

AN ANALYSIS AND PRODUCTION BOOK FOR A
STAGING OF JERRY BOCK'S AND SHELDON HARNICK'S
THE APPLE TREE

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The problem with which this study is concerned is that of critically analyzing and producing the musical comedy The Apple Tree. The study attempts to adapt some of the major unifying elements of this production and, in addition, unite the show through the use of color. The study also attempts to update the production through an extension of symbolism based on the style of Peter Max; to produce a major musical comedy in a stylized and symbolic style, and to show how a stylized and symbolic method of production can be used to achieve simplicity and unity within the confines of a limited budget.

The thesis is primarily divided into three basic parts: preplanning, production, and evaluation. Chapters I and II report the preplanning stage and were done before the production was presented. Chapters III and IV are a report of the production phase of the thesis. Chapters V and VI are analytical in nature and were formulated after the production was staged.

The thesis is organized into six chapters. The first chapter is introductory in nature; it presents the problem, the choice of play, the choice of style, and the importance of the study. The second chapter contains an analysis of the play as well as information concerning the background and artistic style of Peter Max. The analysis examines the play both externally and internally. From this analysis a general concept of production in reference to the style of presentation was established. The third chapter includes a detailed investigation of the production problems, including setting, costumes, make-up, music, sound, publicity, casting, and rehearsals. The fourth chapter contains the script and an analysis of how the play was made to function as a contemporary, modern production. Chapter V relates the results of the production at North Texas State University. Included in this summary are the artistic and financial results of the performance. Critical observations in the form of press notices, and faculty questionnaires are incorporated. Chapter VI is a complete summary of the entire thesis by the director. It examines the final results of the production in relation to the rest of the thesis.

The study was culminated with a three-day performance run of The Apple Tree, on December 3, 4, and 5, 1970. The

modernistic approach to costumes, lighting and settings, seemed to be well accepted and fulfilled the requirements which the script demanded. Elements used to unify the production included the set designs for all three acts, the color used in the set designs, and the costume designs. The ideas and artistic style of Peter Max aided in giving the production the modernistic quality which was preferred.

Unlike the original production on Broadway, the decision was made to use separate casts for each of the three acts. Educationally, then, the production gave many theatre students an opportunity to play principal roles in a musical comedy which would otherwise be unavailable to them. This study also gave the student an opportunity to witness the combination of many different fine art areas into one artistic endeavor.

This study concludes that the production was successful and fulfilled all of the original criteria set down for it. The play, presented with a limited budget, was successful not only as art but also as entertainment.

AN ANALYSIS AND PRODUCTION BOOK FOR A
STAGING OF JERRY BOCK'S AND SHELDON HARNICK'S

THE APPLE TREE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
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By

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PREFACE

On December 3, 4, and 5, 1970, a production of The Apple Tree, by Jerry Bock and Sheldon Harnick, was presented in the University Theatre at North Texas State University. The researcher became interested in doing The Apple Tree as a production thesis during the summer of 1970. It was hoped that a script could be found that would give a challenge to the director while at the same time provide a valuable educational experience for the students participating in the production. The Apple Tree seemed to offer both these criteria. It was also hoped that the script would display a great variety and would allow the director to use as many people as he wished. The Apple Tree seemed to offer this opportunity.

Besides the above criteria, the researcher wanted the production thesis to be a musical comedy. Educationally, the director wanted a show that would give as many students as possible a chance to work in this area of theatre. The production, to be a truly valid thesis, had to give the researcher a challenge as a director. It was hoped that this production thesis would not be strictly a guide for the reader, or a "how to" book. In other words, the director wanted to

learn from this project. The director concludes that the knowledge which he gained from this thesis was varied and will prove helpful throughout his career. There are some people, however, who would very quickly tell you that the director did not learn anything. To be very honest, the director learned the most from each of those particular people.

The following information, then, is intended to correlate the preparation, the rehearsals and performance, and the results of a production of Jerry Bock's and Sheldon Harnick's musical comedy The Apple Tree. The first two chapters include the preparation done on the show before the first day of casting. Chapters III and IV discuss the production itself, while Chapters V and VI relate the results and the director's opinion of the finished project.

TABLE OF CONTENTS

PREFACE 111

LIST OF ILLUSTRATIONS vii

Chapter

I. INTRODUCTION 1

 The Problem

 Importance of Study

 Choice of Play

 Choice of Style

 Organization of the Thesis

II. PETER MAX AN AN ANALYSIS OF THE PLAY 10

 The Work of Peter Max

 External Analysis

 Internal Analysis

 Jerry Bock and Sheldon Harnick

III. PRODUCTION PROBLEMS 32

 The Setting

 Costuming

 Make-up

 Music

 Sound

 Publicity

 Casting

 Rehearsals

IV. THE SCRIPT AND PRODUCTION NOTES 76

 Blocking Key

 Script, Blocking, Sound Cues, Lighting

 Cues, and Photographs

V. PRODUCTION RESULTS 190

 Faculty Questionnaire

 Critical Review

 Financial Results

VI. DIRECTOR'S EVALUATION	206
APPENDIX	220
BIBLIOGRAPHY	278

LIST OF ILLUSTRATIONS

Plate		Page
I.	<u>Eve</u> : I must talk to you! <u>Adam</u> : About what?	84
II.	<u>Adam</u> : My name is Adam. <u>Eve</u> : Adam...Adam...that sound is pleasanter in my ear than any I have heard so far.	97
III.	<u>Snake</u> : "Come with me To that tree! Now!"	114
IV.	<u>Eve</u> : "Go To Sleep Whatever You Are"	121
V.	<u>Eve</u> : They are boys! <u>Adam</u> : They're nearly as big as I am now. Abel is a good boy.	124
VI.	<u>Adam</u> : And now I have to water her flowers. She loved them, you know.	129
VII.	"The Processional"	133
VIII.	<u>The Arena</u> : The Tiger Attacks the Prisoner	136
IX.	<u>The Throne Room</u> : Barbara and Sanjar sing "In Gaul"	143
X.	<u>Barbara</u> : Which door? <u>Balladeer</u> : "Be it on your own head, What's forbidden to know, you shall know. Be it so"	148
XI.	<u>The Arena</u> : <u>Balladeer</u> : "The lady or the tiger, which did she choose?"	155
XII.	<u>Narrator</u> : Ella was a chimney sweep.	159
XIII.	<u>Passionella</u> : Look at me! I am gorgeous	164
XIV.	<u>Narrator</u> : But be warned, my child!	167

XV.	<u>All</u> : "Who, Who, Who, Who, Who Is She?"	167
XVI.	<u>Passionella</u> : "Look at me! I'm a Movie Star!"	170
XVII.	<u>All</u> : "We'll be right there waiting, <u>Passionella</u> . Everywhere you go."	175
XVIII.	<u>Narrator</u> : In short, he was the idol of millions: Flip, the Prince, Charming! . . .	178
XIX.	<u>Flip</u> : Dear lady, I am not getting through. Let me draw you a picture. <u>Musical number</u> : "Real"	181
XX.	<u>The Movie Set</u> : <u>Narrator</u> : Half a state had gathered to see the new <u>Passionella</u> arrive at the studio.	186
XXI.	<u>Flip</u> : And the winner, for her performance in "The Chimney Sweep".. <u>Passionella</u> !	186
XXII.	<u>Ella</u> : What's your name? <u>Flip</u> : George L. Brown.	189

CHAPTER I

INTRODUCTION

"As an art form the musical stage is entitled to serious consideration. The musical stage is pure theatre. In essence, theatre is poetry and the musical stage has the spontaneity of poetry."¹

The origin of musical comedy is usually traced to the work of George Edwardes at the Gaiety Theatre in London. In the 1890's, his productions, in which farcical plots provided excuses for songs, dances, and chorus ensemble numbers, proved so popular that a number of imitations soon appeared. Most of these early musical comedies were set in mythical places where Barons and Counts abounded. The stories, having little to do with everyday life, emphasized the romantic and exotic appeals of faraway places and unusual happenings.

From these early beginnings, we find that the musical comedy has become an extremely important force in the American Theatre of today. In a single twelve-month season, close to seventy percent of all the money paid for tickets was paid to see musical shows of various kinds. If the total amounts grossed by some fifty-odd spoken plays in a twelve-month

¹Lehman Engel, The American Musical Theatre (New York, 1967), p. 3.

period were added together, the total would be less than the total taken in by just four musicals. Dozens of new and exciting musical comedies open and close every year on Broadway, and their effect can be seen throughout this country and the world.

We have felt the effect of the rising popularity of musical comedies on this campus. Beginning eight years ago, a musical comedy has been produced every year on this campus. Many other productions have felt the effect of musical comedy and have used music of one kind or another to help enhance their scripts.

The musical comedy, or musical, developed in the United States and has become one of the most popular forms of stage and screen entertainment. Among its prime elements is the musical score, consisting largely of separate numbers composed in a tuneful style. The book, or libretto, usually includes a love story of some type, as well as comic episodes. These episodes are blended with dances or other production numbers and are enhanced with colorful settings and costumes. The dialogue and lyrics are generally informal in tone and topical.

As in any production, a good musical comedy is the product of a variety of talents and skills. Often the harmonious collaboration of a composer and a lyricist has been largely responsible for a musical's success. One example of such a collaboration is The Apple Tree by Jerry Bock, who

wrote the music, and Sheldon Harnick, who wrote the lyrics. This collaboration, however, did not stop with just the words and music of the score; this team also wrote the book, or libretto, which accompanies the score. Based on short stories by Mark Twain, Frank R. Stockton, and Jules Feiffer, The Apple Tree is unique in that it gives three different views of the same idea in one evening's entertainment.

In its combination of song, dance, and spoken dialogue, and in its popular appeal, the American musical comedy resembles the French comic *opéra bouffe*, the Viennese operetta, and the English comic opera. However, it differs from them in its more casual tone and faster pace, as well as in its subjects and music.

The songs, dances and dramatic elements of a musical comedy have traditionally followed a set pattern. Although not all musicals observe this pattern, most of them do contain a number of the same elements. Unfortunately, the modern musical comedies of our time are products of the demands of a commercial theatre. Some critics have stated that all too often quality has been passed over to please the demands of a particular audience. To the disappointment of many people, this situation seems to have become the rule instead of the exception.

It seems to me that some of our more recent musical comedies lend themselves quite easily to change and adaptation without, of course, losing the overall theme or idea

that the author wished. In The Apple Tree, for example, we find many of the same major elements that one would find in other musical comedies. We find that the musical has one central cast which plays all the parts in each of its three acts. We also find three totally different set and costume designs being executed for each of three acts. We also find the script lending itself to the more traditional, or realistic, form of direction. However, with a closer examination of the script and score, we find that these major elements can be changed and at the same time the original concept of the authors can be kept.

The Purpose

Statement of the Purpose

The basic purpose of this thesis will be to critically analyze the musical comedy The Apple Tree and, after doing so, to alter some of its major unifying elements and unite them with other elements more symbolic and modern. Also, the purpose will be to analyze the artistic technique of contemporary artist Peter Max. It is hoped that this analysis will assist in the concept and unification of the script by setting the production entirely in one style.

The Problem

Statement of the Problem

This study will attempt to critically analyze and produce the musical comedy The Apple Tree. It will also try to

adapt some of the major unifying elements of this production and, in addition, unite the show through the use of color. The study will also attempt (1) to achieve, artistically, the original concept of the show through an extension of symbolism based on the style of Peter Max, (2) to modernize the production through the artistry of one of our more contemporary artists, (3) to produce a major musical comedy in a stylized and symbolic style, and (4) to show how a stylized and symbolic way of production can be used to achieve simplicity and unity within the confines of a limited budget.

Importance of Study

A study of this nature is designed to provide for the student an opportunity to work in a particular area of theatre too often neglected in educational institutions, and to experiment in different types of dramatic style. To be valid, the production, and the study of that production, must be creative and original. The study will increase the knowledge of the student in the area of musical comedy. It is also anticipated that this thesis will provide for future students a creditable guide to experiments of this type. It also will give the student an opportunity to see how most of the fine arts can be brought together in one artistic project.

Choice of Play

The play chosen for this study is The Apple Tree by Jerry Bock and Sheldon Harnick. Based on the short stories

of Mark Twain, Frank R. Stockton and Jules Feiffer, The Apple Tree was adapted for the musical stage in 1966 with Miss Barbara Harris playing the leading role. Since that time, it has played numerous stages throughout the world. Several touring companies have traveled over the United States as well as to our armed forces overseas presenting the delights of The Apple Tree. The original production won for its star, Miss Barbara Harris, the Tony Award for best actress in a musical comedy. As one critic said, "Barbara Harris dominates and is indeed the only justification for The Apple Tree."²

The Apple Tree was first presented on October 18, 1966, by Stuart Ostrow at the Sam S. Shubert Theatre in New York City, with the following cast:

THE DIARY OF ADAM AND EVE

Adam-----Alan Alda
 Eve-----Barbara Harris
 Snake-----Larry Blyden

THE LADY OR THE TIGER?

Balladeer-----Larry Blyden
 Princess Barbara----Barbara Harris
 Captain Sanjar-----Alan Alda

PASSIONELLA

Narrator-----Larry Blyden
 Ella/Passionella----Barbara Harris
 Flip Charming-----Alan Alda

Financially, the production was not a success, but artistically, the production won acclaim from almost all of the

²Harold Clurman, "Theatre," Nation, CCIII (November 7, 1966), 493-494.

critics. The following is a list of excerpts from several reviews found in the various New York newspapers:

The three liveliest, loveliest musicals of the year. Each exhilarating on its own terms and rarely has theatre entertainment been more fruitful. Three musicals for the price of one is the greatest innovation in the musical theatre since plots, not to mention one of the best bargains. Each has its own author, its own story, its own style, its own overture and its own everything else..... All move swiftly, with something comic, satirical, tender or pleasant every minute. You've seldom seen evidence of so much and so varied talent in one theatre. Magic. --Norman Nadel, World Journal Tribune

The Apple Tree is three of the most charming and witty musicals imaginable. The songs, with music by Jerry Bock and lyrics by Sheldon Harnick--the pair who did Fiddler on the Roof--are extraordinary musically and lyrically.....Why go to one musical when you can see three splendid musical shows in one evening. --John Chapman, New York News

Broadway's first musical show of the season is original, varied and altogether enjoyable. --Wall Street Journal

This play was chosen because it was a musical comedy and because its dramatic worth is well displayed in terms of the original authors. The play's adaptability was also a major factor in its selection for this study. The ability to combine almost all of the fine arts into one production was also a major consideration.

Choice of Style

The contemporary, or "Mod," style was chosen because it will fulfill the playwrights' intentions and at the same time

offer the production a new and more flexible approach. It will also provide an opportunity to see whether a more traditional form of production can work in a totally different and changed environment. This contemporary style will offer the performer, as well as the viewer, a chance to see traditional stories placed in a modern design. This style was chosen in hopes that the younger theatre-goer, as well as the older, would be brought closer to the theatre.

Organization of the Thesis

This thesis is organized into six chapters. The first chapter is introductory in nature; it presents the problem, the choice of play, the choice of style, and the importance of the study. The second chapter contains some information concerning the background and artistic style of Peter Max. An analysis of the play can also be found in this chapter. The analysis examines the play both externally and internally. From this analysis a general concept of production in reference to the style of presentation has been established. The third chapter includes a detailed investigation of the production problems, including setting, costumes, make-up, music, sound, publicity, casting and rehearsals. The fourth chapter contains the script and an analysis through descriptions, notations, charts, and photographs of how the play was made to function as a contemporary, modern production. Chapter V relates the results of the production at North Texas

State University. Included in this summary are the artistic and financial results of the performance. Critical observations in the form of press notices, faculty questionnaires, and written comments received are incorporated. Chapter VI will be a complete summary of the entire thesis by the director. It will examine the final results of the production in relation to the rest of the thesis.

The thesis is primarily divided into three basic parts: pre-planning, production, and evaluation. Chapters I and II are reports of the pre-planning stage of the thesis. These chapters were done before the actual production was staged. Chapters III and IV are a report of the production phase of the thesis. This report was formulated during the rehearsals and production of the play. Chapters V and VI are analytical in nature and were formulated after the production phase of the play had been completed.

CHAPTER III

PETER MAX

To add a new dimension to the three stories found within the boundaries of The Apple Tree, a different approach to costuming and stage setting was initiated. The purpose of this approach was to bring the production out of its conventional and original form so that it would appeal to a greater variety of people. Therefore, costumes and settings were designed and created based on the ideas and artistic designs of Peter Max. "I design for the U-25's, that's Under 25's," says Peter Max, adding, perhaps so that no potential customer need feel left out, "It's a mentality, not an age."³

Selling his work on that democratic basis has made the German-born commercial artist one of the wealthiest young men in America. Bright, enterprising, and very much aware of our young generation, Peter Max has been producing for the past several years the most bizarre assortment of creative designs, using bright colors and a cheery reworking of art nouveau, op, pop, and psychedelia in combination with out-and-out corn. Stars, doves, clouds, strangely running top-hatted men, and a great big disembodied smile appear as recurrent elements in

³"Musical Comedy," Merit Student's Encyclopedia, Vol. 13, (New York, 1969).

his work. Starting with poster design, Max quickly expanded, designing for dozens of products from clocks and china to stationery, clothing, and bed linen. Last year Peter Max advertising posters appeared on 10,000 buses in several large cities.⁴

Even though many of his conceptions draw their inspiration from the eerie, undulant vision of the drug culture and the mute, disquieting, open-space imagery of astrology, Max's work remains goodhumored enough and wholesome enough to enjoy general popularity. "I keep negative elements out of my designs," he says.⁵ His restraint nets him more than two million dollars a year from his five companies and from licensing fees for several dozen products manufactured by other companies.

Peter Max's artistic eclecticism is very much in harmony with his life thus far. Born in Berlin on October 19, 1937, he grew up near a Buddhist monastery in Shanghai. He later lived in Haifa, where he studied astronomy, and Paris before moving to the United States in 1953. He opened his own design studio in 1958. An abstainer from alcohol, tobacco, and drugs, Max studies yoga at least once a week with his guru, Swami Satchidananda, and maintains a strict vegetarian diet.

⁴Ibid., p. 26.

⁵Ibid., p. 28.

He and his wife Liz have two children named, with Maxian whimsey, Adam Cosmo and Libra Astra.⁶

There appears to be no end in sight for the new Peter Max vision. The Beatles' successful Yellow Submarine was clearly inspired by it, and Max himself is working on a film in the new mode. His goal, he says, is simply to bring everyone "happiness and harmony."⁷

Analysis of the Play

External Analysis

In our theatre today, musical comedy flourishes, not only on the Broadway stage where it originated, but in other areas as well. Television, motion picture, and off-Broadway theatres have produced original and interesting musical comedies. Movies, recordings, and traveling companies have helped to popularize the musical comedy in many parts of the world.⁸

In analyzing the external pressures surrounding the development of The Apple Tree into a musical comedy, one finds that there are several developments in our society which must be taken into account. Since The Apple Tree was written in 1966, one cannot say that there was any one thing that

⁶John Williams and Carl Stevenson, American Artists, (New York, 1969), p. 72.

⁷Ibid., p. 74.

⁸Oscar Brockett, The Theatre, An Introduction, (New York, 1969), p. 355.

happened in our society which led to the show's being produced. The framework of our entire theatrical system had a great deal to do with the development of this show, as well as our society in general, the so-called new freedom enjoyed by all the arts, and simply the artists' desire to write a musical comedy which was both unique and artistic.

The theatre since World War II can best be described as eclectic. It has borrowed, combined, and modified elements from various modern movements, has adapted staging devices from many earlier periods and has explored new techniques in both writing and staging. Its diversity can be seen in some of its most representative forms: modified realism, Brechtian drama, "theatre of the absurd," "happenings," and musical comedy.⁹ Since Rogers' and Hammerstein's production of Okla-homa in 1943, the musical stage has grown and developed into one of the biggest businesses in our country. Millions of dollars can be made or lost on one production. Many new and varied subjects for musical comedies have brought us up to the present day. Original and exciting ideas were developed for the musical stage throughout the late forties, fifties, and early sixties. Once we reached the late sixties, however, the musical had become stagnant, and composers and lyricist were reaching into the past for subjects for their musical productions. The Man of La Mancha, based on the novel

⁹Ibid., p. 360.

Don Quixote; Oliver, based on the Charles Dickens' story, and Hello Dolly, based on the play The Matchmaker by Thornton Wilder, are only a few. Authors were reaching out to the classics for their inspiration. Out of this period then, came The Apple Tree, based on three short stories, two of which can be labeled as classics. Jerry Bock and Sheldon Harnick wanted to take three different stories and unite them into one evening's entertainment based on a central theme. This was to be their different and unique approach to this musical comedy.

In relating the state of our society during the time in which The Apple Tree was written, it would be useless to describe the state of the world, the economy of the nation, or any other political problems which might have come to bear on the production of a particular play in other theatrical periods. The writing and eventual production of The Apple Tree was neither pressured nor influenced by the surrounding world events occurring at this time. If there is one thing that can be said to have influenced this production from outside the theatrical boundaries of the Broadway stage, it would simply be the minds, thoughts, ideas, and beliefs of the people for which it was written. First of all, it is safe to say that the authors wanted a successful show, one which would make money. Secondly, they were writing for an audience which wanted to be entertained, and thirdly, they hoped it would be an artistic success.

It seems that too often in our theatre of today the artistic quality of any production must give way to the desire for its financial success. Our society wants to be entertained; and with the continual stripping away of our middle class moralities, authors find it more and more difficult to be artistic and entertaining at the same time. As a result, we have seen much experimentation, where authors are trying to discover how to make this new freedom, which is at their disposal, into what one may call art. Almost anything is permissible on the American stage today. The artist must find it very difficult, then, to produce something that will truly meet the demands which have been placed on him by a fast-changing public.

It was in this social milieu that Jerry Bock and Sheldon Harnick produced The Apple Tree: a society where the old and traditional forms of life and theatre were under great change, a society where moralities and social beliefs were rapidly moving toward a new and greater freedom. However, this musical comedy was only one out of many produced in 1966, in the hope that it would be a financial success.

Internal Analysis

The musical production has become a tradition as well as a big business in our American theatre. The Apple Tree, when it opened in New York at the Shubert Theatre on October 18, 1966, was billed as "a new musical," and indeed it was;

but it was considerably newer than other "new musicals." Behind The Apple Tree there lies a very sound premise. Why not construct a musical in independent segments, each with its own subject and style? And why not base the parts on well-known short stories, which presumably are complete, imaginative units?¹⁰ In three separate acts this show presented three stories based on the writings of Mark Twain, Frank R. Stockton and Jules Feiffer. Each of these stories could conceivably have been the basis for a conventional full evening's entertainment. But the authors, Jerry Bock and Sheldon Harnick, let each act take its own natural form.

To add further to the "newness" of the show, the script came from the hands of the songwriters, themselves, working closely with the director, Mike Nichols. Such writing has been done before by other masters of the craft but perhaps never so successfully as in effecting this lightning combination of song, speech and stage movement.¹¹ With three stories to tell, there is no room for padding; and they are told with directness, simplicity and pace that demand attention.

At first glance, one might consider The Apple Tree just another musical play. However, this play has a message to relate to its viewer; and no matter how subtle it is, the fact

¹⁰Richard Gilman, "Triple Play," Newsweek, LXVIII (October 31, 1966), 98.

¹¹John McCarten, "Three in One," The New Yorker, VIII (October 29, 1966), 95.

still remains that the message is there. Actually, there are three different points which are brought to the surface of the play. Unless there is some significant interrelation between them, each is reduced to the status of a long review sketch.¹² As was noted before, there are three different stories to be told in The Apple Tree. In the first act we have the delightful and humorous story of the first two people on earth. Based on Mark Twain's short story, "The Diary of Adam and Eve" leads the production in its tale of woman being the ultimate downfall of man. It is a welding of imaginative writing and perceptive acting, with numerous nuances of humor and delicate treatment of the first man-woman relationship.¹³ Frank R. Stockton's "The Lady or the Tiger?" makes up Act II of The Apple Tree and turns on a question of feminine psychology.¹⁴ This act helps the production continue with another of its points: the need for love and knowledge. The third point which is related by the script is that the simple things in life are best. Act III is entitled "Passionella" and is based on a modern Cinderella story by Jules Feiffer. Each of the three acts tells, in one way or another, each of the points mentioned above; but it is not until the last act

¹²Henry Hewes, "Fruitless Multiplication," Saturday Review, IL (November 5, 1966), 47.

¹³Theophilus Lewis, "The Apple Tree," America, CXV (December 10, 1966), 786.

¹⁴Anthony West, "The Apple Tree, a Distressing Waste," Vogue, CIII (December, 1966), 161.

that we see the main characters, Ella and George, completely delighted with their simple and humble life.

In The Apple Tree, we find three completely different women, all wishing and striving for something better in their lives. Eve has something that Adam lacks: an inquisitive mind. She wishes to know all she can, and goes after knowledge as if it were the only important thing in life. In the second act, we see Barbara who, like Eve, is striving for the one thing that has been forbidden to her. She finds herself in quite a dilemma when, after acquiring the information she seeks, she must make a decision which either way will lose her the one love of her life. Passionella, on the other hand, discovers that once she has fame, wealth, success and glamour, they really are not what she wants out of life.

The men in the three stories, except for Flip, strive to improve themselves only because their women wish it. Adam is very content to be left alone with his property, but Eve has other plans. Sanjar, in Act II, is merely caught up in the rules and laws of his kingdom. Flip, however, like Passionella, already has everything he ever dreamed for, and is now looking for the one thing that his life lacks: a simple down-to-earth girl and love.

There is one major supporting male role in each of the three acts. The Snake, in Act I, creates the conflict which occurs between Adam and Eve. He tempts Eve with the one thing

she cannot have, and, under the pretense of helping Adam, she gives way to the Snake's persuasive power. The Balladeer in the second act and the Narrator in Act III, although they assume minor roles throughout their respective stories, are mainly used to tell the stories and connect the scenes together. They both relate to the audience the events which have preceded the stories and the stories themselves. They weave themselves in and out of the action, portraying the characters who guard the forbidden knowledge and the dreams that each of the women desire. Their purpose is made quite clear in each of the three stories.

The remaining characters in the play, although they have very few lines, are quite important to the quality of the entire musical production. They are used for spectacle and grandeur in the second act, while, in Act III, they are used to illustrate the overwhelming success of two very unhappy people.¹⁵

The Apple Tree is a play which combines three different, distinct periods of life. Each period tells of the eternal triangle in three different times and places--Eden at the very start, an absolute monarchy a long time ago, and the United States here and now.

In the first act of The Apple Tree, we discover Adam being called to life by the Voice and instructed to live, name

¹⁵John McCarten, "Three in One," The New Yorker, XXXXII (October 29, 1966), 95.

all the creatures, and stay away from the apples that grow on the trees over the hill. He arises reluctantly ("Could I have five more minutes?") and proclaims his identity: "I, Adam, the first man, am.....single." He is a happy man, blithely arranging the universe in practical terms. Everything is useless that cannot be used by him. About some things he is undecided--fish, for instance. He catches one and takes it off to study its arrangement. As he goes, he passes the sleeping form of another animal. That animal stretches and awakens, instinctively reaching out as if for a companion. It is Eve, and her first comment on finding herself alive in the world is: "Whatever I am, I'm certainly a beautiful one."

Adam meets Eve and trouble begins. She is naturally companionable; he is naturally suspicious. She talks too much and goes around naming things before he can make up his mind about them. She wants to come close. He wants to be left alone to rest. "Nothing interests him!" complains Eve. And yet she is drawn to him by feelings she is the very first to feel and cannot, as yet, quite give a name to.¹⁶

Adam, weather-conscious, feels rain coming on and builds himself a "dry-top," a little hut just big enough for one. He decides that Eve, far from being useful, is superfluous, a word he made up himself. The rain does come, and also Eve's

¹⁶New York Times, October 19, 1966.

tears, when she finds herself excluded from the hut. Adam gives in and gives her shelter only to have her start re-decorating the hut immediately. He is astounded by her and yet strangely attracted to her, too.¹⁷

When she decides that the grass around the hut would look better shorter, Adam rebels and goes off by himself. But Eve has found a friend in the glassy water of a local pond. She believes it is a creature like herself that she is looking at until a Friendly Neighborhood Snake also appears in the reflection and convinces her that she has been talking into an early mirror.

Eve admires the Snake's fountain of impressive information. He tells her that knowledge is easy enough to come by---simply eat the apples that grow over the hill. They are not forbidden at all, he explains. Adam is wrong. Furthermore, Adam will admire her when she knows dozens of useful things; she will be his inspiration. Eve becomes hypnotized with the possibilities and is led off toward the forbidden fruit.

Adam, enjoying a bath, suddenly feels the wrenching change in the world. Lions are suddenly killing lambs. Eve runs in and manages to convince Adam that it was really his fault---something to do with the old jokes he makes up.

¹⁷Ibid.

Anyway, they have to leave the Garden and everything that was simple and beautiful behind them.

Sometime later we see them in their new locale (Eve calls it Tonawanda). There is not so much fruit on the trees as in Eden; the ground is rockier; living is harder and takes work. And, oh yes, things die here. But there are some gains, too. Adam and Eve, now more dependent upon one another, have grown closer - so close that when Adam returns from a hunting trip, he finds Eve with a new and strange companion that "resembles us in every way but size." By the time he decides it is not a fish, there is another one on the way.

The two sons are very different. The day comes when Cain strikes Abel and runs away. Adam and Eve are alone again and now no longer young. Eve voices first the age-old complaint: "There's too much stillness in the house."

It is her hope that she will die before Adam, since he is the stronger and can survive alone better than she. It is not his strength that has made her love him - as now she knows she does - nor his mind, nor his goodness, nor his looks. It is just that he is male and hers.

Eve dies; and Adam, who has always been contemptuous of the "useless" flowers that she cherished so much, waters the little garden they made together and realizes that wherever Eve was, there was Eden. After the fall, "The Diary" becomes a bit sombre, but the authors manage the variations in mood

with dexterity, and at its end the piece generates a lot of poignancy.¹⁸

"The Lady or the Tiger?" is a take-off on one of those large, preposterous operettas that used to carry us off to never-never lands where everything and everybody was so colorful that it was hard to get back to a world of brown-stones.¹⁹ When the scene opens, a devilishly snakish troubadour opens with a cautionary song about the evils of jealous love. It is a story song; but before the story is told, we are seeing it played before us. It all happened "a long time ago in an absolute kingdom" ruled over by King Arik, a semi-barbaric monarch with a semi-developed sense of justice. His idea of a fair trial is to put the prisoner in an arena with two doors, one of which he must open. Behind one waits a tiger; behind the other, a lady. No one knows which door is which, and it is Arik's contention that prisoners get the kind of luck they deserve. We see a kind of lecture demonstration of this legal system, with the results of both alternatives danced before our eyes.

Into these festivities staggers Captain Sanjar, fresh from winning a war. King and court retire to offer thanks for the victory, leaving Sanjar alone with Nadjira, lowly slave

¹⁸John McCarten, "Three in One," The New Yorker, VIIIIL (October 29, 1966), 95.

¹⁹Ibid., 95.

girl and a looker. She is enjoying comforting Sanjar when she is shooed away by her mistress, Princess Barbara.

Barbara is Arik's daughter, sometimes referred to as "her goddessness" or "her self-indulgence." She and Sanjar are lovers, but her exalted station keeps them apart. In the rapture of meeting again after separation, they dream of escaping, eloping together. Sanjar suggests that they go to Gaul where they can be ordinary people.

But no, she has her noblesse to oblige; he, his duty and career to protect. They can only kiss in the shadows, and so they do, just as Papa Arik returns and catches them in the clinch. Since it is a crime for a commoner to kiss Barbara, Sanjar is taken prisoner. As usual he will have a fair trial--i.e., the lady or the tiger.²⁰

But Barbara decides to save Sanjar by finding out which door conceals which and to warn him. But her power, her beauty, her gold avail nothing until she summons before her the Royal Tiger Keeper--or, rather, the devilishly, snakish Royal Tiger Keeper.

He warns her that there are some things it is better not to know, that some knowledge is forbidden even to her. Barbara is only more determined to find out. With a reluctance that scarcely hides his relish, the Royal Tiger Keeper whispers the secret in her ear. Barbara is fantastically

²⁰Ibid., 95.

pleased. She has what Sanjar wants and needs - the secret that can save his life.

Just then some guards come by taking Nadjira to the arena. For it is the knockout Nadjira who will be behind the non-tigered door, which means that Sanjar will be marrying her if Barbara gives him the lifesaving information she now holds. Doubt enters Barbara's mind. The tiger is rolled past her, also on his way to the arena. Rather than let Sanjar marry Nadjira, would it not be better to let animal nature take its course? But that would mean she would have Sanjar's blood on her hands.

There is no time to quibble. We are back in the arena, and this time it is Sanjar out there between the two doors. What is worse, he sees in Barbara's eyes that she knows which door is which. He begs her for a sign. The time has come for Barbara to make up her semi-barbaric mind. Slowly she lifts her hand and points to one of the doors.

But first the Balladeer must sing a song to the audience. "Before we go on," he says, "let's look at the problem. The deeper we probe that heart of Barbara, the more we discover the outcome's in doubt." He is not one of these fellows who cannot remember the punch lines of their own stories. He is the kind who tells stories where the punch line is a question. And here the story asks the musical question: "Which did she choose?" The second act ends with the audience left to decide for themselves the outcome of the story.

Frank R. Stockton wanted the reader of "The Lady or the Tiger?" to decide for himself what the outcome of the story should be. The play wishes to achieve the same effect. The play tells us that love and hate walk hand-in-hand and gives the audience a picture with which they can identify and one to which almost everyone can relate in one way or another. If Mr. Stockton were to tell the ending of the story, it would then be a cut-and-dried playlet for junior high schools to perform. But leaving it up to the reader, or in this case the audience, to decide, it becomes a provocative piece of literature demanding thought and decision by each individual mind.

When Act III begins, we find Ella, a soot-covered chimney sweep, hard at work. A Narrator steps onto the stage and says, "Ella was a chimney sweep. She worked in a big office building downtown. But it wasn't what she really wanted to do." Then Ella states, "Oh, no, I'm only doing this to make a living."

What Ella really wants to do is to be a movie star. But she is not. Every night after a hard day of chimney sweeping she goes home to her lonely furnished room. She rinses out her chimney brush and sits all night in front of her television set and dreams of being a movie star. This is her life, and it is pretty dirty. Then one day her employer, a Mr. Fallible, knocks on her chimney with his cane. "Don't do that," says Ella as she surfaces with a face full of soot.

He tells Ella that she is fired and he is sorry. Then he goes away taking her chimney with him.

Winter comes. Ella can find no work and becomes very hungry. Television is her only escape. More than ever she dreams of being a beautiful, glamorous movie star. One evening she suddenly loses her television picture. The next moment she hears a voice saying, "Hello out there. This is your Friendly Neighborhood Godmother come to bring you the answer to your most cherished dream." And suddenly little Ella is gorgeous!

As usual with fairy godmothers, there is a hitch. Ella will be gorgeous and ravishing only between the six o'clock news and the end of the late movie. For about nine hours she will be Passionella. "Who?" asked the subway riders and city people who spy her that night on her way into the big city. Who is she? Because she is in the subway, they decide that she is an underground movie star. She is instantly acclaimed, and then and there a producer signs her to a lifetime contract.

Overnight, Passionella becomes a movie star--the mystery of her nighttime shooting schedule only adding to her mystique. She has arrived. Men adore her, want her, fill their bedrooms with pictures of her. Girls idolize her, read every word printed about her, and in private, dream of being her. Passionella understands and says, "That's what I'm here for." In the best Hollywood tradition, she is as humble as she is fabulous. But is she really happy?

No, she is not really happy. Without love, life is a can of beer without an opener. And then one day, Passionella meets the right man.

He is Flip, the Prince, charming, idol of millions and all the things Passionella is not. He is arrogant, dirty and real.²¹

The next day Passionella goes to the head of her studio and demands an immediate change of image. She is not real. If she cannot be real, she will retire from motion pictures. And so, with a twenty-million-dollar budget, she makes "The Chimney Sweep," using no doubles, sweeping her own chimney.

At her insistence, the film is made during the hours of daytime television. Passionella arrives on the set already made up as "The Chimney Sweep" and heavily cloaked.

Suddenly we are at the Academy Awards presentations. Flip, the Prince, is at the podium.

Flip: "May I have the envelope, please, monkey?"
The winner, of course, is Passionella, who graciously thanks her producer, her director, and Flip. Flip is so impressed with her reality that he proposes on the spot: "Passionella, I love you, man."

She accepts him, and that night the Prince and Passionella go home and make tender love in front of the television set. As the Late Late Show signs off at four A. M., there is suddenly a flash. Passionella, carried away with the bliss

²¹Ibid., 95.

of real love, has forgotten her Godmother's four o'clock deadline. Slowly, as the smoke clears:

Ella: "Flip? (She appears from behind the couch as she was in the beginning.)

Flip?"

Ella is shyly looking about. Flip appears now as a mousy, shy man in a suit so conventional it is a kind of conformist's uniform. They see each other and stare in disbelief. Obviously Flip has been going to the same Neighborhood Godmother as Ella. They begin to giggle and point to each other. The giggles get louder at the wonder and surprise of it all. They step to each other and finally shyly embrace. They sit on the couch, put their arms about each other, and begin to tell each other their true names.

Suddenly, the Narrator steps into the picture and states, "They lived happily ever after."

The three acts of The Apple Tree go to make up a very delightful and attractive evening in the theatre. In the modern terms of our theatre, The Apple Tree proved itself to be one of the more creative and imaginative offerings to the musical stage of 1966. The authors, Jerry Bock and Sheldon Harnick, took three delightful and classic stories and combined them with music, dance and movement that instantly proved the worth of this musical comedy.

Since this musical comedy is unique in that it has three acts, each of which is completely different and each with its

own story to tell, it would be possible to have three completely different groups of people perform each of the acts. The play was originally conceived for one set of actors to play in all three stories. However, the effect of having a different set of faces in each act would be a greater challenge and offer the educational theatre student a greater opportunity to display his talents. Having three different casts would certainly take away a major unifying element in the production, but it would also offer a challenge in trying to work other areas of the production into artistic elements which would help bring the production together. Instead of three main people playing all of the nine major roles, the play now would have nine people playing the nine major roles. This would certainly offer a greater variety to the production and create a new look for the play.

Jerry Bock and Sheldon Harnick

The team of Jerry Bock and Sheldon Harnick, in addition to composing the score, has turned its talents to creating the libretto of The Apple Tree. This gifted young team was brought together by Dick Kollmar and today is one of the most successful collaborations in the musical theatre. Beginning with the musical The Body Beautiful, they went on to compose the scores for the Pulitzer Prize-winning Fiorello, Tenderloin, She Loves Me, and the current long-run sensation, Fiddler On The Roof, a winner of nine Tony Awards.

Composer Jerry Bock had his music beginnings at Tamiment, where in three seasons he provided the scores for ten musical revues each year for the resort producer, Max Liebman. When Liebman began his successful television series, "Your Show of Shows," with Imogene Coca and Sid Caesar, he had Jerry compose much of the music. His first attempt at Broadway was with the 1955 revue "Catch a Star," then "The Ziegfeld Follies." However, it was for "Mr. Wonderful," starring Sammy Davis, that Jerry Bock wrote his first complete Broadway score.

Sheldon Harnick tried his hand at rhyme while in grammar school. However, it was not until he was in the Army that he turned to songwriting. After his discharge, he returned to his native Chicago and joined a dance band as a violinist. Utilizing his GI bill, he later enrolled at Northwestern and contributed songs to the University's Waa-Mu Show, doubling on the fiddle. After graduation, he joined the Xavier Cugat band and was soon unceremoniously fired. He came to New York and pursued his songwriting career in earnest. His first contribution was to "New Faces of 1952," for which he wrote "The Boston Beguine." Then came "Two's Company," "Littlest Revue," "Take Five," "Kaleidoscope" and "John Murray Anderson's Almanac."

CHAPTER III

PRODUCTION PROBLEMS

Jerry Bock and Sheldon Harnick's production of The Apple Tree was a break from the traditional form of musical comedy in that it told three different stories in one evening's performance. The director, Mr. Mike Nichols, directed the show in a naturalistic style to recreate the appropriate atmosphere to go with each of the stories. Since this musical is different from the average musical production of its day, a break with convention seems appropriate in the planning of the production techniques to be utilized. Further, since the stated purpose of this study is to modernize the production through the artistry of one of our more contemporary artists, naturalistic and realistic techniques should be kept to a minimum. Based upon this premise, the criteria for solution of the production problems which arise are now to be considered.

The Setting

Since this play is set in three different locales, problems quickly appear concerning the manipulation of set pieces and the ultimate stage picture to be established. Some of the problems which arise include the points mentioned in the list on the following page:

1. The production style
2. Colors to be used
3. A limited budget
4. Acting areas required
5. Setting requirements
6. Mobility of the set
7. Construction

In solving the first problem, a production style was established as one of the primary functions of this study. As was stated before, the study would attempt to achieve, artistically, an original concept of the show through an extension of symbolism based on the style of Peter Max. Since Peter Max designs in weird and unnatural shapes, the set would have to exemplify his basic formula for design.

After the basic concept for the set designs had been established, the director acquired the services of Gary Callaway to do the original rendering based on that concept. His designs were creative and fulfilled the demands which had been laid down for him.

Since Peter Max was the basis for design of the entire production, each set then had to be created from the same basic artistic form. In designing all three acts in the same style, an atmosphere of unity could then be established between each of the stories and aid in unifying the production into one complete whole.

Another method to be utilized in unifying the production would be the use of color. Three colors and their subsequent shades and hues were selected to be used throughout the set.

Gold, brown and white were the three colors selected, and each set piece was to be painted in these colors.

Brown was chosen as one of the colors because the script mentions the color in each of the three acts. Therefore, brown was the first color chosen because the script demanded it. The other colors were chosen to enhance the brown and brighten the stage. Gold was chosen because it is a soft color while at the same time suggesting royalty and spectacle, which are found in two of the three acts. As gold is an excellent color to blend with brown, so is white. White was added because it is easy to work with; it can be made to represent anything the director wishes; it also seems to go well with almost every other color. By using these three colors and all the shades and hues which can be extracted from them, the production could now take on a complete and unified form. These selections would also make possible the interchanging of set pieces within the three acts.

Since there was a very limited budget, the problem arose as to designing a set which would be inexpensive to build while at the same time meeting the demands of the director and the script. A decision was then made to use as much of the polyurethane foam material as possible because it was on hand. Its use would not only help in the design and execution of a more elaborate-looking set but also would cost little or nothing to use. Its use also meant that

the capital on hand could now be channeled in other directions.

Alpha Psi Omega, the national dramatic fraternity, was sponsoring this production; therefore, this production could not exceed a certain amount. Taking this into consideration, additional funds were then acquired from various other sources to help in the completion of the production in the form which the director had required. However, even with the additional funds now on hand, the production was still limited as to what it could and could not do.

After studying the script very closely, it was realized that many different and varied acting areas would be needed to help enhance the overall production. Produced on a proscenium type stage, this play would conform to the convention concerning stage areas. There would be downstage, upstage, left stage, right stage, center stage, apron, and side stages.

In the first act, space was the primary concern. The use of the entire stage was of utmost importance so that the idea of an overpowering world could be established. So the set was designed to leave the stage free of set pieces which would prevent the actors' use of any part of the stage.

Basically the same requirement was needed in Act II. However, the second act also needed levels and elevated acting areas to help establish the idea of grandeur and spectacle. Ramps were designed which could be used by the actors for different purposes and which would represent different

locales used within the story. In Act III, space again was needed, including the side stages which would also be used in Act II. Since the set would not be permanent, the acting areas for the third act could be found all over the stage and, subsequently, the entire stage could be used. Set pieces could be used to create new scenes in different areas of the stage, thus utilizing all available acting areas.

In looking at the script, it was determined that several different sets would be needed. There are three different stories to be related to the audience, each with its own location and with smaller locations within all three of the acts. The requirements for the set, then, are tremendous. However, it was discovered that the basic requirements could be expanded and utilized to the extent that only the set pieces absolutely needed for each act could be used, and used quite effectively. So set pieces, rolling units, and flying units would be designed only where they are needed. The use of flying space would be a great aid in helping to design the many different pieces of scenery that were needed. Most of the set pieces could be flown, which would save on storage space, construction problems, and time for set changes.

In the first act, several things are needed, not only because the script requires them but also because the stage picture needs to be balanced. A large tree is needed on stage right which would dominate the stage and at the same

time would be made in such a way as to allow the actors to climb up into it. Polyurethane foam would be used in its construction, and it would be a flying unit. A free-standing ladder could be made to fit up against the back of the tree, once the tree had been lowered to the stage floor. The ladder could then be used by the actors to give the impression of climbing a tree. Two mounds of flowers are also needed--one which would roll onstage and offstage for Eve's entrance and one which would be permanently set onstage. The permanent mound was made from lumber and gave the actors a small elevated platform on which to work, stage left. A small apple tree made out of polyurethane foam was hung upstage left. When Adam and Eve left the Garden of Eden, the apple tree could be flown out of sight; and a sun and cloud, also made from polyurethane foam, could be flown in to take its place. A trap door upstage was also utilized for the entrance of the Snake. Two different dry-tops (or huts) are also needed. One dry-top should be made in the form of planks of wood which the actor playing Adam could assemble onstage by himself. The other dry-top should be made from polyurethane foam and be a completely decorated hut as Eve describes it in the script. The last set piece required by the script for Act I is a house which Adam builds after he and Eve have left the Garden of Eden. A simple wooden frame would represent the front of the house and be attached to the back of a four-by-eight platform which,

during the play, would represent the front porch of the house. This frame should be made into a rolling unit which could be brought on from stage left during a semi-blackout. To see an illustration of these needs for Act I, please turn to the set design on page 270 in the Appendix.

Whereas polyurethane foam could be the primary construction material in Acts I and III, this is not the case in Act II. Before Act II could begin, the first act set would have to be completely removed from the stage. There are five major pieces of scenery and two minor set pieces that would be needed in the second act. One set of large double doors could be flown upstage center, and they could be made out of polyurethane foam. When they were lowered, the doors would dominate the entire stage. Two large thrones would have to be built; they not only would have to roll on and off the stage during the playing of the scene but also would have to be quite high. They could be constructed out of lumber with Upson board fronting and polyurethane foam backing. These thrones could also be made in three levels, which would make them appear very high and impressive. As has already been mentioned, two ramps would also have to be built. They could be made from lumber and placed on rollers so that they, also, could move on and off the stage during the course of the play. The two minor set pieces are the tiger cage, to be built from lumber and placed on rollers so that it could be moved across the stage with ease, and the lounge chair, also to be

built from lumber and easy to be carried across the stage by the actors. Please turn to page 270 in the Appendix for a clearer illustration of the design for Act II.

Act III presents probably the most difficult problems of all the sets in the entire play. Many different set pieces need to be designed for the different settings which the story demands. A large, full-stage skyline could be built from lumber and polyurethane foam as a permanent set piece to unite all the other settings. It could hang far upstage and remain throughout the act. Three major rolling units could be built on platforms to represent the chimney where Ella does most of her work, Ella's run-down flat, and also Passionella's home in Bel-aire, California. Although each of these units could be placed on rolling platforms which could be easily removed from the stage, the chimney and walls should be constructed from polyurethane foam. There are several furniture pieces needed for this act. A chair, a television, a sofa, a desk and a podium would all be utilized during the course of the act. The top of the subway, which the actors would have to carry onstage, could be made from lumber and help to represent the city street scene. The ramps from Act II could also be used in this act. They could be placed back-to-back upstage, allowing the actors to have an elevated area from which to perform. Several marquis and cartoon characters of Passionella could be painted on polyurethane foam and hung from different battens, which could

be flown in at the appropriate moment. A plain white movie screen made from polyurethane foam could also be flown in to show the slides of Passionella's rise to fame. There could be two other flying units made from polyurethane foam: the front of the drugstore and a large drugstore sign. A small pedestal should be built for Flip's entrance; and a podium should be placed on a small rolling platform with an Oscar also on the platform to represent the Oscar ceremonies in Hollywood. As can be seen, there could be many flying units in the final act. For a look at some of the Act III set designs, turn to page 271 in the Appendix.

Construction of the set seemed at the outset to be relatively simple with no major complications. A production work schedule was devised by the production manager, Michael Crawford; and for the most part, it was followed. All major construction had to be done by the students working on the show. The only major problem which arose was the failure of some of the people scheduled to be working on the construction of the set to show up for their assignments to build the set pieces needed. Over half of the set was built and painted by only a few dedicated and sincere people. The efforts of a few students made the difference between a finished or an unfinished set. The production schedule appears on the following pages.

ALPHA PSI OMEGA PRODUCTION
The Apple Tree
 Production Schedule
 Construction

"The Diary of Adam and Eve"

- Q. Trees (2) (One dominates stage right--the other small apple tree in the distance)
- R. House (Improved structure as opposed to dry-top)
House (Unimproved dry-top)
- S. Mound of Flowers (1)
- T. Rolling Mound of Flowers (1)
Home (Frame house after Adam & Eve leave the Garden)

"The Lady or the Tiger?"

- K. Doors
- L. Step Units (2) (Leading up to thrones)
- M. Wagon (Tiger cage)
- N. Thrones
- O. Staircases (2) (Later changed to ramps)
- P. Wall pieces (columns) (Later dropped)
Open palanquin

"Passionella"

- A. Chimney Unit
- B. T.V.
- C. Couch
- D. Automobile (Later dropped)
- E. Movie Set
Cameras
Chairs
- F. Skyline
- G. House (2) (Poverty New York Flat)
(Fancy Hollywood Apartment)
- H. Oscar and Podium
- J. Subway Car

(I has been omitted)

ALPHA PSI OMEGA PRODUCTION
The Apple Tree
 Production Schedule
 Construction

Monday, October 25, 1970	-----AGH	(Start Work on These)
T 27,	-----	"
W 28,	-----JLO	"
Th 29,	-----	"
F 30,	-----ERS	"
Monday, Nov. 2,	-----BDQ	"
T 3,	-----	"
W 4,	-----MFT	"
Th 5,	-----	"
F 6,	-----NP	"
Monday, Nov. 9,	-----EC	"
T 10,	Work	
W 11,	Work	
Th 12,	Finish (A,G,H)	
F 13,	Work	
Sat. 14,	-----	
Monday, Nov. 16,	Work	
T 17,	Finish--L,C	
W 18,	Work	
Th 19,	Work	
F 20,	Work	
Monday, Nov. 23,	Work	
T 24,	Finish--Q,R,S,T	
W 25,	Work	
Th 26,	Work, Work, Work	
F 27,	All Finished	
Sat. 28,	Tech. Rehearsal	
Sun. 29,	Tech. Rehearsal	
Monday, Nov. 30,	Tech. Rehearsal	(Orchestra)
Tuesday, Dec. 1,	Tech. Rehearsal	"
W 2,	Tech. Rehearsal	"
Thurs., Dec. 3,	Performance	
Fri., Dec. 4,	Performance	
Sat., Dec. 5,	Performance	

The shape, color and overall style of these set pieces made them quite unique and certainly helped bring them out of the realm of the conventional stage setting. The rapidity with which they had to move was aided a great deal by the fly space available and the mobility of the large units which could not be flown. The set was basically very simple in design but, in use, it looked more elaborate than it really was.

Costuming

After the decision had been made to modernize the set through basic ideas of Peter Max, it was then noted that the costumes must follow the same basic ideas. The shape and style of clothing was taken from the modern dress and style of the younger generation. The colors to be used in the design of the costumes were limited, like the set, to the three colors mentioned before. The colors, however, would be used here to help illustrate a particular character and that character's overall purpose in the play.

Gold would be the basic color for each of the three leading women; white would be used for each of the leading men; and different shades of brown would be used for each of the three major supporting male roles in the show. For the chorus, shades of brown, gold and white would be used in combination with each other.

After the director conceived the basic idea for the type of costumes that were needed, the services of Katherine Schmidt

were acquired to expand those ideas and put them on paper. Her designs were creative and met the requirements which were laid down for her. Each character's costumes were designed for his own individual purposes while never losing the overall conception of the show.

For the costumes in the first act, "The Diary of Adam and Eve," there would be no desire to suggest nudity or to have the audience think that these characters were supposed to be in the nude. It should be obvious that the characters were dressed and that they were supposed to be dressed. Adam was to wear a pair of solid white bell-bottoms with a white sash which would hang down on one side. He would be bare-chested throughout the first half of the act; then he would put on a brown vest which was jagged at the bottom. Eve would wear a gold outfit made of crepe like Adam's white pants. She would have a pair of bell-bottoms and a gold top which covered only her bust. Midway through the act she would place around her shoulders a white shawl covered with flowers. The Snake, like Adam and Eve, would wear a pair of bell-bottoms which would be brown and very tight-fitting. The material used for the Snake's pants would be a stretch material made to look like snake skin. It was chosen to help illustrate who the Snake was and the evil which he possessed. The white for Adam represented his innocence and his sincere sensitivity. The gold for Eve was soft in color, which helped to emphasize

her femininity while at the same time permitting her to achieve the knowledge she desires.

