.
 CUT 8 OF 2,4,6,8,10.

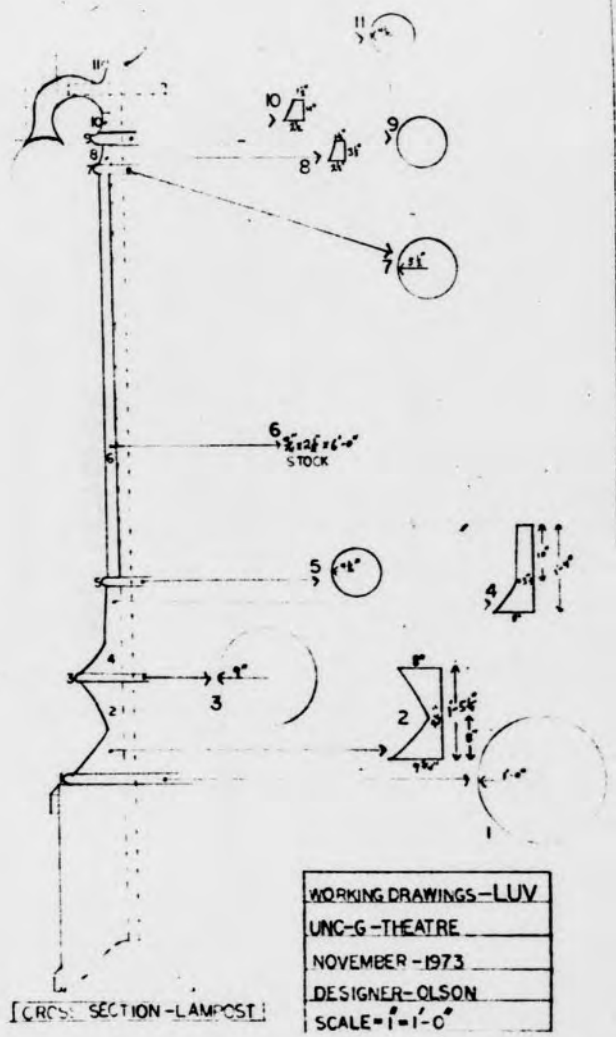
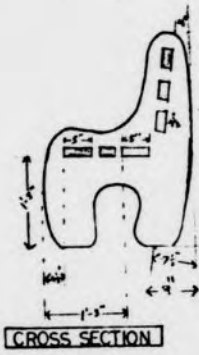
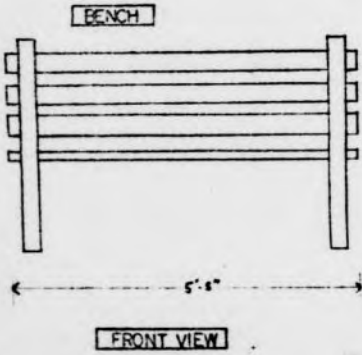
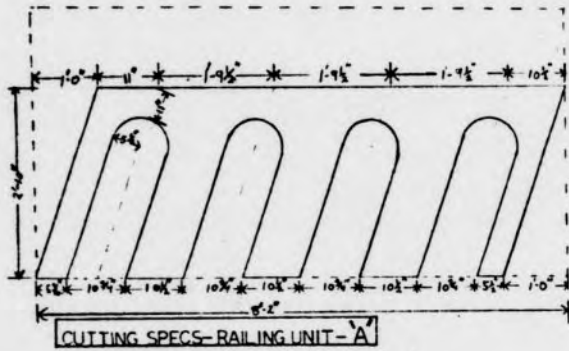


TABLE I
 PROPERTIES PLOT

On Stage Pre-set

Black pocket containing
 coat with string (similar to Harry's hat)
 Two condoms
 wine bottle
 medicine
 broken
 and as
 box
 back to pill basket 1/3 full

PROPERTIES PLOT

Off Stage Post-Prayer

coat that rolls
 large stuffed overnight bundle

Harry:

small stick
 pad of paper (3x5)
 handkerchief
 diaper tie
 foot with Langdon's name
 paper money (crumpled bills within in case)
 rope belt with one knot
 weights in rear pockets of pants

Bill:

wrist watch
 ring
 knife (hunting)
 comb
 wallet with picture (Linda)
 white handkerchief

Alan:

black shoulder bag
 sunglasses
 comb
 knife (kitchen)
 cigarettes
 lighter with large flame

TABLE 1

PROPERTIES PLOT

ACT I:

On Stage Pre-set:

trash basket containing:
coat with string (similar to Harry's Act
Two costume)
wine bottle
magazine
broken toilet seat
old doll
bra
junk to fill basket 2/3 full

Off Stage Hand Props:

chart that rolls
large stuffed overcoat bundle

Harry:

pencil stub
pad of paper (3x5)
handkerchief
clip-on tie
rope with hangman's noose
paper money (crumpled bills hidden in socks)
rope belt with one knot
weights in rear pockets of pants

Milt:

wrist watch
ring
knife (hunting)
comb
wallet with picture (Linda)
white handkerchief

Ellen:

black shoulder bag
sunglasses
comb
knife (kitchen)
cigarettes
lighter with large flame

TABLE 1--Continued

scissors
 kleenex
 compact (with mascara, mascara brush, lipstick)
 perfume atomizer
 wedding band

ACT II:

On Stage Pre-set:

paperback copy of The Female Eunuch
 newspaper (folded) in trash basket
 black shoulder bag containing:
 midget graph

Off Stage Hand Prop:

bundle tied with string (looks like Milt's
 soggy clothes, including shoes)

Off Left:

pail of water and tub
 bicycle

Up Stage:

3 pails of water
 seaweed

Harry:

pencil stub
 pad of paper
 banana
 cane
 rope on pants
 bathing cap

Milt:

dust on jacket (powder)
 wallet with picture (Ellen)

