LOVE IS THE ANSWER: A CREATIVE THESIS PRODUCTION

COMBINING MULTI-MEDIA AND ORAL INTERPRETATION

APPROVED:

[Signatures]

Major Professor

Minor Professor

Chairman, Department of Speech and Drama

Dean of the Graduate School
The problem of this thesis in creative production is concerned with the use of multi-media in an oral interpretation program so as not to obscure the author's message. The production attempted to utilize literature chosen to represent a basic theme and present it with selected media so that a positive response is evoked from the audience. The study also attempts to show, through example, that a program of oral interpretation using multi-media can sustain audience interest for a full evening of entertainment.

An attempt is also made to show that multi-media need not be in constant use, that some literature can best utilize the "subtractive theory" which intensifies the message by deleting a majority of media.

The thesis is divided into five basic areas: techniques and principles of multi-media, selection of material for oral interpretation, directing and producing an experiment in multi-media, problems and evaluation of this specific production, and the prompt book with blocking and technical data.

The first chapter is an introduction to multi-media, its principles and history. Theoretical experimentation is cited.
as are the current trends in the production of theatre and oral interpretation. The second chapter discusses the need for answers to fundamental questions of the presentational situation, and criteria for the selection of literature for an oral interpretation program. Chapter Three discusses the specific program, Love Is The Answer, as it evolved through the use of established criteria and explains its union with multi-media. A constant factor throughout this chapter is the policy of treating the use of multi-media with moderation, remembering always that the written word is utmost in importance. Policies regarding the formation of the Company of the production are discussed as well as the time utilized to formulate the show in rehearsals. Chapter Four is a discussion of the problems which were encountered, and the approach to these problems. Questionnaires given to selected graduate students and faculty are quoted, after which the director discusses and evaluates the production as a whole.

Of equal importance is the appendix. It includes the script with detailed blocking, the cue sheet for the production, lighting plot, plugging plots, and circuitry plots. This appendix is explicit so that the production could be duplicated.

The study culminated with a three-day performance of Love Is The Answer on May 6, 7, and 8, 1971. The reaction of the audience seemed to indicate that the response sought
by the Company was accomplished. The use of varied forms of literature combined with multi-media elicited positive comments. The conclusion may also be drawn that this experimental production was successful not only as art, but also as an evening of entertainment.
LOVE IS THE ANSWER: A CREATIVE THESIS PRODUCTION
COMBINING MULTI-MEDIA AND ORAL INTERPRETATION

PRODUCTION THESIS

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

For the Degree of

MASTER OF ARTS

By

Todd K. Lane, B. A.

Denton, Texas

August, 1971
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. PRINCIPLES AND TECHNIQUES OF MULTI-MEDIA</td>
<td>1</td>
</tr>
<tr>
<td>II. SELECTION OF LITERATURES FOR A MULTI-MEDIA PRODUCTION</td>
<td>20</td>
</tr>
<tr>
<td>III. DIRECTING AND PRODUCING AN EXPERIMENT IN MULTI-MEDIA</td>
<td>30</td>
</tr>
<tr>
<td>IV. PROBLEMS AND EVALUATION OF LOVE IN THE LENSER</td>
<td>54</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>63</td>
</tr>
<tr>
<td>Appendix A: Script and Staging Diagrams</td>
<td></td>
</tr>
<tr>
<td>Appendix B: Audition Materials and Exercises</td>
<td></td>
</tr>
<tr>
<td>Appendix C: Lighting Plot and Cue Sheets</td>
<td></td>
</tr>
<tr>
<td>Appendix D: Program and Publicity Materials</td>
<td></td>
</tr>
<tr>
<td>Appendix E: Costume, Properties, Traps, and Platform Designs</td>
<td></td>
</tr>
<tr>
<td>Appendix F: Color Photographs, Financial Statement, and Miscellaneous Material</td>
<td></td>
</tr>
</tbody>
</table>

**BIBLIOGRAPHY** | 253 |

| 110 |
CHAPTER I

PRINCIPLES AND TECHNIQUES OF MULTI-MEDIA

Marshall McLuhan has called ours an "electric age," and he has further described it as one in which the "medium is the message" (14, p. 23). Nowhere can this view be seen as more accurate than in the theatre, where the increasing use of "multi-media" has become something like a given condition. The premise is that the production must appeal not only to the theatre goer's sense of spectacle and sound but also to as many other senses as can possibly be reached. In Understanding Media McLuhan examines this viewer of the past five centuries who in "our time is undergoing metamorphosis under the bombardment of all his senses by new electronic media, . . ." (11, p. 286).

The term "multi-media" may be new, but the concept has been in theatrical use for some time. To the average person the term "multi-media" simply means a combination of light and sound that is frequently found in contemporary discotheques. The concept is actually much broader. It includes actors, scenery, movement, dance, words as well as music, and special lighting effects. Further, it implies many of these in combination at a single time (1).
As in Kranish's statement, the current philosophy of multi-media is to employ these media simultaneously, not only on stage, but throughout the stage and house, the objective being to create a total environment which actively involve the audience in sharing these media. The audience is placed in the action with the readers or actors in the middle and the lighting and film surrounding. However, while many of the fine arts long ago accepted the "electric age," theatre has been until recently reticent to do so.

Throughout history, theatre has been the subject of change. In the 1920's theatre critics believed there was a new spirit of change in theatre, an indication that theatre must alter or die (22, p. 245). Today the same spirit is again being voiced by the critics and reflected in multi-media experimental theatre (28). Hair, the American Tribal Love-Rock Musical is just one of the many types of multi-media experimentation that is evident in contemporary theatre. The most recent of these experiments is Jesus Christ Superstar, which will open in New York in the 1972 season. Even before it opens, predictions are that its first year's run will be sold out (30, 28).

Current Trends

Part of the multi-media experimentation in theatre is a growing awareness of oral interpretation and readers theatre. Throughout the United States the oral interpretation
program is enjoying a renaissance as manifested in renewed interest in choral reading, readers theatre, and chamber theatre. A case in point is Story Theatre currently in residence at the Ambassador Theatre on Broadway, where it has since played after two summers of experimentation in South Hampton, Long Island.

Since that time, the production has continued to perform with critical praise (5, 10, 12, 18, 24, 25). To quote Henry Hewes of Saturday Review, "The show is audaciously unpretentious and simple" (10, p. 58). The company performs on a bare painted stage floor against a wide back wall on which light patterns are projected. On one side of the stage a four-piece folk-rock group unobtrusively supports the action. In this manner multi-media is integrated with the production. Simple makeshift costumes are used by eight performers to present ten fairy tales of varying length.

Oral interpretation as well as multi-media techniques are present in Story Theatre: actors mix dialogue with short narrative passages, (2) there is no formal setting with very few properties being utilized, and (3) as Brendan Gill, New Yorker critic, concluded, "They are transforming things that were written to be read into things to be seen and heard" (9, p. 133).

An evening of oral interpretation with emphasis upon "multi-media" presents problems peculiar to the medium.
Since the advent of light shows of the rock and roll era, experiments with multi-media in oral interpretation have established new production techniques and values.

As light shows flourished, it became apparent that after their novelty wore off they could not remain as ends in themselves; but the techniques developed could be used as means of enhancement of entertainment employing the old as well as the new media. The older concept of presentation of a play within the proscenium while an audience merely watches the drama being recreated for it is being combined with the newer concept of making the entire plant, both stage and audience, an environment in which the audience may become mentally and physically involved in a total experience (21). The lighting has to communicate something more than merely its own uniqueness.

Theatre generally has been slow to increase its dimensions by using the new techniques in conjunction with its traditional media. In the late 1960's conventional theatre, which relied heavily on the spoken word, was sufficing less and less for young audiences. The expenditure of money and time to make films, slides, and tapes for electronic devices, and to plan the integration of all these with a play's action, tended to delay the theatre's use of new techniques.
Inevitably, however, these techniques came into more frequent theatrical use. Some people feared that new technical devices would distract from the author's message. Proponents of multi-media believe the author's intent will be intensified by their use.

Technical Advancements

Two developments have accelerated experimentations in multi-media: (1) the National Aeronautic Space Administration forced acceleration in electronic development and manufacturing of components for space flights, and (2) the advent of the Kodak Carousel slide projector at the Expo '67 World's Fair. This latter development placed an inexpensive projector with multi-slide capacity into the hands of the artist. With its four-to-seven-inch zoom lens, it provides great flexibility for projection. In all the companies currently employing slide projectors, the Carousel is perhaps the most widely used (8, p. 23).

Developments necessary for space flight have also influenced the film industry. Artists may create solarized slides which re-arrange their color values through overexposure of the film, producing results such as the album cover of the original cast recording of Hair. Slides can also be kodalithed, a process which reverses the black and white and removes all grays. Polarization has so developed that it is possible to place simple Scotch Cellophane Tape in
design on a glass slide, project it through a rotating polarized filter, and produce patterns which change color and have movement of their own (20). Aluminized mylar reflectors which were developed for insulation material for mechanical equipment in space travel are now used in theatre. Because the material is extremely thin, it is mounted on stock card and can be twisted and flexed. Light reflected off this sheet can appear in any form desired by the designer. Another item is a reflecting type diffraction grating. This replica diffraction grating has 13,400 grooves per inch cut into its surface, running in parallel. These grooves act as narrow boundaries which diffract, or break up, light which is dependent on the wavelength (color) of the light. White light, which is made up of all colors of light, is broken down into its component colors by the diffraction grating. This rainbow-colored display of light is called a spectrum (16, p. 6).

Additional audience involvement became possible with the advent of quadrisonic sound. This technique employs four channels and four speakers as opposed to stereophonic sound with two channels and two speakers. All of these developments have placed a wealth of technology into the hands of the theatrical artist.

The theatre has been combining media for centuries. The renaissance added the visual arts to the original
combination of words and movement. The 20th century added electronic sound and electric scenery. Also in the 20th century, the theatre continues to gain new dimensions in thematic material from the young people's involvement in the social and moral issues of the times.

With this understanding of "multi-media" one can discuss the techniques, criteria and theories of various forms of "multi-media."

**Movement as Media.**

Movement is one of the most important and basic tools with which any director can work. An actor's preparation also includes a study of movement. Movement plays an important role in enhancing or hindering the spoken word.

Stage movement can take many forms including dance, mime, and gesture. Dance can be used solely to express its own meaning as can mime. Or it can be used in conjunction with other media. The 8th Annual Billboard Campus Attractions lists out of sixty-eight dance companies eleven as "multi-media dance companies" (7, p. 157). In an experiment by a student choreographer at the North Texas State University Modern Dance Department, dance was successfully combined with an oral reading of poetry and the music of Spanish guitar and piano (29). Basic forms of movement and mime were also used.
Movement has always received prime consideration in the production of theatre; that is, it did until 1950, when Kurt Winter, lighting master at Bayreuth, Germany, and Wieland Wagner, who carried on the traditions of his father and grandfather, conceived the unusual directing and designing techniques of first designing the set and lighting for a production and then placing the singers and chorus on stage (13, p. 23). In other words, they moved the live performers into a pre-planned stage picture that was part of the over-all production concept. Working in this manner Wagner used the Horizont, or cyclorama, encircling a great disc or semi-circular platform. He experimented with vague abstractions, hazy, misty projections, and amorphous plastic forms. After Wieland Wagner died in 1966, leaving his experiments unfinished, Wolfgang Wagner continued to develop the techniques already established by his brother. Completed scenery was placed on stage. The set was then lighted. The directors took notes on how to achieve the best visual effects. Then and only then were the actors placed on stage. In an interview, Winter said:

...other directors would say 'I need more light...there!...and there I need more light, or I won't be able to see my Brunnhilde or my Wotan.' The Wagners would say: 'Excuse me, Frau ----------------, but you'll have to move over there or you won't be in the light (13, p. 32)."
The Projected Image

Bayreuth is also known for its leadership in technical experimentation. Soon after Wieland Wagner’s death, Wolfgang joined Winter and together they continued the work, opening a laboratory for Winter’s experimentations. In this laboratory, Winter continues to experiment with and test new equipment with which most of the theatrical world is still unfamiliar (13, p. 31). One such experiment involved the Xenon lamp. Winter was the first to use Xenon lamps. In the laboratory nineteen dimmers were built to accommodate this lamp because it is a direct-current arc (13, p. 32). Further experimentation with the lamp used in projections revealed it to have an "exact focus without a lens" (13, p. 32).

The Feuerberg (ring of fire, volcano) at the end of Götterdämmerung is projected by fourteen units of Xenon lamps. Each projection is painted on plexiglas exactly as wanted and projected 180° on a curving cyclorama. All effects are done from one light bridge, but with five levels (13, p. 43).

In America the New York City Opera Company produced The Magic Flute in 1966, using a projected background behind a three-frame set. Three years later, the company produced Mahistofele, the culmination of three years of work by Kliegl Brothers Lighting and Hans Sondheimer, who designed the lighting, on a new projection system. The
result was not only projected effects, but projected settings and a totally projected production (23, p. 1).

One year earlier, on April 28, 1963, Hair, the show which openly flaunted multi-media, premiered. It has since been recognized as a unique and outstanding theatrical event.

Currently, many companies are touring the United States using multi-media. During the 1970 and 1971 seasons Your Own Thing, a rock version of Shakespeare's Twelfth Night, traveled with platforms, read projection screens, and three multi-slide projectors. Not only was the set projected, but also slides of famous people with conical captions were utilized. Alwin Nikolais Dance Company turned their 1971 touring repertoire to multi-media. One company, capitalizing on the popularity of the Beatles, traveled with Tonight the Beatles during 1970-1971. This production featured slides, films and recorded quadirisonic sound, which further molded the audience and stage, since one channel and a speaker could be placed in each back corner of the house and on each side of the stage. This show has been attracting capacity audiences wherever it has played (4).

One non-touring show, in the re-modeled Ford Theatre, Washington, D.C., is completely computerized. The program, on perforated tape, uses traditional means of presentation such as drops and scrims to suggest different locales and events, and replicas of scenery and curtains used in Our American Cousin -- the comedy that Lincoln
attended on the night of April 14, 1885. Also incorporated into *Sound and Light at Ford's Theatre* are films, slides, and stereo sound. One man runs the show. He pushes the button to start the "Kemo-Q," a computer which operates the six track sound tape, the twenty-four speakers, more than 150 lights, and the motors which raise and lower the curtains and move scenery (15, p. 28).

The projected image is not new to the theatre. Goethe's own production of *Faust*, circa 1808, used a magic lantern projection. But the medium's full potential remained unexplored until the introduction of electricity in 1876, again in Germany. Throughout the 20th century technology continued to develop. Bertolt Brecht and Erwin Piscator made projections an integral element of their productions. The spatial visions of Edward Gordon Craig and Adolphe Appia have been realized at the Bayreuth Festivals. Opera, which traditionally utilized the greatest amount of multi-media, was the first to realize the potential of projections for total expression. Theatre on the continent has put a century of work and experimentation into making this medium a valid contribution to theatre arts (1, p. 11).

In America, Thomas Wilfred is considered the father of free-form or non-representational projections (17, p. 35). The first of his devices was introduced before 1920 (31, p. 53), and Wilfred's book on the subject of projection, *Projected Scenery*, was published in 1925 (3).
Slides and films are now an integral part of "multi-media." The Pablo Light Group, founders of the Electric Circus, have also designed industrial shows for CBS, Pepsi Cola, and Seventeen Magazine. The Joshua Light Group, resident artists at Fillmore East, New York City, recently appeared with the Boston Symphony Orchestra and worked on the hit film Midnight Cowboy. The Electric Circus is an environmental show in New York City and Toronto, Canada. All of these companies utilize all aspects of "multi-media," and they are the forerunners of theatrical adaptation (23, pp. 4, 6, 7). The Broadway production, Oh! Calcutta! also utilizes similar techniques. Films and slides, in black and white and color, are projected above the actors. The designer uses them as an extension of what is happening on stage in introducing each actor. When each person comes to the spotlight on stage, films behind him depict various aspects of his personality.

Some productions use film or slides as a visual enlargement of what is happening on stage. Such was the case at Franklin College in its production of The Fall of the House of Atreus and at Oakland University in its production of Delightful Gardens of Existence (2, p. 35).

In the Munich, Germany, production of Orff's Prometheus, Svoboda used his Laterna Magika techniques to project a film of the face of Prometheus; the lips moved in synchronization with the actual lip movement of singers.
and chapters. The *Laterna Magika* technique made its initial appearance at the Czechoslovakia Pavilion of the Expo '67 World's Fair in Montreal, Canada. Svoboda integrated the film with live actors in such a manner that it was sometimes impossible for the viewers to distinguish between the two.

Other lighting effects sometimes include blacklight, but it is considered "gimmickery" by most serious advocates of theatre (26). Recently, the strobe has been used in some experimental productions. The flashing effect produced by the strobe can bring on motion sickness in actors as well as the audience if used for any duration. This is not so with the lobsterscope, which produces the flashes mechanically.

It should be pointed out that the strobe, introduced as useful for multi-media or psychedelic effects, is not new in concept. It, for example, comes from the strobotron tube which was first used in the 1920's for scientific work. The lobsterscope also produces a stroboscopic effect on surfaces and does it well. Mechanically it is a whirling disc with two large circles which is placed in front of a followspot. The lobsterscope antedates the electronic strobe by many years. Ellipsoidal projections produced with metal-punched plates placed at the focal-gate also produce patterns as background, place-setting, or symbolically. The ellipsoidal projector was in use many years before its
pattern-producing effect was discovered. With these projections, color filters are also used to give color to the pattern.

Use of Color

The psychological effect of color is another concern of the multi-media artist. An effect frequently used is the color wash which utilizes the psychological approach to colors as a basis. In 1941 Faber Birren's work, The Story of Color, received wide attention. Taking the color red, Birren said:

Red suggests the form of the square. It is hot, dry, and opaque in quality. It is solid and substantial. It is extremely advancing and holds the strongest of all attractions and stimulus. Because it is sharply focused by the eye it lends itself to structural planes and sharp angles (17, p. 37).

In 1943, E. G. Schachtel also described red color as exciting, striking and explosive. He says:

In analyzing reactions to red color, one has to distinguish two factors. One is the fact that red ... catches the attention readily. ... The other is the fact that red is, particularly for the unconscious, at the same time a most attractive and dangerous color, but always a very fascinating one (17, pp. 37-38).

Kimura's research in 1950 suggested that red was the first of eight colors in decreasing order of apparent warmth, and the third choice of eight colors in decreasing order of apparent heaviness (17, p. 38). Continuing research results in a deeper understanding of the use of color.
Other experimentation has been done on the ability of pulsing light to produce subconscious mental activity (17, p. 38). Light intensity has also come under study, mostly because of its ability to limit or increase human response (17, p. 38). This type of research is continuing, and it is hoped it will eventually produce usable tools for a more meaningful and accurate development of lighting design.

It cannot be said that the association of sound and color is new. The earliest reference to a machine to achieve this effect appeared in 1725. The report credits a French Jesuit Priest, Father Lewis Bertrand Castel, with the color organ invention (6, p. 91). He developed a "clavecin des couleurs" (organ of colors) to make sound visible and interpret it in color. The colors were arranged in a diatonic keyboard and were played simultaneously with their corresponding notes in music. Father Castel also had a scheme for musical and harmonic tapestries in which paintings were to reproduce all of the effects of opera and cantata. He also developed a "clavecin des odeurs" (organ of odors) with the same type of diatonically arranged keyboard. This instrument was designed to give concerts in perfumes (6, p. 91).

Castel and his double-sensed organs were forgotten for several hundred years. Then, in the mid-19th century, the concept was revived. A color organ built in Paris was taken on tours of the national fairs of Europe. Like the Castel
organ, this instrument provided a musical and a color response to the same key. The keyboard controlled a series of gas jets, each in a tinted pipe. When a key was depressed, a flame would rise in the appropriate pipe. As it burned higher, it started the air vibrating in the pipe and thus produced tones. Each pipe glowed in varying intensity with the varying intensity of the music (6, p. 9.2).

Up until the middle 1880's, colors were arbitrarily matched with musical notes, generally according to the whim of the organ manufacturer. Then, near the turn of the century, professor Alexander Wallace Rimington of Queen's College, London, began to work on a note-to-color matching theory. Rimington developed a mathematical scheme for assigning color to sound. Then, he built a projection color organ to show his theory to the world.

The next important event was a private concert given in old St. James' Hall, Queen's College, in 1895 by Professor Rimington. At this concert for 1,000 invited guests, Rimington performed on his color organ. Music was provided by piano, pipe organ and an orchestra. The concert was so successful two public concerts followed. Selections for the concerts included Wagner's Rienzi Overture, two Chopin preludes, and the Bach-Gounod Ave Maria (3, p. 300).

Electronic Music

Music in its broad form can be used to sustain the spoken word, create a mood by itself, or accompany action.
Singing, in its many forms, intonation, plainchant, and canting, may be used in combination with other media. But recently the music of John Cage and the advent of the Moog Synthesizer have added a new dimension to music as it is known today. The Moog is an integrated collection of controls that manipulate the pitchless sound produced by the Random Signal Generator. Each control performs a specific function in originating, shaping, or timing the sound to fit the artistic vision of the musician-artist (19, p. 31).

Not only can standard instruments be duplicated in sound, but the Moog can become an entire symphony. Another use of the Synthesizer is to produce new sounds which are a combination of music and sound effects.

Thus the electric age of McLuhan has invaded the theatre of the 70's. Experimentation will continue, and equipment will continue to change and become refined.
CHAPTER BIBLIOGRAPHY


7. 8th Annual Billboard Campus Attractions, 83 (March 27, 1971), 137.


27. Variety, April 21, 1971.


CHAPTER II

SELECTION OF LITERATURE
FOR A MULTI-MEDIA PRODUCTION

As one must be selective in the use of multi-media, one must also use selectivity in choosing literature and a theme for oral interpretation. However, even before the theme and literature can be given consideration, certain basic questions concerning the "speaking situation" must be answered. Then theme of the presentation and criteria for selection of the material should be established. Finally, the chosen material is pared and arranged into a program by a final set of guides.

Basic Questions

In oral communication, listening and speaking properly begin with the factors the ancients called invention, or discovery of ideas. The essential worth of what a speaker says is determined by the reasoning and evidence that go into it; thus invention is the development of facts, opinions, and arguments through research and contemplation. It includes logical and psychological procedures for selecting and synthesizing those materials most appropriate to the rhetorical problem at hand. William Norwood Brigance says:
We use Reason, then to solve our problems, to satisfy our desires, to lift ourselves upward toward higher values of life. We use Reason only as a means of satisfying human needs and wants. In persuasion, therefore, we use Reason to show others how to get what they want, how to reach a goal, how to lift themselves toward an ideal. Hence the maxim that those who persuade must rest Reason and Evidence on deep-seated wants and cultural patterns (1, p. 222).

