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CONGER, JOSEPH H. Visual Designs for Madge Miller's  
The Land of the Dragon. (1975)  
Directed by: Dr. David R. Batcheller. Pp. 80.

The purpose of this thesis shall be to present the designs for production of Madge Miller's The Land of the Dragon. The thesis is to be organized into three divisions:

- (1) Part I, historical backgrounds and design concept,
- (2) Part II, the technical design of the production, and
- (3) Part III, a critical evaluation.

Part I deals with the historical and stylistic considerations influencing the design approach. Part II contains the renderings, working drawings, photographs, and plots for the sets, costumes, properties, and lighting. Part III discusses the final production and its weaknesses and problem areas.

VISUAL DESIGNS FOR MADGE MILLER'S  
" THE LAND OF THE DRAGON

by

Joseph H. Conger  
"

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

Greensboro  
1976

Approved by

David R. Batchelder  
Thesis Adviser

APPROVAL PAGE

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

Thesis Adviser

David R. Batcheller

Committee Members

Andreas N. Smith  
Robert J. Hunt

April 12, 1976  
Date of Acceptance by Committee

## ACKNOWLEDGMENTS

The designer wishes to express deep appreciation to the faculty of the Theatre Division of the Department of Drama and Speech--most especially to Ms. Zoe Brown, whose guidance and encouragement were invaluable. A thank you for patience and understanding are due the director, Ms. Doreen Heard, and the cast of the production who added life and viability to a designer's product. Special acknowledgments are due the crews and their respective heads for their dedication to the production.

Lastly, it is not enough to say thank you to my greatest teacher, my friend, my compatriot. Nor is it adequate to dedicate a few pages to an all pervasive influence in one's life. But, hopefully it is understandable to say that any art that may be wrought by this designer suggests the influence of his friends, the people who molded and shaped his point of view on so many things. My comrade in art and education, my friend in life and my mentor in the art of coping and creating, Dennis Maulden, deserves more than futile words can muster. My deepest appreciation for friendship and its blessings for him.

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## PART I

## THE DESIGN APPROACH

George S. Hillier's The Lord of the Dragon has been selected for presentation at the University of North Carolina in Greensboro to initiate the 1971 Theatre for Young People series. This special offering proposes dual involvements of diversity and education. The author titles his play a **THE DESIGN APPROACH** in the sense of both far-east and western theatre that will be actualized for the stage. Hillier has written a specifically western, romantic plot, flavored by the mystery and notes of traditional Chinese theatre. Within the established western setting of the work, Hillier employs predictable children's theatre characters (a prince, a witch, a cruel god, complete with crying relationships). These western characters, western plot operating in an eastern setting is the major theoretical problem for the director and designer.

This dichotomy between differing styles of performance and setting becomes the first obstacle to resolve. The union of these cast by definition and resources are all on one another is the intention. To proceed within the framework of this dichotomy, that is in a western theatre, for a western audience, in a

PART I  
THE DESIGN APPROACH

Madge Miller's The Land of the Dragon has been selected for presentation at the University of North Carolina in Greensboro to initiate the 1975 Theatre for Young People season. This initial offering proposes dual intentions of diversity and education. The author titles her play a Chinese fantasy and it is the essences of both fantasy and eastern theatre that will be actualized for the stage. Miller has written a specifically western, romantic plot, flavored by the mystery and color of traditional Chinese theatre. Within the established eastern setting of the work, Miller employs predictable children's theatre characters (a princess, animals, a cruel aunt, complete with trying relations). These western characters, western plot operating in an eastern setting is the major theoretical problem for the director and designer.

This dichotomy between differing styles of performance and setting becomes the first obstacle to resolve. The union of ideas that by definition and resources are alien to one another is the intention. To produce within the framework of this dichotomy, that is in a western theatre, for a western audience, in a

traditionally eastern style, boggles any attempt to organize the designer's imagination. The product will not be a re-creation of Chinese Theatre for our young audience of westerners, but an entertainment which offers suggestions of an unfamiliar art form, Chinese drama. Within the western mind and aesthetic gamut, reality is not an intended purpose. The only reality to be explored, particularly by the technical staff is that of the Chinese drama and its performance for the audience. It should be emphasized that entertainment is the primary motive for The Land of the Dragon in production. The ulterior function is educational--educational in the sense of incorporating eastern visual forms for an audience which has never seen or experienced any theatrical experience alien to that of its own western theatrical heritage.

#### Historical Considerations

Research suggests two major western authorities on traditional Chinese theatre and much of the research in this historical sketch rests with them. Cecilia S. L. Zung and A. C. Scott have produced several texts all relating to both general and specific areas of this eastern art form. And, as authorities, these two seem to explore the subject with the greatest care and objectivity. Their texts are analytical works attempting to explain

phenomena to the western mind, rather than books of mere illustration as are so many texts in this area.

Chinese drama on the plot level involves the re-enactment, quite ritualistically, of simple folk tales and legends. Unlike western plays wherein plot is the dominant moving force within performance, the artistry of the participants delineates the tempo, movement, and interest for the performing theatre piece. As A. C. Scott points out:

The Chinese classical theatre makes no pretense at providing great literature, or even independent literary effect. Its plays are conceived and created purely as dramatic entertainment. They require actors, a stage and music to bring them to life. On paper they are only a suggestion, starting points which, unless one is a seasoned playgoer, cannot begin to indicate the panorama of movement and gesture, the spoken qualities of rhyme, metre and musical effect which are as important a part of any play as the mere skeleton of the text.<sup>1</sup>

At this point it should be suggested that this thesis relies most heavily on only one form of traditional Chinese theatre, what is often called Peking drama. According to A. C. Scott, it is the purest in tradition, and most artistic in presentation. The two alternate forms have fallen into disuse through western bastardization in one case (Cantonese or Hong Kong drama, and intellectualism and indeed snobbery in another (Kunshan)).

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<sup>1</sup>A. C. Scott, An Introduction to the Chinese Theatre (Yokohama, Japan: General Printing Co., Inc., 1958), p. 38.

Kunshan or Ming dynasty drama was an assimilation of previous dramatic styles which were its ancestors.

Kunshan entertainments became the supreme theatrical expressions of the last century in China. It was the excessive emphasis on literary quality at the cost of good performing drama that insured its decline. What we call Peking style drama borrowed from Kunshan theatre and developed as an entertainment medium without the pretense of intellectual snobbery.<sup>2</sup>

If one is forced to generalize about the difference in evolutionary development of western theatre and its eastern counterpart, western drama can be characterized by labels of unbridled change and experimentation. It has been the rise and fall of style, modes and tastes which wax in and out of favor. Chinese theatre is antithetical to this idea of fast change. Internal changes, social changes, eventually were externalized over hundreds of years. It is not unlikely to see two productions of the same story thirty years apart and see in them remarkable similarities. The traditionalism of acting styles (to the western mind, a kind of choreography) and properties that underlie Chinese theatre are nationally taught and incorporated into all theatre pieces. Peking opera is a highly restrictive form, a form Kenneth MacGowan called,

---

<sup>2</sup>Ibid., p. 3-5.

"a Stageful of Symbols."<sup>3</sup> Scenery, props, make-up, movement, indeed every aspect of the theatre has been ritualized and covered in the mystery of tradition.<sup>4</sup>

Historical considerations for this thesis study have involved researching evolutionary changes in the structure of the technical aspects of Chinese theatre to understand the range of expression in architectural design. Elaborate scenery is non-existent in this eastern theatre form; the architecture and interior decoration of Chinese theatre structures has been the inspiration.

The Land of the Dragon will be produced maintaining the proscenium-like structure of traditional Peking theatre. These structures are best outlined and described by Cecilia Zung's first chapter in her work, Secrets of The Chinese Drama.<sup>5</sup> Patterns and textures that are permanent features of ornamentation have been selected for use from various theatre illustrations and from historical study of Chinese art forms. The final product of this endeavor will be the set for The Land of the Dragon. This theatre re-construction had a generality of conception in

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<sup>3</sup>Kenneth MacGowan and William Melnitz, The Living Stage, 8th ed., (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1962), p. 303.

<sup>4</sup>A. C. Scott, The Classical Theatre of China (London: Hertford and Harlow, 1957), p. 15-40.

<sup>5</sup>Cecilia S. L. Zung, Secrets of the Chinese Drama (New York: Benjamin Blone, Inc., 1964), p. 3-14.

mind. The designer has chosen among various forms of ornamentation and architectural structure insuring set pieces to be functional, classical in detail, and aesthetically pleasing for a western audience.

#### Stylistic Considerations

In many western plays the development of a style in production is necessary before the initial steps in design can be undertaken. Designs for The Land of the Dragon revolve around treatment and textural methods. The style was decided jointly in conference with the producer, the director, and this writer. To condense generalizations, the style involves the intended suggestion of a contemporary Chinese theatre to an audience, incorporating as many traditionalisms of the Chinese genre as practicality allows. This is the operating premise and style. By treatment, the designer means the development of a tonal value for the whole set, props, and costumes, and lights that lend beauty and compatibility to this particular production of this particular play. The technical style and treatment were selected and plotted in order to enhance this western authored play in western performance. But, the design is not a generalized playing area for any Chinese play. In conception and execution, this is a set for The Land of the Dragon, which was inspired from traditionalism in Chinese theatre. It is historically

accurate within general terms, its treatment in detail Chinese, though its construction, materials, and execution are contemporary western theatre practices.