THE COSTUMES

COSTUME RENDERINGS



Figure 11

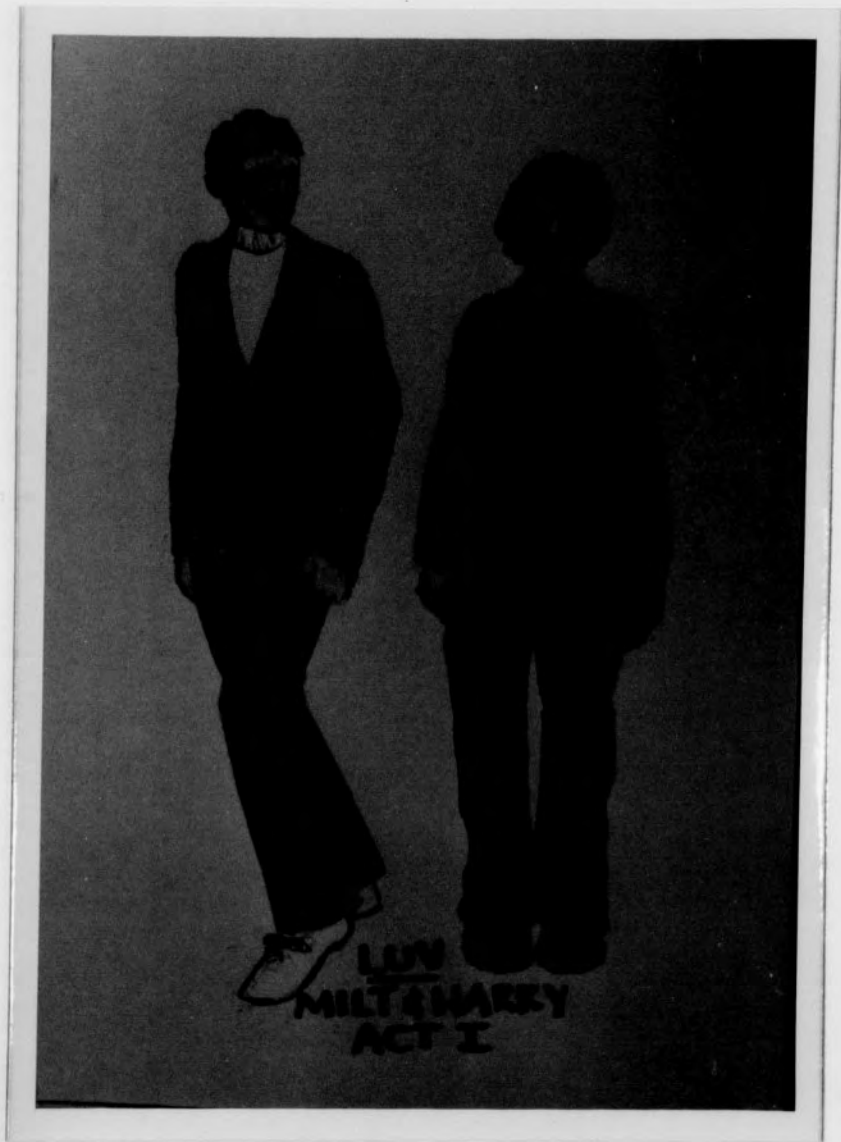


Figure 12



Figure 13

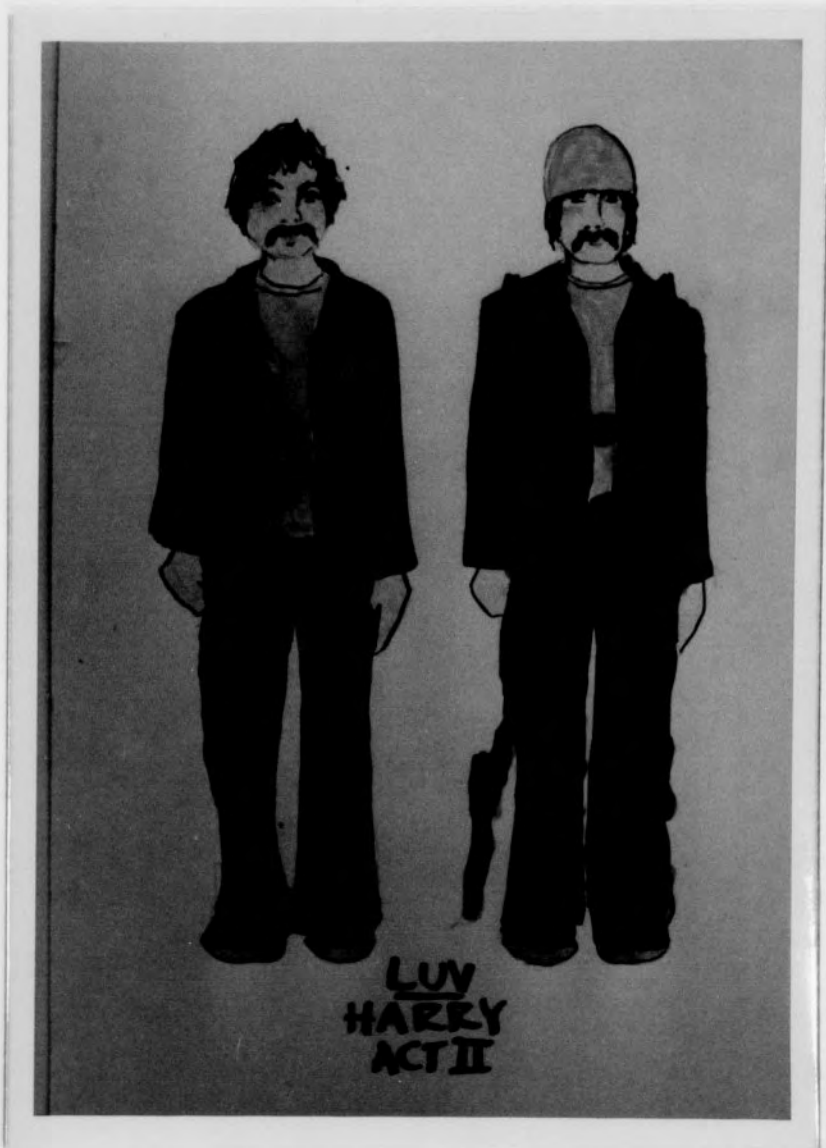


Figure 14

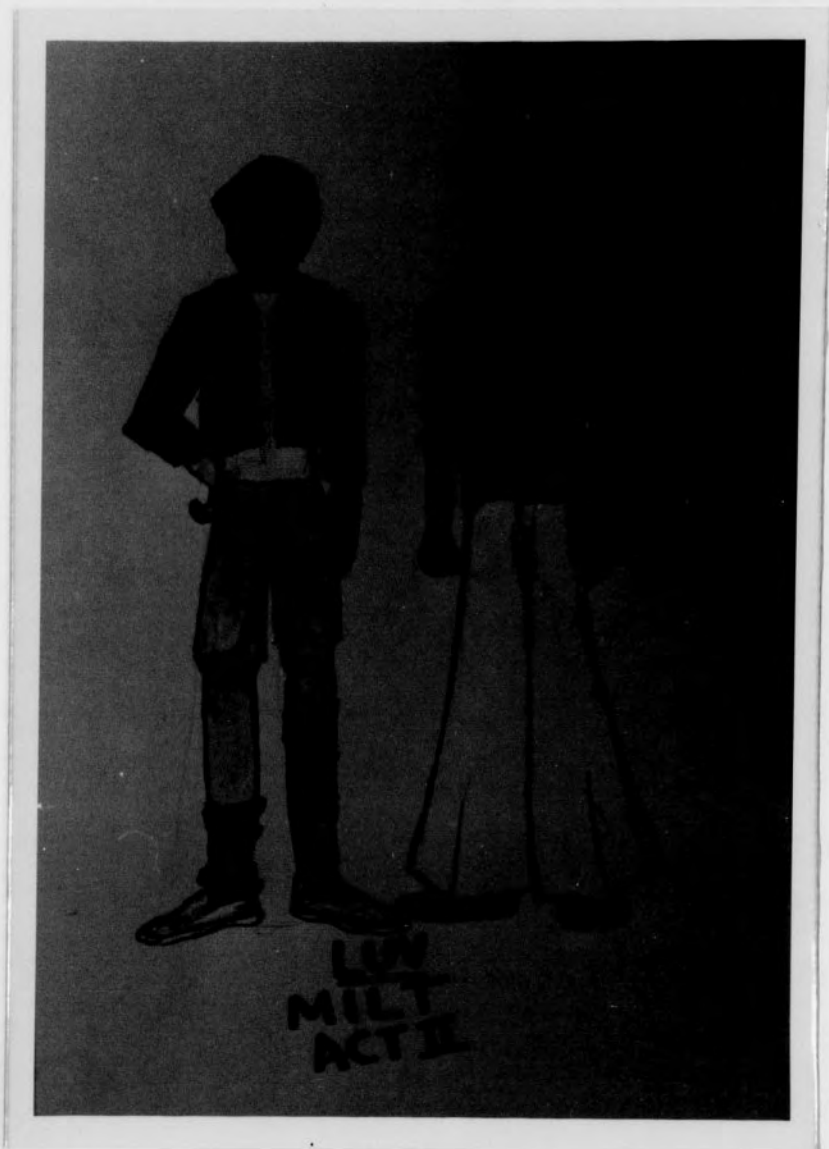


Figure 15

TABLE 1

COSTUME PLOT

SPECIAL
REQUIREMENTS

CHARACTER

ACTOR

COSTUME

ACT I

Bill

Ray Corcoran

Red blouse
Black skirt with
flap
Black top

Yesterday's dress

COSTUME PLOT

ACT II

Bill

Harry Bell

Red & black
checked sport
coat
Red pants
White undershirt
White socks

Yesterday's suit

ACT III

Bill

Steen Jensen

Dark sweater
dark jacket
Orange shirt
Dark pants
Dark undershirt
Red & white socks
White shoes

ACT IV

Bill

Ray Corcoran

Black sweater
Black skirt
Black top
Black shoes
Black socks

Black dress

ACT V

Bill

Harry Bell

Red & black
checked sport
coat

Yesterday's suit

TABLE 2

COSTUME PLOT

<u>CHARACTER</u>	<u>ACTOR</u>	<u>COSTUME</u>	<u>SPECIAL INSTRUCTIONS</u>
<u>ACT I:</u>			
Ellen	Kay Cortez	Red blouse Black skirt with flowers Black bra Black stockings Black shoulder bag Black platform shoes Fur coat	Tearaway front Sheer
Milt	Barry Bell	Red & black checked sport coat Red pants White turtleneck White bucks	Slightly bell
Harry	Glenn Jussen	Brown corduroy sport jacket Orange sweat shirt Faded green work pants Green sneakers Red & white boxer shorts	Baggy, tied with string Red & white laces
<u>ACT II:</u>			
Ellen	Kay Cortez	Orange sweater Black skirt Black jacket Black stockings Black platform shoes Wrist watch	Trim in orange Opaque
Milt	Barry Bell	Grey suit jacket Dark blue slacks	Dirty, dusty

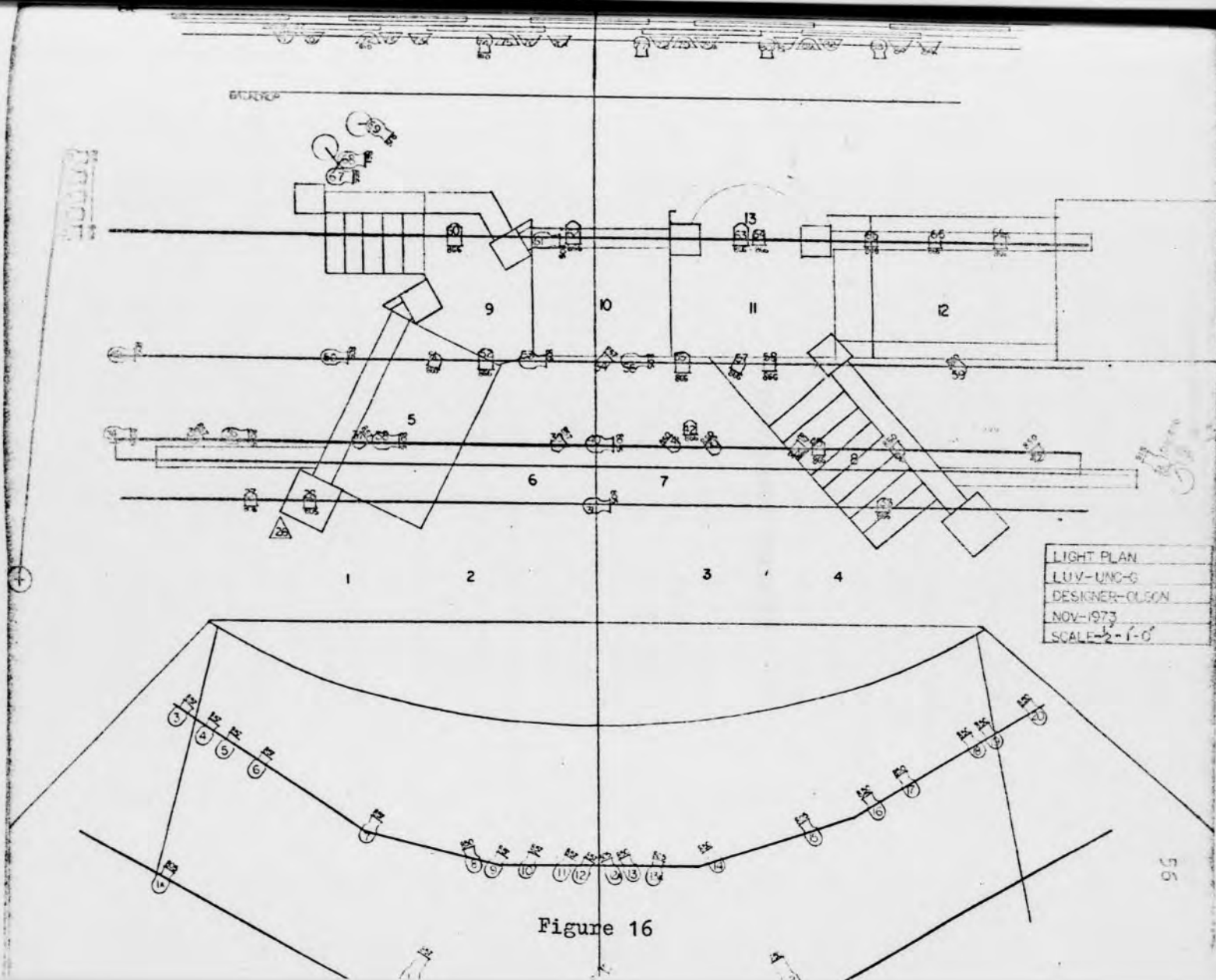
TABLE 2--Continued

<u>CHARACTER</u>	<u>ACTOR</u>	<u>COSTUME</u>	<u>SPECIAL INSTRUCTIONS</u>
Milt continued		Yellow shirt Red patterned tie Black shoes Watch Ring (Second Entrance) White T-shirt Jeans Officer's jacket Sailor hat Tennis shoes (Third Entrance) Long sleeved striped T-shirt Black wool sweater White sailor pants Tennis shoes	Loose at neck Cut at knees Extra small Brim down Extra high turtle neck Shrunken, ragged
Harry	Glenn Jussen	Yellow T-shirt Green work pants Grey sport coat Green sneakers (Second Entrance) Add Wet seaweed Yellow bathing cap	Baggy Red & white laces Cheesecloth: dye green and make stringy