In the second act the same color shades would be used. Sanjar would wear a white tunic trimmed in gold like that of a soldier of the Roman period. The white helped to create the male's innocence and to further illustrate the fact that he was a victim of fate. Barbara would be dressed in a bright gold. She would wear a short skirt draped on her hips, one side of the skirt lower than the other. She also would wear a small top, just covering her bust, with a large stand-up collar. Barbara would also sport a long, flowing cape of gold, which would be attached to the white collar on the top part of her costume. The gold here would help to represent her royalty and the strong power of her character. The Balladeer would wear a long-sleeve white "Tom Jones" shirt with a V neck. He also would wear a brown vest suit with the pants belled and a sash of golds and browns. Not only would this help in separating him from the major story but also it would enable him to fit into the story line when he has his one and only scene with Barbara. The King would wear white balloon pants and a brown vest trimmed in golds and browns. He also would wear a sash, like the Balladeer, which contained the colors of brown and gold. Nadjira was to be costumed in gold-and-brown tiger skin. The costume would be very skimpy and consist of a small drape around her hips and a short top which would go over one shoulder. Pieces of chiffon would be hung

from each shoulder and attached to the wrist. Even though she was a servant, she must be able to display the sexy quality that her role demands. The male chorus would wear brown and be barechested. They would wear small tunics which wrapped around the waist. They would have large gold belts and armbands of the same color. The female chorus would have small tops draped over one shoulder like Nadjira; however, the girls should be in shades of brown like the male chorus. They would wear small drapes around the waist like Barbara. The male and female choruses would be uniform in color and design, so that they would represent the court of the King. Because the chorus would have to dance and move to such extremes, the costumes would be loose and designed for easy movement.

Costumes for Act III were relatively simple compared to Act I or II. Flip would be in a white shirt with puffy sleeves and a V neck. He would wear white bell-bottoms with gold insets in the outer part of the bell. His pants would be trimmed in gold fringe down the outer side of each pant leg. He would wear a gold vest with gold fringe hanging off the vest down to his knees. He also would wear white shoes. Ella, at the first of the act, would wear an old, brown, soot-stained dress, with brown orthopedic shoes and an old scarf tied around her head. When she changed and became Passionella, she would wear a tight-fitting, gold, floor-length dress. It would be form-fitting down to just below the knees where it would flare out into what would look like a million ruffles of gold net. The

dress should be split up the front to the knees for easier movement. The bust should be padded and enlarged as required by the script. She would wear long white gloves, earrings and a necklace. She also would have a stole of gold material and net - to match the dress - and white shoes. The Narrator would wear a white "Tom Jones" shirt and a light tan vest suit. His pants would be belled, and he would wear brown harness boots which matched the vest suit. There were three chorus numbers requiring different costumes for each. In the city street scene, the chorus would wear coats, hats, mufflers, earmuffs, and suits and dresses to suggest winter. In the musical number called "I Know," the six members of the singing chorus would wear white bell-bottoms, white shoes, and white long-sleeve dress shirts with brown bow ties. The dancing male chorus in the same number would wear white bell-bottoms, and white turtleneck shirts with brown bow ties. The female dancing chorus would wear white tights, brown high-heeled shoes, and white high-necked leotards with brown bow ties. In the musical number called "Real," the chorus would wear mod-style clothes of brown and gold colors. There would be bell-bottoms, mini-skirts, boots, fringed vests, headbands, beads, and other accessories belonging to the ultra mod style of clothing. In the final scene of the act, Ella once again would wear what she had on at the beginning; however, Flip would then wear a brown checked conventional suit, brown shoes, and a white dress shirt with a small brown bow tie.

should be too small for him, and he should sport a pair of glasses to make him appear more like the mousy little man he is supposed to be.

The costuming, then, through careful application of designs, would convey unity within the entire production and illustrate the individual characteristics and traits of each character. Individual designs illustrating the costumes of each character are included in the Appendix to this thesis.

Make-up

We now turn to the area of make-up and its use in this production. As in all productions, the primary use of make-up is to counteract the shallow and pale effect caused by stage lighting. Its second purpose is to aid in developing the visual characterization of an actor. Like the costume, make-up should help the audience visualize the character being portrayed on the stage. Basically, all the make-up in The Apple Tree would be the same. In only a very few instances would special make-up effects be necessary. In the first act, for example, Adam and Eve should wear nothing more than straight make-up, which would enhance their normal everyday features. However, the Snake would need special consideration and careful application. The Snake should look and act in complete contrast to the normal concept of the devil. Instead of looking devilish and acting evil, he should be extremely attractive, even to the extent of being beautiful.

The Snake should be seductive and pleasant instead of cruel, which is the picture normally painted of him. His hair should be blond and curled so that it represents some of the ancient Gods of Greece and Rome. There should be no horns of any kind and the hair should be shaped as if it had naturally grown in the form in which it lay. The eyes should be lengthened and the eyelids glittered to set them apart from the rest of the face. The eyebrows should be arched to help set the eyes apart. The rest of the face would be made up to enhance the actor's own features. The primary task here was to make the actor playing the Snake as beautiful and as striking as possible.

The make-up for almost everyone in Act II would be exaggerated and heavy but always enhancing the actors' own features. The only character who really would not require exaggerated make-up was Sanjar. He would wear only straight make-up and be made to look as dashing and handsome as possible. The Balladeer also would wear straight make-up, for no real facial change was necessary for the character. Barbara would wear her red hair long, straggly and flowing. Her eyes would be elongated and made overly attractive and seductive. She should be quite dominating in her appearance. Since many of the chorus would be barechested or have a great deal of the body showing, body make-up would be applied to help counteract the bright lights.

Straight make-up would be used throughout the third act except for a few instances. When Ella was a chimney sweep, her face and arms would be covered with soot. The soot could be quickly removed when she was transformed into Passionella. She would wear a blond wig when she became the famous movie star. Flip would also wear a wig, but it would be jet black. Ella would have black hair and Passionella would have blond hair; Flip would have black hair and George would have blond hair. The similarity in hair color would identify and unite the changing characters.

The make-up would be generally straight throughout the entire production with only a few weird exceptions found in each of the three stories. Much make-up would be used for the completion of this production. All make-up artistry, handled with care and applied with great concern, would meet the demands and requirements of the script and the director.

Lighting

As do other areas of production, the lighting techniques employed for a production of this nature must deviate from the norm; they must be consistent with the overall scheme of creativity. This was particularly difficult when one realized that there was only one stage, one set of lighting instruments, and three completely different acts (or stories) which demanded to be lighted in three completely different ways. The main problem here, was to see if there were enough lighting instruments to fulfill the director's conception of what must be

done. If there were enough lighting instruments, the next problem would then be whether or not the patch board and control board would handle that particular amount of instruments and the many different cues which this show would undoubtedly demand.

As mentioned before, the sets and costumes were limited to three basic colors; however, the lights should not be limited to any particular color or color scheme. The lighting should be free to use any or all of the colors necessary to complete the desired effect. Many different colors of lights could be played on the stage, enhancing and glorifying the colors used in the sets and the costumes.

Since there are three different acts, each act demanding its own style and form of illumination, every lighting instrument available would have to be employed. The lighting instruments would have to be hung and placed in such a way that each act would have its own set of lights. Certainly there should be a considerable number of lighting instruments which could be hung and gelled so that they can be used in all three of the acts. But there would have to be a certain number of lights to be used in only one act. These lighting specials should be placed in such a way as not to disturb the area lights for each act. They would probably have to be controlled on special dimmers that can be patched and re-patched when needed.

One of the ways which could be employed to solve the lighting problems would be the use of follow spots. Two

follow spotlights would have to be acquired so the illumination of the leading actors would be constant and so that different types of lighting effects could be employed without the removal of the actors from the light. Follow spotlights would be used to follow the actors during musical numbers and where there is a large amount of movement or dancing within those musical numbers. They would also be used to illuminate any scene taking place on either the right or left side stages. Of course the follow spots would be used to light the entire orchestra pit when necessary and also to light any member of the cast who has a scene in the audience.

Several different special illuminating effects would be employed throughout the production. When the curtain rises for Act I, the stage would be spotted with many different pools of colored light. When the Snake ascends through the trap door, red light would shine from under the stage, up through the trap door and create a red, illuminating glow around the Snake. The pools of different colored lights mentioned before would also be used at the end of the first act. A special circle of blue light would be used to create the arena in the second act. A strobe light would be used in the second act when the action of the tiger fight is reversed and all the action is played backward. In the third act, special lighting effects would be placed within Ella's and Passionella's television sets to help with the idea of character transformation. A green glow would blink on and off from the

television and a flash spot would be used to create the blinding smoke flash just before the transformation takes place. There would be slide projections utilized during the act showing Passionella's rise to fame. The slide projector would be mounted in the orchestra pit and all stage illumination would black out during the showing of the slides. These would be the primary special lighting effects to be used during the play.

This plan was not meant to rule out, however, the utilization of basic lighting procedures which are appropriate and necessary to all adequate lighting. The lighting of this production, carefully executed by Todd Lane and Carl Kidd, the lighting technicians acquired for this production, would enhance the modernistic style chosen for this study. Because the lighting cues were abundant and appeared in frequent succession, diligence would be a necessity to achieve the desired perfection.

Sound

Although there were only a very few sound cues found within the boundaries of this play, they were both unique and meaningful to the overall quality of the production. The sound cues should be rehearsed and tested so that they would become an integrated part of the play.

The first sound cue, and by far the most important, occurs at the very beginning of the show. After the curtain

goes up on Act I, the first thing that the audience should hear is the voice of God, better known within the play as the Voice. The strong, booming quality of the Voice should roll down from no apparent direction. The sound should be performed live each night of performance. It should be done from the sound booth in the rear of the theatre so that the person doing the Voice would be able to see the stage at all times. Since the lines spoken by the Voice deal directly with Adam, who is asleep onstage, the person playing the Voice should be able to see Adam and deliver his lines directly to him.

Another sound used in the first act is that of thunder rolling down from the sky. This sound should be recorded and played at the appropriate time. Another sound which should also be recorded is that of the cheering and applause used in Act III. When Passionella wins the Oscar as Best Actress of the year, the recording of the cheering and applause should be played.

Since this musical production demands the presence of an orchestra, let us look at another area of sound: that of voice amplification. The use of microphones would be a special problem since any microphone in view of the audience should be strictly prohibited. The microphones would be hung on the stage behind the teasers, or behind special pieces of stage scenery. This would mean that those microphones hung behind scenery would have to be rehung or removed completely after each of the acts. Microphones always create a large problem

and the solution usually found for this problem is the use of small, wireless lapel microphones. However, such microphones are very expensive and were not required for this production. Standard directional microphones could be used and should be carefully hung in strategic places so the most amplification would be obtained. If handled carefully, these microphones would accomplish the desired effect.

Music

The Apple Tree is a musical comedy; therefore, one of the most important aspects of the entire production would be the music. Besides writing the text of the script, Jerry Bock and Sheldon Harnick also wrote the words and music to the show. Incidental music, songs and dance music are found throughout each of the three acts.

There would be a fourteen-piece orchestra, under the direction of Rusty Gloyd, in the orchestra pit on opening night. The orchestra would be a primary element of the show for it should create the mood of each act, accompany the actors during their songs, provide background music for the big dance numbers, and begin and end each of the three stories. The orchestra would also create special musical sound effects where needed. For example, the orchestra would provide the sound of rain during the first act. The following is a list of the instruments that would be utilized within the orchestra.

Reed I	Piano
Reed II	Trombone

Reed III	Trumpet I
Reed IV	Trumpet II
Reed V	Percussion
Bass	Guitar
Horn	Harp

There are numerous music cues throughout the production. Music plays a very important part in this production, for most of the music is used to relate internal feelings and emotions of the individual characters. When there is no way to express what a character feels through words alone, music and song are used by the authors to express the character's inner thoughts more clearly and truthfully. Below is a list of the music cues to be used during the production.

ACT I "THE DIARY OF ADAM AND EVE"

1. Eden--Eden, Opening
2. Adam Awakes
3. Incidental
4. Eve Awakes
5. Here in Eden
6. Feelings
7. Rain
8. Eve
9. Friends
10. Forbidden Fruit
11. Adam's Reprise
12. After the Fall
- 12A. Fish--No. 1 and 2
13. Lullaby
14. Fish--No. 3
15. Fish--Underscore
16. What Makes Me Love Him?
17. Eden--Eden, Closing

ACT II "THE LADY OR THE TIGER?"

1. Overture
2. I'll Tell You a Truth, Opening
3. Make Way
4. Prisoner, Choose!
5. Ai, Ai!
6. Victory Is Ours, Nadjira
7. Forbidden Love

8. Barbara! How Could You?
9. Razor Teeth
10. I've Got What You Want
11. Tiger, Tiger
12. Make Way--Canon
13. Which Door?
14. Finale
15. I'll Tell You a Truth, Closing

ACT III "PASSIONELLA"

1. Mini--Overture
2. Opening
3. Oh, To Be a Movie Star
4. Working-Dreaming, Incidental
5. Ella Wanders
6. Oh, To Be a Movie Star, Reprise
7. Electronic Incidental
8. Gorgeous
9. Electronic Incidental No. 2
10. Who Is She?
11. Gorgeous March
12. I Know
13. Wealth
14. Fanfare
15. Real
16. Oh, To Be a Movie Star, Reprise
- 16A. Movie Star--Ending
17. Finale--Passionella
18. Bows

Some changes and adjustments would be made in the music. A few music cues would have to be moved to a better and more practical position. Additional music would be added where it is needed. The intensity and quality of a particular piece of music would be changed to meet the individual requirements of our production. Each show has its own distinct way of presentation; therefore, the music, just as the script, must be flexible so that it can be adjusted or changed to meet the needs of that one particular production. A list prepared by Mr. Gloyd for the orchestra shows some of the changes and

additions which were made for this production. It also shows the way a particular musical number was to be performed. The entire list prepared for the orchestra appears below:

The Apple Tree

ORCHESTRATION NOTES:

Act I "The Diary of Adam and Eve"

1. Opening--straight
2. Adam Awakes--Full until M.5, then all our
X flute, harp, & piano
3. Incidental--as is
4. Eve Awakes--same as #2--full until M.5, then just
flute, oboe, harp, piano
5. Eden--bright 2. No. rit. at 44--there is a rit at
67.--Up tempo at M. 80
6. Feelings--Vamp 1st 2 Meas. 3/4 will be in 1;6/4
will be in 3. Repeat 27 at will. On cut,
start at top of number.
7. Rain--2 starts. Play through first time soft. If
necessary repeat 45-52. On 2x--start soft
and build. Play till cut-off, segue to #8.
8. Eve--Moderate 2. Vamp meas. 17-18. WATCH FOR TEMPO
CHANGES!
- 9x 8A. This is the V-L cadence--refer to #3
9. Friends.--On 2x--start at m16. A little slower on
2x. Take first ending both times. At
end of number--vamp the first measure of #10
10. Forbidden Fruit--Vamp the first meas. Play the
number Tight! Segue to #11
11. Vamp 1st meas. No Chord at m19 the first time.
Let the piano handle it. Then back to the top
(From m19) and vamp the 1st meas. On 2x there
will be a slight rit. going into m14. Then play
the number out putting a stinger on the last beat.
12. Straight
- 12a. Fish #1 and 2.--Fast 2. (Vamp 1st meas.)
13. Lullaby--Straight--mucho soft.
14. Fish #3--same as before. Volume must be kept down
at 26.
15. Fish underscore--soft. Slow 4.
16. What Makes Me Love Him?--Easy 4--very soft. Repeat
m64-77. On cut-off - segue to 17.
17. Eden closing. Straight.

Act II "The Lady or the Tiger?"

1. Overture--all ahead full. Last measures will be a general hold. On cut-off--segue to #2.
2. I'll Tell You a Truth--guitar solo to m.19. Bright tempo there also. Segues right into #3.
3. Make Way--Vamp from m5-8. On cue go back to top and play it down without repeating m5-8. At m17 decrease volume about 40%. Segue to #4.
4. Prisoner Choose--Vamp 1st four bars. Very soft. At m21, we will go into a 4. On cut-off--go into #5.
5. Ai, Ai!--Keep volume down! When we finish 5 go back to m21 on 4. Then back to #5 & play number out.
6. Victory Is Ours--Trumpet solo bar 2. Break. All in on bar 3. Segue into #7.
7. Forbidden Love--WATCH ME ON THIS. At m10 we are in 4. There is a break at m32., and m34. On m34, hit the first chord twice, then go on, m39 in x in 2. (Very light-VERY SOFT) That goes until m73-I will beat 73-74 in 4. Then back to 2, for 75-77. Measure 78 will be a hold-cut off the 2nd beat of 81. Then m82 will be in 4. Very tight. There will be a rit. at m90. Measure 94-Piu Mosso; I will go into 2.
8. As is 9 Slo 2.
9. Start at m17, vamp it twice. Get together on this number--there are a lot of rests! Accel the last 4 measure. Hold the last chord and fall off.
10. I've Got What You Want. DON'T PULL OUT THE STOPS UNTIL THE LAST 3 MEASURES. Play it cool, and watch that the tempo doesn't rush on the triplet figures.
11. Tiger-Tiger--In 1. at the Rubato at m64-watch closely--it will not be in strict rythm. A tempo at m80--Segue to #12.
12. Make Way--Canon--Bring the volume way down at m9. Vamp m51-55.
13. Which Door--Play the first two bars twice. Partial accel at m17. Another partial accel at m33. KEEP THE VOLUME DOWN!!!!
14. At m59--a little brighter tempo. Hold last note till cut-off. CLEAN BREAK. Immediate segue to #15.
15. I'll Tell You a Truth, Closing--Same as opening. Notice the break at the end of m41. Last 7 meas. will just be a hold.

Act III "Passionella"

1. Straight. Watch dynamics. Segue to #2.
2. Straight. Segue to 3.
3. Movie Star--in 4. Very tight on the stacatto quarter notes. Repeat m61-62. Catch the feeling at 8. The number ends at m81.
4. Straight--watch dynamics. Break clean
5. Ella Wanders---Hit and hold the first note. Do not repeat m3-6. Fade out at measure 10. Segue to #6.
6. Oh To Be a Movie Star, Reprise--A little slower.
7. Straight. Hold out last chord. Then Direct Segue to #8.
8. In ONE. BRIGHT! Slower at 5. A Tempo at 9. This NUMBER HAS GOT TO BE KEPT SOFT!!!! Measure 57 will be in 3. Measure 61 will go back to 1. Segue to #9.
9. Straight--Segue to #10.
10. 4 measures of drum fill--then measure 5 in 2. Bring IT WAY DOWN AT MEAS 25. At end of m120--stop. Then play what you have at m5-6. Then go on to measure 121. Rit--fade last three meas.
11. Cut
12. In a bright 1 (like Gorgeous) Slower at 5. Slow at 11. m16 will be in 2. Rubato 4 bars later.
13. Wealth--Straight
14. Just the chord.
15. Two starts.
16. Straight. Accel on end.
- 16a. Very big. Break at meas. 8. Start again at m9.
17. Slow--soft (Like opening to Act I. A Tempo at 42. Play the ending up big.

CURTAIN CALLS

Overture--Act II (Lady Or The Tiger?) Watch for cut-off. Drum roll--ten to Act III, 16x (Movie Star Reprise.) Play it out.

Since music is a primary requirement when doing a show of this magnitude, besides the necessity of an orchestra, the additional rehearsals of the cast are of paramount importance. It is necessary that the leading players, as well as the

chorus, have separate and complete rehearsals to study and learn thoroughly the music that they are to perform. The leading characters, or soloists, would be expected to rehearse with an accompanist of their own choice and also to rehearse with the conductor whenever he feels it is necessary. A choral rehearsal schedule was established by the choral director, Gordon Holt. Each of the chorus numbers was listed with the times when that music would be rehearsed. The chorus met each of these rehearsals and had their music learned and ready to perform when they came to their first blocking rehearsal. A copy of that chorus rehearsal schedule appears on the next page.

If handled properly by the individual music directors, and by following the requests and demands of the production director, the music should be integrated with the rest of the show in a way which is both exciting and artistic. The music should be utilized in such a way that it does not become an overpowering force; but, instead, it should move parallel to the other parts of the production. Each part is of equal importance, and the show should remain as one production - not a production plus music.

Publicity

As an overall statement concerning the publicity for The Apple Tree, it is safe to say that it was handled with great care and understanding. Necessary to the financial

CHORUS REHEARSAL SCHEDULE

Songs:	(1)	Make Way	(6)	Who Is She?
	(2)	Ai, Ai!	(7)	I Know
	(3)	Victory is Ours	(8)	Real
	(4)	Make Way-Canon	(9)	Movie Star-Reprise
	(5)	Which Door		

<u>DATE</u>	<u>SONGS</u>	<u>SCHEDULE</u>	<u>CHORUS</u>	<u>CAST</u>
Oct. 30 F	1-5;6		7:00	9:00
Nov. 2 M	2;3;6;7		7:00	7:00 AB
3 T	4;5;6;7		7:00	7:00 AB
4 W	1-5;8		7:00	7:00 AB
5 Th	6;7;8		7:00	3:30-6
6 F	6;7;1-5	M No's./Act III	7:00	4-6:00
9 M	8;1-5		7:00	4-6:00
10 T	6;8;9		7:00	4 & 7:00
11 W	1-9	M No's./Act III	7:00	7:00 AB
12 Th	1-5		7:00	4-6:00
13 F	1-5	Act II due		7:00 AB
16 M	6-9;1	11 M		
17 T	6-9;4;2	RT & M-II		
18 W	6-9;5;3	RT & M-I & II		
19 Th	6-9	Act III due		
20 F	6-9	Act III due		
21 S	1-5	RT/ I thru III		
23 M	1-9	CRT-II & III		
24 T	1-3;6	CRT-I & II		
25 W	4-5;7	CRT & work Tru		
26 Th	1-5;8	Tent. RT & Tech.		
27 F	9;8;4	CRT & tech.		
28 Sa	1-9	RT/tech/make-up		
29 Su	1-9	RT/tech/orch.		
30 M	1-9	DR/Orch.		
Dec. 1 T	1-9	DR/Orch.		
2 W	1-9	DR/Orch.		
3 Th		PERFORMANCE		
4 F		PERFORMANCE		
5 Sa		PERFORMANCE		

success of any production, publicity should occupy a position of prime importance in the schedule of activities to be completed. It was hoped that more publicity would go out on this show than any other previous production staged on this campus. It was also hoped that the ideas presented by the director would be handled with care and the execution of those ideas done with dedication and artistry.

Several avenues of approach were open to the publicity crew. These aspects included newspaper articles, radio and television advertisements, banners and posters in the campus and community, and personal contacts. All of these possibilities should be utilized to their fullest.

One of the first jobs which had to be completed was the selling of ads for the program. Members of Alpha Psi Omega were organized to sell the ad space for the program. There were two or three people placed in charge of this area of advertisement, and each person was assigned a particular area of the city. The ad sales went quite well and, as a result, many more ads were sold for this production than had been sold in the past.

The campus newspaper and the public news service, as well as the Denton Record-Chronicle, were contacted early and informed of the availability of current stories. Some of these stories which appeared in the newspapers can be viewed in the Appendix to this book.

An ad was placed in The North Texas Daily to appear over a period of three months on selected dates. The five times the ad appeared in the Daily are as follows:

1st ad: September 23, 1970
2nd ad: October 14, 1970
3rd ad: October 28, 1970
4th ad: November 11, 1970
5th ad: November 18, 1970

The results of the ad were very pleasing. From the very first time that the ad appeared, it got results. People on campus were asking what The Apple Tree was. The ad brought The Apple Tree into the eye of the public, making it widely discussed all over the campus. An example of this ad can be found in the Appendix to this book.

There were several special things done for publicity which deserve mentioning. A decal with The Apple Tree emblem on it and the dates and place of performance was made for the production. These decals were placed on cars and building windows around campus. White sweat shirts with The Apple Tree written on them were also ordered for the cast and crew to wear around the campus. The sweat shirts were a big success and received a great deal of comment on campus. The homecoming float for Alpha Psi Omega was designed and built to advertise The Apple Tree.

The traditional marquise for the front of the building were designed and placed out front at least two weeks before production. There was also a large marquee made up of

three- to four-foot letters spelling out The Apple Tree placed across the top of the building. The posters for this production were designed from the original concept and were placed on campus and all over the Denton city area. An example of the poster can be seen in the Appendix to this study.

Handouts of two different types were made and distributed on the campus. They were given to people passing by and were placed on car windows. Letters were sent out to high schools and to patrons of our theatre telling about the production and encouraging their attendance.

There were some two hundred pencils ordered which had The Apple Tree printed on them. These pencils were handed out on the campus, put in faculty boxes and were used to promote and advertise this production. The people received something for nothing, and The Apple Tree was noticed when the pencils were used in the classroom.

Like all other phases of production, publicity cannot be slighted, for to do so would lessen the value of the other aspects. Staging an imaginative production for a handful of patrons could be a very disheartening experience for all persons connected with the project. On the other hand, a full house for the production can be an inspiring experience. Publicity can help fill the auditorium and, therefore, needs great care in its handling.

Casting

The selection of a cast for The Apple Tree is going to need special attention and concentration on the part of the director. With a show of this size and demands, a large and versatile cast would have to be selected. From the very outset, it is noted that trying to find three people who could handle each of the three major characters in each of the acts, as was done in the original production, would be almost impossible. So a decision was made to use three completely different people in each of the three acts. This would not only help ease the casting problem, but it would also allow more people to have a lead or a supporting lead in the show. It would give the student actor more of an opportunity to show his talents and versatility. Since the decision had been made to cast each act separately, casting information could now go out to the theatre student body.

The scripts and scores arrived about one month before the dates set for tryouts. Because of restrictions placed on us by Music Theatre International, the company which handles the distribution rights, the scripts and scores would be placed in the director's office and would not be allowed to be taken out. A notice would be placed on the call boards and on the director's office door, stating that all who wish to read the script or score before tryouts would be more than welcome to do so, but that they would have to do so in the director's office. We would be able to keep close tabs on

this material and minimize the possibility of damage to the scripts and scores due to loss or theft.

About two weeks before auditions an announcement would be placed on the call boards stating the dates, times, and requirements concerning tryouts for The Apple Tree. Thursday and Friday, October 15 and 16, 1970, are the dates chosen to hold the auditions. They are to be held in the University Theatre at 4:00 P.M. on each of the respective days.

Each person trying out for the production would be required to meet certain fundamental basics. Each respective cast member would be asked to prepare a song of his own choice, to sing in character if requested, to bring his own accompanist, and to be prepared to read from the script if requested. These requirements would enable the director to get a thorough idea of each person's capabilities.

To give the director a more complete idea of who each person is and what he is primarily interested in, tryout information sheets would be made available before the auditions. Each person trying out for the production would be asked to fill out one of these sheets and return it to the director before the date of audition. Those people who do not receive one of these sheets before the tryout date would be able to fill one out at the audition, itself, where they would then be taken up and given to the director. A sample of this tryout information sheet follows on the next page.

ALPHA PSI OMEGA - "THE APPLE TREE"
TRYOUT INFORMATION SHEET

NAME _____ ADDRESS _____
 PHONE _____ CLASSIFICATION _____

(If you wish to try out for a specific act, please check the appropriate space below:)

ACT I----(The Diary of Adam and Eve)---- _____
 ACT II----(The Lady or the Tiger?)----- _____
 ACT III--(Passionella)----- _____
 Any or all of the above----- _____

(If you wish to try out for a specific role, please designate which role below:)

(Please check the appropriate space below if you can do any or all of the following:)

ACT _____ DANCE _____ PLAY THE PIANO _____
 SING _____ OTHER _____ ALL OF THE ABOVE _____

(If you are interested in working on the show but not as one of the cast members, please indicate in what area you would be willing to work:)

Construction _____	Sound _____
Costumes _____	Painting _____
Stage Crew _____	Publicity _____
Lighting _____	House _____
Props _____	Other _____

(If there is an area or job which is not listed, and in which you want to participate, please indicate below:)

Thank you for your help and co-operation,

Bob Foard, Director

(Please return this sheet to me as soon as you have finished filling in the information.)

On the first day of auditions, all of the people present would be told the procedure that would be followed during the tryouts, the director's personal feelings about the show and the type of people he wanted to be connected with it.

First, the director would make some welcoming remarks and introduce the production staff. The director would then ask each person present to please go to the stage when his name was called and to sing the song that he had prepared. All would be informed that the director might stop any one of them during his song and ask him to repeat it in a different way. When they were through, they would be asked to please go into the Studio Theatre where they would be put through some basic dance steps by Vicki Noack, the choreographer. They would also be informed that the cast would be posted on the call board Monday, October 19, 1970, and that the first rehearsal would be Monday night at 7:00 P.M.

After the first audition on Thursday is over, there would be a list of people placed on the call board who would be called back to Friday's session. Also on Friday, the director would hear anyone audition who was unable to be present at the session on Thursday.

There were forty-two people who tried out on Thursday; but after Friday's auditions were over, a total of sixty-five people had auditioned for The Apple Tree. The next step, then, was to select the cast. The director received help from the assistant director, Harry Reinwald, and the executive producer,

Reed Chambers. Suggestions were also made by the choreographer, choral director and music director. However, no matter how much help was offered, the final selection of a cast is still up to the director. The cast was selected on the basis of what the role required and on what the director wanted to see in the role when it was performed.

When the decision of a cast had finally been made, it was typed out and placed on the call board Monday morning. Below you will find an example of how the notice looked and read. It was understood that there would be some disappointed people, but the first concern of a director must be the production itself and what is best for that production. The director felt that after a time, everyone would come to realize this and accept it. A good production is based on the selection of a good cast. It is, therefore, imperative that great care be taken in the selection of that cast. To fail to do so could doom the production from the beginning.

"THE APPLE TREE"

(Cast Listing)

Please initial your name below if you accept your part in this major production. Please remember that when you initial your name, you immediately accept all the responsibilities and duties which a production of this magnitude requires and demands.

I wish to thank everyone who tried out for this production. As you all are probably aware, I could have cast this show several different ways. It makes it very hard on a director when there is so much talent and ability for him to choose from. 100 people tried out! I am looking forward to working with all of you. Thank you again for your interest and desire.

You may pick up scripts in my office. Our first rehearsal will be for the entire company on Monday, October 19, 1970, at 4:00 P.M. in the University Theatre.

"The Diary of Adam and Eve"

Voice-----Mr. David Schott
 Adam-----Mr. Monty Vaughn
 Eve-----Miss Marilyn Schults
 Snake-----Mr. John Coffman

"The Lady or the Tiger?"

Balladeer-----Mr. Joe D. Lauck
 King Arik-----Mr. Gary Callaway
 Princess Barbara-----Miss Barbara Jarvis
 Captain Sanjar-----Mr. Norman Green
 Nadjira-----Miss Kat Schmidt
 Queen Arikina-----Miss Cathy Johnson

"Passionella"

Narrator-----Mr. Jamie Boren
 Ella/Passionella-----Miss Toni Campese
 Flip Charming-----Mr. Joe D. Woods
 Mr. Fallible-----Mr. James Prior
 The Producer-----Mr. Gary Callaway

Rehearsals

The final production problem to be discussed is the rehearsal schedule. Since there would be only six weeks given to the preparation of this production, great care must be exercised in the planning of the schedule. The planning of this rehearsal schedule presents several unusual problems not found in other plays. There are actually three plays in one production which must be rehearsed and prepared. Therefore, all aspects of each act must be anticipated and planned. Invariably, some unexpected problems would arise which, in this production, make it doubly important that all anticipated problems be discussed and solved in advance.

In the schedule of this production, note has been taken of the demands which must be met to produce a show of this size. Besides the main rehearsal schedule, which we are mainly concerned with here, other rehearsals must be scheduled for other parts of the production. Choral rehearsals, dance rehearsals and music rehearsals must be scheduled by the individual directors. Each of these rehearsals must follow closely the main rehearsal schedule so that each song, dance or choral number is prepared and ready when it is called into the main rehearsal. Therefore, schedules must be closely watched and deadlines met.

The first act would be scheduled for twenty rehearsal since it is the longest. In addition to these rehearsals, the cast would have to rehearse their songs and dances at other rehearsal times. This act only has three people in its cast; but because it has more dialogue than the other two acts, it is necessary that it have a good number of rehearsal periods. The second act, the shortest act of the three, would be scheduled for twenty-one rehearsals. This act contains the most extensive choreography and is almost completely and totally musical. The coordination of the actors, dancers, and singers into one cohesive picture is of utmost importance and therefore warrants the twenty-one rehearsals. The third act, like the first, is scheduled for twenty rehearsals. Music, staging, special effects and characterizations, are all important aspects which need constant and continual care throughout the third act.

The memorization of lines for the first act would be scheduled for the second rehearsal. The more quickly a cast can get out of their scripts, the faster the director and the actor can get down to work. The second act lines would be scheduled to be learned by the fifth rehearsal on the schedule, which, like Act I, is the second rehearsal of the act. On the second rehearsal of Act III, the thirteenth rehearsal on the schedule, all lines should be known. With so much work as must be completed on this show, it is imperative that the burden of scripts and lines be eliminated as soon as possible, facilitating matters and allowing us to get on to more pressing problems.

REHEARSAL SCHEDULE
for

The Apple Tree

OCTOBER:

Thurs: Oct. 15, 1970--Tryouts---Univ. Theatre---4 P.M.
 Fri: Oct. 16, 1970----Tryouts---Univ. Theatre---4 P.M.
 Mon: Oct. 19, 1970----Read Thru-Univ. Theatre---4 P.M.
 Tues: Oct. 20----Act I--Blocking-Univ. Theatre--4 P.M.
 Wed: Oct. 21-----Act I--Lines--Univ. Theatre-7-10 P.M.
 Thurs: Oct. 22---Act I-----Univ. Theatre-7-10 P.M.
 Fri: Oct. 23-----Act II--Blocking-Univ. Thea-7-10 P.M.
 Mon: Oct. 26-----Act II-Lines--Univ. Theatre----4 P.M.
 Tues: Oct. 27--Act II--Univ. Theatre-----4 P.M.
 Act I---Studio Theatre-----4 P.M.
 Wed: Oct. 28---Act I--Music----Univ. Theatre----4 P.M.
 Act II-----Studio Theatre---4 P.M.
 Thurs: Oct. 29--Run Thru Act I-Univ. Theatre----4 P.M.
 Fri: Oct. 30----Act II--Music--Univ. Theatre----4 P.M.

NOVEMBER:

Mon: Nov. 2----Act III--Blocking--Main Aud.-----7 P.M.
 Tues: Nov. 3---Act III--Lines-----Main Aud.-----7 P.M.

Rehearsal Schedule Continued:

Wed: Nov. 4---Act III-----Main Aud.-----7 P.M.
 Act II-----Studio Theatre-----7 P.M.
 Thurs: Nov. 5---Act III-----Univ. Theatre--3-6 P.M.
 Act I-----Studio Theatre--3-6 P.M.
 Fri: Nov. 6---Act I--Music---Univ. Theatre--4-6 P.M.
 Mon: Nov. 9---Act I--Run Thru--Univ. Theatre--4-6 P.M.
 Tues: Nov. 10---Act I--Run Thru--Main Aud.-----7 P.M.
 Act III-----Studio Theatre-----4 P.M.
 Wed: Nov. 11---Act III--Music Numbers--Main Aud.--7 P.M.
 Thurs: Nov. 12---Act III-----Univ. Theatre--4-6 P.M.
 Act II-----Studio Theatre--4-6 P.M.
 Fri: Nov. 13---Act II--Music Numbers--Main Aud.--7 P.M.
 Mon: Nov. 16---Act II--Music Numbers--Un. Thea---4 P.M.
 Tues: Nov. 17---Act II--Run Thru--Music Numbers--
 Univ. Theatre--7-10 P.M.
 Wed: Nov. 18---Act I & II--Run Thru--Music Numbers--
 Univ. Theatre--6-10 P.M.
 Thurs: Nov. 19---Act III--Music Numbers--Univ.
 Theatre-----7-10 P.M.
 Fri: Nov. 20---Act III--Music Numbers--Univ.
 Theatre-----7-10 P.M.
 Sat: Nov. 21---Act I----Run Thru--Main Aud.----10 A.M.
 Act II----Run Thru--Main Aud.----1-3 P.M.
 Act III--Run Thru--Main Aud.----4-6 P.M.
 Mon: Nov. 23---Act II--Complete Run Thru--Univ.
 Theatre-----4-6 P.M.
 Act III--Complete Run Thru--Univ.
 Theatre-----8-10 P.M.
 Tues: Nov. 24---Act I--Complete Run Thru--Univ.
 Theatre-----4-6 P.M.
 Act II--Complete Run Thru--Univ.
 Theatre-----8-10 P.M.
 Wed: Nov. 25---Complete Run Thru & Work Thru--
 Univ. Theatre----7 P.M.
 Thurs: Nov. 26---Thanksgiving--Crew Call-----8 A.M.
 Tentative Run Thru-----6 P.M.
 Tentative Tech Rehearsal
 Fri: Nov. 27---Complete Run Thru--Tech--Univ. Th--1 P.M.
 Sat: Nov. 28---Run Thru--Tech--Make-up--Univ. Th--1 P.M.
 Sun: Nov. 29---Run Thru--Tech--Orchestra--Univ. Th--7 P.M.
 Mon: Nov. 30---Dress Rehearsal--Orchestra--Univ.
 Theatre-----6 P.M.

DECEMBER:

Tues: Dec. 1---Dress Rehearsal--Orchestra--Univ.
 Theatre-----6 P.M.
 Wed: Dec. 2---Final Dress--Orchestra--Univ. Th---6 P.M.

Rehearsal Schedule Continued:

Thurs: Dec. 3, 1970--PERFORMANCE-----8:15 P.M.
Fri: Dec. 4, 1970----PERFORMANCE-----8:15 P.M.
Sat: Dec. 5, 1970----PERFORMANCE-----8:15 P.M.

The preceding rehearsal schedule is both extensive and thorough. Enough time is provided to handle each of the different major areas of the production. During the first part of the schedule, blocking and preliminary staging of the acts would be rehearsed. As the songs and dances are made ready, they should be added to the staging rehearsals.

A more total and comprehensive discussion of the rehearsals and the activities which took place during those rehearsals needs to be detailed. In Chapter VI of this thesis is an examination of some of the activities which were tried and tested. This examination will hopefully cover some of the principles, ideas, and problems which are not covered above or in this chapter. Although many problems could arise which have not been discussed in this chapter, it is hoped that they would be met directly and solved adequately.

CHAPTER IV

THE SCRIPT AND PRODUCTION NOTES

This chapter of the thesis is concerned with the methods employed in applying the theories as related in Chapters II and III. For any experiment to be proved valid, a step-by-step account of its form should be maintained. It is in this portion of the thesis that this record is chronicled.

Included in this account are the script, the movements of the actors, the sound cues, the lighting cues, and any other pertinent data. Photographs of the play in progress are also included at specific points in the script to illustrate the action, spectacle, character, and mood utilized in this modernized musical production.

The notations included herein assume two forms. On one hand, the notations are written and are recorded on the page immediately opposite the portion of the script which they affect. These notations deal primarily with sound and lighting cues and the movements of the actors.

Small ground plans of the setting are the second tool employed in the notations. These drawings will also appear opposite the portion of the script they affect. Onto these ground plans will be recorded the main movements of the actors, illustrating the stage pictures which are achieved.

Blocking Key

Production Cues

◇ Music Cues

△ Sound Cues

+ Set Movements

○ Lighting Cues

□ Blocking Cues

Stage Directions

X--cross, crosses

U--upstage

D--downstage

SS--sidestage

C--center

L--stageleft

R--stageright

A--apron

Diagram Blocking Symbolsfor Act I

↑--direction of movement

E--Eve

A--Adam

S--Snake

Act I

①
① ②
①
①

The Diary of Adam and Eve

Voice: Adam---Adam, wake up. You are the first man. It shall be your task to name all the creatures in the Garden of Eden. You may eat the fruit of the trees and the fields, but stay away from the apple tree on the other side of the hill. Adam wake up.

Adam: Just give me five more minutes. ②

Voice: Adam! Wake up!

Adam: ③ Name--the creatures----well, I might as well get it over with. ④ I Adam, by virtue of the authority vested in me, do hereby name all you creatures flying around in the sky-----flyers. ⑤ And you things crawling on the ground I name----crawlers. ⑥ And you things swimming around down there are swimmers, and you're growlers, and you're hoppers. Oh, my there are thousands. ⑦ I better start taking notes or I'll get everything all mixed up. This is the first day, Adamtime. Note: Today I named the flyers, crawlers, swimmers, growlers, and hoppers. Further note: ⑧ There are creatures here of every conceivable kind, but I, Adam, am the sole and single man. Single. That word has a fine, open ring to it.

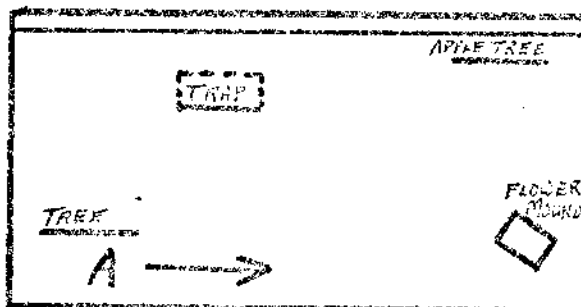
⑧ ⑨
Ahh. Now what? ⑩

③
I'll name it later. ⑪ ⑫

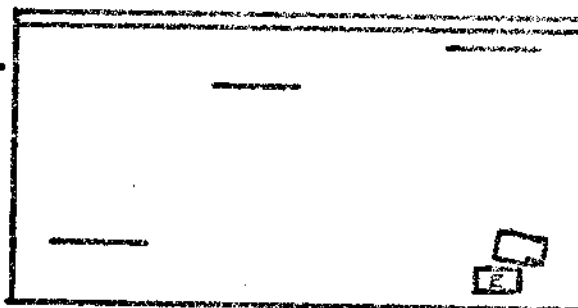
Eve: ⑬ Sunlight? Hummingbirds? ⑭ Lions? Where am I? ⑮ I? What am I? Oh!!!! Whatever I am, I'm certainly a beautiful one. ⑯ It's very peculiar---but I feel like--an experiment. In fact, it would be impossible to feel more like an experiment than I do. Then am I the whole experiment? I don't think so. I better start making ⑰ notes right now. Some instinct tells me these details are going to be important to the historian some day. Saturday, June first. Note: ⑱ I arrived, feeling exactly like an experiment. Around me there is an incredible profusion of the most delightful objects.

⑰
So many creatures,
So many things,
Each wondrous object is
beautiful and striking,

- ① Overture
- ① Pools of different colored lights come up gradually.
- ② Follow spot up on Adam.
- ① A voice is heard as the music fades.
- ① Adam is asleep on ground under tree S R.



- ② Adam stirring slowly
- ③ Adam wakes and rises to his haunches.
- ④ Adam stands.
- ② Musical chord
- ③ Musical chord
- ⑤ Adam X C.
- ⑥ Adam X R to tree.
- ⑦ Adam X D S.
- ⑧ Adam grabs his rib in pain.
- ⑨ A mound rolls onstage L with Eve asleep on it.
- ⑩ Adam turns and goes to it.
- ③ Follow spot up on Eve.
- ⑪ Adam Exits S R.
- ④ Music swells.
- ⑫ Eve wakes and gets to knees.
- ⑤ Music fades.
- ⑬ Eve stands studying herself.
- ⑭ She laughs, hugs herself and turns into C S.
- ⑮ Eve X back to mound and sits.
- ⑥ Music to "Here in Eden" begins.
- ⑮ Eve begins singing.



And I see nothing that isn't
to my liking
Here in Eden. [17]

There's plums and peaches [18]
And pears and grapes
So ripe and juicy and
utterly inviting.
I find the apples especially [19]
exciting
Here in Eden.

As for me,
I can see
I was meant to rejoice [20]
In the round
Vibrant sound
Of my own voice.

It's all so perfect [21]
and so ideal,
And yet I do have one tiny
reservation:
There's nothing handy for
making conversation
Here in Eden. [22]

How'd I come?
Where'm I from? [23]
What's my ultimate aim?
I don't know.
Even so,
I'm glad I came. [24]

It's all so lovely
I may just weep.
I love this garden and
everything that's in it, [25]
And something tells me to
treasure ev'ry minute.
Blossom and bud,
Mountain and mud,
I know I'll be happy,
Perfectly happy.
Here in Eden. [26]

[27]
[28]

Eve: Drop that pickerel, you monster! [29]
Put it back. Did you hear me? [30]

- [17] Eve Stands.
- [18] Eve X's to tree S R.
- [19] Eve X's to apple
tree U S L.
- [20] Eve X's D S.
- [21] Eve kneels.
- [22] Eve Stands and X's
U S.
- [23] Eve X's S R.
- [24] Eve X's C.
- [25] Eve X's S L to
mound.
- [26] Eve sits on mound.
- [27] Adam enters from DSR.
- [28] Eve stands.
- [29] Adam and Eve stop and
stare at each other.
Adam dives for his
tree S R.
- [30] Eve X's to center as
the line ends.

Adam: What do you think you're doing? [31]

Eve: You can talk!

Adam: Get away from here!

Eve: Throw that pickerel back!

Adam: What pickerel?

Eve: That pickerel in your hand.

Adam: That's a swimmer.

Eve: A pickerel!

Adam: Swimmer!

Eve: Pickerel.

Adam: Swimmer.

Eve: What's this? [32]

Adam: A clod.

Eve: Well, if you don't throw that pickerel back, I'm going to clod you right out of that tree. [33]

Adam: Wait! [34]

Eve: And don't you ever do that agin, you bully.

[35] [36]
I'm warning you! [37]

Adam: [38] Second day, Adam time. Note: I'm worried. Yesterday that new long-haired creature kept hanging around and following me. However, [39] I believe I've hidden myself so cleverly, it probably thinks I've left the garden. [40]

Eve: I must talk to you!

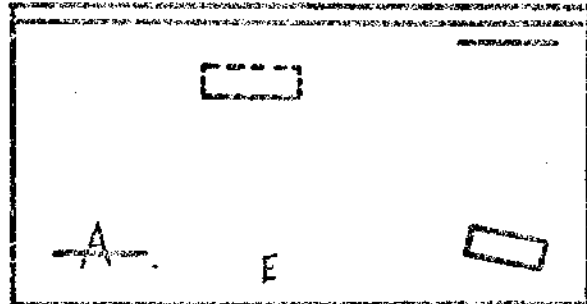
Adam: About what?

Eve: Oh, I just like to talk. Don't you like to talk?

Adam: Not particularly. Go away. [41] Go away.

Eve: Please come down. There is something, and I think it's immensely important.

31 Adam from the tree



32 Eve X's to mound S L.
She picks up rock.

33 Eve throws rock at Adam.

34 Adam throws fish; Eve
X's and picks up fish.

35 Eve exits S L taking
rolling mound with her.

36 Adam jumps off tree &
X's after Eve, to throw rock.

37 Eve enters S L, says line,
then exits S L.

38 Adam X's S R.

39 Adam X's up & climbs tree.

40 Eve enters from S L to
S R of tree.

41 Adam hits at her with
towel.



Plate #1 Eve: I must talk to you!

Adam: About what?

Adam: What?

Eve: Will you come down?

Adam: All right. I think I'm stronger than you. [42]

Eve: Oh, I'm sure you are.

Adam: Now, what did you want to talk about? [43]

Eve: About us. [44]

Adam: You stay over there! [45] What's us?

Eve: That's a name I thought of. It means you and me.

Adam: What's so important about us?

Eve: I think we've both been put here for a great and noble experiment! [46]

Adam: I told you to stay over there!

Eve: [47] Sorry.

Adam: Go on.

Eve: What?

Adam: I said go on! [48]

Eve: As I was saying---I think I'm the main part of this experiment but you have a share in it, too. [49]

Adam: Oh, that's very generous of you. What makes you think you and I have anything in common?

Eve: Well, for one thing, you're the only other animal that can talk! [50]

Adam: That's how much you know! So can--so can-----so can that flyer up there. [51]

Eve: Where? [52]

Adam: In that tree.

Eve: You mean that parrot? I didn't know parrots could talk!

Adam: Well, they can. Why do you call it a parrot?

42 Adam climbs out of tree.

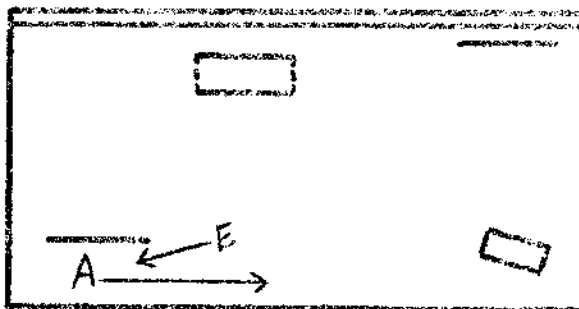
43 Adam X's D S of tree.

44 Eve X's to Adam.

45 Eve X's S C.

46 Eve moves to Adam.

47 Eve moves away.



48 Adam turns $3/4$ from her.

49 Eve edges to him S R.

50 Eve is now next to him.

51 Adam X's D S L of C.

52 Eve X's D S R of C.

Eve: Because it looks like a parrot.

Adam: Well, not to me it doesn't. It looks like a loudmouthed fat-beak.

Eve: Nevertheless, it's a parrot. [53]

Adam: What makes you so positive? [54]

Eve: I just happen to have this talent. The minute I set eyes on an animal, I know what it is. I don't have to think. The right name comes out by inspiration. [55]
So far, you're the only exception.

[56]
Adam: What's that?

Eve: A horse.

Adam: That?

Eve: Bull.

Adam: That?

Eve: Goat.

Adam: That?

Eve: Elk.

Adam: That?

Eve: Wolf.

Adam: That?

Eve: Duck.

Adam: You're just guessing! [57]

Eve: I'm not guessing. [58] Those are their names, because---

Both: ---That's what they look like.

Eve: Yes.

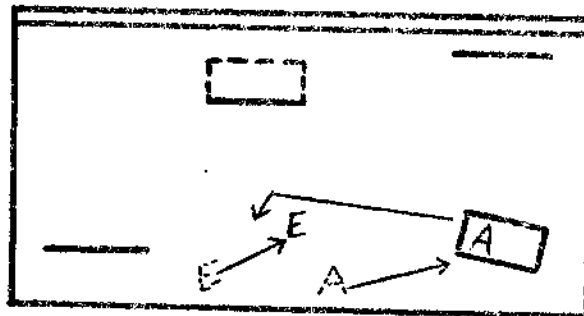
Adam: How old are you? [59]

Eve: Two days.

Adam: You'll never make it to four. [60]

- [53] Eve X's D R laughing.
- [54] Adam turns to her.
- [55] Eve turns back to him.
- [56] Adam thinks for a moment,
then fires the following
questions at her as fast as
he can. She answers with
equal, and casual, rapidity.

- [57] Adam X's to mound.
- [58] Eve X's up C.
- [59] Adam X's up & around
behind her.
- [60] Adam leans into her,
then X's D R.



Eve: Oh, dear, I've hurt your feelings. [61]

Adam: Ridiculous.

Eve: Yes, I have. I can tell. I'm so sorry.

Adam: Well, don't be, because you're wrong. Anyway, I can't waste any more time here. [62] I have to go empty the four pronged white-squirter.

Eve: You mean the cow? [63]

Adam: Thank you very much! [64]

Eve: Somehow we got off on the wrong foot. I seem to aggravate it. I think it's a reptile. But I do wonder what it's for. [65] I never see it do anything. Nothing seems to interest it--except resting. It's a man! If it is a man, then, it isn't an it, is it? No. It should be: Nominative: He. Dative: Him. Possessive: His'n. [66] I think that's right. [7] It gets harder and harder [4] to concentrate ever since I met the reptile. Just thinking about him gives me the most distracting sensations.

[67]

Feelings are tumbling over feelings,
Feelings I do not understand,
And I am more than slightly worried
That they are getting out of hand.

[68]

Sometimes they happen in my stomach,
Sometimes they happen on my skin.
What is the name of this condition
That I am in?

[69]

If I'm objective and observant,
If I can keep an even keel,
I'll be the first to pin a name to
What I'm the very first to feel. [8]

[70]

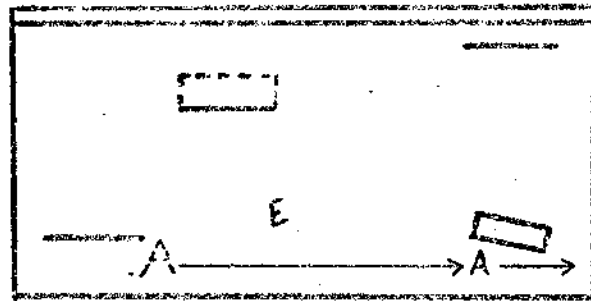
Tuesday, June fourth. Special note. [5] I believe I've finally discovered something that will interest him. It happened while I was trying to bore a hole in one stick with another stick. [71]

Adam: What's that?

Eve: What does it look like to you?

Adam: Pink dust.