Obviously, there is an incompatibility in intention between what the play was written for and what is achievable in the design concept for this production. To attempt to couple western theatre culture with that of an opposite in eastern style and thought is a nearly futile effort. A justifiable and valid goal, however, is the actualization of a western children's play within a technical framework strongly flavored by eastern theatrical traditionalism. There is no pretense that in style and tone this production is reconstructed Chinese theatre. A literalization of this alien form is not within the abilities and time of all involved, that is, actors, designers, technicians. This is a production set not in a country, but in a traditional, ritualistic style of theatre within the social framework of a foreign setting. The Land of the Dragon will be produced within the elected frame of reference of a western designer for Peking theatre, not a totality of Chinese culture. This may seem a minor distinction, but it is the nucleus of the style used herein. A theatricalized (western terminology) concept of eastern traditional theatre is the attempt. This production will be a selected and styled reality of the whole range of Chinese theatre practice discovered through researching this involved genre.



## Design

### Setting Analysis

In traditional Chinese theatre, the world of the play, the tone, and the mood are established by the actor and his use of costumes and props. Much like the Elizabethan theatre in this respect, inclusive in the dialogue and staging are all the necessary clues and details for the establishment of individual places and locations within the play. Therefore, in order to maintain the flavor of this eastern staging technique, the setting for The Land of the Dragon will not establish a specific locale. The intention is architectural rather than location-oriented. Though by no means a reconstruction of a Chinese theatre, the setting strongly suggests the proscenium-like structure of small intimate Chinese theatres. The reduction of the size of the proscenium and the use of the lift to extend the apron forward is calculated to provide intimacy by bringing the production physically closer to its audience.

### Lighting Analysis

Any technical preproduction analysis must evaluate the mood to be created by the visual picture the designer provides. The fairy tale atmosphere has suggested part of the mood to be attempted, but both tonal values and styles are caught up in speaking of these generalities.

Color, architectural structure, and treatment have been discussed. The values of highlight and shadow and illumination provided by lighting should enhance the non-realism and prettiness of the setting. Through the use of color in lighting, specifically blue and lavender tones against blue, lavender, silver and white pigments, a vibrancy that appears both handsome and beautifully fairy-tale-like will be the environmental mood for the playing area. Much of the set is treated like carving and appears to be wrought metal; and, the lighting will be used to enhance these detail features.

The primary functions of lighting should be to enhance actors, to illuminate them and establish focus on their actions. These cool colors for mood in the set are carried over into the specific lighting for actors. A fairy tale environment for a situation of magical people and events is of utmost importance. Any relationship with human reality is incidental and reality will be involved only when and if this magical mood becomes alienating or too heavy-handed. Production ideas about mood are finalized. It is merely the execution of these intentions that will determine the details of the final product.

#### Costume Analysis

So much of what one recognizes as Chinese theatre is based on the visual image we maintain of the actor functioning in elaborate costume. Historically, each actor's

costume was and is distinctively his own and has taken years of embroidered handwork and careful detail to be as beautiful and involved as it is. Once again, the costumes for The Land of the Dragon are not Chinese, but Chinese theatre costumes. They only barely resemble clothes and are highly theatrical, spectacular items on stage.

Chinese theatre does have traditional costumes for various stock characters and types, much like pre-Renaissance western theatre or commedia dell arte stereotype figures.

A. C. Scott is the best western authority on technical costuming of this genre, but Ta-Hsia Chang's illustrations in his half-translated text, titled Chinese Opera Costumes, has been the major reference.<sup>6</sup> Several other texts noted in the bibliography have also been employed.

As this is a western play, many of the characters have no eastern counterpart in tradition upon which to base the costume. Thus, a few of the costumes will be fictitious and merely the product of guesswork and theorizing. Other costumes are based on a degree of reality in Chinese costumes, but none are literal representations of research. Several reasonings are behind this decision. First, within terms of

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<sup>6</sup>A. C. Scott, Chinese Costume in Transition (Yokohama, Japan: General Printing Company, Inc., 1958); and, Ta-Hsia Chang, Chinese Opera Costumes (Taipei, Republic of China: The National Taiwan Arts Center).

time and expense, the practicality of constructing costumes of this genre is not feasible. Secondly, the highly restrictive nature of real Chinese costumes would not lend itself to the directing style of the production. Thirdly, designer creativity brought about changes in convention and traditionalism to heighten theatrical effects for the intended western children's audience. And, lastly, in order to maintain aesthetic balance for the entire production as regarding color and line, modifications were necessary.

The following is a brief analysis of the intention behind each costume:

Jade Pure, the Chinese princess, will have a costume that is yellow and green. Yellow is the Chinese theatre's traditional color for royalty and indeed leading ladies. It is highly ornate and lavish for aesthetic reasons and to illustrate her station and position. The green in her dress will echo the green in Road Wanderer's outfit.

Precious Harp, aunt to Jade Pure, will be dressed in plum to lavender shades, though yellow is the more traditional color. The costume is designed similarly to Jade Pure's, but with a more mature line and color involvement.

Twenty-first, Twenty-second and Twenty-third Cousins are distant members of the royal family and act as maids to Jade Pure. Their costumes will be identical in line and texture but vary in color. In silhouette the cousins' costumes echo Jade Pure's.

Road Wanderer's costume has no specific historical basis, but his color, purple, denotes a student or traveler. It is an eclectic costume that borrows from many traditional hero forms.

Covet Spring is an advisor to Precious Harp and a major source of comic relief in the play. Much of the inspiration for this particular costume is taken from officials' and judges' costumes of the Chinese stage--most notably, that of the Mandarin.

Twenty-fourth Cousin, a farmer, will be costumed in earthy, flatter colors than is the royal branch of his family. His particular costume has its origins in Chinese art rather than Chinese theatre, as there is no farmer characters in this genre. As a personality he is bumbling and awkward and his costume should help in establishing these ideas.

The property man is dressed entirely in black as the script and the director suggest. The line of the garments is that of a servant or low-ranking soldier.

The Stage Manager as a participating cast member has no parallel in Chinese theatre and of the costumes in The Land of the Dragon, his is the most fictitious. As a non-participant in the plot line, his costume has been kept in the same color family as is the set. The intention has been to delineate through color his unique position as a choral figure.

The farmer character appears in a second costume later in the action. Its inspiration is a suitor's costume of the Chinese theatre tradition. The costume is garishly bright and overdone, complete with oversized feathers for comic effect. This outfit should be entirely incongruous with his character development, as he is forced into this suitor role by his scheming cousins.

The final costumes for the young lovers, Road Wanderer and Jade Pure, will be matching wedding outfits which are simply, but elegantly cut. The traditional golden fabric for the wedding is to be eliminated for aesthetic sensitivities and visual incompatibilities with the set. Pale blue and whites trimmed in silver of the appropriate fabrics should lend an elegance and sincerity to the situation. In silhouette the traditions of the genre have been maintained.

The above have been a few of the motives that initiated the inception of the designs for costumes in The Land of the Dragon. Sometimes a catch-phrase describes a conceptualized design better than the intricacies of analysis. For this particular play, the designer's costume approach can be stated as a theatrically selected style of Chinese theatre costumes tempered by western eyes and tastes.

### Justification

When production concepts have been discussed and sorted out within the producer, director, and designer triangle, the questions involved in justifying the scenic forms are left primarily to the designer. This designer decided for several reasons and practicalities to employ the forms of scenery used in The Land of the Dragon with the knowledge, advisement, and consent of both the director and producer.

The similarities between the downstage areas of a typical Chinese theatre and a western stage with a proscenium dictated much of the architectural line of the set. This "fourth wall removed" theory is present in eastern theatre architecture though in a more decorative and presentational way in the Chinese genre than our contemporary western framed stage. Evocative of realism and period western design, its treatment and unusual handling should dispel any shadowings of western realism. The capitalization on the ornate and elegant beauty of Chinese art and this proscenium wall is best achieved with a false and intimate proscenium of flats. The setting's back wall, flat units, is employed for entrances and exits as well as a background for the playing area. The set is justified in its decorative aspects; its function is to frame and enhance the situation. It is not an abstracted western set. Its openness and lack of cluttered furniture are a trademark of easternism. And, these

simplicities within the playing areas are important to historical accuracy and the actor-centered presentational qualities of this theatrical mode.