LIGHTING

LIGHT PLAN





LIGHT PLAN
LUV-UNC-6
DESIGNER-OLSON
NOV-1973
SCALE-2-1-0

Figure 16

CHAPTER 3
EXPERIMENT SCHEDULE

NO.	INSTRUMENT TYPE	PACKAGE	FAHRS	COILS	FUNCTION	BEAMS	STABILITY
1	201-6"	500	Feb.	800	A-1 Fall	14	11
2	202-6"	750	Feb.	807	B-1 spec.	13	11
3	203-6"	500	Feb.	805	A-4 Fall	15	17
4	204-6"	750	Feb.	806	B-1 spec.	15	24
5	205-6"	500	Feb.	804	A-1	7	10
6	206-6"	500	Feb.	807	A-6	5	12
7	207-6"	500	Feb.	807	A-2	4	10
8	208-6"	500	Feb.	807	A-7	5	10
9	209-6"	500	Feb.	800	A-7	1	10
10	210-6"	500	Feb.	807	A-5	12	10
11	211-6" single	750	March	807	Spec.	14	10
12	212-6" single	500	Feb.	807	A-5	4	10
13	213-6"	500	Feb.	800	A-5	4	10
14	214-6"	500	Feb.	800	A-4	3	10
15	215-6"	500	Feb.	800	A-11 Fall	15	10
16	216-6"	500	Feb.	800	A-5	4	10
17	217-6"	500	Feb.	800	A-2	10	10
18	218-6" single	750	March	800	Spec.	14	10
19	219-6" single	500	Feb.	800	A-3	5	10
20	220-6"	500	Feb.	800	A-7	7	10
21	221-6"	500	Feb.	800	A-5	10	10
22	222-6"	500	Feb.	800	A-4	2	10
23	223-6"	750	Feb.	805	Spec. A-4	14	10
24	224-6"	750	Feb.	805	Spec. A-4	14	10
25	225-6"	750	Feb.	805	Spec. A-1	15	10
26	226-6"	750	Feb.	805	Spec. A-2	14	10

INSTRUMENT SCHEDULE

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>FUNCTION</u>	<u>DIMMER</u>	<u>CIRCUIT</u>
1A	ERS 6"	500	Med.	805	A-1 fill	14	14
1	ERS 8"	750	Med.	857	DS spec.	13	11
2A	ERS 6"	500	Med.	805	A-4 fill	16	12
2	ERS 8"	750	Med.	850	DS spec.	13	24
3	ERS 6"	500	Med.	857	A-1	1	40
4	ERS 6"	500	Med.	857	A-6	5	42
5	ERS 6"	500	Med.	857	A-5	4	44
6	ERS 6"	500	Med.	857	A-2	2	38
7	ERS 6"	500	Med.	857	A-7	5	48
8	ERS 6"	500	Med.	850	A-1	1	36
9	ERS 6"	500	Med.	857	A-3	2	38
10	ERS 6" single	750	Sharp	857	Bench	31	26
11	ERS 6" single	500	Med.	857	A-8	6	28
12A	ERS 6"	500	Med.	850	A-5	4	27
12	ERS 6"	500	Med.	850	A-4	3	25
13A	ERS 6"	500	Med.	850	A-11 fill	22	12
13	ERS 6"	500	Med.	850	A-5	4	27
14	ERS 6"	500	Med.	850	A-2	2	29
15	ERS 6"	500	Med.	850	A-6	5	33
16	ERS 6" single	750	Sharp	850	Bench	31	35
17	ERS 6" single	500	Med.	850	A-3	2	37
18	ERS 6"	500	Med.	850	A-7	5	41
19	ERS 6"	500	Med.	850	A-8	6	45
20	ERS 6"	500	Med.	850	A-4	3	47
21	ERS 6"	750	Med.	805	Side A-4	16	62
22	ERS 6"	750	Med.	805	Side A-4	16	62
23	ERS 6"	750	Med.	805	Side A-3	15	60
24	ERS 6"	750	Med.	805	Side A-2	14	58

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>FUNCTION</u>	<u>DIMMER</u>	<u>CIRCUIT</u>
25	ERS 6"	750	Med.	805	Side A-1	13	56
26	Special	300	None	None	Lamppost	34	140
27	Fresnel 6"	500	Med.	805	Back A-1	29	132
28	Fresnel 6"	500	Med.	805	Back A-1	29	132
29	Fresnel 6"	500	Med.	866	Top lt.	33	87
30	Fresnel 6"	500	Med.	866	Top lt.	33	87
31	ERS 6"	750	Med.	805	Side A-8	20	122
32	Fresnel 6"	500	Med.	866	Top lt.	33	87
33	Fresnel 6"	500	Flood	866	Top A-8	33	125
34	ERS 6"	750	Med.	805	Side A-5	17	100
35	Fresnel 6"	500	Med.	857	A-9	7	92
36	ERS 6"	750	Med.	805	Side A-6	18	98
37	Fresnel 6"	500	Med.	857	A-10	7	92
38	ERS 6"	750	Med.	805	Side A-7	19	86
39	Fresnel 6"	500	Med.	857	A-11	8	82
40	ERS 6"	750	Med.	805	Side A-8	20	84
41	Fresnel 6"	500	Med.	850	A-9	7	81
42	Fresnel 6"	500	Flood	866	Back A-7	32	83
43	Fresnel 6"	500	Med.	850	A-10	7	85
44	Fresnel 6"	500	Med.	857	A-12	9	89
45	Fresnel 6"	500	Flood	866	Top A-8	33	87
46A	Fresnel 6"	500	Med.	850	A-11	8	99
46B	Fresnel 6"	500	Med.	850	A-11	8	99
46	Fresnel 6"	500	Med.	850	A-11	8	99
47	Fresnel 6"	500	Med.	850	A-12	9	89
48A	ERS 6"	500	Spec.	518	Water	12	160
48	ERS 6"	500	Spec.	518	Water	12	158
49	ERS 6"	750	Med.	805	Side A-9	21	136
50	ERS 6"	750	Med.	805	Side A-10	21	126
51	Fresnel 6"	500	Flood	866	Back DS	29	130
52	Fresnel 8"	1000	Flood	866	Back DS	29	128

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>FUNCTION</u>	<u>DIMMER</u>	<u>CIRCUIT</u>
53	ERS 6"	750	Med.	805	Side A-11	22	134
54	Fresnel 6"	500	Spot	857	Spec. A-13	10	129
55	ERS 6"	750	Med.	805	Side A-12	23	133
56	Fresnel 8"	1000	Flood	866	Back DS	29	137
57	Fresnel 6"	500	Flood	866	Spec. A-7	33	125
58	Fresnel 6"	500	Flood	866	Top A-8	33	127
59A	Fresnel 6"	500	Med.	850	A-11	10	131
59	Fresnel 6"	500	Med.	850	Spec. A-13	10	97
60	Fresnel 8"	1000	Flood	866	Back US	30	68
61	ERS 6"	750	Med.	805	Side A-13	24	66
62	Fresnel 8"	1000	Flood	866	Back US	30	72
63	Fresnel 8"	1000	Flood	866	Back US	30	77
64	Fresnel 6"	500	Flood	866	Back A-13	30	75
65	Fresnel 6"	500	Flood	866	Back A-12	30	73
66A	Fresnel 6"	500	Flood	850	A-11	10	79
66	Fresnel 6"	500	Flood	866	Back A-12	30	71
67	ERS 6"	500	Spec.	855	River	35	158
68	ERS 6"	500	Spec.	861	River	35	160
69	ERS 6"	500	Spec.	519	River	12	123
70	ERF 14"	500	Flood	519	Cyc	27	149
71	ERF 14"	500	Flood	519	Cyc	26	148
72	ERF 14"	500	Flood	810	Cyc	25	154
73A	ERF 14"	500	Flood	519	Cyc	27	149
73	ERF 14"	500	Flood	519	Cyc	26	148
74	ERS 6"	500	Sharp	810	Drop Back	25	142
75	ERF 14"	500	Flood	810	Drop Back	25	154
76A	ERF 14"	500	Flood	519	Cyc	27	149
76	ERF 14"	500	Flood	519	Cyc	26	148
77	ERS 6"	500	Sharp	810	Drop Back	25	142
78	ERF 14"	500	Flood	519	Cyc	26	141
79A	ERF 14"	500	Flood	519	Cyc	27	149

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>COLOR</u>	<u>FUNCTION</u>	<u>DIMMER</u>	<u>CIRCUIT</u>
79	ERF 14"	500	Flood	810	Drop Back	25	154
80	ERS 6"	500	Sharp	810	Drop Back	25	157
81A	ERF 14"	500	Flood	810	Drop Back	25	157
81	ERF 14"	500	Flood	519	Cyc	26	141
82	ERF 14"	500	Flood	810	Drop Back	25	156
83	ERS 6"	500	Sharp	810	Drop Back	25	156
84A	ERF 14"	500	Flood	519	Cyc	27	149
84	ERF 14"	500	Flood	519	Cyc	26	141
85	Strips 6x6	150	Top	Blue	Cyc	28	139
86	Strips 6x6	150	Top	Blue	Cyc	28	145
87	Strips 6x6	150	Top	Blue	Cyc	28	147
88	Strips 6x6	150	Bottom	Blue	Cyc	28	103
89	Strips 6x6	150	Bottom	Blue	Cyc	28	105