61 Eve follows him.



62 Adam X's to exit S L.

63 Eve X's to C.

64 Adam stops, turns to her for line, then exits S L.

65 Eve X's to tree S R.

66 Eve sits at base of tree.

7 Music to "Feelings" begins.
 4 S L lights out, S R lights dim, Eve in follow spot

67 Eve begins to sing.

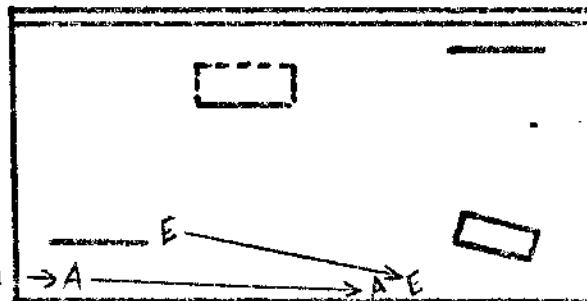
68 Eve rises to knees.

69 Eve stands.

8 Music under the following scene

70 Eve X's D L on apron.

5 Spot follows her, revealing a fire on the apron S L.



71 Adam enters S R. He stops, sniffs the air, and X's D L to Eve on apron.

Eve: Its name is fire.

Adam: How did it come?

Eve: I made it.

Adam: What are those?

Eve: Fire-coals. (72)

Nothing interests him.

I am the first to face this problem.
 I am the first to have this dream.
 How can I harness his attention? (73)
 How can I harvest his esteem?
 Am I sufficiently attractive?
 Should I do something with my hair?

Is there some tidbit that will please him,
 What should I wear?
 What is the source of this congestion
 That I must learn to rise above?
 Is there a name for this condition?
 Yes, there's a name.....
 And it is hell! (74)

(6)

(75)

Adam: Sixth day, Adamtime. The naming goes recklessly on. (76) I get no chance to name anything myself. The new creature names everything that comes along before I can get in a protest. And always on the same pretext--- says it looks like the thing. For instance, take the great waterfall--the finest thing in the garden, I think. The new creature calls it "Niagara Falls." Why? Says it looks like Niagara Falls. Now that's not a reason. That's pure waywardness and imbecility. (77) And another thing. I'm not used to anything coming so close up to me. It makes me feel hampered and, uh, somewhat anxious. Uh, cloudy today. Wind in the east. I think we'll have rain. We? Where did I get that word? Oh well, I don't care about "we"--I'm going to build me a dry-top. (78)

Eve: Good morning. What are you doing? Can I help? Are you hungry? (79)

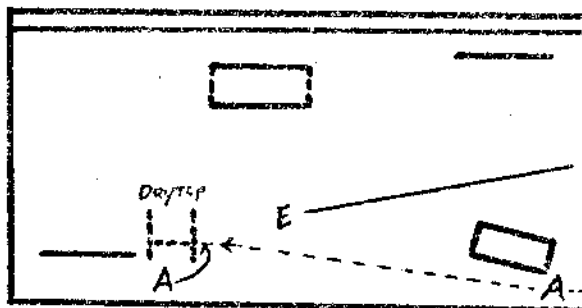
Adam: Give me that--spit it out--come on. Where'd you get that?

Eve: Help! Help!

- 72 Adam picks up a fire-coal, drops it quickly and exits S L, trying to hide his pain. Eve begins singing again, sadly.
- 73 Eve stands & X's C S.

- 74 Eve exits S R.
 ⑥ Blackout - lights restore on Adam.
- 75 Adam enters S L, carrying planks for dry-top; he X's to S R of tree.
- 76 Adam X's down to audience.

- 77 Adam begins to X upstage but stops and returns with an afterthought.



- 78 Adam sets up the planks tripod style, as Eve enters in a cheerful mood from U S L. She X's to him S R.
- 79 Eve has an apple. Adam grabs her, forces her down to the floor, and pulls the apple away.

Adam: Where'd you get it? [80]

Eve: From that tree. [81]

Adam: Are you sure it's not from over the hill?

Eve: Positive. [82] I don't understand. [83]

Adam: Those apples are forbidden.

Eve: Why?

Adam: Because they're dangerous. [84] If we eat those apples--something terrible will happen.

Eve: What?

Adam: I don't know.

Eve: Maybe we should just go find out. [85]

Adam: Stay away from that tree numskull! [86]

Eve: My name happens to be Eve.

Adam: I have no objections.

Eve: [87] In the future, kindly use my name when you wish to speak to me, or when you wish to call me. That's what it's for.

Adam: Then it's superfluous. [88]

Eve: Superfluous! What a beautiful word! And it's so large! I'm proud of you...really I am. Superfluous! [89] I don't think I've ever used it. Where did it come from?

Adam: I don't know. I just kind of made it up. [90] I was standing here looking at you, and I said to myself, it looks superfluous.

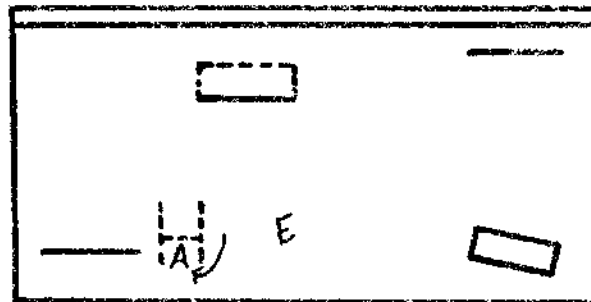
Eve: I'm not an "it." I'm a "she."

Adam: Ah, well I wish she would go play with the other animals, and I wish she would stop talking so much, because me have work to do. [91]

Eve: Can't I help? [92]

Adam: No. She'd only be superfluous. (9)

- 80 Adam is on top of her.
- 81 Eve points off stage.
- 82 Adam gets off of her.
83 Eve sits up.
- 84 Both are sitting C S
beside dry-top.
- 85 Eve rises, Xing U L.
- 86 Adam grabs her, turns her
toward audience S L,
then X's back toward
dry-top.
- 87 Eve X's to Adam.
- 88 Adam continues building.
- 89 Eve turns out to
audience C S.
- 90 Adam X's to her D C.
- 91 Adam finishes building
dry-top.
- 92 Adam sits in dry-top.
9 Rain music begins.



Eve: ⑦ I think I felt a drop. [93]

Adam: It's starting to rain.

Eve: May I come in? [94]

Adam: It's crowded.

Eve: I don't mind.

Adam: I mind.

Eve: Why do you hate me so much? I just can't understand it! I'm a very interesting person. [95] And if you'd only talk to me nicely, I could be twice as interesting.

Adam: What are you doing? [96]

Eve: Nothing.

Adam: Yes you are. [97] You're raining, too!

Eve: I'm crying. But don't let it disturb you. [98]

Adam: It doesn't, but....well....I don't like to see it.
So....

Eve: Yes?

Adam: So either stop it, or go rain somewhere else. [99]

Adam: All right. All right. Come on in.

Eve: I don't want to. [100]

Adam: Why not?

Eve: It'll be too crowded.

Adam: I'll make room.

Eve: Are you sure? [101]

Adam: I'm sure. [102]

⑩

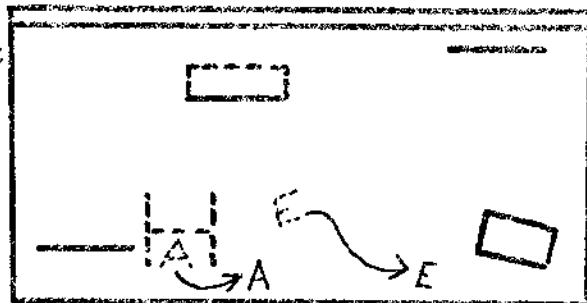
Eve: What's your name?

Adam: What do I look like? [103] Wait. My name is Adam.

Eve: Adam...Adam...that sound is pleasanter in my ears than any I have heard so far. Adam?

- ⑦ Lights dim for storm - spots remain on both.
 93 Eve puts hand out to feel drop.
 94 Adam is now in the hut; Eve is standing S C beside the hut.

- 95 Eve X's D L crying; Adam looks at her with great curiosity.
 96 Adam crawls out of hut.



- 97 Adam rises and goes to her S L.
 98 Eve turns away from him.

- 99 Adam X's behind her S R to hut; he stops and turns back to her.

- 100 Eve remains S L.

- 101 Eve turns to look at him.
 102 Eve runs S R to him and they both get in hut.
 10 Rain music out

- 103 Adam looks at her then holds hand up to her mouth to stop her answer.

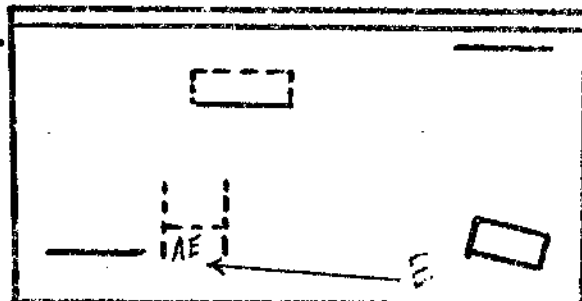




Plate #2 Adam: My name is Adam.

Eve: Adam....Adam.....that sound
is pleasanter in my ear than
any I have heard so far.

Adam: What?

Eve: What made you pick brown? (104)

Adam: Because wood is brown.

Eve: But melons are gold. (11) We could squeeze some berries against the wood, and make it nice and colorful....not all over, just from here to here. We'll have a border on top and bottom....and on that wall, some shells, I think. Have you thought of hanging grass in the doorway? (105)

⑧ ⑫
+ (106)

Adam: Sunday, June ninth.

She keeps filling up the hut with rubbish
Like flowers and plants. (107)
And not only is it overcrowded--
It's loaded with ants.
She is definitely too intrusive,
A nuisance,
And yet.....
She's an interesting creature--
This Eve.

She's developing a strange new habit (108)
Which doesn't make sense.
She's forever reaching out to touch me,
Which makes me feel tense.
She is definitely quite eccentric,
A numskull,
And yet....
She's an interesting creature--
This Eve.

Colors drive her absolutely crazy (109)
The gold of the sun,
The purple of the hills,
Crimson-colored clouds in the skies.
When I say this is sentimental hogwash,
Foolishness,
She simply sighs.

When I'd rather be alone and resting, (110)
Then she comes around,
And invariably starts describing
Some wonder she's found.
She invariably gets my back up,
Yet invariably I perceive
She's an interesting creature--
This Eve.

104 Eve looks at the walls.

11 Rain music begins.

105 Adam holds head at her torrent of words.

8 The lights blackout; after pause, lights restore full stage.

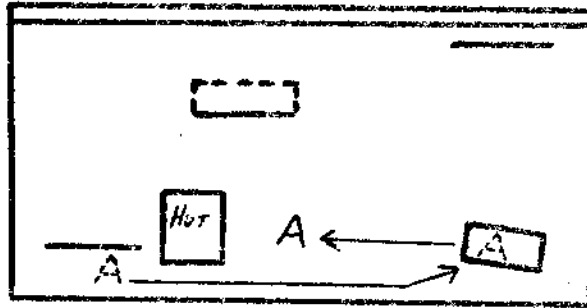
12 Rain music out, then music for "Eve" begins.

+ We now see a completely redecorated hut, as Eve described.

106 Adam is in S R of hut, with basket of melons. He pantomimes to audience--"see--see what I mean?" He thumps melon, and finally talks to audience. He sings.

107 Adam stands & X's C.

108 Adam paces.



109 Adam X's to mound S L and sits.

110 Adam stands and X's to D C.

Once I saw her standing on a hilltop [111]
 Her head tilted back,
 The sunlight on her face
 Gazing at the flight of a bird;
 And suddenly I saw that she was--
 Beautiful----
 Beautiful, yes, that's the word.

There are animals around this garden [112]
 More soothing than she,
 But there's nothing in the whole of Eden
 More pleasant to see.
 If she'd only learn to keep her mouth shut
 One minute at a time,
 Why, I believe [113]
 I could possibly enjoy
 Just watching
 This curiously interesting creature--
 Called Eve.

[114]
Eve: Adam, I just had a wonderful idea.

Adam: Is that it?

Eve: No. What I thought [115]Do you like it?

Adam: I think it's unbecoming and ridiculous. [116] And I want you to take it off this instant.

Eve: I thought it would please you.

Adam: How could it please me to see you walking around covered with rubbish? [117]

Eve: Rubbish? Flowers, rubbish? These beautiful creatures that catch the smile of God out of the sky and preserve it? Rubbish? [118] Does everything have to be useful? Isn't there anything you care about except thumping those melons? We've been given a world full of wonderful secrets and mysteries. There's so much to learn! Oh, Adam, to see everything and to know everything... why, that might take us weeks! [119] How can you be so narrow?

Adam: I have a lot of interests. [120] It may surprise you to learn that only yesterday I invented something brand new.

Eve: Oh, Adam, what?

Adam: Humor.

111 Adam turns facing S L
as if in a trance.

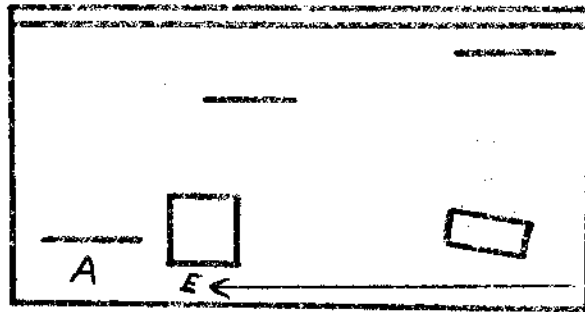
112 Adam X's S R to hut,
putting foot on tub.

113 Adam sits on tub.

114 Eve enters D L Xing to
Adam; she is wearing
a mad hat made of
flowers.

115 Eve turns up toward hut,
then stops and turns
back for his reaction.

116 Adam stands.



117 Adam takes her hat off
and puts it behind tree
S R.

118 Eve X's D C.

119 Eve X's back up to Adam.

120 Adam rises and X's in
front of her to D C.

Eve: Humor?

Adam: Does that word puzzle you? I thought it might. I'll be happy to explain. Yesterday, I was sitting beside the path that leads to the cornfield and I [121] happened to notice this yellow clucker.....

Eve: Chicken. [122]

Adam: All right!

Eve: It looks like.....

Adam: All right! Have it your way! I happened to notice this chicken. For a long time it walked slowly [123] back and forth, hesitating, and then suddenly it zipped across the path. And I thought to myself, "Why did that chicken cross that path?" And then I thought, "To get to the other side!" [124] That's the world's first joke. And I made it up. Don't you see the humor of it? [125]

[126] I guess you had to be there.....and I'm going there.

Eve: [127] Adam, don't you want to hear my wonderful idea?

Adam: No. [128]

Eve: Oh, Adam.....

Adam: Well, what is it? [129]

Eve: I've been thinking....we're different from anything else on earth. And our home should be different.

Adam: I thought it was. [130]

Eve: And today I had the feeling that the grass around our hut should be different from all other grass.

Adam: Different how?

Eve: Shorter. [131]

Adam: How could it be shorter-----unless it was cut? [132]

[133]

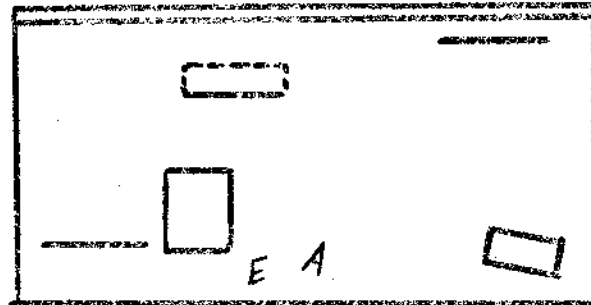
9

+ 10

Adam: [134] Monday, June tenth. Note: I finally discovered the purpose of the week. To rest up from Sunday. This relentless pursuit of improvements is making me feel more

121 Adam begins to pantomime story.

122 Eve watches him very confusedly.



123 Adam is now pantomiming chicken.

124 Adam is hysterical & falls to floor sitting by her.

125 Eve shakes head "no."

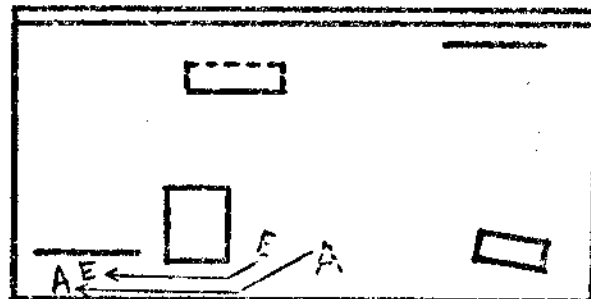
126 Adam stands-X's to exit D R.

127 Eve follows him D R.

128 Adam stops before exit.

129 Adam turns back to her.

130 Adam looks back at hut.



131 Eve turns to Adam.

132 Adam turns to Eve.

9 Blackout

133 Adam sits on tub S R.
Eve X's up C to pond.

+ Dry-top is struck.

10 Lights S R up - pools of colored lights up full stage

134 Adam is S R on tub in front of tree; Eve is visible but not lit.

hampered than ever. What's truly puzzling is that the more time we spend together, the closer we get; and the closer we get, the more anxious it makes me. Anyway there's one bright spot. She's taken up with a snake now. I'm glad, because the snake talks and this allows me a little time to rest. Eve has also taken to spending a great deal of time at the pond. I don't know why.

(11)

135

Eve: Look at you,
Look at me,
How much more alike could
Two girls be?
Here we stand,
Sisters and
Friends.

136

When I speak
You speak too,
And when I am silent
So are you.
That's the test
Of two best
Friends.

When my life is hard to bear,
Then I run to see you there,
And
My heart blooms,
Your face beams,
Nothing is as awful
As it seems.
We're such dear.....
More than mere.....
Friends.

(12)

Adam: Eve fell in the pond yesterday. She damn near strangled. She said it was so cold and uncomfortable in there that she felt sorry for the fish. 137 So last night she got a lot of them out and brought them inside. And she put them in my bed to keep warm....

(13)

Eve: 138 Hello, Adam.

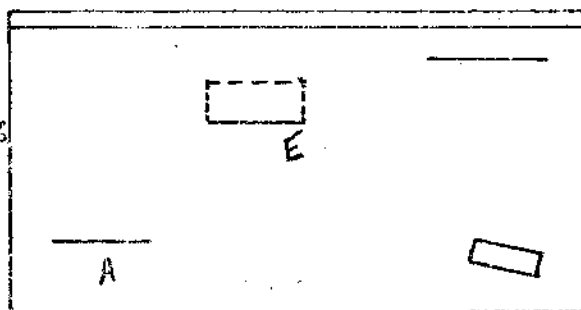
Adam: 139 Eve, tonight those fish go back to the pond.

Eve: But it's so uncomfortable there!

Adam: Eve, I've been watching those fish off and on all morning, and I don't see that they're any happier than they were before. They're just.....quieter.

- ⑪ Lights fade S R on Adam
& come up C S on Eve
looking at herself in
the pond.

- 135 Eve begins to sing, rising
to her knees.



- 136 Eve plays with water in
pond, pantomiming, look-
ing at herself.

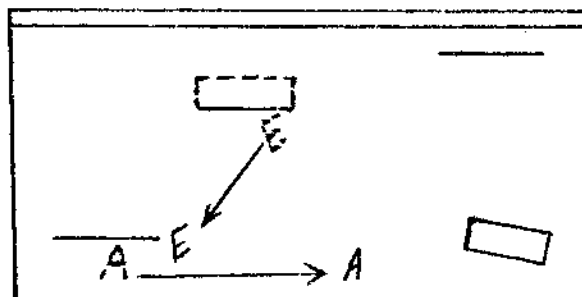
- ⑫ Lights fade on pond and
come up on Adam S R.

- 137 Adam stands.

- ⑬ Lights come up on full
front stage.

- 138 Eve rises & X's to
Adam S R.

- 139 Adam X's in front of
her to C S.



Eve: But.....

Adam: I don't want 'em in my bed. They're clammy!

Eve: But, Adam.....

Adam: I want you to put 'em back! Do you understand me?

Eve: Yes, Adam.

Adam: All right then. [140]

Eve: Where are you going?

Adam: Somewhere I can be by myself.

Eve: Where?

Adam: Over the falls. [141]

Eve: Not in that leaky tub? [142] Oh, Adam, I wish you wouldn't!

Adam: Eve, this has nothing to do with you!

Eve: It makes me shudder! It's not safe.

Adam: Well, I like it. It's cool. And I like the plunge.

Eve: Please, don't. Not in the tub. [143] You can't imagine how it frightens me. I can't bear it.

Adam: You can't? [144] Well, I can't bear this everlasting complaining. First, you complained about my going over the falls in a barrel. So I made a tub. Did that satisfy you? No, sir. Now you complain about the tub! And if it isn't the tub it'll be something else. [145] Eve, I won't have it. I don't want to be complained at, I don't want to be clucked over, I don't want to be clung to. I'm going to the falls, and after that I'm not sure where I'm going. So don't wait for me. [146]

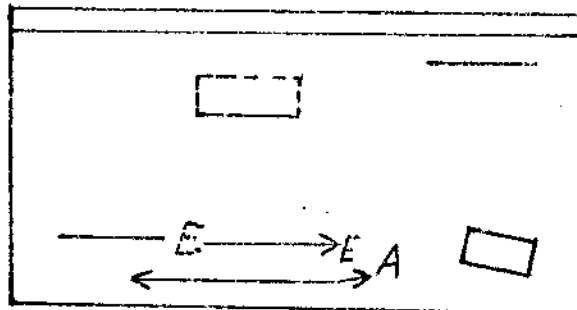
Eve: [147] Adam, would you bring back some of those holly-hocks that grow by the falls?

Adam: I hate flowers! [148]

140 Adam X's to hut S R,
picks up tub & starts
to exit S L.

141 Adam stops S L C.

142 Eve X's to him L C.



143 Eve tries to grab the
tub away from him.

144 Adam turns on her
marching her back S R.

145 Adam stops & turns
back to center.

146 Adam puts tub on head
and storms off S L.

147 Eve X's to C.

148 Adam speaks from under the
tub, then exits S L.

Eve: ⑬ And on days when he withdraws,
I'm less lonely now because ⑭
If I should need sympathy, ⑭
You would never turn your
Back on me.
I have you.
Who needs two
Friends?

⑮

⑮

Eve: Wait! Don't go away!

Snake: There's no one there, Eve.

Eve: What? Oh, hello, Snake.

Snake: I said, there's no one there. ⑮

Eve: There is so! My friend's there. And she'll
be back.

Snake: No, Eve. That's what's called a reflection. ⑮
You see, when waves of one kind traveling in one medium
arrive at another in which their velocity is different,
part of their energy is turned back into the first
medium. ⑮ In this case, the waves are light rays which
appear to come from a literally inverted replica of the
luminous source, and it is this image which is then
focused on the retina. ⑮

Eve: I don't believe you.

Snake: Well, it's so. Look ⑮See. That's not my
brother. That's me.

Eve: Then I have no one! No friend! Nothing! ⑮

Snake: What about Adam?

Eve: He doesn't even like me! He thinks I'm a numskull.
And I am...so how could he like me! Oh, I wish I was
educated----like you.

Snake: Would you really like that?

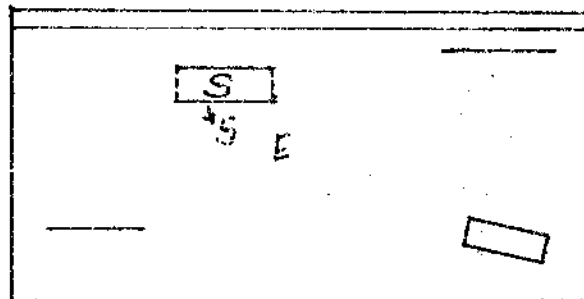
Eve: Oh, yes!

Snake: Nothing could be simpler. ⑮

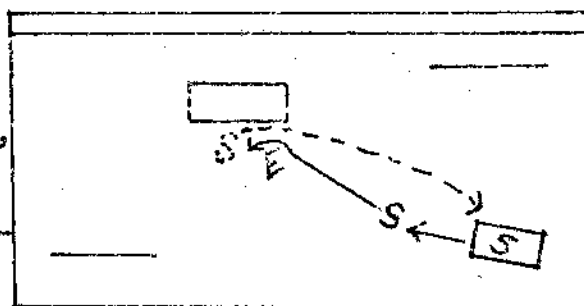
Eve: How? How?

Snake: You know that apple tree on the other side of ⑮
the hill?

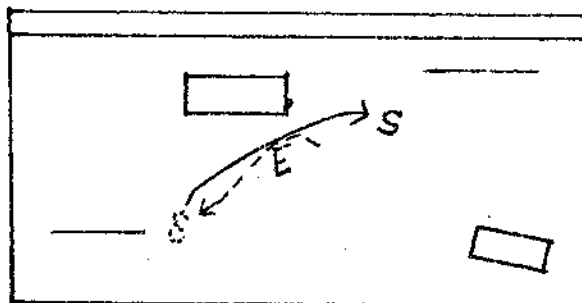
- 13 Music begins for "Look at You" reprise.
- 149 Eve X's up to the pond as she begins to sing.
- 14 Lights begin to dim out on stage leaving Eve in spot and colored lights.
- 15 Eve spot dims and a red spot hits Snake as he enters.
- 150 Snake enters up through trap door behind Eve. He throws a twig into the pond making the reflection shatter. He moves up behind her.



- 151 Snake X's S L, jumping up on mound, squatting, leaning on knees.
- 152 Snake jumps down, legs spread; he does a fencing lunge toward her.
- 153 Snake rises and X's up behind her.
- 154 Snake leans around S R of Eve, brushing hand across her face.
- 155 Eve is on her knees; Snake leans over her from behind.
- 156 Snake X's R C.



- 157 Snake turns to her.
- 158 Snake X's U S of her toward apple tree U S L.



Eve: Forbidden fruit?

Snake: Who says? [159]

Eve: Adam!

Snake: My dear girl, the forbidden fruit in this garden [160] is hardly apples. It's chestnuts.

Eve: Chestnuts?

Snake: Well, not literally. When I say "chestnuts," that's a figurative term meaning old and moldy jokes.

Eve: The thing Adam calls humor.

Snake: Exactly. [161] There's your forbidden fruit.

Eve: Chestnuts! [162] I didn't know that. See how ignorant I am.

Snake: [163] Listen closely. Let me fill you in
About the rich, ripe, round, red
Rosy apples they call forbidden fruit.
What I'm about to say is
Confidential, so promise you'll be mute. [164]
Because if every creature in the garden knows,
They'll come round like hungry buffalos,
And in no time there'll be none of those
Precious apples left for you and me. [165]

Now, in the average apple
You're accustomed to skin, seeds, flesh, and core.
But you will find that these are
Special apples that give you something more.
Why, every seed contains some information you [166]
Need to speed your education; the
Seeds, indeed, of all creation are here.
Why, be foolish, my dear,
Come with me [167]
To that tree.

Eve: I don't think Adam would approve. Maybe they're [168] not forbidden, but I still have qualms.

Snake: With every sweet and juicy
Luscious bite of this not forbidden fruit,
You'll see your mind expand and
Your perceptions grow more and more acute.

And you can teach him plumbing and philosophy,
New techniques for glazing pottery,

159 Snake turns on Eye.

160 Snake X's D L, jumping up on mound as before.

161 Snake jumps down toward her S L of C.

162 Eve rises Xing D R.
 14 Music to "Forbidden Fruit" begins.

163 Snake begins singing, gestures, & freezes Eve in her tracks.
 (This song is choreographed.)

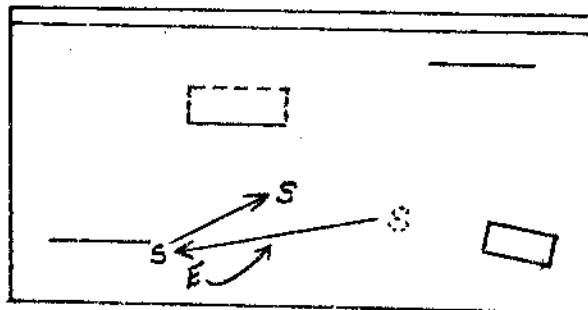
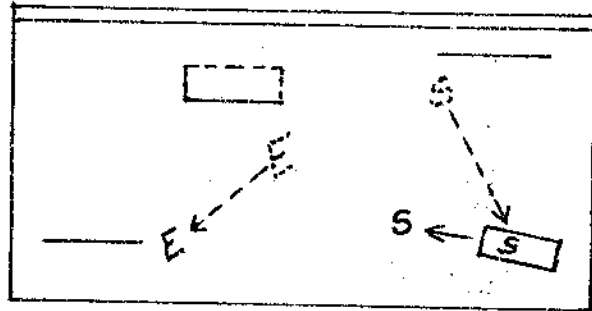
164 Snake X's to Eve D R.

165 Snake embraces Eve from behind her.

166 Snake X's back to C.

167 Eve is drawn to him C.

168 Eve breaks away from him Xing D R.



Wood-craft, first-aid, home economy,
Madam, Adam will be overjoyed!

When he becomes aware of [169]
Your attainments he'll beam with loving pride
And he will say, [170]
"O, Eve, you're
Indispensable! Please, don't leave my side!"
And with your nifty, new found education, he'll
Relish every conversation; why [171]
You'll be Adam's inspiration this way!
Just an apple a day.
Wait and see.
Come with me
To that tree!
Now! [172]

16 15

Adam:

[173]
I see animals and birds and flowers,
Every color, every shape and size.
Moss and pebbles and host of wonders
Gleaming everywhere I aim my eyes. [174]
So if ever I'm attacked by boredom,
I'll just open up my eyes and see
This diversified, curious, fascinating, bountiful,
Beautiful, beautiful world.

I hear chattering and I hear chirpping, [175]
Whistling, murmuring and honks and snorts.
If I only take the time to listen,
I hear music of a thousand sorts.
So if ever I would rest my eyes,
My ears would easily describe to me
This diversified, curious, fascinating, bountiful,
Beautiful, beautiful world,
I love. [176]

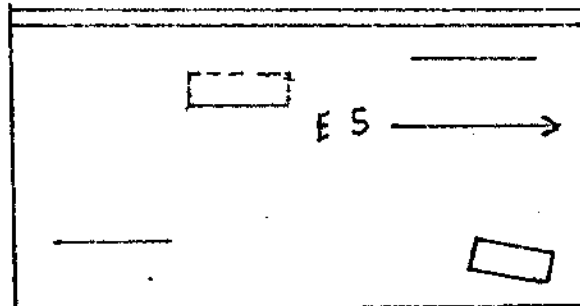
Hey--Hey--you there, growler--I mean lion. Leave that [177]
lamb alone. Don't do that, you'll hurt him. I said
stop that! What do you think you're doing? Stop it! [178]
Stop it! Oh, my God! Oh, my God! Oh, my God! (17)

2

Eve: There you are--Oh Adam! [179]

Adam: [180] You did it! You did it! I warned you. You ate
the apples, didn't you? The forbidden fruit! Do you know
what you did? I told you. I said don't touch that fruit--
something terrible would happen. And now [181] death has come
into the garden. How could you do it? How could you do such
a damnable thing? [182]

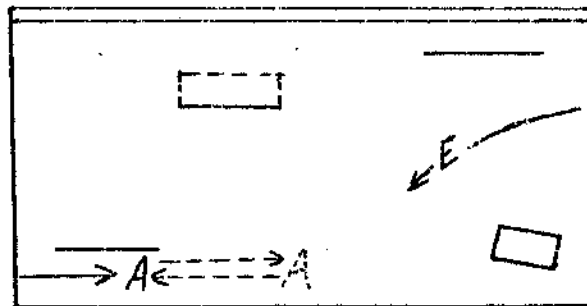
- 169 Snake X's D L. Eve follows him.
 170 Snake turns on her Xing both back to S C.



- 171 Snake moves them both U S C.

- 172 Snake takes her arm, pulling her off U S L.
 16 Lights X fade; pools of colored lights out; full stage lights up; spot on Adam as he enters.
 15 Music to "Beautiful World"
 173 Adam enters D S R with tub and towel.
 174 Adam dries himself with towel, enjoying the scenery.

- 175 Adam X's C S.



- 176 Adam X's S R, ending with foot on tub, then sees lion, and calls out in alarm.
 177 Adam moves D S R on apron.
 178 Adam steps back in horror, moving toward C.
 17 Lights dim, darkening the stage; spot remains.
 2 Thunder is heard.
 179 Eve enters U L; she throws arms around Adam. She is carrying an apple. She wears a shawl of flowers.
 180 Adam takes her by the shoulders.
 181 Adam gestures to death.
 182 Adam turns away from her.



Plate #3 Snake: "Come with me
To that tree!
Now!"

Eve: I didn't do it! (183) I mean, it wasn't the apples-- they're not forbidden.

Adam: No? Then what is?

Eve: Chestnuts.

Adam: Chestnuts? Where the hell did you pick that up?

Eve: The snake told me. (184) And he knows everything. In fact, this whole thing is probably your fault.

Adam: My fault? I didn't eat any chestnuts.

Eve: Not that kind. (185) This kind of Chestnut is a joke. Have you been making up jokes, Adam? Tell the truth.

Adam: I did think of one (186).....but I didn't say it out loud! Oh, my....I was standing here--just before it all happened--and I was thinking about the falls. And I thought, "How wonderful it is to see that vast body of water tumble down there." And then I thought, "Yes, but it would be alot more wonderful to see it tumble up!" (187)

Eve: That's it. That's what did it.

Adam: Oh, my. (188) Oh my, oh my.....Why was I born so witty?

Eve: We have to leave the garden, don't we? (189)

Adam: We broke the rule....I broke the rule. (190) I'm sorry, Eve.

Eve: Oh....you didn't know. (191)

Adam: Eve, you know I can't stand to see you wearing (192) that rubbish. Please take it off.

(193)

Eve: No, don't do that. You mustn't. Please, Adam. No, don't please!

Adam: You're behaving like an idiot. (194) If you want to make a silly spectacle of yourself, go right ahead. I know what I'm going to do. (195) I haven't eaten all day.

Eve: Would you like an apple? (196)

Adam: Oh, it's one of those. (197)

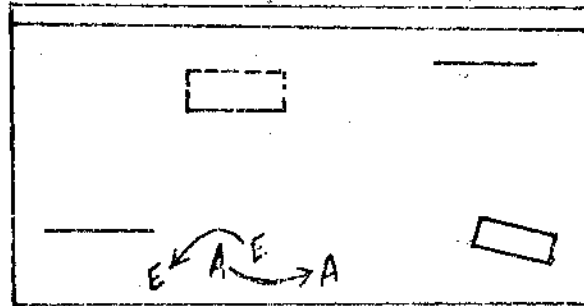
Eve: They're not forbidden.

183 Eve turns to him.

184 Eve X's D L a few steps.

185 Eve moves up and
around him to D R.

186 Adam is C S; Eve reacts
audibly & turns away.



187 Eve turns back to him.

188 Adam comes D S, looking
up to heaven.

189 Eve X's to him.

190 Adam begins to embrace
Eve.

191 Adam suddenly notices
Eve's costume and
backs off.

192 Adam X's around to R
of Eve.

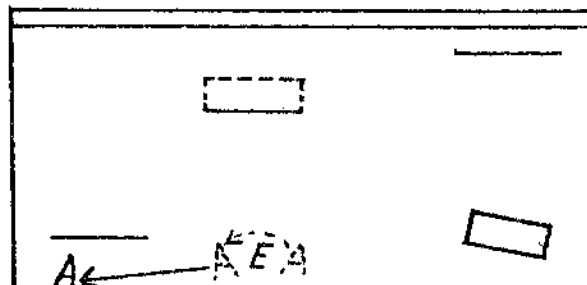
193 Adam tries to help her
off with shawl. She
resists.

194 Adam moves a few steps
S R.

195 Adam moves to exit S R
but stops.

196 Eve shows the apple to
him.

197 Adam X's I. to her.



Adam: I know, but somehow it still goes against my principles. [198] It's certainly a fine looking specimen, isn't it? Considering the lateness of the season and all. I guess principles have no real force unless you're well fed. [199]

[200] Turn your back. Don't you have any modesty at all?

[201]

Eve: Sorry. Adam?

Adam: What? [202]

Eve: It looks like rain.

Adam: [203] I know. Come on. We'll have to build a new shelter some-where. [204]

(17) (16)

+ [205]

Adam: Eve calls this place Tonawanda. You know, it looks like Tonawanda. I find she's a good deal of a companion. I can see I'd be lonesome and depressed without her, now that I've lost my property.

[206]

Eve: Did you like the baked apples?

[207]

Adam: Very tasty.

Eve: I like to try new things.

Adam: I remember when you invented fire. I never thought it would be practical.

Eve: That reminds me--how's the multiplication table coming?

Adam: I don't know. I get as far as five times nine is twenty-seven and the whole thing goes to pieces.

(17)

Eve: You'll get it, dear.

Adam: Well, I'm tired. [208]

Eve: It's late.

Adam: [209] Eve, is it my imagination or have you been putting on weight? [210]

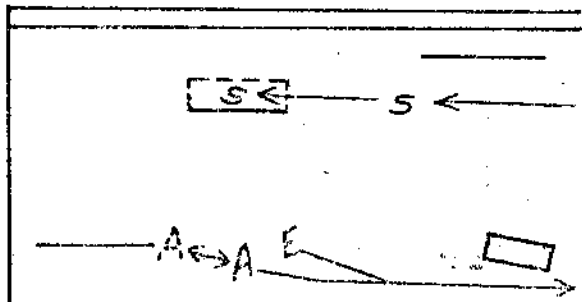
(18)

[211] Adam: I just got back from a hunting trip up North and found that Eve had caught some new kind of animal.

198 Adam takes the apple.

199 Adam takes bite of apple.

200 Snake reappears U S L,
X's to C, smiles,
eating apple.



201 Adam gets vest behind
tree.

202 Adam X's to C slowly.

203 Adam goes to her C and
puts arm around her.

204 Both exit D L, as snake
descends through trap.

17 Lights fade; they come
back up C S L.

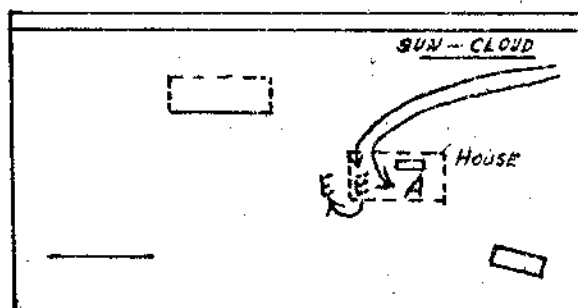
16 Eden music begins.

4 Apple tree U S L flies out;
sun & cloud fly in
U S L with a bench
on it; the porch

205 Adam enters onto porch
and sits on bench.

206 Eve enters on porch with
watering can.

207 Eve steps off porch and
waters flowers S R of
porch.



17 Eden music out

208 Adam stands; Eve X's to
him.

209 Adam puts arm on her waist.

210 Both exit U S.

18 Music to "It's a Fish"

18 Lights come up full stage.

211 Adam enters from porch to
D S C; he paces.

Now I could swear [212]
 That it's a fish,
 Tho' it resembles us in every way but size. [213]

She gives it milk,
 And every night
 She picks it up and pats and pets it when [214]
 it cries.

I always knew
 She pitied fish,
 But it's ridiculous to make them household pets.

She says it's not a fish.
 I say it is a fish,
 'Cause it surrounds itself with water
 Almost every chance it gets. [215]

Adam: [216] Why won't you let me put it in the pond?

Eve: I told you it's not a fish!

Adam: How will we ever find out what it is, if we don't experiment?

Eve: I don't care what it is! You keep away from it! [217]

Adam: You're standing in the way of science. [218]

It's not a fish.
 Fish never scream,
 And this one does, tho' on occasion it says "Goo."

Its legs are long,
 Its arms are short,
 So I suspect that it's a kind of kangaroo.

And since it came
 I pity Eve,
 She's gotten madder by the minute, and it shows.

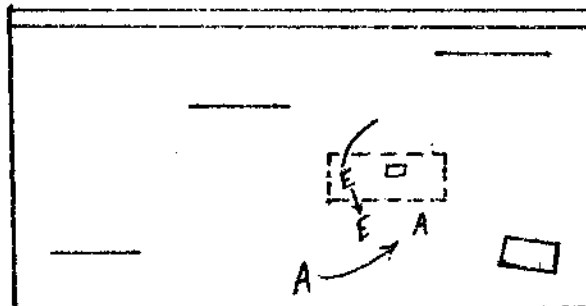
Just now I said to her
 That I would much prefer
 To have it stuffed for my collection,
 And she punched me in the nose! [219]

19

19

Eve: [220] Go to sleep, whatever you are,
 Lay your head on my breast.
 Close your eyes and open your paws,
 You need plenty of rest.

- (212) Adam begins to sing.
- (213) Adam pantomimes size of fish.
- (214) Adam pantomimes picking it up.



- (215) Eve enters onto porch carrying bundle, walking in time to the music.
- (216) Adam X's to L of porch.

- (217) Eve exits up through house and U S L.
- (218) Adam follows a few steps, then turns & X's D S, singing again.

- (219) Adam exits D L.
- ◊19 Music segues into "Go to Sleep Whatever You Are."
- ①9 Lights dim, leaving a spot on bench on porch.
- (220) Eve enters on porch. sits



Plate #4 Eve: "Go To Sleep
Whatever You Are"

Doesn't faze me
 If you grow up to be
 Pony or poodle or sheep.
 221
 You're my own, whatever you are.
 Sleep...sleep...sleep. 222

20 20

Adam: 223 It's growing teeth,
 And it can bite,
 224 And I'm convinced that what we have here is a bear.

I'm worried sick,
 But Eve is not.
 She burned the muzzle that I made for it to wear.

I've searched the woods,
 I've baited traps,
 And yet I couldn't find its sister or its brother.
 And tho' I've hunted far and wide
 While Eve has hardly stepped outside,
 I'll be damned if she didn't catch another! 225

21

21

Eve: 226 They are boys. We found that out long ago. It
 was their coming in that small, immature shape that puzzled
 us. Cain! Abel! Keep out of my garden! You'll ruin the
 flowers! The old garden. That seems like a dream to me.
 It was beautiful. Surpassingly beautiful. But still a dream.
 Making supper for three hungry males is not a dream.

22

Adam: 227 They're nearly as big as I am now. Abel is a
 good boy. But if Cain had stayed a bear it would have im-
 proved him. I never know what's coming next. A fire started
 for spite; a creature killed without sense or reason. I have
 come to depend on Eve more than I would have believed possible.
 I used to think she talked too much. But now I'd be sorry to
 have that voice fall silent and pass out of my life.

23

Eve: Some time back, my boys were fighting. And Cain struck
 Abel and ran away. Now Cain is gone, and Abel's dead. 22
 There is too much stillness in the house.

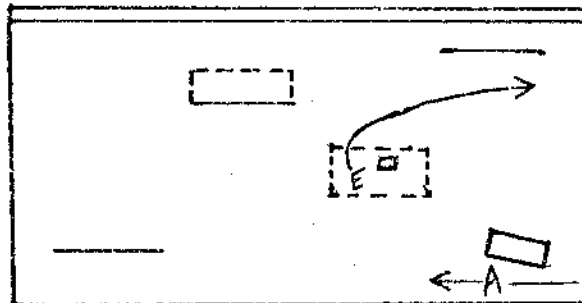
228

Adam: 24 Are you all right?

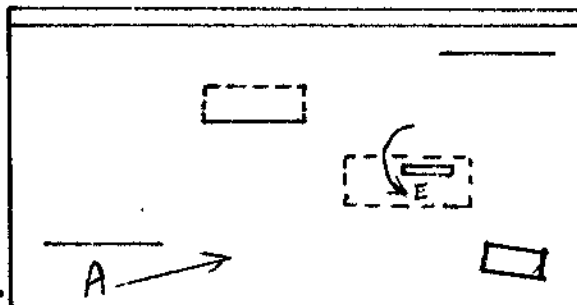
Eve: Yes. Adam, I've been thinking. I hope that when we
 die, we die together.

Adam: That's a subject, I'd-----

- 221 Eve stands.
- 222 Eve exits into house.
 20 Music segues back into
 "It's a Fish."
- 20 Lights come back up full.
- 223 Adam enters D S L, pack
 on his back, singing.
- 224 Adam paces.



- 225 Adam X's over to tree
 S R, puts down pack,
 picks up rake and X's
 D S R.
- 21 Music to "Eden" begins.
- 21 Lights fade, leaving the
 two areas S L & S R in
 dim light, spots on
 Adam & Eve.
- 226 Eve enters on porch &
 sits on bench S L C.
- 22 Lights cross fade from
 Eve to Adam D S R
 with rake.
- 227 Adam is raking in front
 of the tree; he stops
 and talks to audience.



- 23 Lights cross fade from
 Adam back to Eve on
 porch.
- 22 Music out
- 228 Adam X's to Eve on porch
 S L C.
- 24 Lights S R dim, leaving
 the tree in silhouette.



Plate #5 Eve: They are boys. etc.

Adam: They're nearly as big as I
am now. Abel is a good boy.
etc.

Eve: Wait. If one of us must go first, my prayer 229
is that I'm the one.

Adam: I don't want to---

Eve: You're strong, and I'm weak. You're more
necessary to me than I am to you.

Adam: That's not true.

Eve: Yes, it's true. It's always been true.

Adam: 230 Listen, listen,--I've got a good one for you.
Why do I always wear brown suspenders?

Eve: That's my favorite. 231

Adam: 232 Oh, I forgot.....

233

Eve: Life without him would not be life---I don't
think I could endure it. And yet, if I ask myself why
I love him, I find I don't know. It's not on 234
account of his gracious and considerate ways--he's a bit 23
flawed in those respects. I love certain birds because 235
of their song, but that hardly applies to Adam.

236

What makes me love him?
It's not his singing,
I've heard his singing:
It sours the milk
And yet, it's gotten to the point
Where I prefer that kind of milk.

What makes me love him? 237

It's not his learning.
He's learned so slowly
His whole life long.
And tho' he really knows
A multitude of things, they're mostly wrong.

He is a good man, 25
Yet I would love him
If he abused me
Or used me ill.

And tho' he's handsome, 238

I know inside me
Were he a plain man
I'd love him still.

229 Both are on porch S L C,
Eve sitting on bench &
Adam standing S R of her.

230 Adam changes the subject.

231 Eve laughs a little.

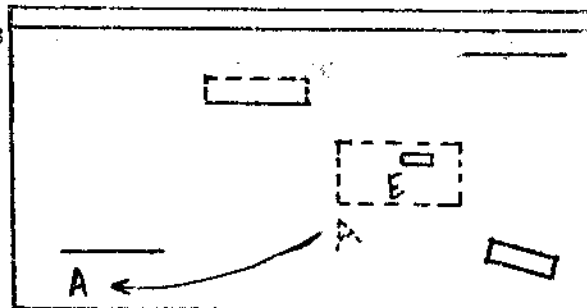
232 Adam begins to laugh,
then stops.

233 Adam moves S D R and
stops just S R of
tree in a frozen
tableau. Eve watches
him.

234 Eve stands.
23 Music to "What Makes Me
Love Him" begins.

235 Eve goes D R on porch.

236 Eve begins to sing.



237 Eve X's L on porch.

25 Lights begin to dim S L C;
spot remains on Eve.

238 Eve X's to C of porch.

What makes me love him? (26)
 It's quite beyond me.
 It must be something (239)
 I can't define;
 Unless it's merely
 That he's masculine,
 And that he's mine.

(240)

(24)

(241)

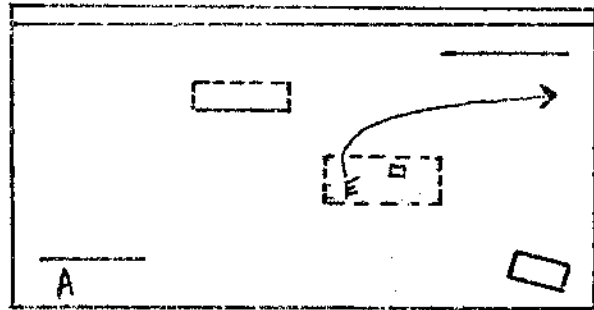
Adam: Eve died today. I knew she would, of course.
 Well, at least her prayer was answered--she went first. (242)
 Now that she's gone, I realize something I didn't realize
 before. (243) I used to think it was a terrible tragedy when
 Eve and I had to leave the garden. Now I know it really
 didn't matter. Because, wheresoever she was, there was
 Eden. (244)

And now, I have to water her flowers. She loved them, you
 know. (25) (27)

(245)

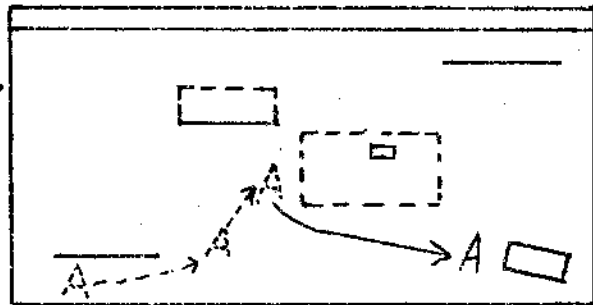
curtain

- ②⑥ Pools of colored lights
begin to come up.
②③⑨ Eve X's R on porch.



- ②④① Eve slowly exits through
house and off U S L.
②④ Music continues softly
until the end.
②④① Adam breaks tableau &
turns, puts rake down,
& X's to C.
②④② Adam X's U C, gets water-
ing can, kneels beside
porch.

- ②④③ Adam stands by porch.
②④④ Adam X's to mound D S L.



- ②⑤ Music to "Here in Eden"
begins.
②⑦ Lights remain until
curtain.
②④⑤ Adam kneels, waters,
weeps, wipes brow,
sees a particular
flower, picks the
flower, sits, stares
at it as

the curtain falls.



Plate #6 Adam: And now I have to
water her flowers.
She loved them, you
know.

Diagram Blocking Symbolsfor Act II

↑ --direction of movement	K--King
Ba--Balladeer	G--Guard
B--Barbara	T--Tiger
S--Sanjar	P--Prisoner
C--Chorus	
N--Nadjira	

① ①

Act II

① ②
②The Lady or the Tiger?

Overture and Processional

Balladeer:

I'll tell you a truth
That's hard to swallow;
I'll tell you a truth,
Oh, listen well.
If you are in love
With a lover who's jealous,
Then sooner or later
You're headed for hell. ③

So say good-bye
And don't you wait,
Because tomorrow
May be too late.
Yes, listen well
To what I say,
Tell jealous lovers
To go away.

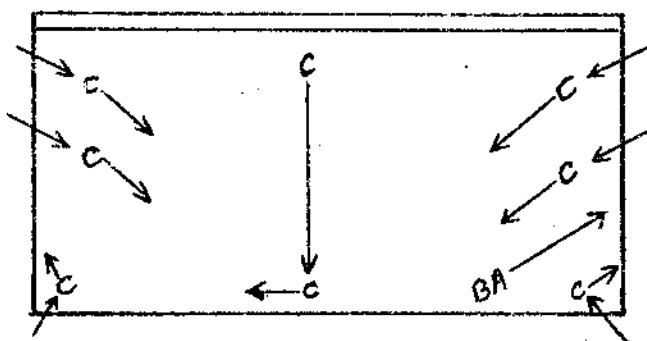
I'll tell you a tale
For you to ponder,
I'll tell you a tale,
Oh, listen well.
A curious tale,
It tells of a Princess,
And it tells of her lover
And all that befell. ④

②
It happened a long time ago in a far-away kingdom, ruled
by an absolute monarch, King Arik. This king had a
daughter, the Princess Barbara, and a more hot blooded,
highhanded pair never lived. ⑤

③
King's Men:

+
Make way! ⑥
He comes!
His Royal Tallness!
His Highest Highness!
His way, way Upness!
His Mountainship! ⑦
Make way!
He comes!
King Arik!

- ① Spot on Balladeer
 ① Balladeer enters S L on apron before curtain is up, gives cue to raise curtain, & gives cue for orchestra to begin.
 ④ Overture & processional music begins.
 ② Amber lights fill the stage.
 ② After Balladeer gives cue for curtain to go up, he exits S L. Sword dancer is U S C; she begins to dance, ushering torch bearers, & chorus of dancers for the processional. As dancers exit, six remain on stage in frozen poses, with Balladeer, who has entered U S C. Balladeer begins to sing. Dancers remain.
 ③ Balladeer X's from U S C to D S C.



- ④ Balladeer sits C, on edge of apron.
 ② Orchestra vamps a savage rhythm, which begins "Make Way."
 ⑤ Balladeer twirls around facing stage; six dancers exit.
 ③ Lights come up full.
 ⑤ Male singers and dancers enter from both sides of the stage in a choreographed procession.
 + Ramps roll onto S R & S L.
 ⑦ King's throne enters from U L--comes down C--then swings around in place S R C.

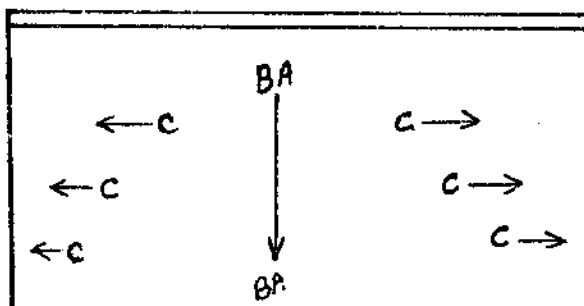




Plate #7 (Bare Stage)
"The Processional"

Handmaidens:

Make Way! ⑧
 She comes!
 Her Regal Proudness!
 Her Flashing Eye-ness!
 Her Self-Indulgeness!
 Her Goddessness! ⑨
 Make Way!
 She Comes!
 Princess Barbara! ④

⑤
Balladeer: ⑩ Now, this King was something of an idealist on the subject of justice, and so he invented a legal system which he believed absolutely guaranteed every prisoner a fair trial. It worked this way. All trials were held in a large arena. ⑪ ⑥ In this arena there were two doors. ⑫ + They stood side by side and looked exactly alike. The prisoner had his choice. ⑬ He could open either door, but he knew that behind one of them there was a ferocious and ravenous tiger! ⑦

King: ⑭ Pris'ner
 Choose!
 It's your chance to prove
 Your innocence or guilt!