Within the section titled "stylistic considerations" in analysis for preparation of this project, a rather elaborate justification for the style of The Land of the Dragon has been presented. It should suffice at this point to reiterate the major reasonings incorporated in the motivations behind the design. First, the style must incorporate a fairy-tale quality to enhance the romantic children's theatre script employed. Second, for educational and instructive motivations suggested by the director and producer of the show for the audience, the set should be visually unique and carry out the flavor of true Chinese theatre. Last, the style of the scenery must have aesthetic qualities to enhance the entertainment goals for the play's success. Thus, a compatibility in plot, style, playing genre, and aesthetic motives have been the weighing factors in the formulation in design concepts for the Theatre for Young People's Fall 1975 production of The Land of the Dragon.



PART II  
THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN



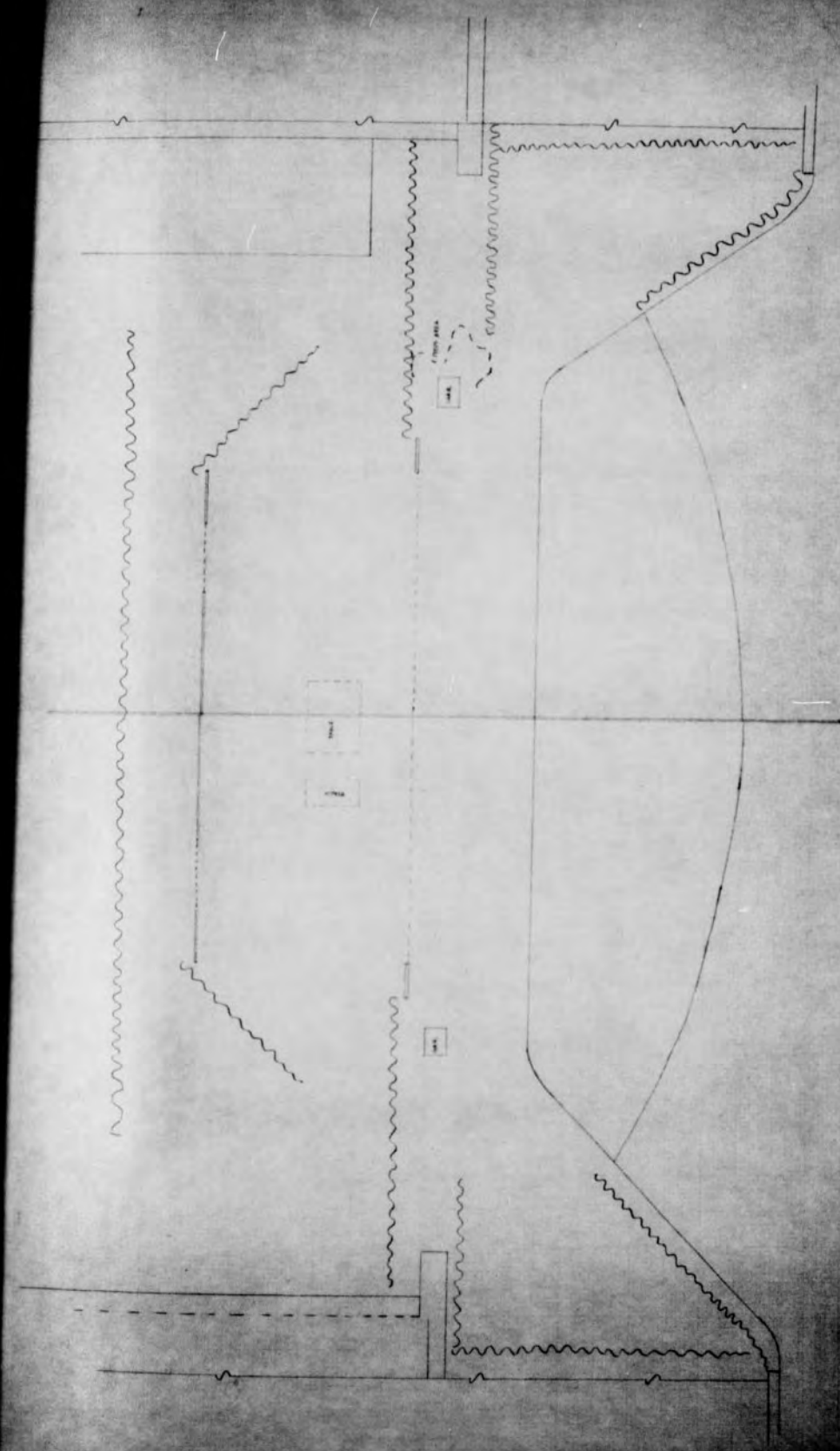


Figure 1

SET RENDERING

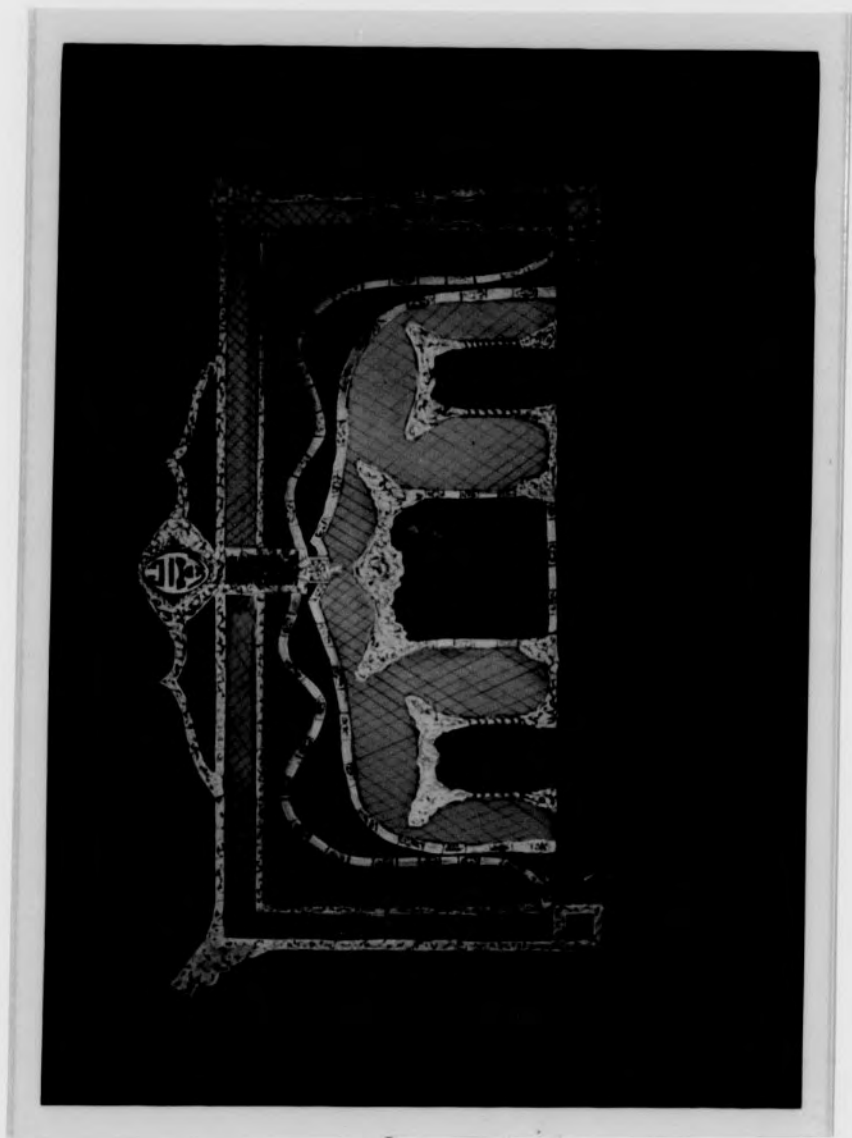


Figure 2

SET PHOTOGRAPHS



OLD COUNCIL TREE

BOND

100% COTTON FIBER

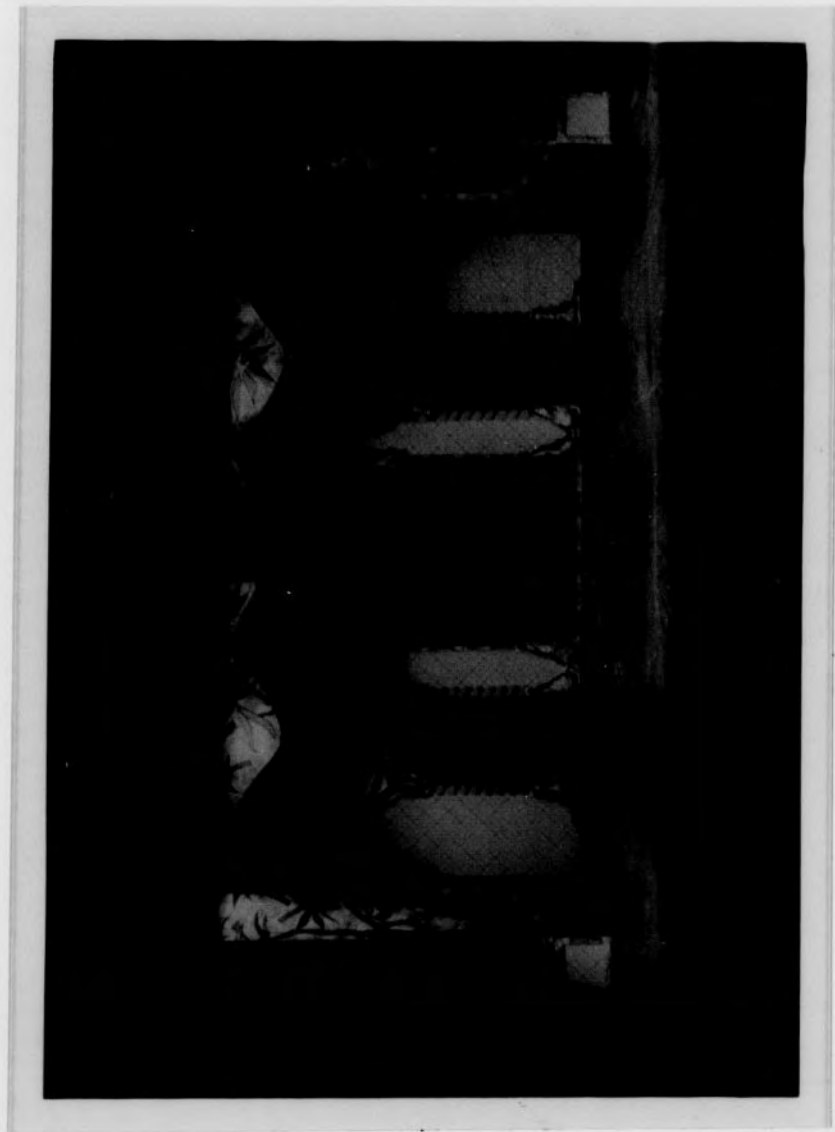


Figure 3





Figure 4



Figure 5



Figure 6

WORKING DRAWINGS

REAR ELEVATIONS

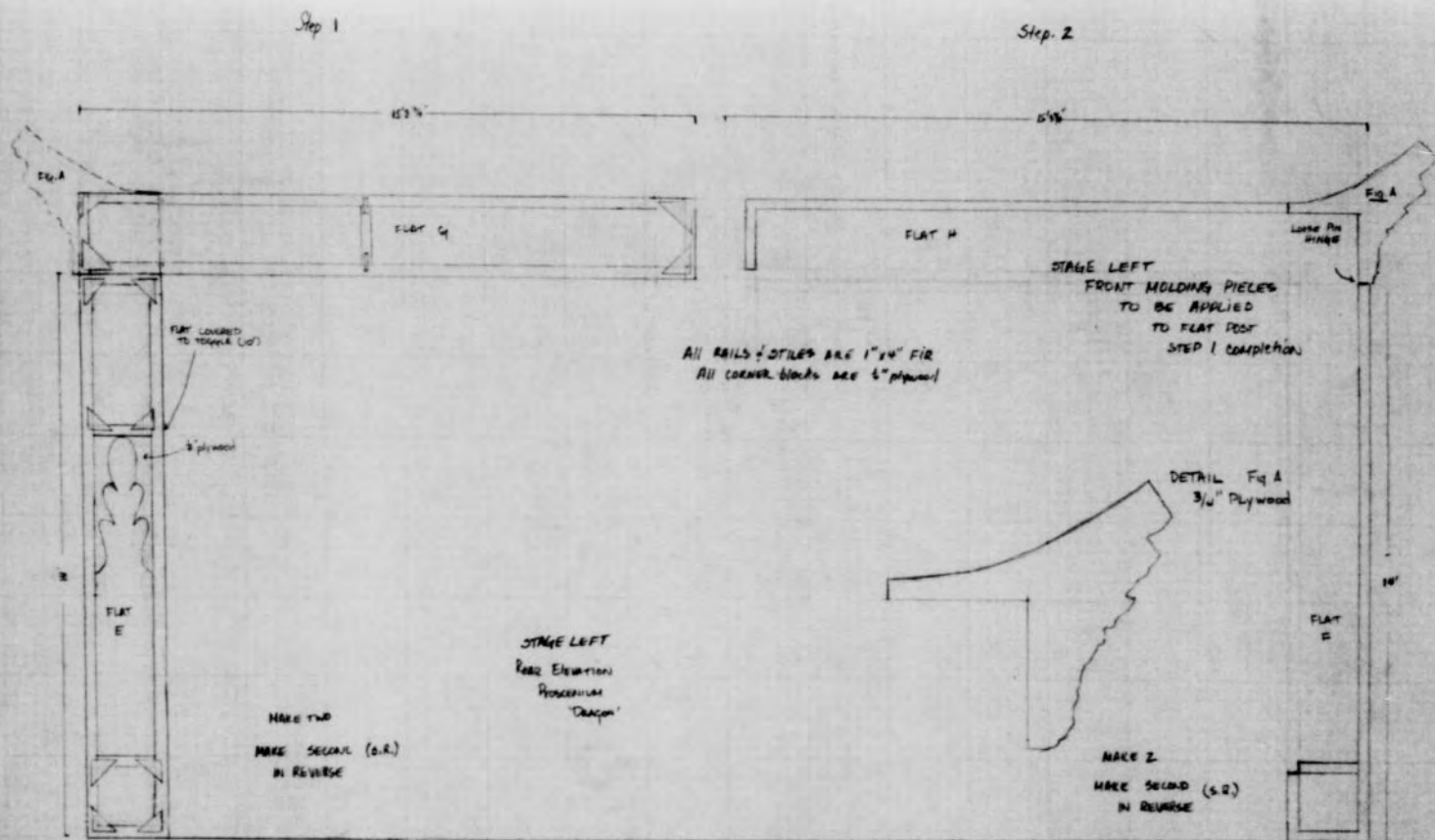
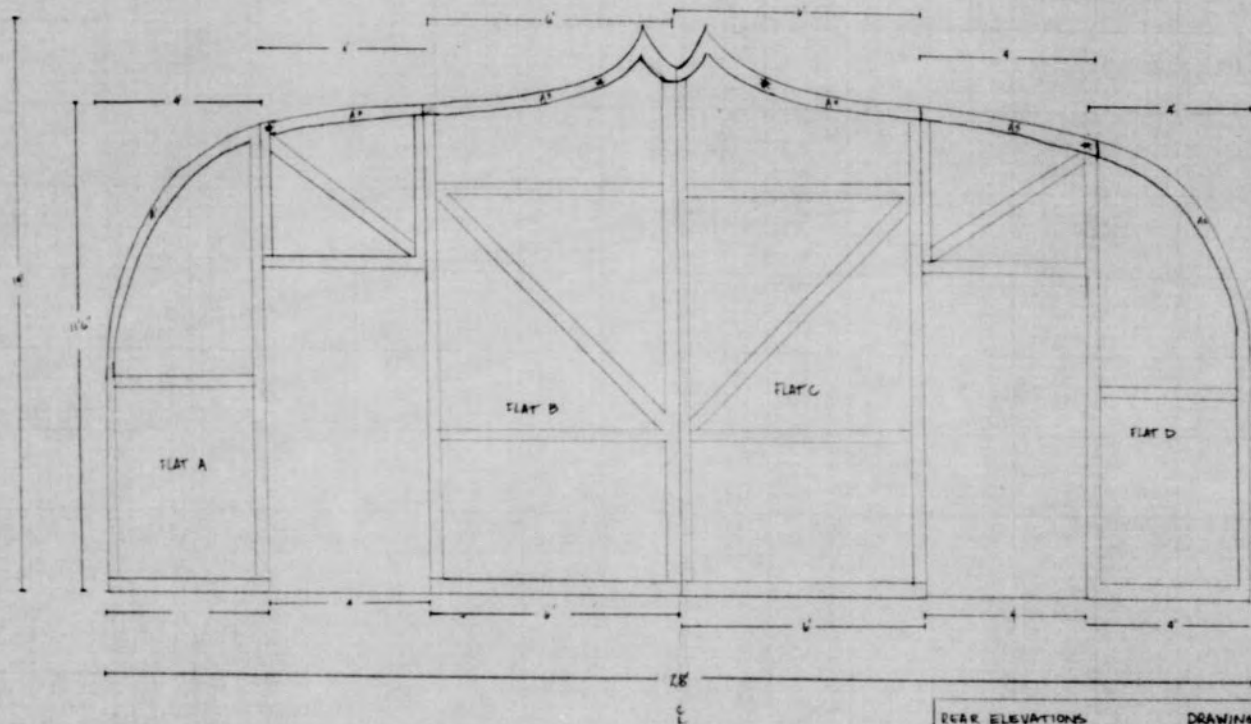


Figure 7

REAR ELEVATIONS THE LAND OF THE DRAGON	
SCALE: 1/2" = 1'	DRAWING No. 4
DATE: Oct. 75	
UNC-G TAYLOR THEATRE	
DESIGNED BY J. GUNNER DIRECTED BY D. HEARD	

REAR ELEVATION REAR UNIT (2)