PANEL A

SWITCHBOARD SET-UP CHART

LINE	NUMBER	INSTRUMENT	QUANTITY
1	1	3	10
		8	10
	2	6	10
		9	10
		11	10
		13	10
	3	12	10
		14	10
	4	13	10
		14	10
	5	14	10
		15	10
	6	16	10
		17	10
	7	18	10
		19	10
	8	20	10
		21	10
	9	22	10
		23	10
	10	24	10
	11	25	10
		26	10
	12	27	10
		28	10
	13	29	10
		30	10
	14	31	10
		32	10
		33	10
		34	10

TABLE 4

SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
A	1	3	40
		8	36
	2	6	38
		9	38
		14	29
		17	37
	3	12	25
		20	47
	4	5	44
		5A	4
		13	27
	5	4	42
		7	48
		15	33
		18	41
	6	11	28
		19	45
	7	35	92
		37	92
		41	81
43		85	
8	39	82	
	46	99	
9	44	89	
	47	89	
10	59	97	
11	48	123	
	69	160	
B	13	1	11
		2	24
	14	25	56
		27	132
		28	132
		1A	14

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
B	15	23	60
		29	58
	16	21	62
		22	12
	17	34	100
	18	36	98
	19	38	86
	20	40	84
		31	122
	21	49	136
		50	126
	22	2A	12
	23	55	133
		53	134
24	61	66	
C	25	72	154
		74, 75	156
		79	155
		82, 83	157
		77, 80	142
	26	71, 73, 76	148
		64, 78, 81	143
	27	79A, 82A, 84A	121
		71A, 73A, 76A	146
	28	88	139
		85, 86	141
		87	103
	29	51	130
		56	137
		52	128
	30	60	68
		62	72
		63	77
		64	75
65		73	
66		71	

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
DAVIS BOARD	31	16	35
		10	26
	32	42	83
		47	135
	33	58	87
		45	125
		33	127
	34	26	140
	35	68	158
		67	160

TABLE 4
LIGHT PLOT

Note: All uses are given by the stage manager. One hour before performance, such as the Systems Manager set out the substitution transfer printed from "direct" or "dia" and simulate the pre-show set-up.

TIME	USE #	NAME	EXTEND	FROM	TO	DATE
	1	1	1	0	0	
	1	1	2	0	0	
	1	1	3	0	0	
	1	1	4	0	0	
	1	1	5	0	0	
	1	1	6	0	0	
	1	1	7	0	0	
	1	1	8	0	0	
	1	1	9	0	0	
	1	1	10	0	0	
	1	1	11	0	0	
	1	1	12	0	0	
	1	1	13	0	0	
	1	1	14	0	0	
	1	1	15	0	0	
	1	1	16	0	0	
	1	1	17	0	0	
	1	1	18	0	0	
	1	1	19	0	0	
	1	1	20	0	0	
	1	1	21	0	0	
	1	1	22	0	0	
	1	1	23	0	0	
	1	1	24	0	0	
	1	1	25	0	0	
	1	1	26	0	0	
	1	1	27	0	0	
	1	1	28	0	0	
	1	1	29	0	0	
	1	1	30	0	0	
	1	1	31	0	0	
	1	1	32	0	0	
	1	1	33	0	0	
	1	1	34	0	0	
	1	1	35	0	0	
	1	1	36	0	0	
	1	1	37	0	0	
	1	1	38	0	0	
	1	1	39	0	0	
	1	1	40	0	0	
	1	1	41	0	0	
	1	1	42	0	0	
	1	1	43	0	0	
	1	1	44	0	0	
	1	1	45	0	0	
	1	1	46	0	0	
	1	1	47	0	0	
	1	1	48	0	0	
	1	1	49	0	0	
	1	1	50	0	0	
	1	1	51	0	0	
	1	1	52	0	0	
	1	1	53	0	0	
	1	1	54	0	0	
	1	1	55	0	0	
	1	1	56	0	0	
	1	1	57	0	0	
	1	1	58	0	0	
	1	1	59	0	0	
	1	1	60	0	0	

LIGHT PLOT

TABLE 5
LIGHT PLOT

NOTE: All cues are given by the stage manager. One hour before performance, turn on the Systems Master and set the auditorium transfer switch from "direct" to "dim" and execute the pre-show set-up.