The important "speaking situation" questions for oral interpretation are: (1) Is the work to be entertaining, informative, a plea for action, or ceremonial? (2) What is the occasion? (3) What is the time and place? (4) For whom is the work being prepared? Consideration must be given to the age of the audience, its social and economical status, and its political associations. After answering these questions, one then chooses his material to act as reason and evidence. Just as a speaker makes these initial decisions, so must the director of a program of oral interpretation.

A decision was to direct an experimental multi-media creative production thesis using oral interpretation as the vehicle. With this project firmly in mind, our attention turned to the "speaking situation" and the questions listed above were studied.

After consultation with professors within the Department of Speech and Drama, the director arrived at the following answers: (1) the work would be a plea for action; (2) the occasion would be a production thesis for partial
fulfillment of the requirements for a Master of Arts degree; (3) the time and place would be a regular evening performance in the University Theatre of North Texas State University; and (4) the work would be presented to an audience composed of college students and faculty, parents, and members of the local community. The economic and social composition of this group would be as diverse as its ages.

Attention was then given to theme. In the production of an evening of oral interpretation, one of the first responsibilities of the director is to investigate every possible source for literature. Since the field of literature is so vast, the director must therefore select a theme of several themes upon which to concentrate. A decision was made to attempt to show that man was unified in the beginning, but has become separated and alienated. A plea would be made to the audience to recognize this separation and realize the desirability of man's reunion through love of his fellow man. Having answered the "speaking situation" and thematic questions, one has to consider the "logical and psychological procedures for selecting and synthesizing those materials" (1, p. 222).

Initial Selection of Material

First, to achieve this, the director limited the literature to four ethnic groups. Four groups of people who have seen persecution were chosen: the Jew, the American
Indian, the Mexican-American, and the black. In gathering the literature from these groups, the director sought works of authors who had received some critical acclaim. Second, it was decided that the literature should reflect basic emotions, fears, and anxieties of man. It was hoped that through this literature, the hearer would ultimately see these feelings as basic to any man, for they know no race barriers.

In *Readers Theatre Handbook*, Coger and White state that the preparation of the script is a "two-step process" (2, p. 31). First, material with high literary value and strong dramatic potential is selected. Second, it is necessary to adapt this material for a script inorder to achieve the response and goal which has been established by the director. Coger says that appropriate literature for oral interpretation will evoke positive responses to the following questions: (1) Does the language have evocative power? (2) Does it have compelling characters? (3) Does it have action? (4) Does it have enriched language? And (5) does one have a sense of completion when the selection is finished (2, p. 21)?

In searching for the literature, the director followed the five principles of Coger as basis for initial selection. Even with these high standards, literature was abundant. Of the four groups, the black provided the greatest quantity of material. Because a written heritage is a racial characteristic of the Jews, their literature was also voluminous.
Literature from the Mexican-American, or the Chicano, and the American Indian was the most difficult to secure.

With basic "speaking situation" questions answered and after having gathered enormous amounts of literature for possible inclusion in the production, one had to give thought to more detailed criteria for final selection of program material.

In the field of oral interpretation the name of Charlotte Lee is noted for the development of analysis in oral interpretation. Within the Speech Communication Association Lee's criteria for analysis are lauded by her colleagues. Lee suggests that, among other qualities, one should consider the factors of "universality, individuality, and suggestion" (3, p. 8), along with "intrinsic factors" (3, p. 28). These factors are "unity and harmony, variety and contrast, balance and proportion, and rhythm" (3, p. 24).

The material for the production was thus assembled and arranged. This did not mean that the material was permanently positioned. Freedom to delete, add, alter or rearrange the material was to prevail until one week before the opening of the production. Not only was this a philosophy of the director, but it was impressed upon the Company.

Eighty-nine tentative pieces of material were chosen from forty-three separate publications. Before a final decision was made to use a selection, its literary merit was evaluated according to Lee's criteria. Using this process,
the number of selections was reduced to fifty-six. These pieces were to become the working script. By opening night this figure was further reduced to forty-eight, thirteen selections being deleted and five new works being added.

In the physical arrangement of the literature, the director felt it best to begin with a representation of the Creation. This would point to the fact that according to Biblical references, man was created as one.

Very little dialogue would be spoken during "The Creation." Words which were to be spoken were chosen from the Jerusalem Bible. This translation was thought to be modern in language structure in keeping with the contemporaneity of the evening.

The selections from the four ethnic groups formed a pattern. After "The Creation," it seemed appropriate to place the American Indian first in the literature. This section was to be followed by the Jewish literature. After an intermission, the literature of the Mexican-American was to open the second half of the program with the black literature following. Closing the production was to be a finale which would appeal for unity of man.

After carefully reading the arranged material it seemed to be too presentational, isolated, repetitive, and propagandistic in nature. The rhetorical nature of the program appeared to be too blatant, essentially giving commentary to the same emotions, anxieties, and fears of each ethnic group.
Upon the suggestion of Jackson E. White, professor of English, North Texas State University, consideration was given to a re-arrangement of the literature into a symphonic structure. This structure provided more movement, change of tempo, and variation of themes. The arrangement of the literature in this manner alleviated the too obvious distinction of the four ethnic groups. The emotions, fears, or anxieties could be played against each other regardless of the ethnic nature of the material. There appeared to be more fluidity of theme, contrast, counterpoint, and variations upon a theme.

Multi-Media and the Program

With the question of the literature which was to act as the vehicle being resolved, consideration was given to its relationship to multi-media. It was felt that there must be a textual mergence with multi-media. This must be accomplished so as to provide a total, unified theatrical experience. This textual mergence with multi-media should heighten the message of the author. It was hoped this association would create a sense of immediacy and give free rein for directorial imagination. With the utilization of multi-media the theatre director once again seems to be developing into a true creator of theatre.

Using multi-media as a catalyst, the director hoped to take advantage of the rapid presentation of information and
to bombard the audience with a variety of stimuli simultaneously. While it is possible for one to absorb information presented through a simultaneous appeal to several senses, one remains basically visually oriented. Out of current contemporary youth culture has grown the concept of "sensory overload." This concept, practiced in contemporary discotheques, utilizes various sound and visual stimuli simultaneously to create a total sensory awareness to the environment.

"Sensory overload" is the result sought by the multi-media experience. The experience is to disorient and to make people reconsider certain basic values in the way they relate to the world. Considering that the evening was to be a plea for action, the multi-media experience could intensify oral interpretation in a unique manner.

Even though it was to be an experiment, it was felt that the emphasis on multi-media could re-awaken the senses of the audience. The objective was to motivate them to participate, to sympathize, to reject, to experience. The audience would no longer feel isolated. By incorporating multi-media with the literature, one hoped that the combination would add dimension to the written word and perhaps deepen the audience's appreciation and understanding of the author's message.

With this concept in mind the initial portion of the program, "The Creation," was assigned the maximum use of
multi-media. In designing this segment the director considered the results of the psychological studies on color and the experiments with slides, films, quadrisonic sound, Moog Synthesizer, dance, mime, gesture and even aromatic scents.

Multi-media was also to be utilized with the ethnic material so as to complement it in the "environmental concept." Structurally the material flowed from an adagio presentation, gathering rhythm as the program proceeded and ending with a rapid alternation of ethnic material. This material will be treated in detail in Chapter III.
CHAPTER BIBLIOGRAPHY


CHAPTER III
DIRECTING AND PRODUCING AN EXPERIMENT IN MULTI-MEDIA

When one assumes the title of "director" of any production, be it in oral interpretation or theatre, it connotes the presentation of a work for an audience interpreted in terms of dramatic action and dramatic sound and in the terms of the emotional and intellectual concepts of an author's script. This statement implies a high artistic standard which is being channeled toward an adopted principle or goal. The work of the director is to attempt to convey to the audience every part and quality of the work in its fullest dramatic value. With the emergence of multimedia and oral interpretation, the director must see that the reader takes advantage of the heightened effect made possible by technical control.

General Considerations

The establishment of clear directorial policies and philosophies is imperative even before consideration of auditions. The production of Love As The Answer was faced immediately with problems set by these principles. Policy concerning placement and replacement of material had been
established. Also, while there were soloists within the structure of the program, the philosophy of the Company would be that there were no "soloists" or "solos," only a member of the Company performing an individual reading. This philosophy would permeate everything connected with the production thesis: auditions, rehearsals, costuming, and publicity. The reasoning which prompted this philosophy was that if the Company was to issue a plea for numbers of the audience to reexamine their relationships with their fellow man it could not come from a non-concerned, structured cast. Rather the appeal had to be sincere, and it had to come from a group of equals who obviously radiated a positive affirmation of what they were voicing. Of course there was the individual within the Company, the individual who was a member of the family of man.

At the same time, we had to consider the fact that certain elements of our society are immediately alienated by the communal, hippy, or anti-patriotic actions and attitudes of some of our youth. Therefore, the plea for unity had to be subtle, not blatant, at least not before the audience was given time to become acquainted with the program's central idea. Love Is The Answer could not be another Hair. Costuming was supervised so that no irreverence to the "red, white, and blue" could be detected. Yet the costuming was to "speak" positive unity.
Interpretation of the material came under consideration because an overly didactic effect might easily be conveyed if the theme were not tempered with moderation. Many selections could be seen as highly inflammable and militant. Thus it became necessary to adopt the attitude of "reporting facts." In essence the Company would be saying to the audience, "Here is the evidence. Here are the facts. You decide if man has persecuted man and if the plea for unity is justified." The verdict of each night's audience is given in Chapter IV, pages 58 through 61.

The director's approach to the audience was carefully evaluated because of the philosophy of multi-media and the experimental nature of the thesis. Most oral interpretation has eye contact and vocal relationship with individuals in the audience. For the experimental production, our concept included several occasions when the Company would physically intimidate the members of the audience as well as embrace them out of warmth and love.

Selection of the Company and Rehearsals

With policies and philosophies formulated as well as could be foreseen, attention was turned to auditions. Two days were scheduled for auditions for the production thesis Love Is The Answer. Directors look for many different qualities in those who audition for a show. Although many different terms are used to describe those qualities, Coger
has successfully reduced them to three: "sensitivity, a flexible voice and body, and an expressive face" (1, p. 59). These three qualities plus the availability of cast members were the points to receive most consideration.

At both days of auditions, the director explained what the production was to be, what he hoped to achieve, and what would be expected of those chosen as members of the Company. The "no-star system" was explained and followed by a period for questions. At the end of questions audition forms, which prospective cast members had received when they entered, were collected (See appendix). Since each audition blank had been previously numbered, the order of audition was predetermined.

Each auditionee was asked to read a selection of his choosing and then to sing a vocal selection of his choosing. If he felt he did not possess a solo vocal voice, he was asked to sing in a group. After all had auditioned, the entire group was given a dance step to duplicate to test (1) their ability to grasp new instruction, (2) their ability to move, and (3) their ability to work in a group. This last item was most important, since we wanted to avoid "star" personalities who might feel superior to those around them and thus destroy the ensemble effect desired. After the first eliminations sixty-seven young people remained as possible members of the Company, and at the conclusion of the second day of auditions, thirty-two were announced as the Company.
This figure was maximum to allow for those who eventually would withdraw from the production. Any director with experience in working with amateur performers utilizes this precaution.

On the third day the Company met for the first reading of the script by the director. Since the script was not known and was experimental, the Company had no prior concept of its contents. The objective was to familiarize the Company with the majority of the material and to elicit a communal feeling for the goals. The response was enthusiastic.

No rehearsal time-schedule (See Appendix) had been distributed prior to this time, although the cast did have a schedule of the days on which rehearsals would be called. Because of class and work schedules, the director felt it unwise to attempt to establish the time of rehearsals. At the second reading, individual schedules were compared, and the Company decided the hours of rehearsals. Policy concerning attendance was also discussed. The Company was told that absences would be kept to a minimum; that if an individual felt he must miss rehearsal for other than a previously established excuse or real emergency, he would not be removed from the Company, but any material he had been assigned might be re-assigned to another member of the Company who was at the rehearsal. As the opening date came closer, this policy was rigidly observed.
Consideration was given the Company in that rehearsal time was kept to a minimum. There will always be a time when large numbers of people will be kept waiting. But this need not be the policy of every rehearsal. After the first week of the Company's reading the selections in various combinations, each member was asked to submit a list of selections or parts that he wished to interpret. The response was enormous. Every individual line in the script had at least five requests, and some lines had as many as eleven. The next day the parts were assigned.

Rehearsals were divided so that individual male selections would rehearse on Monday, Wednesday and Friday; the individual women selections would rehearse on Sunday, Tuesday and Thursday. The entire Company worked on Saturday for four hours. This pattern continued for three weeks. During each rehearsal, time was spent on the individual work as part of the whole and its relationship to that whole. Voice quality, diction, and articulation were stressed. Each member of the Company had to submit, after the second week, a comprehensive written analysis of what he felt the selection said and what it meant to him as an individual. If a section was not playing well, this written analysis was discussed with the reader. Usually the rehearsal was watched by those who were waiting to rehearse or those who had just finished. Their response was sought. Because of the "family" atmosphere, discussion was encouraged. As a result, the
relationships deepened as did the emotional involvement and understanding of the material.

In the fourth week of rehearsals complete run-throughs of the script were begun. At the beginning of each of these rehearsals, and on through actual production, the Company used physical and vocal warm-up exercises. (See Appendix) Immediately following this, the Company was led through a sensitivity session. (See Appendix) These sessions were led by members of the Company, James Boren and Barbara Jarvis. Also during the fourth week, blocking was given the Company. Until this time, analysis and interpretation were stressed. As the rehearsals progressed, the pacing of the show increased, and the Company began to sense the emotional and intellectual appeal they were establishing.

During these rehearsals, consideration was given to the selections and their relationship to multi-media. In the mind of the director, some selections immediately lent their message to certain aspects of media. But even those with apparent association had to be tempered with moderation so the media did not override the author's intent. Some selections needed no additional media. To have constantly mixed the material with various media would have defeated the purpose of the thesis. This came to be theorized as "subtractive media:" some material receives additional impact if some of the media usually associated with it is not presented. Experimentation must be handled with temperance.
Prologue: The Creation

"The Creation," as previously discussed, was to utilize the maximum non-verbal media. (A copy of the prompt book, with company movement noted with each selection can be found in the Appendix.) The nature of the initial selection adapted well to multi-media, and it also served as a platform from which the following selections could spring. Music was the first medium considered for "The Creation." Not just traditional music was to be used, but electronic music created on one of the Moog Synthesizers which the Electronic Lab of the School of Music, North Texas State University, possessed. Mr. Merrill Ellis, director of the electronic program, was responsive to the idea. Ellis elicited the aid of one of his assistants, Bruce Balantine, and the first of many meetings took place to discuss initial concepts. Lighting was to convey, along with other media, the Creation in visual terms. Dr. Richard Jaccobucci of Cambridge, Massachusetts, agreed to serve as consultant, and he answered many questions concerning control and new media equipment. Paul Potter, film instructor in the Department of Speech and Drama at North Texas State University, was enlisted to serve as film consultant, and he designed the opening film.

The director wished to convey the idea of the creation of man through dance, rather than through verbal communication. It also seemed appropriate that "the first man" and the "Man and Woman pas de deux" be classical in nature.
The "Man and Woman pas de deux" should also be adagio.

Since students trained in classical ballet were not available at North Texas State University, three dancers were enlisted from Texas Christian University, which offers a major in ballet.

In view of the studies on the psychology of color, slides for "The Creation" were given much consideration. Various shades of blue were found to have an ethereal, cold, and inanimate quality. Red was felt to be hot, solid, and animate, and green was found to suggest growing, flourishing, and active qualities. Pink suggested solidness, and lavender, being one of the shades of blue between blue and red, connoted pleasantness. Orange was found to be intimidating, cautious, and paralyzing. Brown was basic, a combination of all things and colors, fundamental.

The stage was empty, and the house curtain was open. With no other indication that the show was beginning, the quadrisonic tape was started. Before the audience was aware of the electronic sound of the Moog Synthesizer, it could feel vibrations from the low pitched sound which, as the sound became audible, grew in intensity. After the sound reached its maximum level and began to die, the houselights were dimmed. For a brief moment, the audience was plunged into total darkness void of sound. More electronic sounds became audible and the houselights, this time in red, were raised to half intensity. The electronic music continued
to increase in volume as lighting instruments aimed directly at the audience were lowered from the fly loft of the stage. The houselights and the additional 10,000 watts of light, in red and orange, were focused on the audience. The music reached its maximum level and hopefully the audience was intimidated and warned of things to come. As the sound died, the light intensity was lowered to zero. Projected on the back wall of the stage was a thirty-by-twenty foot blue slide. This slide had characteristics of a crystal. This projection was faded out and the next one was presented, it being a combination of red and blue: red in the center and blue edges. This was followed by a bright red crystal slide with even more distinct crystallization.

By now, the sound had qualities of boiling, and a slide of red, green, yellow and lavender with distinguishable air-bubbles was projected. On top of this projection the film designed by Potter was shown. It included increasing shots of a red sun and fast moving clouds, ending in a sunrise of brilliant color. Over this last few feet of film, a non-descriptive brown mass was projected, and the sound reached a scream, which climaxed the film. Silence accompanied the brown slide. The audience could detect recorded breathing, and light revealed a form on stage in a foetal position. The "first man" responded to the recorded sound of breath—as life being breathed into him and, with mime as well as dance, depicted man’s first moments on earth. As his
initial steps grew to leaps, the lights diminished and the projection faded. The music became celestial and a slide of red, yellow, and pink was projected. Here, "man and woman" discovered themselves in the "First Man and Woman pas de deux." During their four-minute dance, two additional slides were used: one of a stylized valley of rich green, lavender hills and pink and red sky; the last was a sunset in the valley. On this slide, man and woman concluded the pas de deux with a lift and tender embrace, standing silhouetted against a background which gradually became solid blue. From the wings of the stage, two members of the Company came out, and the man and woman went through the mime of what was to represent the propagation of the races of the earth. When they finished the mime, they walked until they met another couple and went through the same mime. Through a series of multiplication, the Company was brought on stage.

As the race of man increased in number, the intensity of lighting increased, reaching full level as individuals also reacted to the newness of life. In this scene of the "Creation" the audience saw the members of the Company for the first time. One-fourth of the Company wore, in addition to their costumes, the Star of David; one-fourth wore American Indian headbands; one-fourth wore the Chicano Thunderbird; and one-fourth wore black masks. Facing the audience they delivered the final words of the Creation.
Sound had stopped with the final pose of the dancers, and the creation of the race of man was done in silence. As the Company concluded their lines, the sound began with a foreboding evil quality. The Company exited, and the lighting dimmed to one white ellipsoidal projector focused straight down. This created on the stage floor a circle of white light into which walked one man, who began to mine hoeing. He was followed by another man, who also began to mine hoeing. The second man, after a few seconds, looked at the first man with hate and envy. He stepped up behind the first man and raised his hands. A loud scream and the hands were brought crashing down on the head of the first young man. Thus, the first act of violence in the world: Cain killing Abel.

The action did not stop here, for the director wished to show that violence is a vicious cycle. As Cain moved back, he was killed by another person; that person was killed by another person, and so on until six acts of violence had been committed. As the last person stood viewing his victim, Abel stood up, reached for the instrument of his death and brought it crashing down on the victim's head. The circle has been completed. With the scream of the last victim, the light faded.

In the darkness, the opening notes of the title song, "Love Is The Answer," were heard from the guitar and tam-tam...
lighting was brought up on the Company as they joined the soloist. For movement, the entire stage was utilized. For the first time, the audience had its attention directed to side stages on three levels, each one with a balcony cantilevered over the other. On each balcony was one member of the Company. The other members of the Company were down-stage on the extension-proper and the caliper extensions. Spaciousness and excitement were generated by the Company as in song they asked the audience to "sing a song of love."

ACT I

The works as performed were:

"The Creation"

"Love Is The Answer"

"Five Hundred Years Ago" - Indian

"The Song of the Hills" - Indian

"Rainy Mountain Cemetery" - Indian

"Red Man's Pledge of Peace" Indian

"Onondaga Hymn" - Indian

"The Eagle, Also, Dies" - Indian

"Cherokee Resolution" - Indian

"For All That Has Been Ours" - Jewish

"Harp of Broken Strings" - Indian

"The Only Good Indian Is A Dead Indian" - Indian

"The Proud Cherokee" - Indian

"Tradition" - Jewish
"Sometimes I Feel Like A Motherless Child" - black
"Sabbath Prayer" - Jewish
"Prayer Before Sleep" - Jewish
"For We Are Thy People" - Jewish
"Ain't Got No" - black
"Two Visions" - Jewish
"For My People" - black
"Cradle Song" - Jewish
"From All Peoples" - Jewish
"Rachel Dawn" - Jewish
"Anatevka" - Jewish
15-minute Intermission

The first selections were interpreted with very little use of multi-media. Lighting was used to set pace and to act as transition from one selection to another. The Company read "Five Hundred Years Ago" as a group interpretation. This poem voiced the feeling of the American Indian as viewed 500 years later. A solo work of love, "The Song of the Hills," was followed by an ironic work foretelling the death of the Indian as a nation. Using the third level of the stage right sidestage, a young man delivered the "Red Man's Pledge of Peace" as he looked down over the audience. The women as a Greek chorus delivered the "Onondaga Hymn" mourning the death of their nation. This selection moved directly into "The Eagle, Also, Dies."
"Cherokee Resolution" was the first selection to offer diametrically opposite positions: while one reader came downstage to deliver the "Cherokee Resolution," the rest of the Company was silhouetted in the background. After the reader was into the work, one could hear a faint cheer coming from the back of the stage. It grew in volume until the hearer could distinguish it as the football cheer, "push 'em back, push 'em back, waaaaaaay back. Biff! Boom! Bah!"

As the two progressed, the group drowned out the plea of the American Indian to retain his lands. At one point both stopped. After a pause, the lone reader continued only to again be outvoiced by the cheer. Both were using maximum volume toward the end of the selection, and the cheer suddenly stopped with the final line of the solo reading, "by the power of the United States Government," coming through loud and clear. On this note, the Company jumped up as at the end of a cheer at a football game.