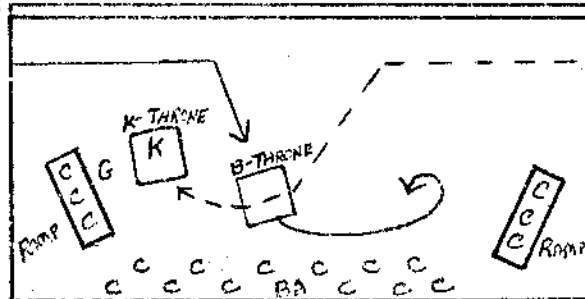
All: ⑮ Salute!
 Yeh yeh manna!
 Yeh yeh callu!
 Yeh yeh manna callu
 Yeh yeh!

All: Ai, ai!
 Ai, ai!
 That one so young and fair should die!
 Ai, ee!
 Ai, ee!
 A terrifying sight to see

But better him than me!
 Yeh! ⑯

⑧
Balladeer: ⑰ However, suppose he had chosen the other door.....

- 8 Girls, singers and dancers enter from double doors on side stages, moving to C S.
- 9 Barbara's throne enters from U R--comes down C--then swings around in place S L C.
- 4 Blackout
- 5 Spot picks up Balladeer.
- 10 Balladeer stands C, then moves S R.
- 11 Balladeer claps hands.
- 6 Lights make C S an arena.
- 12 Balladeer claps hands.
+ Large double doors fly in U S C.



- 13 Guards bring prisoner from S L, throw him into the arena, and go back to positions.
- 7 Lights come up full.
- 14 King rises singing from high on his throne.
- 15 During the salute, everyone gives the ritual salute. They point one arm heavenward and the other earthward, symbolizing the alternate outcomes of the two choices. They also put hand over eyes, symbolizing the blindness of chance. The prisoner bows to King, then goes to choose a door. He can't decide. Finally he chooses a door & opens it. The tiger leaps at his throat. The prisoner & the tiger then do a choreographed dance which leads to the prisoner's death. All sing the following chant.
- 16 Everyone freezes on stage.
- 8 Spot picks up Balladeer S R.
- 17 Balladeer X's a few steps toward C. then goes back.

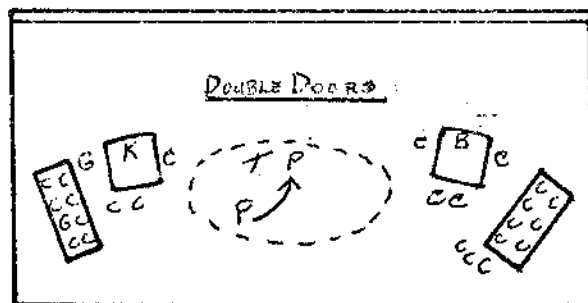




Plate #8 (The Arena)

The Tiger Attacks The Prisoner

18 9

3 10

Balladeer: Why then a beautiful lady came out and he married her on the spot--whether he wanted to or not.

4 11

19
All: Ai, ee!
Ai, ee!
A gratifying sight to see
Ai, ai!
Ai, ai!

Girls: A wedding always makes me cry!

Men: But better he than I!

All: Yeh!

12 +

13

Balladeer: 20 And this was the simple and beautiful system of justice in King Arik's kingdom. If you happened to choose the lady, you were obviously innocent; if you happened to choose the tiger, you were just as obviously guilty. And no one could deny that it was a fair trial, because the choice lay in the prisoner's own hands. Now. There was also in this kingdom a soldier of exceptional bravery and his name was Captain Sanjar! 21

14

22

Guard: 23 Your Mountainship, Captain Sanjar of your Royal Camels has just returned from the battlefield.

Barbara: Oh! 24

King: In!

Guard: In!

All: In!

Sanjar: We won! 25

5
King: 26 Victory is ours!
We pray now. To the altar.

All: Victory is ours,
Victory is ours,
Victory is ours.....

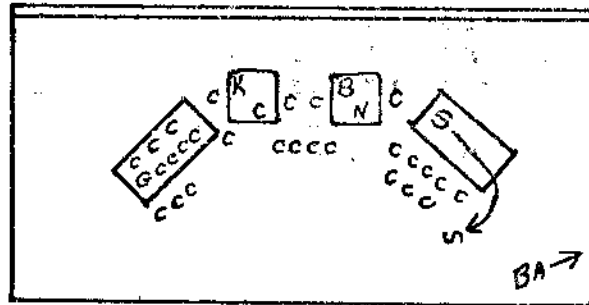
- 18 The underscoring & movements of the previous fight are played backwards up to the moment the prisoner makes his choice.
- 9 Strobe light comes on.
- 3 Vamp music begins.
- 10 Blackout-spot on Balladeer
- 4 Music to salute begins.
- 11 Lights up full
- 19 Prisoner opens other door, to the music. He & his bride dance down to King who marries them instantly.

- 12 Blackout
- + During stage blackout, the doors fly out, thrones move to center and ramps move back along side of them.

- 13 Spot picks up Balladeer.
- 20 Balladeer moves from S R to S L during speech.

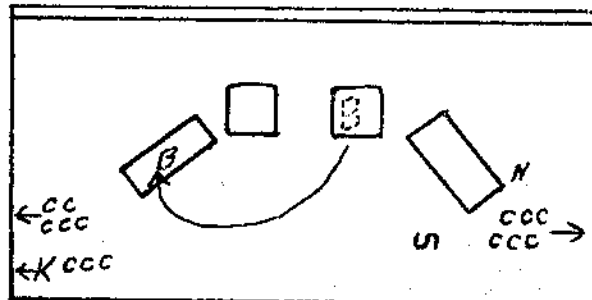
- 21 Balladeer exits S L.
- 14 Lights up full-follow spot on Sanjar
- 22 Sanjar is on S L ramp. Court is in attendance around the thrones and on the ramps.

- 23 Guard is on S R ramp.
- 24 Barbara stands in surprise.



- 25 Sanjar is on S L ramp; after court cheers him, he collapses and rolls down ramp.

- 5 Music to chant begins.
- 26 Ignoring Sanjar, King rises. There is a fanfare; King climbs down from throne. All rise and follow him out S-R.



27
Barbára: Nadjira, pray go. Nadjira, go pray.
 Get out.

28 6
Sanjar: 29 Barbára!

Barbára: Sanjar! Sanjar!

Sanjar: Bar.....

Barbára: Shh! 30 Someone's coming!

31

Sanjar:three killed, seventeen wounded, but we
 slashed them to ribbons, your Proudness. The next
 day.....

Barbára: They deserved every slash! Tell me more,
 Captain, more! 32

Do you love me?

Sanjar: Forever! 33

Barbára: Did you miss me?

Sanjar: Did I ever! 34

7
 When battle had all but drained me,
 One vision alone sustained me,
 The thought of you
 And our forbidden love.

35
Barbára: Whenever my days were harried
 And father would say "get married,"
 I thought of you
 And our forbidden love.

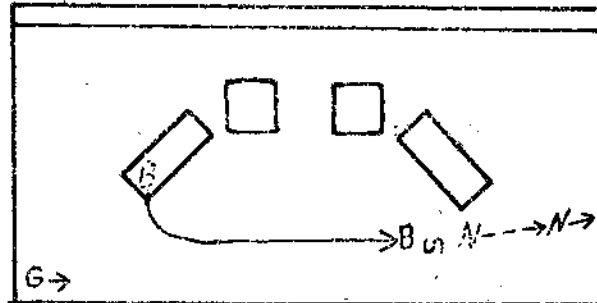
Sanjar: So kiss me, come kiss me,
 For who knows when
 We may kiss like this
 Ag.....

Barbára: 36 Shh! Someone's coming.

Sanjar: That day we killed all their camels, two
 corporals, and I suffered a small wound in the head,
 your Proudness.

Barbára: Don't bore me with your injuries, Captain.
 Describe the slaughter. More details, I relish details!

- [27] Barbara moves U on S R ramp; then coming D, she sees Nadjira. Nadjira has remained behind & now kneels by the prone Sanjar.
- [28] Nadjira exits backwards S L; Barbara left alone goes to Sanjar; she kneels next to him & kisses his brow.
- ⑥ Music to "Forbidden Love"
- [29] Sanjar awakes and begins to sing; they are both D, S L.
- [30] Barbara leaps away from him Xing S R, pacing.
- [31] Sanjar assumes the salute position giving his report. Four guards enter carrying urns, Xing from S R to S L.
- [32] Barbara watches guard exit, then goes to Sanjar C S.
- [33] Sanjar takes one step to her.
- [34] Sanjar takes one more step to her; they are now C S.
- ⑦ Music to "Forbidden Love" begins again.
- [35] Barbara moves around U S of Sanjar to S L of him.
- [36] Barbara puts hand on Sanjar's mouth, then X's D S R. Eight handmaidens enter, bow, and exit from both sides of the stage. Sanjar is back in his salute position; Barbara is pacing about.



Sanjar: [37] Barbára, this is torture!

Barbára: I know. [38]

Sanjar: Let's run away.

Barbára: Where?

Sanjar: I have this cousin who served with Julius Caesar, and he told me about a place called Gaul.

[39]

Barbára: What?

Sanjar: Gaul! [40]

⑧ They tell me it's divided in three parts.
We'll pick the part that's closest to our
Hearts. [41]

In Gaul [42]
We'd live so simply,
No more feathers and fuss,
Just the children and us.

In Gaul [43]
We'd have a garden
On the outskirts of town,
And a house painted brown.

Barbára: Why brown?

Sanjar: No more stolen kisses

Barbára: No more stolen sighs

Sanjar: Stolen nights

Barbára: Stolen days

Sanjar: Stolen bites

Barbára: Swollen eyes

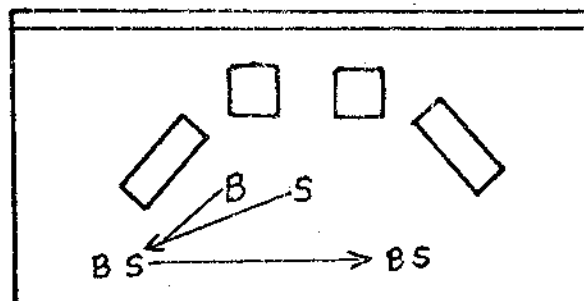
Both: In Gaul [44]
We'd be so happy.

Barbára: Oh, Sanjar, my hawk!

Sanjar: Barbára, my dove!

- 37 The handmaidens exit;
Barbara & Sanjar come
down C, looking off
S R & L to see that they
are gone; then they move
U S; they resume the em-
brace they had before.
- 38 Barbara X's D S L of him.
- 39 Sanjar moves two steps
toward her S L.
- 40 Sanjar X's U behind her
D S L.
- ⑧ Music to "In Gaul" begins.

- 41 Sanjar brings her C S, X's
her over in front of
him so she is now S R
of him.
- 42 They sing & dance re-
sembling an old
musical number of
the 1930's, Xing
D S R.



- 43 Both X D S L.

- 44 Both Xing S C



Plate #9 (The Throne Room)

Barbara & Sanjar sing "In Gaul"

Both: We'd be two ordinary
People in love,
In love,
In Gaul. [45]

Barbara: It's impossible! [46]

You know as well as I our place is here.
My people need me.

Sanjar: And I have my career. [47]

Both: Tho' this is our fate,
We'll fight it.
Our passion will thrive despite it.
And tho' we're at odds
With all the gods above,
We'll keep well hidden
Our forbidden love! [48]

King: Barbara! [49] 9 [50]
How could you!

Barbara: I love him! [51]

King: Forbidden!

Sanjar: King Arik.....

King: Be silent!

Barbara: Oh, Daddy! [52]

King: You know and I know
The sacred commandment:
For a common man
To make love to you
Is a sin against
The gods!

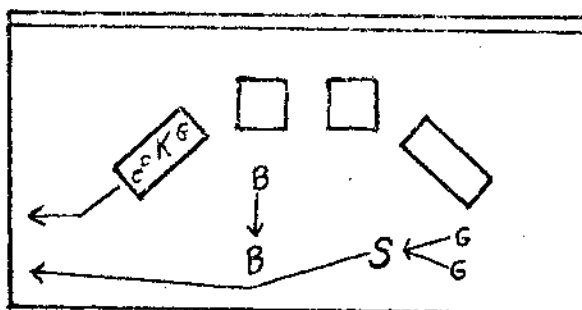
Take him! [53]

Barbara: What are you going to do to him?

King: He will have a fair trial. [54]

Barbara: [55] A trial! [15] The tiger! I'll stop that if
it's the last thing.....But how? Others have tried. No
one has ever been able to discover, before the trial, which
door hides the tiger. Someone must know. But who?

- 45 Both end up S C.
- 46 Barbara X's D S L.
- 47 Sanjar joins her D S L
& both sing bitterly.
- 48 They both embrace.
- 49 King Arik enters S R to
the top of S R ramp
with two guards &
Queen. Two guards
enter S L behind Sanjar.
- ◇ Music to "King's Song"
begins.
- 50 King begins to sing on the
ramp.
- 51 Barbara X's to C toward
King Arik.
- 52 Barbara X's D S C.
- 53 King points to Sanjar &
commands guards; guards
seize Sanjar & exit S R.
- 54 King, Queen & guards move
down off ramp & exit S R.
- 55 Barbara paces back & forth,
ending S R.
- 15 Lights dim out except follow
spot on Barbara.



⑩
 The Royal Tiger-Keeper, of course! [56] You must help me!

◇
Balladeer: I must advise your Proudness
 There are things it is better
 Not to know.....

Barbara: I don't need your advice! [57]

Balladeer: If you insist, your Proudness,
 Then of course I will tell you even so...

Barbara: Good! [58]

Balladeer: You will not reconsider?

Barbara: No.

Balladeer: You are certain you want this knowledge?

Barbara: Yes.

Balladeer: Though I warn you against [59]
 this knowledge?

Barbara: Which door!

Balladeer: Be it on your own head!
 What's forbidden to know
 You shall know.
 Be it so.....[60]

Barbara: I've got it! [61] Oh, Sanjar, I've got it! ◇10

I've got what you want,
 I've got what you need.
 I know how much you want it.
 Yeh! Yeh! Sanjar.

[62]
 I know my father would kill me
 If he knew
 My heart was set on giving
 What I've got to you. Yeh! Yeh!

I know what I know.
 You need what I know.
 What's mine is yours,
 You know it. Yeh! Yeh! Sanjar!
 If we don't share this secret
 You just might die,
 So I will give it to you,

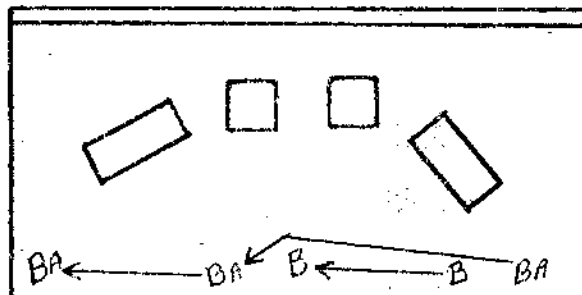
①⑥ Follow spot picks up
Balladeer in tiger-keeper
hat leaning on S L pro-
cenium.

⑤⑥ Barbara X's to him S L; he
kneels to her.

◇⑨ Music to "Forbidden Fruit"
begins.

⑤⑦ They both move to C S.

⑤⑧ Barbara removes her
jewelry which she offers
the Balladeer.



⑤⑨ Balladeer X's behind her
to S R of her.

⑥⑩ Balladeer whispers in her
ear and exits S R.

⑥① Barbara whirls from D S C
to U S C.

◇⑩ Music to "I've Got What
You Want" begins.

⑥② She sings & dances in the
form of old burlesque.



Plate #10 Barbara: Which door!

Balladeer: "Be it on your own head
What's forbidden to know
You shall know
Be it so....."

And when I give it to you,
You'll shout for joy
And so will I!

Yes, I will give it to you,
And when I give it to you,
You'll shout for joy
And so will I! [63]

[17] [64]
Barbara: Nadjira? Nadjira? Guard! [65] Guard! Where
are you taking my servant?

Guard: To the arena, your Proudness. The King has
chosen Nadjira to wait behind the second door. [66]

Barbara: Nadjira! The other door! Of course!
I forbid it! I forbid it! I forbid it! [67]

[68] [11]

Tiger, tiger,
Put on your napkin,
Someone is coming to dine.
Tiger, tiger, [69]
You do the carving,
Your claws are sharper than mine.

Slash him with your teeth, [70]
Smash him with your paws,
Bite him again, bite him again,
Harder! Harder!
Tear him into bits!
Rip him into shreds!
Slice him into ruby ribbons!
Tiger, tiger,
I hope you're hungry.
I'll cheer you on from the stands. [71]

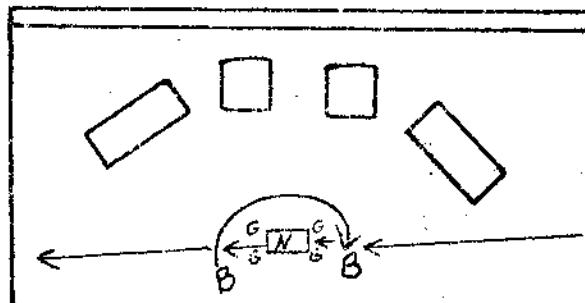
Sanjar, Sanjar, [72]
What am I saying?
I'd have your blood on my hands!
Your dying screams
Haunting my dreams.
Ai! Ai!

I don't want him dead,
Better dead than wed.
Nobody else, nobody else
Gets you, Sanjar!
How can I decide?
Burial or bride?
Ai! The lady or the tiger?

63 Barbara ends D S C.

17 Lights come up full.

64 Barbara glowing in her victory does not hear the guards enter bearing Nadjira on an open palanquin S L. Barbara sees them & X's U S to let them X in front of her to S R of her.



65 The guards stop.

66 The procession exits S R.

67 Barbara X's S R.

68 The Balladeer enters from S R pushing a tiger cage; when Barbara meets the cage she whirls her cape & sings.

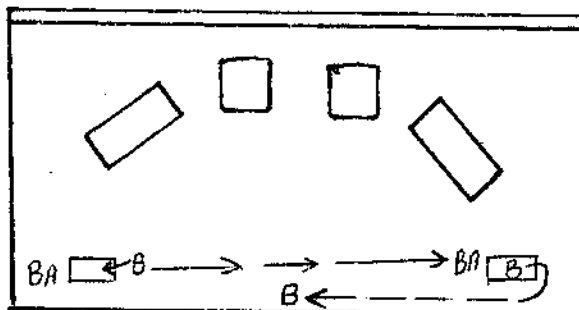
11 Music to "Tiger Tiger" begins.

69 Tiger cage backs Barbara toward C.

70 Barbara climbs onto the cage.

71 Barbara gets off cage Xing to C; Balladeer exits with cage S L leaving Barbara on stage alone.

72 Barbara X's C S.



Lady? Tiger?
 Each way is torture.
 Each way I'm still on the rack.
 Sanjar, Sanjar,
 Each way I lose you,
 Each way is hopelessly black.
 How can I choose?
 Each way I lose?

[73]

Ai!!!..Ai!!!..Ai!!!..Ai!!!..

12 18
 Men:

[74]

Make way!
 He comes!
 His Royal Tallness!
 His Highest Highness!
 His Way, Way Upness!
 His Mountainship!
 Make way!
 He comes!
 King Arik!

Ladies:

Make way!
 She comes!
 Her Regal Proudness!
 Her Flashing Eye-ness!
 Her Self-Indulgeness!
 Her Goddessness!
 Make way!
 She comes!
 Princess Barbára!

[75]

13

King:

[76]

Pris'ner choose!
 It's your chance to prove your
 innocence or guilt!

Sanjar: [77] Barbára, I know you know which door is which.
 I saw it in your eyes. Give me a sign. A sign!

[78]

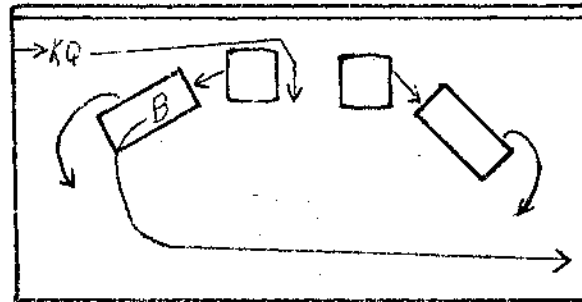
Which door should I choose?
 Left? Right? Left? Right?
 Show me..Guide me...
 Barbára, Barbára,
 I know you are my only hope.

Barbára:

[19]

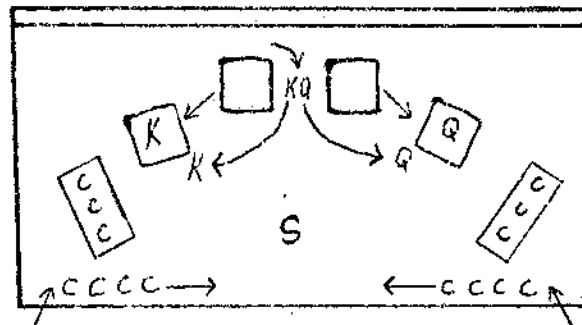
Which door should I choose?
 Left? Right? Left? Right?
 Torment! Torture!
 The lady, the tiger?
 Sanjar! Sanjar!
 This choice is tearing me apart!

- 73 Barbara climbs on top of S R ramp & ends song.
 12 Music segues right into the "Make Way" cannon.
 18 Lights remain up full.
 + The ramps move back to far S R & S L; the thrones move back to S R C & S L C; the doors fly in U C. The scene goes back to the arena as in the first scene of the act.



- 74 The procession & court enters singing & dancing. Sanjar is led by two guards to C S.

- 75 Barbara on top of tiger cage enters D S L.
 13 The music vamps as court goes to their places, leaving Sanjar on his knees C S. Music continues throughout.



- 76 King points down from his throne & sings.
 77 Sanjar stands C S facing Barbara D S L.
 78 Sanjar begins to sing, King a few steps to Barbara then back to doors in confusion.

- 19 Spotlight picks up Barbara on the tiger cage D S L; she sings.

King and Chorus: [79]

Which door will he choose?
 Left? Right? Left? Right? [80]
 Dead man? Wed man?
 The lady, the tiger? [81]
 This door? That door?
 Which door will he choose?

[82]

Yeh, yeh, manna,
 Yeh, yeh, callu,
 Yeh, yeh, manna, callu,
 Yeh, yeh.

(20)

[83]

Balladeer: [84]

(21)

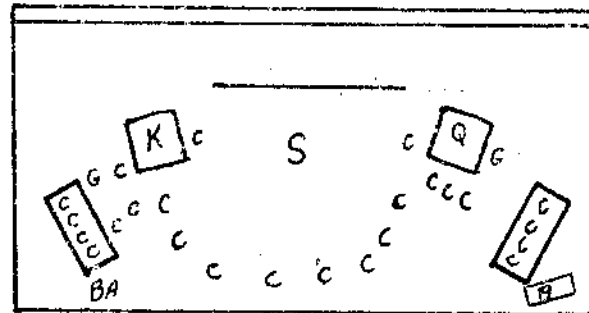
Before we go on
 Let's look at the problem:
 The lady, or tiger,
 Which will come out?
 The deeper we probe
 The heart of Barbara
 The more we discover
 The outcome's in doubt.

If you have loved,
 You understand
 How love and hate can
 Walk hand in hand.
 So place yourself
 In Barbara's shoes:
 The lady or the tiger,
 Which did she choose?

[85]

curtain

- [79] Barbara eats an apple.
The King and slowly
the entire court joins
the song in cannon.
- [80] The stage is now alive
with movement.
- [81] Chorus girls come off
ramps S R & S L &
form the D S part of
the arena on their
knees.
- [82] The entire court does
the ritual incantation
& sings.
- (20) Lights begin to fade on
stage, leaving an amber
glow around the King &
Queen's throne; Sanjar
& Barbara are in spots.
- [83] Barbara finally points to
a door; Sanjar reaches
for a door; the entire
action freezes.
- [84] Balladeer enters D S R,
claps hands and the
entire action freezes.
- (21) Spot picks up Balladeer
D S R.



- [85] Balladeer gestures to
the entire picture.
The frozen picture re-
mains as the curtain
falls, with Balladeer,
Sanjar & Barbara in a
spotlight.



Plate #11 (The Arena)

Balladeer: "The Lady or the Tiger,
Which did she choose?"

curtain

Diagram Blocking Symbolsfor Act III

↑--direction of movement

E--Ella

P--Passionella

N--Narrator

F--Flip & George

Pd--Producer

Em--Employer

Nb--Newsboy

C--Chorus

Act III

Passionella

①
Mini-Overture

② + ①

① ② ③

Narrator: Ella was a chimney-sweep. ④
She worked in a big office building downtown. ⑤ ③
But it wasn't what she really wanted to do.

⑥
Ella: ④ Oh, no, I'm only doing this to make a living.

Narrator: As she often tried to tell people.....②

Ella: ⑤ Chimneys are cozy.
Chimneys are warm.
I think of chimneys
As ports in a storm.
But warm and cozy or not,
I would give up the lot
If I could only be a movie star.

A movie star. ⑥
Oh, to be a movie star,
A beautiful, glamorous movie star.

⑦
No one imagines
I harbor this hope.
People who know me
Keep sending me soap;
They see soot-stains and tar.
They'd see how wrong they are
If I could only be a movie star.

A movie star,
Oh, to be a movie star,
A beautiful, glamorous, radiant, ravishing
Movie star! ⑧

③

⑨ ⑦
Narrator: And that was the way Ella passed her days. ⑩
Every night after work she would go home to her lonely
furnished room. ⑪ She'd clean out her chimney brush, ⑫
and sit all night in front of the TV, ⑬ and she'd
think to herself.....

- ① Orchestra, Mini-Overture
 ② Mini-Overture begins again.
 + As curtain goes up, the chimney in D S L, Ella's flat is D S R, skyline is seen U S; skyline never leaves stage.

- ① Lights up on skyline, on chimney S L and Ella's flat is dim S R - spot on Ella and Narrator

- ① Narrator enters through double doors in audience to S L side stage.

- ② Ella is sweeping chimney S L, accompanied by music.

- ③ Music stops; Ella freezes.

- ④ Music starts & Ella works; then the music stops & she freezes.

- ⑤ Music starts & Ella works; then music stops.

- ③ Ella climbs into chimney.

- ⑥ Music to "Oh, To Be A Movie Star" begins.

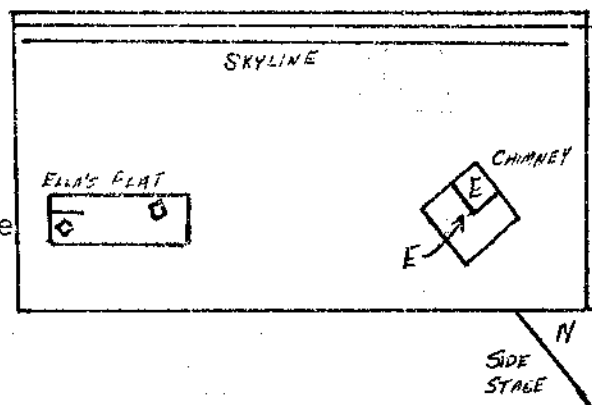
- ④ Ella speaks from inside chimney S L.

- ② Spot fades on Narrator.

- ⑤ Ella sings inside chimney.

- ⑥ Ella climbs out of chimney.

- ⑦ Ella does several bars of a clumsy soft-shoe dance.



- ⑧ Ella gets brushes from chimney.

- ③ Spot up on Narrator S S L

- ⑨ Narrator looks at her, then speaks.

- ⑦ Music continues under.

- ⑩ Ella pantomimes going through streets to home S R.

- ⑪ Ella pantomimes climbing stairs C S and entering her room S R.

- ⑫ Ella cleans brushes.

- ⑬ Ella switches on TV & sits in chair.

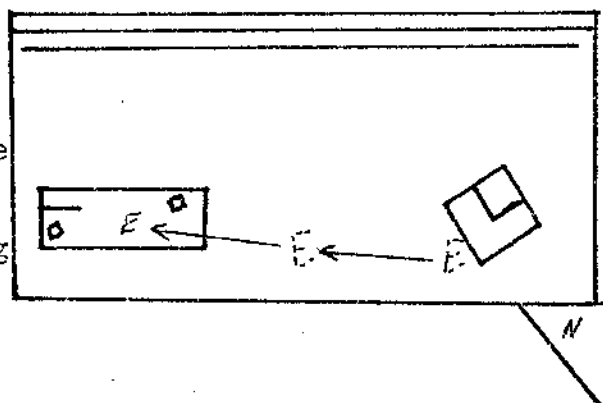




Plate #12 Narrator: Ella was a chimney sweep.

Ella: [14] I'd be so grateful.
 That after premieres
 I'd sweep out the theatre
 And fold up the chairs.
 I would know what it meant
 To be truly content
 If I could only be a movie star. [8]

[15]
 [4]
Narrator: And that's how it was with Ella's life--
 working by day, dreaming by night.

Working. [9] -----and dreaming. [10]

Working-----[11] -----and dreaming. [12]

Working.. [13]... [16].....Then one day Ella's employer
 came to her chimney with a sad expression on his face.

[17]
Ella: Don't do that. Oh, I'm sorry, Mr. Fallible.

[18]
Employer: That's all right, Ella. It's good to know
 somebody's on the job, not goofing.

Ella: I don't see you in the chimney very often, sir. [19]

Employer: I don't get out in the field as often as I'd
 like. Ella, it's difficult for me to tell you this, but
 we won't need you after next week. [20] Automation has
 come to chimney sweeping. I'm sorry.

Narrator: Ella was unemployed.

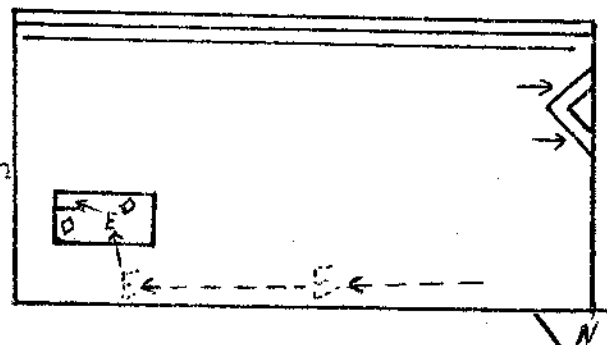
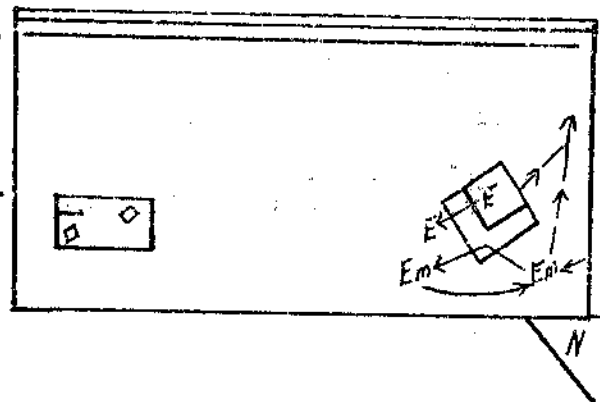
Employer: You can keep the brushes. [21]

[14]
Narrator: For weeks Ella wandered the streets, looking [22]
 for work. But nowhere was a good old-fashioned crafts-
 woman needed. [23] Winter came. She began to go hungry. [24]
 She began to fade away. [25] Television was her only escape.
 [26]

Ella:
 Prospects look dismal,
 How can I go on?
 My piggy is empty,
 My kleenex is gone.
 If I starve here alone,
 Let them carve on my stone:
 "She never got to be a movie star." [27]

I'm not asking much. It's not as if I want to be a
 rich, beautiful, glamorous movie star. Or even a well-
 liked, beautiful, glamorous movie star. I just want to
 be a beautiful, glamorous movie star for its own sake

- 14 Ella sings.
- 8 "The Star Spangled Banner" begins.
- 15 Ella stands reverently; she turns off set. She then picks up brushes and X's to chimney.
- 4 Lights fade on flat & come up on chimney.
- 9 Work music - Ella works.
- 10 Music stops; Ella goes to flat for dreaming.
- 11 Music - Ella X's to work in chimney.
- 12 Music - Ella shoots an angry look at Narrator, King to flat for dreaming.
- 13 Work music
- 16 Ella goes to chimney & climbs inside working.
- 17 Employer enters S L, goes to Ella's chimney, rapping on it with cane; Ella rises out of chimney, coughing.
- 18 Employer X's S R of chimney.
- 19 Ella climbs out, King to him.
- 20 Employer X's S L of her.
- 21 Employer exits, taking chimney unit with him U S L.
- 14 Music under the following
- 22 Ella wanders streets.
- 23 Ella bends into the wind and storm, pantomiming.
- 24 Ella pantomimes hunger.
- 25 Ella sneezes.
- 26 Ella enters room. During song, she shakes her piggy bank, switches on TV & sings as though she had a severe head-cold.
- 27 Ella sits in chair.
- 28 Ella puts on her boots & exits S R through door



Narrator: [29] From the time she arrived home till the time she fell asleep her eyes never wandered from the screen. [30] Then one evening----it was the night of the full moon-----Ella returned from a thankless day of job-hunting, turned on the TV set--and there was no picture!

Ella: [31] No picture! No picture! No picture! No picture!

Narrator: No picture! Stunned, disbelieving, she stood before the TV. [32] Her eyes searched the screen for a trace of an image. Then, Ella heard a voice. ⑤

[33] Hello, out there! This is your friendly neighborhood God-mother! The program usually scheduled for this hour will not be seen. Instead, I have the pleasure to bring you the answer to your most cherished dream.

Plink! ⑥

Plank! ⑦

Plunk! ⑧

[34]

⑮

Passionella: Look at me! I am.....
Gorgeous!
I am absolutely gorgeous.
Here's this avalanche of beauty [35]
In one woman, and I'm it.
Look at the way all of the parts fit
together!
Stunning! ⑨
See the way my nose stopped running!
I was positive this creature was there
Inside the old me,
All bottled up waiting to get free.

Now I see the real me;
Look at this! Look at that! Look at those!
Let me just feel me!
Beautiful, glamorous, radiant, ravishing,
Look at the hair!
Look at the shape!
Look everywhere!

I am such a devine me! [36]
Every studio will sign me.
My cup runneth over.
Who ever saw such a complete wow! [37]
Nobody could say "no" to me now!
No one....Is as.....Gorgeous

- 29 Narrator X's onto S L C.
 30 Ella's double returns to room, hangs up brushes, & switches on TV; she begins to sit.
 31 Ella pounds on TV, panicky.

- 32 Ella crouchs low, looking into set.
 5 TV glows weirdly with green light.

- 33 Narrator assumes the character of a Jewish God-mother.

6 The flashes go off.

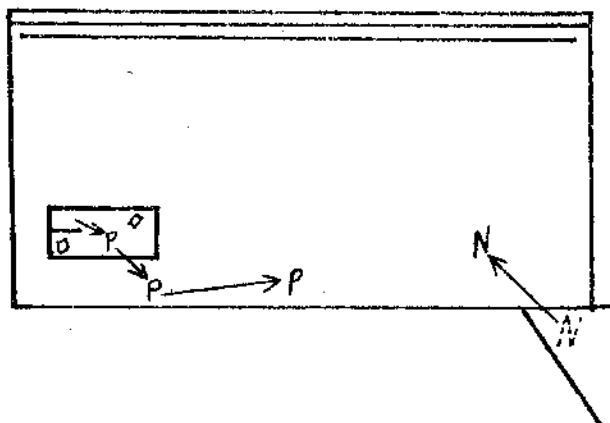
7 Lights - blackout

8 More flashes. There is a blinding flash from the TV. When the lights come back up, Ella has been transformed into Passionella.

- 34 Passionella screams with delight as she sees herself.

15 Music to "Gorgeous" begins.

- 35 Passionella moves off flat down onto the stage.



- 9 Spotlight on Passionella -
 Lights fade on Ella's flat.

- 36 She X's to Narrator who dances with her.

- 37 Passionella X's back to her flat & to TV.



Plate #13

Passionella: Look at me!
I am.....Gorgeous!

Narrator: [38] But be warned, my child. [16] Your friendly neighborhood God-mother has power only from Walter Cronkite to the Late Late Show. During those hours you shall be ravishing. You shall be Passionella. But only during those hours.

Passionella: And the rest of the day?

Narrator: The rest of the day, my dear, you shall be your usual, sooty self. This is your friendly neighborhood God-mother returning you to your local network.

Passionella: I have not a moment to lose!

Narrator: [39] Said Ella. And off she ran into the big city.

+ [17]

[40] All: (10) Who, who, who, who, who,
Is she?
Who is this ravishing sight?
With her fantasy face, [41]
Her staggering smile,
Her indescribable bust?

Who is she?
She must be someone all right,
But who can she be?
Do you know? [42]
Do you?

Passenger: No!

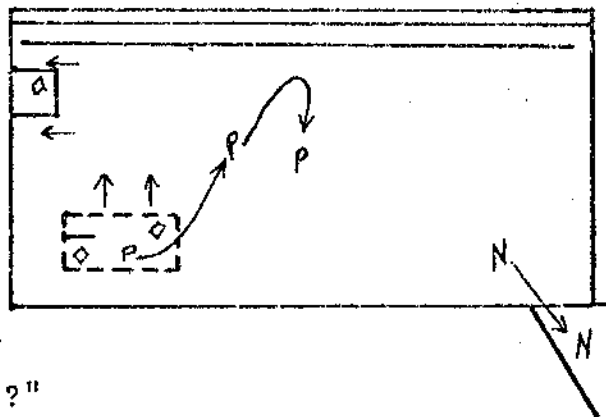
All: Then who, who, who, who [43]
Is she?
And where's she off to tonight?
You'd think a chauffeur would drive
Her there in her
Private car!
Unless, of course, she's an
Underground movie star!

Tell us who you are, ma'am.
Tell us who you are, ma'am.

Passionella: I'm Passionella! [44]

All: Passionella?

38 Narrator is S L C.
 16 The weird music begins.



39 Narrator X's to S S L.

+ Ella's flat rolls U S R & off S R.

17 Music to "Who, Who, Who?" begins.

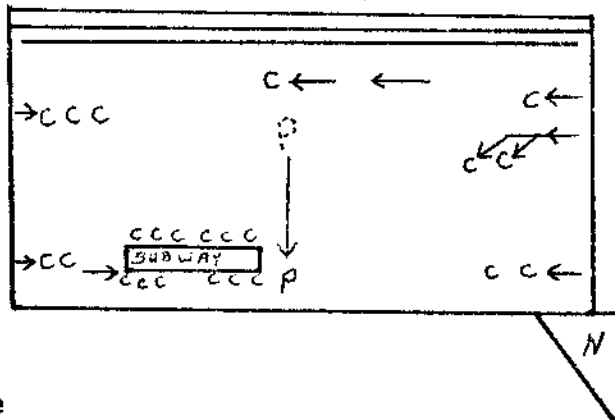
40 Passionella moves off of flat U C with only a follow spot.

10 Full lights on stage up - and we are now in the city street scene.

41 Subway car has moved on with passengers singing; it moves from S R to C; Passionella gets on.

42 Subway car is moving all over the stage.

43 There are photographers, newsboys, street-walkers, shoppers, street-cleaners, & balloon salesmen on stage around subway car, singing and dancing.



44 Passionella & subway are now D S C.



Plate #14 Narrator: But be warned my child!



Plate #15 All: "Who, Who, Who, Who, Who,
Is She?"

Passionella: Passionella, that's who I am!

All: That's who she am.....

45

Producer: I am a famous motion picture producer.
Come to my office tomorrow morning and I will sign
you to a lifetime contract.

46

All: Who, who, who, who, who
Is she? 47

11

Narrator: 48 In the months that followed, a new star was
born; the mysterious, exotic, bewitching, temptress-----
Passionella. A legend grew around her. Strange stories
circulated. Stories of how she would only allow her
films to be shot between the hours of Walter Cronkite and
the Late Late Show, and how at four A.M. she would hop
into her sportscar and vanish. And, as the mystery grew,
so did her popularity. Her pictures set new attendance
records; she was in demand everywhere. 49 12

13 And when there were no pictures to make,
life became a ceaseless round of cocktail parties, 50
premieres, and public appearances marked by frenzied
adoration. Yes, Passionella had arrived! 51

14

18

Passionella: Look at me! I'm a
Movie star!
Every inch a movie star!
A beautiful, glamorous.....

15 52
Man 1:

Oh.....

Man 1 & 2: Oh.....

Man 1,2,&3: Oh.....

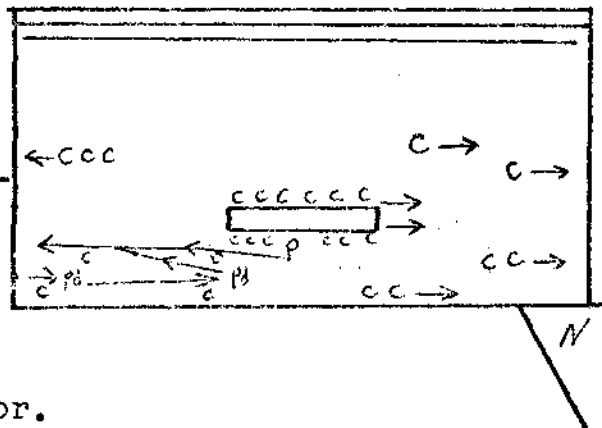
Man 1,2,3&4: Oh.....

Man 1,2,3,4&5: Oh.....

Passionella, how I love you!! 53

Passionella: I know.

45 Action freezes as the Producer enters S R, Xing to her C S.



46 Producer escorts Passionella off S R.

47 Photographs snap; flashbulbs pop; all move off stage.

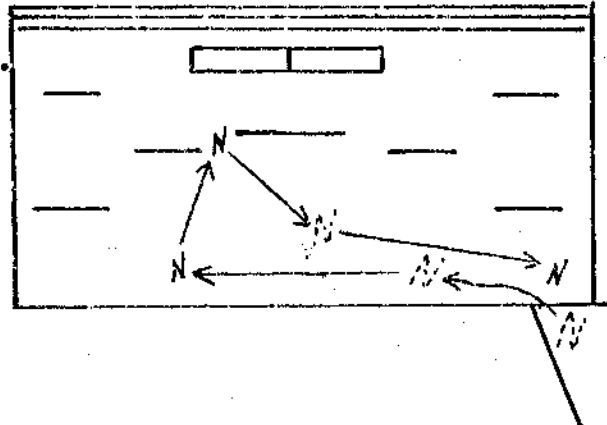
11 Lights blackout leaving follow spot on Narrator.

+ During blackout, movie screen, marquise, cartoon characters fly in. Ramps also move on U S C.

48 Narrator X's to C S.

49 Narrator X's up to screen.

12 Follow spot out on Narrator. Slides are shown on screen of Passionella's rise to fame.



13 Follow spot up on Narrator.

50 Narrator X's to S S L.

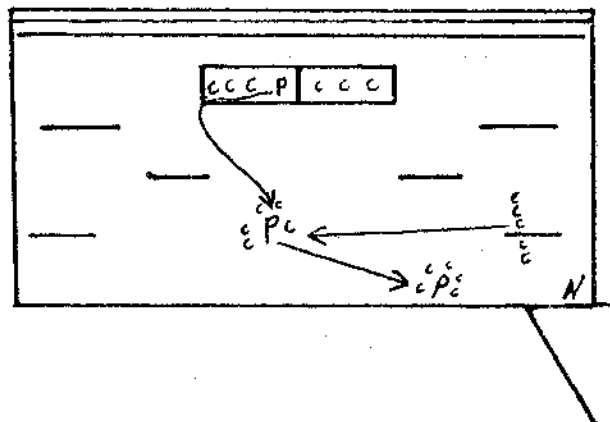
51 Passionella is on the top of ramp U S C. Three chorus members are on each side of her, coming down ramps.

14 Blue lights up on eye - follow spot on Passionella

18 Music to "I Know" begins.

15 Lights up full stage

52 Passionella comes down ramp to C S; chorus of men enter from S L.



53 Men X to Passionella C S & begin moving her S L C.



Plate #16 Passionella: "Look at me!
I'm a Movie Star!"

Men: If you knew how I adore you!

Passionella: I know.

Man 1: 54 I can't sleep at night for thinking about you!

Passionella: It's understandable.

Man 2: I want you.

Man 3: I want you.

Men: I want you.

Passionella: It must be awful.

Man 2: Did you know I stole your slippers?

Passionella: 55 I knew.

Men: Pictures of you fill my bedroom.

Passionella: Mine, too.

Men: I don't love Sophia.
I don't love Bardot.
I love Passionella.

Passionella: I know.

Girls: 56 Passionella, you're my idol.

Passionella: Of course.

Girls: How I long to look like you do.

Passionella: You should.

Solo Girl: I've read every word they've printed about you.

Passionella: You're not the only one.

Girls: In private
You are me,
I am you.

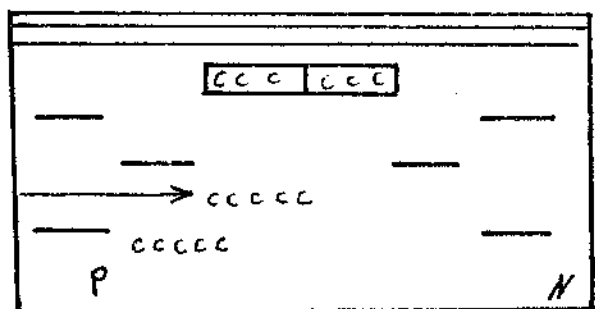
Passionella: That's what I'm here for.

Chorus: As a goddess you're immortal. Oh.....

54 . Man lies down at her feet; they are singing and doing choreographed movement.

55 Men X with her to S R C.

56 Five chorus girls enter from S R C, singing.



Chorus: [57] Let me touch your sacred body. Oh!

Passionella: Well..... [58]

All: We'll be right there waiting,
 Passionella.
 Everywhere you go,
 Passionella.
 You cannot escape us
 Passionella!!!! [59]

Narrator: [60] But was Passionella happy? Now that she had wealth, fame, fans, success, glamour and excitement, -----was she truly content? Let us hear the answer in her own words.

Passionella: Isn't this what I wanted? Isn't this what we all want? [19]

(16) +

[61]

Wealth-----

How delicious to be surrounded
 By the comforts and luxuries
 That I've never known before.

Fame-----

I'm a figure of world importance,
 I'm the center of every crowd,
 Who could ask for more?

[62]

Fans, fans, fans, fans, fans,
 When I see my adoring public
 I remember the girl I was,
 All alone and on the shelf.

Success---

I was nothing and now I'm something,
 I am envied by everyone.
 I envy me myself.

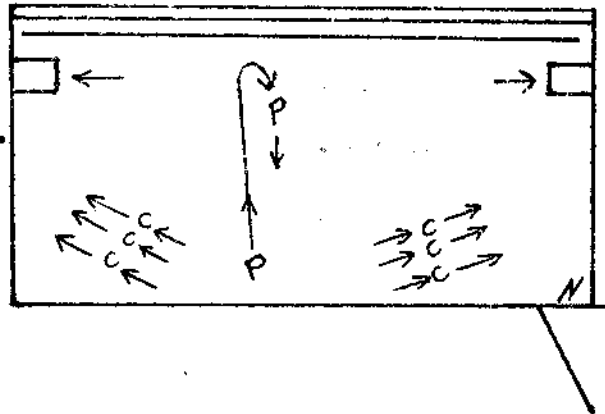
Glamour and excitement,
 Lucky me, a movie star,
 I was made for caviar,
 And that's what I've got.

My life
 Is exactly what I wished for,
 So of course
 I must be truly content.
 But I'm not.

- 57 All are trying to touch her.
 58 Passionella X's to D S C.

- 59 The number ends with Passionella D S C with chorus around her. All freeze.
 60 Narrator is leaning on S L proscenium.

- 19 Music to "Wealth" begins.
 16 Lights fade, leaving Passionella in a follow spot; blue cye is up.
 + Marquise & cartoons fly out. Ramps roll off.
 61 Chorus exits S R & S L. Passionella moves U S C.



- 62 Passionella Xing D S C



Plate #17 All: "We'll be right there waiting,
Passionella.
Everywhere you go,
Passionella.
You cannot escape us,
Pas-sion-ella!!!!"

Passionella: [63] What does it all mean, if I cannot have love? Oh, how hollow is all this beauty without the right man to share it with.

Narrator: [64] And then one day, Passionella met the right man. She met him on Hollywood's famed Sunset Strip at the opening of a new psychedelic drugstore. + [17] This man, a celebrated recording star, who combined the outspoken fervor of Patrick Henry, the barbaric [65] yawp of Walt Whitman, the cracker-barrel irreverence of Will Rogers, the flamboyant symbolism of Dylan Thomas, the swashbuckling elegance of Errol Flynn, the skeptical toughness of Bogart, the rugged earthiness of Brando, the sulky masculinity of Presley, the simple humanity of Roy Rogers, the zany vitality of the Beatles, the compassionate arrogance of Bob Dylan, and the hair style of Eleanor Roosevelt, had spoken to the hearts of discontented Americans everywhere. In short, he was the idol of millions: Flip, the Prince, Charming. [66]

[18]

[67] For Passionella it was love at first sight. [68]

Flip: [69] You dig Allen Ginsberg, man?

Passionella: Who?

Narrator: Beauty did not interest Flip.

Flip: [70] You dig Timothy Leary?

Passionella: Who? Who?

Narrator: Glamour did not interest Flip.

Flip: [71] You dig Harley-Davidson?

Passionella: Who? Who? Who? [72]

Narrator: Only one thing interested Flip.

Flip: [73] Reality, man...Truth. Soul. No woman is gonna crack my soul without she is real. Somewhere, she waits, down there close to the soil among the real people. Real!

Crowd: Real!

Narrator: Real!

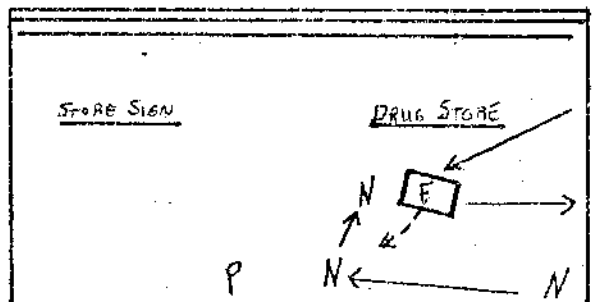
Passionella: But I am real!

63 She is D S C with chorus around her.

64 Narrator begins X from S S L to S L C.
 + Front of drugstore and drugstore sign fly in. A statue on a pedestal is brought in S L C, covered with a cloth.

17 Lights hit signs and the spot is on statue.

65 Action freezes as Narrator moves over toward statue. He is acting out each of the people he names.



66 Narrator removes cover revealing Flip. He then X's to S S L.

18 Lights up full

67 Mob of fans enter S R & S L, screaming wildly. They lift him off pedestal & carry him to D S C. The crowd quiets as he reaches the floor.

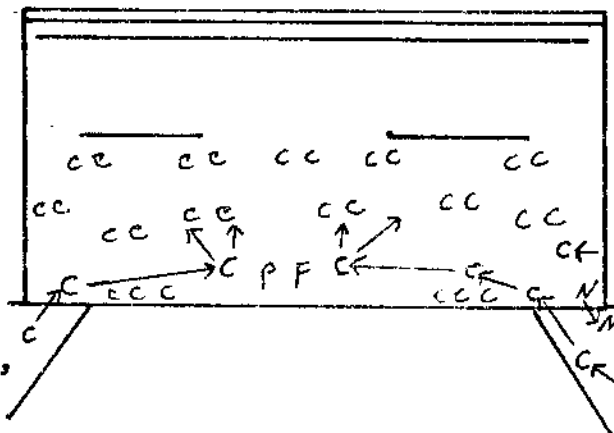
68 Passionella X's to him D S C.

69 Flip stares at Passionella, looking her over.

70 Flip X's around behind her to S R of her.

71 Flip X's S L of her.

72 Chorus is now in couples, covering the rest of the stage behind Flip and Passionella.



73 Flip X's a few steps S R.



Plate #18 Narrator: In short, he
was the idol of millions:
Flip, the Prince, Charming!

Flip: 74 Dear lady, I am not getting through. Let me
draw you a picture. 20

75 21 19
The newspapers call you
The goddess of sex.
If you are a goddess,
I'm Oedipus Rex.
Neither goddess nor woman,
You're something apart,
With a cinerama body
And a celluloid heart.
Instead of soul
You got a sign, sayin'
Decor by Helena Rubinstein.

All: 76 How does it feel
To be the world's ideal,
When you know an' I know
That you are not real-real-real,
You are not real.