Scale  $\frac{1}{2}'' = 1'$



THIS UNIT SUPPORTED FROM FLOOR WITH FRAME BEAMS

CORNER BLOCKS AND KEYSTONES IN ALL STANDARD PLACES

ALL WOOD IS KEARLING 125

A, A', A'', A''', A'''' SEE  $\frac{1}{2}''$  PLAN

\* HANGING IRONS ATTACHED

Figure 8

REAR ELEVATIONS	DRAWING 2
SCALE $\frac{1}{2}'' = 1'$	THE LAND OF THE DRAGON
DATE: Oct '75	
UNC & TAYLOR THEATRE	
DESIGNED BY: J. CONNER	
DIRECTED BY: D. HEARD	

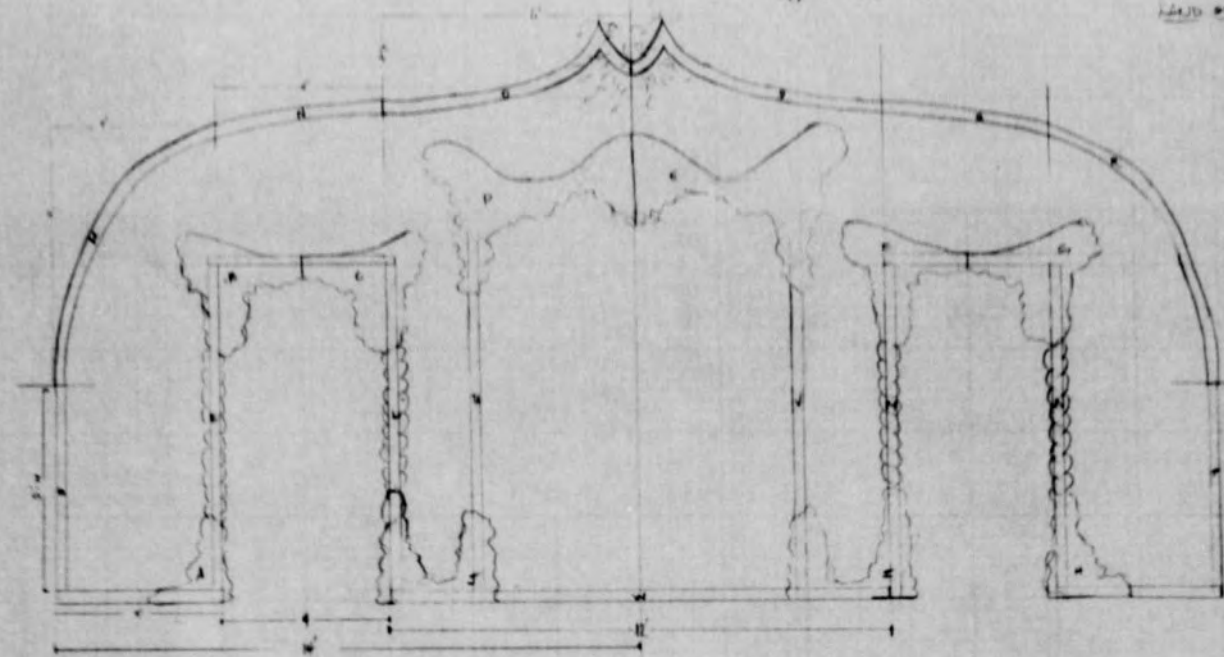
FRONT ELEVATIONS



FRONT ELEVATION UNIT #2

THESE PIECES ARE  
APPLIED TRIM PIECES

UNIT OF THE DRAGON  
J. CHAPMAN



No. width of doors (1'10")

PIECES A-N  
ARE CUT OUT  
OVERLAND ON  
1" X 3"  
MATERIAL  
To be placed on  
Upper Bands

PIECES M-R  
ARE CUT FROM  
3/4" PLASTER

PIECES S, T, U, V, W  
ARE 1" X 3"

Note: S, T, U, V, W extend  
under  
T, S, D, E

CO  
CO

Figure 9

FRONT ELEVATION		DRAWING 3	
Scale: 1/4" = 1'			
Date: Oct. 74			
JNL & TAYLOR ARCHT'S THE LORD OF THE DRAGON			
DESIGNED BY: J. CHAPMAN DESCRIBED BY: D. HEARD			

DETAIL DRAWINGS

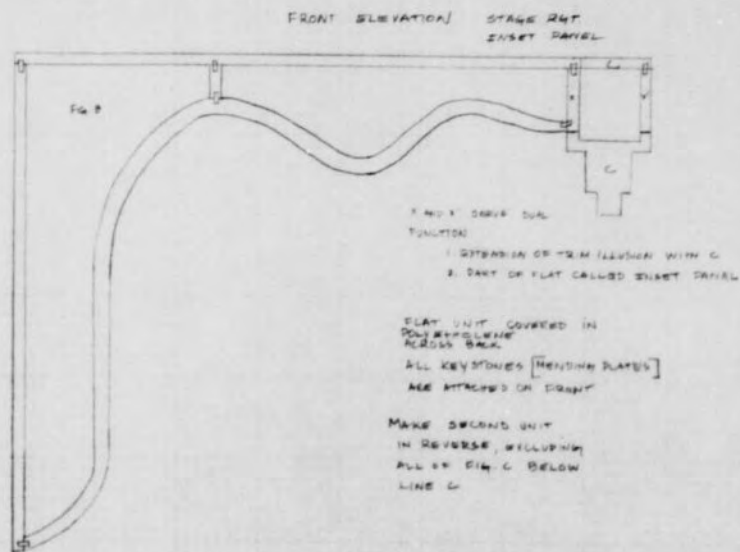
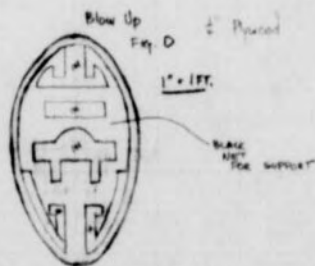
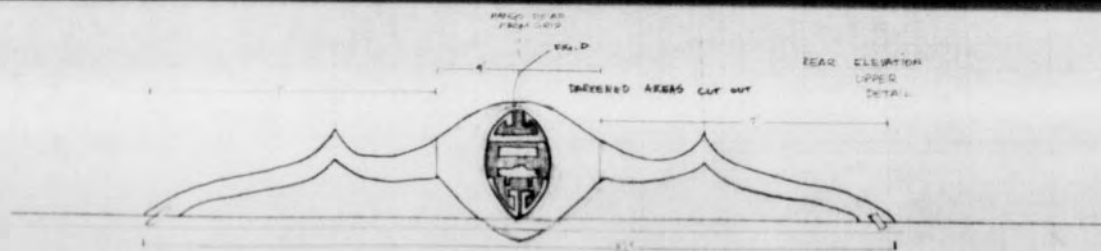


Figure 10

FRONT ELEVATIONS		DRAWING 4	
SCALE 1/2" = 1'		THE LAND OF THE DRAGON	
DATE DEC 70			
UNIVERSITY OF TAYLOR THEATRE			
DESIGNED BY J. GARDNER			
DRAWING BY D. HEARD			

PropsLord of The Dragon

Table	Throne
Bench	Large bamboo pen
Birdcage	Parchment
Tree branches	Royal scroll
Tripod incense burner	Executioner's block
Palace wall	Five horsehips
Blue Chiffon	Ink well
Stool for Peipen	Song

Act One

Scene one: bench, birdcage

Scene two: tree branches

Scene three: table, bench

Scene four: blue chiffon

**PROPERTIES PLOT**

Scene five: scroll

Scene six: table, incense burner

Scene seven: bench, parchment, pen, inkwell

Act Two

Scene one: tree branches

Scene two: palace wall

Scene three: bench

Scene four: table, bench, incense burner

Scene five: throne

Scene six: sword, executioner's block, horsehips

PropsLand of The Dragon

Table	Throne
Bench	Large bamboo pen
Birdcage	Parchment
Tree branches	Royal scroll
Tripod incense burner	Executioner's block
Palace wall	Five horsewhips
Blue Chiffon	Ink well
Stool for Propman	Gong