Taking advantage of the atmosphere just created, one young woman came forward and read a selection from Jewish literature, "For All That Has Been Ours." This was the first comparison of emotions in two of the ethnic groups. This interruption was brief and the Company immediately progressed to a poem by the Cherokee poet, John Rollin Ridge. The second ironic implication of the evening came with "The Only Good Indian Is A Dead Indian." Here two members of
the Company discover the body of an Indian who fell in battle. As one of them spat on the body and said, "Yes! The only good Indian is a dead Indian," the audience recognized the obvious prejudice. As the two "cowboys" exited, the Company began "The Proud Cherokees." As they read of the deaths and difficulties encountered by the Indians on the "Trail of Tears," one by one they stopped reading and turned their backs. This symbolically demonstrated the slow death of a nation. The stage was plunged into darkness.

The emotions, fears, and anxieties as demonstrated in the American Indian literature were shown to be parallel in "Tradition," which demonstrated Jewish humor through song, dance, movement, and dialogue.

The pace of "Tradition" was fast and was followed by a quiet Negro slave song sung by a young lady of the Company. As in the Indian segment, which was briefly interrupted by a selection from Jewish literature, the slave song served to interrupt the Jewish section, which was then resumed. The next selections were somewhat more serene. Then another interruption occurred with a selection from the black ethnic group, "Ain't Got No." Counterpoint and variations of the theme occurred with more frequency. There were two more variations before intermission, then the selections settled back to the Jewish literature. For these readings, lighting was the instrument of transition, along with movement of
the Company. One selection which is very high in tension value, "Rachel Baum," was used to play with the next selection, "Anatevka."

"Rachel Baum," the story of a young girl living during Hitler's reign, was told in news story fashion by the Company as they were cloaked in semi-darkness. In front of them was a frail, young girl, seated on a stool. As observers from the past, the chorus described her death on the gallows of a concentration camp. As the story of this atrocity was concluded, a voice cried out, "You have three days!" which served to introduce the next setting, "Anatevka," in which Jews were being dispossessed of their homes. At the conclusion of "Anatevka" the Company began to circle the stage as if starting their long journey. As they finished the song, a stereo tape recording of "Exodus" began under the final dialogue. Projected on the back wall was a gray drawing of a town. As the "Exodus" theme increased in volume the projection changed to slides of victims of war and pictures of concentration camps. As the music faded, the lights dimmed out for the intermission.

ACT II

Literature used in the second act was:

"Easy To Be Hard"

"The Campesinos" - Mexican-American

"The Cities of White Men" - Indian
"The Quaint Starve" - Mexican-American
"Everything's Alright"
"Dignity Is Dead" - Mexican-American
"I'm A Colored Spade" - black
"Night" - Mexican-American
"Go West, Go West" - black
"The Wolf Pup" - black
"Vietnam #4" - black
"3500" - black
"A Negro Mother's Lullaby" - black
"Turning Point" - black
"Incident" - black
"You Are A Jew" - Jewish

Act two began with the houselights at full intensity. The orchestra began the introduction to "Easy To Be Hard" as the soloist entered from the stage right caliper. As she began singing, the houselights dimmed and the Company entered, taking positions in groups on the extension. During this half of the program, ellipsoidal projections were used to give variation in backgrounds and to furnish illumination for those who were on stage but were not the focus of attention.

"Easy To Be Hard" was another example of action being diametrically opposed to the thoughts being expressed. As the young lady tried to relate to various groupings of the Company, they would react with indifference. The next selection was "The Campesinos." Patterns of bars with a gold
filter were projected on the back wall of the stage. The Company moved to the extreme downright extension and caliper, huddling together as if they were experiencing the ride they were expressing in the literature. At this point the Indian literature became the intruder and "The Cities of White Men" was injected between selections of Mexican-American literature. The uniqueness of this poem was that it was written over two hundred years ago and describes the ecological destructiveness of the white man.

"Love is the answer" was chanted by the Company as they moved into the next piece of literature, "The Quaint Starve." This section was also accompanied by slides and projections. It describes the building of a new Holiday Inn upon the site of a former San Antonio slum area. Projections of that Holiday Inn accompanied the opening statement in which the author states how the barrio was not alleviated but merely moved to another section of the city. As the Company described the conditions of the Westsider of San Antonio, slides actually taken in those slums were projected on the back wall. The section closed with the chairman of the Holiday Inns saying they were building motels so "there will always be room at the Inn" (2, p. 154). The Company turned upstage to face a slide of the Holiday Inn sign.

The lighting faded as the introduction to "Everything's Alright" began and the soloist came downstage. This song from Jesus Christ Superstar tells the listener not to worry,
to sleep well tonight, for the world will turn without him. At first, this was sung very sweetly. Then a slide of two young Mexican-American boys in the slums was projected on the back wall. This was followed by another slide from the slums. Then, as the song progressed, colored slides projected by two Kodak Carousel projectors began showing people of all conditions from all over the world.

"Dignity Is Dead" used a projection of a slum house which is described in the poem. It was read by an individual isolated in darkness. From the total blackness, which came after the reading, a young man ran from the upstage right wing, down the stage, over the extension and up to the first row of the audience. He began "I'm A Colored Spade," and the Company joined him. This number was repeated, and the second time through, five young men and five young women danced in the manner of "The Temptations" and "The Supremes," two well-known contemporary music groups.

This black literature was followed by a very soft Mexican-American lullaby, and in keeping with the pacing of the second act, themes were constantly placed in dialectic opposition. "Go West, Go West," which was a parody on a black travel agency that sponsored tours to the South, followed.

Another original composition for the production was "Wolf Pup," written by Don Daly and given its premiere public performance in this thesis production. A very militant
contemporary poem, "Vietnam '74," by Clarence Major followed the original song. It was performed by one of the three black students in the Company. The tension of this poem was accented by the static electronic sounds which began the song "3500" where the colors of red and green were played against each other. The contrasting use of these colors tends to visually deceive the viewer by creating a "floatation in space" optical illusion. Slow movement tends to accentuate this effect. The Company achieved this by a pulsating movement to the rhythm of the song.

As the rhythm became stronger the entire Company joined the singing and matched the rhythm with an even stronger movement to the extreme center portion of the stage, continuing throughout this movement to face the audience and to move with the beat of the song. When the tempo of the song changed, the Company bent at the knee and waist and began to move downstage, snapping their fingers and whispering the words of the song. As they approached the orchestra pit, the Company split into half-choruses, one group going to the stage right and the other to stage left caliper. There they perched until one member yelled, "Get 'em!" At this cue they jumped into the audience, running up the aisle, and climbing over the seats.

This bit of movement had not been kept a secret but, to most of the audience, it was indeed a surprise; no one could predict how they would react. They joined with the
enthusiasm of the Company. Many even joined the clapping with the beat of the bass guitar. The Company filed back to the stage during the closing of the song. This explosive situation was followed by another quiet lullaby, yet with a slight militant overtone. It was read by a young black woman who, after she had read, stood behind a young white man who read the lyric to "Turning Point." At the conclusion of the recitation, the two walked off stage hand in hand. The poignant quality of this song lyric was increased by the next poem, done by one of the blacks. "Incident" is very short, but very potent. The same black ethnic despair created by "Turning Point" and "Incident" was repeated in the Jewish selection "You Are A Jew!"

Finale

Selections included in the Finale were:

"Love's Way" - general
"The Neighbor" - general
"The Destruction of America" - general
"Twanging Guitar and A Clanking Tambourine" - general
"Love In You -- Our Hope" - general
"Song of Joy" - general
"Love Is The Answer" - general

Up to this point, the program had been concerned primarily with recounting the undesirable conditions of man.
The remaining portion was intended to offer a solution to the despair which had been presented. Love was defined in a poem by Countee Cullen entitled "Love's Way." A paraphrase of the parable of the Good Samaritan, "The Neighbor," followed. "The Destruction of America," with readers in the audience, "Twanging Guitar and a Clanking Tambourine," and "Love In You — Our Hope" led the Company to the final appeal, which was the "Song of Joy."

It was felt that the finale was satisfactory, but not as strong as it could be. Therefore, after opening night, the closing was altered. "Song of Joy" led directly into a reprise of "Love Is The Answer," which was sung by the entire Company. Because this production was experimental, there was no hesitation in making changes. It is desirable for any production to be given a road test and opening night was the road test for Love Is The Answer. The change proved to be successful as will be discussed in the following chapter.
CHAPTER BIBLIOGRAPHY


CHAPTER IV

PROBLEMS AND EVALUATION

OF LOVE IS THE ANSWER

In an experimental production, there will always be certain aspects which the director wishes could have been achieved with higher proficiency. In Love Is The Answer, certain technical aspects were either not realized at all, or never reached full development.

Technical Problems

One of the first technical problems dealt with the use of the traps, which were to be utilized during "The Creation," "The Proud Cherokee," and "The Only Good Indian Is A Dead Indian." The construction of the traps consumed more time than had been allotted. Sufficient time had not been designated to allow the technical crew to correct the mechanical imperfections and for the Company to adjust to the operation of the apparatus. Rather than risk the Company's developing an alienation to the traps, their use was deleted.

Another problem was created by the rolling platforms. Two twelve-by-eight-foot platforms with various levels were to be used during "Cherokee Resolution," "The Eagle, Also, Dies," "Sabbath Prayer," "Prayer Before Sleep," "For We Are
Thy People," and "Rachel Baum." Since there were other segments of the production where a full empty stage was required, the platforms were to be brought on stage when needed. The process of getting the platforms on and off stage slowed the pace of the show. The actual movement was not so much the problem, as the noise resulting from the movement. Even though rubber-coated castors were used to propel the platforms, a hollow-rumble was created by their movement. This noise overpowered the voices of the Company. Therefore it was necessary for the Company to pause in their movement until the platforms were in place. The platforms were removed from the show during the second dress rehearsal.

One technical aspect which did achieve its goal and worked well was the process of cuing. Since the method used was unusual, it should be described. The opening portion of the show made use of the Moog Synthesizer. The electronic music was taped, and, since it was electronic, there was no musical score for the stage manager to follow. There was no manner in which to give cues during this segment. Time-lapse was the only item on which a system of cuing could be based. So, cues were noted in seconds. The tape was always consistent and, as a result, so was the cuing.
Orchestrations

Another problem, which did not hinder the production, did affect the polishing and refinement of the total show during the dress rehearsals. Two weeks before the production was to open, the director learned that the musical conductor had not assembled a pit orchestra and was withdrawing from the show. The conductor had previously assured the director that the members for the orchestra had been contracted and work was progressing.

Members of the orchestra were not secured until Sunday, May 2, four days before the show was to open. However, no conductor was available. It was therefore necessary for the director to conduct the orchestra. The first rehearsal to combine the orchestra and the Company was Monday prior to opening night on Thursday. At this time the director was notified that the orchestrations, sent from Nacogdoches, Texas, had been lost in the mail. At rehearsal with the orchestra and the Company on Monday, only seven out of ten vocal selections had accompaniment. The scores arrived on Tuesday.

The delay in postal service compounded the problems that already existed: an orchestra had been secured, but without a conductor. Directing an orchestra is a responsibility that demands total involvement; thus, time needed by the director to observe the production as a whole had to be sacrificed so that he could lead the pit orchestra.
Changes Made in Production

Each night of the production showed improvement over the previous night. This improvement was not only because of the audience and the increase of the pacing of the show as a whole, but to a change in the finale. The director had felt that the closing of the show did not have the exact qualities of a final climax. Originally, the cast went through two verses of "Song of Joy" in a ballad manner, then a third time in swing-time. During the faster version, curtain call took place.

On the second evening of production, the Company performed the first two verses of "Song of Joy," during which time they brought their symbols of ethnic groups to down-stage center and dropped them into a pile. Two counts were given to the orchestra, and "Love Is The Answer" began as it did in the opening of the show. The response was instantaneous. The Company sang the song and went out into the audience, embracing some audience members and bringing others up to the stage extension. When this finale was first incorporated into the show, the timing of the song was fourteen minutes. When performed as written, it lasts three minutes and twenty seconds. The orchestra kept repeating the final refrain, and the Company kept singing, and the audience kept responding.

Questionnaire

"Love Is The Answer" had achieved its goal. Judging from response of the audience, the evening was declared a success. However, this does not mean that there were not items which could have been improved. After the production closed, questionnaires were distributed to selected graduate students and to faculty members. (See Appendix) Their individual responses are recorded here as they were written.

One of the questions asked was, "Considering that it was an experimental readers theatre production which was trying to use multi-media to intensify the written word, do you feel the production achieved its purpose? Following are the responses to that question:

The multi-media effects, from the very opening (1) of the show, were well-chosen and both subtle and dramatic. The material and the characterizations grew as the show progressed. The message - theme - etc. was forcefully and tastefully done. There was a fine blend of effects and a good sense of when to do it simply.

Experimental here -- be sure and stress this. It's been done frequently in other places. The sense of total theatre that made it interesting was its strength - I feel there should have been a follow-up of the initial "scene setting" - the two parts were technically too different - not just the material chosen but the stylistic devices - music-projections, etc. You developed the creation theme to its fullest and theatrically this was the most exciting area -

It did achieve its purpose, however, the written word was lost to me at times due to the extensive use of choral reading. The unison reading although well rehearsed and executed sacrificed the meaning of the literature through lack of vocal
interpretation was in my opinion almost impossible to achieve with that large of a chorus.

Yes, to a certain extent it intensified the material. However, I honestly feel it supported the material. That does not mean it wasn't an excellent production, but it does mean the material (literary) did not stand out as the most significant part of production. This could have been in part due to lengthy choral reading in some parts... technique was obvious.

Yes! I felt the material used was quite appropriate. I thought the lighting effects did much to intensify the material. This of course is your greatest talent and served its purpose of intensifying the material. Built to a great climax... I felt very much involved.

This would be my primary criticism -- I think the literature got lost in the production several times. But, looking at it as a multi-media production rather than Readers Theatre, it was certainly successful because the audiences left the theatre excited. It made them respond and feel and after all isn't that what any performance should do?

I am not sufficiently trained in Reader's Theatre to make a professional judgment as to purpose fulfillment, but from a pure spectator's standpoint, it did. The thing that impressed me most about the production was the obvious intent and desire on the part of the performers to "put the thing across." This can only be the result of the cutting and arrangement of them or perhaps the result of the director's effort; either way, his work was obvious.

Yes - But I feel the multi-media technical effects at times overpowered rather than intensified the written word - Not because it had to, but as all productions sometimes get trapped by time and lack of technical help, I felt the spoken word was not as creatively conceived and disciplined and worked as was some of the technical effects.

Partially. I felt that the production fell short of its stated purpose by not making use of more intensified, unified and specific media techniques related to each number. In other words, I would have rather seen fewer numbers done together and had each number staged with more of the multi-media techniques.
Another question involved in the questionnaire was:

"After viewing the production, other than length and material used, are there any changes you would make?" Following are the responses to that question:

Suggestion: - Using the Company in smaller groups could have (perhaps?) made for a more flowing performance. Transitions could have been smoother, maybe, if this had been tried. Less "choral speaking" -- (?)--

There needed to be a clearer sense of form to the material and structure. If a mosaic newspaper kind of effect was aimed for, a limitation of the material and the time should have been effected — and a greater rhythmic contrast effected — "Love is the answer" so repetitious in the first part— was notable for its absence in the second part.

Excellent cast, beautiful lighting and movement— but script needed to be tighter — never any sense of conflict.

I would make transitions more smooth between segments. I felt that I was viewing a series of separate vignettes or scenes. Literary as well as physical transitions were necessary.

(1) I feel the theme, while the material fit, was not strong enough in specific material selected. The use of "Love is the answer" as transitions came off, to me, as a need to remind us of the theme. (2) I felt the material lacked in many parts, especially the Black— some heavy "BLACK POWER" rhetoric would have been more appropriate. (3) Orchestration often covered-up words. (4) seemed to try to compensate for powerful material by humor — not enough time to let material sink in. (5) Seemed almost "too" at certain points, sort of "up-up" with people type. But I loved it.

I thought the dancing was great (introduction), but I felt this segment was just a little too long. I was anxious for the next segment.

I'd still tighten up the transitions in several places — there is no reason why with the lighting used, etc. that we couldn't move right into a section while others are moving into position for the next
number — so that the pace of the entire productions would be improved. The orchestra was also a bit loud — it almost always covered the lyrics. I might also have shortened "The Creation" — especially in the multiplication of the people — not cut it, just speed it up.

I felt the production was creative and experimental — much more than other thesis shows or even faculty production. The University is the place for experimentation. The cast was enthusiastic and fresh and what they lacked in discipline and technique, they made up in dedication & understanding the total production concept. I was most moved by the production and though I was aware of weaknesses and inadequacies I went away from the theatre stimulated and excited, rather than tired, bored and ready to go home.

Of course, the director has the option of agreeing or disagreeing with criticism. Any good director will certainly listen to what is being suggested and then make a decision. Transitions in the show were slow, and the use of the Company wandering around chanting "Love is the answer" did not work. At times the orchestra did cover the lyrics, but it is hard to maintain any sense of balance when the director is in the pit with the musicians.
The consensus is that the production did achieve its goal of appealing to the audience and eliciting from them a favorable response. The introduction of multi-media proved to be a successful experience for those in attendance.
APPENDIX A:

Script and Staging Diagrams
HOUSE

(First Man comes on during first slide, Kneels in foetal position facing US. He walks, then dances in circle, ending up in front of Man and Woman. They have crawled on during the film.)

SCALE 1/16" = 1'

(Hand-drawn diagram of stage layout, with a circular path and a key position marked with 'x'.)
(The stage is surrounded by black curtains. The house curtain is open. Nothing is on stage.

As the audience enters, the auditorium is very dim. THE PROLOGUE begins at the appointed hour and as the stereo sound fills the house, red and orange lights fill the house and stage, very brightly, so that no matter where the audience turns, it is faced with this very bright light. Also half way through THE PROLOGUE, aromatic scents fill the house.

At the designated place in the electronic music, the house lights dim out; at the designated cue, the red and orange lights fade out.

The silence is broken by a very soft 64' dissonant rumble, the type where one feels the vibrations first before actually hearing the sound. This is joined by women's voices, also dissonant, voicing "we." As the sound grows in intensity, the women are joined by the men, as the sounds of all grow much louder in intensity and surrounds the stage and house.)

In the beginning, God created the heavens and the earth.

(echo) (From here, the Creation goes visual and audio. The Creation is recorded here, but only those words outside the parenthesis are spoken. Stage actions are indicated as the creation takes place. "Now the earth was a formless void." One light in each trap comes up and after these two lights are at full intensity a film of the hurling mass begins.

"There was darkness over the water." Film and effects. "God said let there be light, and there was light — effects — from darkness." The US area of the stage is used for projections. Film or effects here should suggest the creation as it takes place.)

(God said, "Let us make man in our own image, in the likeness of ourselves, and let them be masters of fish of the sea, the birds of the heavens, the cattle, all the wild beasts and all the reptiles that crawl upon the earth." Here, the trap has been lowered and man is on it. The winds blow, a brilliant flash and man is raised to stage level. He does a solo dance depicting life being breathed into him and his first movements.)
1. Man and Woman end pas de deux in marked position. Two members of Company come on.

2. After miming Propagation, they split. Company couple move DS and back. Man and Woman move encountering another Company couple as does the first Company couple.

SCALE: 1/16" = 1'
These eight mime Propagation, and move to eight others. In this manner the Company is brought on stage.

SCALE  $\frac{1}{16''} = 1'$
(Full Company on stage reciting final lines before they move off stage for first killing.)
(As soon as the stage is clear and only a pool of light is on, the first man (X1) comes on. The second man (X2) follows. He kills the first man. From there five more people are killed and fall in marked spot, on edge of pool of light.)
("God created man in the image of himself, in the image of
God he created him, male and female he created them." Here,
man is DS of the trap and woman is raised, directly behind
him so that the appearance of woman coming from man is given.
Man and woman pas de deux.

("God blessed them, saying to them, 'Be fruitful, multiply,
fill the earth and conquer it.'" Here the stage has been
cleared and the couple go to one trap, DS of it, and one person
comes on. The first couple get on each side of the new person
and give the breath of life and "multiply," always in twos,
until the Company is alive. There are no front lights, this
whole process is in silhouette. As the Company grows, the
lights grow with them so by the end we can tell that the
Company has the various ethnic symbols on: Indian: head-
band; black: half black mask; brown: Chicano symbol; and Jew:
8" yellow Star of David.)

COMPANY

"... And so it was. God saw all that he had made, and in-
deed it was very good. Evening came and morning came: the
sixth day. Thus heaven and earth were completed with all their
array. ... God blessed the seventh day and made it holy,
because on that day he had rested after all his work of creat-
ing. Such were the origins of heaven and earth when they were
created (11, pp.15-16)." (By now, the Company has left the
stage. Two figures come out, the first with a hoe and works
the soil. He is joined by a second person carrying some object.
He works the soil. Cain, the second person, turns to Abel and
we see hate and lust in his eyes. He slowly and deliberately
raises his jawbone of an ass and brings it down on Abel's
head -- the first act of violence. They freeze.

Then a figure comes out as Cain moves and that person
mimes killing Cain. Another person comes out and kills that
person. A fifth person comes out and jumps the last person with
a knife. While the knife is being wiped off, a sixth person comes on with a chain and chokes the person. By now, they have completed a circle, at which time Cain takes the jawbone from Abel and brings it crashing down on the last victim's head. They freeze as the victim gives a loud scream of agony. Lights fade. Then we hear the beginning of LOVE IS THE ANSWER, and the Company goes into it:)

Last man to die gets up in dark, moves to center of extension. Company enters as indicated, one on third level each side (X3), and two on second level each side (X2).
LOVE IS THE ANSWER

Man You know Life has its problems,
Just like I got my problems.
Just like you got your problems.
We can solve 'em if we try.
I've got (Company joins) something to tell you
And I hope that it moves you,
Yes, I hope that it moves you a little closer
to my side.

Man Let me hear you now!

CHORUS Love is the answer.
Love is the answer.
Sing, oh sing a song of love. (Sing, sing now)
Love is the answer. (Uh, huh!)
Love is the answer. (Sing it!)
Love is the answer for our song.

Man Well, if you heard that "Love your Brother"
And you really love your sister,
Then I'll tell you something, mister,
Don't you keep that song inside.

Company Cause there's many kinds of people
Needing your kind of people,
Needing my kind of people.
Hey, let's sing it one more time.
(let's hear you sing it now.)