Flip: 77 21 The sons of old Adam
Have reason to grieve
Since we took a look at
You daughters of Eve.
You don't know what's honest,
You don't know what's true;
I'll tell you what's real,
It's the least I can do.
Dirty fingernails is real,
An' strag-ga-ly hair,
An' slovenly clothes,
An' a air of despair.

All: 22 How does it feel
To be the world's ideal,
When you know an' I know
That you are not real-real-real,
You are not real.

Flip: 23 I'm a-weary of glamour
An' women like you.
I long for a woman
Who's real through and through.
No goddess will ever
Get my heart to throb,
For the girl of my dreams
Is a slob.

All: 24 How does it feel
To be the world's ideal,

- 74 Flip X's to her C S.
75 Orchestra begins introduction music.
75 Flip stops music, gets himself prepared, then gives orchestra its cue.
75 Music to "Real" begins.
75 Lights dim, leaving stage in blue & follow spot on Flip; he sings.

- 76 Lights up full
76 Chorus answers Flip as they perform the number "Real."

- 77 Flip's actions are wild and sultry and sexy.
77 Lights dim as before, leaving a blue stage and a follow spot on Flip.

- 78 Lights up full

- 79 Lights dim as before

- 80 Lights up full



Plate #19 Flip: Dear lady, I am not getting
through. Let me draw you a picture.

Musical Number: "Real"

When you know an' I know
 That you are not real.
 How does it feel
 To be the world's ideal,
 When you know an' I know
 That you are not--
 You are not--
 You are not--
 Real! 78

25

79

Narrator: 26 The next day Passionella went to the head of her studio.

27

Passionella: I am tired of being a cardboard figure on a tinsel background.

+

Narrator: She said.

Producer: Oh!

Narrator: Said the studio head.

Passionella: I yearn to portray one of the real people.

Narrator: She said.

Producer: Oh!

Narrator: Said the studio head.

Passionella: I want to play a chimney-sweep.

Narrator: She said.

Producer: Oh!

Narrator: Said the studio head. So there it was, and there was nothing anybody could do about it.

Passionella: If I cannot play a chimney-sweep, I shall retire from the screen. 80

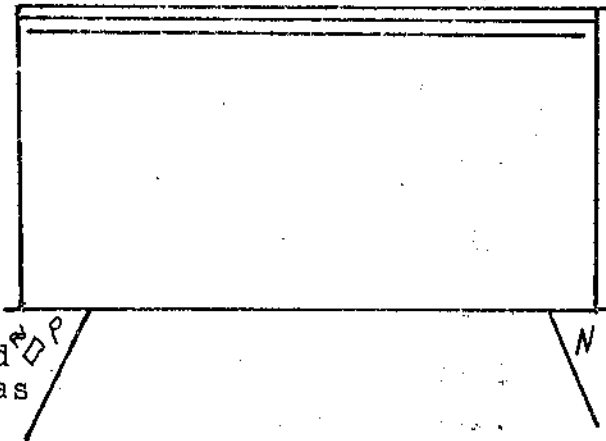
28

Narrator: 81 So the studio gave in. "The Chimney-Sweep," a touching tale of simple people, was budgeted as a twenty-million-dollar production.

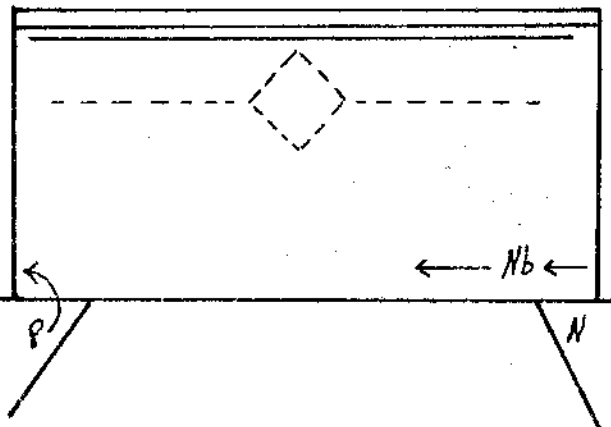
29

Newsboy: 82 Extra! Extra! Glamour girl to portray chimney-sweep! Passionella will sweep all her own chimneys!

- 78 Flip ends on his knee as the stage freezes.
- 25 Lights blackout
- 79 Everyone exits; Passionella X's to S S R to see Producer.
- 26 Spot on Narrator S S L
- 27 Follow spot on Producer & Passionella S S R
- + During blackout on main stage, drugstore & drugstore sign fly out & the movie set is brought on. Light battens fly in, & chimney unit is rolled on U S C; movie cameras are also brought on stage.



- 80 Passionella exits S R as the Producer holds his head at her torrent of words.
- 28 Lights blackout on S S R
- 81 During the next scene, Passionella moves out into the audience & sits (UNnoticed).
- 29 Follow spot on Newsboy
- 82 Newsboy X's from S L to S R.



Narrator: Said the World-Journal-Herald-Globe Eagle. Then came the most astonishing announcement of all: Passionella had insisted on a daytime shooting schedule! The entire free world, with the exception of France, reeled back, stunned. On the first day of shooting, the eyes of six continents fastened on a secluded set in the Hollywood Hills. ③① Half a state had gathered to see the new Passionella arrive at the studio. ⑧③

Stagehand: Here she comes now.

⑧④
Producer: Marvelous! Not since Paul Muni! ⑧⑤

Narrator: Cried the Producer.

Director: This is sheer folk art. ⑧⑥

Narrator: Cried the Director.

Reporter: At last, movies have come of age! ⑧⑦

Narrator: Cried a reporter from the Saturday Review.

②②
Girls: ⑧⑧ Movie star, every inch a movie star.

Men: Like a shining light of truth she stands.

All: This truly remarkable, Sensitive, luminous, Movie star!

⑧⑨

③①

⑨①

Flip: May I have the envelope, please, monkey? ⑨①
And the winner, for her performance in "The Chimney-Sweep"--Passionella! ③②

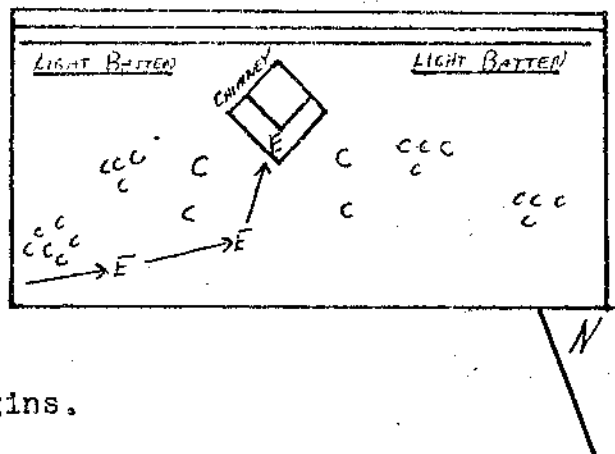
⑨②

Passionella: Ladies and gentlemen.....Excuse me--- this is the happiest---I'm sorry---I never imagined--- Oh, I'm having a nervous breakdown..⑨③....I would like to thank my Producer and my Director for their faith and encouragement. And most of all I would like to thank Mr. Charming, whose humanity and wisdom was my constant source of information. Oh, I'm so embarrassed.

⑨④

Flip: And I want to take this opportunity to tell all you film fakers, that this little gal has shown you the

- 30 Lights up full stage -
 all are frozen on stage.
 83 Stage comes alive with
 action, all preparing
 for Passionella to arrive.
 84 Ella's double enters
 covered with cloak.
 She throws it off; the
 crowd gasps; she X's
 to chimney and begins
 sweeping.
 85 Producer is U S L, weep-
 ing.
 86 Director is S R C weep-
 ing.
 87 Reporter is S L C,
 weeping.
 22 Music to "Movie Star" begins.
 88 All sing.



- 89 Chimney rolls offstage,
 people waving after her;
 gold drapes close.
 31 Lights remain up full on
 gold drapes.
 90 A huge replica of the Oscar
 rolls on, on a platform
 carrying Flip.
 91 A starlet enters and gives
 Flip the envelope;
 they kiss and em-
 brace; she exits.
 32 Spot hits Passionella
 in the audience.
 92 Passionella makes her
 way from audience
 to stage. She hugs
 Flip and Oscar; she
 is laughing and sob-
 bing; they are both
 C S behind Oscar.
 93 She falls on Flip.
 94 She falls on Flip again.

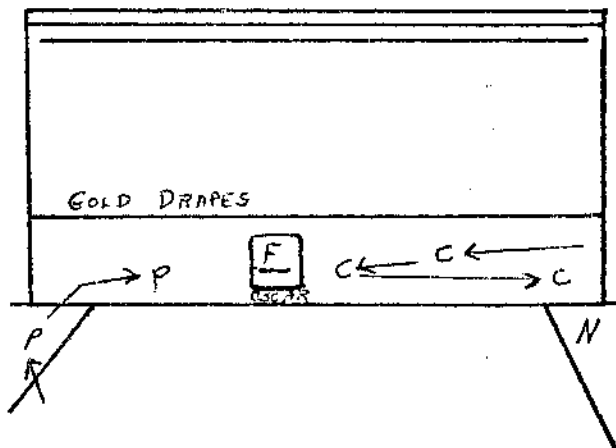




Plate #20 (The Movie Set)
 Narrator: Half a state had gathered
 to see the new Passionella arrive at
 the studio.



Plate #21 Flip: And the winner, for her
 performance in the "The Chimney
 Sweep"-----Passionella!!

Passionella: [95] Oh, Flip! The Oscar and you! [96] Oh! Oh!
I must be the luckiest girl in the world! Yes, yes, yes!
I'll marry you! (33)

+

Narrator: [97] Dreamy-eyed, the two lovers went home, where,
alone at last, they passed the night making tender love
in front of the television set. (34)

+ [98]

-----and then. That completes our day's programming.
This is your Late Late Show signing off. It was four
A.M. [99] Passionella was aghast! And then-----

Plink! (35) Plank! Plunk!

[100]

Ella: Flip? Flip? Flip? [101]

[102]
Flip: Were you.....? [103]

Ella: Were you.....? [104]

Flip: [105] Imagine that.

Ella: I never would have guessed.

Flip: I know, I know. (23)
Here we are.

Ella: The star.

Flip: And the star. [106]

Ella: Well, it just goes to show.

Flip: We were some pair.
Me with my crazy hair.

Ella: Me with my solid gold gown.

Flip: What's your name? [107]

Ella: Ella. What's yours?

Flip: George L. Brown. [108]

Ella: Oh, I love brown! [109]

[110]

Narrator: And they lived happily ever after.

- 95 Overcome, Passionella faces him.
- 96 She hugs him, turns into the microphone.
- 33 Lights blackout
+ The Oscar rolls off, & the gold curtain opens to reveal Passionella home.
- 97 Narrator D S L by proscenium
34 Lights restore on the center area of stage only.
+ There are a couch facing up-stage & a large TV set.
- 98 Flip's & Passionella's doubles are in an embrace.
- 99 Startled, they move away from each other.
- 35 The lights blackout & there is a huge flash; the lights restore; stage is empty of people.
- 100 Narrator X's onto S L.
- 101 Ella crawls from S R of couch; she is dressed as in the beginning.
- 102 Flip appears as a mousy, shy man from S L behind couch. They both laugh in surprise.
- 103 Flip stands pantomiming her large bosom.
- 104 She stands, nods yes & indicates his bushy hair.
- 105 Flip nods yes.
- 23 Music to "Go To Sleep"
- 106 They begin easing to each other, singing.
- 107 Flip is talking now; they are close to each other.
- 108 Flip sings his name; they are face to face.
- 109 They embrace, sniff together, & kiss. Her leg goes up, then in surprise, his.
- 110 The national anthem is heard; Narrator salutes D S L; curtain falls.

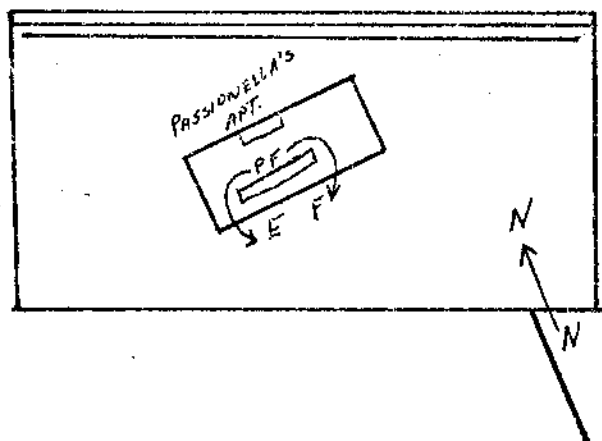




Plate #22 Flip: What's your name?

Ella: Ella. What's yours?

Flip: George L. Brown.

Ella: Oh, I love brown!

CHAPTER V

PRODUCTION RESULTS

The Alpha Psi Omega production of The Apple Tree on this campus was both encouraging and exciting. There were several results which are important and educationally valuable in terms of the future of musical comedy on this campus. It is also important to note the opportunities made available to the theatre student through this production. The aesthetic quality of the production and the combination of the fine arts into one unique project are aspects which most emphatically need comment. It is also necessary to note the financial results of the production and how it will influence future production.

When there is an area of theatre which is under-explored in an educational theatre institution, it seems appropriate that someone introduce that area to the theatre students. This production gave the theatre students of this campus an opportunity to demonstrate, develop and excel in the realm of musical theatre. Since musical comedy is the greater part of the American theatre today, this production gave the students an opportunity to learn and progress in this area. A student who is versatile in his dramatic talent will be more likely to

receive a position or an audition than one who excels in only one area.

For all students working in the field of theatre, The Apple Tree was able to show them the inner workings of a large musical comedy and also to help teach them self-discipline. Discipline, of course, is a major factor in the production of any play, but more so in a large musical since you have so many different areas of the arts being combined. In a production like The Apple Tree, the theatre student was able to see the departments of dance, art, music and drama all brought together to offer their talents into one project. This combination, their coordination, and its ultimate workability are invaluable and extremely necessary for the theatre student.

Questionnaire

Early in the preplanning stage of the study, a questionnaire was devised to present a select few faculty members, guests and graduate students with an opportunity to express reactions to the production. Instead of passing this questionnaire out to the entire audience, it was decided that ten to fifteen knowledgeable people in the theatre would be asked to express their feelings and reactions to the show. It was hoped that this would give the director a more intelligent idea of his successes and failures after the completion of the production.

On the Monday following the close of the play, the questionnaires were sent out to the people who had been selected. If they did not have time, or if they just simply did not wish to participate, they were asked to return the questionnaire. Otherwise, they were requested to take as much time as they wished and fill in each of the answers with some comment or explanation. All of the questionnaires were returned except two.

Out of a possible five hundred, three hundred and sixty-one people were in attendance for the opening night performance. On Friday, five hundred and forty people were in attendance, while on Saturday, the audience totaled five hundred and thirty-four. The people who were selected to receive the questionnaires were chosen on the basis of the performance they attended. It was hoped that the ideas and opinions expressed would be based on all three and not one single performance. Therefore, if something happened in one performance that did not occur in another, it would still be noticed and discussed in the questionnaire.

The questions were stated specifically and generally. The recipients were asked to answer the questions first by checking yes or no in the appropriate space. A copy of the questionnaire and the results follow:

Questionnaire

(Please answer each question as thoroughly as possible. Your comments at the end of each question will be greatly appreciated.)

1. As an overall general comment, did you like the production?
Yes 20 No Comments:
2. Was the show well cast? Yes 20 No Comments:
3. Was the show well paced? Yes 20 No Comments:
4. Was there any particular character that you liked more than any other?
Yes 15 No 5 Comments:
5. Did you feel that three separate casts in each of the three acts, instead of one cast for all three, aided the overall production?
Yes 19 No 1 Comments:
6. Did the use of color aid as a unifying element in the show?
Yes 20 No Comments:
7. Were the costumes appropriate to the overall design of the production?
Yes 19 No 1 Comments:
8. Was the overall design of the production satisfactory in meeting the demands of the script?
Yes 19 No 1 Comments:
9. Were settings and the use of color consistent throughout the production?
Yes 18 No 2 Comments:
10. Did the music overpower the production or was it well integrated with the purpose and design of each act?
Yes 2 No 18 Comments:
11. Did the performers seem to know their purpose and reason within the overall concept of the production?
Yes 20 No Comments:
12. Was each of the three acts complete and unified within itself?
Yes 20 No Comments:
13. This production was supposed to give three different views of the same ideas: the search for knowledge, the need for love, and woman's being the ultimate downfall of man. Did this production achieve that purpose?
Yes 11 No 9 Comments:

14. Were the songs and dance numbers set apart from the script, or were they interwoven with the dialogue so as to achieve unity and consistency within each act?

Yes 17 No 3 Comments:

15. Did the lighting aid in the overall purpose of the production?

Yes 19 No 1 Comments:

16. Was there one particular act which you thought fulfilled its purpose and ultimate goal better than the other two?

Yes 20 No Comments:

The recipients of the questionnaire were asked to comment liberally on each of the questions. All of them did so. From these comments the next portion of this chapter has been formulated.

In response to question number one concerning whether or not they liked the production, the comments were all positive. Some commented that the overpowering sets were out of proportion to the caliber of acting and the size of the stage. One mentioned simply that it was a creditable production while another stated that it was an extremely good show. Unity of color, design and overall effects was mentioned as being achieved. It was also stated that the show was colorful, fast-moving, and very effective. Another stated that the show was well coordinated, well balanced, and that the individual work was good.

Comments on question two concerning the appropriateness of the cast were, on the whole, positive. Some people commented that the characters were well portrayed and the actors well

suiting to their roles, while another simply said that the singing voices of Adam and Eve were weak. One person believed that the show was better cast in some areas than others; however, most commented on the cast's being excellently balanced throughout. One questionnaire contained the comment that the female lead in the first act was well acted but not very well sung, and that she was pretty well out-played by the male lead.

The third question dealt with the pacing of the show and here, again, the answers were positive. The timing and organization of all involved was expressed as being quite apparent. The Adam and Eve portion was singled out as being a little slow in places, and one questionnaire went so far as to say that the last twenty minutes of the first act should have been cut entirely. One questionnaire stated that the music sometimes interfered with the overall pacing of the show and that the second act was rather frenzied without being very clear. One important observation needs to be made. It is obvious from the questionnaires that the answers and observations vary, which points up the differences of opinion concerning theatre and what theatre should be.

The fourth question asked if there was one character who was enjoyed more than any other. One answer said yes, but did not say who it was; another said that he enjoyed the Snake and the Tiger more than any other. Another questionnaire like Barbara and Passionella best while another said

that Passionella, played by Toni Campese, was very well timed and artistic. All characters were well-played, according to one person, and another said that Adam was the most outstanding by far. Some stated that Norman Green's role was an excellent spoof and that even though Passionella was mechanical, her best acting was done as the slattern.

Most people were affirmative in their answers to the fifth question concerning the presence of three casts instead of one. One comment stated that, for the university student, it was almost a necessity to use separate casts. The demands would probably be too great on the student if he were required to play in all three shows. Another questionnaire expressed the feeling that one cast might have provided more continuity to the production. In terms of showing off the script, perhaps the best treatment would be to use one cast. However, in terms of educational theatre, affording performance opportunity to three casts was much better.

In response to the sixth question concerning the use of color, it was stated that the color scheme was satisfying to the viewer. The overall scheme was well-developed and, due to the texture, gave unity to the play. One statement said that the unifying colors were not carried through, particularly in the Passionella segment. Other questionnaires indicated that color was one of the most interesting aspects of the play and well done. Another stated that the sufficient variety of form allowed the rather subdued coloration

to be effective but that the second act should have had brighter accents.

The seventh question dealt with the costumes, and all answers seemed to indicate acceptance of these designs. One comment was that this question was difficult to answer because, even though the costumes were good, they seemed distasteful on some of the actresses. The large girls in scanty dresses were noticeable and distracted him from the rest of the play. He also stated that the use of modern dress on Adam and Eve was excellent. One person said that he did not like Passionella's "starlet" dress because it did not enable her to be as seductive as the role demanded. Another comment said that the costumes enhanced the contemporary appeal of the show and were very well done. Most of the comments seemed to indicate that the costumes were very workable and added greatly to the overall production.

Question eight concerned the appropriateness of the set design and whether it met the demands of the script. Some stated that the sets were quite overwhelming and that there were too many of them. It seemed to be more spectacle than acting, according to one person, and was reminiscent of Inigo Jones. This questionnaire also stated that maybe one has to find a good balance or determine which is more important, staging or acting. One comment simply said that, while he liked pageantry and spectacular scenic elements, he was not so sure that he liked the three-tier, wedding-cake thrones.

Others said that the production was well coordinated and expertly done. However, one comment indicated that the blackout changes in the first act were not really necessary and that a smoother means could have been worked out, especially when the problems involved were not nearly as difficult as those which were successfully solved in Act III.

In response to question nine concerning the consistency of the settings and the use of color in the production, almost all comments were positive. One person stated that, even though the production was consistent, the second act seemed to have an enormity about it; another thought that the style and color scheme were broken in the third act. Another comment was that the design ideas of Peter Max were adapted and made consistent in both color and design. Overall, the comments were brief and referred to other answers on the questionnaire.

The tenth question received the most criticism. It referred to the music and whether or not it became overpowering. Some stated that the music was well integrated but that some performers' lack of singing ability was so obvious that it overshadowed the co-performers. Another questionnaire indicated that in musical comedy it is very difficult to achieve a true balance between the stage and the pit. Others noted that the orchestra sometimes blurred the singing of the performers. One person stated that the music was well done in terms of production techniques but that the music written into the script is bad literature. He went on to say that

the lyrics were often inferior to the dialogue. Some said that the orchestra did not allow the singers to be heard and was entirely too loud. Generally the comments stated that the music was too loud and over-orchestrated for the cast of weak voices. One said that not even the chorus could be understood over the orchestra. One respondent continued by saying that this was a pity, especially when the music was not very well written.

Question eleven asked whether or not the performers knew their purposes and reasons within the show. The comments ranged from a simple yes with no explanation to the fact that the overall production was quite cohesive. One said that there seemed to be very little uninvolved action within the show. One questionnaire noted that all the performers seemed easy and free, which is an obvious characteristic of art. Another person stated that although he felt that the performers were pre-occupied with the mechanics of doing the scene, getting through the number, and straining to be heard over the orchestra, the cast did seem to understand their roles. This play is really quite delicate and needs a deft touch in performance, according to a statement made on one questionnaire. The respondent went on to say that Monty had this touch; Norman had it; Kat did; Joe D. did; and Gary had it in the last act. Joe Lauck, it was stated, definitely had a flair for lightness of style. Barbara, he thought, had to work so hard that we missed the fun of her role. Other respondents said that they

could not tell if the second act was really to be taken seriously or not. The comments indicated that they felt the Balladeer was saying to take the play seriously but that Norman was saying just the opposite.

As for question number twelve, most people just answered yes or no and did not offer comments. The question dealt with whether each act was complete and unified within itself. One comment was that this was quite clear, while another stated that perhaps this was the fault of the script and that he would have liked to see a closer relationship between the acts. Generally, all the comments which were made said that the general scheme of each act was well thought out and well executed.

In response to question thirteen, which concerned the three different views that were supposed to be expressed within the production, one questionnaire stated that the ideas within each act were obvious and that the plays were refreshing and easy to watch, never making one search for the meaning. Another said that he was not too sure that these points were clearly established. Each segment, he went on to say, may have been so complete within itself that the relationships did not carry through. Others indicated that they felt the show was largely entertainment but that it did achieve the proper purpose ultimately. Other comments were that the search for knowledge did not come through; the ideas did come through but only in an abstract way and that it would not be

necessary to carry the ideas any further than what was already established. One respondent replied negatively to the question because his inability to understand great sections of the lyrics kept him from doing more than enjoying the general spectacle. He felt the first show was the best in terms of purpose, although it ended as a soap opera. He felt the book as a whole is weak and that purpose is rather a pretentious tag to put on this show. One comment also said that he did not think the audience thought much about the need for love in the second and third shows. The second act was a stunt, he said, out of the thirties and forties in Hollywood. The comments on this question were generally the same, indicating that the viewer was really more interested in the entertainment aspect of the show than trying to dig a meaning or a purpose out of it.

The fourteenth question asked if the songs and dances were interwoven with the dialogue to achieve unity and consistency. It was noted in one questionnaire that they were interwoven quite nicely but that the large cast in the second act seemed awkward in the dances to some extent. The same questionnaire also stated that it was obvious that some of the dancers were not dancers! Another stated that, as with many musical comedies, the use of dance became irrelevant in the production. He went on to say that it is very difficult to integrate dance into the production as a subordinate part, while another person said that the dances and songs were well

integrated with the rest of the show. In another questionnaire it was stated that the songs and dances were an integral part of the book and were well designed. He went on to say that, except for the chorus, the musical numbers were well executed. He said that John handled himself very well, and "Eve" did very well, also. He made the comment that Kat, in her small part, was most feline, and that Joe D. was surprisingly loose and "cool." Another comment was made which is of utmost importance. It stated that individual chorus members were fine but that it was obvious that discipline was lacking.

Question fifteen concerned itself with the lighting as an aid in the overall purpose of the production. Most comments stated that this area of production was handled quite effectively and was adequate for the production. Some said that they liked the use of color even though there was an occasional dark spot. One comment said that the lighting unified and enhanced the entire purpose of the show while at the same time giving it a lift. Another questionnaire stated that probably the lighting and set were the best elements of the production in terms of integration. He went on to say that they enhanced one another beautifully.

The last question asked if there was one particular act that was more preferred over the others. Generally, each felt that all of the acts attained the purposes stated above. One stated, however, that he felt the acting was stronger in the

last act. Another stated that he felt "The Lady or the Tiger?" was the most effective segment and still another liked the third act the best. One stated that he felt "Passionella" fulfilled more of the characteristics of good literature and entertainment than the other two acts. One respondent said that he liked the first act the best and would rate the third act next. He felt the third act did have its charm and was exciting to watch and good fun. It went on to state that the slide projections were awkward and slowed the action but that generally it was still good theatre. He also made the comment that the second act was big, loud, and ostentatious except for the numbers between Norman and Barbara.

As can be seen from the responses given, the opinions are quite different. It is obvious that all people filling out the questionnaires enjoyed the production a great deal and went so far as to call it good theatre. Their criticisms and comments were taken in good faith and were obviously made in an effort to help the researcher's directing efforts in the future.

Critical Review

The production was reviewed at the dress rehearsal by a staff writer of the North Texas Daily, the student newspaper at North Texas State University. There is much too much story included in the review, but, in general, the

was one of the better criticisms that I have read in this newspaper. It made an honest effort to look at the production and review for its readers the different elements of the play. A copy of the story is included in the Appendix to this thesis.

Financial Results

Financially the play was successful. On Thursday night, December 3, 1970, there were 397 people at the first performance of The Apple Tree. The number of tickets sold in each price range appeared like this:

104 Adult Tickets----	\$1.50-----	\$161.00
220 Student Tickets--	\$1.00-----	\$220.00
<u>73 Children Tickets-</u>	<u>\$.75-----</u>	<u>\$ 54.75</u>
397		\$435.75

On the second night of performance, Friday, December 4, 1970, there were 510 people in the audience. The number of tickets sold went like this:

219 Adult Tickets----	\$1.50-----	\$328.50
235 Student Tickets--	\$1.00-----	\$235.00
<u>56 Children Tickets-</u>	<u>\$.75-----</u>	<u>\$ 42.00</u>
510		\$605.50

The third night of performance saw over 525 people in attendance for the closing of The Apple Tree on Saturday, December 5, 1970. The tickets sold appeared like this:

137 Adult Tickets----	\$1.50-----	\$205.50
372 Student Tickets--	\$1.00-----	\$372.00
<u>16 Children Tickets-</u>	<u>\$.75-----</u>	<u>\$ 12.00</u>
525		\$589.50

The total number of people who saw The Apple Tree during its three performances was over 1,432. The total receipts added up to \$1,630.75. The total expenditures were close to \$1,200.00, leaving a net gain of \$430.75. The production, then, was self-sustaining.

CHAPTER VI

DIRECTOR'S EVALUATION

In evaluating the results achieved with this production, it will be necessary to use as criteria the stated method of production and the planning agents described in Chapter III. After deciding whether the production fulfilled the plans devised for it, the director will analyze whether those plans provided, on the stage and in rehearsals, the results they were formulated to achieve.

Theatre, to this director, is an art! It is also a very complex and exhausting business. People who come into the theatre to play or to find a quick way to become a star are not needed or wanted in a theatre company. Any art demands that one give all that he has to give. Part of the theatre artist is pulled from him and is placed on display for the viewer to see. Each person who participates in the fine arts, of which theatre certainly is one, must sacrifice and bleed, if need be, to make his work art. He must strive to attain that level and that ability which can be labeled as art. Too often during the course of this production, this has not been the case.

Focusing attention on the first production problem, the setting, this director feels that the setting assumed all the characteristics that it was designed to assume. The colors and art work were professionally done and fulfilled all requirements of the director. The set met the demands of stage variety and gave the stage an imaginative and creative picture for each of the three stories. Several set pieces which had originally been designed for the show were eliminated because the director felt that they were not vital to the show itself and were placing unnecessary pressures on the construction staff. These set pieces would have been nice to have and would have added to the overall stage picture; however, their absence did not hinder or subtract from the finished project. Originally, staircases were to be used in the second act, but, because of low finances, these were changed to ramps, which were already in stock. The staircases would have worked very well; however, the ramps were much more flexible and added more to the original concept of the show than the stairs would have. The same basic design for the production was followed, for the most part, throughout the entire play. However, the third act did lose some of the modernistic design that the first and second acts had. The angles and corners put into the third act were not in keeping with the overall design. Although there were a few things which could have been added in terms of setting,

the overall finished product was imaginative and aided greatly the modernization of the show.

The researcher concludes that although the costume designs were excellent and met every detail required of them, the execution of those costumes left much to be desired. If it had not been for the talent and dependability of one undergraduate, there would not have been any quality on the stage in the form of costumes. The director feels that the finished costumes viewed on the stage were excellent in some cases, while in other cases they were only adequate. The execution of the costumes for the first act was excellent. The costumes were pleasant to look at as well as being very workable under the lights. Generally, the second act costumes were also beautiful; however, a certain laxity in the execution of the chorus costumes resulted in their being unworkable on stage and coming across under the lights as being very dull. This dullness was due primarily to the selection of fabric for these costumes. The costumes for the third act, because of lack of time and lack of concern by many production members, resulted in what appeared to be a collection of clothing from another production. This is not to say that the costumes for the third act were not adequate and did not fulfill the demands of the script. In general, the costumes were well accepted by the audience and nothing seemed out of place. One costume, however, is still a source of disappointment. The gold gown worn by the actress playing Passionella, did

not fit properly; and the bust, required to be abnormally large, was not made properly and did not set her off as her character demanded. As for the overall imagination and creativity displayed in the design of these costumes, the director concludes that they were excellent and met every qualification placed on them by the director.

The make-up designed for this production appeared to be well executed. When on stage, each make-up project was adequate and fulfilled the character's needs. However, the director concludes that the overall make-up project was handled with much less imagination and creativity than was originally expected. It can only be concluded that this was due to a lack of interest and dedication present in the make-up master. The fact that the make-up master was absent during the production performance can only be regarded as the primary reason for the below-average result in the make-up area.

The music, which is one of the major elements of this production, was an asset receiving only praise from this director. The conductor had the immense job of selecting a competent and talented orchestra which would play for the show for little or no salary. This was done with skill; and, as a result, the orchestra proved professional in its performance. The orchestra, however, was too loud in many places and made it impossible for the audience to hear the performers. The director cannot place this blame on the orchestra or the

conductor. Over and over again, efforts were made by the director and the conductor to lower the volume of the orchestra and, in most cases, these efforts succeeded. The director's refusal to use a complete microphone system for the performers created most of this volume difficulty. The orchestra did everything within its power to accompany the production with style and quality, and this director must conclude that those efforts were successful.

Sound is the next area of production which needs our attention. This is one area which fell to the disastrous bungling of a dilettante. If it had not been for the competent and sincere efforts of the one crew member, there would have been no sound at all. Unfortunately, the blame or the failure of adequate sound in the production must be placed on the director's shoulders. The two sound cues which were used in the production were handled very nicely and added a great deal to the performance. The use of microphones showed very little initiative or imagination. It was advantageous for the production that we had any microphones at all. The director has nothing but praise for the man working on this crew. His efforts were greatly appreciated.

It was with lighting that the production gained its finished and polished look. The execution of the lighting effects and cues during performance was very well done and looked quite professional. However, comment must be made about the refusal of crews and crew heads to follow directions

and director's wishes. There is never any excuse for a staff member to contradict or refuse to follow the wishes or demands of the production director. This caused many problems and resulted in the first performance's being the first rehearsal complete and exact in its lighting cues. The colors and effects used were quite imaginative and very creative. The director's wishes and ideas were handled with great care and were developed into a very professional, artistic, final show. The only thing lacking that would have made the entire experience enjoyable and professional was the proper attitude and dedication needed for the good of any production.

Publicity, the next problem encountered, was handled with enthusiasm by all concerned with the publicity crew. This is one area which achieved more than was originally planned. Each member of the publicity crew went out of his way to see that the word went out on this production. Many special advertising projects were devised and followed through to completion. Decals for car windows, sweat shirts for the cast and crew, pencils with The Apple Tree printed on them and a large marquee for the top of the building were all completed and used with great effectiveness. This director is happy to say that more publicity went out on this show than on any other previous production. The preplanning meetings were quite effective because each idea that was put forth was carried through to completion. The seating

capacity of the University Theatre is five hundred, which would be fifteen hundred people for all three nights. The production played to standing room crowds on both Friday and Saturday nights. Unfortunately, Thursday's opening night performance played to about 360 people. This director cannot blame this small crowd on the publicity. It is concluded, then, that the reason for the small audience was apathy or the fact that it was a school night, or simply that people were waiting for a review of the show. Publicity resulted in a large turnout for the production and, therefore, proved to be very successful in its projects.

Casting was handled with care and efficiency for this production. Two days were set aside for auditions and close to sixty-five students attended those auditions. Since this play is a musical comedy, each person was asked to sing a song for his audition as well as read from the script and dance. Each cast member was selected for his overall ability in all three of the above areas. Chorus members were selected primarily for their singing and dancing ability. The Narrator in the third act was chosen primarily from the strength of his speaking voice and his interpretive ability. Since the Narrator did not have to sing, the above qualifications were all that were needed. The auditions went as rapidly as possible; and, because there were so many people in attendance, both the producer and assistant director helped take notes on each of the performances. Also, the choral and music directors

took notes on singing ability and the music range of each person. Unfortunately, the casting of the chorus had to be changed several times during the run of rehearsals. This was due to the failure of some people to accept their responsibilities and, in some cases, to some people's disappointment in not receiving larger roles.

Rehearsals were organized beforehand and proceeded according to schedule. No deviation was made from this complicated and thorough schedule and it seemed to function well. That is to say, the original primary rehearsal schedule went, for the most part, according to plan. However, the choral and dancing rehearsals did have their problems, which was truly unfortunate. The director tried to be at as many of these rehearsals as possible, but it was impossible to be at every one. For the most part, each member of the dancing ensemble accepted the directing talents and efforts of the choreographer, Vicki Neack. She worked hard and had no serious problems during rehearsals. The one problem that kept plaguing her rehearsals, as well as all rehearsals, was poor attendance by the chorus and dancers. The choral rehearsals not only had attendance problems but also had directorial problems. Over half of these problems came from the chorus itself and the lack of professionalism displayed. This director feels that the choral director was quite knowledgeable in his area; however, the trouble began when it became apparent that he was having difficulty communicating that knowledge

to the members of the chorus. Instead of the chorus offering their help and aid and giving the choral director a chance to get adjusted to the demands of his job, they began to complain and to refuse to do their work. The entire attitude of the chorus resulted in putting unneeded pressures on the director and, of course, on the choral director. From that time on, it made no difference how hard the choral director tried to improve his performance or meet the demands of the "high-schoolish" chorus, they refused to accept him, which resulted in a lack of quality in their finished performance. Once the chorus of singers and dancers were brought into the main rehearsals, conditions improved. Almost everyone was very cooperative and worked diligently for the betterment of the show.

As a director in a University Theatre situation, there were many pleasurable moments experienced, however this director was plagued by certain problems which should not have been there. The lack of self-discipline on the part of a number of cast members pointed up their lack of dedication to the profession. Also, the director was hampered by the overpowering "presence" of a former student. This might not sound like such a major problem; but when this former student had previously made a great impression on the student body and was now deceased, the problem was very great. However, the experience, the goals reached, and the finished project far outweigh the problems which did arise.

The primary tool of the action in a play is the actors, and note must be taken of their performances in this production. Generally speaking, each of the nine major acting performances was excellent and fulfilled the demands of this director. Each actor worked very hard and co-operated in every way to fulfill his responsibility to the show.

The actress playing Eve was genuine, warm, and honest in her performance. The only comment toward improvement which could possibly be made would be in relation to the volume of her singing voice. This could have been improved by a better sound system and also by a more thorough warm-up practice on her part. This comment can really only be applied to her first song for, after that, no one seemed to have difficulty in hearing her. She worked very well with her fellow actors and produced a performance which was delightful and polished.

The actor playing the role of Adam was the one actor who can be considered as nearly complete as is possible in the interpretation of his role. His natural compassion and warmth as a human being were his primary tools in making his performance believable, sensitive and loveable. His subtlety and humour were well developed and were obvious in the audiences' overwhelming acceptance of his performance.

The Snake was also an excellent performer in Act I. He was able to take directions well, and his ability to move and dance gracefully helped to accentuate the evil of his role. He did, however, develop a mental block toward the ending note

of his song. The music note had to be changed, which in no way affected the song or his performance. It is unfortunate, however, that his talent and ability can be so affected by his lack of self-confidence.

The actress playing the role of Barbára was both exciting and vibrant in her performance. She took direction well and was continually searching for new ways to make her performance better. She knew how to sell a song and was well accepted by the audience.

The student portraying the role of Sanjar was ideal in his performance and helped to accentuate the spoof on the 'thirties musical. His voice was strong, and his broad comic movements made him a delight to watch. Although he took direction well, he many times had a tendency to overact his role during rehearsal and had to be restrained by the director. He had a fine sense of comic timing, and his stage presence helped to develop the humor of his role.

The student playing the Balladeer was conscientious and professional in every way. His performance was strong and demanded the attention which it received. He controlled the stage and made clear his purpose for creating the action displayed on the stage.

The actress playing the dual role of Ella and Passion-ella was strong and vibrant in her performance. She overcame her lack of self-confidence and worked very hard to create the two completely different characters demanded of her. She

took direction well and developed a performance which was both delightful and exciting. Her voice was strong and came across to the audience with all the quality of a seductive star.

The student playing the role of Flip Charming was smooth and "cool" in his performance of this singing idol. This actor also had to play a second role, that of George Brown, at the end of the story. This actor knows how to sell himself, which makes him a fine performer. He is more a performer than he is an actor; thus, he had some difficulty in performing the role of George. Even though he had trouble in grasping the role of George, his constant effort toward that role resulted in an adequate and acceptable performance.

The actor playing the Narrator in the third act was both complete and delightful in his performance. He took direction well and his voice was very expressive. He worked diligently to see that his actions and movements were smooth and believable. Most of his previous experience was in the area of oral interpretation which aided greatly in his efforts to act his role as well as interpret it. The style and quality he presented in performance were very good.

In evaluating the entire play, several conclusions must be drawn. The modernization of the play was achieved well through the set and costume designs. The lighting, choreography, and acting aided the overall effort to place this show in surroundings more in tune with a contemporary artist.

The unification of the production through the set designs and the use of color, was, for the most part, achieved. The third act drifted away, in some cases, from the appropriate shapes and colors needed to keep the correct design visible. Overall, however, the sets and the colors used in those sets did achieve the goal of uniting the production. In the effort to produce a major musical comedy within the confines of a limited budget, one definite fact becomes quite clear: it is almost impossible to do a musical of any kind without a sound basis of capital to work from. No matter how many corners the director tried to cut, no matter how much material was on hand to use, the production still went above the expected expenditures. Maybe this was the fault of the director's uncompromising demands for the show. On the other hand, it may be a result of the director's simply trying to do the show in the correct way, demanding only those things which were needed to produce a show of quality and a show which would be artistically successful.

In conclusion, the director reiterates the judgment that this production achieved a degree of artistic success. The setting, costumes, make-up and lighting all helped to create the proper mood and surrounding for each of the three stories. The three different casts helped to give the theatre student a better opportunity to develop his talents and knowledge in this area of the theatre. The combination of the different fine arts into this one production was also successful. Even

though the music, at some times, overpowered the performers, this was not the case throughout the production. Many fine things were achieved during the course of this production, and many things were learned as a result. It was indeed a pleasure for this director to work with these students on this production. After spending five years working with high school students, this was indeed a great joy and pleasure. This production also helped the director to regain some self-confidence which he had lost. It became clear that this director has more ability than he thought he had and that, even though that ability may be lacking in a great deal of quality, it certainly offers a good sound basis from which to grow and develop. All persons who participated, including the director, gained immeasurably from the experience of this show.

The joys and knowledge gained from a creative enterprise of this kind far outweigh the frustrations encountered. This director offers encouragement to others who would attempt a project of this kind. However, always remember that you are the director; and no matter what happens during rehearsals or on the stage during performance, it all represents you: your talent, your ideas, and above all, your artistry.

APPENDIX

In the course of the preparation, rehearsals and performance of this play, a complete diary was kept by the assistant director, Mr. Harry Reinwald. I have re-typed Mr. Reinwald's notes and have included them in the first part of the Appendix. This director feels that they are very informative and need to be included in their entirety in this study. All information included has been validated by the director, and all untruths or false statements have been eliminated. This diary is very important; and this director concludes that if this thesis is to be truly valid, if it is to help anyone in the future, then any and all occurrences in or around this production should be available to the reader.

There is also included in this section of the thesis the set designs, the costume designs, a copy of the program, the publicity releases, a review of the production, and working drawings of the scenery and the set pieces. There are also examples of newspaper ads and the poster design.

THE DIARY

EPILOGUE

The Apple Tree was a production thesis presented on the graduate level. When presenting a graduate production thesis like The Apple Tree, several expected problems arise which are relatively normal and unavoidable. A graduate student doing a production thesis finds himself in a very difficult position. The position becomes even more difficult when the graduate student is also a teaching assistant.

As a student, the graduate is in close association with the undergraduate and he becomes one of the "gang." He makes many friends and learns to know the undergraduates personally. As a teacher, however, the graduate finds himself on the other end of the teacher-student relationship. He is now in an administrative position above the position of student.

After a graduate student is placed in a directorial position, an even greater problem pushes its way to the surface. The graduate director is now totally in between the student and the teacher. He is not one of the "gang," as the undergraduates wish him to be; and he is not one of the faculty, which he wishes to be. So, with script in hand, he tries to take over the head position of a major production.

He meets opposition and misunderstanding whenever he tries to assert his authority or whenever he tries to apply discipline to his cast and production staff. He has to be a leader, a friend, a teacher, a director, an administrator, a student and an artist.

This diary, then, hopes to illustrate some of the problems mentioned above, in hopes that other graduate students attempting a production thesis will gain a better understanding of what may lie ahead. It is hoped that within the diary, there may lie some conclusions for those problems and some helpful hints for the graduate director who is preparing to undertake a project similar to this one.

The Apple Tree

the diary of a production

written by Harry Reinwald

notes by Robert B. Foard

OCTOBER 19, 1970--Monday

Bob opened the first rehearsal by stressing promptness and announced his distress that so many members of the chorus were absent. He was not at all happy. It was announced that publicity pictures for principals were to be shot this Wednesday and Thursday. He then asked for class schedules and asked them to list their telephone numbers and addresses. New people kept drifting in. A stranger might think that Bob was a real bastard. He said he would put characterizations off until the first meeting with each separate act. Bob said that Act II would be the toughest. He then stressed that this is one production and not three one-acts. Gordon and Vicki would announce their own rehearsal schedules later. Bob introduced his cast. He went on to state that he was strictly business in the theatre. He warned that he was temperamental and that he screamed a lot and was very impatient. He asked for his actors to feel free to suggest things but to wait until after rehearsal to do so. The actors then read thru the show. Gordon announced that his chorus would meet at 4:00 p.m., Tuesday. Bob announced that he was very vain and that he would love any compliments about his clothes. During the read-thru, Bob smiled during one of Marilyn's monologues. I really couldn't tell if he was smiling at Marilyn's interpretation or at the script. He mostly made no sign of approval or disapproval throughout the reading. Mr. Coffman was very upset during read-thru and Miss Preston was holding his hand and patting his head, poor dear.

OCTOBER 20, 1970--Tuesday

Today's chorus attendance was even smaller. Some of the principals were even late to the Act I rehearsal. Bob explained the set. David Schott will read the voice of God live every night. He explained costumes. Brenda was sick and Reed is filling in with the prompt book. He starts to block. Bob doesn't like the opening. He'll have to think about it. I didn't have a pencil. That's a NO! NO! Bob gives characterizations thru blocking. Bob impresses me as knowing what he wants and where and when he wants it. Bob not following script blocking at all. Monty moving freely on own accord. Bob watching him very carefully. Anytime he suggests reblocking he wants the actors to go back and let him see it. Bob moves

in quickly to show blocking. He tells them to feel free to insert any business. If he doesn't like it, he'll take it out. Bob is even inserting business now. (good ones at that) His blocking is very clever. Blocking is moving very smoothly. Monty is trying very hard to be co-operative. Bob continues to make little quips during blocking; he is very much at ease but very posed and confident. Monty and Marilyn are a little wary of him still but that is slowly wearing off. Monty is already very familiar with lines. Bob will block songs later. John was working with Vicki. Had to go get him. Poor John has still not risen above contempt for being cast as Snake.

MR. FOARD'S REACTIONS: Very pleased. This is a complete joy. After working five years in high school, its great working with these students. These people give everything and help themselves. They work well together. He achieved more than expected. Didn't get through with blocking but two hours is just not enough. Bob told me of John's apology for his attitude.

OCTOBER 21, 1970--Wednesday

Bob showed the new blocking of the Snake. John looked on very approvingly. He's showing first signs of enthusiasm. Once again, blocking moving very smoothly. Reed suggests that we have red lights coming up from the costume shop on John's entrance and exit. Might use. John is at least becoming more civil. During this act, we are not going to try to hide anything from anyone in the way of costuming. Reed is still taking notes from Brenda. Monty shows homework for the intellectual grasp. Bob is being very careful with Adam's last speech. During break Monty and Marilyn continued to work on their own. Bob had to tell them to relax. He starts them on a run-thru. He doesn't plan to stop them but probably will. He did. Early in the first speech Bob stops them. Monty knows lines very well. Marilyn is not so sure of them. Monty is beginning to look very good. Bob laughs at him. For so early in production, the sensitivity of the two is remarkable. They play well together. I can see why Bob wanted John as the Snake. He's perfect. After run-thru, he worked with John on blocking. Rusty called Bob into shop to OK Barbara's song interpretation. Bob then worked very carefully on the scene where Monty throws Marilyn to the floor. Rehearsal was over at 9:40.

MR. FOARD'S REACTIONS: Afraid that they might reach peak too soon. He hopes music will pull them down. Breaks might help slow them. Again, both worked beautifully. He wants the Snake to be Gorgeous, to show that everything beautiful is not good. John's coming along fine. If Monty's singing comes through, the part might be one of, if not the most, beautiful

performances this school has ever seen. Same with Marilyn. Wishes he could make this act the last act.

OCTOBER 22, 1970--Thursday

We got cheated out of the University Theatre because of the Art Presentation. Bob got a wild idea and decided to rehearse outside. He started out by having everyone lie down on their backs. Bob's going to change one of the next rehearsals to the park. Bob wants to know what they think of themselves in the outside surroundings. Carl Marder lives! I couldn't hear Marilyn's reply. Monty feels as master of environment. He controls it thru his mind. John says he's the most beautiful thing outside and hates God for it and he's going to get back at him. Bob tells them to crawl on all fours and think of themselves as new animals. John lies on stomach. Marilyn plays with the tree. Monty plays with a blade of grass. Monty and Marilyn start playing together. John lies back and watches, playing with some berries. He then offers Marilyn the berries from over by the tree. Bob still says there's something that they haven't discovered. Monty turns back on Marilyn. She drops berry down his shirt. They play. John continues to watch. Monty spits a berry at John, and he throws one back at Monty. John lures Marilyn away from Monty with some berries. Marilyn goes, but Monty stops her. He threatens John, but John hides in the bushes. Marilyn sneaks over to John who gives her a berry. Marilyn gives a berry to Monty. Monty takes it. John is ecstatic and does somersaults. Monty and Marilyn are very somber. They repeated the same sequence again but this time they included a physical struggle, trying to pull Marilyn to themselves. Another start and this time John lures Monty. Monty goes and takes a berry. He collapses and Marilyn goes to comfort him. By this time it is dark, and Bob stops them to discuss play.

Bob says they were basically acting the play. Monty says that the repetition was there because evil is always there. Bob wanted Monty to discover Marilyn. She got the feeling of morality, but Monty says he never felt toward her, that he was more connected with the earth which is not his own nature. John felt left out. When asked why he didn't try a nice approach, he said he wanted to be the master. Monty says he felt protective but hoped to portray more love. John felt overall the exercise was very stimulating and exhausting because he was so into it. It took Marilyn a long time to get into it. She feels very close to Eve. She felt lost at times. Bob noticed that she gave in to whatever Monty and John wanted. She gave in to the masculine dominance. Monty felt attraction to the evils of John and then suddenly didn't want the responsibility of Eve. When John got Monty

she hated John. Bob received more than he expected. Bob feels it was beautiful and that it brought the cast closer together. This was the first time he had attempted anything like this with this kind of response.

DIRECTOR'S NOTES: After spending this time outside, we then went inside the building so we could rehearse some of the scenes. The rehearsal room was vacant and so we resumed our rehearsal there. The next sequence of Mr. Reinwald's notes then, take place after a brief break down in the rehearsal hall.

Bob asked about how they felt when they saw their names in the newspaper article. Monty was worried if the article did justice to the show. Marilyn doesn't think about them. John was proud to be in the show.

Bob--Before tryouts, what did you feel about the show?

What did you want of it? What did you see in it?

Monty--He wasn't going to try out. After Mother Courage, he was glad to be free, but sorta lost. He didn't care what part he got as long as it wasn't chorus. He said he wouldn't refuse a chorus part, though. This is a good opportunity for furthering myself as an actor.

Marilyn--I wasn't going to read either. I was very pessimistic. I didn't want a chorus part either, but wouldn't have refused it. I was very afraid due to my self-consciousness. I wanted closed readings.

John--I hated the show because I wasn't familiar with it. I wanted the chorus very bad. The part of Adam was suggested to me, so I tried out for it. I now love the show.

Bob--Now, look into yourselves. How did you feel when you opened the envelopes? I didn't want to spoil the surprise for you, so I used envelopes.

Marilyn--That weekend, I tried not to think of it. I was home before I opened it. It was like the Academy Awards. I saw EVE first. I was thrilled, but at the same time afraid. As I recall, I started laughing.

John--(Laughs) Well, as I was walking down the hall, I decided to try to avoid people, then I saw Brenda, and knew I hadn't gotten Adam. I told some girl to initial the chorus list for me. I opened the envelope, and first saw the word SNAKE. I then went to the back stage area and cried for about twenty minutes.

Monty--Over the weekend, I felt you (Bob) were confused about Adam. I really didn't think about the casting at all. When I opened the envelope, I think I screamed and grabbed someone. I must have smiled for a couple of hours. I was worried if I could handle the psychological side of Adam. I'm going to try to avoid an ego trip.

Bob then tried a short sensitivity session with the three of them expressing love and affection to each other without words. He said he would try it again some other time because he really didn't get what he wanted. We then started a line rehearsal on the couch in the rehearsal hall. Bob doesn't plan to try to pull a laugh on Eve's line, "I don't believe you." Bob is sore from last night showing John how to do the lunges for the Snake. "Tonight my legs are asking what I was doing on top of them." Bob doesn't like the idea of body stockings, wanting the audience to use their imagination. Bob told Monty about the little special fire business tonight, and even gave me credit for it, oh wow!!! Monty has not been aware of sticking his tongue in his cheek constantly during rehearsals. It was also decided to keep the humore pronunciation. Tomorrow there will be absolutely no scripts.

MR. BOARD'S REACTIONS: As nights go by, I am more and more impressed with this cast. It takes John longer to comprehend. However, once he starts, he gives me exactly what I want. I couldn't believe what I was watching tonight outside. Even more, that I stimulated it. After five years in high school, I thought that I had lost my creative power. After three nights with these three people, I feel that my confidence has been regained.

OCTOBER 23, 1970--Friday

Bob explained business for chorus and cast in the second act. He has asked for the chorus to be present. Gary had to go to the bathroom. Chorus would rehearse music in Studio Theatre until needed. Bob expects audience to dislike ending of Act II. It will be very difficult for him to do much with this act until music is finished. Callaway is going to be trouble because of his constant kidding. Bob loves it. Bob showed the costumes to the cast. Plans to use Mark and David for guards. Mike High will be the prisoner. Mike Wright will be another of the guards. Norman doesn't know quite what to do for a salute. Bob jokingly says that that is my business to think of business. Going to use Teaberry shuffle in the guard's cross. Norm seems to be getting expected response. Norman suggests Tango--Bob says "No Tango! No Tango!" I said--"How about a samba?" Bob does a few steps of the aforementioned dance. Bob gets mad at Gary because he's not in the University Theatre for his cue but mentions under his breath that he would never say it to Gary's face. Gary sings love song to Bob to apologize. Gary remains funny, and Bob tolerates him. Bob loves it, but I don't think he wants to. Bob--"This show will never be forgotten in the annals of theatrical history!" I am surprised, at Bob's mobility. Sometimes it is more than his actors'.