## Act One

Scene one: bench, birdcage

Scene two: tree branches

Scene three: table, bench

Scene four: blue chiffon

Scene five: scroll

Scene six: table, incense burner

Scene seven: bench, parchment, pen, inkwell

## Act Two

Scene one: tree branches

Scene two: palace wall

Scene three: bench

Scene four: table, bench, incense burner

Scene five: throne

Scene six: sword, executioner's block, horsewhips

THE COSTUMES

DESIGNER'S RENDERINGS



Precious Harp

Covet Spring

Figure 11

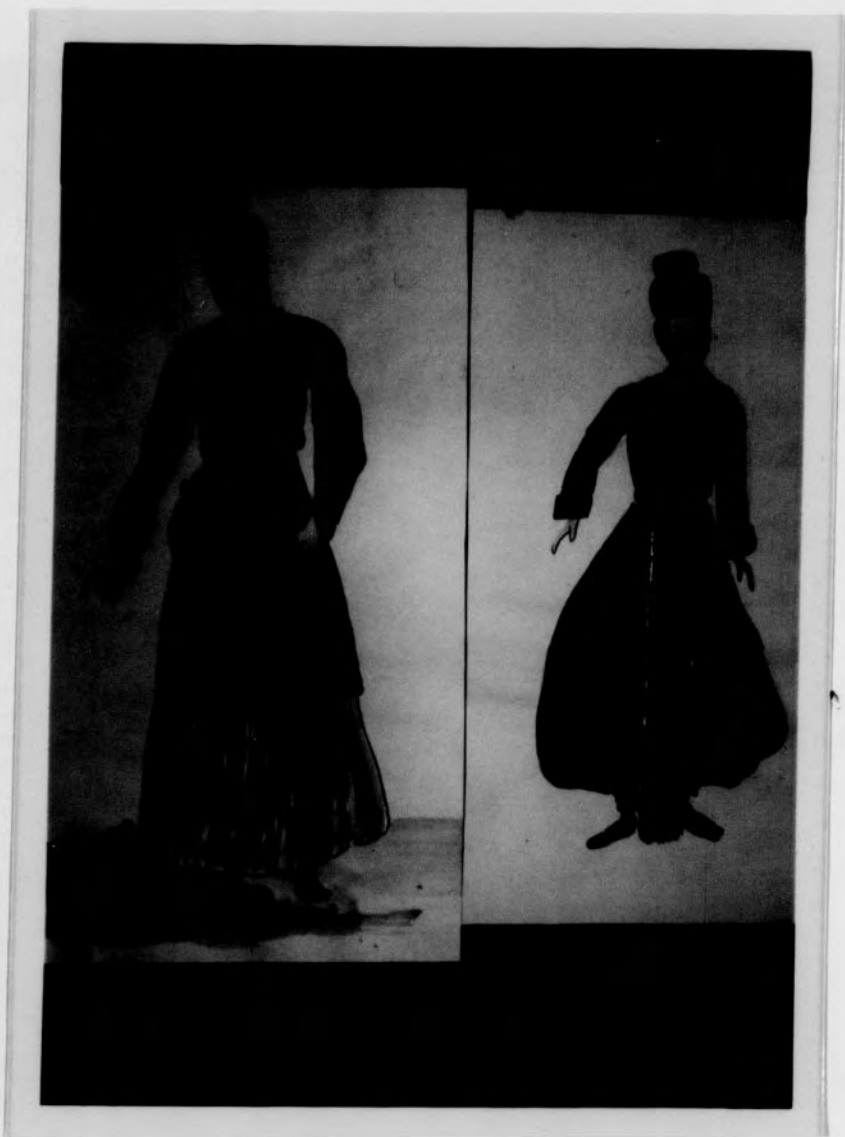




Stage Manager

Props Man

Figure 12



Guard

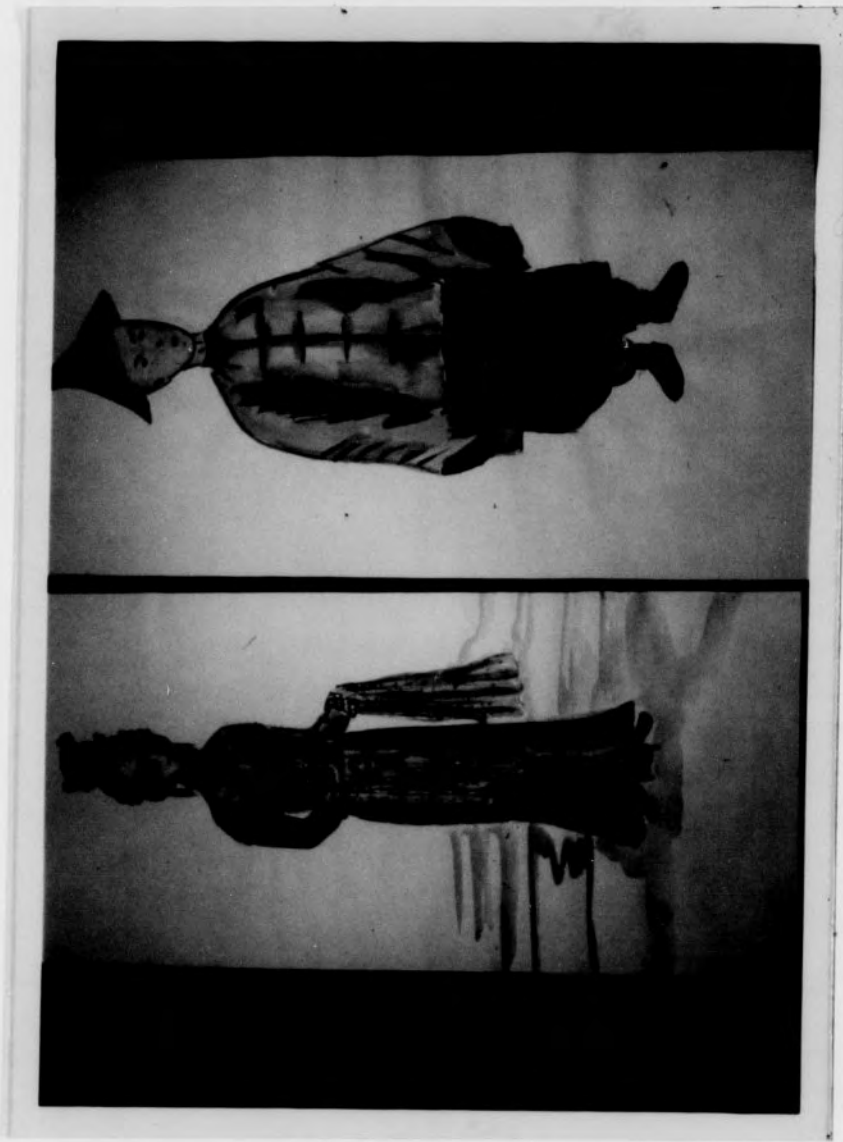
Road Wanderer

Figure 13



Road Wanderer                      Jade Pure  
Wedding Costumes

Figure 14



Jade Pure

Twenty-Fourth Cousin

Figure 15



Twenty-Fourth  
Cousin (As Prince)

Twenty-First  
Twenty-Second  
Twenty-Third  
Cousins

Figure 16

Exquisite Plot

## Act One

Jade Fung: Golden jacket, yellow undershirt, green brocade overshirt, matching headpiece, green and gold shoes, fan.

Lord Wanderer: Purple hat, green trousers, purple shirt, purple overshirt with breastplate, green shoes.

Twenty-first Cousin: Brown balloon trousers, brown brocade overshirt, jacket, peasant hat, brown shoes.

Twenty-first, Twenty-second, Twenty-third Cousins: white shirts with matching floral tops, fans, brocade shoes, headpieces with wigs.

Great Spying: Pink overgarment, pink trousers, small fan, purple hat, pink floral shoes.

Evilness Mary: Golden brocade jacket with lavender shirt, purple shoes, large fan, wig with attached scarves.

Stage Manager: Blue wrap-around top with brocade undershirt, headpiece, beard, large silver fan, blue shoes.

Traveller: Black shoes, trousers, top with black hat and coat.

Hero: Golden chest plate, red wrap-around shirt, pink undershirt, pink brocade, pink shoes, sword, red gilded headpiece.

## Act Two

Twenty-first Cousin: Red brocade overshirt, headpiece with exhaust. These items to be worn over previous garments and in place of his former's hat.

## Scene 5

Lord Wanderer: White wedding outfit with shoes and headpiece.

Jade Fung: White wedding outfit with shoes and headpiece to match.

## COSTUME PLOT

Costume Plot

Act One

Jade Pure: Golden jacket, yellow underskirt, green brocade overskirt, matching headpiece, green and gold shoes, fan.

Road Wanderer: Purple hat, green trousers, purple shirt, purple overshirt with breastplate, green shoes.

Twenty-fourth Cousin: Brown balloon trousers, brown hombrid overskirt, jacket, peasant hat, brown shoes.

Twenty-first, Twenty-second, Twenty-third Cousins: skirts with matching floral tops, fans, brocaded shoes, headpieces with wigs.

Covet Spring: Pink overgarmet, pink trousers, small fan, purple hat, pink floral shoes.

Precious Harp: Golden headpiece, purple jacket with lavender skirt, purple shoes, large fan, wig with attached scarves.

Stage Manager: Blue wrap-around top with brocaded underskirt, headpiece, beard, large silver fan, blue shoes.

Propsman: Black shoes, trousers, top with black hat and cue.

Guard: Golden chest plate, red wrap-around skirt, pink underskirt, pink blouse, pink shoes, sword, red quilted headpiece.

Act Two

Twenty-Fourth Cousin: Red brocade overshirt, headpiece with amherst. These items to be worn over previous garments and in place of his farmer's hat.

Scene 6

Road Wanderer: White wedding outfit with shoes and headpiece.