CHORUS

Sing a song of love.
Sing a song of love. (Uh, huh!)
Sing a song of love. (Oh, won't you!)
(sing, sing, sing, sing)
Sing a song of love. (Come on, brothers. Now!)

Love is the answer. (Come on, sisters, now!)
Love is the answer. (Come on sing that song!)
Sing, oh sing a song of love.

Man Oh, oh, oh!

Company Love is the answer. (Sing, sing that song!)
Love is the answer. (Let them hear it now!)
Love is the answer for our song.
(Sing, sing, sing, sing!)
Love is the answer. (Sing, sing, sing, sing!)  
Love is the answer. (Sing, sing, sing, sing!)  
Sing, oh sing that song of love!  
(Sing that song (24)!)  
(Repeat above and fade.)  
(After LOVE IS THE ANSWER, the Company exits, lights fade, take off symbols and get scripts and come back on stage.)
(Reader (X1) comes on and begins. Company joins.)
FIVE HUNDRED YEARS AGO

1V As I travel o'er this country on rapid railroad trains
And pass the busy cities and the productive plains,
And see the throngs of people passing to and fro
All bent on selfish errands which ever way they go,
My mind is prone to wonder, and I would like to know,
If this is truly better than five hundred years ago?

2V Five hundred years ago, when nature ruled supreme,
There were bison on the prairies and fishes in the stream,
Deer, bear, and antelopes, wild fowl and song birds too,
Were here in countless numbers for the people of this land,
As well as many products placed here by nature's hand.

3V The prairies, the forest, the cragged mountains high
The rivers, lakes, and marshes, the clear and smokeless sky
Were then as nature made them, without a single mar,
And hunters roamed the forests, guided by sun or star.
It must have been a pleasure, nature thus to know,
To have been living here, five hundred years ago.

1V The man who most does labor, ambition to achieve,
Does only mount the summits to find he is deceived,
In what he thought was pleasure, glory, wealth and fame,
And learns when his life is wasted, his efforts were in vain.
I cannot help but wonder if one would feel just so,
If he had been an Indian, five hundred years ago.

3V The Indian sought the woodland or else he sought the plains,
The rivers, lakes, or marshes to get the fish or game.
In dancing, feast or hunting, his time was wiled away,
It cost no less to labor, it cost no more to play.

2V There was no cause for worry, no reason for deceit,
For each one there was plenty, his daily wants to meet.
He loved his friends and kindred and reverenced the old.
His virtues were measured by deeds and not by gold.

All Truly then the Indian, the great spirit well did know,
As he trusted to his keeping five hundred years ago.

1V And when I see the maddening rush of mortal man, striving,
Surging, fighting, the best each person can to reach the
Goal of power, wealth, or idle fame, discarding love and
Friendship for his own selfish gain and call it all progress.
Oh! If this then be so, I would rather have been an Indian
Five hundred years ago (17, pp. 152-153).

(Company exits)
(Young lady comes DSL into spot)

THE SONG OF THE HILLS (Yukut)

Woman: This is the song of the Hills
In the hour when they talk together,
When the alpen glow dies down in the west
and leaves the heavens tender;
In the pure and shadowless hour
When the Mountains talk together;

"Fir tree leaneth to fir,
The wind-blown willows mingle;
Clouds draw each to each, dissolve, depart,
and renew one another;
But the strong Hills hold asunder.

"Had we been less we had loved;
We had stooped and been tender;

"But our hands are under the earth
For the travail of her harvests,
Upholding the rain-sleaked fields
And the long, brown, fruitful furrow.
Terror taketh the earth
When the Mountains move together.

"But ever as winds of Spring
Set the meadow grasses caressing,
And the coo-dove's call
To the coo-dove's mate
Resounds in the oak-wood valleys,
We shall thrill with the brooding earth,
We shall turn, touch hands, and remember,
Had we been less, how much we had loved
How nobly we might have been tender (6, p. 96)."
(Lights come up on the Company as they enter from all sides.)

RAINY MOUNTAIN CEMETERY

Most is your name the name on this dark stone.
Deranged in death, the mind to be inheres
Forever in the nominal unknown,
The wake of nothing audible he hears
Who listens here and now to hear your name.

The early sun, red as a hunter's moon,
Runs in the plain. The mountain burns and shines;
And silence is the long approach of noon
Upon the shadow that your name defines---
And death this cold, black density of stone (15, p. 89).
Company freezes; one reader has gone to third level of stage right side stage and reads.

Scale: 1/16" = 1'
(One member of the Company has gone to the top side stage SR, follow spot only.)

RED MAN'S PLEDGE OF PEACE

Alexander L. Posey

1 Man I pledge you by the moon and sun,
As long as stars their course shall run,
Long as day shall meet my view,
Peace shall reign between us two.

I pledge you by those peaks of snow
As long as streams to ocean flow,
Long as years their youth renew,
Peace shall reign between us two.

I came from mother soil and cave,
You came from pathless sea and wave,
Strangers fought our battles through, —
Peace shall reign between us two (14, p. 15).
(The Company has remained frozen during the reading of this last poem. As he ends, they begin the walk around, walking in and out of circles of light.)

N1    The Cherokee was one of many tribes moved by the United States from their lands.

N2    And in history, man reads of one of the cruelest events to ever be recorded.

N3    The Trail of Tears began in 1838. Three months later, there were 4,000 unmarked graves reaching from the foothills of the Great Smoky Mountains, through Tennessee, Kentucky, Southern Illinois, Missouri, Arkansas, and into Oklahoma.
WOMEN MOVE TO DR; MEN MOVE TO USL.
The women of the Company have moved forward to DSIR to form a Greek chorus:

ONONDAGA HYMN (Iroquois)

Women:  Woe! Woe!
        Hearken ye!
        We are diminished!
        Woe!—Woe!—cut

The cleared land has become a thicket.

Woe!—Woe!—cut

The cleared places are deserted.

Woe!—cut

They are in their graves—
They who established it—
Woe!—cut

The great League.

Yet they declared
It should endure—
The great League.

Woe!

Their work has grown old.

Woe!

Thus we are become miserable (4, p. 30).
(The lights come up on the men as they go into:)

N1 THE EAGLE ALSO DIES

IV With his hooked beak,
    With his hooked talons,
    With battle-plumes outspread,

Women His beak is a driven lance-head;
    His talons are scarlet arrows,
    His voice is a war-cry!

Mixed When he circles the sky
    The birds suddenly cease their singing,
    The rabbit becomes rigid.

Men "The hurricane is my horse,
    "The black tornado is my charger,
    "Earth trembles where I strike!"

Women Wherefore do you fear, O Warrior?
    For the strongest there is a Fate:
    (pause)

N1 The Eagle, also, dies (2, p. 38).
ORCHESTRA PIT

HOUSE

(Women move US, men spread out. Reader (X1) moves DSR.)

SCALE: 1/16" = 1'
(One person comes DS to follow spot. The rest of the Company goes US, forms 3 lines, hands behind back.)

The title of the Cherokee people to their lands is the most ancient, pure, and absolute known to man; its date is beyond the reach of human record; its validity confirmed by possession and enjoyment antecedent to all the pretense of claim by any portion of the human race.

The free consent of the Cherokee people is indispensable to valid transfer of the Cherokee title. The Cherokee people have neither by themselves nor their representatives given such a consent. It follows the original title and ownership of said lands still rests in the Cherokee Nation, unimpaired and absolute. The Cherokee people have existed as a distinct national community for a period extending into antiquity beyond the dates and records and memory of man. (Break. All stop. Individual begins.) These attributes (chant) have never been relinquished by the Cherokee people, and cannot be dissolved by the expulsion of the Nation from its own territory by the power of the United States Government (17, p. 80).

(Company goes into jumping after cheer.)

(During the reading of this last statement, the Company is chanting in the background "Push em back. Push em back, waaaaaaaaay back. Push em back. Push em back, waaaaaaaaay back. Biff! Boom! Baw!" with breaks during the statement so it is heard.) (Company freezes and lights fade.)
(Reader (X1) moves US; next reader (X2) moves while Company freezes until lights are out.)

SCALE 1/16" = 1'
(One member of the Company X's DDR and reads, follow spot)

FOR ALL THAT EVER HAS BEEN O U R S . . .

Sicha Landau

For our sore-shattered Jewish life
I kneel, and pray to Thee for grace;

I weep for our old mother Vilna,
For Brod; for yet another place;

I weep for Warsaw, Kovno, Lemberg,
For every large and little town
On which the foe of yore has fallen,
On which the foe will fall upon.

For every dirty Jewish alley,
For every shop——I weep and wail;
For every pawn-shop, tavern, ale-house;
For our false measure, weight, and scale.

For every merry Jewish brothel,
That stood upon a Gentile street,
For all that ever has been ours . . .

(I weep. . . (20, pp. 640-641)
(Reader moves US, Company moves DS and three readers move to X2, 3, and 4.)

**SCALE** $\frac{1}{16''} = 1'$
N1. Consonant with the sorrows of his people, we turn to the story of John Rollin Ridge, the pleasing Cherokee poet.

N2. Born in Georgia, his father and grandfather were assassinated when he was two years old. He was the victim of defeated love, due to the opposition of his sweetheart's parents. A Cherokee who hated the Ridge party, later sought a quarrel with him, and in self-defense young Ridge killed his antagonist.

N3. This added grief led him into voluntary exile. Life's early tragedies gloomed his spirit, and sang in his really beautiful poetry.

N4. One of these poems entitled, "The Harp of Broken Strings," carries the wall of a wounded heart.

IV. A stranger in a stranger land,
    Too calm to weep, too sad to smile,
I take my harp of broken strings,
    A weary moment to beguile;
And though no hope its promise brings,
    And present joy is not for me,
Still o'er that harp I love to bend,
    And feel its broken melody
With all my shattered feelings blend.

When beats my heart in doubt and awe,
    And reason pales upon her throne,
Ah then, when no kind voice can cheer
    The lot too desolate, too lone,
Its tones come sweet upon my ear.
    As twilight o'er some landscape fair,
As light upon the wings of night,
    (The meteor flashes in the air,
The rising stars) its tones are bright (23, pp. 211-212).
(Company moves to diagonal, and two readers come from SR side stage to G where they backtrack, recite, then move off stage.)

SCALE: 1/16" = 1'
(Lights change; company diagonal DES to USL. Two members of the Company take off their headband and amble, bowleggedly, to the trap:)

VI

"THE ONLY GOOD INDIAN IS A DEAD INDIAN"

V2

So there he lies, redeemed at last!
His knees drawn tense, just as he fell
And shrieked out his soul in a battle-yell;

VI

One hand with the rifle still clutched fast;

V2

One stretched straight out, the fingers clenched
In the knotted roots of the sun-bleached grass;
His head flung back on the tangled mass
Of raven mane, the war-plume wrenches

VI

Avry and torn; the painted face
Still foe-wards turned, the white teeth bare
'Twixt the livid lips, the wide-eyed glare,

V2

The bronze cheek gaped by battle-trace
In dying rage rent fresh apart:

VI

A strange expression for one all good!—
On his naked breast a splotch of blood
Where the lead Evangel cleft his heart.

V2

So there he lies at last made whole,
Regenerate! Christ rest his soul!

VI

Yep! The only good Indian is a dead Indian (2, p. 99)!

(Company moves to position chanting "Love is the Answer")
THE PROUD CHEROKEE

I will weep for a season on bitterness fed,
For my kin have gone to the hills of the dead.
They died of hunger, sickness and lingering decay,
Because it was the white men who swept them away.

Gone from their homelands they cherished,
And in defense of their homes many perished.
Over the "Trail of Tears" their weary way led,
Many starved and died and even the bravest fled.

As they followed the long winding weary trail,
Over hill and vale it was a terrible tragic tale.
Young and old felt the sting of winter's cold.
Death took hold because of white men's lust for gold.

From Rattle Snake Spring, Tennessee, on through Kentucky,
On to southern Illinois they were still plucky.
Bitter cold and an ice-filled river to cross,
Left them numb and cold and there was a terrible loss.

The sick and dying were comforted at Moccasin Spring,
And on through Missouri and Arkansas in the spring,
To seek new homes in the Indian Territory out West,
Four thousand died along the way and laid to rest.

The years have gone and swiftly passed away,
And these brave warriors have gone their way.
Legends and stories survive the ages still,
Of brave deeds of valor and tales that chill.

Their spirits have long since fled,
And the days of the good life they led.
Full many a winter's blast has swept,
Over desecrated graves where mourners wept.

Their bones have now turned to dust,
And their spirits left in Ye-Ho-Wa's trust.
In Indian summer's flaming golden blaze,
They still may be seen in autumn's azure haze (17, pp. 150-151).
When the music begins, Golde and Teyye enter SL to extension. On "A horse, a disaster on four legs," the Company enters dancing into circle holding hands high over their heads.
When Tevye says "Because of our Traditions..." the circle breaks and moves out. The papas move to 1, the mamas to 2, the sons to 3, and the daughters to 4. XI is Golde.)
(The stage is now clear, and the lights dimmed as the last person was lowered by the trap. A light comes up on a woman, as a lone fiddle is heard. PROLOGUE — TRADITION:)

Woman You hear that fiddle? Why is there so much joy, so much sorrow, so much laughter, so many tears in that one little fiddle? Why? Because it's trying to tell you a story about people...  

Tevye Papas, Mamas, Daughters, Sons, a Horse!  

Woman A horse? Huh! A disaster on four legs!  

Tevye Nevertheless, a horse. Our neighbors, Jews who lived in the old country, in a steeple, a little town.  

Woman A town? A village!  

Tevye A village? A little speck of mud in the middle of nowhere with nothing...  

Woman With nothing but people.  

Tevye People with Tradition!  


Tevye Because of our traditions, we've kept our balance for many, many years. Here in Anatevka we have traditions for everything—how to eat, how to sleep, how to wear clothes. For instance, we always keep our heads covered and always wear a little prayer shawl. This shows our constant devotion to God. You may ask, how did this tradition start? I'll tell you—I don't know! But it's a tradition. Because of our traditions, everyone knows who he is and what God expects him to do.  

Tevye & Papas Who, day and night,  
Must scramble for a living,  
Feed a wife and children,  
Say his daily prayers?  
And who has the right,  
As master of the house,  
To have the final word at home?
(The papas move from center to SR; the mammas (2) move from SL to extension and Colde joins them; the sons (3) move to SL; and the daughters (4) move more SL...After the papas finish their verse.)

SCALE 1/16" = 1'
(After mamas (2) finish their verse, they move to SR; the sons (3) move to center; the daughters (4) move further SL; and the papas (1) move from SR to SL.)
As the sons (3) finish their verse, they move to SR; daughters (4) move to center; paps (1) move further SL; and the mamas (2) move from SR to SL. As the Company goes into the four part round, they stay in the same positions.

---

SCALE 1/16" = 1'
(As round finishes, Company moves back into circle. Tevye (1) moves down on extension. Yente (X3) and Afram (X2) are in center of circle and move out to CS when Tevye calls HOUSE out "Yente, the Matchmaker!"). Circle freezes during each dialogue. After Yente and Afram, Reb Nahum (X3) and Beggar (X2) move out of center of circle to CS. Then the Rabbi (X2) and young man (X3) move out. Finally, two men move out of circle.)
All The papas, the papas — Tradition.
The papas, the papas — Tradition.

Mothers Who must know the way to make a proper home,
A quiet home, a kosher home?
Who must raise a family and run the home
So Papa's free to read the Holy Book?

All The mamas, the mamas — Tradition.
The mamas, the mamas — Tradition.

Sons At three I started Hebrew school,
At ten I learned a trade.
I hear they picked a bride for me.
I hope she's pretty.

All The sons, the sons — Tradition.
The sons, the sons — Tradition.

Daughters And who does Mama teach
To mend and tend and fix,
Preparing me to marry
Whoever Papa picks?

All The daughters, the daughters — Tradition.
The daughters, the daughters — Tradition.

(The Company repeats the song as a round.)

Papas The papas.

Mamas The mamas.

Sons The sons.

Daughters The daughters.

All Tradition.

(Repeat)

Tevye And in the circle of our little village, we
have always had our special types. For instance,
Yente, the matchmaker . . .

Yente Avram, I have a perfect match for your sons. A
wonderful girl.

Avram Who is it?

Yente Ruchel, the shoemaker's daughter!
Avram  Ruchel? But she can hardly see. She's almost blind.

Yente  Tell the truth, Avram, is your son so much to look at? The way she sees and the way he looks, it's a perfect match.

(They all dance in the circle)

Tevye  And Reb Nahum, the beggar . . .

Nahum  Alms for the poor, alms for the poor.

Lazar  Here, Reb Nahum, is one kopek.

Nahum  One kopek? Last week you gave me two kopeks.

Lazar  I had a bad week.

Nahum  So, if you had a bad week, why should I suffer?

(They all dance in the circle)

Tevye  And, most important, our beloved rabbi . . .

Mendel  Rabbi, may I ask you a question?

Rabbi  Certainly, my son.

Mendel  Is there a proper blessing for the tsar?

Rabbi  A blessing for the Tsar? Of course. May God bless and keep the Tsar (looks both ways) — far away from us!

(All dance in the circle)

Tevye  Among ourselves we get along perfectly well. Of course, there was the time (pointing to two men who have come forward from the circle) when he sold him a horse and he delivered a mule, but that's all settled now. Now they live in simple peace and harmony and —

(The two men begin an argument, which is taken up by the entire company.)
(On man's line, "It was a horse, I tell you," the Company moves to first position. Then on "Horse! Mule! etc.," they move to semi-circle, second position.)
Immediately after last rung "Tradition!," the Company is led out in a line, holding hands as they danced in. Tevye delivers his final lines in the same position, then moves to USC and turns and shouts "Tradition!" on final note of music.

SCALE \( \frac{1}{16}'' = 1' \)
1 Man It was a horse.
2 Man It was a mule.
1 Man It was a horse!
2 Man It was a mule, I tell you!

Company Horse!
Company Mule!
Company Horse!
Company Mule!
Company Horse!
Company Mule!
Company Horse!
Company Mule!

Company Tradition, tradition -- Tradition!
Tradition, tradition -- Tradition!

Tevye Tradition. Without our tradition, our lives would be as shaky as -- as a fiddler on the roof (25, pp. 1-6).

(The Company exits to the music.)
(A lone singer (XI) moves out and sits and begins singing. In third verse, she is joined by four members of the Company.)
(Lights come up on a single girl with a guitar, who goes into SOMETIMES I FEEL LIKE A MOTHERLESS CHILD.)

Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child,
Long 'way from home.

Sometimes I feel like I'm almost gone.
Sometimes I feel like I'm almost gone.
Sometimes I feel like I'm almost gone,
Long 'way from home.

Sometimes I feel like a wandering soul.
Sometimes I feel like a wandering soul.
Sometimes I feel like a wandering soul,
Long 'way from home.

Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child.
Sometimes I feel like a motherless child,
Long 'way from home (27).
(Company moves out on "Motherless Child" in the dark. Golde (X1) and Tevye (X2) move DS after the end of the song. The Company stays the same through "Sabbath Prayer," "Prayer Before Sleep," and "For We Are Thy People.")

SCALE: 1/16" = 1'
(The Company has taken positions, in groups of three or five, and are in the dark. Tevye and Golde begin, and light a candle.)

Tevye & Golde

May the Lord protect and defend you,
May He always shield you from shame,
May you come to be
In Yisroel a shining name.
May you be like Ruth and like Esther,
May you be deserving of praise.
Strengthen them, O Lord,
And keep them from the stranger's ways.

May God bless you
And grant you long lives.

(The rest of the Company light their candles, as other Jewish families singing over Sabbath candles.)

Golde

May the Lord fulfill our Sabbath prayer
for you.

Tevye & Golde

May God make you, Good mothers and wives.

Tevye

May He send you husbands who will care for you.

Tevye & Golde

May the Lord protect and defend you
May the Lord preserve you from pain.
Favor them, O Lord,
With happiness and peace.
O hear our Sabbath prayer.

(Segue)
Bless'd art Thou, O Lord of all,  
Who mad'st the bands of sleep to fall  
Upon mine eyes, and slumber press  
Mine eyelids down with heaviness.

God of my fathers, may it be  
Thy will, this night to suffer me  
To lay me down in peace and rise  
in peace, when morning gilds the skies.

From thoughts of ill my slumber keep  
And, lest the sleep of death I sleep,  
O lighten Thou mine eyes, for Thou,  
Lord, dost with light the eye endow.

Bless'd art Thou, O Lord most high,  
Who in Thy glorious majesty  
And in Thy gracious love hast given  
Light upon earth and light in heaven (3, p. 285).

(Segue)
(Antiphonal)

For we are thy people, and thou art our God;
We are thy children and thou our father,
We are thy servants, and thou art our master;
We are thy congregation and thou our portion.
We are thine inheritance, thou our lot;
We are thy flock, thou our shepherd.
We are thy work, and thou our creator.
We are thy faithful ones: thou art our beloved;
We are thy chosen: thou art the Lord our God.
We are thy subjects, thou our King;
We are thine acknowledged people,
thou our acknowledged Lord (3, p. 288).

(Extinguish the candles and exit.)
(Company comes on and takes informal positions. Soloists (X1-X4) are on extension. The Company stands up in same place for "Two Visions.")

SCALE 1/16" = 1'
(Company immediately comes back on stage, soloists first.)

**AIN'T GOT NO**

1 Man  
- Ain't got no home.  
- Ain't got no shoes.  
- Ain't got no money.  
- Ain't got no class.  
- Ain't got no scarf.  
- Ain't got no gloves.  
- Ain't got no bed.  
- Ain't got no pot.  
- Ain't got no faith.  

2 Men  
- Ain't got no mother.  
- Ain't got no culture.  
- Ain't got no friends.  
- Ain't got no schoolin'.  
- Ain't got no shine.  
- Ain't got no underwear.  
- Ain't got no soap.  
- Ain't got no A-Train.  
- Ain't got no mind.  

Woman  
- Ain't got no smokes.  
- Ain't got no job.  
- Ain't got no work.  
- Ain't got no pennies.  
- Ain't got no coins.  
- Ain't got no man.  
- Ain't got no ticket.  
- Ain't got no token.  
- Ain't got no God.  

Half Company  
- Ain't got no father.  
- Ain't got no T-V.  
- Ain't got no pizza.  
- Ain't got no gallows.  
- Ain't got no sleep.  
- Ain't got no rhythm.  
- Ain't got no books.  
- Ain't got no socks.  
- Ain't got no sex.  