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	Act I	X	1	0	8	
	Pre-set		2	0	8 $\frac{1}{2}$	
			3	0	8	
			4	0	7 $\frac{1}{2}$	
			5	0	8	
			6	0	6 $\frac{1}{2}$	
			7	0	6 $\frac{1}{2}$	
			8	0	6 $\frac{1}{2}$	
			9	0	7	
			10	0	5 $\frac{1}{2}$	
			11	0	4 $\frac{1}{2}$	
			14	0	6	
			15	0	6	
			16	0	6	
			17	0	5	
			18	0	6	
			19	0	6 $\frac{1}{2}$	
			20	0	4	
			21	0	3	
			22	0	3	
			23	0	4	
			24	0	3	
			25	0	4 $\frac{1}{2}$	
			26	0	8	
			27	0	8	
			29	0	10	
			30	0	10	
10	1	Y	9	7	6 $\frac{1}{2}$	35
			10	5 $\frac{1}{2}$	6 $\frac{1}{2}$	
			21	3	5	
			22	3	6 $\frac{1}{2}$	
			23	4	6 $\frac{1}{2}$	
			24	3	7	
11	1A	X	4	7 $\frac{1}{2}$	6	12
			5	8	5 $\frac{1}{2}$	
			6	6 $\frac{1}{2}$	10	
			7	6 $\frac{1}{2}$	5	
			10	6 $\frac{1}{2}$	8 $\frac{1}{2}$	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	1A cont.		14	6 $\frac{1}{2}$	6	
			16	6	5	
			18	6 $\frac{1}{2}$	5	
			19	6 $\frac{1}{2}$	5 $\frac{1}{2}$	
			20	4	5 $\frac{1}{2}$	
			22	6 $\frac{1}{2}$	7	
			23	6 $\frac{1}{2}$	6	
			24	7	6 $\frac{1}{2}$	
13	2	Y	3	8 $\frac{1}{2}$	8	15
			4	6	7 $\frac{1}{2}$	
			5	5 $\frac{1}{2}$	9	
			6	10	8	
			7	5	6	
			8	8 $\frac{1}{2}$	3	
			9	6	2 $\frac{1}{2}$	
			10	8 $\frac{1}{2}$	3	
			13	0	3	
			14	6	7	
			15	6	7	
			16	5	6	
			17	5	6	
			18	5	6 $\frac{1}{2}$	
			19	5 $\frac{1}{2}$	6 $\frac{1}{2}$	
			20	5 $\frac{1}{2}$	6	
			21	5	4	
			22	7	2 $\frac{1}{2}$	
			23	6	2 $\frac{1}{2}$	
			24	6 $\frac{1}{2}$	3	
13	2A	Y	20	6	3 $\frac{1}{2}$	5
17	2B	Y	13	4	7 $\frac{1}{2}$	5
17	2C	Y	13	7 $\frac{1}{2}$	0	8
18	3	X	2	8 $\frac{1}{2}$	6	6
			3	8 $\frac{1}{2}$	6	
			4	7 $\frac{1}{2}$	4	
			7	6	9	
			8	3	8	
			9	2 $\frac{1}{2}$	5 $\frac{1}{2}$	
			10	3	8	
			14	7	6 $\frac{1}{2}$	
			15	7	4 $\frac{1}{2}$	
			16	6	3	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	3 cont.		17	6	5	
			20	3 $\frac{1}{4}$	4	
			21	4	5	
			22	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			23	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			24	3	6	
18	3A	X	5	9	3	8
			6	8	6	
			18	2 $\frac{1}{4}$	4	
			19	6 $\frac{1}{2}$	4	
			20	4	3	
19	4	Y	2	6	8 $\frac{1}{2}$	8
			3	6	8	
			4	4	7 $\frac{1}{2}$	
			5	3	9	
			6	6	3	
			8	8	3	
			9	5 $\frac{1}{2}$	2 $\frac{1}{2}$	
			10	8	3	
			15	4 $\frac{1}{2}$	6	
			16	3 $\frac{1}{2}$	6	
			18	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			19	4	6 $\frac{1}{2}$	
			21	5	6 $\frac{1}{2}$	
			22	6 $\frac{1}{2}$	2 $\frac{1}{2}$	
			23	6 $\frac{1}{2}$	2 $\frac{1}{2}$	
			24	6	3	
19	4A	Y	21	6 $\frac{1}{2}$	2 $\frac{1}{2}$	8
21	5	X	2	8 $\frac{1}{2}$	6	15
			3	8	6	
			4	7 $\frac{1}{2}$	4	
			5	9	5 $\frac{1}{2}$	
			8	3	8	
			9	2 $\frac{1}{2}$	5 $\frac{1}{2}$	
			10	3	8	
			15	6	4 $\frac{1}{2}$	
			16	6	3	
			18	6 $\frac{1}{2}$	2 $\frac{1}{2}$	
			19	6 $\frac{1}{2}$	4	
			20	3	0	
			21	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			22	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			23	2 $\frac{1}{2}$	6 $\frac{1}{2}$	
			24	3	6	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
23	6	Y	15	4 $\frac{1}{2}$	6	10
			16	3 $\frac{1}{2}$	6	
			18	2 $\frac{1}{2}$	7	
			19	4	6 $\frac{1}{2}$	
			20	0	3	
			24	6	3	
23	7	X	2	6	8 $\frac{1}{2}$	8
			3	6	8	
			4	4	7 $\frac{1}{2}$	
			5	5 $\frac{1}{2}$	9	
			6	3	7 $\frac{1}{2}$	
			7	9	8	
			8	8	7	
			9	5 $\frac{1}{2}$	7	
			10	8	7	
			18	7	6 $\frac{1}{2}$	
			20	3	5	
			21	6 $\frac{1}{2}$	6 $\frac{1}{2}$	
			24	3	6 $\frac{1}{2}$	
23	8	Y	3	8	10	12
			7	8	9	
			8	7	3	
			9	7	2 $\frac{1}{2}$	
			10	7	3	
			21	6	5 $\frac{1}{2}$	
			22	6 $\frac{1}{2}$	0	
			23	6 $\frac{1}{2}$	1 $\frac{1}{2}$	
24	6 $\frac{1}{2}$	3				
23	8A	Y	7	9	8	6
			21	5 $\frac{1}{2}$	4 $\frac{1}{2}$	
28	10	X	1	8	6	10
			2	8 $\frac{1}{2}$	6 $\frac{1}{2}$	
			3	10	4 $\frac{1}{2}$	
			4	7 $\frac{1}{2}$	4	
			7	8	9	
			8	3	8	
			9	2 $\frac{1}{2}$	7	
			10	3	9	
			14	6 $\frac{1}{2}$	5	
			15	6	4 $\frac{1}{2}$	
			16	6	3	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	10 cont.		21	4 $\frac{1}{2}$	5	
			22	0	6	
			23	1 $\frac{1}{2}$	6 $\frac{1}{2}$	
			24	3 $\frac{1}{2}$	6	
28	10A	X	5	9	3	8
			6	7 $\frac{1}{2}$	3	
			18	6 $\frac{1}{2}$	3	
			19	6 $\frac{1}{2}$	3	
			20	5	3	
29	11	Y	1	6	7 $\frac{1}{2}$	8
			4	4	8 $\frac{1}{2}$	
			5	3	5 $\frac{1}{2}$	
			8	8	3 $\frac{1}{2}$	
			9	7	3	
			10	9	3 $\frac{1}{2}$	
			14	5	7	
			17	5	6 $\frac{1}{2}$	
			18	3	2	
			19	3	2	
			20	3	0	
			21	5	6	
			22	6 $\frac{1}{2}$	3	
			23	6 $\frac{1}{2}$	3 $\frac{1}{2}$	
			24	6	5	
29	12	X	1	7 $\frac{1}{2}$	8	8
			2	6	8 $\frac{1}{2}$	
			3	4 $\frac{1}{2}$	8	
			4	8 $\frac{1}{2}$	7 $\frac{1}{2}$	
			5	5 $\frac{1}{2}$	9	
			7	9	7 $\frac{1}{2}$	
			15	4 $\frac{1}{2}$	8	
			16	3 $\frac{1}{2}$	6 $\frac{1}{2}$	
			18	2	7	
			19	2	6 $\frac{1}{2}$	
			24	5	4 $\frac{1}{2}$	
30	13	X	7	7 $\frac{1}{2}$	6	8
			21	6	4 $\frac{1}{2}$	
34	13A	X	13	0	10	3
36	14	X	7	6	7 $\frac{1}{2}$	5
			13	10	0	
			21	4 $\frac{1}{2}$	6	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
37	14A	Y	1	8	7½	5
			2	8½	6	
			3	8	6	
			4	7½	7	
			5	9	5½	
			7	7½	9	
			8	3½	4	
			10	3½	4	
			14	7	5½	
			15	8	4½	
			16	6½	3	
			18	7	5	
			19	6½	3	
38	15	X	1	7½	8	10
			2	6	5½	
			3	6	5½	
			4	7	5½	
			5	5½	5	
			6	3	5	
			7	9	6½	
			9	3	5½	
			10	4	8	
			40	16	Y	
3	5½	8				
4	5½	7½				
5	5	9				
6	5	7				
7	6½	7½				
8	8	7½				
9	5½	7				
10	8	7½				
14	6	6½				
15	4	6				
16	3½	6				
17	4½	6½				
18	5	6				
19	5	6½				
20	2	9½				
22	6½	9½				
23	6	4				
41	17	X	1	8	7½	2
			2	8½	3	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	17		3	8	3	
	cont.		4	7 $\frac{1}{2}$	3	
			5	9	3	
			6	7	3	
			7	7 $\frac{1}{2}$	3	
			8	7 $\frac{1}{2}$	3	
			9	7	3	
			10	7 $\frac{1}{2}$	3	
			15	6	3	
			16	6	3	
			17	6 $\frac{1}{2}$	3	
			18	6	3	
			19	6 $\frac{1}{2}$	3	
			20	9 $\frac{1}{2}$	3	
			21	5 $\frac{1}{2}$	3	
			22	4 $\frac{1}{2}$	3	
			23	4 $\frac{1}{2}$	3	
			24	6 $\frac{1}{2}$	3	
41	17A		House	0	10	10
42	Act II	X	1	0	8	
	Pre-set		2	0	8 $\frac{1}{2}$	
			3	0	10	
			4	0	7 $\frac{1}{2}$	
			5	0	9	
			6	0	6 $\frac{1}{2}$	
			7	0	5	
			8	0	5 $\frac{1}{2}$	
			9	0	7	
			10	0	5 $\frac{1}{2}$	
			11	0	4 $\frac{1}{2}$	
			14	0	7	
			15	0	6 $\frac{1}{2}$	
			16	0	6	
			17	0	5	
			18	0	6 $\frac{1}{2}$	
			19	0	7 $\frac{1}{2}$	
			20	0	7 $\frac{1}{2}$	
			21	0	4 $\frac{1}{2}$	
			22	0	4	
			23	0	4	
			24	0	4	
			25	0	4	
			26	0	7	
			27	0	7	
			29	0	10	
			30	0	10	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>				
45	18	Y	1	8	7	10				
			2	8 $\frac{1}{2}$	6					
			3	10	6					
			4	7 $\frac{1}{2}$	6					
			5	9	5					
			7	5	7					
			8	5 $\frac{1}{2}$	8					
			9	7	5 $\frac{1}{2}$					
			10	5 $\frac{1}{2}$	8					
			14	7	8 $\frac{1}{2}$					
			15	6 $\frac{1}{2}$	5					
			16	6 $\frac{1}{2}$	4 $\frac{1}{2}$					
			17	5	4 $\frac{1}{2}$					
			18	6 $\frac{1}{2}$	4					
			19	7 $\frac{1}{2}$	5 $\frac{1}{2}$					
			21	4 $\frac{1}{2}$	6					
			22	4	6 $\frac{1}{2}$					
			23	4	6 $\frac{1}{2}$					
			24	4	6					
			46	19	X		1	7	8	10
							2	6	9	
							3	6	9	
							4	6	9 $\frac{1}{2}$	
							5	5	9	
7	7	8								
8	8	6								
9	5 $\frac{1}{2}$	3 $\frac{1}{2}$								
10	8	5 $\frac{1}{2}$								
15	5	6								
16	4 $\frac{1}{2}$	6								
17	4 $\frac{1}{2}$	6								
18	4	6 $\frac{1}{2}$								
19	5 $\frac{1}{2}$	6 $\frac{1}{2}$								
20	4 $\frac{1}{2}$	5								
21	6	6 $\frac{1}{2}$								
22	6 $\frac{1}{2}$	0								
23	6 $\frac{1}{2}$	0								
24	6	0								
47	20	X				7	8	6	10	
						21	6 $\frac{1}{2}$	4 $\frac{1}{2}$		
51	21	Y				1	8	7 $\frac{1}{2}$	6	
						2	9	7 $\frac{1}{2}$		
						3	9	7 $\frac{1}{2}$		