Jade Pure: White wedding outfit with shoes and headpiece to match.

LIGHTING



HANGING PLOT

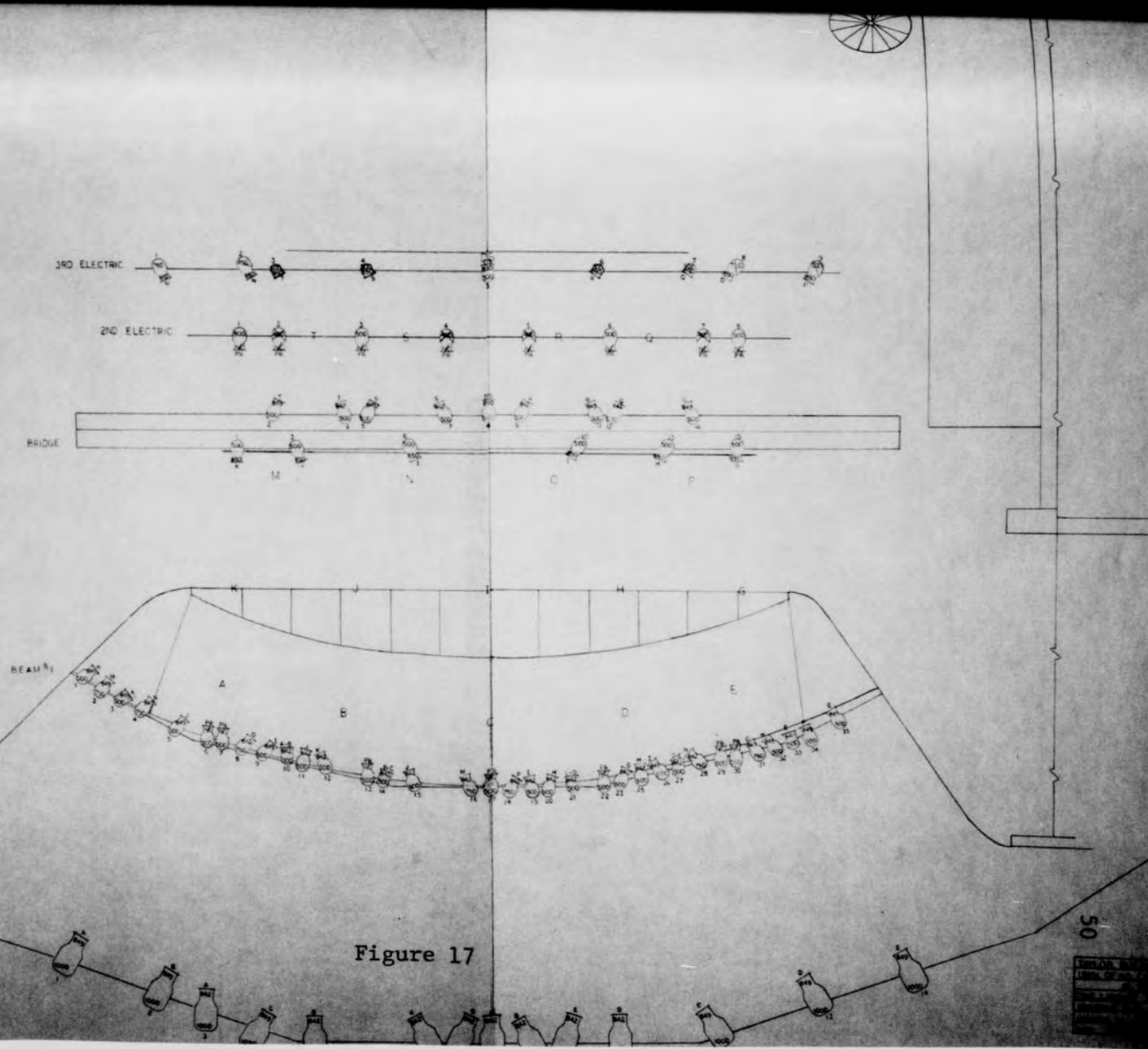


Figure 17

**INSTRUMENT SCHEDULE**

13	Area 1	W. Garrison	1070	Area 1	843	18
14	Beam 3	W. Garrison	1000	V124 C	843	19
15	Beam 3	W. Garrison	1000	V124 D	843	20
16	Beam 3	W. Garrison	1000	V124 E	843	21
17	Beam 3	W. Garrison	1000	V124 B	843	22
18	Beam 3	W. Garrison	1000	V124 C	843	23
19	Beam 3	W. Garrison	1000	V124 D	843	24
20	Beam 3	W. Garrison	1000	V124 E	843	25
21	Beam 3	W. Garrison	1000	V124 F	843	26
22	Beam 3	W. Garrison	1000	V124 G	843	27
23	Beam 3	W. Garrison	1000	V124 H	843	28
24	Beam 3	W. Garrison	1000	V124 I	843	29
25	Beam 3	W. Garrison	1000	V124 J	843	30
26	Beam 3	W. Garrison	1000	V124 K	843	31
27	Beam 3	W. Garrison	1000	V124 L	843	32
28	Beam 3	W. Garrison	1000	V124 M	843	33
29	Beam 3	W. Garrison	1000	V124 N	843	34
30	Beam 3	W. Garrison	1000	V124 O	843	35
31	Beam 3	W. Garrison	1000	V124 P	843	36
32	Beam 3	W. Garrison	1000	V124 Q	843	37
33	Beam 3	W. Garrison	1000	V124 R	843	38
34	Beam 3	W. Garrison	1000	V124 S	843	39
35	Beam 3	W. Garrison	1000	V124 T	843	40
36	Beam 3	W. Garrison	1000	V124 U	843	41
37	Beam 3	W. Garrison	1000	V124 V	843	42
38	Beam 3	W. Garrison	1000	V124 W	843	43
39	Beam 3	W. Garrison	1000	V124 X	843	44
40	Beam 3	W. Garrison	1000	V124 Y	843	45
41	Beam 3	W. Garrison	1000	V124 Z	843	46
42	Beam 3	W. Garrison	1000	V124 AA	843	47
43	Beam 3	W. Garrison	1000	V124 AB	843	48
44	Beam 3	W. Garrison	1000	V124 AC	843	49
45	Beam 3	W. Garrison	1000	V124 AD	843	50
46	Beam 3	W. Garrison	1000	V124 AE	843	51
47	Beam 3	W. Garrison	1000	V124 AF	843	52
48	Beam 3	W. Garrison	1000	V124 AG	843	53
49	Beam 3	W. Garrison	1000	V124 AH	843	54
50	Beam 3	W. Garrison	1000	V124 AI	843	55
51	Beam 3	W. Garrison	1000	V124 AJ	843	56
52	Beam 3	W. Garrison	1000	V124 AK	843	57
53	Beam 3	W. Garrison	1000	V124 AL	843	58
54	Beam 3	W. Garrison	1000	V124 AM	843	59
55	Beam 3	W. Garrison	1000	V124 AN	843	60
56	Beam 3	W. Garrison	1000	V124 AO	843	61
57	Beam 3	W. Garrison	1000	V124 AP	843	62
58	Beam 3	W. Garrison	1000	V124 AQ	843	63
59	Beam 3	W. Garrison	1000	V124 AR	843	64
60	Beam 3	W. Garrison	1000	V124 AS	843	65
61	Beam 3	W. Garrison	1000	V124 AT	843	66
62	Beam 3	W. Garrison	1000	V124 AU	843	67
63	Beam 3	W. Garrison	1000	V124 AV	843	68
64	Beam 3	W. Garrison	1000	V124 AW	843	69
65	Beam 3	W. Garrison	1000	V124 AX	843	70
66	Beam 3	W. Garrison	1000	V124 AY	843	71
67	Beam 3	W. Garrison	1000	V124 AZ	843	72
68	Beam 3	W. Garrison	1000	V124 BA	843	73
69	Beam 3	W. Garrison	1000	V124 BB	843	74
70	Beam 3	W. Garrison	1000	V124 BC	843	75
71	Beam 3	W. Garrison	1000	V124 BD	843	76
72	Beam 3	W. Garrison	1000	V124 BE	843	77
73	Beam 3	W. Garrison	1000	V124 BF	843	78
74	Beam 3	W. Garrison	1000	V124 BG	843	79
75	Beam 3	W. Garrison	1000	V124 BH	843	80
76	Beam 3	W. Garrison	1000	V124 BI	843	81
77	Beam 3	W. Garrison	1000	V124 BJ	843	82
78	Beam 3	W. Garrison	1000	V124 BK	843	83
79	Beam 3	W. Garrison	1000	V124 BL	843	84
80	Beam 3	W. Garrison	1000	V124 BM	843	85
81	Beam 3	W. Garrison	1000	V124 BN	843	86
82	Beam 3	W. Garrison	1000	V124 BO	843	87
83	Beam 3	W. Garrison	1000	V124 BP	843	88
84	Beam 3	W. Garrison	1000	V124 BQ	843	89
85	Beam 3	W. Garrison	1000	V124 BR	843	90
86	Beam 3	W. Garrison	1000	V124 BS	843	91
87	Beam 3	W. Garrison	1000	V124 BT	843	92
88	Beam 3	W. Garrison	1000	V124 BU	843	93
89	Beam 3	W. Garrison	1000	V124 BV	843	94
90	Beam 3	W. Garrison	1000	V124 BV	843	95
91	Beam 3	W. Garrison	1000	V124 BV	843	96
92	Beam 3	W. Garrison	1000	V124 BV	843	97
93	Beam 3	W. Garrison	1000	V124 BV	843	98
94	Beam 3	W. Garrison	1000	V124 BV	843	99
95	Beam 3	W. Garrison	1000	V124 BV	843	100