(SO)  
(Poor)  
(Honey)  
(Common)  
(Cold)  
(Beat)  
(Busted)  
(Catholic)  
(Orphan)  
(High)  
(Dumb)  
(Bad)  
(Dirty)  
(Lost It)  
(Shit)  
(Lazy)  
(Hustler)  
(Horney)  
(Walk)  
(Good)  
(Dead)  
(Honest)  
(Starvin')  
(Nervous)  
(High)  
(White)  
(Ugly)  

(18, pp. 24, 28, 36)
(And the Company reads:)

TWO VISIONS

Isaiah Ben Amoz

I. The House of Israel

(not read)

II. Peace

And it shall come to pass in the last day,
That the mountain of the Lord's house
Shall be established in the top of the mountains,
And shall be exalted above the hills;
And all nations shall flow unto it.

And many people shall go and say,
"Come ye, and let us go up to the mountain
of the Lord,
To the house of the God of Jacob;
And he will teach us of his way,
And we will walk in his paths.
For out of Zion shall go forth the law,
And the word of the Lord from Jerusalem."

And he shall judge among the nations,
And shall rebuke many people;
And they shall beat their swords into plowshares,
And their spears into pruning hooks.
Nation shall not lift up sword against nation,
Neither shall they learn war any more (20, pp. 550-551).

(Company exits)
(Three young Black women come from the Company of the previous selection. One goes to the House and they read.)
(Three young women have also gone to the house and read:)

FOR MY PEOPLE

Margaret Walker

V1 For my people everywhere singing their slave songs
    repeatedly: their dirges and their ditties and their
    blues and jubilees, praying their prayers nightly to
    an unknown god, bending their knees humbly to an
    unseen power;

V2 For my people lending their strength to the years, to
    the gone years and the now years and the maybe
    years, washing ironing cooking scrubbing sewing
    mending hoeing plowing digging planting pruning
    patching dragging along never gaining never reaping
    never knowing and never understanding;

V3 For my playmates in the clay and dust and sand of
    Alabama backyards playing baptizing and preaching
    and doctor and jail and soldier and school and
    mama and cooking and playhouse and concert and
    store and hair and Miss Choosby and company;

V1 For the cramped bewildered years we went to school to
    learn to know the reasons why and the answers
    to and the people who and the places where and
    the days when. In memory of the bitter hours
    when we discovered we were black and poor and
    small and different and nobody cared and nobody
    wondered and nobody understood;

V2 For the boys and girls who grew in spite of these things
    to be men and women, to laugh and dance and
    sing and play and drink their wine and religion
    and success, to marry their playmates and bear
    children and then die of consumption and anemia
    and lynching;

V3 For my people thronging 47th Street in Chicago and
    Lenox Avenue in New York and Rampart Street
    in New Orleans, lost disinheritd dispossessed and
    happy people filling the cabarets and taverns and
    other people's pockets needing bread and shoes and
    milk and land and money and something -- something
    all their own;
VI For my people walking, blindly spreading joy, losing time being lazy, sleeping when hungry, shouting when burdened, drinking when hopeless, tied and shackled and tangled among ourselves by the unseen creatures who tower over us omnisciently and laugh;

V2 For my people blundering and groping and floundering in the dark of churches and schools and clubs and societies, associations and councils and committees and conventions, distressed and disturbed and deceived and devoured by money-hungry glory-craving leeches. Preyed on by facile force of state and fad and novelty, by false prophet and holy believer;

V3 For my people standing staring trying to fashion a better way from confusion, from hypocrisy and misunderstanding, trying to fashion a world that will hold all the people, all the faces, all the Adams and eves and their countless generations;

All Let a new earth rise. Let another world be born. Let a bloody peace be written in the sky. Let a second generation full of courage issue forth; let a people loving freedom come to growth. Let a beauty full of healing and a strength of final clenching be the pulsing in our spirits and our blood. Let the martial songs be written, let the dirges disappear. Let a race of men now rise and take control (I, pp. 107-109).
ORCHESTRA
PIT

HOUSE

SCALE 1/16" = 1'
(A young mother comes forward, miming holding a child in her arms and reads:)

CRADLE SONG

Sleep, my child, my little daughter,
Close your eyes and sleep.
You cannot know how I, your mother,
Think of you and weep.

Somewhere far away, good people
Hear you as their own,
While I, your mother, sick and broken,
At my work-bench groan.

A stranger sits beside your cradle,
Beneath her cottage thatch,
While I, your mother, slave of the Nazis,
Wear a yellow patch.

God perhaps will hear my pleading,
And cut short my pain.
Then my ghost will seek my baby,
And find you again.

Nobody will see me with you,
Only you, my dear
Will feel the spirit of your mother
Standing very near.

Sleep, my child, my little daughter,
Close your eyes and sleep.
You cannot know how I, your mother,
Think of you and weep (5, p. 151).

(Anonymous, sung by Jewish prisoners in a Nazis extermination camp)
Women come out from sidestage left; previous reader joins them. One young man and young woman are (XI) on the second level balconies.

SCALE: 1/16" = 1'
When our children cried in the shadow of the gallows,
We never heard the world's anger;
For Thou didst choose us from all peoples.
Thou didst love us and favor us.

For Thou didst choose us from all peoples,
Norwegians, Czechs and Britons;
And when our children are marched to the gallows
Jewish children, wise Jewish children,
They know that their blood is not counted in the
bloodshed--
They only call back to their mothers: "Mother, don't look!"

How great the concern for paintings and sculptures,
Treasures of art, lest they be bombed;
While the art treasures of baby-skulls
Are dashed against walls and pavements.
Their eyes only speak: "Don't look, mother,
Veterans we are, soldiers renowned--
Only undersized."

Their eyes speak yet other things;
God of the patriarchs! We know
That Thou didst choose us from all children,
That Thou didst love us, and favor us.
That Thou didst choose us from all children
To be slaughtered before the Throne of Glory;
And Thou dost gather our blood in buckets
For there is none else to gather it.

And Thou dost scent it like the perfume of flowers,
And dost sponge it up in a kerchief;
And Thou wilt seek it from the hands of them who
murdered
And from the hands of those that kept (pause) silent (3, p. 151).
Women move to center stage and men come on. One young woman (Xi) comes DC on extension and sits on stool.

SCALE 1/16" = 1'
The Company comes to apron, from SR to SL and one girl takes a seat DCS and the Company begins when a single spot focused straight down comes up:

1V Those who remember Rachel Baum when she was a child tell that her beauty then was of a radiance so illuminating that people were stilled in the streets when the girl walked by, and that when the lookers could move again, they went smiling in a warm glow of wellbeing.

2V And there are others who saw her, years later, go to her violent death in the extermination camp, blinded and beaten and tortured beyond belief, who swear that even on that terrible day, the battered face was somehow glorious and the brute men who grouped about her, on the gallows platform, stood stunned and mute.

3V Rachel lived during that time of Hitler's rise to power, in a village in Poland. On April the fourteenth, 1943, the Jews of Poland were transported to various camps as part of the Third Reich's Final Solution to the Jewish Problem. The citizens of Rachel's town arrived at the Auschwitz-Birkenau camp as part of a transport of a thousand Jews in ten freight cars.

4V Rachel became a member of the Underground, and a revolt of the whole camp was planned by the quarter million Jews of the camp. Months and months went into the revolt. But as time came near, panic because of the stepped-up daily gassing of the Jews touched it off prematurely.

5V At the end of that day, October 26, 1944, only a hundred or so prisoners managed their individual escapes. But there were 1,100 inmates dead, killed by the raging SS men in a wild revenge for their thirty casualties.

17V For the SS, the question was: Where did the explosives come from and who were the leaders of the revolt? In order to find out, 60 women were selected from those who worked in the factories, and taken to the cellar of the German police. Among these women there were those who knew something and who, their bodies broken, their bones pulled from the sockets, told what they knew.
There were five names gasped out or screamed out of the torn mouths, five named as leaders of the women's underground at Birkenau.

They took Rachel then, and the other four, to the dungeons beneath the SS headquarters and left them over night. They brought them out in the winter dawn, stripped them naked, and whipped them past the thousands of men standing for the morning roll call to where the chief of torture was waiting for them.

What happened to the five of them is known, and the world has no right not to know.

On the first day, two women died: one when she sucked in the flames of the blowtorch held, for a careless second, too near her face. The others, that day, were not tortured, but one died of heart failure as she watched. At the evening roll call, the three women were marched back again-past the inmate thousands—to their dungeons.

On the second morning it was the same, the women naked under the whips, past the watchers, to the waiting torturers. No one died that second day, and the women came—all three of them, staggering now, holding before them their bloody hands, crushed.

And on the third morning... nothing. The thousands formed, were made to wait. But no one came from the dungeons, and the prisoners were sent to work, to wonder: Were they dead? Had they broken?

The women weren't dead and they hadn't broken. They were there the next morning, for the same savage parade.

Only Rachel returned that fourth evening. Not walking. Dragged by the SS men, her mangled foot dripping blood on the frozen ground.

(Here the Company takes up the cry of "Yis-gah-dahl, y'is-kah-dahsh, shemay rah-boh" -- a mourner's lament in Aramaic, sung in the presence of death, on behalf of the loved dead -- the living God.)

On the morning of the sixth day, when they came out of the tiered hovels in which they slept, there was a gallows in the broad bare yard;
(Men of Company, not reading, move out at indicated point and kneel, very military. Company stands at end and seques to next selection.)

SCALE 1/16" = 1'
15V a gallows, and in front of it -- machine guns and a line of SS riflemen.

(The men of the Company come out to the edge of the stage and kneel on one knee to form a barricade.)

The prisoners knew that it was not yet finished, but that it would be finished now.

16V She stood. (The girl sitting OS stands very painfully, and looks out over the men, searching the audience.)
This torn body stood. Raised on the strength of her own purpose.

1V Rachel Baum stood and looked out over the massed prisoners, seeking a face she could not find nor -- finding -- see.

2V And called out:

Girl "Hannah! Little sister! Avenge me!"

(Pause)

All They hanged her then (9, pp. 145-147).
(Company moves to these positions to begin "Anatevka".)

SCALE: 1/16" = 1'
(The Company begins walking around as people walk through the spots, they speak:)

1V You have three days!

2V After a lifetime, a piece of paper and get thee out.

3V We should get together with the people of Zolodin. Maybe they have a plan.

2V We should defend ourselves. An eye for an eye, a tooth for a tooth.

Tevye Very good, that way, the whole world will be blind and toothless.

4V Rabbi, we've been waiting for the Messiah all our lives. Wouldn't this be a good time for him to come?

Rabbi We'll have to wait for him someplace else. Meanwhile, let's start packing.

Yente Well, Anatevka hasn't been exactly the Garden of Eden.

Avram That's true.

Golde After all, what've we got here?

(Here, instead of the original ANATEVKA, a single violin begins to play EXODUS.)

A little bit of this, a little bit of that,

Yente A pot,

Lazar A pan,

4V A broom,

Avram A hat.

Tevye Someone should have set a match to this place long ago.

5V A bench,

Avram A tree,

Golde So what's a stove?
(On "Underfed, overworked" Company packs up and moves in circle. At end of the song, the circle files off. Then Tevye delivers his final lines, and he and Golde move to CS, stop, look around and exit.)
Lazar Or a House?

V5 People who pass through Anatevka don't even know they've been here. (Slides of Jewish persecution)

Golde A stick of wood. (Slides slow at first)

Yente A piece of cloth.

All What do we leave?
Nothing much,
Only Anatevka...

Anatevka, Anatevka, underfed, overworked
Anatevka, where else could Sabbath be so sweet?
Anatevka, Anatevka, intimate, obstinate
Anatevka, where I know everyone I meet.
Soon I'll be a stranger in a strange new Place, searching for an old familiar face from Anatevka.
I belong in Anatevka, tumbledown, workaday
Anatevka, dear little village, little town of mine.

Golde Eh, it's just a place.

V5 And our forefathers have been forced out of many, many places at a moment's notice.

Tevye (shrugging) Maybe that's why we always wear our hats (25, pp. 98-101). (Slides become more frequent now, all over the stage and house.)
(The music swells up, EXODUS, and as the Company mimes the moving of a village, forming a circle OS. The circle breaks and the village moves off stage with Tevye, Golde, Yente and the Rabbi the last to leave.)

CURTAIN
INTERMISSION
(Soloist moves out on stage first, then the Company comes in, informally.)
(Before houselights dim, a young woman comes out as the orchestra begins. As she sings, the Company comes out.)

EASY TO BE HARD

How can people be so heartless?
How can people be so cruel?
Easy to Be Hard.
Easy to be cold.
How can people have no feelings?
How can they ignore their friends?
Easy to be proud,
Easy to say "No."

Especially people who care about strangers,
Who care about evil and social injustice. 
Do you only care about the bleeding crowd?
How about a needing friend.

How can people be so heartless?
How can people be so cruel?
Easy to give in,
Easy to help out.

How can people have no feelings?
You know I'm hung up on you.
Easy to Be Hard
Easy to be cold. 
How can people be so heartless?
How can people be so cruel?
Easy to be proud,
Easy to say "No (18, pp. 128-131)." (repeat to fade)
(At the end of the song, Company moves as indicated.)
(Lights change to dim, Company moves DSR)

N1  It is four o'clock in the morning on the Mexican border. The lights of the Border Station flicker on the deserted streets. A truck parks in a dark alleyway. The driver lights a cigarette, and waits. Hundreds of people with small bundles move noiselessly past the yawning border guards. The driver spits contemptuously at the ragged ones. These are his human cargo.

(As if in a truck)

N2  One by one the men and women crawl under the loose tarpaulin on the back of the truck. No one talks. When the truck is full the driver stomps out his cigarette and roars northward. He drives one hundred, two hundred, three hundred, four hundred miles without stopping, except for gas. The local city ordinances along the way are not gracious to truck loads of Mexicans. He knows the police will not stop him if he does not stop.

N1  Inside the truck there may be thirty or forty men and women (company mimes getting very close together, except for the two narrators). The stagnant air is nauseating. Even the breeze under the tarpaulin of sweetly sick desert dawn does not help. An old man may urinate in tension; his fear pollutes the crowded, stifling truck.

N2  What is there to say when there is nothing they can do?

Company  When I left Hermosillo
         My tears fell like rain,
         But the little red flower
         Consol'd my pain.

N1  The migrants are put in windowless trucks and the doors are locked. Where they are going? They do not know. They do not all get there. In San Antonio one locked truck was abandoned on the highway in the summer of 1968. The men and women who were imprisoned inside -- more than three dozen -- cried out for hours until their lungs gave out, pounded on the steel walls that muffled their shrieks until their fists were bloodied. When help came, several had died. They had suffocated in the truck that was to deliver them to jobs in the fields.
The open, rambling trucks of the coyotes and the old buses, abandoned by the regular companies, are not all that bad. Like the village buses of ancient vintage in old Mexico they wheeze through the deserts of the Southwest. Every year one or two of these fail to make it across the railroad crossing, somewhere on a country road, and the campesinos are flung out, like chickens, to die beside the highway.

"These are poor people.*" "In Mexico the farm workers earn fifteen cents an hour, those who are lucky enough to get jobs. The corporations—Litton Industries, Fairchild Camera, Hughes Aircraft—who have factories south of the border pay their workers as little as two dollars a day. So naturally these poor people think that working for fifty cents an hour in the United States is paradise. It's worth the suffering, they think."

And so they come, singing of sorrows and nostalgia. The exodus goes on. It is the same in every border town, on every morning, from Brownsville to Tijuana.

Company

Now I am confused.
I am a shoemaker.
But here I am a camel,
With a pick and shovel.
What good is my trade
If machines are faster;
When I make two shoes,
They make one million.

Often the wanderer works for a season, pockets whatever he has saved in the fields, and goes home again, to his sorrow.

Like the troubador of old he goes down the road not quite knowing where he is going. He knows only he has nowhere else to go. He goes singing.

In the back of a truck or in a broken bus he rides with his family. He goes into the fields or into the cities. Wherever he goes he momentarily becomes a nonentity, one of the unknown and nameless ones who leave their identity behind and seek a new life. He is invisible. There is safety in not being seen, in the ghetto, in the barrio, where he is one of the many in what seems a hostile and unfriendly society. He may sing to himself:
Company
Where am I to go? Where?
The road is here.
The road to the Gods.
Well, who counts men here?
Here where all lack a body?
At the bottom of the sky (26, pp. 133-138)?

(The company pauses and shifts position. Women group DSR.)
ORCHIS HOUSE

(Men move out, Women stay on DS3 for next selections.)

SCALE 1/16" = 1'
Women

Those men build many houses:
They dig the earth, and they build;
They cut down the trees, and they build;
They work always—building.

From the elevation of the mountain-side
I behold the clouds:
The clouds build many beautiful houses in
the sky:
They build, and they tear down;
They build, and they dissolve . . .

The cities of white men,
They are not beautiful, like the cloud cities;
They are not vast, like the cloud cities. . . .

A wind-swept teepee
Is all the house I own . . . . (2, p. 18)

(Lights fade, women move into "Quaint Starve" position.)
(Women move to join men. During Commission Hearings, the couples (X1) move in and out as needed.)

SCALE 1/16" = 1'
On the ruins of the oldest barrio of San Antonio, beneath yellow and pink umbrellas, with the flags of Texas, the United States, and the Holiday Inns flapping in the scorching August air, the one thousandth motel in the chain is opening.

(Slides of a Holiday Inn opening)

The Holiday Inn chairman is given a scroll declaring him an Honorary Alcalde of La Villita—the Mayor of the Little City—and the Urban Renewal Award of San Antonio. Where the motel gleams in the sun there was formerly "one of the densest slum areas," says Roland Bremner, president of the city's Urban Renewal Commission. "This shows what is being done throughout our great country to change the downtowns of America."

Where have the people of the barrio gone? Into "the quaint, the picturesque Mexican life on the Westside" as a tourist guide, San Antonio, describes it.

The Inferno, a La Raza newspaper of San Antonio's Westside, sees these barrios differently:

(Slides change to show barrio)

"With roofed-over corrals for homes and chutes for streets, San Antonio's Westside is like a stockyard; its residents treated with less humanity than cattle. Perhaps as many as 200,000 Americans of Mexican descent are herded here, in what is one of America's largest ghettos.

"The Quaint Starve, The Quaint Starve."

"Roosters crowing, followed by barking dogs, then wailing young sisters, herald each new day on the Westside. It is the day of hard, dirty work for long hours and little pay. The Westsider is a hearty individual who has endured much.

"The Quaint Starve, The Quaint Starve."

"One son is drafted into the Army to fight in Vietnam. Another son is sent to prison for breaking open cigarette machines. Yet the Westsider endures. His wife is in the hospital awaiting birth of their ninth"
child and the blessing of the Church, while his 12 year old daughter is receiving treatment in another ward for venereal disease. Yet the Festsider endures. He waits mostly for Saturday night when he can get drunk at the cantina with his friends. They, like himself, are the wretched refuse of affluent America."

‡ Company  "The Quaint Starve, The Quaint Starve."

‡ Company  These are "The great unwashed, the unloved, their souls are mortgaged and their tongues are locked with fear; yet they see and they feel and they wait for their redemption." "...the despair of the people is ever deepening. Magazines and movies from the outside show them all they are missing."

VI  The hearings of the Citizens' Board of Inquiry into Hunger and Malnutrition in San Antonio produce expert testimony that 150,000 people or so are hungry.

‡ Company  "The Quaint Starve, The Quaint Starve."

V2  Sixteen people starved to death in the barrios of San Antonio during 1965. James Kasen, the director of the Economic Opportunity Development Corporation, reports, although starvation is a statistic of death not officially recognized by the coroner.

(Each testifier moves DS; "Everything's Alright" background)

V3  In the hearings of the Citizens' Board of Inquiry into Hunger and Malnutrition in San Antonio, Sister Mary Rachel testifies:

Man  Would you try to just give a guess as to how many people you think in the San Antonio area might be in a state of need in regard to food?

Woman  I think I would say about 25 per cent, probably. Maybe more.

Man  What would that be in numbers, Sister Rachel?

Woman  I guess around two or three hundred thousand.

‡ Company  "The Quaint Starve, The Quaint Starve."

VI  Another comes as a witness. Her name is Mrs. Julia Gonzales:
Man  How often do you get meat?
Woman  Once in a while.
Man  And milk?
Woman  Weekly. Sometimes we can, sometimes we can't.
Man  Do the children ever go to bed hungry?
Woman  No.
Man  How about yourself? Do you ever go to bed hungry?
Woman  I feed my children.

Company  "The Quaint Starve, The Quaint Starve."

V2  "Often children are brought into the Robert B. Green Hospital weighing less than their birth weight," Dr. Vera Burke says.

V4  Expectant mothers are so enemic and undernourished that they are automatically given blood transfusions as part of the hospital routine.

Company  "The Quaint Starve, The Quaint Starve."

V3  In the hearings, another woman testifies:
Man  Mrs. Roma, how many children do you have?
Woman  Six.
Man  Where do you live, please?
Woman  I live with my father-in-law.
Man  How many rooms do you have to live in?
Woman  One.
Man  One room for the eight of you?
Woman  Yes.
Man  Do you do your cooking and everything in this one room?
Woman Yes.

Man Do you have enough to eat?

Woman We have $25 a week to spend on food.

Man What does this food you eat consist of?

Woman Beans, potatoes, eggs, string beans, or peas.

Man Do you see meat in your house at all?

Woman Oh, yes. Sometimes chicken.

Man Tell me more about this one room you live in. Do you have cooking facilities?

Woman Yes. A kerosene stove.

Man What do you use for heating when it gets cold?

Woman The kerosene stove.

Man Do you find the $25 a week is enough to feed your family?

Woman No.

Man Would you say that the children go hungry?

Woman Yes.

Man Do they get milk, the small ones?

Woman No.

Man No milk at all?

Woman No.

Man They are not getting any milk?

Woman No.

(Slides of the Holiday Inn, again)

Company In his many journeys the Holiday Inn chairman had visited Jerusalem. He had walked in the site of the stable where Christ was born. "That's why we're building Holiday Inns,"
Kesmons Wilson tells his guests at the festive opening of the beautiful motel in San Antonio where once there was a barrio of the poor.

(Pause)

VI. "So there will always be room in the Inn (26, pp. 152-154)."

(Company face US to slide of Holiday Inn)
(Soloist (X1) moves out on beginning of song. Women move DS on extension when they sing. Men move down then they join the singing. Christ (X2) moves in before solo as does Judas (X3) before his solo.)