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	21 cont.		4	7 $\frac{1}{2}$	7	
			5	9	7	
			7	6	5 $\frac{1}{2}$	
			8	6	8	
			9	3 $\frac{1}{2}$	7	
			10	5 $\frac{1}{2}$	8	
			16	6	5 $\frac{1}{2}$	
			17	6	5 $\frac{1}{2}$	
			18	6 $\frac{1}{2}$	5 $\frac{1}{2}$	
			19	6 $\frac{1}{2}$	5 $\frac{1}{2}$	
			20	5	4 $\frac{1}{2}$	
			22	0	5 $\frac{1}{2}$	
			23	0	5 $\frac{1}{2}$	
			24	0	6	
52	22	X	1	7 $\frac{1}{2}$	8	10
			2	7 $\frac{1}{2}$	8 $\frac{1}{2}$	
			3	8	10	
			4	7	7 $\frac{1}{2}$	
			5	7	9	
			7	5 $\frac{1}{2}$	7 $\frac{1}{2}$	
			8	8	5	
			9	7	5	
			10	8	5	
			16	5 $\frac{1}{2}$	6	
			18	5 $\frac{1}{2}$	6 $\frac{1}{2}$	
			19	5 $\frac{1}{2}$	6 $\frac{1}{2}$	
			21	4 $\frac{1}{2}$	5 $\frac{1}{2}$	
			22	5 $\frac{1}{2}$	0	
			23	5 $\frac{1}{2}$	0	
			24	6	0	
53	22A	X	7	7 $\frac{1}{2}$	5	8
			21	5 $\frac{1}{2}$	4	
56	23	Y	7	5	9	8
			21	4	6	
57	24	X	1	8	7 $\frac{1}{2}$	8
			2	8 $\frac{1}{2}$	6	
			3	10	6	
			4	7 $\frac{1}{2}$	7	
			5	9	5	
			6	6 $\frac{1}{2}$	5 $\frac{1}{2}$	
			7	9	8	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	24		8	5	5 ¹ / ₂	
	cont.		9	5	5 ¹ / ₂	
			10	5	8	
			15	6	5	
			16	6	4	
			18	6 ¹ / ₂	4	
			19	6 ¹ / ₂	4 ¹ / ₂	
			20	4 ¹ / ₂	4	
			22	0	6 ¹ / ₂	
			23	0	6 ¹ / ₂	
			24	0	6	
58	25	Y	1	7 ¹ / ₂	8	10
			2	6	8 ¹ / ₂	
			3	6	8	
			4	7	7 ¹ / ₂	
			5	5 ¹ / ₂	9	
			6	5 ¹ / ₂	8 ¹ / ₂	
			7	8	5 ¹ / ₂	
			8	8	4	
			9	5 ¹ / ₂	4	
			10	8	6	
			15	5	6 ¹ / ₂	
			16	4	6	
			18	4	6 ¹ / ₂	
			19	4 ¹ / ₂	7 ¹ / ₂	
			20	4	4 ¹ / ₂	
			21	6	4	
			22	6 ¹ / ₂	4	
			23	6 ¹ / ₂	4	
59	25A	Y	24	6	4	10
60	26	X	6	8 ¹ / ₂	8	7
			7	5 ¹ / ₂	9	
			8	4	8	
			9	4	5 ¹ / ₂	
			10	6	8	
			19	7 ¹ / ₂	6 ¹ / ₂	
			21	4 ¹ / ₂	6	
			22	4	6 ¹ / ₂	
			23	4	6 ¹ / ₂	
			24	4	6	
60	27	Y	6	8	8 ¹ / ₂	
			7	9	5 ¹ / ₂	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	27		8	8	4	
	cont.		9	5 $\frac{1}{2}$	4	
			10	8	6	
			19	6 $\frac{1}{2}$	7 $\frac{1}{2}$	
			21	6	4 $\frac{1}{2}$	
			22	6 $\frac{1}{2}$	4	
			23	6 $\frac{1}{2}$	4	
			24	6 $\frac{1}{2}$	4	
61	28	X	6	8 $\frac{1}{2}$	8	6
			7	5 $\frac{1}{2}$	9	
			8	4	8	
			9	4	5 $\frac{1}{2}$	
			10	6	8	
			19	7 $\frac{1}{2}$	6 $\frac{1}{2}$	
			21	4 $\frac{1}{2}$	6	
			22	4	6 $\frac{1}{2}$	
			23	4	6 $\frac{1}{2}$	
			24	4	6 $\frac{1}{2}$	
61	29	Y	1	7 $\frac{1}{2}$	6	15
			2	8 $\frac{1}{2}$	6	
			3	8	6 $\frac{1}{2}$	
			4	7 $\frac{1}{2}$	5 $\frac{1}{2}$	
			5	9	5 $\frac{1}{2}$	
			6	8	10	
			7	9	5 $\frac{1}{2}$	
			8	8	6	
			9	5 $\frac{1}{2}$	4 $\frac{1}{2}$	
			10	8	5 $\frac{1}{2}$	
			14	6 $\frac{1}{2}$	6	
			15	6 $\frac{1}{2}$	5	
			16	6	5	
			17	5 $\frac{1}{2}$	4 $\frac{1}{2}$	
			18	6 $\frac{1}{2}$	3 $\frac{1}{2}$	
			19	6 $\frac{1}{2}$	5	
			20	4 $\frac{1}{2}$	6	
			21	6	4	
			22	6 $\frac{1}{2}$	7 $\frac{1}{2}$	
			23	6 $\frac{1}{2}$	4 $\frac{1}{2}$	
			24	6 $\frac{1}{2}$	5	
62	29A	X	1	7 $\frac{1}{2}$	8	8
			2	6	8 $\frac{1}{2}$	
			3	6	8	
			4	5 $\frac{1}{2}$	7 $\frac{1}{2}$	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>
	29A cont.		5	5 $\frac{1}{2}$	9	
			6	10	7	
			7	5 $\frac{1}{2}$	7	
			8	6	8 $\frac{1}{2}$	
			10	5 $\frac{1}{2}$	8 $\frac{1}{2}$	
			14	6	6 $\frac{1}{2}$	
			15	5	6	
			16	5	6	
			17	4	5 $\frac{1}{2}$	
			18	3 $\frac{1}{2}$	6 $\frac{1}{2}$	
			19	5	6 $\frac{1}{2}$	
			20	6	4 $\frac{1}{2}$	
			21	4	4 $\frac{1}{2}$	
			22	7	6	
			23	4 $\frac{1}{2}$	4	
			24	5	4 $\frac{1}{2}$	
63	30	Y	3	8	10	13
			6	7	8	
			7	7	9	
			9	4	5 $\frac{1}{2}$	
			14	6 $\frac{1}{2}$	7 $\frac{1}{2}$	
			18	6 $\frac{1}{2}$	5 $\frac{1}{2}$	
			23	4	6	
			24	4 $\frac{1}{2}$	7	
65	31	X	1	8	7 $\frac{1}{2}$	2
			2	8 $\frac{1}{2}$	3	
			3	10	3	
			4	7 $\frac{1}{2}$	3	
			5	9	3	
			6	8	3	
			7	9	3	
			8	8 $\frac{1}{2}$	3	
			9	5 $\frac{1}{2}$	3	
			10	8 $\frac{1}{2}$	3	
			14	7 $\frac{1}{2}$	6 $\frac{1}{2}$	
			15	6	3	
			16	6	3	
			17	5 $\frac{1}{2}$	3	
			18	5 $\frac{1}{2}$	3	
			19	6	3	
			20	4	3	
			21	4	3	
			22	6	3	
			23	6	3	
			24	7	3	

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>MODE</u>	<u>DIMMER</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>				
65	32 with curtain call	Y	1-6	3	0	5				
			14-16	3	0					
66	33	X	1	0	8	5				
			2	0	8½					
			3	0	8					
			4	0	7½					
			5	0	10					
			6	0	8					
			7	3	7½					
			8	3	7					
			9	3	7					
			10	3	7					
			14	0	6½					
			15	0	7					
			16	0	7					
			17	3	5					
			18	3	6½					
			19	3	6½					
			20	3	5					
			21	3	5					
			22	3	4½					
			23	3	5					
			24	3	4½					
			66	34			House	0	10	10

SOUND

TASER

SOUND PLOT

TIME	TIME	SOUND DESCRIPTION	SPECIAL INSTRUCTIONS
00:00	1	Mary Hopkins singing "Love is the Sweetest Thing" begins as house lights dim.	Fades as curtain rises
10	2	Harbor sounds (waves, foghorns, bells, tugboats) begin as curtain rises	Slowly fades out when dialogue starts
20	3	Harbor sounds as Milt exits	Slowly fades out as dialogue starts
30	4	Birds chirping on Harry's line, "...life is a mystery."	Fade up quickly on Ellen's line, then quickly fade out.
40	5	Flamenco guitar music as curtain goes down	Fade out after 30 seconds
45	6	Intermission "Love Song" montage, including: Jackie Gleason's "I'm in the Mood for Love," Frank Sinatra's "I Don't Know Why I Love You Like I Do," Nat King Cole's "Love Me as though There Were no Tomorrow," Jess Garland's "I Can't Give You Anything but Love," John Christy's "A Lonely Way to Spend an Evening," and Warren Sirens' "Love is a Bury."	Fade into this from the (flamenco); fade out on cue from stage manager as house lights
55	7	Harbor sounds begin as curtain rises	Slowly fades out when dialogue starts
60	8	Thunder just before jump	
65	9	Splash on Ellen's jump	That accompanied with water splash

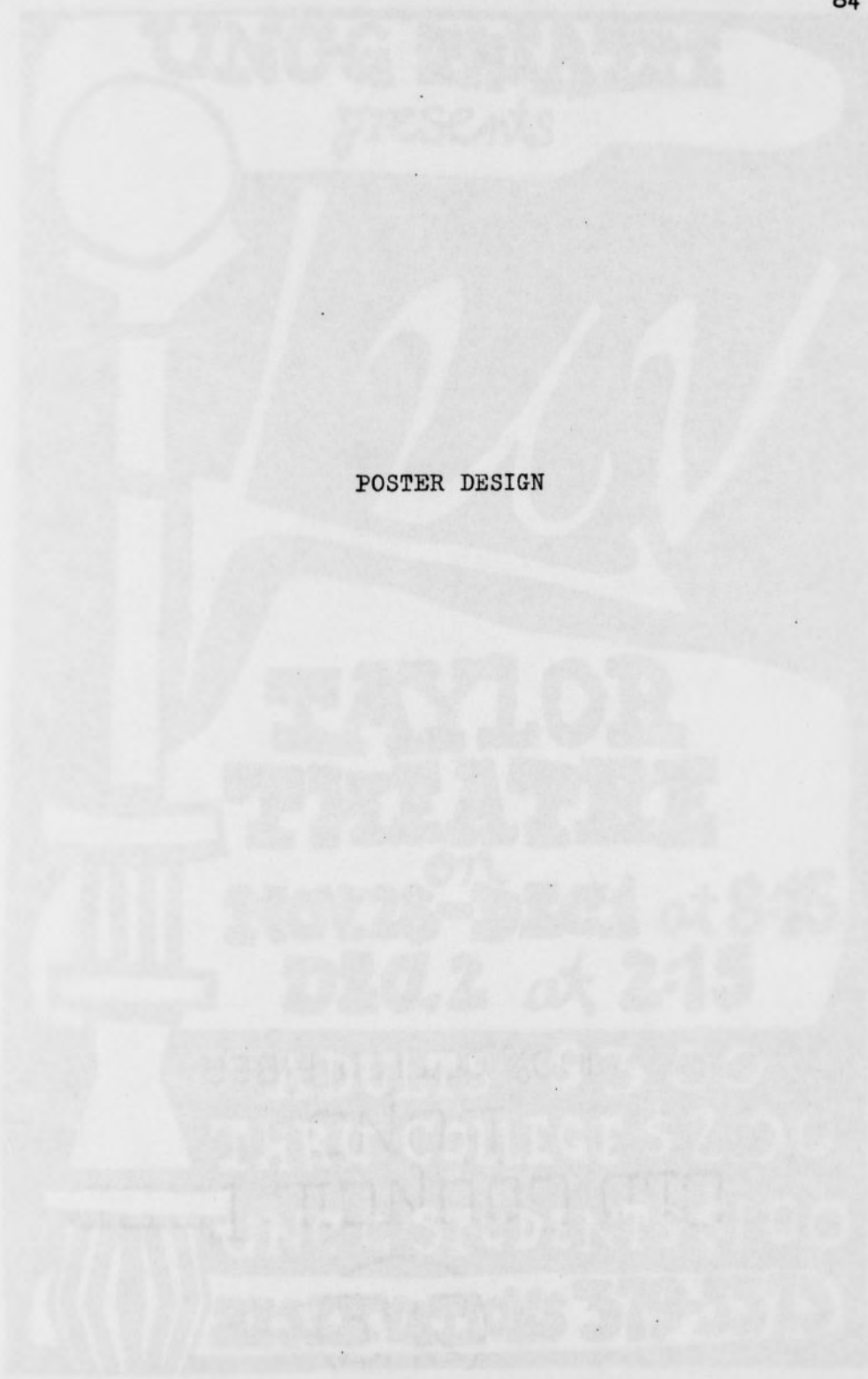
TABLE 6

SOUND PLOT

<u>PAGE</u>	<u>CUE#</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
Overture	1	Mary Hopkin singing "Love Is the Sweetest Thing" begins as house lights dim	Fades as curtain rises
10	2	Harbor sounds (waves, foghorns, bells, tug- boats) begin as curtain rises	Slowly fades out when dialogue starts
26	3	Harbor sounds fade in as Milt exits	Slowly fades out as dialogue starts
34	4	Birds chirping on Harry "...Life is a mystery."	Fade up quickly on Ellen's line, then quickly fade out.
41	5	Flamenco guitar music as curtain goes down	Fade out after 30 seconds
--	6	Intermission "Love Song" montage, including: Jackie Gleason's "I'm in the Mood for Love," Frank Sinatra's "I Don't Know Why I Love You Like I Do," Nat King Cole's "Love Me as though There Were no Tomorrow," Judy Garland's "I Can't Give You Anything but Love," June Christy's "A Love- ly Way to Spend an Even- ing," and Barbra Streisand's "Love Is a Bore."	Fade into this from the flamenco; fade out on cue from stage man- ager as house lights dim
42	7	Harbor sounds begin as curtain rises	Slowly fade out when dialogue starts
52	8	Tugboat just before jump	
52	9	Splash on Milt's jump	Must correspond with water splash

TABLE 6--Continued

<u>PAGE</u>	<u>CUE#</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
58	10	Splash on Milt's fall	Must correspond with water splash
61	11	Harbor sounds fade in as the trio sits on steps	Fade out as dialogue starts
64	12	Splash on Harry's fall	Sound is delayed; must correspond with delayed water splash.