MR. FOARD'S REACTIONS: Completely different atmosphere. Completely different people. This took a lot out of him. This means his cast is going to be exhausted by the time it's finished. When he explained the act out loud to everyone, it sounded pretty good. He likes what he said. BJ and Norman will be perfect. They work well together. Bob--"I am more encouraged than I was about the act."

OCTOBER 26, 1970--Monday

More troubles. The University Theatre is being vacuumed by the Summertree cast. I can barely hear the actors. Barbara Jarvis and Norman having trouble remembering their blocking. Bob trying to add more and more to the characters. Cast having trouble remembering lines. Bob tells Norm that his business gets old very quick. Bob has to urge Barbara to use stage more and more very often. Norm adding really corny bits. Just really corny! Joe will signal curtain to open and cue orchestra. He will slip mandolin into the orchestra. Callaway continues to be funny and Bob continues to ignore him. Joe appears to be the hardest worker and the most eager to please in this act. This is probably more Joe's personality than anything else. Bob seems more at ease working with him. As always, Bob remains strictly business. He constantly amazes me with more and more clever movement and business. Gary comes across as if he's reading cue cards. Bob had to get up and show BJ the intensity he wanted in a particular line. Bob blocks the song GAUL! It promises to be as cute as I thought it would be. Norman has bad back and has trouble with even simple choreography. Gary continues to comment while Bob continues to ignore it. After the blocking of GAUL, Gary cries, "God, that's drippy." Bob couldn't want better statements. Gary--"If they don't roll on this, (meaning the audience) I don't know why." Bob loves it.

MR. FOARD'S REACTIONS: Norman catches on quickly. There is not much to do until Music is thrown into the show. This is the first time I have encountered a show where everything has to be finished before I can start.

OCTOBER 27, 1970--Tuesday

I ran Monty and Marilyn thru Act I in Studio Theatre. I made little headway, as they were very down. Bob made little headway with Act II in the University Theatre. Same story, he can't do anything with it till the music is ready. So Bob ran them thru the same things they had done the day before.

OCTOBER 28, 1970--Wednesday

Really hectic. Summertree is lighting in the University Theatre while we are trying to rehearse. Bob is really frustrated. We are working incidental music today for Act I, along with the songs with Linda. The music under the dialogue promises to be quite effective. Monty is having difficulty keeping brutality out of his voice. Misunderstandings over music cues with dialogue are rampant. Cast seems down, but cue rehearsals are hectic and very necessary. John is sick today. Bob disturbs easily today. You can see restraint of temper. Marilyn delivered "These kinds of chestnuts is bad jokes." Bob dropped his jaw at her grammar. Vicki has informed me of more chorus drops. Oh, God!!! Bob surprises me with his music know-how working with Linda. Monty is surprisingly adequate this early in rehearsals. THERE WERE NO REACTIONS: Later this evening, Bob directed the chorus and had no problem. He got more accomplished than he felt they had in all the other rehearsals.

OCTOBER 29, 1970--Thursday

We went to the park. Gordy took Brenda and me out. For some reason, Bob sent Gordy back home. This upsets me. I see no reason why he could not stay. Bob wants to recapture what we once had in this act. Monty is slow starting, even though he and Marilyn seemed refreshed. Brenda was caught not following script again. Bob told Monty that he was doing grotesque things with his "hampered" speech facial expressions. After that, you could tell Monty was struggling to keep from screwing up his face. Bob delighted with "superfluous" scene, and delirious over the "chicken joke" scene. John still sick today. Monty seemed unsure of his "growler-lion-death" speech. His blocking for the final scene was all wrong, and Bob stopped him to show it to him again. Bob tells them not to rehearse together until he has his next rehearsal for them. Already they are beginning to lose their naturalness. THAT EVENING--Bob gave Gordy quite a talking to. He claims that Gordy is not directing the chorus. He threatens to replace him if he doesn't shape up. This is a shock, when not two weeks ago, Bob was raving over Gordy's potential. Unfortunately Gordy has not fulfilled that promise. I stick up for Gordy, and after everybody left, Bob told me never to do that again. I apologized. Later, Gordy griped me out for sticking up for him.

OCTOBER 30, 1970--Friday

University Theatre is being used by lighting crew for Summertree. We had to talk David Dorr into letting us use

the Studio Theatre. We will attempt to run Act II with incidental music and solo numbers. Joe just does the opening lines of his songs. Gary sings his song like a little boy, and Bob thinks he's cute. No hostilities. Cathy Johnson uproared in rehearsal and Bob told her "If you have to laugh, go somewhere else so we can rehearse." In their singing, Norman is just fine, but Barbara was too soft and off key. Bob tells Joe not to strain his voice. This is the first time that Bob has actually accomplished something worthwhile outside of blocking on this act. Norman gets really corny, and Bob exclaims under his breath, "Jesus." Bob said later that the people in this act can just ham it up as much as they want and get away with it.

NO REACTIONS:

NOVEMBER 2, 1970--Monday

We are rehearsing Act III for the first time in the Main Auditorium. Bob is amazed at the smallness of the stage. He doesn't recall it as such. Bob explained the set, action, and music to the Act III cast. He cuts the El Morrocco scene. Plans to use projections of Toni as Passionella in front of the local theatres of Denton. He definitely will put Toni in the audience for the Awards ceremony. He almost wishes he could do this act in the Main Auditorium so Toni could use the big aisles. Toni is very attentive to everything Bob says. Bob wants Ella to be a Klutz. Reed is taking blocking notes again tonight. Brenda is sick. Bob tells the cast to stop him if he goes too fast for them to catch all of the blocking. Bob's imagination is fascinating and seemingly unending. Jamie is still too oral-interpish for me. James tried to do lines without script but poorly until Bob finally had to tell him to read it. Noble effort. I commented to Rusty that James was a nothing. Rusty agreed. I can't see why Bob cast him. When "winter came," Gary made a winter whistling wind noise. When Jamie tries a rotten Jewish dialect, Bob says, "you need work." Joe Woods keeps looking for Bob's disapproval. Bob tells him that if he doesn't like something he'll stop him. Reed and I will play the director and reporter. Oh, boy! "Harry will make the biggest thing of that line!" Bob has difficulty with Joe and Toni on the last scene. They can't quite get it.

MR. FOARD'S REACTIONS: Each act has its character, its own style. Toni will be fine but she needs a lot of work. Joe's exactly right. Joe's not an actor, he's a performer. That's why he has difficulty with George. The third act is going to need the most work.

NOVEMBER 3, 1970--Tuesday

No rehearsal today. Bob had to go to Dallas to take care of personal business. The next day I spent in Carrollton. I returned about 4:00 P.M. and on my way past the green room, I was yanked in by sixteen bewildered Alpha Psi Omega members. What followed was not only personally embarrassing, agonizing, but also just plain ludicrous. Mike Crawford was in charge of the insanity. Everyone wanted to know where the hell Mr. Foard was. Holding my temper, I told them I would find out and in other terms, that it was really none of their business. The entire episode had blown up to the rumor that Bob had called off two classes, two rehearsals, leaving the show up in the air, and leaving a "little sophomore" in charge. Bob had given a walk to one class, and called off one rehearsal. Contrary to popular belief, he had not committed suicide, nor even cut himself shaving the preceding morning. Power hungry maniacs went to work to displace the little sophomore and the supposedly dead director. Bob's appearance on the scene that night calmed the situation. The faculty was very understanding of Bob's problems and let the situation go. I would like to take this opportunity to sound my complaints concerning this situation. I resent the power struggle that took place; I resent the lack of confidence in me by any organization to be the number two man in a production; and I especially resent the lack of pride and confidence in the director. I was deeply disturbed by the entire episode and it goes as only further proof that Alpha Psi is decaying right before the students' eyes because of a small group of glory-hungry bastards that run it.

NOVEMBER 4, 1970--Wednesday

Bob welcomed new members to the rehearsal. Chorus had quite a few new members and Bob had asked the entire cast to appear as a group in the Main Auditorium to air their gripes. He apologized to Act III for calling off the rehearsal on Tuesday, but didn't see that it had done it any harm. He understands that the staff is doing a fine job. He asked the chorus and the leads to please talk to him if they had any grievances. He has no qualms that the show is going to be fantastic. Then he asked people for open discussion about their gripes. First of all he apologized if they had any doubts in him, but he is the director and will continue to direct his way. Janee Friedkin complains that through Rusty's help when he directed the chorus one evening, that she had learned more in that one time than all the times she had sat with Gordy. (a total of three times) Bob then emphasized his confidence in Gordy and that he does know his business. The question is whether or not he is getting that knowledge across. He

asked for a vote on for/against Gordy's direction. A quick count of hands showed twelve people against and eight people for. Many people did not vote. Pat Muscaneri suggested that there might not be enough collaboration between Gordy and Rusty and Bob. Mike High agrees with Janee. Kathy Henderson claimed that the negative attitude in the chorus was due to how tired they were from dance rehearsal just before. Bob Shelton disagrees. He claims that the chorus members have simply been goofing off. Bob says he will consider all points, and says if he does decide in favor of Gordy, then as a group they must all accept the decision. If Gordy is replaced, it will be a larger burden because it would take time to get accustomed to new direction and a new system. Bob went on to explain that I (Harry) get on the chorus' nerves sometimes but that I also get on his nerves sometimes too. But, he went on, that is his job. He is a strict disciplinarian. Pat states that temper tantrums are uncalled for. Mike High agrees. Gary Callaway makes a long speech about unity and ensemble. He supports the staff. Bravo, Gary. Joe Lauck said he was afraid of not knowing everybody in the show. He couldn't act when he doesn't know and doubts everyone. Cathy Johnson vehemently states that if something is wrong, she is going to correct it. Bob says that Gordy is still the choral director and if there is any problem to take it to him. Reed stands up and does a long thing on unity. There were more comments but all of them merely said what had been said before.

Bob then let the chorus go, and I ran Act III actors through a line rehearsal, while Bob talked to Dr. Hamilton. I also ran them through their blocking while waiting on Bob. Bob finally came and corrected some of their blocking, then let them go.

MR. FOARD'S REACTIONS: Bob and I walked over to his place and then to Denny's. He then told me he realized he was in a bigger mess than he thought he was. He did not note any progress because there was very little to note. Actually, Bob was still laughing at the situation. It was ludicrous and it was hard to decide whether or not to scream with madness or laugh your head off.

DIRECTOR'S NOTES: Unfortunately, this did happen, as hard as it may be for some of you readers to believe. My own feeling is that everyone concerned stepped way out of bounds and infringed on my authority as director. I hope that no director in the future ever has to go through such an idiotic experience as I did. The lack of confidence and faith was rampant; and since I was the director, it was my decision to let the show rot if I so wished. But that is not what I wished and calling off one rehearsal was no one's cue to push the panic button.

NOVEMBER 5, 1970--Thursday

Act III in University Theatre--Bob's reactions are fine, a lot accomplished and it is now more set in his mind. I'll be able to add more things. He told me that he was surprised at everyone's reactions to him today. He felt like a rat.

Act I was in the Studio Theatre---I ran Monty and Marilyn thru Act I in Studio. They started off slow, which was expected, but not as bad as I thought they would. They increasingly surprise me as they, by the end of rehearsal, were almost back to the same level of performance they had been giving, even after a week's layoff. John was late for rehearsal.

Bob watched chorus rehearsal tonight and besides the fact that a few people drifted in late, it was a good rehearsal. Gordy has improved tremendously. Bob seems satisfied.

NOVEMBER 6, 1970--Friday

Not much to note today. First time for music solos in the first act. It was even more hectic than it should have been because Mr. Snare had his lighting crew working full speed ahead. At one point, Bob stopped rehearsal, or rather had to because of Snare cutting off all the lights. We stopped and as I was sitting next to him he said, "Why don't you go somewhere?" And I, not understanding him, said, "what?" Then he said, "you had better learn when I don't want anyone around me and quick." I didn't know what to say and then he abruptly jumped up and said, "all right, I'll move." And he did so! As close as I feel to Bob, he remains, and perhaps always will remain, elusive and misunderstood. Even though my friendship is not supposed to enter onto the stage, it has been the only thing that has let me keep my cool with Bob and remain as his assistant. I am positive that anyone else would have resigned by now. The temperament has to be understood. Bob needs me more than he thinks; but perhaps more than he should. Lord, I'm just human, my ass gets bruised too!!!!

Brenda relays a message to me that Alan Klem is very upset because Bob has called for a closed rehearsal. I had to chase him, Pat, Linda Walls, Norman and several others out of the theatre. With all the people from Summertree around to make so much noise, I don't see the purpose of closing the rehearsal. Mine is not to question why, mine is only to do or die. Alan's complete message to Bob--"Bob had better have a good reason for calling a closed rehearsal, because if he doesn't I'll leave the show and several people will support me and leave with me. I'm sick and tired of all these pleas for unity within the chorus and then have the director kick

us out of rehearsal."

Bob's reply--"Let him leave."

Me--Do you want me to relay that to him?

Bob--(Hotly) Use your own judgment.

Me--But, Bob, I don't want to say anything....

Bob--(Even more hotly) You don't have to ask me that question. I can't win. Alan kicks it, Bob kicks it, and God, its' bruised.

Later that evening, Bob called for another rehearsal of Act I. To test him, David Dorr, Alan Klem, and our own Reed Chambers sat in, or tried to, on what they knew was a closed rehearsal. Reed would not have been thrown out; but for some reason, he took their side, and Bob kicked all three of them out.

DIRECTOR'S NOTES: I have already explained the situation to Mr. Chambers and he understands why the problem arose. However, not only is an explanation due to Mr. Klem, but also an apology. When I closed the rehearsal, it was for the sake of the Act I cast. They were nervous enough as it was with all these other people coming in to watch. This was their first singing rehearsal and I wanted them to get set in their songs before anyone came in to watch. I do not usually close a rehearsal, but when I do it is only for a particular rehearsal and for the good of the cast. This explanation is fine; however, there is one little detail which I forgot in the heat and pressure of the moment. Mr. Klem happened to be assigned by me, a major understudy role in each of the three acts. He not only shouldn't have been removed from the rehearsal, but I should have been very grateful that he had enough pride in his assignment to be attending the rehearsals. The whole incident had been blown way out of proportion before I realized and was reminded of Mr. Klem's position in my cast. Again my sincere apologies go out to him and my regrets that it happened.

NOVEMBER 9, 1970--Monday

A full run-thru tonight. It ran fairly smooth. Bob stops them a few times and then only to correct. Started at the end of the act and finished it, then went back to the beginning. Bob re-blocked WHAT MAKES ME LOVE HIM. Rusty and Bob worked with Monty on IT'S A FISH. Bob has straightened last night's little revolt out with Mike Crawford.

MR. FOARD'S REACTIONS: They are now making up little things. This is distressing. Causing them to lose their naturalness. They are changing interpretation and adding wrong emphasis to things. It needs to be brought down. They are losing laugh lines. Tonight had a fine start, but fell short of expectations as the night progressed. Monty has become obsessed with subtlety. Even Adam's humore is basically subtle; Monty has made too much of it.

NOVEMBER 10, 1970--Tuesday

David Schott was not at rehearsal. John was late, but as usual with Bob, he excused him. I played God which is not unusual. Brenda not here again tonight. Bob and Monty have slight controversy over the line "When I say (that) this is sentimental hogwash." Show so far is pretty down. Lines bad, songs flat, etc. Monty still didn't do "unless it was Cut?" line right. Bob laughs, well we'll work on it. John doesn't know how long he can hold his G at end of the song. John's not keeping his timing right with his words to his actions. Every movement should be melodic. Bob just told me that Brenda has resigned as assistant. She's sick. I gave Bob a light. Oh, the important tasks of an assistant director. Bob tells Monty to keep thinking thru EVE. He definitely improved the blocking of that song tonight. He then worked in detail on Snake's movements.

MR. FOARD'S REACTIONS: It slowed down and went down. Much better second time. Maybe it takes them a warm-up run. This definitely the strongest of the three acts. Before it's over, Monty's going to make me cry. He's going to surprise a lot of people. Marilyn makes you feel warm.

NOVEMBER 11, 1970--Wednesday

Toni is really out of it. Bob is beginning to lose his patience. Bob is going to use Karen Riekes as Toni's double. Bob snaps at Jamie over an obvious mistake. Jamie still has a rotten Jewish dialect. Rusty gets carried away with his music direction at times and doesn't hear Bob's cuts. Toni is really straining her voice tonight on GORGEOUS. Bob had to teach Jamie how to dance. Rusty sang WHO IS SHE number and had to be stopped by Bob finally screaming "THANK YOU!!" Oh, God, I can see it now. A strange voice coming from the pit on opening night. Bob chooses Tony Mullins, Karen Reikes, David Burris, and Richard See as featured people in REAL. Joe D. stops orchestra for a bit, and when he tells Rusty to start up again, Rusty refuses. Bob says, "Rusty, I have enough troubles on stage." Tony Mullins will be used as Flip's double.

MR. FOARD'S REACTIONS: A lot done. A lot accomplished. Just hope they can remember it.

NOVEMBER 12, 1970--Thursday

There were two rehearsals going on today. No notes were taken because the staff was split up in different theatres.

NOVEMBER 13, 1970--Friday

The chorus joins us tonight for Act II rehearsal in the main auditorium. Sonja Preston will do featured sword dance at the beginning of Act II. There will be six torch carriers. After a couple of run-thrus of the processional dance, we begin the show with Joe Lauck. In MAKE WAY, boys will climb ramps. Bob says that this is taking longer than he expected. Bob tells chorus to cut SALUTE movements. The chorus objects. I note that the chorus is becoming a little more responsible. When others make noise, members quiet them down. Chorus will snap their fingers during the Tiger dance. Callaway is having a hard time hitting his high note. Karen has to fill in for Kat tonight. After Barbara does I'VE GOT WHAT YOU WANT, the chorus applauded her. The janitor wants us to clear out at ten o'clock. That's a joke. Vicki adds a step so girls can get on staircase during the "digidigidum." The chorus applauds her. They didn't like Bob's way. Bob is keeping his cool very well, completely controlled. Bob decides to keep salute in some form. Rusty's direction is fantastic. Great enthusiasm. The chorus and Barbara are noticeably tired after rehearsal.

MR. FOARD'S REACTIONS: Very pleased. He knew he couldn't do anything until music and dances were finished. This act has caught up with the first. All I can think is "Yuck," on the third act. This act is ready for wax. Mr. Snare told Bob that he was wrong to assume that the set for Summertree would be struck on Saturday night, as it always is. They won't strike it until Monday during the stagecraft classes which happen to be during our rehearsals.

NOVEMBER 15, 1970--Sunday

They went ahead and struck the set for Summertree last night on schedule. We also struck the apron which covers the orchestra pit. The theatre really looks different without it. Bob is really needling Toni to work. He just isn't seeing the character. We have parts of the set for this act. James Prior is not here today. Bob tells Toni that he wants to see the character in Toni's whole body. Toni has a cold and a throat infection and is not really into it today. Bob's imagination for bits is still fascinating to me. Bob suggests to Toni that she use a higher voice for Passionella. She does so and he likes it. Bob adds bits to Jamie's speech to introduce Flip. Bob told Joe not to kiss Vicki too long. Bob wants Joe to really react about Passionella's bust, but only once. The chorus will make the act look much better. Passionella will have bust covered parts of the act to keep the audience from getting tired of it. He lets Toni and Joe leave, then works on Jamie's narration. He certainly can use it.

NOVEMBER 16, 1970--Monday

Many people late and many people not here; ten to be exact. Yuck!!!! Bob is infuriated! We finally start at four twenty-five. Chorus not concentrating. I had to tell them to shut up to listen to Bob. Bob told Vicki not to try to direct dancers in his rehearsal, "That is for dancing rehearsal and not here." Bob had chorus run the processional several times. Bob said chorus members not giving volume when they climb the stairs. Bob told Barbara to sing out. Gary still having trouble with his high notes. Bob told Joe not to strain his voice. Rest it. Photographer snapped some pictures during the second run-thru of the act. Miss Roland is not here today and lately Miss Judy Kilgore has been helping me. Bob called for a nine-fifteen rehearsal.

At nine-fifteen that evening, there were many absent. Bob changed final blocking to where girls form an arena around Norman and do the salute. Bob adds bits to marriage ceremony. Miss Schmidt was absent again. Callaway was doing marquise. Reed did the king in Callaway's absence. Cathy Johnson will sing with Gary in the finale.
MR. FOARD'S REACTIONS: It stank!!!!

NOVEMBER 17, 1970--Tuesday

Bob warned the cast about their health and taking care of themselves. Bob announced a rehearsal change for Tuesday the twenty-fourth. Bob told the cast that this act could very well jell and put itself together tonight. There is a general volume trouble with the chorus. Gordy called a six o'clock chorus rehearsal for tomorrow. Bob will use strobe light which was my idea, in the reversal of the Tiger Dance. I brought Bob a table and then he told me it was the wrong type of table. Cheeee!!! Bob tells the chorus he will not give them a break until they show some concentration. Chorus should be like Romans enjoying the slaughter during the Tiger Dance. Bob tells the chorus it was 100% better when they concentrated.

MR. FOARD'S REACTIONS: Most productive rehearsal yet. Best attitude. The syc and the legs were dropped in and the chorus were able to locate themselves on stage. Pretty rough in spots but basically it's almost ready.

NOVEMBER 18, 1970--Wednesday

David Schott was late and Monty and Marilyn vocalized while we waited. David will work from the booth tonight. We got started at six-twenty. After his bit, Bob discussed it with him in the theatre. Brenda has definitely resigned as assistant to the director. She's too sick and has left school. Bob stopped Marilyn during FEELINGS. Show was down.

Bob sent Reed to get Linda to replace the terrible pianist Rusty had brought. Bob did not like the way John sang his song. Bob told Reed to stop crying over the ending of Act I. It wasn't that good.

NOVEMBER 19, 1970--Thursday

Bob called off rehearsal for Sunday because of light crews working. Bob is going to try to block everything tonight to finish up Act III. He asked for patience from the chorus. Chorus seemed to enjoy their first glimpse of Toni's work. The unsteady platforms are a little bit of a hassle to work with. The chorus came in on WHO IS SHE. Bob thought Vicki was doing that, and Vicki thought Bob was doing it. Vicki is slowly getting very chapped at Bob. Bob started WHO IS SHE at ten 'til eight, and finished incompletely at eight-thirty. I KNOW is adorable. Bob had to keep telling the chorus in the audience to be quiet. Bob was very pleased with Toni as she remembered every bit of blocking for WEALTH. In REAL, everyone sounds like the Mormon Tabernacle Choir. Bob tells the cast of his hopes to use live camera and teleprompters during the Academy Awards scene. This is a complete shock to the staff. First I've heard of it. Tina Johnson has been made assistant to the director.

After rehearsal tonight, Bob was very upset that he was trying so hard and the chorus would just not respond. Reed and I tried to help him and succeeded very little. Bob gave Reed a few more minor duties, but I still get to light his cigarettes.

NOVEMBER 20, 1970--Friday

We started late because of the Denton Speech Tournament; people kept wandering about the theatre. Bob called a rehearsal for six but he had forgot that he had arranged not to rehearse until seven with Dr. D. We started around six forty-five. There were many absentees. Act III began to shape up for the first time. Bob worked on WHO IS SHE and then ran the show. Chorus worked on numbers with Bob again after the run-thru. Vicki did envelope business tonight on impromptu and it was beautiful. Bob ran show once more and then let Vicki choreograph REAL. Bob then got chorus together on stage and explained the time element involved and pleaded with them not to miss any more rehearsals. He said that the potential for this show was unbelievable and that at times he saw the spark the show needed. I feel as if I am becoming more and more useless. It's beginning to where. I've taken over as the go-for. I feel absolutely worthless. Even my notes are getting shorter and shorter because everything just passes me by. I feel so non-involved.

NOVEMBER 21, 1970--Saturday

We rehearse in the Main Auditorium today. At ten in the morning Bob is running Act I music numbers. He has asked me to listen very carefully to the music because his ears are stopped up. So far the music has been the best I've ever heard it. Bob tells the cast the most important thing to remember is to get involved, not only with the dialogue but also with the music. Monty fouled up the cue on Adam's song. Marilyn is having trouble with her projection.

At one o'clock Bob ran Barbara and Joe thru songs with Rusty. Norman was absent because of work. Bob didn't like that but was somewhat appeased when I told him that Norman had quit and this was his last day.

At four o'clock there were many absentees in the chorus. Many late arrivals. Bob just ran them through it while they joked around and really didn't accomplish very much. Bob was not very pleased with any of today.

NOVEMBER 23, 1970--Monday

Complete run-thru today. Act three had very few problems because everybody got mad at Bob during a run-thru of Act II. You see, after the second act run-thru, Bob told the cast he thought it was the best he had ever seen it. This was not obviously in earnest. He asked the cast what they thought about that statement. Most of them disagreed, if not all of them. They apparently were upset at Bob's way of telling them they were rotten. They became their own critics and they didn't like it one bit. Bob later told me he was terribly upset at the chorus because all of their excuses were childish and idiotic. Everyone was passing the buck. I agree and I'm afraid the chorus is going to pass a buck right into a bad show. Bob tried to work it out only to have Mike High give him more trouble about his placement in the processional. We had a real shock tonight. Joe Lauck fell ofstage into the pit. He was going into shock and Reed and I walked him around. He had a bruised hip but that was about all. The second run-thru was better but everybody was keeping a lid on very hot tempers.

NOVEMBER 24, 1970--Tuesday

Tina took notes with Bob tonight. I find myself just sitting around now. Bob says "It's run-thrus now and that's all I can say."

Projection was really down tonight in Act I. They are going to have to do something with Eve's apple when Adam throws her down. I told Monty about his anticipation and

to be careful to think through his lines and not just quote them. It was not such a hot rehearsal. The three were really working but perhaps too hard.

Act II is really shaping up and is almost up to par with Act I. Tonight the tempo on the opening processional was slow. As Bob once said, "Barbara sure can sell that song." He was referring to I'VE GOT WHAT YOU WANT. This act is just about ready.

NOVEMBER 25, 1970--Wednesday

A complete run-thru today. David Schott again did not make an appearance and I read his lines from the booth once again. Marilyn Reinwald took notes tonight for the first act. Then Tina took notes for the rest of the night. Act I is shaping up. Better than yesterday but they are still working too hard. In Act II, the cast seems to be forming some kind of ensemble. Maybe they are happy because Bob told them there would be no rehearsal on Thanksgiving Day. Whatever the case, Act II looked good. In Act III, Bob decided to add more people into WHO IS SHE to make it look bigger. I had to leave to go to the RAT theatre to change the marquise for Carl. Toni appeared later with Barbara and Carl. We sorta stopped traffic downtown.

When I returned Bob was working on WHO IS SHE and I KNOW. I KNOW will be a riot if only the cast will take it seriously and not laugh at themselves. I tried to tell the cast that their concentration is fine in Act II but they have no vitality. In Act III it's just the opposite. Also, I told them that they have the most difficult task on stage, a chorus part, which means they have to create their own characters. It didn't do any good. Todd and Carl played with lights today.

NOVEMBER 26, 1970--Thursday

Thanksgiving Day. No rehearsal. Some of the cast and most of the dedicated members of the crew worked most of the day on the sets. The girls made Thanksgiving dinner for all of us and we ate in the Studio Theatre. Most of the sets were finished and a lot of the painting was completed.

NOVEMBER 27, 1970--Friday

Rehearsal was called for one o'clock. I took notes with Bob today. Carl and Todd were getting serious on lights today. Half of the time the actors had no light to work in or they would deliver dialogue while Todd would change lights four or five times. I was really proud of the cast that they behaved no worse than they usually do. Bob told the cast he

would give them notes at twelve-thirty tomorrow. The opening curtain was too early. We are going to have to put the rocks on the permanent mound. Because of the sets, Adam and Eve cannot pick flowers, but will gesture to them. Reed took notes for himself also and we got some of the prop business straightened out. Bob wants the apple tree to fly so that the audience can see it when Adam and Eve leave Eden. Bob changed Monty's blocking a bit in the ending for light effect and it will be ten times as beautiful.

After Act I, I cannot believe comments on Act II. It seems that he is being very careful with Act I and is now so tired of griping and preaching at Act II people that he gives me no notes. I suppose the only note would be, there is no spark. That's what's missing. The only thing.

Act III is beginning to shape up as Toni's beginning to really give something. I knew she would. As always, WHO IS SHE is in shambles and Bob worked on it again after the run-thru. The only trouble with I KNOW is that the people will not discipline themselves to keep from laughing throughout the number. It appears as if we are going to use David Dorr for the voice of God instead of David Schott. Mr. Schott is still not here.

We rehearsed from one until seven-thirty. We didn't get started until two o'clock, actually, with acting because Todd and Carl were still hanging lights.

NOVEMBER 28, 1970--Saturday

The twelve-thirty notes were non-existent. Not enough people showed up to give them. Act I started almost on time at one o'clock. Because of the set, John is going to have to jump higher up to the mound than we had anticipated. Vicki got here today and sat out in the audience to take notes on her dancers. The pacing and anticipation were very bad today in Act I. Marilyn was off center on FRIENDS and caused the Snake dance to be off. The tree flew too fast. It appeared as if George had paid little attention to my notes yesterday. The cast were not too pleased with themselves, realizing that they were off.

Bob had told chorus to stay backstage during performance of two and three but they kept on drifting in to see it. Real obedient. Linda Spiritas, the Tiger, had just finished an operation two days ago but she has not missed a rehearsal yet. She's the kind of chorus member or cast member you want and need. All work and co-operation and very good.

Carl and Todd were still setting definite lights and they looked good. Act II went its usual unvitalized almost-ready way and Bob once again gave me no notes. It's really that good, but at the same time, it's really that bad.

Tonight in Act III, Toni has begun to put too much, too many bits into Ella. Jamie was very slow on the crossfade cues of the working and dreaming scene. WHO IS SHE amazes me as one big mass of wretchedness. I KNOW still has the same problems. Bob told Gordy to let Toni's feet down at the same time together. He didn't and Bob stopped the show and gave Gordy the riot act for it. REAL is probably one of the finest numbers in the show. Joe dressed today as Flip and his change into George was unsuccessful. During Toni's change into Passionella, there was a lot of horse play and goofing off causing Toni to be late as well as her double, Karen.

This kind of attitude is completely uncalled for. I am really sick and tired of this chorus. Individually, they are fine people. However, they all have the same fault; they all consider themselves stars or something. They are all bitching about how it is everybody's fault but their own. A chorus is made or broken on ensemble. This chorus has none of that, and I am scared to death for the show. Never have such undisciplined, disorganized (within their own ranks) and hateful people ever set foot on stage and attempted to call themselves a chorus ready to give a performance. Bob is a far better director than this chorus gives him credit for. I personally refuse to have anything to do with them outside these rehearsals. It is much to the discredit of these amateurs that they deface the work of a dedicated director.

NOVEMBER 29, 1970--Sunday

Act I--God was too loud tonight. We couldn't see Monty's reaction to the fire. Pacing overall was very slow. It was very difficult to hear Marilyn on HERE IN EDEN. Her projection came finally on FEELINGS. Monty still suffering from anticipation. Even his fire business was off tonight. Dorr did not get our speakers wired up as he had promised. George had difficulty with scene change to new dry-top. Bob went down and supervised the change. Monty does not feel the beauty of his hand extension on "standing on a hilltop" in the song EVE. Monty's anticipation was so bad that he didn't even look at Eve's hat when he commented on it. Marilyn was still not center on FRIENDS. Bob went down to move her. We are working tonight with only one follow spot. There will be two. The orchestra had too much of a brassy sound. John has a mental block about hitting the high note in his song. The scene change into Tonawanda was way too slow. Marilyn did not wear her cape. Bob asked where it was and Reed told him that Dr. Hamilton said not to use Pier One stuff until later. Bob said, OK!!!

Act II--During intermission while Rusty and Bob were talking in a private conversation, David Dorr was obviously eavesdropping and Bob asked him what he wanted, and when David said that he wanted nothing, Bob asked him to please excuse him and Rusty for they were talking, and David abruptly said, "Well, _____ you." Bob later told Dr. Hamilton about the incident. Bob does not see anything wrong with the processional, even though the chorus is constantly complaining about it. The thrones look one hundred percent better. Norman's back has been bad but he is now getting better and it shows in his performance. Callaway's costume is beautiful. During Barbara's I'VE GOT WHAT YOU WANT, Todd said that her pink spotlight was called purity. Barbara has difficulty topping the orchestra in Tiger! Tiger!

Act III--Toni and Joe D. are using make-up tonight. The skyline is absolutely beautiful. Toni's voice sounded too far offstage during her change into Passionella. Rusty had difficulty with tempo in GORGEOUS. WHO IS SHE was terrible and Bob made the chorus go thru it again. The ramps in I KNOW are to be placed on stage during the projections. The I KNOW chorus still cracking up on stage. Toni need to get far enough offstage so that the audience cannot see her strip. Jamie is too effeminate as the God-mother. Bob arranged the curtain calls.

NOVEMBER 30, 1970--Monday

Act I--I was in TV room during Act I to help the director film Act I. Marilyn needs to warm-up before each performance. The tree flew out perfect tonight.

Act II--We need lighter fluid in torches instead of kerosene. John needs to make more of a make-up change. The lights were too soon on the processional. The doors were way too slow. The lights were off all night. Todd was gone and Carl called the shots. Bob had to go down to George to talk about the cues. The ramps have to be painted for tomorrow evening. Gordon delivered his line upstage. He has replaced Tony Mullens, because Tony's father died and he had to leave town. The top of the tiger cage needs the same type of painting as the thrones did. The pacing and feel was wrong until LADY, TIGER? then it picked up, but only just a little.

Act III--James Prior's make-up made him look like Scrooge. James needs a white shirt. Gordy and Mike who replaced Richard See and Tony Mullens as photographers in WHO IS SHE, need to learn the dance. Bob passed out ear muffs and mufflers for WHO IS SHE number. There was too much noise backstage on REAL. Backstage they cannot move Ella's flat on until Joe D. announces winner and the audience's applause will cover up the noise.

DECEMBER 1, 1970--Tuesday

Act I--The first act started at seven fifty-five. God's voice was just right but the opening gel on the spot for Adam was wrong. Monty needs to pick up his pacing in his opening monologue. Orchestra was too loud in HERE IN EDEN, RAIN MUSIC, EVE, the crossfade music, and the underscore to Monty's closing monologue. Monty seemed to be trying too hard. The mikes seem to be on during dialogue. Should be on only during the musical numbers. There's still a black spot on the pond. The spot should be off of Eve during Snake's scene. This will be changed to a dim spot for her. The make-up on John was grotesque. Gini and John were told to change it. The exit into Tonawanda should be timed by John's exit. It lasted (the act) fifty-five minutes.

Act II--After a start at nine-twenty, Bob stopped them five minutes into the act and told them to start over; that everything, cues, chorus, and lights were all off. Bob picked out the people who needed body paint during the second start at nine twenty-nine. Bob stopped them again because the strobe would not work. The urn carrier's blocking is way off. Barbara drew a blank during the tigerkeeper's speech, but pulled through all right. Barbara's cage in finale needs to be even with the ramp. Bob had to go down and put it there himself. Despite the tech problems, it was the best Bob had ever seen it.

Act III--No notes on Act III. Bob went down and stopped them several times to work on business and dance numbers. The act is still very weak and shaky. One good rehearsal and they will be able to pull it off. It is so close yet so very far away.

DECEMBER 2, 1970--Wednesday

Final Dress Rehearsal!

6:00 Make-up call for everyone

7:15 Everyone in rehearsal hall for comments. This is supposedly production staff's last chance to say anything.

7:30 Everyone must be absolutely quiet because the house will open at this time.

Act I--Rusty took his conductor's applause tonight. There is a small audience tonight including a reporter from the North Texas Daily to review the show. Bob is not going to stop the show tonight no matter what. It started off well as the apple tree was not brought down and half the set was obviously missing. Reed, Bob, and I dropped our jaws to the floor. Monty was feeling his oats tonight and had a lot of bounce to him. Monty finally said "cut" correctly tonight. John's last exit is not be anticipated by the light crew.

Bob noticed tonight that Eve walked to the beat of the music in IT'S A FISH. The ending was too fast. Again, it ran fifty-five minutes.

Act II--There are to be no spots on Gary or Barbara in the processional. During the blackouts, the spot on Joe is to be very small. A photographer from the Yucca said he hadn't seen so much skin since the last strip joint he went to. The urn carriers were perfect except for Muscaneri. All the girls are to have same thing in their hair. Bob said about I'VE GOT WHAT YOU WANT, "I hope Dr. Holland likes this."

Act III--George needs to watch the time on intermission. The orchestra is fantastic tonight. Rusty has had problems with people quitting right and left and having to re-orchestrate to fit voices. They sound great and proved themselves when Toni got ahead of herself in MOVIE STAR and they caught up as if it was written that way. However, Rusty still disturbs us with his loud "ssshs," every so often. Toni's wig needed re-spraying. The WHO IS SHE people need to smile. Passionella's bust is still not big enough. All the sets for the projection scene were brought in too early and left too early. The projections were completely wrong. No one can remain in Act II make-up. Everyone must wear shoes. Joe D. takes too much time on the dialogue before REAL.

After the final dress rehearsal:--Mike Crawford once again violently reminded people about the fragile sets. There have been approximately fifteen broken set pieces since rehearsal began and he has every right to be angry. Reed made his usual sincere comments. I merely rewarded the cast an evening of me not bitching at them. Bob congratulated them on a fine show and gave it to them with all his love and asked them to love it. He then told them to go home and get some rest. It was show time.



NORTH TEXAS STATE UNIVERSITY
Department of Speech and Drama
Division of Drama

DIRECTOR'S COMMENTS:

Those of us who live each day of our lives in the theatre, know what the opening of a new show means. We know how much hard work and dedication has been put forth so that you the audience may have an enjoyable evening in the theatre. We know how many hopes and dreams are resting on your approval, and we sincerely hope that our efforts this evening will prove satisfactory.

The Musical Comedy has become extremely important in the American Theatre of today, and the force of its impact has been felt on college campus's around the nation. Alpha Psi Omega is proud to be the only producing organization of musical comedy on this campus. The history of musical productions produced by Alpha Psi Omega is one of quality and excellence. We are proud to add THE APPLE TREE to this long list of previous successes, and we sincerely hope that musical comedy on this campus will grow and flourish.

Tonight you will see the result of many long hours of planning and preparation by over one-hundred talented students who wish to attain some quality of excellence in their art.

There are many many people who need to be thanked for their great contributions toward making this show a success. The names are too numerous to list here, but without the continuous help and encouragement of Dr. Stanley K. Hamilton, this show would have never reached its present condition.

I would also like to express my deep appreciation for the support and understanding of Dr. A. V. Holland, Dr. E. Robert Black, Mr. William A. Snare and Mr. Carl J. Marder III. They were available when ever I needed them and were eager to help in any way possible.

For Mr. and Mrs. D. C. Foard Sr., a mere thank you will never be enough to express my deep and lasting appreciation.

The theatre is the only business I know which is truly full of "magic". When Irving Berlin wrote "There's No Business Like Show Business", he set down in one song all the feelings and emotions which we in the theatre experience almost everyday. For me, the most magical part of the theatre is the people; the beautiful people who work beside you and share your many hopes, dreams, tears, joys, successes and failures. They know what you as a director are facing and sacrifice themselves to see your dreams become reality. For those people who worked these many long weeks with me and my temperament, I thank you.

From the play "Light Up The Sky", by Moss Hart, comes the line "Its magic time." Even though that magic starts way back at your first rehearsal, it grows and builds until it floods the theatre on opening night. Maybe you in the audience can feel it. I feel it, the cast feels it, and the crew feels it. For us it is the greatest feeling in the world.

The cast, crew and I wish you a pleasant evening in the Theatre and hope that our efforts transport you into three delightfully different worlds of music and humor.

Robert B. Foard, Director

presents the
ALPHA PSI OMEGA
production of



Marilyn Schults
Monty Vaughn
John Coffman

Barbara Jarvis
Norman Green
Joe Lauck

Toni Campese
Joe D. Woods
Jamie Boren

Book, Music, and Lyrics by
Jerry Bock and Sheldon Harnick

Based on Stories by
Mark Twain, Frank R. Stockton,
Jules Feiffer

Additional Book Material
Jerome Coopersmith

Additional Musical Staging
Herbert Ross

Orchestration
Eddie Sauter

Vocal Arrangements
Elliot Lawrence

Original Production Directed by
Mike Nichols

Musical Direction by
Rusty Gloyd

Entire Production Directed by
ROBERT B. FOARD

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About the Organization

Alpha Psi Omega is a national dramatic honors fraternity composed of those who have shown sincere dedication and outstanding work in the field of collegiate theatre. Many well known personalities of stage and films are members of this organization.

The Sigma Gamma cast of Alpha Psi was founded in 1926 by Bob Foard (who was later elected as its first president), under the sponsorship of Dr. Stanley K. Hamilton.

From the very beginning, the charter members felt that they should be more than just another group of students, and so they became a producing organization of plays which are done entirely by students, all the way from choosing the show through striking the set.

Because the season had previously consisted of mostly "straight" plays, a musical comedy, *The Boy Friend*, was chosen as their first effort. The production was so successful that the following year (and every year since then) Alpha Psi Omega was included in the regular season, as producer of an annual musical comedy. Ensuing productions included: *Once Upon A Mattress*, *A Funny Thing Happened on the Way to the Forum*, *Gypsy*, *The Fantasticks*, *The Threepenny Opera*, and *110 in the Shade*. Last year the organization co-sponsored the highly successful *Ellett & King* acting recital, in addition to its regular production.

In the eight year history of this chapter of Alpha Psi Omega, exactly 105 people have been granted membership in the organization. Since leaving North Texas they have gone into such diversified fields as theatre management, directing, playwriting, technical theatre, publicity and public relations, and educational theatre. In the field of acting, some of our members have been seen in motion pictures and on television, two are currently appearing in Broadway plays, two are on tour with national companies, many are well known community theatre actors, one is resident actor for a motion picture exhibition company, and one is a circus clown.

The present membership is very proud of these past members of the organization and wish to take this opportunity to say "well done" and "best wishes for your continued success."

ALPHA PSI OMEGA OFFICERS 1970-71

Michael Crawford—Cast Director
David Dorr—Technical Director
Gini Ellett—Business Manager
Reed Chambers—Historian
Gary Callaway—Pledge Trainer

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Eve

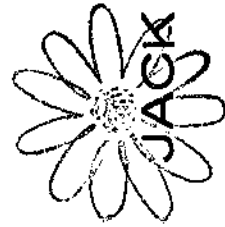
Miss Schults became active in theatre last year and was seen in *110 in the Shade*, *The Lesson*, *Twelfth Night*, and numerous reader's theatre productions. She received a nomination from University Players as best supporting actress for her performance as Petra in *An Enemy of the People*. This year she has appeared as Katharine in *Taming of the Shrew*, Elmiere in *Tar-tuffe*, and Juliet in an educational television film on acting.



MONTY VAUGHN

Adam

Mr. Vaughn is making his fourth appearance on the North Texas stage, having been seen previously in *Twelfth Night*, *An Enemy of the People*, and *Mother Courage and Her Children*. Before coming to N.T.S.U., he was seen as Asenty Ivanov in *Diary of a Madman*, Guildenstern in *Rosencrantz and Guildenstern are Dead*; Sir Thomas More in *A Man For All Seasons*, George in *Of Mice and Men*, and Captain Wirz in *The Andersonville Trial*.



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JOHN COFFMAN
Snake

Mr. Coffman, a junior from Dallas, came to N.T. last spring, and has already made quite a name for himself. Within no time at all, he was asked to be a member of the ensemble for the *Ellett & King* acting recital and played many featured roles, including Prince Hal from *Henry IV*. He also portrayed Georges in *Traveller Without Luggage*, Tony in *Impromptu*, Ejlif in *An Enemy of the People*, and the husband in *Generation*. This summer he was seen as Paul in *My Three Angels*, and in the Children's Repertory Theatre Company as Curley in *Pecos Bill* and the Indians, and the Short Musician in *The Little Blue Horse*. This fall he has appeared as Bri in *Joe Egg*, and Richard

in *Richard of Bordeaux*. Before coming to North Texas, he attended St. Edward's University in Austin, and was seen there as Hood in *Rally Round the Flag Boys*, Edwin Booth in *Final Performance*, Kreton in *Visit to a Small Planet*, Henry in *The Skin of Our Teeth*, Hornbeck in *Inherit the Wind*, and Robin in the world premiere of *In the Image of Guido*, for which he won best actor of the year. He also has won awards in dance concerts and singing festivals in Canada and various regions of the Southwest. While in Austin, he appeared in numerous educational films at the University of Texas. A pledge of Alpha Psi Omega, Mr. Coffman was seen most recently in a number of featured roles in *Mother Courage and Her Children*. He plans on following an acting career in professional theatre.

JOE LAUCK
Balladeer

Mr. Lauck is a seasoned veteran of the North Texas Theatre, having won the University Players best actor award for his portrayal of Willie Loman in *Death of a Salesman* two years ago and having been nominated last year in the same category for Dr. Stockman in *An Enemy of the People*, as well as best supporting actor for Sir Toby Belch in *Twelfth Night*. Last year he was also seen as File in *110 in the Shade* and co-directed *27 Wagons Full of Cotton*. His further experience includes roles in *Taming of the Shrew*, *The Threepenny Opera*, *All the King's Men*, *Antigone*, *The Trojan Women*, *The Lark*, *Mother Courage and Her Children*, and membership in Alpha Psi Omega.



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Sanjar

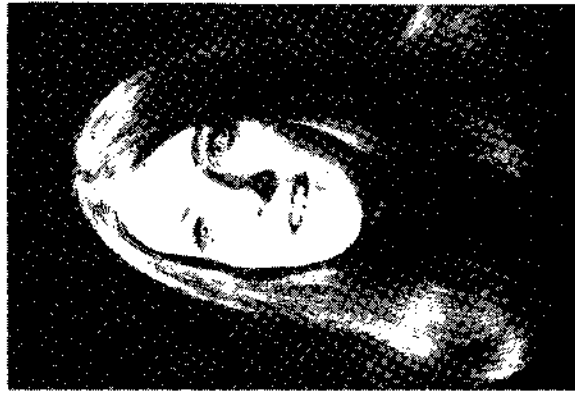
Mr. Green, a graduating senior, is making his farewell appearance with this production. During his collegiate career he has been seen as Garcin in *No Exit*, Brick in *Cat on a Hot Tin Roof*, Eugene in *Look Homeward Angel*, Judge Irwin in *All the King's Men*, Humphrey in *The Lady's Not For Burning*, Noah in *In the Shade*, and Elif in *Mother Courage and Her Children*. Last year he was honored by the University Players as best actor for his performance as Malvolio in *Twelfth Night*.



BARBARA JARVIS

Barbara

Miss Jarvis appeared last year as Lucy in the world premiere production of *The Guest*, Shelia in *Joe Egg*, Una in *Sleeping Beauty*, and the Ellett & King acting recital. In community theatre, in Dallas, she has been seen as Isabel in *Period of Adjustment*, Penny in *You Can't Take it With You*, Aunt Abby in *Arsenic and Old Lace*, Helen Keller in *The Miracle Worker*, Eloise in *Curse You Jack Dalton*, and the front half of the dancing cow in *Gypsy*. She is secretary - treasurer of University Players and was seen earlier this year in *The Future's in Eggs*.



THE APPLE TREE

Cast of Characters

Act I—The Diary of Adam and Eve

(Based on "The Diary of Adam and Eve" by Mark Twain)

Voice David Schott
 Adam Monty Vaughn
 Eve Marilyn Schelts
 Snake (Devil) John Coffman**

Act II—The Lady or the Tiger?

(Based on "The Lady or the Tiger" by Frank R. Stockton)

Balladeer Joe Lauck*
 King Arik Gary Callaway*
 Princess Barbara Barbara Jarvis
 Queen Arikina Cathi Johnson
 Prisoner Mike High
 Tiger Linda Spiritis
 Prisoner's Bride Lee O'Quinn
 Nadjira Kat Schmidt**
 Captain Sanjar Norman Green
 Guard Mike Wright

Act III—Passionella

(Based on "Passionella" by Jules Feiffer)

Narrator Jamie Boren
 Ella and Passionella Toni Campese**
 Mr. Fallible James Prior
 Producer Gary Callaway*
 Flip, the Prince, Charming Joe D. Woods

King Arik's Court, Subway Riders, Movie Crew, Fans
 Sonia Preston, Cathi Johnson, Kat Schmidt**, Kathy Henderson, Vicki Noack,
 Donna Endicott, Lee O'Quinn, Karen Reikes, Anna White, Bronieff Ingram,
 Carol Parlon, Janee Freidkin**, Jo Cornelison, Helen Callaway, Janet Gleason,
 Sandy Marchbanks, Linda Walls*, Linda Henderson, Pam Ransom, Linda
 Copland, Jo Ann Liley, John Coffman**, Alan Klem*, Mike High, Pat Musco-
 neri, Daryl Franklin, Jerry Tolbert, Mike Wright, Gordon Holt, David Burris,
 Mark Blakeney*, Bob Shelton**, David Schott, James Prior, Richard See,
 James Althaus, Randy Dahlberg, Tony Mullins, Bunny Hodges, Fredna Howard,
 Marcus Levin, Jo Simpson, Bernard Wesley

Musical Synopsis

Act I—Time: Saturday, June 1st
 Place: Eden

Eden Prelude Orchestra
 Here in Eden Eve
 Feelings Eve
 Eve Adam
 Friends Eve
 The Apple Tree (Forbidden Fruit) Snake
 Adam's Reprise Adam
 It's a Fish Adam
 Go to Sleep, Whatever You Are Eve
 It's a Fish Reprise Adam
 What Makes Me Love Him? Eve
 Eden Prelude Reprise Orchestra

Act II—Time: A long time ago
 Place: A semi-barbaric kingdom

The Lady or the Tiger Prelude Orchestra & Company
 I'll Tell You a Truth Balladeer
 Make Way Company
 Forbidden Love (In Gaul) Barbara & Sanjar
 Balladeer's Warning Balladeer & Barbara
 I've Got What You Want Barbara
 Tiger, Tiger Barbara
 Make Way Reprise Company
 Which Door? Barbara, Sanjar, Arik, & Company
 I'll Tell You a Truth Reprise Balladeer

Act III—Time: Now
 Place: Here

Passionella Miniature Orchestra
 Oh, To Be a Movie Star Ella
 Gorgeous Passionella
 Who Is She? Passionella & Company
 I Know Passionella & Company
 Wealth Passionella
 Real Flip & Company
 Oh, To Be a Movie Star Reprise Company
 Lullaby Reprise Ella & George
 Finale Orchestra

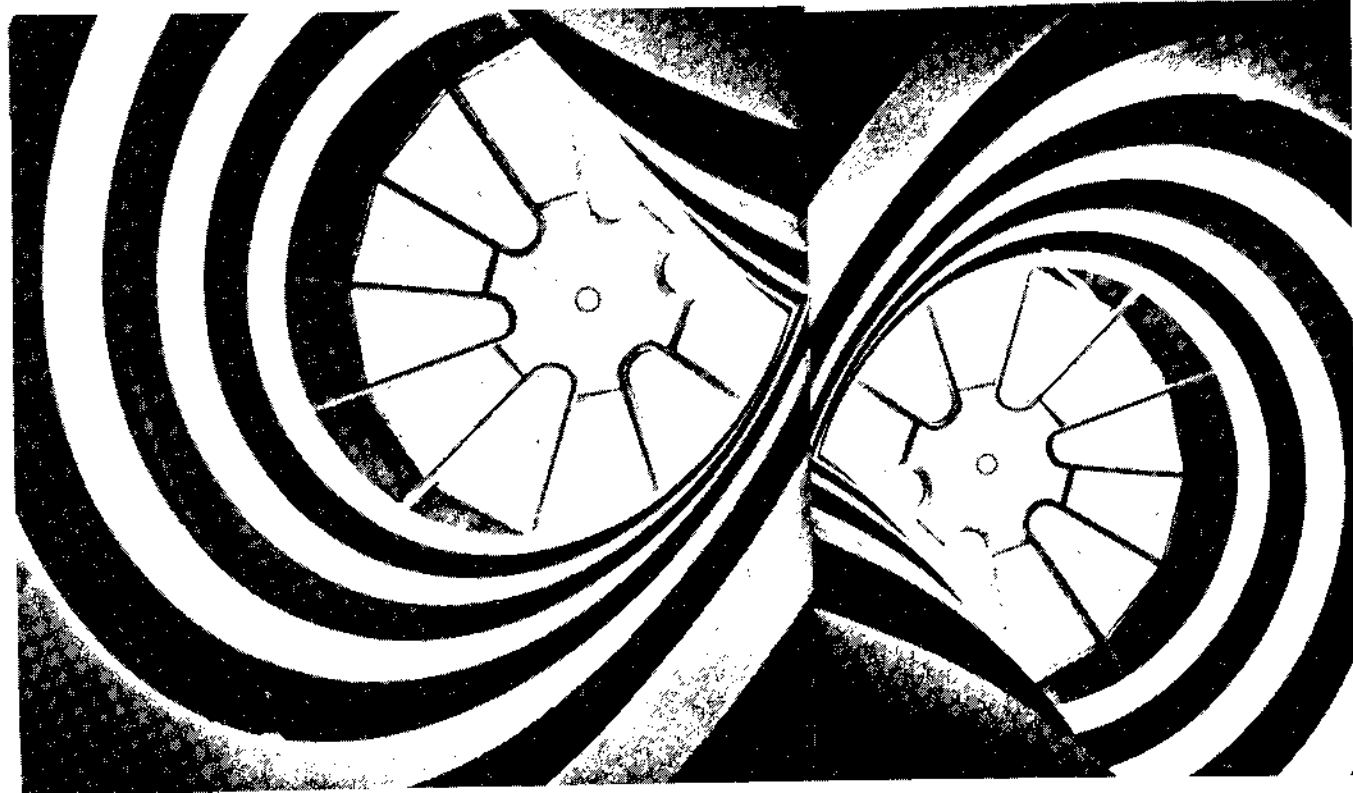
* Denotes membership in Alpha Psi Omega National Dramatic Honors Fraternity

** Denotes pledge of Alpha Psi Omega

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TONI CAMPESE

Ella and Passionella

Miss Campese is making her second appearance in a major production, having been seen this summer as Emilee in *My Three Angels*. She has also been seen in a lab production of *Lisette To The Warm* and as Frytania in *Sleeping Beauty* for the N.T. Children's Theatre Company. In her native Wichita Falls, she portrayed Winnifred in *Once Upon A Mattress*, and featured roles in *The Pajama Game*, *The Music Man*, *Annie Get Your Gun*, *The Sound of Music*, and *Guys and Dolls* for the Wichita Falls Summer Musicals. Last year, she served as costume supervisor for the *Ellett & King* acting recital and *Traveller Without Luggage*, and was a nominee for the Alpha Psi Omega award for outstanding freshman of the year. This year she was assistant director for the lab production of *Lovers*, is president of University Players, and is a pledge of Alpha Psi Omega.