SCALE 1/16" = 1'
(On chorus of last verse, Company moves down on edge of extension.)
EVERYTHING'S ALRIGHT

Mary
Try not to get worried, try not to turn on to
Problems that upset you oh don't you know
Everything's alright yes everything's fine
And we want you to sleep well tonight
Let the world turn without you tonight
If we try we'll get by so forget all about us tonight.

Women
Everything's alright, yes everything's alright yes

Mary
Sleep and I shall soothe you, calm you and anoint you
Myrrh for your hot forehead oh then you'll feel
Everything's alright yes everything's fine
And it's cool and the ointment's sweet
For the fire in your head and feet
Close your eyes close your eyes
And relax think of nothing tonight

Women
(Repeat)

Judas
Woman your fine ointment—brand new and expensive
Could have been saved for the poor
Why has it been wasted? We could have raised maybe
Three hundred silver pieces or more
People who are hungry, people who are starving
Matter more than your feet and hair

Mary
(Repeat first verse)

Women
(Repeat)

Jesus
Surely you're not saying we have the resources
To save the poor from their lot?
There will be poor always, pathetically struggling—
Look at the good things you've got
Think! While you still see me
Move! While you still have me
You'll be lost and you'll be so so sorry when I'm gone (19).

Mary
(Repeat second)

ALL
(Repeat Women, 10 times, loudest on 6th, and taper out)
1/16" = 1'
DIGNITY IS DEAD

A ray of sunlight
rips
open
the night

The summer haze
creeps
away

And a new day
stands
up
straight

A freight clatters on
never
stopping

The cotton field is closed
no
one
works

Tall grass grows
in the
road
to the fields

The shacks
have
forgotten
the taste of paint

A pregnant mother
trudges
the
hill to her shack

The bucket she carries
overflows
and water
cools her feet

Weary and breathless
she
sits
on the step
Leaning on the porch post
her
frail
frame
gasps for air

Her hand pushes
uncombed
hair
from her sunken face

One sleeve is gone
from her faded
dress

No rush to awaken
the
family—
no one works

No hurry for breakfast
little
food
exists

Her husband hasn't gone to
the
field
for
months

Closed eyes blot out her
misery
for a
moment

Within the shack
a
child
cries

The mother stands
but
not
up straight

No dream exists
no
hope
remains
No pride is hers.

For dignity is dead (one reader) when no one works (21, pp. 57-60)
(Company joins, and on the second time through five men and five women (X1 and X2) go into dance routine.)
(The Company has slowly moved off the stage during previous poem. A young man comes running from US to the front of the stage, off of the stage. He stops abruptly, looks at the audience and begins, then Company comes on:)

Man  I'm a colored spade, a negro, a black nigger, a jungle bunny, jigaboo, coon, pickaninny, Mau Mau, Uncle Tom, Aunt Jemima, Little Black Sambo, cotton pickin' swamp guinea, junk man, shoe shine boy, elevator operator, table cleaner at Harlem, hard-off slave, voo doo, zombie, Ubangi lipped, flat nose tap dancer, resident of Harlem.

And president of these United States of Love.

I said, president of these United States of Love. Shit.

VI  And if you ask him to dinner, feed him:

Man Watermelon, hominy grits, an' shortnin' bread, Alligator ribs, some pigtails, some black eyed peas, some chittlins, some collard greens.

And if you don't watch out, the Boogie Man will get you. Booooooooooooooooooo (18, pp. 8-9): (Repeat)

Company So you say (hands on hips).

(Company exits rapping with each other.)
SCALE 1/16" = 1'
Sleep, my child; because of you
The western skies their light efface;
There is no glitter save the dew,
Nor any whiteness, save my face.

My little son, because you dream,
The road lies hushed, in peace unfurled,
Nothing murmurs save the stream;
I am alone in a sleeping world.

A slow mist drowns the silent land,
A blue sign fades in darkening skies;
Like a gentle, soothing hand
Upon the earth a quiet lies.

Not my child alone I've sung,
Cradling him, to easy sleep;
The earth too, as my cradle swung,
Drifted into slumber deep (5, p. 292).
(Two young men come out. One sit on stage edge, the main reader sits on the stool.)
A young man gets a stool and comes out to the very edge of the stage and sits down and begins to talk to the audience:

ADVENTURE

IV "Adventure is a great thing, which should be in everybody's life. According to the Late Late Show on TV, in the old days when Americans headed West in covered wagons, they were almost sure to run into adventure—at the very least a battle with the Red Skins. Nowadays, if you want to run into adventure, go to Alabama or Mississippi where you can battle with the White Skins."

"Go West, young man, go West, is what they used to say. Go South, young man, go South, is what I would say today. If I had a son I wanted to make a man out of, I would send him to Jackson, Mississippi, or Selma, Alabama—and not in a covered wagon, but on a bus. Especially if he was a white boy, I would say, Go, son, go, and return to your father's house when you have conquered. The White Skins is on the rampage below the Mason-Dixon line, defying the government, denying free Americans their rights. Go and see what you can do about it. Go face the enemy."

IV "You would send your son into the maelstrom of Dixie to get his head beaten by a white cracker or his legs bitten by police dogs?"

IV "For freedom's sake—and adventure—I might even go South myself, if I were white. I think it is more important for white folks to have their kind of adventures than it is for colored. Negroes have been fighting one way or another all our lives—but it is somewhat new to whites. Until lately, they did not even know what a COLORED ONLY sign meant. White folks have always thought they could go anywhere in the world they wanted to go. They are just now finding out that they cannot go into a COLORED WAITING ROOM in the Jim Crow South. They cannot even go into a WHITE WAITING ROOM if they are with colored folks. They never knew before that if you want adventure, all you have to do is cross the color line in the South."

IV "Then, according to you, the Wild West can't hold a candle to the Savage South any more."

IV "Not even on TV. The Savage South has got the Wild West beat a mile. In the old days adventures was beyond the Great Divide. Today they is below the Color Line. Such
adventures is much better than the Late Late Show with Hollywood Indians. But in the South, nobody gets scalped. They just get cold cocked. Of course, then robes the Klan sports around in is not as pretty as the feathers Indians used to wear, but they is more scary. And though a Klan holler is not as loud as an Indian war whoop, the Klan is just as sneaky. In cars, not on horseback, they comes under cover of night. If the young people of the North really want excitement, let them go face the Klan and stand up to it.

"That is why the South will make a man of you, my son. Go South, baby, go South. Let a fiery cross singe the beard off your beatnik chin. Let Mississippi make a man out of you."

2V "Don't you think white adults as well as white youth should be exposed to this thing?"

1V "Of course. If the white young folks go as Freedom Riders, let the white old folks go as sight-seers—because no sooner than they get down there, they would be Freedom Riders anyhow. If I owned one of these white travel bureaus arranging sight-seeing tours next summer, I would start advertising sight-seeing tours to Montgomery with National Guard as guides, to Jackson with leather leggings as protection against police dogs, to the Mississippi Prison Farms with picnic lunches supplied by Howard Johnson's, and to the Governor's Mansion with a magnolia for all the ladies taking the tour—and a night in jail without extra charge."

"Negroes would be guaranteed as passengers on all tours, so that there would be sure adventures for everybody. My ad would read:

(Slide on back wall of below)

SPECIAL RATES FOR A WEEK-END
IN A TYPICAL MISSISSIPPI JAIL.

Get arrested now, pay later. Bail money not included. Have the time of your life living the life of your times among the Dixie White Skins. Excitement guaranteed. For full details contact the Savage South Tours, Inc. Jesse 3. Simple, your host, wishing you hell (10, pp. 66-68)."
SCALE 1/16" = 1'
(A lone young woman comes down to the SL edge of the stage and takes a seat on the edge of the stage. She sings THE WOLF PUP)

THE WOLF PUP

Don Daly

A boy and a wolf-pup went walking one day.
They passed an old oaken bridge that stood in their way
The hunters came riding after them that day
But the wolf-pup fought so gallantly
That the slave boy got away
You'd better run away

CHORUS
You'd better run run-away slave
Or soon
You're howling at the moon.

The slave boy returned to the bridge late that night
He knelt and he prayed in the cold moonlight
Away to God -- let them by my hand die
And he cut out the wolf-pup's teeth
With his pocket knife
You'd better run away

CHORUS
Next morning the hunters were found in their bed
And to the finder's surprise -- all of them were dead.
Away to God -- tell me how can this be
They've all had their throats cut by a wolf-pup's teeth.
You'd better run away

CHORUS
Now sometimes at midnight
Silence, eerie gloom
You can hear a slave boy
Howling at the moon.
Howl (8)!!!
(The lights come up on a reader, and reads:)

VIETNAM #4
Clarence Major

This black cat said
on the corner

the other day
dig man

how come so many
of us
niggers

are dying over there
in that white
man's war

they say more of us
are dying

than them peckerwoods
& it just
don't make sense
unless it's true
that the honkeys

are trying to kill us out
with the same stone

they killing them other cats
with

you know,
two birds with one stone (13, pp. 30-31)
(Company comes out at random, then begin to move USC to backwall.)
(From USC they move DSR and DSL on cue. On another cue, they move to House, walking on seats and in the aisles.)

SCALE 1/16" = 1'
(As the final line is read on the last poem, electronic noises are heard. The Company begins walking around and fog comes pouring out on the stage, and the Company begins.)

3500

V1  Ripped open by metal explosion
V2  Caught in barbed wire
V3  Fireball
V4  Bullet shock
V5  Bayonet electricity
V6  Shrapnelled
V7  Throbbing meat
V8  Electronic data processing
½ Com.  Black uniforms
          Bare feet
          Carbines
Company  Mail-order rifles
Company  Shoot the muscles
Company  256 Vietcong captured
Company  256 Vietcong captured
(Company goes US, in a very tight group, start DS)

Company  Prisoners in niggertown
It's a dirty little war
Three five zero zero
Take weapons up and begin to kill
Watch the long long armies drifting home (18, pp. 156-157).
(Repeat)
(On repeat, the Company meets the audience
Repeat opening, and lights fade
Rhythm of this song continues)

(Company wanders off stage)
(Reader (X1) comes out and reads selection. She gets up and moves to behind next reader (X2). After he reads, they exit, hand in hand, the way the second reader entered.)
A NEGRO MOTHER'S LULLABY

(A single spot on an apparent young mother:)

Hushaby, hushaby, dark one at my knee;
Slumber you softly, nor pucker, nor frown;
Though some may be bonded, you shall be free,
Thanks to a man... Osawatomie Brown.

His sons are high fellows,
An Archangel is he,
And they doff their bright haloes
To none but the Three.

Hushaby, hushaby, sweet darkness at rest,
Two there have been who their lives laid down
That you might be beautiful here at my breast:
Our Jesus and... Osawatomie Brown.

His sons are high fellows,
An Archangel is he,
And they doff their bright haloes
To none but the Three.

Hushaby, hushaby, when a man, not a slave,
With freedom for wings you go through the town,
Let your love be dew on his evergreen grave;
Sleep, in the name of Osawatomie Brown.

Rich counsel he's giving
Close by the throne
Tall he was living
But now taller grown (7, p. 165).

(Lights fade)
(Lights come up on young white reader)

TURNING POINT

Martha Holmes

See the little brown girl?
She's as old as me.
She looks just like chocolate.
Oh, Mommy can't you see?

We are both in first grade.
She sits next to me.
I took care of her, Mom,
When she skinned her knee.

She sang a song so pretty
On the Jungle Gym
When Jimmy tried to hurt her,
I punched him in the chin.

Mom, can she come over
To play dolls with me?
We could have such fun, Mom . . .

Oh, Mom, what'd you say . . . ?

Why, Mom . . . ?

Why not . . . ?

Oh, . . . I . . . see (22).
(One of the Company comes forward and reads:)

INCIDENT

Once riding in old Baltimore,
   Heart-filled, head-filled with glee,
I saw a Baltimorean
   Keep looking straight at me.

Now I was eight and very small,
   And he was no whit bigger,
And so I smiled, but he poked out
   His tongue, and called me, "Nigger."

I saw the whole of Baltimore
   From May until December;
Of all the things that happened there
   That's all that I remember (7, p. 9).
SCALE 1/16" = 1'
(A young woman comes wandering on. Rumbling from the Company becomes "You are a Jew" until one last loud "YOU ARE A JEW!";)

YOU ARE A JEW!

Delmore Schwartz

And then one day Hershey played by the door of the apartment house, when three of the other boys, always friends before now, members of the kindergarten class, took up the janitor's hose coiled serpentine on the sidewalk, and suddenly turned it on Hershey, crying, You are a Jew! A Jew! Hershey ran away all wet from the baptismal flood of communal mind. He ran away to his mother, asking her what was wrong; what was being a Jew? But she did not answer, he did not know so well, wetly, and sensuously, until far later years. . . . Poor boy how education comes to you. Learning to be a Jew, attacked because You were born a (pause) Jew (3, p. 150)!
(Readers come out and the previous reader joins them.)

SCALE: $\frac{1}{16}'' = 1'$
(Five of the Company then goes into:)

LOVE'S WAY

Love is not love demanding all, itself
Withholding aught; love's is the nobler way
Of courtesy, that will not feast aware
That the beloved hungers, nor drink unless
The cup be shared down to the last sweet dregs.
Renunciatory never was the thorn
To crown love with, but prodigal and proud;
Too proud to rest the debtor of the one
Dear passion most it dotes upon, always
Love rehabilitates unto the end.
So let it be with us; the perfect faith
We each to other swear this moment leaves
Our scales harmonious, neither wanting found
Though weighed in such strict balances. So let
It be with us always. I am too proud
To owe you one caress; you must not drop
Beholden to my favor for one least
Endearing term. Should you reveal some stretch
Of sky to me, let me revive some note
Of music lost to you. This is love's way,
That where a heart is asked gives back a heart (7, p. 62).
(Young man comes DS on extension from group of previous selection.)

SCALE 1/16" = 1'
THE NEIGHBOR

A freshman boy went from home to the university. The second day on the campus some guys asked him out for a beer. Wanting to win their friendship, he used his money to buy nine rounds of beer for all of them.

When he was drunk they loaded him in their car, but dumped him four blocks from his dorm. In his drunken state he stumbled and fell against the main gate of the campus gashing his face and cutting his hand. With blood streaming from his wounds, he staggered toward his dorm.

A premed student on his way to his job at the hospital saw him and, repulsed by the sight of the drunken student, crossed the street to walk on the other side.

A Christian student on his way to speak at a campus vespers service on the subject "Jesus' Concern for Persons" saw him but realized he'd be late to vespers if he stopped, so he also crossed to the other side of the street.

A black student driving by on his way to the chemistry lab saw him and his heart was filled with compassion. He stopped, ran over to him, and helped him into his car, then took him to his home.

With his mother's help he cleaned and bandaged the wounds and put the student to bed.

As the black student left the house, he said, "Mom, take good care of him; I sure wouldn't want him to be kicked out of school."

Now I ask you, which one of these students seems to have been the neighbor to the drunken freshman?

Since you know, then go and be a neighbor to the students at the university (21, pp. 23-25).

(A quartet of young men from the Company have gone to the rear of the house.)
(Two readers are in the House.)
V1 The Dead, are indians. White bones dust in their jelly. Dead in the world, to white dust bones.


V3 I am, as you are, caught. Here, is where we die. On this mountain, Looking down.

We will die up here in the cold.

VI White man white crushed stones. In the cold rattling. Small fires, from drills. These hops, pimps, rattlers, strolling in blue sun. Were killed or tortured. Worked for the land. The sun, the wind Gods of our secret ocean.

Men Break out. Now, the boat rattles against soft mud. Its destination printed in expensive inks in the captain's pockets. That tall person squeezing among shadows. These streets echo. The flag, so late, still chiming on its pole. The cold draped above the buildings. No one there to watch you. Dirt shoves thru the grass. Dead trees rot in penthouses. Dogs, mad at dust. The wind pounds white bones.

1V Violence
2V against others
3V against one's self,
4V against
A TWANGING GUITAR
AND A CLANKING TAMBOURINE

G1 Though I speak in the tongues of
Bonhoeffer and Sartre but have not
love, I have become a twanging
guitar and a clanking tambourine.

G2 And even though I make all A's and
Phi Beta Kappa, and understand all
philosophy and all theology, and if
I have all faith, so as to believe
that the football team will win all
its games, but have not love, I am nothing.

G3 And though I give all my time to
campus organizations, and
give my body to be used in protest
marches, but have not love, I am a vacuum.

G4 Love is patient with fraternity
brothers and understanding of
international students; love is not
jealous of the athletic fame of
another; it is not arrogant or rude
to dormitory counselors.

Women Love does not insist on its own way;
it is not irritable or resentful
during campus elections; it accepts
all students as they are.

Men Love does not boast of immorality
but lives by the Christian ethic.
Love bears all criticism, believes
all truth, speaks out for right, and
endures the consequences.

G1 Love never fails; as for academic
fame, it will pass away; as for
athletic prowess, it will cease;
as for knowledge, it too will
disappear.

G2 For now we know part of the truth
and speak part of that truth;
But one day that which is now incomplete will be made whole.

When I was in high school, I spoke as a child, I understood as a child, I thought as a child; but when I became a college student, I put away childish things.

For even yet we comprehend so little of God's love but one day we shall fully understand.

So it is that faith, hope, and love abide, these three; but the greatest of these is love (21, pp. 28-30).
(Four groups move DS to each side of orchestra pit.)

SCALE $\frac{1}{16''} = 1'$
HOUSE

(On last verse, they move further down.)

SCALE 1/16" = 1'
(The Company splits into two separate choirs and goes into:

LOVE IN YOU--OUR HOPE

(Song of joy begins here)

G1 The world awaits this hour.
This world torn by war
This world of hate and sin
The world created by God
Yet turned from him.
The world awaits...
Love in you--the hope.

G2 A student awaits this hour.
A student who tramples a brother
Under foot because of skin color
A student whose greed
Makes him blind to love
A student made in God's own image
Yet wandered away.

Love in you--the hope.

All You must not wait.
You must not wait.
To guide a world to peace.
You must not wait
To tell a brother of love.
You must not wait...
For in you is...
Our HOPE (21, pp. 37-38).
(Company again splits; put up books, and come down in twos and drop symbol in pile. They then step back to position 2. From here they go into "Love Is The Answer" and out to House and back to stage.)

SCALE 1/16" = 1'
(As the Company goes into this song, they come DS, randomly, and put their ethnic symbols into a pile DSC as an act of becoming one.)

Come sing a song of joy, for peace shall come my brother. Sing, sing a song of joy, for men shall love each other. That day will dawn just as sure as hearts that are pure, are hearts set free. No man shall stand alone with outstretched hands before him. Reach out and take him in yours with love that endures forever more; Then sing a song of joy for love and understanding.

Come sing a song of joy of freedom tell the story. Sing, sing a song of joy for mankind in his glory. One mighty voice that will bring a sound that will ring forever more. Then sing a song of joy for love and understanding (16).

(Count of two beats and orchestra goes into "Love Is The Answer." Company sings it and goes into audience and hugs people.)

(CURTAIN)
CHAPTER BIBLIOGRAPHY


8. Daly, Don, original composition.


14. Major, Mable, Signature of the Sun, Albuquerque, New Mexico, University of New Mexico Press, 1950.


27. Unknown, *Negro spiritual*. 
APPENDIX B:

Audition Materials and Exercises
OPEN AUDITIONS —
MARCH 3RD + 4TH - 2 - 4:30 P.M.

FOR FIRST PRODUCTION THESIS IN
READER'S THEATRE AT NTSU

PRODUCTION DATES: APRIL 30 - MAY 1 /02/ MAY 1-8

THOSE AUDITIONING SHOULD BE PREPARED TO:
SING - Own Selection
READ - " "
DANCE - Steps Given

Show will have selections from
LITERARY WORKS, HAIR, FIDDLE ON THE ROOF.

Directed by Todd K. Lane
AUDITION INFORMATION

NAME

NTSU ADDRESS

PHONE

CLASS NO. HOURS CARRYING AGE

VOICE CLASSIFICATION: soprano alto tenor bass

Class Schedule

MW - hour and class TTH

ADDITIONAL HOURS YOU ARE NOT FREE FOR REHEARSALS:

OTHER PRODUCTIONS AND THEIR DATES YOU ARE OBLIGATED TO:

RATE IN ORDER OF EXPERIENCE (1 most; 2 next; 3 least)

READING SINGING DANCING

THOSE INTERESTED ONLY IN STAFF OR TECHNICAL POSITIONS, SIGN HERE

* * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * * do not fill in, please

AUDITIONED BY DATE

COMMENTS

CONSIDER FOR:

CAST AS:
TENTATIVE REHEARSAL SCHEDULE - "LOVE IS THE ANSWER"

March 6 - Read through
(M) 8 - Read through - Rehearsal
(T) 9 - Rehearsal
(W) 10 - "
(TH) 11 - " (Modern Dance Recital)
(F) 12 - " (Modern Dance Recital)
(SA) 13 - "
(S) 14 - "
(M) 15 - "
(X) 22 - Rehearsal
(T) 23 - "
(W) 24 - "
(S) 25 - "
(M) 29 - "
(T) 30 - " (Prime of Miss Jean Brodie)
(U) 31 - " (Prime of Miss Jean Brodie)

April (TH) 1 - " (Prime of Miss Jean Brodie)
(F) 2 - " (Prime of Miss Jean Brodie)
(SA) 3 - " Final performance POMJB
(S) 4 - "
(M) 5 - "
(T) 6 - "
(W) 7 - " Easter vacation begins

8 - 11 Hang and focus lighting - no rehearsals
(M) 12 - Rehearsal

(T) 13 - "

(W) 14 - "

(TH) 15 - " Classes resume, Sat

(F) 16 - "

(SA) 17 - "

(S) 18 - "

(M) 19 - "

(SA) 20 - "

(S) 21 - " University Theatre, 8PM

(M) 22 - " " " "

(T) 23 - " " " "

(W) 24 - " " " "

(TH) 25 - " Mariner’s show, Too and Sympathy

(F) 26 - " Alpha Psi Omega - "Fantasticks"

Key (SA) 1 - Dress

(S) 2 - Dress

(M) 3 - Dress

(T) 4 - Dress

(W) 5 - Final Dress

(TH) 6 - Opening night

(F) 7 - Performance

(SA) 8 - Final Performance
REVISED SCHEDULE

April 20 - Tuesday - work if you can, 7pm - 10pm
April 21 - Wednesday - called rehearsal 4pm - 7pm
- work on traps in afternoon
April 22 - Thursday - free, no rehearsal
- work on traps
April 23 - Friday - A day of UIL - free, no rehearsal
- work on traps
April 24 - Saturday - free, no rehearsal
- go after lighting in am,
- work on traps afternoon
- hang and focus, gel additional lighting equipment in evening, after UIL.
April 25 - Sunday - work on traps in afternoon,
- rehearsal 8pm - 11pm
April 26 - Monday - afternoon, work on anything that needs it.
- Rehearsal 8pm - 11pm
April 27 - Tuesday - Rehearsal 8pm - 11pm
April 28 - Wednesday - Rehearsal 8pm - 11pm
April 29 - Thursday - No rehearsal, free to see shows.
April 30 - Friday - Be at Theatre by 6pm to strike Kader's show and set up our; rehearsal 7pm 11pm
May 1 - Saturday - Rehearsals: 9am-12n; 2pm-5pm; dress: 7pm-10pm
May 2 - Sunday - Rehearsals: 2pm-5pm; 2nd dress: 7pm-10
May 3 - Monday - Dress: cast call 6pm, begin at 7pm
May 4 - Tuesday - Dress: cast call 6pm, begin at 7pm
May 5 - Wednesday - Final dress: same calls
May 6-7-8- - Crewheads: 6:30pm, cast: 7pm; Curtain: 8:15pm BREAK A LEG!!
SENSITIVITY EXERCISES

1. Members of the Company walk in a circle, completely relax then tense every muscle from head to feet, then relax from head to feet.
   