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PART III

CRITICAL EVALUATION

... evaluating the visual design of this production of Murray Close's *Law* based on easy and enriching experience through any productive discussion with cognitive partners, playgroupers, and fellow W. P. A. design candidates.

As Sir Philip Sidney said in his *Apology for Poetry*, "even as the world is often by the most wholesome things"

PART III

CRITICAL EVALUATION

... by being that in such things as the most pleasant taste. ...
 ... his achievements by the criticism and pleasure of acquisition and strategies alike. With the aid of such evaluations as these, the final chapter of this thesis is written. In the evaluation which follows, the visual aspects of the production will be appraised with respect to both style and content in the areas of setting, costumes, lighting, and sound.

Setting

After the second evening's performance, there was little doubt that the production of *Law* was a visual success. From this performance until the end of the five-day

¹⁰ Sir Philip Sidney, *An Apology for Poetry*, in *Complete Works of Sir Philip Sidney*, ed. Walter Jackson Bates, 2nd ed., vol. 1 (New York: Harcourt, Brace, Jovanovich, Inc., 1970), p. 97.

PART III
CRITICAL EVALUATION

Evaluating the visual design of this production of Murray Schisgal's Luv became an easy and enriching experience through many productive discussions with committee members, playgoers, and fellow M. F. A. design candidates. As Sir Philip Sidney said in his Apology for Poetry, "even as the child is often brought to take most wholesome things by hiding them in such other as have a pleasant taste. . . ,"³⁰ so was this designer pointed out his mistakes along with his achievements by the criticisms and plaudits of acquaintances and strangers alike. With the aid of such consultations as these, the final chapter of this thesis is written. In the evaluation which follows, the visual aspects of the production will be scrutinized with respect to both merit and failure in the areas of setting, costumes, lighting, and sound.

Setting

After the second evening's performance, there was little doubt that the production of Luv was a visual success. From this performance until the end of the five-day

³⁰Sir Philip Sidney, An Apology for Poetry, in Criticism: The Major Texts, ed. Walter Jackson Bate, 2nd ed., enl. (New York: Harcourt, Brace, Jovanovich, Inc., 1970), p. 92.

production run, the setting was greeted each night with a spontaneous outburst of applause as the curtain rose. Voicing their approval in the lobby during intermission, audience members commented frequently on the meritable blending of realism and comic exaggeration in the set. They were fascinated by the lamppost, the lighted skyline, and the concrete texture of the bridge; and some asked to be taken backstage to view these things close hand. Highest and most valued criticism came from noted news columnist, theatrical photographer, and actor, Mr. W. C. (Mutt) Burton, who acclaimed the set as "one of the best ever on Taylor stage."

Before any of this lobby commentary occurred--that is, as the setting moved into its final stages of materialization--the cast and crews realized that most of the desired effects were quickly coming to full fruition. Once the lights were finalized, the total setting formed a very pleasing stage picture, almost exactly corresponding to the preconceived idealization. Happily enough, both the harsh satirical and the light comic elements, toward which so much planning had gone, were not only apparent, but were also hard at work to echo and mirror the actors' speeches and movements.

On the whole, the setting worked very well in conjuring up the sophisticated New York atmosphere of the play. Of great delight was the skyline backdrop with

the dusky sky overhead and the amber lights which burned through the windows. It was authentic enough to specifically set the place and yet exaggerated enough to set the satirically humorous mood. In front of this rather dark background, the light railings and platforms forming the bridge with their angular juts juxtaposed with soft curving arches, further intensified and reinforced the ambivalent, two-toned atmosphere of Luv. Other setting elements which seemed particularly successful included the rusty concrete bridge texture overladen with comic graffiti; the proverbial park bench in its line and functionality; the dog-worn sandbox with its knives cleverly concealed; and especially the humorously authentic lamppost in its strength and durability.

Despite the success of Luv's setting, there were a number of problems which occurred during the construction and rigging period. As the set placement was first taped out on the stage, it became painfully apparent that the sightlines projected in the original rendering and ground plan did not correlate with the actual conditions on Taylor stage. Several changes resulted from a closer inspection of the audience-stage relationship. Part of the alcove area was blocked for some seats. To insure total visibility, the length, angle, and placement of the main stair unit were altered. Both the post and the top of the steps were moved stage left two and a half feet.

Since the bottom of the staircase and its post remained in approximately their original location, the moving of the top changed the angle at which this unit faced the audience; thus, instead of the former diagonally side-oriented appearance, the steps assumed a frontal look. Unfortunately, the final position of this unit, when viewed within the composition of its entire surroundings, was aesthetically less satisfying than the set as it was originally envisioned. As a result of this alteration in the basic ground plan, the entire platform configuration was moved one foot and six inches stage right. There were two reasons for this change: first, the area enclosed by the stage right ramp and the stage left staircase--the basic playing area center stage--was enlarged on one side and unbalanced visually. Secondly, the arch which, until the alteration, had served as a central axis for the set was now forced into an awkward and unbalanced position. Upon note of this by his committee chairman, the designer decided upon this shift toward stage right; and as the set was assembled for the final time on stage, the adjustment was made, resulting in a better playing area and in a more striking stage picture with respect to the arch.

Another drawback which Taylor's wide sight lines created was a visibility problem for the extreme audience right viewers. This concerned blocking of both

the figure and the face of the actor seated on the upstage part of the bench. A solution evolved when the bench was gradually shifted toward a more frontal orientation. While not as visually pleasing within the composition of the setting, the bench's final position eliminated the problems of the visibility of the actors, and also, in fact, facilitated their blocking patterns.

Two effects which technically speaking, could be considered lighting devices, added so much to the setting that they must be noted here. First of all, the committee chairman for Luv's designer suggested a rather stunning augmentation to an effect already planned. What he proposed was the addition of a piece of muslin, painted light blue and placed at a slight incline upstage of the center archway, to effectively reflect the blue light used there to present the image of water. This addition, together with appropriate changes in the intensity levels of the lighting instruments projecting the blue light, provided the subtle touch needed to convey the hint of the East River running upstage of the bridge. Second, the globes and the lamppost, although serving as a lighting instrument, added much to the set's atmosphere. The spheres used on this structure were the final result of an intensive search by the designer and his assistants. Although not the exact size portrayed in the set rendering, the globes' exaggerated

sphericity subtly reinforced the curved comic lines of the arches in the rest of the set. Thus, the lamppost, with its three round luminous circles, looked as if it were almost larger than necessary in order to overilluminate the ludicrous proceedings of the play.

The painting techniques that were used to create a mottled, worn concrete effect on the bridge structure did not completely recapture the rather sophisticated quality that the rendering had projected. Causing this discrepancy between the appearance of the rendering and that of the set was a problem of a two-fold nature. First, there is always a great size difference between any rendering and its finished set. Textures which seemed very unobtrusive on the color sketch of Luv, adding only a touch of variety to the walls, became rather predominant on stage. Secondly, the massive increases in lighting intensities brought many portions of the set out of shadow and into a brighter light than had originally been planned and rendered. Despite the variation from the rendering to the stage, the designer was quite pleased with the final appearance of the setting.

Due to an observation by another committee member, the bushes, which were originally planned to mask the bottom of the black drapes from off stage to the ramp stage right and to the stairs stage left were changed during the final stages of rehearsal to two low walls. Obviously,

the walls added to the "city feeling" of the setting, while the bushes would have placed the locale in a more rural frame.

As a movement-oriented designer, this writer can only say that he was disappointed with the limited use of the set during the action of the play. The original concept of the railings was that they were intended for use as acting areas, upon which characters could walk up and down, sit, or through which they could even peep. These actions were seldom, if ever, used in the production; thus, much time and labor could have been saved had it been known that the set was not required to achieve such a high level of practicality. The size of the set, due to the somewhat limited physical contact with it, at times became a problem, then, since the massiveness of the set failed to match the smaller scale of the action.

As the actors first began to use the setting, they had a slight amount of difficulty adjusting to the angle of the ramps, but eventually, through frequent practice, this became no problem at all. Although the set was never totally utilized, the bridge configuration with its inclines, steps, and angles, often became the focal point of the sight gags and the physical routines, and became a natural acting area for the three talented actors in the production.

Costumes

In their original conception, the costumes for Luv were to interpret the characters by intensifying and projecting the black-on-black outlook with which these three people lived. Ellen was especially to proclaim her own misfortune through her costume at the beginning of Act II. The intended black coat, black skirt, and black sweater would all put forth the picture that she was a woman mourning over her newest disaster: her marriage to Harry Berlin. Harry Berlin was to blunder in, throwing himself upon everyone who stepped into his pessimistic path, wearing baggy pants, a sweatshirt, and coats of varying degrees of wear and wrinkles. Milt Manville's dreams of incredible wealth were to be portrayed through his grey business suit and its ill-matching shirt and tie. Conceptually, the costumes were a fitting augmentation to the characters.