JOE D. WOODS
Flip

Mr. Woods came to North Texas last year from Texas A&M University. While there he appeared as Chuckles in *A Thousand Glowns*, Menelaus in *The Trojan Women*, Oscar in *The Odd Couple*, the title role in *Ralph Roister Doister*, and supporting roles in *The Lower Depths*, *Lil' Abner*, and *Only An Orphan Girl*. Last season at N.T., he was seen in *You Can't Take it With You*, *110 in the Shade*, and *The Lesson*, which he also directed. He also served as stage manager for *Twelfth Night* and received a nomination from University Players for best technician. He is a teaching assistant in technical theatre in the field of properties and hopes to follow a professional career in technical theatre.



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JAMIE BOREN

Narrator

Mr. Boren, a freshman from Snyder, is making his North Texas stage debut in this production, although he has already been seen this semester in several reader's theatre programs. His high school experience includes numerous roles in *Spoon River Anthology*, Reverend Hale in *The Crucible*, Freddy Einfeld-Hilt in *My Fair Lady*, Cromwell in *A Man For All Seasons*, Kolenkhov in *You Can't Take it With You*, and Sir Walter Raleigh in *Elizabeth The Queen*. In the latter performance he won best actor at state finals for University Interscholastic League competition. He is a drama major with a minor in English literature and hopes to follow a career in professional theatre.



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Understudies

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Adam—John Coffman; Eve—Sonja Preston; Balladeer—Joe D. Woods; Barbara—Vicki Noack; Nadjira—Karen Riekes; The Narrator—David Schott; Passionella—Cathi Johnson; Snake, Sanjar, Flip—Alan Klem; King Arik, the Producer—Reed Chambers; Mr. Fallible—Bob Shelton.

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Dancers

Front: Kathy Henderson; Second Row: John Coffman, Vicki Noack, Mike High; Third Row: Sonja Preston, Donna Endicott, Lee O'Quinn, Pat Muscaneri, Karen Reikes, Anna White, Bronell Ingram; Not Pictured: Carol Parton, Jo Simpson, Daryl Franklin, Jerry Tolbert, Linda Spiritas, Bernard Wesley.

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The Spring Season

March 2-6—University Players
A Midsummer Night's Dream by William Shakespeare

Since the famous staging of *A Midsummer Night's Dream* by Edmund Kean at The Haymarket (1856), American interpretations of this classic have delighted audiences all over the world. We hope to entertain you with our production of Shakespeare's famous fantasy. This is the second of Dr. S. K. Hamilton's Shakespearean productions in the University Theatre (it was opened with his *Taming of the Shrew*), but the eighth in his series at North Texas.

March 11, 12—Modern Dance Group and University Players
A Dance Drama

A joint effort created by the students of the Modern Dance Group and staged by the University Players.

March 19, 20, 21—The Children's Theatre
The Emperor's New Clothes by Wesley Van Tassel, music and lyrics by Mark Ollington

A delightful romp with two swindlers through a medieval kingdom.

March 30, 31, April 1, 2, 3—University Players
The Prime of Miss Jean Brodie by Jay Presson Allen

"Miss Brodie is a dangerous stimulant to all who admire her. She flatters her students as the 'creme de la creme,' and asserts her total devotion to them. Yet her misplaced zeal brings about tragedy in the lives of her students, as well as herself."

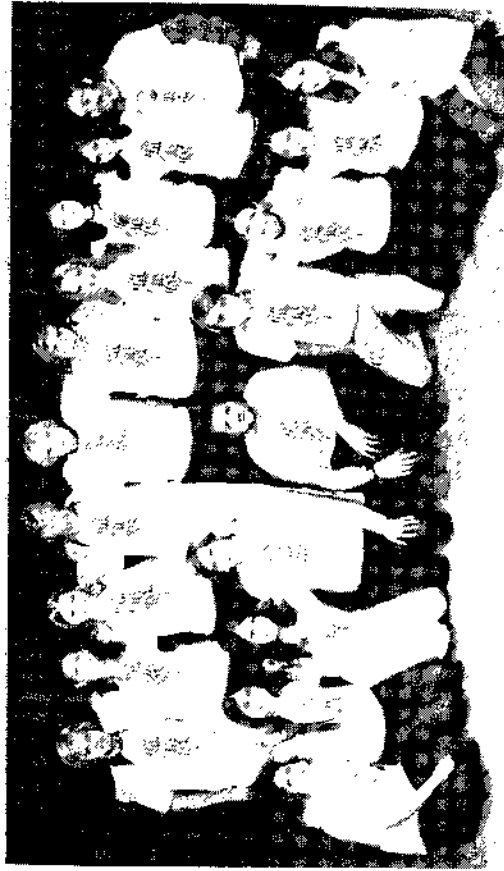
The University Theatre Faculty

Dr. R. V. Holland	.....	Chairman, Department of Speech and Drama
Dr. E. Robert Black	.....	Director, Division of Drama
Dr. Stanley K. Hamilton*	.....	Director of Theatre
Mr. William A. Snare*	.....	Technical Director
Mr. Carl S. Marder, III	Aesthetics, History
Mr. Robert B. Foard*	Costuming, Make-up

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Singing Ensemble

Front: Janee Freidkin, Jo Cornelison, Kat Schmidt, Mike Wright, Gary Callaway, Joe D. Woods, Helen Callaway, Janet Gleason, Sandy Marchbanks; Back: Gordon Holt, Linda Walls, Cathi Johnson, David Burris, Mark Blakeney, Alan Klem, Linda Henderson, Debbie Pace, Pam Ransom, Bob Shelton; Not Shown: David Schott, James Prior, Linda Copland, Richard See, Jo Ann Lilley, James Althaus, Randy Dahlberg, Tony Mullins.

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 Gary Callaway*
 Julie Althays
 Janee Freidkin**
 James Prior
 Jerry McMahon
 Peter Francis Weller*
 Drama 211 class

Stage
 James Althaus-crewhead
 Linda Walls-crewhead
 Kathy Stafford
 Donna Dunbar
 Tracy Stone
 Shelly Jenkins
 Norman Schulman
 Peter Francis Weller*

Costumes
 Kyle McClaran-crewhead
 Carol Wren
 Pam Black
 Karen Rickes
 Barbara Morgan
 Anna White
 Cathi Johnson
 Toni Campese**
 Gini Elliott*
 Peter Francis Weller*
 Drama 214 class

Make-up
 Gordon Holt-crewhead
 James Prior
 Janee Freidkin**
 Harry Reinwald
 Marvin Holland
 Pam White
 Karen Forrester
 Betty Svaboda
 Sonja Preston
 Jackie Brown
 Jamie Odell
 Peter Francis Weller*

Lighting
 Dan Smith-crewhead
 Peggy Lee
 Sonja Preston
 Mike High
 Joe Early
 Peter Francis Weller*

House and Tickets
 Michele Flood-crewhead
 Ann Batten-crewhead
 Helen Rodgers
 Tina Johnson
 Alice Gleason
 Kathy Stafford
 Norman Schulman
 Guy Fipps
 James Prior
 Barbara Morgan
 Shelly Jenkins
 Marcus Levin
 Jerry McMahon
 Peggy Lee
 Peter Francis Weller*

Properties
 Linda Walls*-crewhead
 Guy Fipps
 Barbara Morgan
 Linda Holle
 Carol Wood
 Cheyenne Smith
 Marcus Levin
 Joe D. Woods
 Peter Francis Weller*

Publicity
 Debbie Pace-crewhead
 Sonja Preston
 John Coffman**
 Gordon Holt
 Janee Freidkin**
 Donna Endicott
 Toni Campese**
 Kathy Stafford
 Kat Schmidt**
 Barbara Morgan
 Bob Shelton**
 Sandy Marchbanks
 Monty Vaughn
 Shelly Jenkins
 Peter Francis Weller*

* Members of Alpha Psi Omega

Orchestra

Reed I	..... Ron Foster
Reed II	..... Byron Akita
Reed III	..... Tish Row, Jim Gavigan
Reed IV	..... Jon Goldberg
Reed V	..... David Keller
Bass	..... Robert Adams
Trombone	..... Joseph Cox
Horn	..... Maurice Rhynard, Lawson Hager
Trumpet	..... Jack Scherschell, Jay Sollenburger
Harp	..... Becky Hanlin
Percussion	..... Bry Kent
Piano	..... James Gardner
Guitar	..... Rob Brooks



Frank Sinatra

in

"DIRTY DINGUS MAGEE"

Coming Next

Elliott Gould

in

"MOVE"



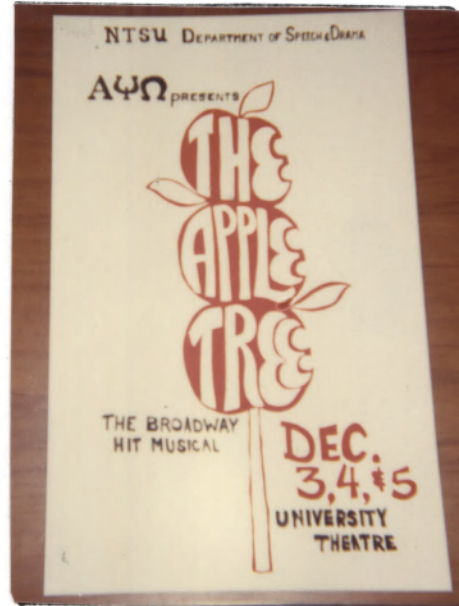
Barbara Streisand

in

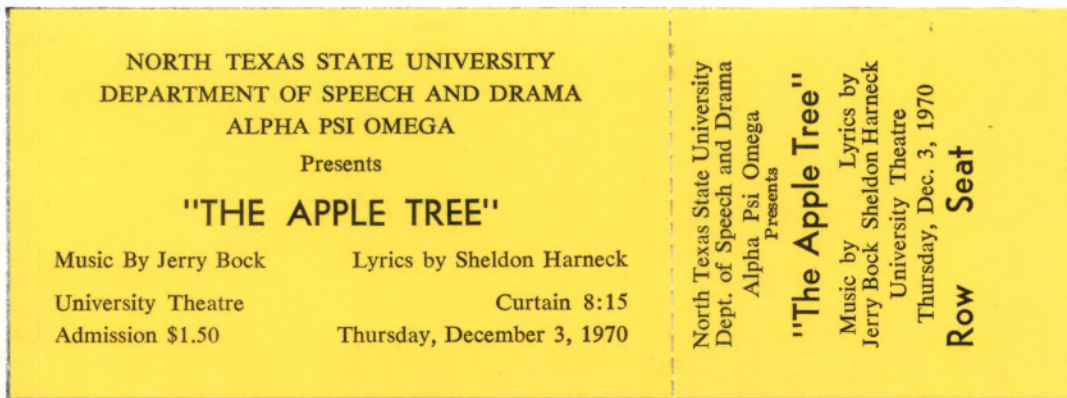
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Newspaper Ad



Poster



Ticket

'The Apple Tree' To Open Dec. 3

Denton Record Chronicle

November 29, 1970

"The Apple Tree," North Texas State University's Alpha Psi Omega drama society production for 1970-71, is serving a double purpose.

Bob Foard, graduate student from Dallas, has found an extra benefit in directing "The Apple Tree." He is keeping copious notes as he directs the play for later use in his master's degree thesis, a production book on the staging of the Jerry Bock-Sheldon Harnick set of musicals.

"The Apple Tree" is set to run Thursday through Saturday in the University Theater. Tickets are available in the box office in the NTSU Speech and Drama Building at \$1 for adults and 50 cents for students. Reserved seat tickets must be picked up at least 15 minutes before the 3 p.m. curtain time.

"I always wanted to do a production thesis," Foard said, adding that the Alpha Psi annual musical presented the proper opportunity.

Foard said that obtaining permission to do research on the production was "surprisingly

easy" in light of the fact that only three production theses have been done at NTSU.

Foard selected the Alpha Psi play because as a member of the drama society he was afforded the opportunity of directing but primarily because the annual production is traditionally a musical.

According to Foard, the musical comedy has become extremely important in the American theater today. In a single 12-month season, close to 70 per cent of all the money paid for tickets was paid to see musical shows of various kinds.

Foard feels that some of the most recent musical comedies lend themselves quite easily to change and adaptation without losing the overall theme or idea that the author wished. In "The Apple Tree" are found some of the same major elements of most musical comedies. However, the graduate student has found that it is suitable for change without losing the theme.

Drama Group Names Cast for 'Apple Tree'

The North Texas Daily

October 20, 1970

Alpha Psi Omega, an organization composed of drama students, Monday announced the cast for its musical "Apple Tree."

The play, which will run Dec. 3-5, was written by Jerry Bock and Sheldon Harnick, who also produced "Fiddler on the Roof."

"Apple Tree" consists of three one-act musicals based on stories by Mark Twain, Frank Stockton and Jules Feiffer.

The cast for "The Diary of Adam and Eve" by Twain will be David Schott, Beaumont freshman, the voice; Monty Vaughn, Richardson sophomore, Adam; Marilyn Shults, Fort Worth junior, Eve; and John Coffman, Dallas junior, the snake.

"The Lady or The Tiger" by Stockton will feature Joe D. Lauck, Wichita Falls

senior, the Balladeer; Gary Callaway, Bellaire senior, King Arik; and Barbara Jarvis, Dallas sophomore, Princess Barbara. Others will be Norman Green, Richardson senior, Captain Sanjer, and Kat Schmidt, Dalhart sophomore, Nadjira.

Players for "Passionella" by Feiffer will be Jami Boren, Snyder freshman, the narrator; Toni Campese, Wichita Falls sophomore, Ella (she became "Passionella" later in the play); Joe D. Woods, Olney senior, Flip Charming; James Prior, Omaha, Neb., sophomore, Mr. Fallible; and Callaway, the Producer.

Robert Foard, Dallas graduate, is the director of the production, and Richard Chambers, Richardson sophomore, is the executive producer.

Musical Series Slated To Follow Dramas At NTSU

250

A light and airy series of musicals will follow in the wake of two contemporary and emotional dramas at North Texas State University.

"The Apple Tree," a collection of one-act musicals deftly woven into one by lyricist Sheldon Harneck and composer Jerry Bock, is scheduled to run Dec. 3-5 in the University Theater at NTSU. The production is presented by Alpha Psi Omega drama society.

Admission is \$1 for adults and 50 cents for students. Tickets are available in the NTSU box office. Reserved seat tickets must be picked up at least 15 minutes before the 8 p.m. curtain time.

The show is a collection of musicals which have in common an apple, the search for knowledge and the need for love. The three stories, "The Diary of Adam and Eve," "The Lady or the Tiger?" and "Passionella," are based on stories by Mark Twain, Frank Stockton and Jules Feiffer.

Alpha Psi Omega member Bob Foard, a graduate student

from Dallas, is directing the production. He has tried to change and adapt the musical without losing the overall theme or idea that the author wished. For instance, in the Broadway production, the same cast was used in each of the three plays. In NTSU's version, three casts are being used in what Foard hopes will be "one production."

The play's scene builds from the Garden of Eden to a barbaric kingdom and finally to the present day. Characters carry the frivolous names of "Snake," "Flip Charming," "Mr. Fallible" and a dual role, "Ella-Passionella."

The sets, designed by Gary Callaway, Bellaire senior, and executed by Mike Crawford, Borger junior, are done in the style of Peter Max who designed "The Yellow Submarine." The costumes were created especially for the play by Kat Schmidt, Dalhart sophomore. The entire production is done in shades of brown, gold and white.

The one exception, Foard said, is the red apple.

The Alpha Psi Omega production will be done in the tradition of the best Broadway musical with a full chorus, dancing ensemble and orchestra of almost 20 pieces directed by Russell Gloyd, senior from Springfield, Va. According to Foard, the music is a primary factor in connecting the three acts.

Denton Record Chronicle

November 22, 1970

'The Apple Tree' Carded by NTSU

DENTON, Texas (Sp.)—A light and airy series of musicals will follow in the wake of two contemporary and emotional dramas at North Texas State University.

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The Dallas Morning News

November 23, 1970

Fort Worth Star Telegram

November 29, 1970

**NTSU Play Provides Student
With Material for MA Thesis**

DENTON, (Spl) — "The Apple Tree," North Texas State University's Alpha Psi Omega drama society production for 1970-1971, is serving a double purpose.

Bob Foard, graduate student from Dallas, has found an extra benefit in directing "The Apple Tree." He is keeping copious notes as he directs the play for later use in his master's degree thesis, a production book on the staging of the Jerry Bock-Sheldon Harnick set of musicals.

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"I always wanted to do a production thesis," Foard said, adding that the Alpha Psi annual musical presented the proper opportunity.

FOARD SAID that obtaining permission to do research on the production was "surprisingly easy" in light of the fact that only three production theses have been done at NTSU.

Foard selected the Alpha Psi play because as a member of the drama society he was afforded the opportunity of directing but primarily because the annual production is traditionally a musical.

**'Apple Tree'
To Open
Thursday**

Music will be the keynote of the upcoming Broadway musical "The Apple Tree" to be presented by Alpha Psi Omega Thursday, Friday and Saturday.

The program will begin each night at 8:15 p.m. in the University Theatre. Tickets are on sale at the box office in the Speech and Drama Building. Admission is \$1.50 for adults and \$1 for students.

The play by Jerry Bock and Sheldon Harnick, who also wrote "Fiddler on the Roof," is composed of three one-act musicals based on stories by Mark Twain, Frank Stockton and Jules Feiffer.

The first act, "The Diary of Adam and Eve," is a mod version by Mark Twain of the story of creation. Simplicity is the keynote of this musical, and is almost the direct opposite of the second act.

"The Lady or the Tiger," by Frank Stockton, is the most extravagant and complex of the three musicals. According to Reed Chambers, the executive producer, this act runs close to a contemporary operetta in that the music is continuous.

The third musical, "Passionella," by Jules Feiffer, has similar characteristics to the other two. It is a satire on movies and movie stars told in fairy-tale fashion.

An interesting note about "The Apple Tree" is that although all three stories were written by different men, at different times and with different themes in mind, all have three characters in common, man, woman and the devil.

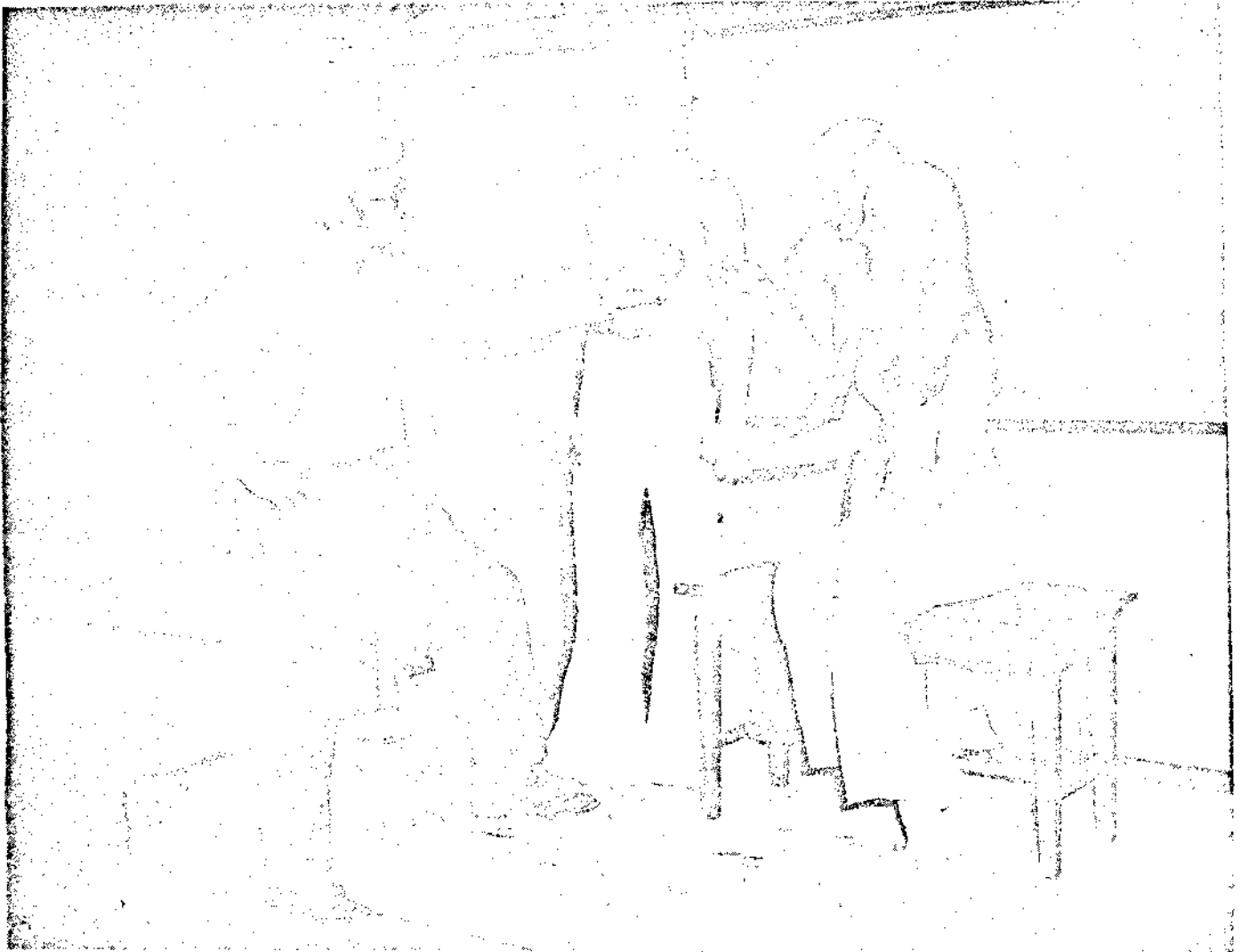
There will be a 15 member orchestra, conducted by Rusty Gloyd, Springfield, Va., senior, accompanying the 30 songs which will be sung during the play.

The North Texas Daily

December 1, 1970

The North Texas Daily

December 1, 1970

***Watch it, Adam!***

Dallas graduate student Bob Foard, left, offers Adam, Eve and the snake an apple and final instructions for their parts in "The Apple Tree." The characters are, from left, Adam, Monty Vaughn, Winter Park, Fla., sophomore; the snake, John Coffman, Dallas junior; and Eve,

Marilyn Shultz, Fort Worth junior. The Alpha Psi Omega play will be presented Thursday, Friday and Saturday in the University Theater at 8:15 p.m. each night. Foard is directing the production.

The North Texas Daily

December 4, 1970



A Real Song

Joe D. Woods, right, Olney senior, portrays Flip as he sings "Real" to the leading lady of "Passionella," the third act of "The Apple Tree." Toni Campese, Wichita Falls sophomore, plays Passionella. "The Apple Tree"

will be presented through Saturday in the University Theatre at 8:15 p.m. Tickets are available at the box office in the Speech and Drama Building. Admission is \$1.50 for adults and \$1 for students.

—Photo by Cody Curry

Musical Captures Essence of Women

By ELLEN MOORE
Daily Reporter

"The Apple Tree," a three-act musical comedy, presents a delightful character study of women. From Eve, the first of a new breed, to Pasionella, a sort of contemporary Cinderella.

Monty Vaughn, Winter Park, Fla., sophomore, gives an excellent portrayal of Adam throughout the first act in a role which covers a spectrum of emotion from the lighthearted, carefree abandon required in three of his songs ("Eve," "Adam's Reprieve" and "It's a Fish") to the sad despondency of his last scene—a short monologue after Eve's death. Vaughn's performance makes Adam come across as a very genuine, very real first man.

Eve is played by Marilyn Shults, Fort Worth junior, who appeared nervous, and perhaps due to this, her first three songs were difficult to hear. She seemed eager to

please, and overacted somewhat in her desire to convince the audience of her naiveness and innocence.

The Snake, played by John Coffman, Dallas junior, tempts Eve to eat one of the forbidden apples in the title song of the play, "The Apple Tree (Forbidden Fruit)." Coffman's outstanding performance is enhanced by the effect of having a red spotlight on him continuously.

The second play in the trilogy is a musical comedy version of Frank R. Stockton's classic tale of "The Lady or the Tiger." Norman Green, Richardson senior, dares to love Princess Barbara, and after being discovered by her father, is punished by having to choose one of two doors in the arena. Behind one is a tiger who would kill him; behind the other, a beautiful woman who would wed him on the spot "whether he wants to or not."

Princess Barbara, Barbara Jarvis, Dallas sophomore, is costumed in a gold lame type of material which sets off her red hair as she performs the solo song and dance numbers, "I've Got What You Want" and "Tiger, Tiger." Miss Jarvis has a strong voice which carries well, and she performs her dances excellently.

Act III of the production is the story of a contemporary Cinderella, Pasionella. The play, based on Jules Feiffer's work, is titled after the heroine.

The dual role of Ella and Pasionella is played magnificently by Toni Campese, Wichita Falls sophomore, who looks, sings and acts much like the famous "little girl with the big nose." Even to the acceptance of an award in the latter part of the play, Miss Campese is very much like Streisand.

Miss Campese is an extremely versatile actress, as is reflected in the quality of her songs. In "Oh, to Be a Movie Star," Ella gives a robust vocalization enumerating her reasons for wanting to be beautiful.

Lighting, which in all three acts lends much to the visual appeal of the production, was designed and directed by Carl Kidd, Wichita Falls sophomore, and Tod Lane, Wichita Falls graduate student.

Robert B. Foard, Dallas graduate student in drama, directed the musical as his master's thesis production. "The Apple Tree" has been forged into a cohesive, appealing play reminiscent of the old-time stage show.

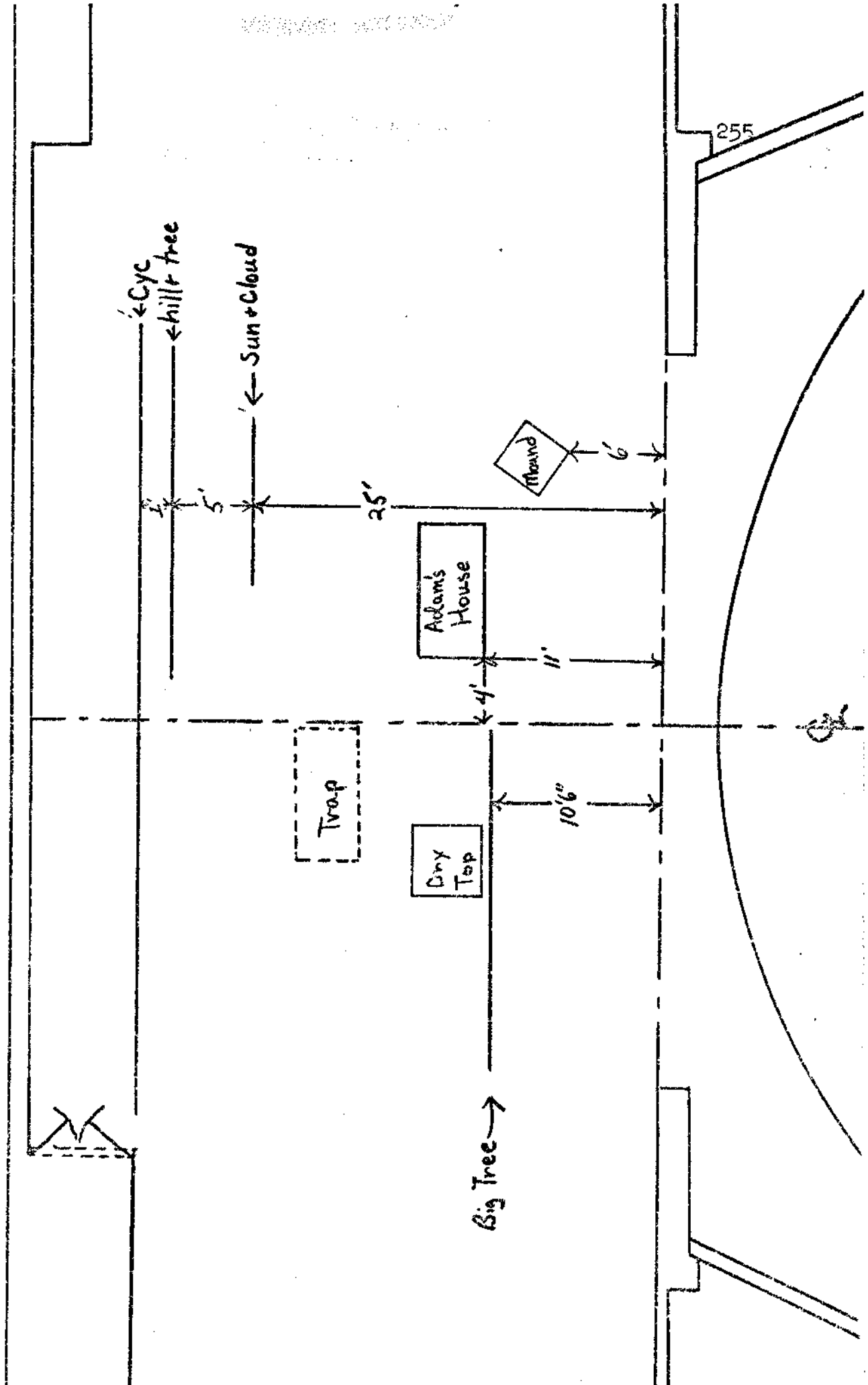
The North Texas Daily

December 4, 1970

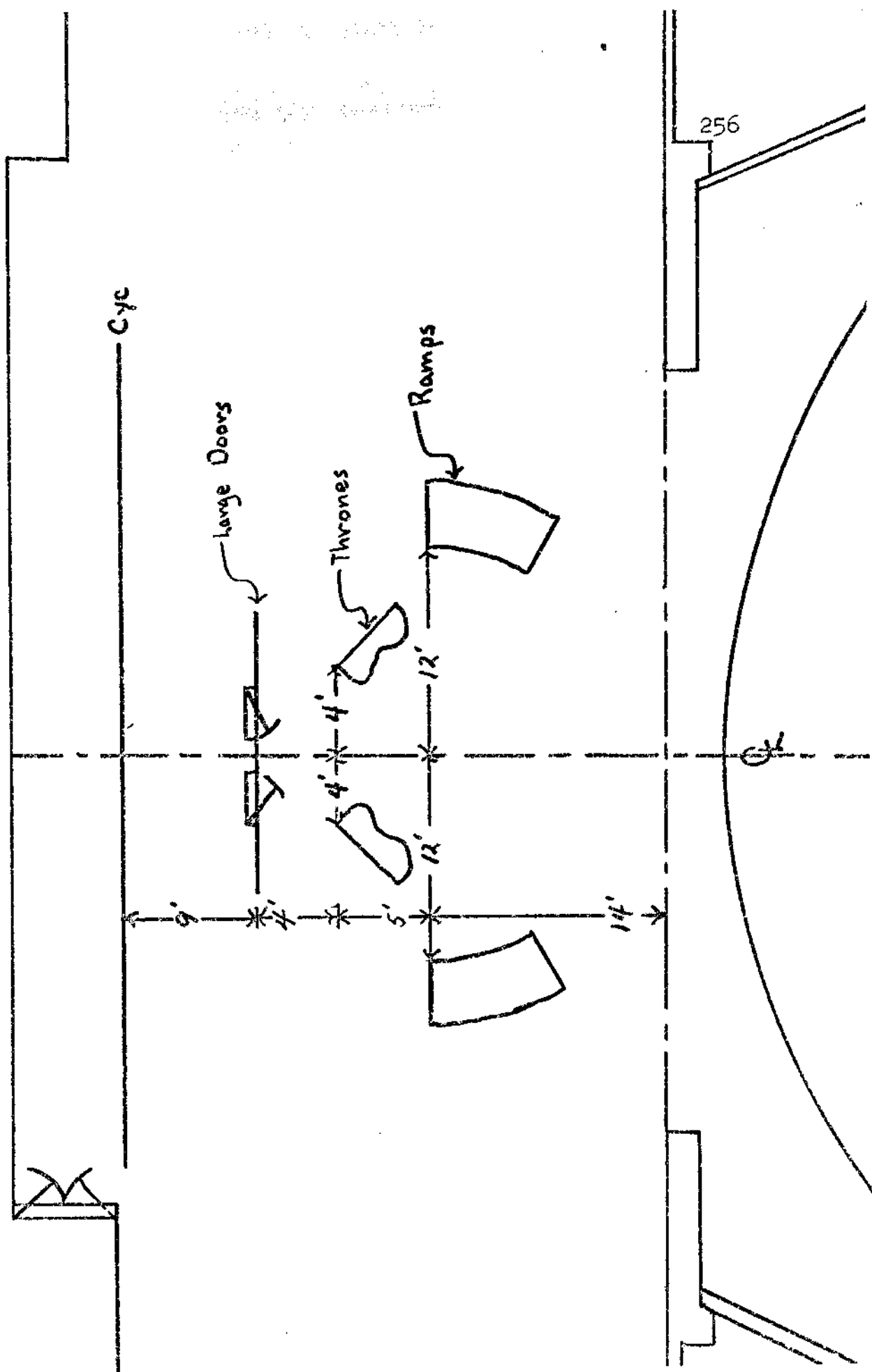
ADAM + EVE (Floor plan)

Scale: $\frac{1}{8}'' = 1'$

Apple Tree University Theatre



Lady or the Tiger (Scene 1)
 Scale: 1/8" = 1'
 Apple Tree NTSU
 University Theatre

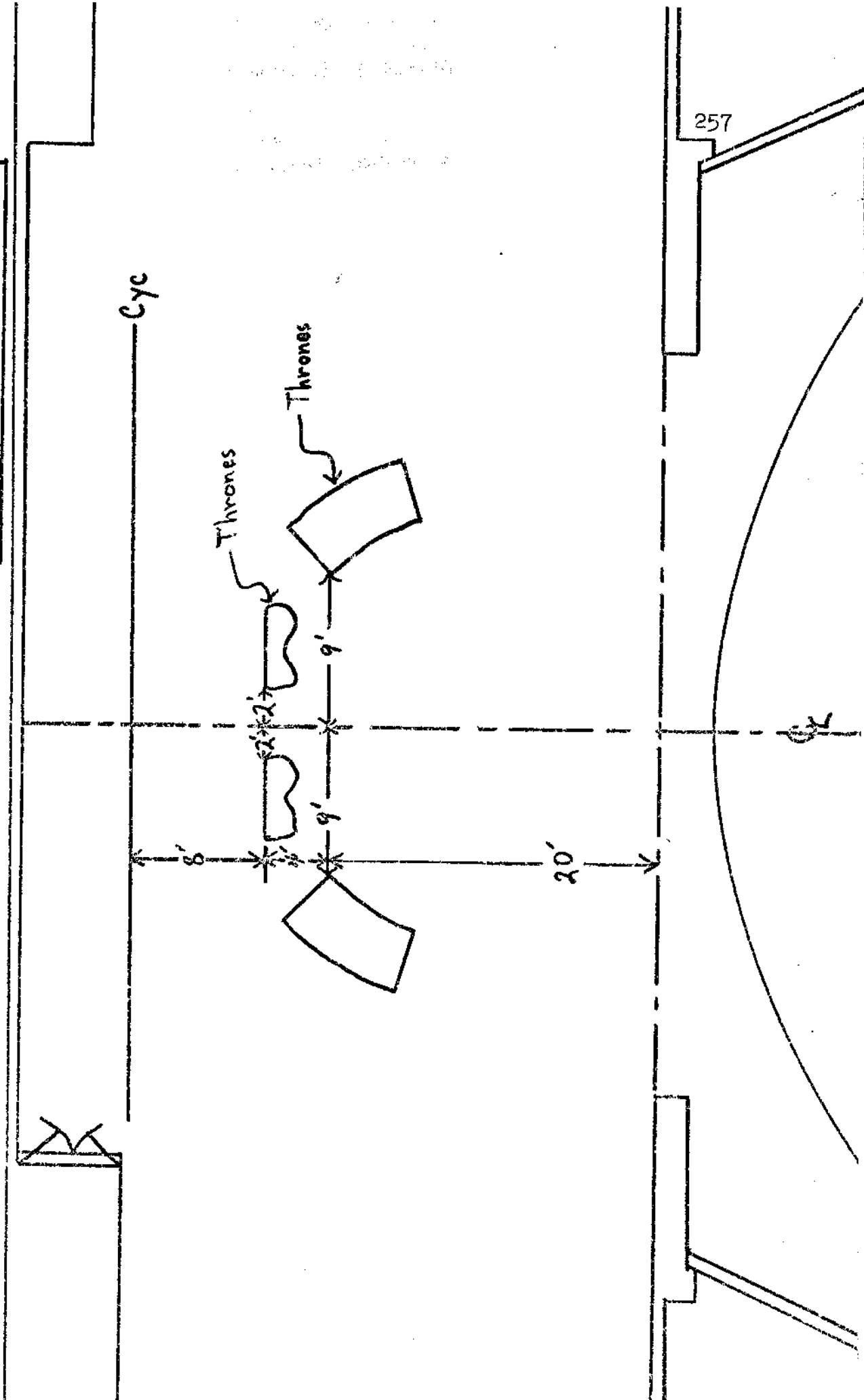


Lady or the Tiger (Scene 2)

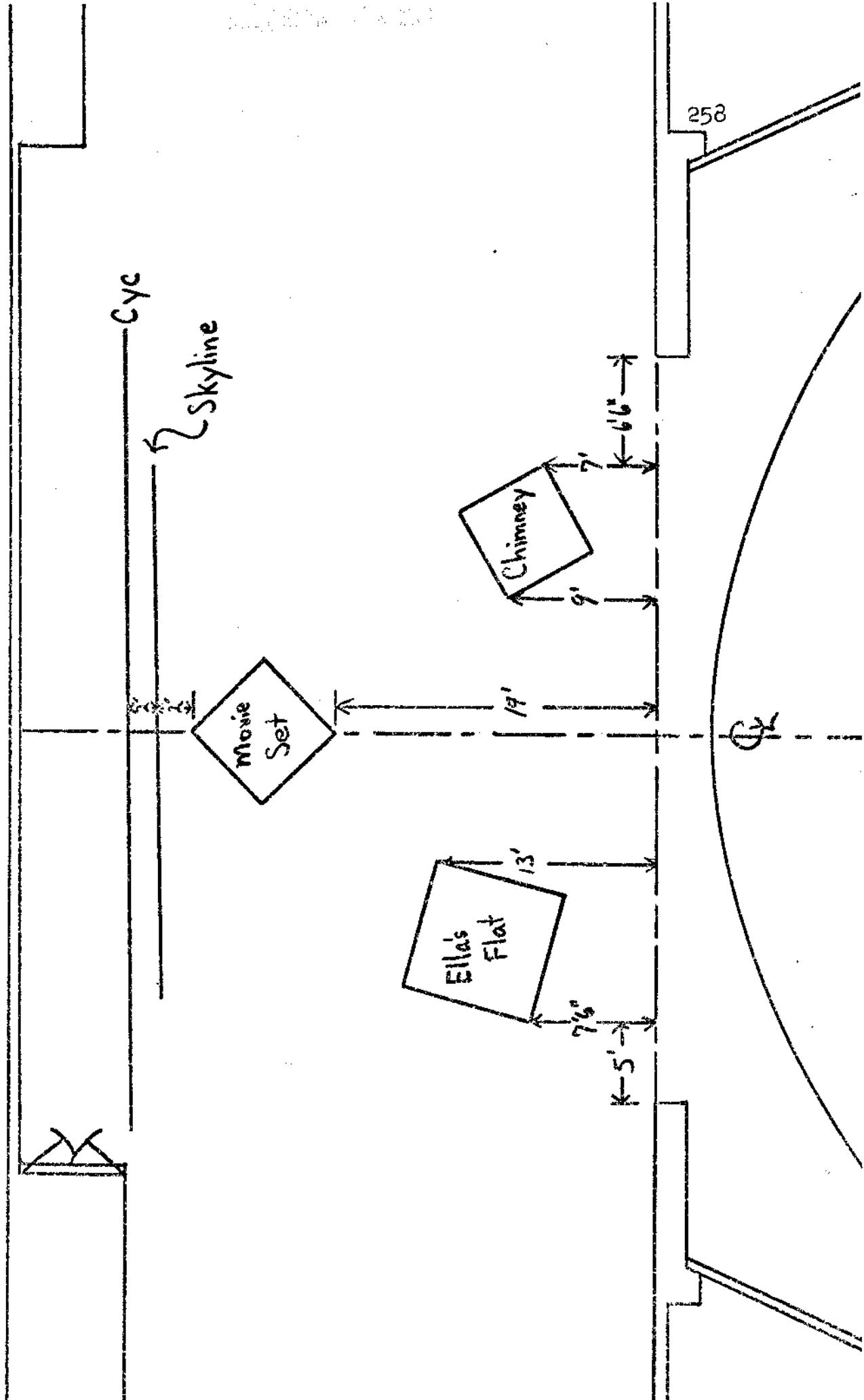
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Apple Tree
University Theatre

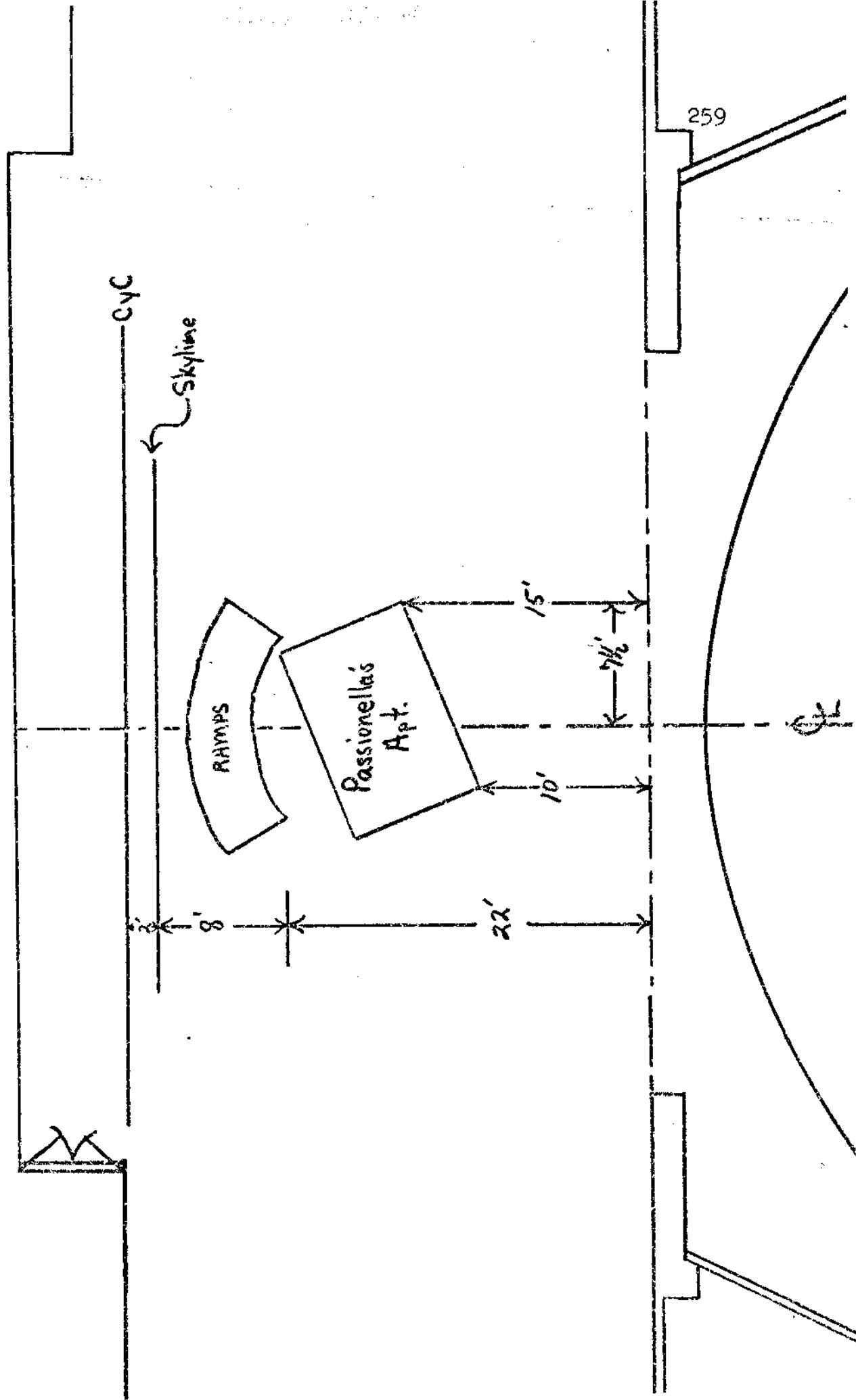
NTSU

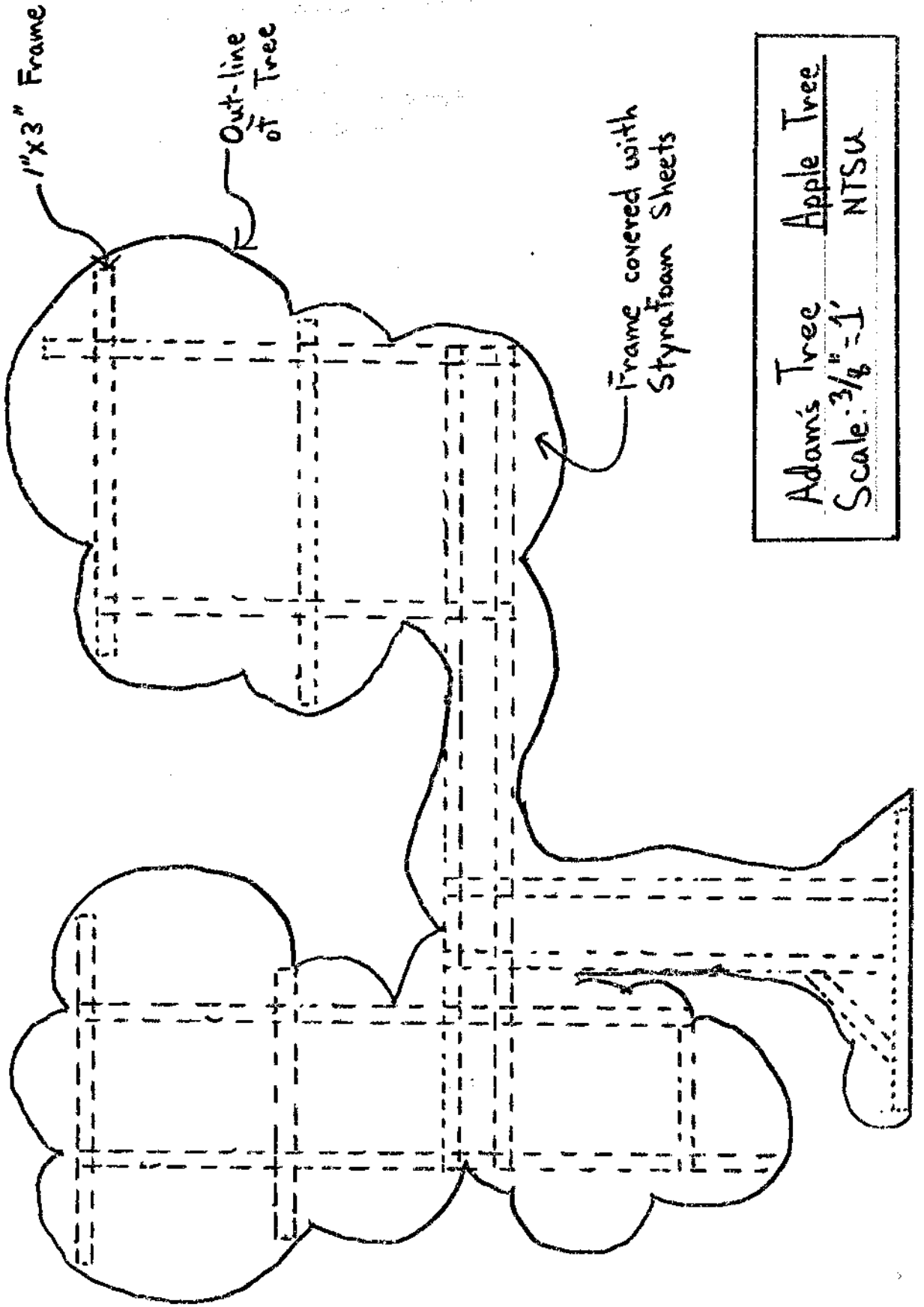


Passionella Apple Tree
Scale: $\frac{1}{8}'' = 1'$
University Theatre NTSU



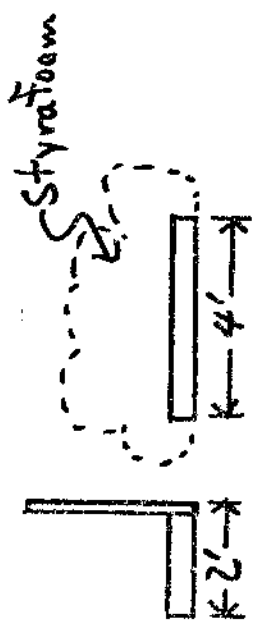
Passionella Apple Tree
Scale: $\frac{1}{8}'' = 1'$
University Theatre NTSU





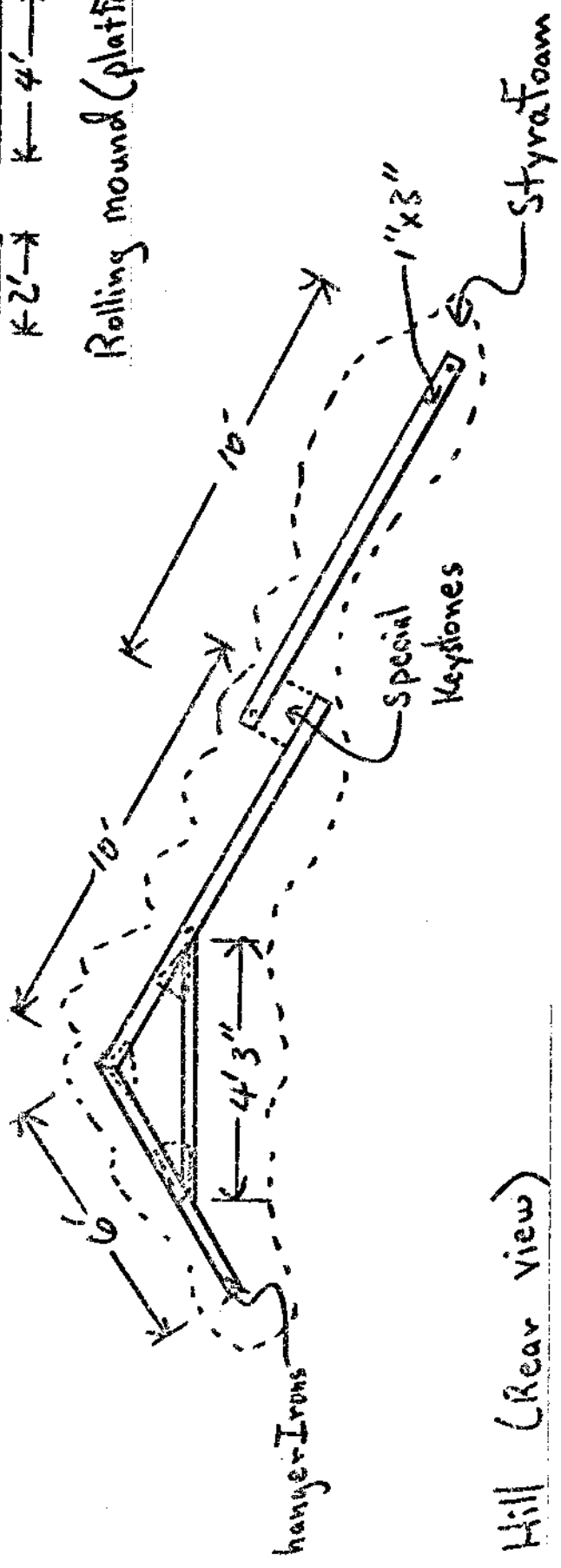
Adam's Tree Apple Tree
Scale: $3/8" = 1'$ NTSU