   Purpose: To get the body relaxed and at the same time awakened and ready for action.

2. A person relaxes and falls backward into another cast member's arms. The person is then gently lowered to the ground.
   
   Purpose: To develop trust in fellow cast members.

3. Cast members stand in a circle (six or seven, no need to utilize all). One person is in the middle and is passed around gently from person to person. The individual is then lifted by the group to shoulder or head level, then gently lowered to the ground in a swaying manner.
   
   Purpose: To relax the individual.

4. The Company sits in a circle, eyes closed, exploring space by reaching, bending and touching.
   
   Purpose: To make members of the cast aware of the body in space, and to relate to surroundings.

5. The Company sits in a circle, eyes closed. They begin crawling on all fours, touching and feeling.
   
   Purpose: To develop tactile sense.
6. The Company stands in a circle facing each other, holding hands while contemplating fellow cast members (personalities, abilities, etc.). As individually moved, go from person to person and produce a non-verbal communication feeling.

Purpose: To break down inhibitions and barriers on a one-to-one communication basis.

* Can be deleted for a short warm-up period.
APPENDIX C:

Lighting Plot and Cue Sheets
love is the answer!

MAY 6,7,8, 1971

INSTRUMENT SCHEDULE:

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>L01</td>
<td>LEKO 8&quot; - STEP LENS</td>
</tr>
<tr>
<td>L02</td>
<td>LEKO 8&quot; - NARROW ANGLE</td>
</tr>
<tr>
<td>L03</td>
<td>LEKO 8&quot; - PLANO-CONVEX</td>
</tr>
<tr>
<td>L04</td>
<td>LEKO 4 1/2&quot;</td>
</tr>
<tr>
<td>L05</td>
<td>LEKO 8&quot; - GOBO PROJECTOR</td>
</tr>
<tr>
<td>L06</td>
<td>LEKO 6&quot;</td>
</tr>
<tr>
<td>L07</td>
<td>FREESPEC 6&quot;</td>
</tr>
<tr>
<td>L08</td>
<td>BASIC FILM PROJECTOR 1.6</td>
</tr>
</tbody>
</table>

Oriel: projection booth

WSU UNIVERSITY THEATRE 1971

DESIGNED BY Jules E. Linn
CUE SHEET

1. Preset: S2 32 to $\frac{1}{8}$
   S3 33 full
   S4 5 & 8 to 2
   S5 1 thru 11 full, 21 thru 28 full,
   34 thru 36 to 7.

   Set circuit breakers

2. Trap lowered

3. 0:00:00 Roll tape and start stopwatch

4. 0:05:00 House out - Lower in 2nd electric

5. 1:00:00 Switch over circuit breakers on house-
   lights

6. 1:10:00 Houselights up to half

7. 1:50:00 Sulfa smells

8. 2:00:00 Incense smells, House full, S2 to half

9. 2:50:00 S2 full

10. 3:00:00 Voices

11. 3:25:00 House out, S2 out and B.O.

12. 3:30:00 Fly 2nd electric, switch circuit breakers

13. 4:10:00 "Vise grips" S3 up full (blue crystal)
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:40:00</td>
<td>S3 out, change slide, &amp; S3 up full (blue and red slide)</td>
</tr>
<tr>
<td>4:40:00</td>
<td>S3 out, change slide, &amp; S3 up full (red crystal)</td>
</tr>
<tr>
<td>5:00:00</td>
<td>S3 out, change slide, &amp; S3 up full (bubble slide)</td>
</tr>
<tr>
<td>5:30:00</td>
<td>Start film projector, S3 out, change slide (brown slide)</td>
</tr>
<tr>
<td>6:00:00</td>
<td>Stand-by trap - first man</td>
</tr>
<tr>
<td>6:50:00</td>
<td>Trap up, S2 up full (4 to 3, 33 full) (brown slide)</td>
</tr>
<tr>
<td>6:00:00</td>
<td>Man breathes, fans on and sweep</td>
</tr>
<tr>
<td>7:50:00</td>
<td>Man dances, 5 &amp; 6 to 2</td>
</tr>
<tr>
<td>8:50:00</td>
<td>S2 out, change slide (red, pink, amber)</td>
</tr>
<tr>
<td>8:55:00</td>
<td>S3 up full, S4 up full as they walk to center of stage (red, pink, amber slide)</td>
</tr>
<tr>
<td>8:75:00</td>
<td>Man and Woman pas de deux</td>
</tr>
<tr>
<td>9:00:00</td>
<td>4 &amp; 6 to 3 as they dance</td>
</tr>
<tr>
<td>10:25:00</td>
<td>33 down and change slide (green valley) and back up.</td>
</tr>
<tr>
<td>11:00:00</td>
<td>33 down and change slide (blue water) and back up</td>
</tr>
<tr>
<td>11:45:00</td>
<td>X fade: 4-5-6-33 out &amp; 34 to 7, 36 full</td>
</tr>
</tbody>
</table>
29  12:30:00  Creation of the Races. STOP TAPE
Steady beat only.

30  12:30:00  As the last couple come on (Joe & Tina)
55 up full (4 thru 11, 21 thru 28 up
full and 34 & 36 to 7. 30 second count.

31  0:00:00  Roll tape and Company off stage. START
STOPWATCH.
X fade S5 out and S3 up, 15 second count
(16 full and 35 to ½)

32  0:15:00  First person hoeing

33  0:25:00  Second person hoeing

34  0:45:00  First killing - Cain and Abel

Second killing

Third killing - stop timing.

Fourth killing

Fifth killing

Sixth killing - as he screams and falls,
fade out S3.

35  Orchestra, in dark, begins

36  Mike up, lavaliere mike

37  24 up full, 14 full "Love Is The Answer", then
13 up full
38. As the Company joins song, S5 up full
   1 thru 6, 12 thru 14, 21 thru 23, 29, 32, 36
   up full.

39. End of song, S5 out, and 1, 3, 35 out, 36 full

40. S5 up full "Five Hundred Years Ago"

41. S5 out and close blocks

42. Followspot on singer "Song of the Hills"
   S2 up full, 31 full

43. After "...tender", BUMP S3 up full, S2 out
   (1 thru 6, 8, 12 thru 14 full "Rainy Mountain")

44. S3 out

45. Open blocks, platforms on

46. Followspot, "Red Man's Pledge of Peace"

47. S4 full (15, 17, 18 full, 36 to \( \frac{1}{2} \))
   Bridge "...and into Oklahoma" X fade

48. S3 up full (3 full, 36 to \( \frac{1}{2} \)) "Onondaga Hymn"

49. ADD 7, 17 to half BUMP. Followspot on Robert.
   "The Eagle, Also, Dies"

50. X fade S3 down and S4 up (35 to \( \frac{1}{2} \)) followspot
    on Shelly. Platforms together
    "Cherokee Resolution"

51. 35 full, 30 second count.

52. On cheer, followspot out and S3 out
Followspot on Tina "For All That Has Been Ours"

35 up (15, 17, 18, 34 to ½) bridge

15 and 18 out as Steve Garrett speaks "Harp of Broken Strings"

X fade S5 down; S2 up (3 thru 6, 21, 24 full) on "...its tones are bright."

Fade out 3, fade out 6, fade out 5, fade out 24 - IN SEQUENCE as they cross (two cowboys)

Add 36 to ½ as they speak. "The Only Good Indian Is A Good Indian"

"The Proud Cherokee". Fade S2 as the group gets smaller. Fade to B.C. on final lines.

Blacks open

As music begins " Tradition" S3 up full (20 & 4 full)

As Golde and Tevye cross, up 5, then 6 then 14 and 36 to ½.

As they pass out of the light, down 4, then 5, then 6.

Followspot on Tevye

As Company enters - X fade S3 down and S4 up (4, 5, 6, 8, 10, 14, 19 full, 35 to ½
212

63  As circle breaks, Bus leads out, ADD S5 (1 thru 6, 12, 13 full)

64  After round, as they go back into the circle: 8 up full. 1 thru 3, 13 & 14 down & out.

65  On "...Horse, Mule, Horse, Mule...": 1 & 3 up full

66  As Company breaks out of circle to exit, all out except 19 full and 35 to 3/4.

67  Tevye walks to center of stage, turns and says "Tradition!" B.O.

67A  Followspot B.O.

68  Platforms on, close blacks

69  S5 up (14 to 5, 30 full) "Sometimes I Feel Like A Motherless Child"

70  Mike on, levriere

71  S2 up full (5 to 1 1/2) "Sabbath Prayer"

72  End of song, as they begin reading, 36 to 4 "Prayer Before Sleep" & "For We Are Thy People"

73  As they progress, 36 full, 30 second cue

74  S2 down on "...our acknowledged Lord".

75  S3 BUMP up (1 thru 3, 12 thru 14, 21 thru 27, 35 full) "Ain't Got No"
Followspot on Jim, Russ, Tina, Stephanie in sequence.

X fade S3 down, S4 up (1, 14, 29 full) "For My People"

Followspot on Wanda when she begins reading

S4 fade down - switch circuit breakers

Followspot on Patti, "Cradle Song"

S2 up full (1 & 32 full) "From All Peoples"

S2 down, stool in place for Tina

Platforms move downstage. Blacks close
X fade S3 up full, S2 down.

S3 (16 full, 33 to 8, then 3 to 4) "Rachel Baum"

After "stomp" S3 down, X fade with next cue
Switch circuit breakers

S4 up full (2, 4, 6, 5, 8, 35 to 3; 16 & 19 full. "Anatevka"

On "...underfed, overworked" 19 & 35 down on S4

S5 (16 & 33 full) and S4 to S, 60 second cue

S4 out when Robert Xs to center stage. Slides change

S5 fade WITH MUSIC
House full (vods)

INTERMISSION

Switch circuit breakers

Preset: S2 20, 30 & 31 full
S3 3 to 7, 14 & 18 to 3
S4 3 to 7, 30 full, 36 to 3
S5 13 to 3, 33 full
ACT II CUES

1 Mike on, lavaliere, introduction to "Easy To Be Hard"

2 Followspot on Tina as she comes out SR side-stage

3 S2 up full (20, 30 & 31 full) 30 second cue "Easy To Be Hard"

4 X fade S2 down & S3 up (3 to 7, 14 & 18 to 3 19 to ½) 10 second cue "The Campesinos"

5 As they are in place, SR caliper, X fade S3 down & S4 up (3 to 7, 30 full, 36 to 3)

6 After "...at the bottom of the sky?" and the men have shifted "The Cities of White Men"
   After "...is all the house I own..." Women move to join men. Chant "Love is the answer" 8 times, then segue.

7 X fade S4 down and S5 up (13 to ½, 33 full) Holiday Inn slides - "The Quaint Starve"

8 As Voice 2 speaks, 15 full, change slide

9 As Voice 3 speaks, 12 to ½, change slide

10 As Group 1 turns around S2 up full, change slide (3 to 7, 14 to 3, 18 to 5) (Apartments)

11 As Group 2 turns around, 1 to 7, 15 to 4, 14 to 3 on S2. Change slide (Roosters and pick up)

12 Change slide (side view of frame house)
13 Change slide (distant view of shacks, sidewalk)

14 As couples come DS center on extension for dialogue: 13 up to 8 on S2 as they come and go. "Everything's Alright" background music.

15 Duplicate S5 on S2 and clear S5 (2, 12, 13, 14 to 1/2)

16 Change slide on "...so there will always be room in the Inn" (Holiday Inn sign slide in green)

17 Company turns US then fade S2 down and change slide, (Black boys in front of house)

18 Followspot on Julie as she goes into "Everything's Alright"

19 As women join her in singing, S5 up full (2, 12, 13, 14, to 1/2)

20 On second verse of Julie's song, 33 up, projector (Young blacks in front of house)

21 On third verse, change slide, (two Mexican-American boys on steps of house)

22 After Judas sings, Kodak Carousel Slide projectors begin alternating. 5 second count and change. Change scenic projector (Shack)

23 As Julie and Company begin to exit, fade S5.

24 Followspot on Jim "Dignity Is Dead"

25 S2 up (33 full) (Old Shack with fence and metal trash cans in front)
26  S2 down, followspot B.O.

27  Followspot on Barry, U3R as he runs DS.
    Levaliere mike on "Colored Spade"

28  S3 up full (1 thru 6, 12 thru 14, 35 full)
    Change scenic projector

29  X fade S3 down and S5 up (31 full, 12 to ½)
    "Night"

30  X fade S4 down and S5 up (14 full) "Go West,
    Go West".

31  On "...wishing you hell" S5 down

32  Followspot on Julie, SL caliper (Wolf Pup"
    Switch circuit breakers

33  Fade out followspot (iris) with song)

34  Followspot on Wanda, SR proscenium, "Vietnam #4"

35  On "...the same stone" ROLL TAPE "3500"

36  S2 up full (33 full, 30 & 31 ALTERNATE with beat)

37  On "...prisoners in Niggertown," S3 up full
    (1, 3, 4 thru 6 full)

38  On "...drifting home" first time through, house-
    lights up full (red)

39  House out as they start back to stage
    Switch houselight circuit breakers
40 As they exit, S2 and S3 fade out

41 S4 up full (14 to ½) "Negro Mother's Lullaby" Switch circuit breakers

42 X fade S4 down and S5 up full (3 full) "Turning Point"

43 X fade S5 down and S2 up full (4 full) "Incident"

44 X fade S2 down and S3 up full (5 to 3, 35 to ½) "You Are A Jew"

45 X fade S3 down and S4 up full (12 and 32 full) "Love's Way"

46 S4 fade

47 Followspot on Steve - "The Neighbor"

48 Fade followspot

49 S2 up full (3, 12, 25 full) "The Destruction of America"

50 ADD 4, 5, 6, full on S2, 3 down "Twanging Guitar And A Clanking Tambourine"

51 X fade S2 down and S4 up full (4 thru 6, 34 full, 36 to 7) "Love In You -- Our Hope". Background music: "Song of Joy"

52 As the Company moves to extension: X fade S4 down and S5 up full (1 thru 4, 6, 12 thru 14, 34 full, 36 to 7)
53  X fade S5 down and S2 full (13, 19, 20, 29, 30, 31, 32, 34 full; 35 to 7) "Song of Joy"

54  ADD 2, 12, 14, full as they move to extension

55  House lights up as they move out into house

56  As they exit for the last time, S2 fade and

57  House lights full, white

The End

151  Total cues
CIRCUIT BREAKER CONTROL SHEET

Preset:

**ON:** 9, 18, 27, 31, 47, 59, 61, 62, 63, 64, 66, 68, 91, and 93.

**OFF:** 3, 69, 70, 77, 115, 116, 117, 118, 120, 123, 124, and 149.

**ON CUE 12:**

**ON:** 3

**OFF:** 27, 31, 59, 61, 62, 63, 64, 66, and 68.

**ON CUE 78:**

**ON:** 116, 117, 118, 123, 124, and 125.

**OFF:** 47

**ON CUE 84:**

**ON:** 47

**OFF:** 116, 117, 118, 123, 124, and 125.

**INTERMISSION SWITCHING:**

**ON:** 77 and 149

**OFF:** 91 and 93
ACT II

ON CUE 32:
  ON: 69, 70, 115, and 120
  OFF: 9 and 18

ON CUE 41:
  ON: 9 and 18
  OFF: 69, 70, 115, and 120
<table>
<thead>
<tr>
<th>PATCH PANEL</th>
<th>CIRCUIT PLUGGING</th>
</tr>
</thead>
<tbody>
<tr>
<td>AREA 1 - 20, 22</td>
<td>AREA 2 - 1, 4, 8, 15, 23</td>
</tr>
<tr>
<td>AREA 3 - 2, 5</td>
<td>AREA 4 - 24, 29, 146</td>
</tr>
<tr>
<td>AREA 5 - 6, 19, 28, 32</td>
<td>AREA 6 - 13, 33, 145</td>
</tr>
<tr>
<td>AREA 7 - 39, 143</td>
<td>AREA 8 - 45, 52</td>
</tr>
<tr>
<td>AREA 9 - 56, 139</td>
<td>AREA 10 - 78, 80, 85</td>
</tr>
<tr>
<td>AREA 11 - 17</td>
<td>AREA 12 - 148</td>
</tr>
<tr>
<td>AREA 13 - 7</td>
<td>AREA 14 - 14</td>
</tr>
<tr>
<td>AREA 15 - 67 creation</td>
<td></td>
</tr>
<tr>
<td>AREA 16 - 12, 82</td>
<td>Non-functioning</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>AREA 17 - 10</td>
<td>AREA 8 BACKLIGHT - 88</td>
</tr>
<tr>
<td>BAR GOBO - 77 (2)</td>
<td>AREA 9 &quot; - 79, 83</td>
</tr>
<tr>
<td>GREEN SUN GOBO - 91</td>
<td></td>
</tr>
<tr>
<td>GOLD SUN GOBO - 93</td>
<td>AREA 10 &quot; - 122, 126</td>
</tr>
<tr>
<td>CENTER EXTENSION GOBO - 149</td>
<td></td>
</tr>
<tr>
<td>AREA 4 BACKLIGHT - 42, 135</td>
<td>AREA 1 SIDE STAGE GOBO 21 (stage left)</td>
</tr>
<tr>
<td>AREA 5 BACKLIGHT - 48, 137</td>
<td>STAGE RIGHT GREEN SIDE LIGHTS - 69, 120</td>
</tr>
<tr>
<td>AREA 6 BACKLIGHT - 50, 55</td>
<td>STAGE RIGHT GOBO - 9</td>
</tr>
<tr>
<td>AREA 7 BACKLIGHT - 61, 84</td>
<td>STAGE LEFT RED SIDE LIGHTS - 70, 115</td>
</tr>
<tr>
<td></td>
<td>STAGE LEFT GOBO - 18</td>
</tr>
<tr>
<td></td>
<td>ORANGE FLOODS - 27, 31, 59, 61, 62, 63, 64, 66, 68, 84</td>
</tr>
<tr>
<td></td>
<td>AREA 5 SIDE STAGE GOBO 3 (stage left)</td>
</tr>
<tr>
<td>Serial Number</td>
<td>Equipment Description</td>
</tr>
<tr>
<td>---------------</td>
<td>----------------------------------------------------</td>
</tr>
<tr>
<td>33</td>
<td>SCENIC PROJECTOR - 4?</td>
</tr>
<tr>
<td></td>
<td>ORANGE STRIPS - 116, 117, 118, 123, 124, 125.</td>
</tr>
<tr>
<td>34</td>
<td>BLUE PERSPE CYC LIGHTS - 98, 100, 102, 104, 106.</td>
</tr>
<tr>
<td>35</td>
<td>MEDIUM BLUE GREEN CYC FLOODS - 99, 103 (2)</td>
</tr>
<tr>
<td>36</td>
<td>ROSE PURPLE CYC FLOODS - 97, 101, 105.</td>
</tr>
<tr>
<td>CI</td>
<td>KODAK SLIDE PROJECTOR STAGE LEFT PROSCENIUM</td>
</tr>
<tr>
<td>2</td>
<td>KODAK SLIDE PROJECTOR STAGE RIGHT PROSCENIUM</td>
</tr>
<tr>
<td>3</td>
<td>16 mm FILM PROJECTOR CENTER OF HOUSE, LAST ROW.</td>
</tr>
<tr>
<td>4</td>
<td>CHANGER, SCENIC PROJECTOR</td>
</tr>
</tbody>
</table>
### PLUGGING CHART