However, the final costumes were somewhat less than adequate extensions of the characters on stage. Although the designer is the only person ultimately responsible for the merits or shortcomings of the visual aspects of a production, there can be circumstances which, in part, contribute to or hinder the realization of a given design. In the case of the Luv costumes, there are several aspects which appear to be worth noting. As in many theatrical productions, time was limited. The Thanksgiving holidays interrupted the rehearsals and construction at a crucial time

(only ten days before opening); further, there was an unusually limited number of seamstresses. Also, just prior to the beginning of the construction period, the assistant in charge of costumes for Luv suddenly dropped out of school, considerably slowing the planning which was then still inchoate.

In addition to these handicaps, the director's concepts of the characters seemed to change, perhaps naturally, during the rehearsal period. Had the characterizations only gelled sooner, or, more importantly, had the designer executed his costume plates earlier, the desired images would have appeared on stage. Haphazard designing and the resulting hurried execution of the plans ended in the original concepts' never materializing on stage. Thus, the costumes which were originally envisioned to enforce the character's images never totally found their way to the production; thus, the spirits of all concerned were considerably dampened.

In contrast to the humor portrayed in the successfully accomplished costume changes for Milt Manville (when he twice fell off the bridge in Act II), several problems occurred in the conventional costuming of this character. At first, Milt's Act I outfit, projecting the successful businessman image, consisted of the originally planned grey double-knit suit with the rather poorly-matched shirt and tie. However, the neat, yet still tasteless, appearance that was desired was never totally achieved. Such an odd

dichotomy seemed impossible to portray, though several shirt and tie adjustments were made. Furthermore, much to the dismay of everyone, the performer who played Milt, despite his fine acting, seemed in his grey costume to blend with the neutral tones of the set. This nullified any significance the drab color would have held for the actor's character. Dark pants and an even brighter shirt alleviated quite a bit of the visibility problem, but the success of the whole was still questionable.

Milt's Act II costume ultimately dwindled from the flashy sport jacket, boots, bell bottom trousers, brightly patterned shirt, bow tie, and riding cap to a red, black, and white checked coat, red pants, a white turtle-neck pullover, and sadly out-of-date white bucks. Although far from what was planned originally, this outfit seemed to have promise: an open-necked, blue sport shirt was planned to replace the turtleneck and the originally proposed boots were about to be used in place of the bucks when a directorial demand swapped the Act I and Act II costumes, leaving the latter outfit as it then appeared for the opening scene. Being director-oriented, the designer agreed to these wishes, although the change did not seem to be in keeping with the character analysis as he had projected it. Therefore, to the designer, Milt Manville's costumes were perhaps the greatest disappointment of the show.

Ellen Manville's costumes seemed to fare no better than her husband's. Although the red blouse constructed for the first act colorfully contrasted with the set, the skirt which was made to go with it never achieved the chic appearance that was both expected and needed for her character. Plaid, which had been proposed for the skirt, was dismissed when the actress's figure was analyzed, for she would have appeared overly exaggerated from the waist down in a bright patterned plaid. A textured, small-flowered print was substituted; but because of its length--which supposedly concurred with present at-the-knee fashions--the skirt always seemed unnecessarily long and dowdy. Added to this, the line of the skirt failed to make the most of the actress's figure. A greater disappointment in Ellen's first costume was the fur coat. Since the production was operating under a limited budget, the garment had to be pulled from the costume storage or the wardrobes of friends willing to lend. Several coats were experimented with, and the brown fur, which was chosen, was the best available. Were the designer to do the show again, he would much more carefully consider this coat, as it is a focal point of Ellen's character from the very first moment of her entrance.

The clever Broadway conception of Ellen's Act II black-on-black costume never fully blossomed in this production of Luv. First of all, the wrong kind of material

was chosen for the skirt and jacket. It was black double-knit and on stage its folds hung with an unattractive stiffness. This finally resulted in the skirt's being rejected for a black one in which the actress had been rehearsing all along. The jacket was much too long and had to be hemmed about four inches before the desired look was achieved in any way. Worst of all, the black of the costume blended totally with the New York sky line, so that when Ellen was on the bridge, it seemed as if a face were moving over the structure in the bodyless manner of Washington Irving's character. A brilliant orange sweater was substituted for the black turtleneck and the jacket was outlined in a matching braid to resolve this visibility factor. Thus, the black-on-black concept was all but totally destroyed by the bright splash of color. The whole idea could have been entirely eliminated for a more suitable costume; but, there was no time. Another downfall of Ellen's image came with her hairstyles. In trying to make the actress appear appropriately as Ellen Manville, the designer and his make-up crew attempted two hairstyles which would portray a sophisticated, business-like, Dr. Joyce Brothers image. However, in doing so, the actress's own usual hairstyle was disregarded. This was a mistake, for it could have easily been made to look not only more suitable but also more natural for Ellen than those used. As it was, Ellen's hairstyles were always rather blatantly inconsistent with

her character and with the 1970's setting, and so always called attention to themselves.

Satisfaction in the Luv costumes came with Harry Berlin's clothes. Though some committee members questioned the Chaplin-esque, baggy character of these outfits, the designer felt that the costumes captured Harry's character rather well. Totally conforming to the concept set by the playwright in his opening description of Berlin, the outfits were "ill-fitting," "rumpled," and "faded," and the pants were "very large." Audience members continually remarked on Harry's clothes and how well they fit his "I'm-poorer-than-you-are" stance and his directionless, wandering search for the meaning of life. The designer thus felt that there was some degree of success in the costumes as they were. Very few changes were necessary in Harry's case. Nevertheless, several pairs of pants had to be tried before the actor was comfortable with his weighted trousers. Also, the grey shirt was changed to a dull orange to contrast more sharply with the grey set, and Harry's Act II T-shirt was dyed a deeper yellow for the same reason. Otherwise, the Berlin costumes were the most successful aspect of this portion of the designing aspect of the show, and they were completed with the perfect touch when Harry re-entered from over the bridge rail at the end of the show wearing a yellow bathing cap, and covered with soggy green seaweed.

Lighting

Murray Schisgal's Luv is without a doubt a show with one of the most unusual combinations of lighting demands to be encountered. The play is set at night, yet is simultaneously of a very comic nature with a realistic vein. The concept with which this Luv designer began seemed fairly simple: to create visibility and mood through the use of a modified McCandless system of instrumentation and color selection. In theory, visibility was to be provided through two illuminaries, each 45 degrees divergent from a central axis in front of an actor; both instruments colored blue, one deeper in hue, saturation, and intensity than its cross-spotting mate. To this was to be added a motivated illumination from the stage right side, providing an accent of amber light on the side closest to the motivating light source, the ever-present lamppost.

However, this concept was never realized on stage. During technical rehearsals there developed what can only be termed a visibility problem. However, this dilemma turned on whether the night mood should be maintained or whether the intensities should be raised to provide the adequate lightness and intensity for comedy. Gradually, as rehearsals continued, the intensities of both the front and side acting area lights were increased to illuminate the casts' faces. At this point though, the color contrast began to cause another visibility problem: the contrast

between the right side of a face and the stage left side made the latter appear to be in a very dark shadow. In short, an unpleasant color contrast resulted from the increased intensity. To compensate for this shortcoming, three amber-colored instruments were added to the lighting of areas 1, 4, and 8. These lights helped to reinforce the motivated light and increase visibility to an acceptable level. However, as these instruments were illuminated, the time sense of the stage picture changed from early evening to not-so-late afternoon. In the final effect, there was, throughout the fully illuminated sections of the stage, a definite amber tint that did not evoke a feeling of night in any way.

A further deterrent to the night atmosphere came with the lightness of the set color reflecting too brightly in some areas the amber rays from the lamppost globes. Therefore, the only two factors which caused the set, as a whole, to appear night-like were the deep blue tint of the cyclorama sky and the lowest possible intensities in instruments lighting the unused acting areas. Even though the audience was never in doubt as to the time of day (or night), it seems as if much more could have been done to evoke a feeling of comedy at night.

If it were possible for the Luv designer to embark on this venture again, three major points in the design would be changed. First of all, the instruments that were

positioned as top or down lights would be replaced by blue borders or strip lights. This would provide a symbolic blue wash over the entire set, a color which always evokes the basic cool, night-like atmosphere. Upon this, the other lighting would build. Secondly, the amber side lights would be repositioned from their 90 degree angle, relative to the center line, to a more frontal location at 60 degrees, oriented to each acting area. Lastly, additional toplighting instruments would be used as rim lights from behind the actors at an angle directly opposite from the 60 degree angle of the amber frontal lights.

Sound

The sound for this production was an area of great potential and immeasurable possibilities. The bridge over the East River is close enough to the waterfront for harbor sounds, the clanking and churning of tugboats, the low moans of foghorns, the echoes of waves crashing against the banks of the river, as well as sounds of gulls and distant voices wafted to the ears by the wind. Unfortunately, these planned and diligently recorded sound effects were used to a very limited extent in the production of Luv. There was some discrepancy in the preconceptions of the designer and the director as to the role that sound should play in this comedy. This writer feels that the use of sound could subtly underline the comic meanings of dialogue or actions, but this was vetoed in this Luv. In order to achieve the

degree of subtlety required to merge the sound effects into the whole of the production, many hours of testing and experimenting with different sound levels and cue timings are demanded. Although many long hours of work went into the careful development of the proposed harbor-sound montage, no rehearsal time was allocated for sound; thus, all the planning and labor went for nought but a few meagre suggestions of waves and tugboats. Had the designer more time in another encounter with this theatrical piece, much more care would be given to the insurance of adequate directorial attention to this technical element of production. As it was, many audience members were heard to complain of the virtual lack of river noises, which they expected to serve as background to the characters' dialogue. The use of a flamenco guitar as a musical joke for the intermission background music was discarded during the final rehearsals in favor of a more easily understood medley of "Love Songs."

Conclusion

Retrospectively viewing the production of Luv as a whole, the designer is rather well satisfied with its visual aspects. The few mistakes, primarily in costuming, and to a lesser extent in lighting, were seemingly overshadowed by the overall success of the design elements. Glaring errors would be eliminated and reworked in a subsequent production of Luv; but the fresh outlook that insured the success of

the best aspects would perhaps never be found again to create such life as was brought to this production. Rather, the designer would like to fondly remember this experience with the proverb once told him by John Finlay, young poet and former educator: "the monkey's dead and the show is over."

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