Side



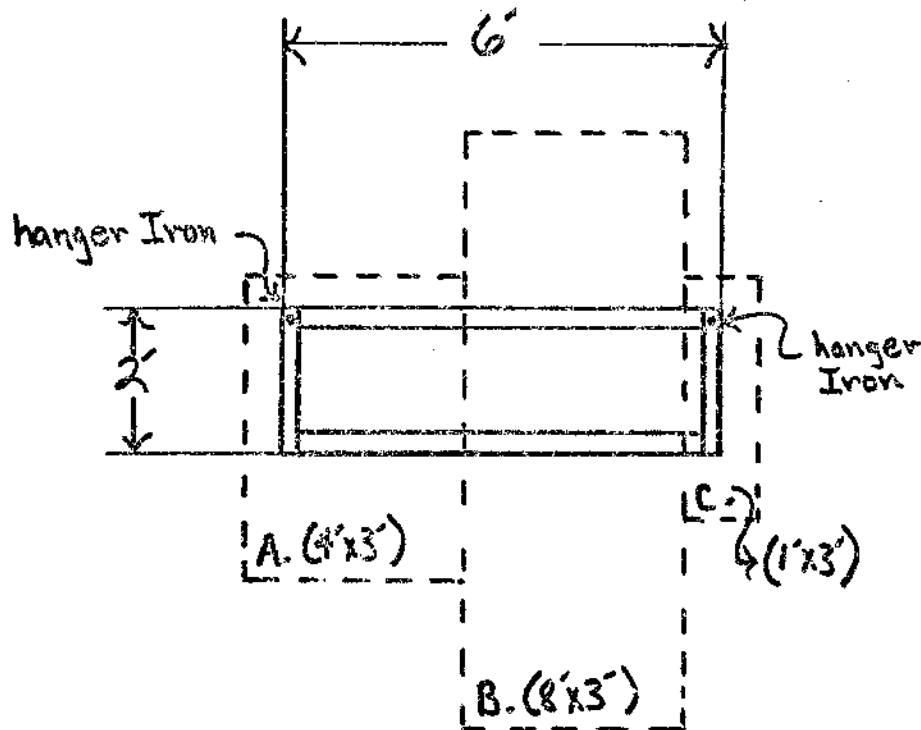
Front

Rolling mound (platform on casters)

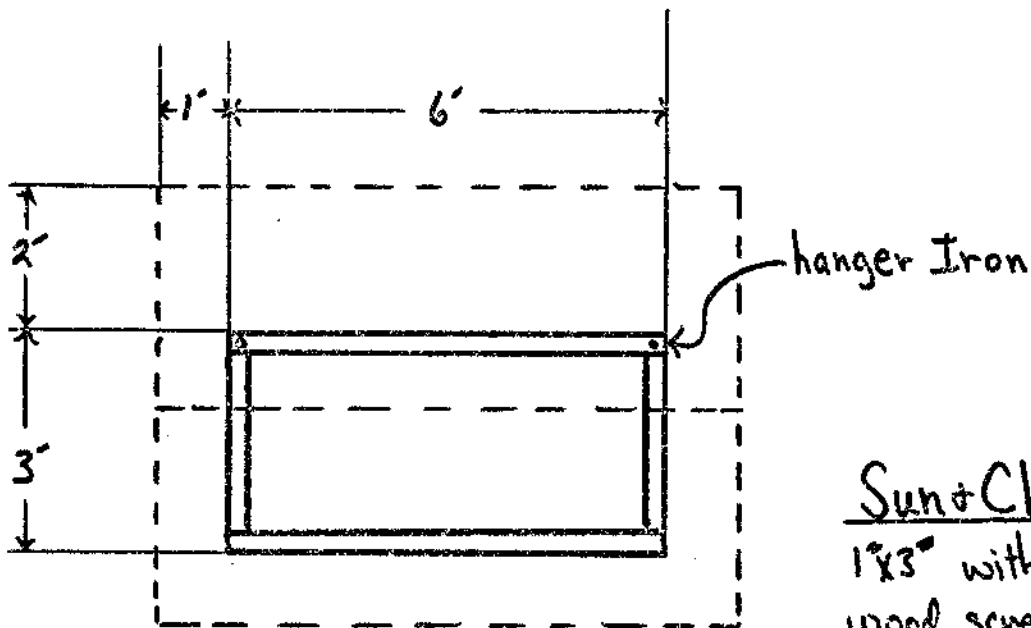


Hill (Rear view)

Adam + Eve	Apple Tree
Hill ; Rolling Mound	
NTSU	Scale: 1/4" = 1'

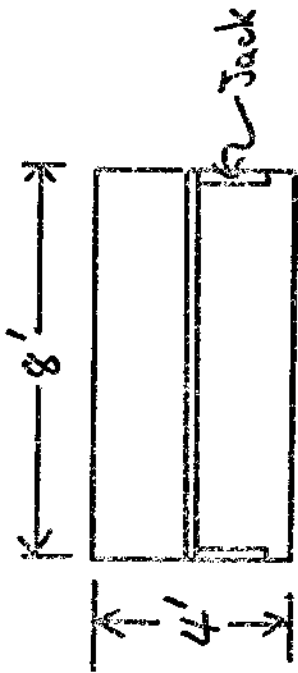


Apple Tree (REAR)
 1" x 3" ; lap-joints ;
 1 1/2" #7 wood screw
 showing size +
 placement of
 styrafoam sheets



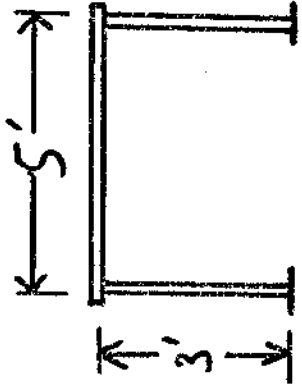
Sun + Cloud (REAR) ; made of
 1" x 3" with lap joints + 1 1/2" #7
 wood screws ; showing placement
 of styrafoam sheets (8' x 3' x 1")

Scale : 3/8" = 1'

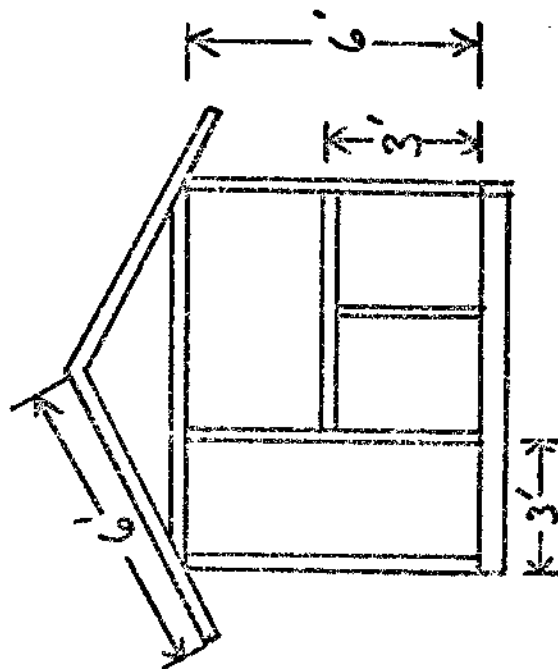


Adam's House (Top view)

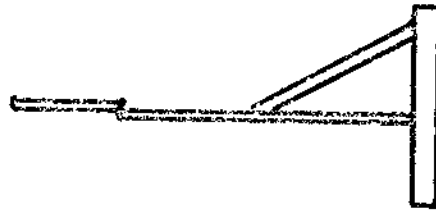
Adam & Eve (Act I) Apple Tree
 Adam's House; lean-to
 NTSU Scale: $\frac{1}{4}'' = 1'$



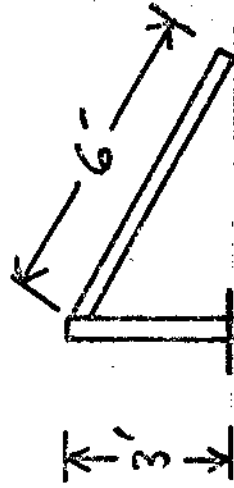
Lean-to (Front View)



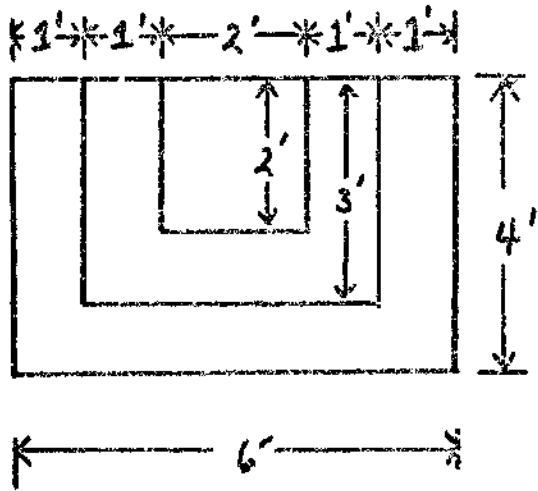
Adam's House (Front View)
 6" platform on casters



Adam's House (Side view)



Lean-to (side view)

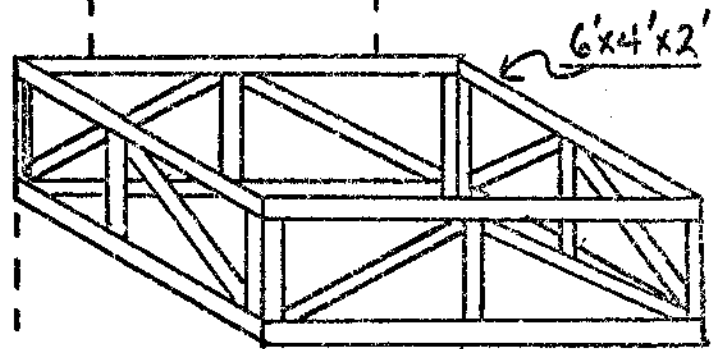
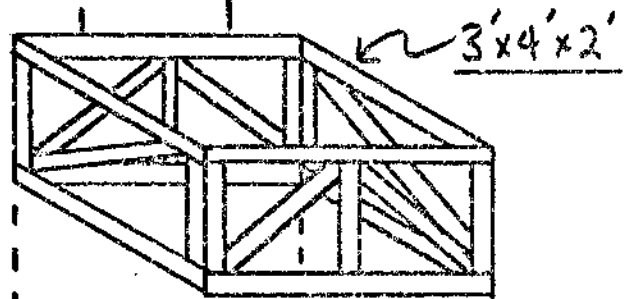
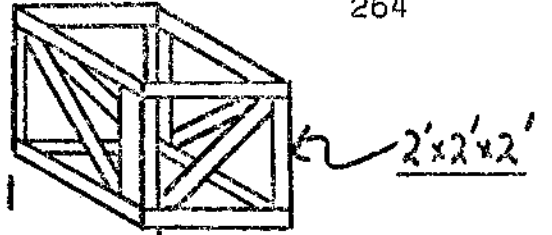


Top view of frame work

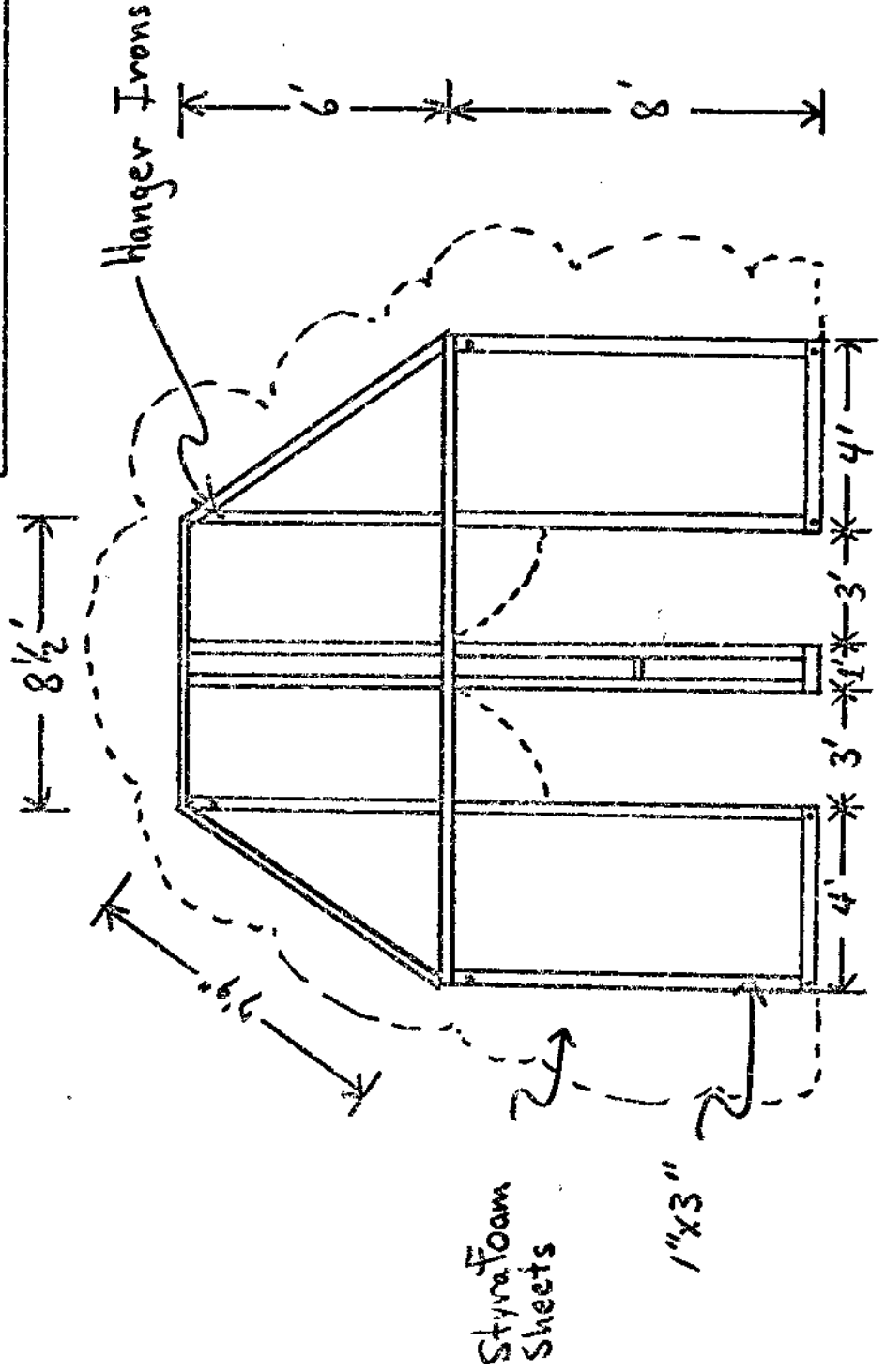
Lady or Tiger (Act II)
 Apple Tree Scale: $\frac{3}{8}'' = 1'$
 Top view and exploded
 view of Throne Units



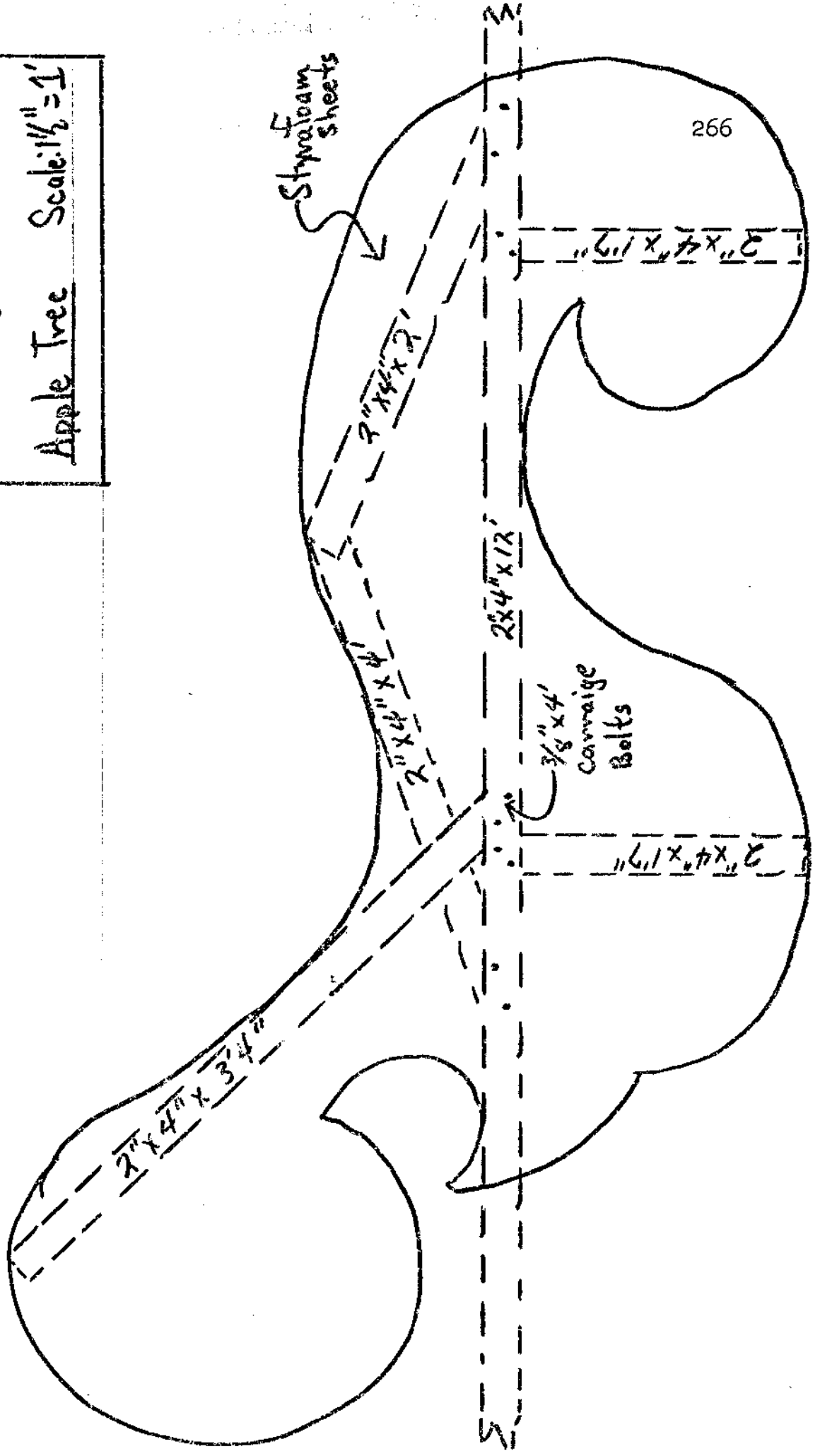
264



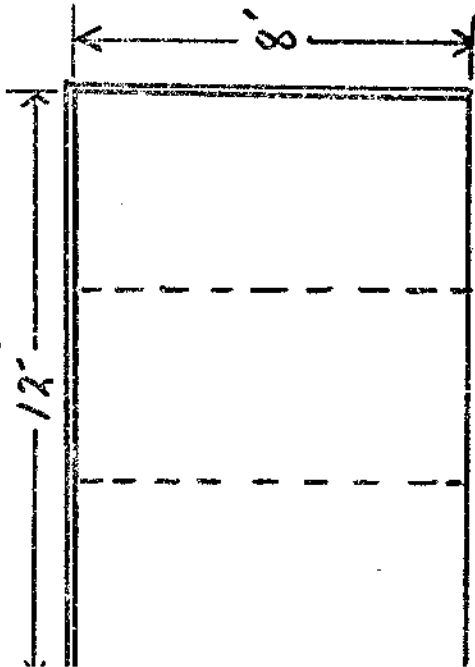
Lady or Tiger (Act II) Apple Tree
 Double Door Unit
 NTSU Scale: 1/4" = 1'



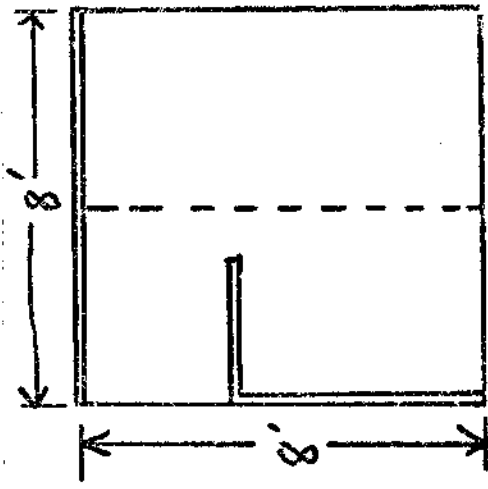
Lady or Tiger (Act II)
Apple Tree Scale: 1/2" = 1'



Passionella's Apt.

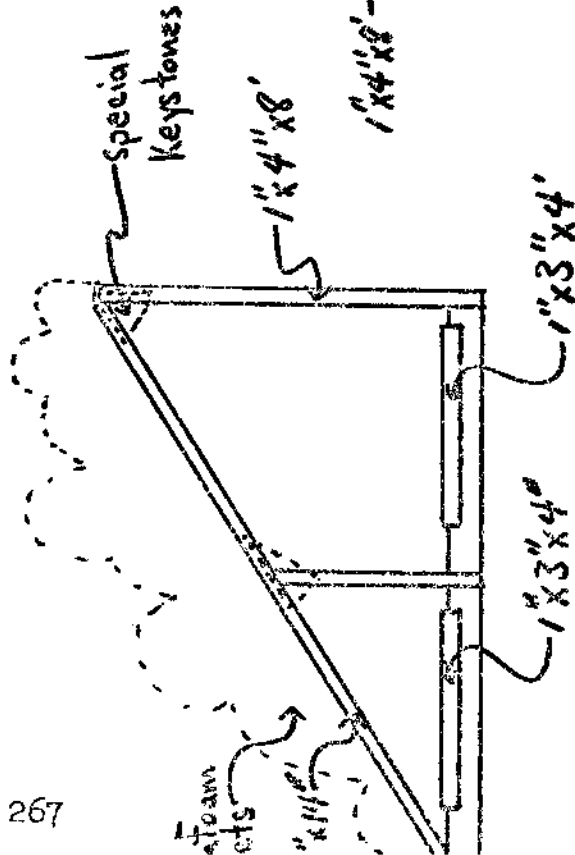


Ellis Flat

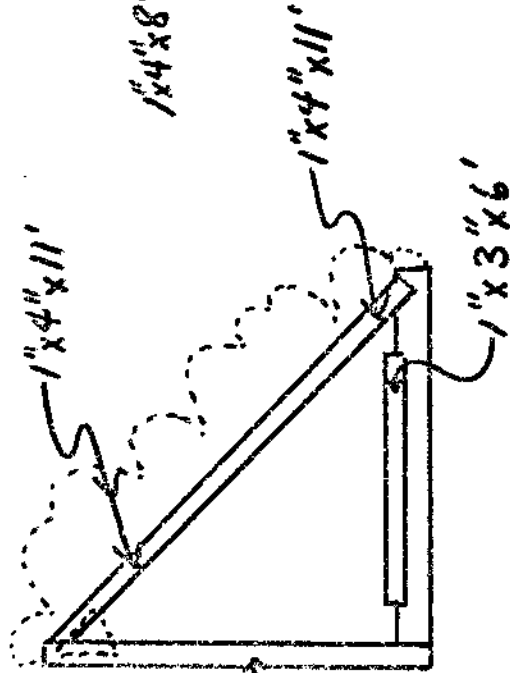


Passionella (Act III) Apple Tree

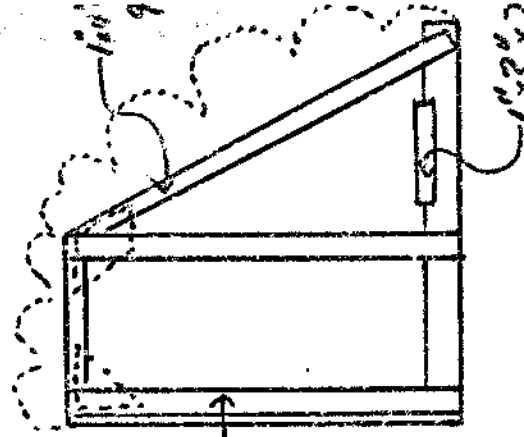
NTSU Scale: 1/4" = 1'



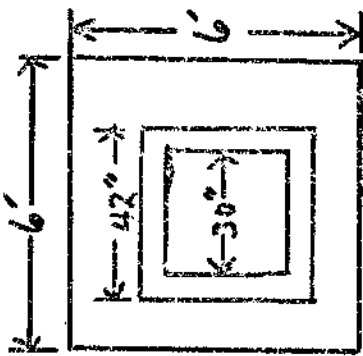
Rear View of Passionella's Apt. (platforms on casters)



Rear View of 8' wall on both platforms

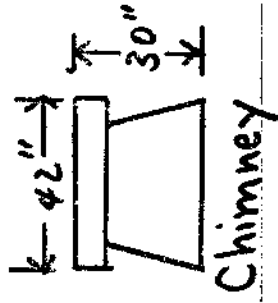


Rear View of Ellis Flat (on casters)

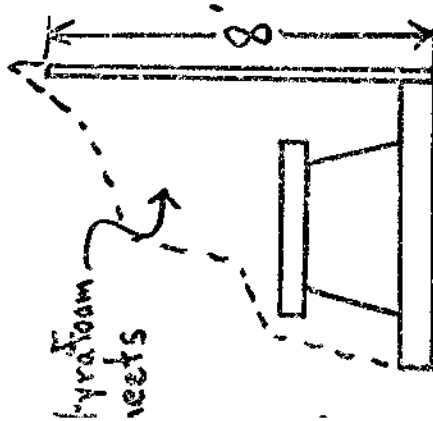


Chimney Unit
6' x 6' platform on Casters

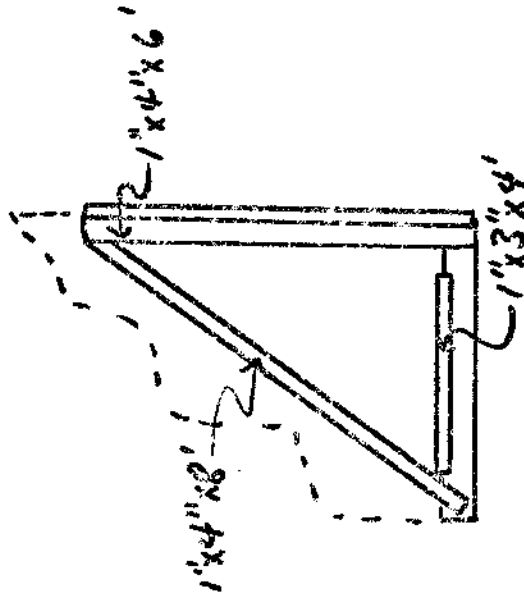
Passionella (Act III) Apple Tree
NTSU Scale: $\frac{1}{4}'' = 1'$



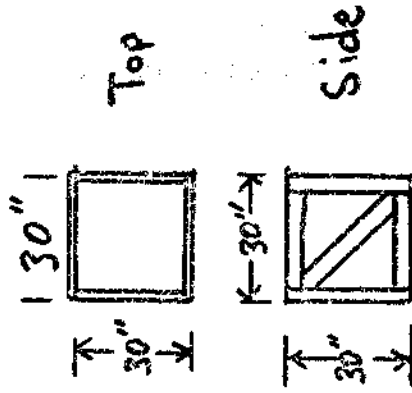
Chimney



Side View



Rear View

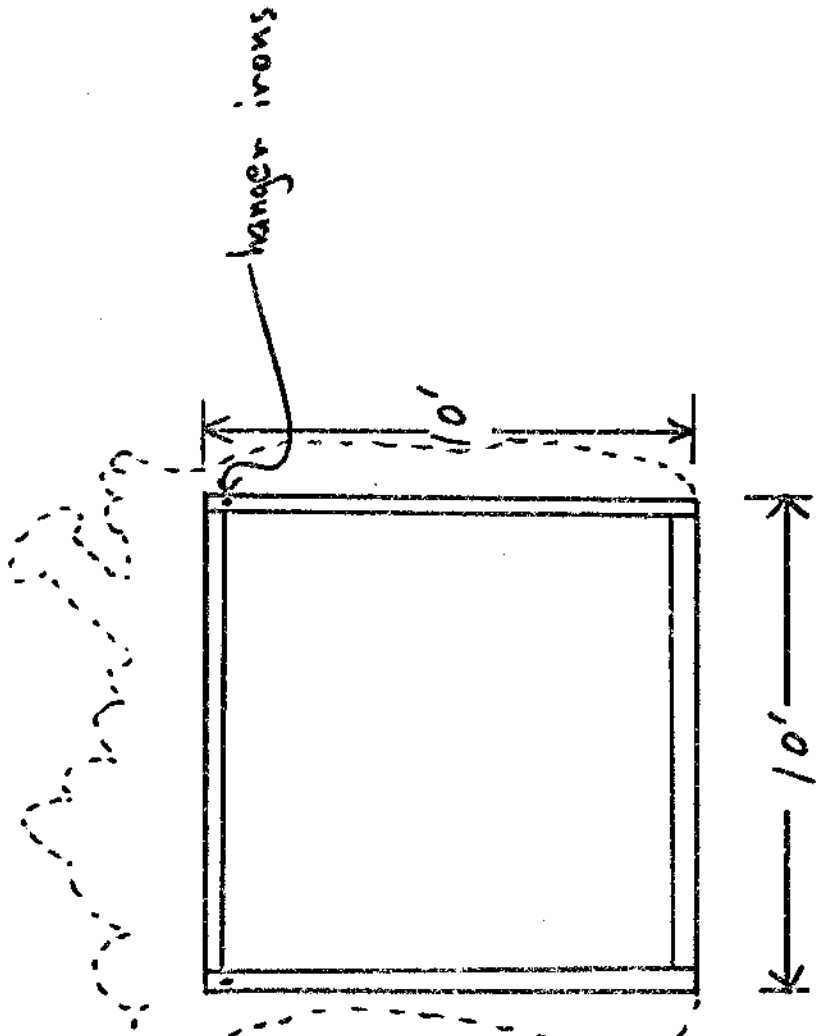


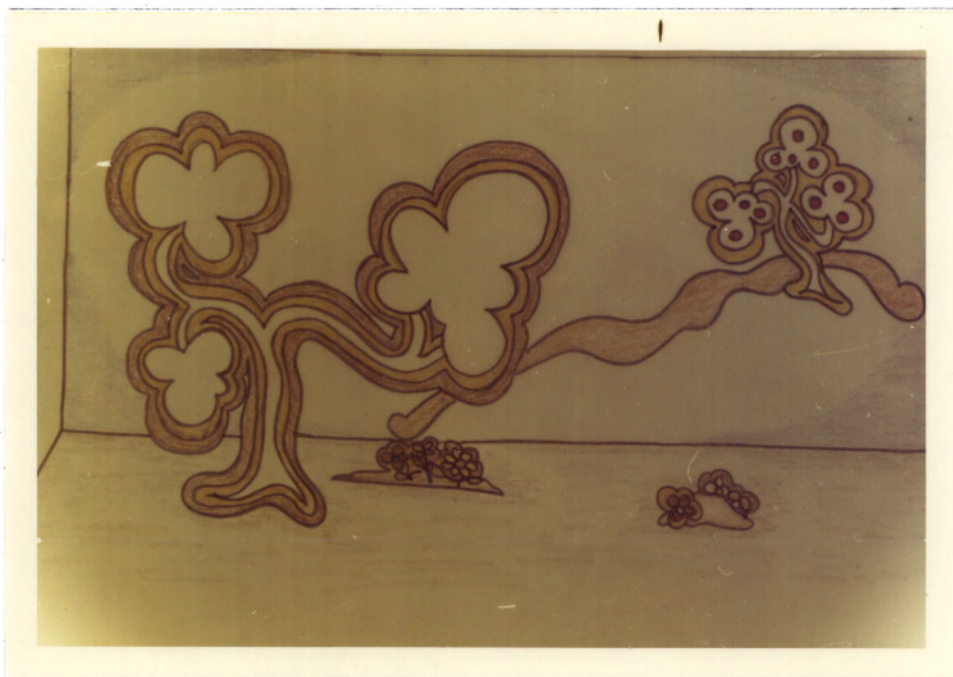
Top

Side

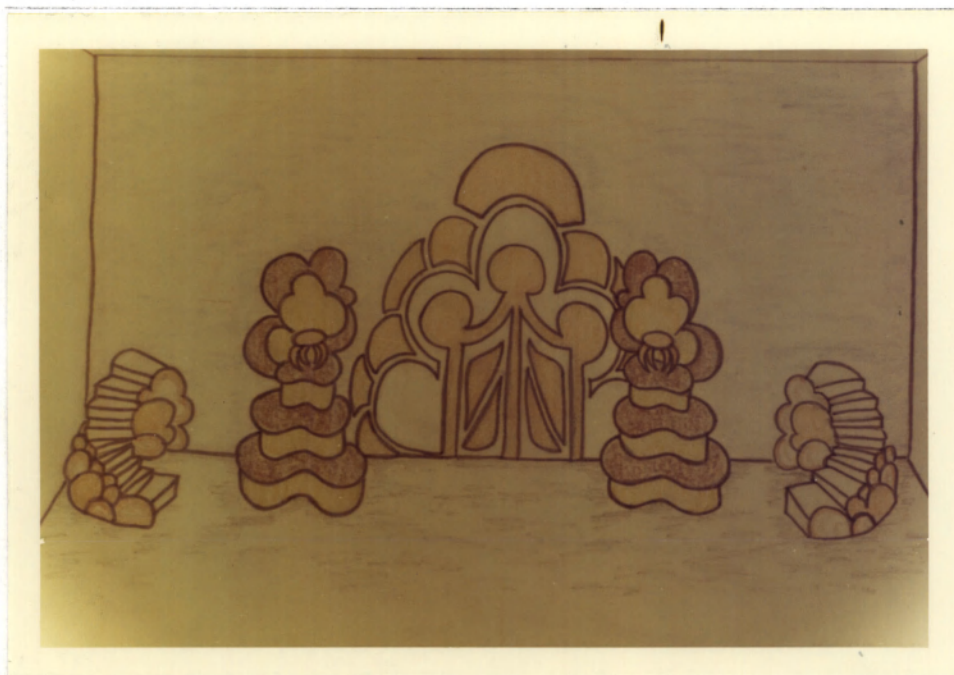
Chimney Frame

Passionella (Act III)
Apple Tree Scale: 1/4"=1'
Psychedelic Drug Store





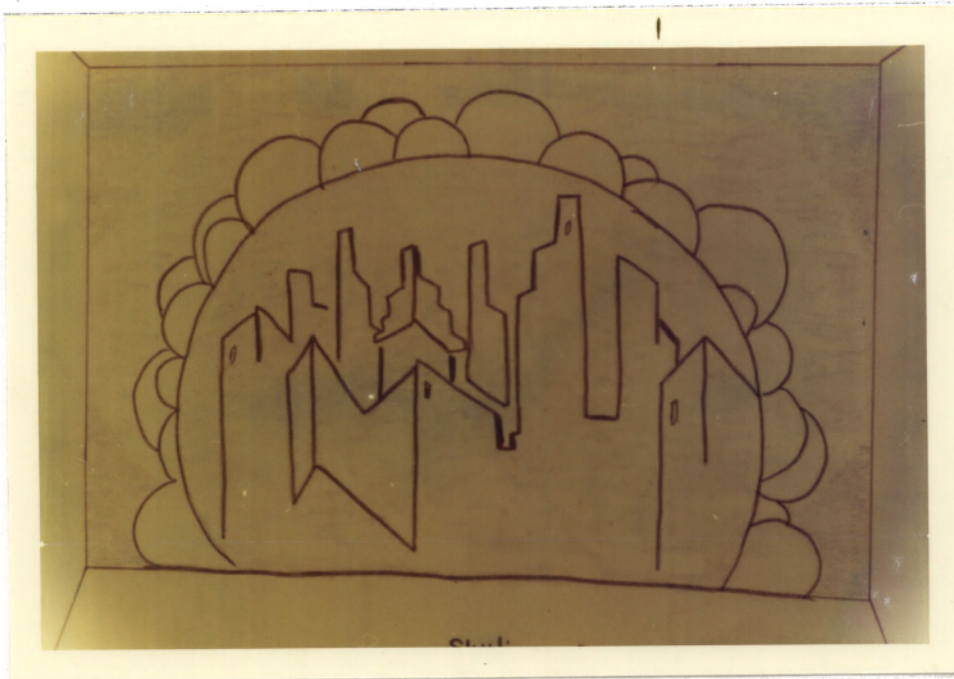
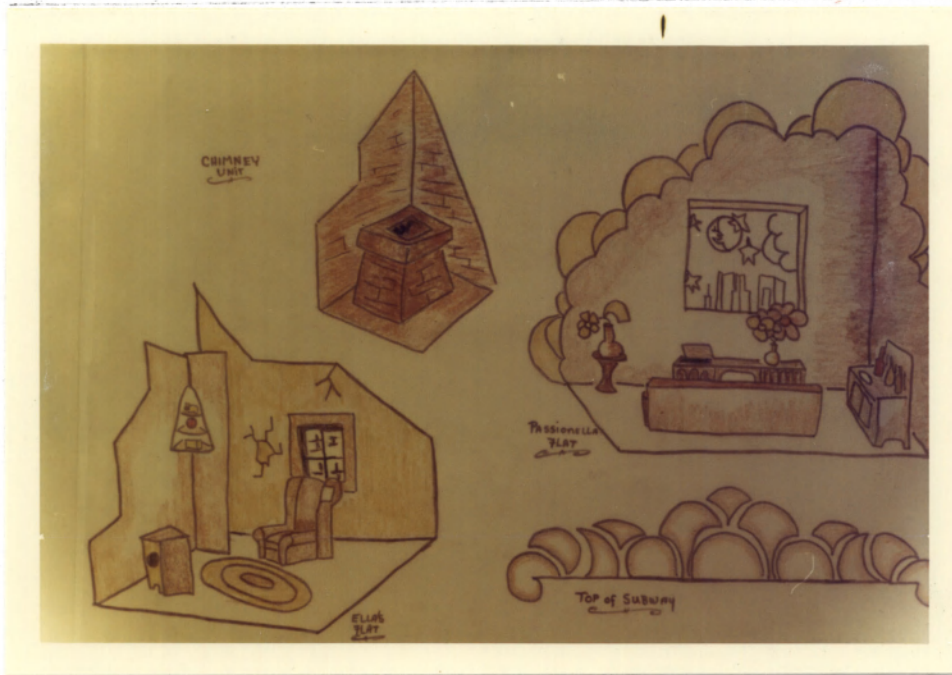
Set Design for Act I
"The Diary of Adam and Eve"



Set Design for Act II
"The Lady or the Tiger?"

Set Designs for Act III

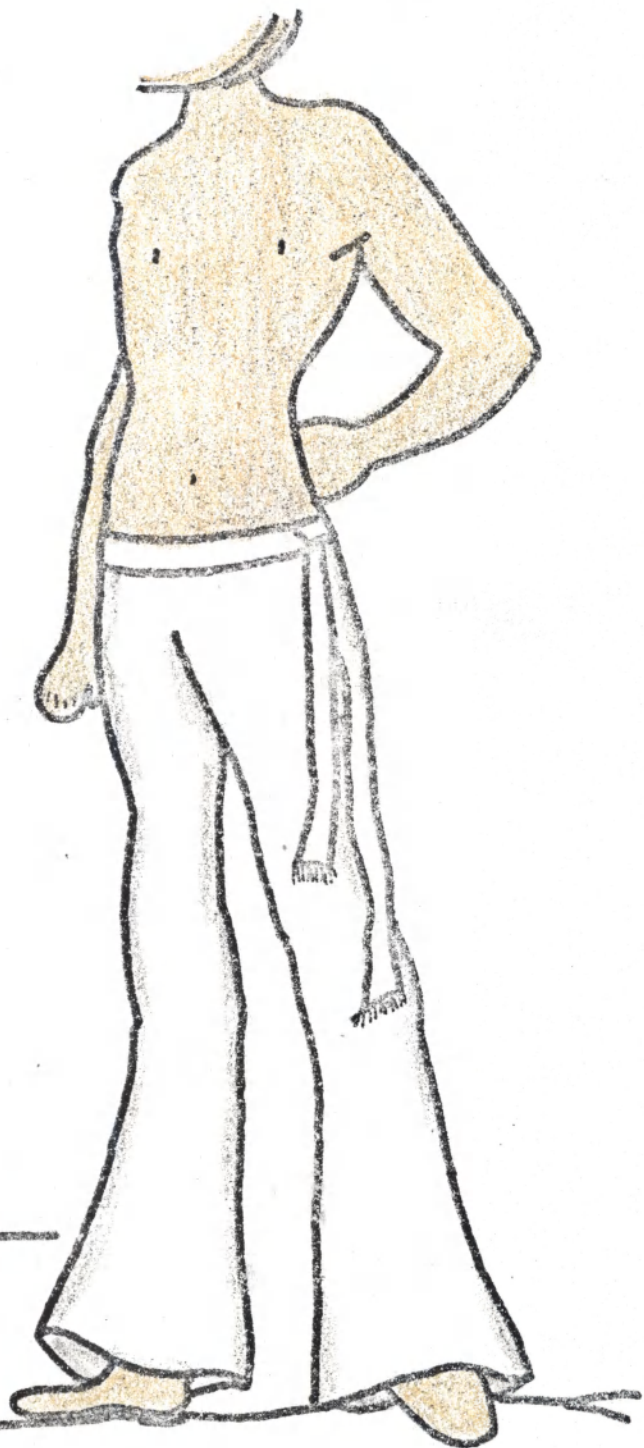
"Passionella"



Costume Designs for Act I
"The Diary of Adam and Eve"



"EVE"



"ADAM"

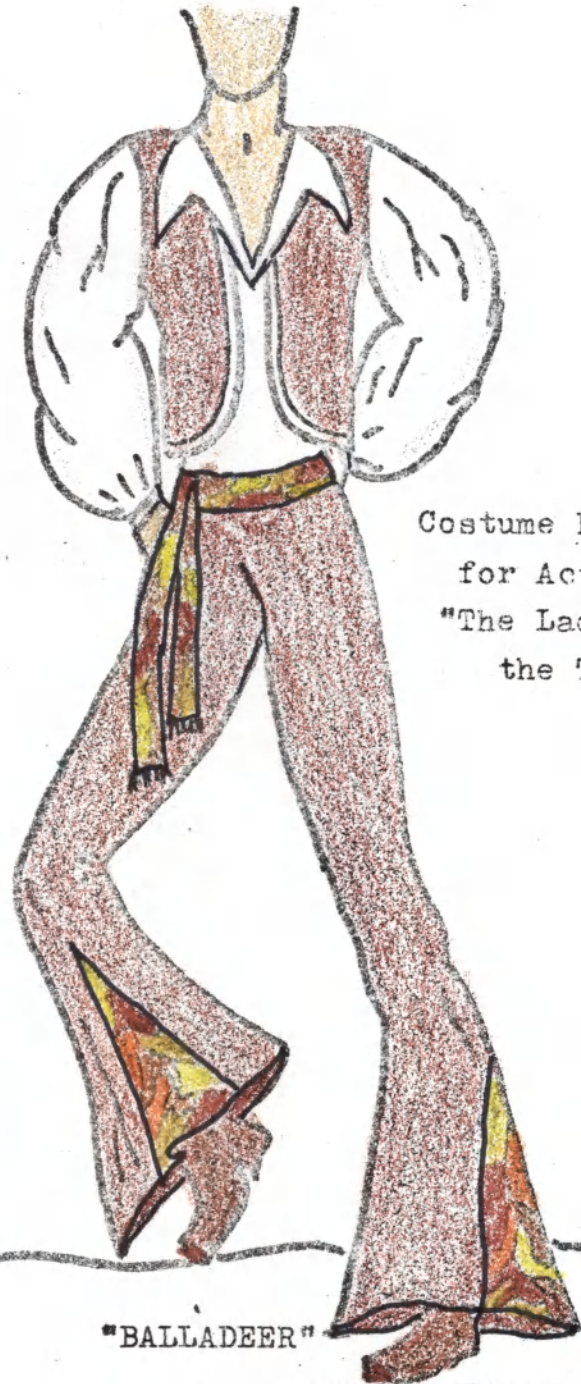
Costume Designs--

"The Diary of Adam and Eve"--Continued:

"SNAKE"

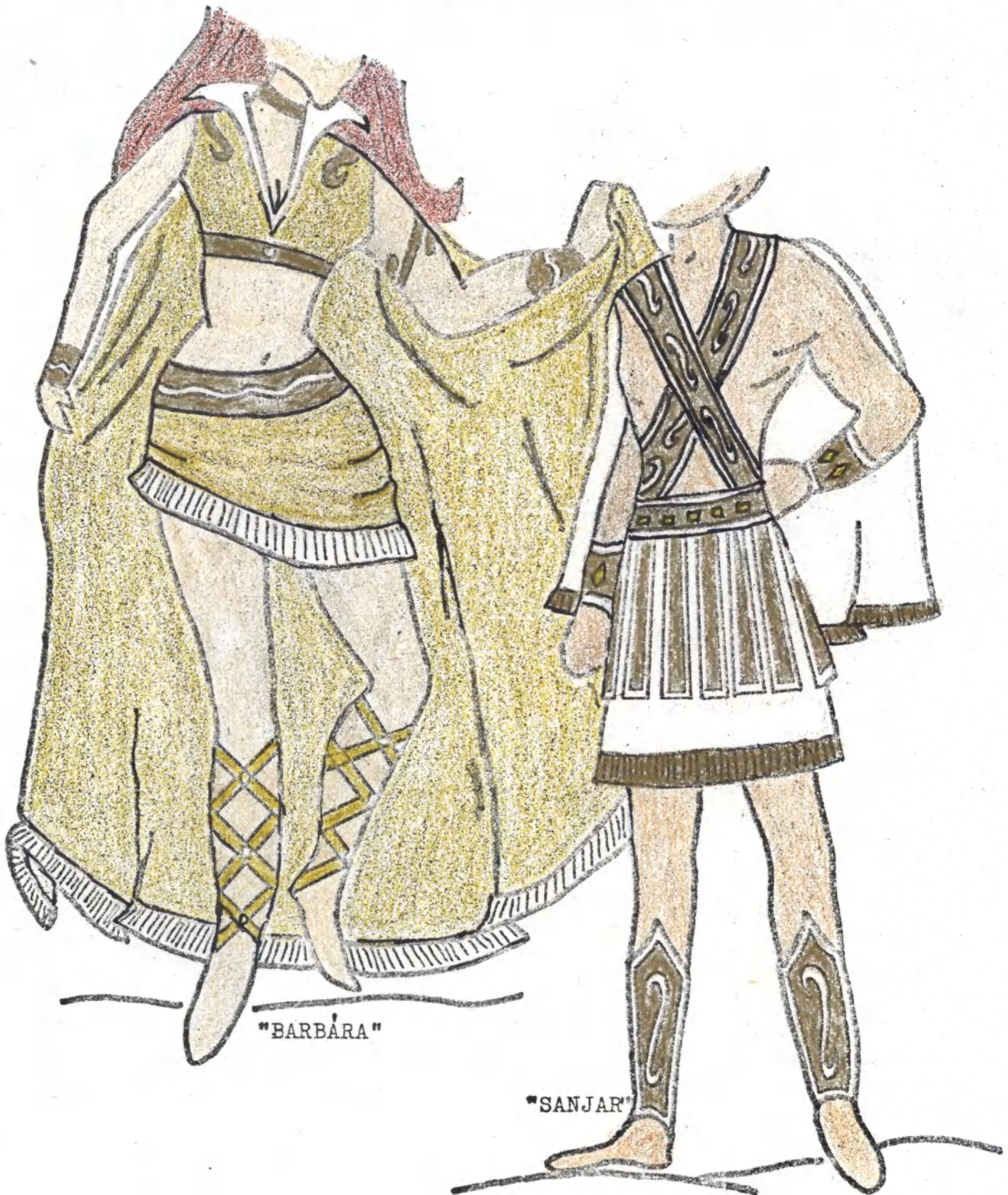


Costume Designs
for Act II
"The Lady or
the Tiger?"



"BALLADEER"

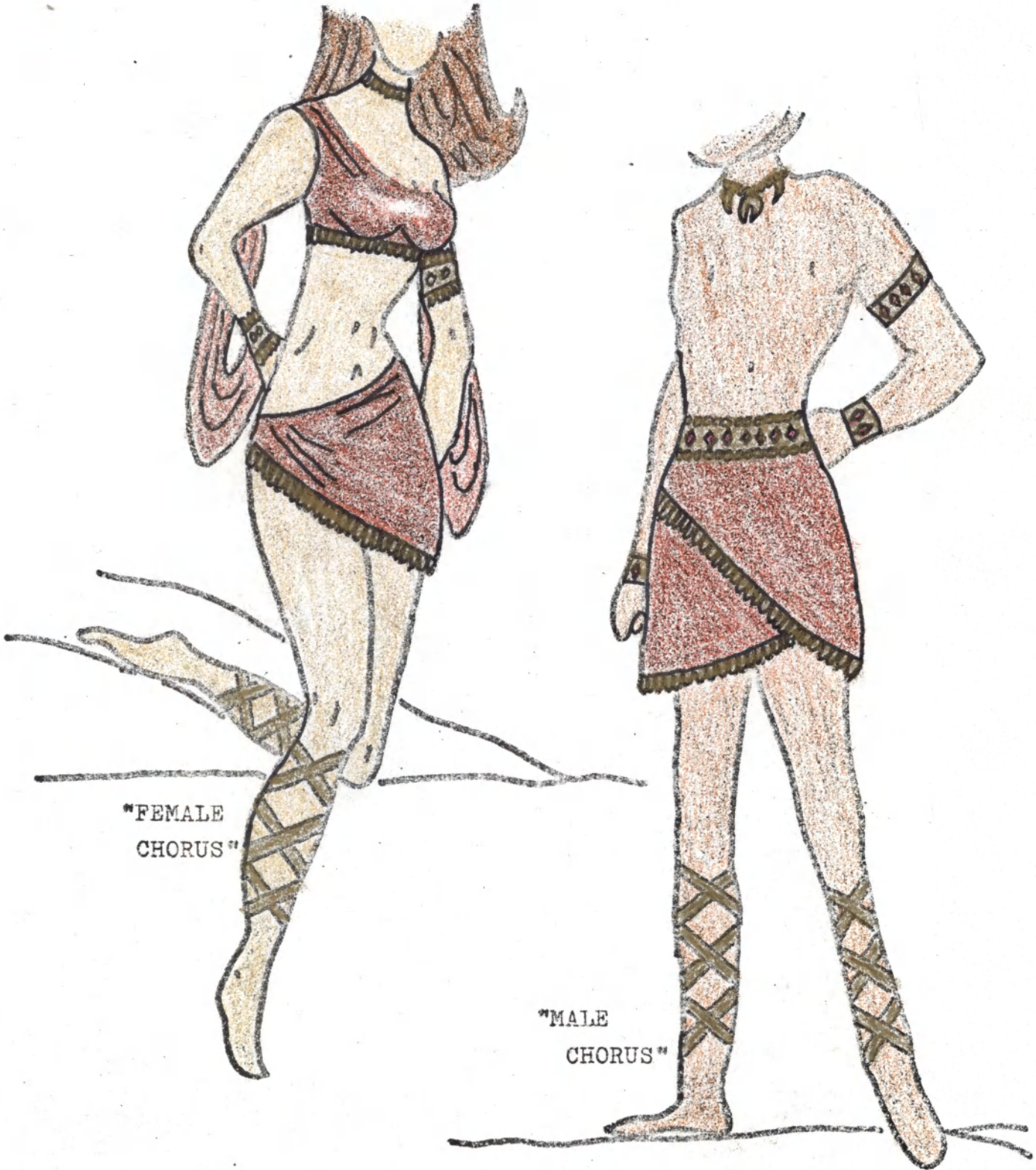
Costume Designs--"The Lady or The Tiger?"--Continued:



"BARBARA"

"SANJAR"

Costume Designs--"The Lady or The Tiger?"--Continued:



"FEMALE
CHORUS"

"MALE
CHORUS"

Costume Designs for Act III

"Passionella"



Costume Designs--"Passionella"--Continued:



"PASSIONELLA"

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