**FOR:** LOVE IS THE ANSWER  
**DATE:** May 6, 7, & 8

<table>
<thead>
<tr>
<th>#</th>
<th>UNIT</th>
<th>DIM</th>
<th>FIXTURE</th>
<th>ING</th>
<th>COLOR</th>
<th>LAMP</th>
<th>PURPOSE, USE, NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>C*</td>
<td>C*</td>
<td>F10 Opto</td>
<td>1500</td>
<td>--</td>
<td>--</td>
<td>Booth Followspot</td>
</tr>
<tr>
<td>2</td>
<td>C</td>
<td>2</td>
<td>Film Flg</td>
<td>1500</td>
<td>--</td>
<td>--</td>
<td>Back of house, 16mm, 1.6mm</td>
</tr>
<tr>
<td>3</td>
<td>24</td>
<td>4</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>829</td>
<td>Beam</td>
<td>Area 4</td>
</tr>
<tr>
<td>4</td>
<td>23</td>
<td>2</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>5</td>
<td>22</td>
<td>1</td>
<td>6.5&quot; Leko</td>
<td>500</td>
<td>829</td>
<td>&quot;</td>
<td>Area 1</td>
</tr>
<tr>
<td>6</td>
<td>21</td>
<td>29</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>878</td>
<td>&quot;</td>
<td>Gobo projection #1</td>
</tr>
<tr>
<td>7</td>
<td>20</td>
<td>1</td>
<td>&quot;</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Area 1</td>
</tr>
<tr>
<td>8</td>
<td>19</td>
<td>5</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Area 5, plano-convex</td>
</tr>
<tr>
<td>9</td>
<td>18</td>
<td>31</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>828</td>
<td>&quot;</td>
<td>Gobo projection #2</td>
</tr>
<tr>
<td>10</td>
<td>17</td>
<td>12</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 11</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>2</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>2</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>&quot;</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 14</td>
</tr>
<tr>
<td>14</td>
<td>13</td>
<td>6</td>
<td>&quot;</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Area 6</td>
</tr>
<tr>
<td>15</td>
<td>13</td>
<td>20</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>827</td>
<td>&quot;</td>
<td>Gobo projection #3</td>
</tr>
<tr>
<td>16</td>
<td>14</td>
<td>13</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 12</td>
</tr>
<tr>
<td>17</td>
<td>14</td>
<td>2</td>
<td>&quot;</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>18</td>
<td>14</td>
<td>4</td>
<td>&quot;</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Area 4</td>
</tr>
<tr>
<td>19</td>
<td>12</td>
<td>17</td>
<td>&quot;</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 16</td>
</tr>
<tr>
<td>20</td>
<td>10</td>
<td>18</td>
<td>&quot;</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 17</td>
</tr>
<tr>
<td>21</td>
<td>9</td>
<td>21</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>828</td>
<td>&quot;</td>
<td>Gobo projection #4</td>
</tr>
<tr>
<td>22</td>
<td>8</td>
<td>2</td>
<td>8&quot; Leko</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>23</td>
<td>7</td>
<td>14</td>
<td>&quot;</td>
<td>1000</td>
<td>none</td>
<td>&quot;</td>
<td>Spec. Narrow beam 13</td>
</tr>
<tr>
<td>24</td>
<td>6</td>
<td>5</td>
<td>&quot;</td>
<td>1000</td>
<td>829</td>
<td>&quot;</td>
<td>Area 5 plano-convex</td>
</tr>
<tr>
<td>25</td>
<td>5</td>
<td>3</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Area 3</td>
</tr>
<tr>
<td>26</td>
<td>4</td>
<td>2</td>
<td>&quot;</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Apron area</td>
</tr>
<tr>
<td>27</td>
<td>3</td>
<td>32</td>
<td>&quot;</td>
<td>750</td>
<td>878</td>
<td>&quot;</td>
<td>Gobo projection #5</td>
</tr>
<tr>
<td>28</td>
<td>2</td>
<td>3</td>
<td>6.5&quot; Leko</td>
<td>500</td>
<td>829</td>
<td>&quot;</td>
<td>Area 1</td>
</tr>
<tr>
<td>29</td>
<td>1</td>
<td>2</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
<td>Area 2</td>
</tr>
</tbody>
</table>
### PLUGGING CHART

**FOR:** LOVE IS THE ANSWER  | **DATE:** May 6, 7, & 8

<table>
<thead>
<tr>
<th>INS #</th>
<th>INSET DIM</th>
<th>FIXTURE</th>
<th>LAMP</th>
<th>COLOR</th>
<th>LEVEL</th>
<th>PURPOSE, USE, NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>145</td>
<td>6</td>
<td>6&quot; Leko</td>
<td>1000</td>
<td>829</td>
<td>Beam</td>
</tr>
<tr>
<td>31</td>
<td>70</td>
<td>32</td>
<td>4½&quot; Leko</td>
<td>500</td>
<td>823</td>
<td>3rd HR sidestage - wash</td>
</tr>
<tr>
<td>32</td>
<td>70</td>
<td>32</td>
<td>4½&quot; Leko</td>
<td>500</td>
<td>823</td>
<td>&quot;</td>
</tr>
<tr>
<td>33</td>
<td>29</td>
<td>4</td>
<td>&quot;</td>
<td>500</td>
<td>829</td>
<td>HR tormentor - Area 4</td>
</tr>
<tr>
<td>34</td>
<td>29</td>
<td>5</td>
<td>&quot;</td>
<td>500</td>
<td>829</td>
<td>HR tormentor - Area 5</td>
</tr>
<tr>
<td>35</td>
<td>27</td>
<td>32</td>
<td>Widelite 1000</td>
<td>818</td>
<td>HR tormentor - to audience</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>--</td>
<td>HL Houselites</td>
<td>823</td>
<td>alternate rows are graded</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>32</td>
<td>32</td>
<td>Widelite 1000</td>
<td>818</td>
<td>HL tormentor - to audience</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>32</td>
<td>5</td>
<td>4½&quot; Leko</td>
<td>500</td>
<td>829</td>
<td>HL tormentor - Area 5</td>
</tr>
<tr>
<td>39</td>
<td>33</td>
<td>6</td>
<td>&quot;</td>
<td>500</td>
<td>829</td>
<td>HL tormentor - Area 6</td>
</tr>
<tr>
<td>40</td>
<td>69</td>
<td>31</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>874</td>
<td>3rd HR sidestage - wash</td>
</tr>
<tr>
<td>41</td>
<td>69</td>
<td>31</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>874</td>
<td>&quot;</td>
</tr>
<tr>
<td>42</td>
<td>C</td>
<td>Kodak Pro</td>
<td>--</td>
<td>DL proscenium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>C</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>&quot;</td>
<td>DR proscenium</td>
</tr>
<tr>
<td>44</td>
<td>39</td>
<td>7</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>1st EL Lg Area 7</td>
</tr>
<tr>
<td>45</td>
<td>42</td>
<td>21</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>46</td>
<td>45</td>
<td>8</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
</tr>
<tr>
<td>47</td>
<td>135</td>
<td>21</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>48</td>
<td>137</td>
<td>22</td>
<td>&quot;</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>49</td>
<td>139</td>
<td>10</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>759</td>
<td>&quot;</td>
</tr>
<tr>
<td>50</td>
<td>47</td>
<td>33</td>
<td>Scenic Projector</td>
<td>&quot;</td>
<td>Backwall</td>
<td></td>
</tr>
<tr>
<td>51</td>
<td>143</td>
<td>7</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
</tr>
<tr>
<td>52</td>
<td>48</td>
<td>22</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>53</td>
<td>50</td>
<td>23</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>54</td>
<td>52</td>
<td>8</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
</tr>
<tr>
<td>55</td>
<td>55</td>
<td>23</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>&quot;</td>
</tr>
<tr>
<td>56</td>
<td>56</td>
<td>10</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>&quot;</td>
</tr>
<tr>
<td>57</td>
<td>120</td>
<td>32</td>
<td>&quot;</td>
<td>750</td>
<td>823</td>
<td>Boom 1 SL wash, sidelite</td>
</tr>
<tr>
<td>58</td>
<td>120</td>
<td>32</td>
<td>&quot;</td>
<td>750</td>
<td>523</td>
<td>&quot;</td>
</tr>
<tr>
<td>INF #</td>
<td>QUANTITY</td>
<td>DIM</td>
<td>FIXTURE</td>
<td>LAMP</td>
<td>COLOR</td>
<td>LEVEL</td>
</tr>
<tr>
<td>-------</td>
<td>----------</td>
<td>-----</td>
<td>---------</td>
<td>------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>59</td>
<td>115</td>
<td>31</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>874</td>
<td>3rd Elec. - to audience</td>
</tr>
<tr>
<td>60</td>
<td>115</td>
<td>31</td>
<td>Flood</td>
<td>1000</td>
<td>818</td>
<td>Downlight - Creation</td>
</tr>
<tr>
<td>62</td>
<td>62</td>
<td>32</td>
<td>Widelite</td>
<td>1000</td>
<td>818</td>
<td>to audience</td>
</tr>
<tr>
<td>63</td>
<td>64</td>
<td>32</td>
<td>Linnabach</td>
<td>1500</td>
<td>823</td>
<td></td>
</tr>
<tr>
<td>64</td>
<td>67</td>
<td>15</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>none</td>
<td>Downlight - Creation</td>
</tr>
<tr>
<td>65</td>
<td>68</td>
<td>32</td>
<td>Flood</td>
<td>1000</td>
<td>818</td>
<td>to audience</td>
</tr>
<tr>
<td>66</td>
<td>66</td>
<td>32</td>
<td>Linnabach</td>
<td>1500</td>
<td>823</td>
<td></td>
</tr>
<tr>
<td>67</td>
<td>63</td>
<td>32</td>
<td>Widelite</td>
<td>1000</td>
<td>818</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td>61</td>
<td>32</td>
<td>Flood</td>
<td>1000</td>
<td>818</td>
<td></td>
</tr>
<tr>
<td>69</td>
<td>77</td>
<td>19</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>815</td>
<td>4th Elec. Gobo, backwall</td>
</tr>
<tr>
<td>70</td>
<td>80</td>
<td>11</td>
<td></td>
<td>750</td>
<td>829</td>
<td>Area 10</td>
</tr>
<tr>
<td>71</td>
<td>81</td>
<td>24</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>72</td>
<td>84</td>
<td>24</td>
<td></td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>73</td>
<td>85</td>
<td>11</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>Area 10</td>
</tr>
<tr>
<td>74</td>
<td>77</td>
<td>19</td>
<td></td>
<td>750</td>
<td>815</td>
<td>Gobo, backwall</td>
</tr>
<tr>
<td>75</td>
<td>88</td>
<td>26</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>76</td>
<td>82</td>
<td>16</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>none</td>
<td>Backlight, area 16</td>
</tr>
<tr>
<td>77</td>
<td>88</td>
<td>26</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>78</td>
<td>85</td>
<td>11</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>Area 10</td>
</tr>
<tr>
<td>79</td>
<td>83</td>
<td>27</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>80</td>
<td>79</td>
<td>27</td>
<td></td>
<td>500</td>
<td>815</td>
<td>Downlight</td>
</tr>
<tr>
<td>81</td>
<td>78</td>
<td>11</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>829</td>
<td>Area 10</td>
</tr>
<tr>
<td>82</td>
<td>115</td>
<td>31</td>
<td></td>
<td>750</td>
<td>874</td>
<td>Boom 2 SL Wash, sidelights</td>
</tr>
<tr>
<td>83</td>
<td>115</td>
<td>31</td>
<td></td>
<td>750</td>
<td>874</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>120</td>
<td>32</td>
<td></td>
<td>750</td>
<td>823</td>
<td>Boom 2 SR</td>
</tr>
<tr>
<td>85</td>
<td>120</td>
<td>32</td>
<td></td>
<td>750</td>
<td>823</td>
<td></td>
</tr>
<tr>
<td>86</td>
<td>122</td>
<td>28</td>
<td>Fresnel</td>
<td>500</td>
<td>815</td>
<td>5th Elec. Downlight</td>
</tr>
<tr>
<td>87</td>
<td>123</td>
<td>33</td>
<td>Strips</td>
<td>300</td>
<td>818</td>
<td>Focus straight down</td>
</tr>
<tr>
<td>order</td>
<td>fixture</td>
<td>dim</td>
<td>power</td>
<td>color</td>
<td>level</td>
<td>purpose, use, notes</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
<td>-----</td>
<td>-------</td>
<td>-------</td>
<td>-------</td>
<td>---------------------</td>
</tr>
<tr>
<td>88</td>
<td>strips</td>
<td>33</td>
<td>300</td>
<td>818</td>
<td>5th el. focus down</td>
<td></td>
</tr>
<tr>
<td>89</td>
<td>strips</td>
<td>33</td>
<td>300</td>
<td>818</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>90</td>
<td>fresnel</td>
<td>28</td>
<td>500</td>
<td>815</td>
<td>downlight</td>
<td></td>
</tr>
<tr>
<td>91</td>
<td>fresnel</td>
<td>28</td>
<td>500</td>
<td>815</td>
<td>downlight</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>strips</td>
<td>33</td>
<td>300</td>
<td>818</td>
<td>focus straight down</td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>strips</td>
<td>33</td>
<td>300</td>
<td>818</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>94</td>
<td>strips</td>
<td>33</td>
<td>300</td>
<td>818</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>95</td>
<td>fresnel</td>
<td>28</td>
<td>500</td>
<td>815</td>
<td>downlight</td>
<td></td>
</tr>
<tr>
<td>96</td>
<td>leko</td>
<td>19</td>
<td>750</td>
<td>815</td>
<td>6th el. Gobo, backwall</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>flood</td>
<td>36</td>
<td>1000</td>
<td>839</td>
<td>cyc lighting</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>99</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>100</td>
<td>flood</td>
<td>35</td>
<td>1000</td>
<td>877</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>101</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>102</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>103</td>
<td>flood</td>
<td>36</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>104</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>105</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>106</td>
<td>flood</td>
<td>35</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>107</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>108</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>109</td>
<td>flood</td>
<td>36</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>110</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>111</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>112</td>
<td>flood</td>
<td>36</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>113</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>114</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>115</td>
<td>flood</td>
<td>35</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>116</td>
<td>fresnel</td>
<td>34</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
</tbody>
</table>
## PLUGGING CHART

**FOR:** LOVE IS THE ANSWER  
**DATE:** May 6, 7, & 8

<table>
<thead>
<tr>
<th>DES #</th>
<th>CUT #</th>
<th>DIM</th>
<th>FIXTURE</th>
<th>LUM</th>
<th>CLR</th>
<th>LEVEL</th>
<th>PURPOSE, USE, NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>102</td>
<td>34</td>
<td>Fresnel</td>
<td>500</td>
<td>659</td>
<td>6th Else. Cyc lighting</td>
<td></td>
</tr>
<tr>
<td>118</td>
<td>101</td>
<td>36</td>
<td>Flood</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>119</td>
<td>100</td>
<td>34</td>
<td>Fresnel</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>120</td>
<td>100</td>
<td>34</td>
<td>Fresnel</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>121</td>
<td>99</td>
<td>35</td>
<td>Flood</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>122</td>
<td>98</td>
<td>34</td>
<td>Fresnel</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>123</td>
<td>98</td>
<td>34</td>
<td>Fresnel</td>
<td>500</td>
<td>859</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>124</td>
<td>97</td>
<td>36</td>
<td>Flood</td>
<td>1000</td>
<td>839</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>125</td>
<td>93</td>
<td>20</td>
<td>6&quot; Leko</td>
<td>750</td>
<td>874</td>
<td>&quot; Gobo, backwall</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX D:

Program and Publicity Materials
Love.
The Company
LOVE IS THE ANSWER

MAY 6, 7, 8, 1971
8:15 PM
"Love is the Answer"

NORTH TEXAS UNIVERSITY THEATRE

SELECTIONS FROM:
"HAIR"
"FIDDLER ON THE ROOF"

MAY 6-7-8 1971

Sample of mini-poster used for publicity
Theatre Schedules

Thesis Production

Using a script that evolved after months of reading the literature of four ethnic groups, Todd K. Lane, Wichita Falls graduate student, will present his thesis production May 6-8 in the University Theatre.

Admission to the 8:15 p.m. performances will be 50 cents for students and $1 for adults.

An "Love Is the Answer," the presentation will be the first Readers Theatre thesis production at North Texas, according to Lane.

"SINCE IT IS a Readers Theatre production there was no script to begin with," he said. "The script evolved after many months of reading the literature of the black, the Jew, the Indian and the Mexican-American." The show will consist of selections from these and other literary works as well as from 'Hair,' 'Fiddler On the Roof' and 'Jesus Christ Superstar.'

Lane's prospectus for the production was approved last December. "The problem of my thesis is to take Readers Theatre and combine it with multimedia using a variety of media to emphasize the spoken word," Lane explained.

"Even though the University Theatre here is one of the best equipped in the state, we are still bringing in additional lighting equipment," Lane said. Lighting will be one of the media used in the production along with films, slides, projections, electronic music, singing and various forms of staging.

"TWENTY-FIVE MEMBERS compose what Lane refers to as the "company." He does so, he said, because of the unusual manner in which the material for the production is arranged.

"There are no leads in this production," Lane said. "Each member of the company is capable of solo work and within the show all of them will have solo parts."

Women in the company are Patti Felker, Avinger junior; Wanda Harris, Marshall senior; Bronell Ingram, Kilgore senior; Barbara Jarvis, Dallas sophomore; Shelly Jenkins, Dallas freshman; and Tina Johnson, Tyler freshman.

Also included are Beth Anne Mann, Gainesville junior; Sandy Marchbanks, Dallas freshman; Julie Omvig, Glasgow, Mont., senior; Stephanie Wilburn, Tyler freshman; Cathy Wraether, Longview sophomore; and Lisa Love, Fort Worth freshman.

THE MEN include James Boren, Snyder freshman; Steve Garrett, Fort Worth freshman; Steve James, Sherman junior; Jim McLane, Cranford, N.J., freshman; Garry Scott, Fort Worth junior; Rus Teague, Lake Dallas junior; Robert Westmoreland, Fort Worth senior; Joe D. Woods, Olney senior; and Mac Johnson, Severy Park, Md., freshman.

APRIL 28, 1971
You are cordially invited to attend

"LOVE IS THE ANSWER"

An Experimental Readers Theatre Production Thesis

by Todd Kerwin Lane, B. A.

University Theatre

May 6th, 7th, and 8th, 1971

Curtain Time: promptly at 8:15 p. m.
Reader's Theater
Sets 3-Day Run

The first Reader's Theater production thesis at North Texas State University, "Love Is the Answer," will be presented Tuesday through Thursday in the University Theater.

Tickets for the production will be on sale beginning Monday (May 3) in the NTSU box office at $1 for non-students and 50 cents for students. Late arrivals will not be seated during the first 30 minutes.

The production will feature a company of 25 actors and dancers. Because of the unusual manner in which the material is arranged, there are no leads in the production, said Todd K. Lane, graduate student from Wichita Falls who is directing the play. "Each member of the company is capable of solo work and within the show all have solo parts."

Lane also said that since it is Reader's Theater and a production thesis, he began with no script. The script evolved from the literature of the blacks, the Jews, the Indians and the Mexican-Americans, he noted.

The purpose of the thesis is to take Reader's Theater and multi-media and fuse them to emphasize the "spoken work," Lane said.

He is using electronic music of the Moog synthesizer which will be reproduced within the theater by four-channel stereo, choreography done by a Texas Christian University faculty member and member of the Dallas Civic Ballet Company and the Fort Worth Ballet Association, unorthodox lighting and aromatic scents.

The original electronic music is being composed by Bruce Ballentine, senior music major at NTSU. The music will be used to depict the Creation including the creation of the world, of the first man, the woman, the people of the earth and the first act of violence recorded in history.

Ballentine has written the composition in such a manner that it must be cued in seconds rather than by the following of a score.

Miss Jerry Bywaters Cochran of TCU will serve as supervisor of choreography for "Love Is the Answer," including "The First Man" and "Man and Woman pas de deux" which occur within the Creation.

Dancing "The First Man" will be Jeff Giese, a Denton junior high student.

TCU students and soloists Ellen Page Gallo and Richard Lane with the Fort Worth Ballet Association will dance in "Man and Woman pas de deux."

Also appearing in the production will be Julia Diane Omvig, Arlington senior; Wanda Sue Harris, Marshall senior; Brunnell Ingram, Kilgore senior; Catherine Johnson, Corsicana senior; Stephanie Wilburn, Tyler freshman; Jamie Boren, Snyder freshman; James Steven Lewis, Sherman junior; and James McLane, freshman from Crawford, N.J.

Also Joe D. Woods, Olney senior; Mrs. Elizabeth Ann Mann, Gainesville junior; Mary Catherine Wrather, Longview sophomore; Patricia Felker, Avinger junior; Barry Phipps, Plainview freshman; sophomore Barbara Jarvis and freshmen Shelley Jenkins and Sandy Marchbanks, all of Dallas; freshmen Lisa Love and Steve Garrett and senior Robert Westmoreland and Garry Scott, all of Fort Worth.

The Denton Record-Chronicle
Sunday, May 2, 1971
MISS COCHRAN, RIGHT, SUPERVISES CHOREOGRAPHY
Of 'Love' Dancers Ellen Page Gullo, Richard Lane
DENTON PRODUCTION—Jerry Bywaters Cochran, left, TCU dance instructor, prepares Ellen Page Bullo and Richard Lane, members of the Fort Worth Ballet, for a special thesis theater production due at North State University Thursday through Saturday. Called "Love Is the Answer," the Todd K. Lane production features 25 actors and dancers, electronic music, psychedelic lighting, and aromatic scents. The show plays nightly at 8:15 p.m. in University Theater.

Fort Worth Star-Telegram

Sunday, May 2, 1971
QUESTIONNAIRE

1. Did you see LOVE IS THE ANSWER?

2. Which night?

3. Considering that it was an experimental Readers Theatre production which was trying to use multimedia to intensify the written word, do you feel the production achieved its purpose? Please explain:

4. After viewing the production, other than length and material used, are there any changes you would make? Please explain:

Please use the back for any additional space needed.
APPENDIX E:

Costume, Properties, Traps,
and Platform Designs
Jewish symbol, the Star of David. Reduced to six inches. Original size was eight inches.
Mexican-American, or Chicano symbol. Reduced to six inches. Original size was eight inches. The Chicano movement entitles this symbol "the Aztec Eagle" or "the Thunderbird."
APPENDIX F:

Color Photographs, Financial Statement,
Miscellaneous Material
Members of the Company - Seated: James Boren and Wanda Harris. Standing: Cathy Wrather, Steve James, Julie Omvig, Jeff Geise and Beth Anne Mann.
Company Members - Steve Garrett, Patti Felker, Rus Teague, Barbara Jarvis, Jim McLane, Lisa Love, Stephanie Wilburn, and Garry Scott.

Final lines of "The Creation"
"Five Hundred Years Ago"

"Onondaga Hymn"
"Cherokee Resolution"

"The Proud Cherokee"
## Financial Statement

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scripts</td>
<td>$121.07</td>
</tr>
<tr>
<td>Costumes</td>
<td>260.00</td>
</tr>
<tr>
<td>Music</td>
<td>92.00</td>
</tr>
<tr>
<td>Slides</td>
<td>27.51</td>
</tr>
<tr>
<td>Properties</td>
<td>14.30</td>
</tr>
<tr>
<td>Tickets</td>
<td>23.00</td>
</tr>
<tr>
<td>Publicity</td>
<td>53.01</td>
</tr>
<tr>
<td>Programs</td>
<td>81.57</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>268.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$940.46</strong></td>
</tr>
</tbody>
</table>

Income from ticket sales: $287.00

Initial outlay: $940.46

Income: $287.00

**Total Income**: $653.46
BIBLIOGRAPHY

Books


253
Articles


8th Annual Billboard Campus Attractions, 83 (March 27, 1971), 157.


Santandrea, James, and others, "Other Media," Theatre Crafts, 4 (January/February, 1970), 33-44.


Reports


Unpublished Materials


Newspapers


*Variety*, April 21, 1971.