INDIVIDUAL RECORDS

INSTRUMENT SCHEDULE

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CIRCUIT</u>
1	Beam 2	8" Cannon	1000	Area A	849	14
2	Beam 2	8" Cannon	1000	Area B	849	18
3	Beam 2	8" Cannon	1000	Area A	842	16
4	Beam 2	8" Cannon	1000	Area C	849	24
5	Beam 2	8" Cannon	1000	Area B	842	4
6	Beam 2	8" Cannon	1000	Area A	842	8
7	Beam 2	8" Cannon	1000	Area D	842	10
8	Beam 2	8" Cannon	1000	Area C	842	12
9	Beam 2	8" Cannon	1000	Area B	842	3
10	Beam 2	8" Cannon	1000	Area E	842	7
11	Beam 2	8" Cannon	1000	Area D	842	9
12	Beam 2	8" Cannon	1000	Area C	849	11

13	Beam 2	8" Cannon	1000	Area D	849	19
14	Beam 2	8" Cannon	1000	Area E	849	23
15	Beam 1	6" Leko	500	Area K	849	40
16	Beam 1	6" Leko	750	Area M	849	42
17	Beam 1	8" Fresnel	500	Area A	849	44
18	Beam 1	6" Leko	750	Area N	849	42
19	Beam 1	6" Leko	500	Area J	849	40
20	Beam 1	6" Leko	500	Area PR	N/C	48
21	Beam 1	6" Leko	500	Area PR	N/C	48
22	Beam 1	6" Leko	750	Area O	842	30
23	Beam 1	6" Leko	500	Area I	849	32
24	Beam 1	8" Fresnel	500	Area A-B	842	36
25	Beam 1	6" Leko	500	Area J	842	38
26	Beam 1	6" Leko	500	Area K	842	26
27	Beam 1	6" Leko	500	Area PR	N/C	28

32	8578	1	85	100	8578	100	8578	20
33	8579	1	86	100	8579	100	8579	20
34	8580	1	87	100	8580	100	8580	20
35	8581	1	88	100	8581	100	8581	20
36	8582	1	89	100	8582	100	8582	20
37	8583	1	90	100	8583	100	8583	20
38	8584	1	91	100	8584	100	8584	20
39	8585	1	92	100	8585	100	8585	20
40	8586	1	93	100	8586	100	8586	20
41	8587	1	94	100	8587	100	8587	20
42	8588	1	95	100	8588	100	8588	20
43	8589	1	96	100	8589	100	8589	20
44	8590	1	97	100	8590	100	8590	20
45	8591	1	98	100	8591	100	8591	20
46	8592	1	99	100	8592	100	8592	20
47	8593	1	100	100	8593	100	8593	20
48	8594	1	101	100	8594	100	8594	20
49	8595	1	102	100	8595	100	8595	20
50	8596	1	103	100	8596	100	8596	20
51	8597	1	104	100	8597	100	8597	20
52	8598	1	105	100	8598	100	8598	20
53	8599	1	106	100	8599	100	8599	20
54	8600	1	107	100	8600	100	8600	20
55	8601	1	108	100	8601	100	8601	20
56	8602	1	109	100	8602	100	8602	20
57	8603	1	110	100	8603	100	8603	20
58	8604	1	111	100	8604	100	8604	20
59	8605	1	112	100	8605	100	8605	20
60	8606	1	113	100	8606	100	8606	20
61	8607	1	114	100	8607	100	8607	20
62	8608	1	115	100	8608	100	8608	20
63	8609	1	116	100	8609	100	8609	20
64	8610	1	117	100	8610	100	8610	20
65	8611	1	118	100	8611	100	8611	20
66	8612	1	119	100	8612	100	8612	20
67	8613	1	120	100	8613	100	8613	20
68	8614	1	121	100	8614	100	8614	20
69	8615	1	122	100	8615	100	8615	20
70	8616	1	123	100	8616	100	8616	20
71	8617	1	124	100	8617	100	8617	20
72	8618	1	125	100	8618	100	8618	20
73	8619	1	126	100	8619	100	8619	20
74	8620	1	127	100	8620	100	8620	20
75	8621	1	128	100	8621	100	8621	20
76	8622	1	129	100	8622	100	8622	20
77	8623	1	130	100	8623	100	8623	20
78	8624	1	131	100	8624	100	8624	20
79	8625	1	132	100	8625	100	8625	20
80	8626	1	133	100	8626	100	8626	20
81	8627	1	134	100	8627	100	8627	20
82	8628	1	135	100	8628	100	8628	20
83	8629	1	136	100	8629	100	8629	20
84	8630	1	137	100	8630	100	8630	20
85	8631	1	138	100	8631	100	8631	20
86	8632	1	139	100	8632	100	8632	20
87	8633	1	140	100	8633	100	8633	20
88	8634	1	141	100	8634	100	8634	20
89	8635	1	142	100	8635	100	8635	20
90	8636	1	143	100	8636	100	8636	20
91	8637	1	144	100	8637	100	8637	20
92	8638	1	145	100	8638	100	8638	20
93	8639	1	146	100	8639	100	8639	20
94	8640	1	147	100	8640	100	8640	20
95	8641	1	148	100	8641	100	8641	20
96	8642	1	149	100	8642	100	8642	20
97	8643	1	150	100	8643	100	8643	20
98	8644	1	151	100	8644	100	8644	20
99	8645	1	152	100	8645	100	8645	20
100	8646	1	153	100	8646	100	8646	20

<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CURCUITS</u>
28	Beam 1	8" Fresnel	500	Area B-C	842	36
29	Beam 1	6" Leko	500	Area J	842	26
30	Beam 1	6" Leko	750	Area M	842	25
31	Beam 1	6" Leko	500	Area PR	N/C	6
32	Beam 1	6" Leko	750	Area P	842	30
33	Beam 1	6" Leko	500	Area I	842	33
34	Beam L	6" Leko	500	Area H	842	29
35	Beam 1	8" Fresnel	500	Area C-D	842	35
36	Beam 1	6" Leko	500	Area PR	N/C	27
37	Beam 1	6" Leko	500	Area G	842	29
38	Beam 1	6" Leko	500	Area H	842	31
39	Beam 1	6" Leko	500	Area I	849	33
40	Beam 1	8" Fresnel	500	Area D-E	842	35
41	Beam 1	6" Leko	750	Area N	842	37



42	Beam 1	6" Leko	500	Area PR	N/C	39
43	Beam 1	6" Leko	500	Area PR	N/C	39
44	Beam 1	6" Leko	750	Area O	849	45
45	Beam 1	6" Leko	500	Area H	849	47
46	Beam 1	8" Fresnel	500	Area E	849	43
47	Beam 1	6" Leko	500	Area P	849	45
48	Beam 1	6" Leko	500	Area G	849	47
49	Bridge	6" Leko	500	Area K	850	98
50	Bridge	6" Leko	500	Area T	849	100
51	Bridge	6" Leko	500	Area J	850	96
52	Bridge	6" Leko	500	Area T	842	90
53	Bridge	6" Leko	500	Area S	849	92
54	Bridge	6" Leko	500	Area I	850	94
55	Bridge	6" Leko	500	Area S	842	85
56	Bridge	6" Leko	500	Area DS	850	81
57	Bridge	6" Leko	500	Area R	842	88



<u>NO.</u>	<u>LOCATION</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FUNCTION</u>	<u>COLOR</u>	<u>CURCUITS</u>
58	Bridge	6" Leko	500	Area I	850	89
59	Bridge	6" Leko	500	Area R	849	97
60	Bridge	6" Leko	500	Area Q	842	85
61	Bridge	6" Leko	500	Area H	850	91
62	Bridge	6" Leko	500	Area Q	849	97
63	Bridge	6" Leko	500	Area G	850	95
64	Elec. 2	6" Leko	500	Area PR	N/C	72
65	Elec. 2	3½X5" Leko	400	Area PR	N/C	82
66	Elec. 2	6" Leko	500	Area PR	N/C	68
67	Elec. 2	3½X5" Leko	400	Area PR	N/C	86
68	Elec. 2	3½X5" Leko	400	Area PR	N/C	83
69	Elec. 2	6" Leko	500	Area PR	N/C	67
70	Elec. 2	3½X5" Leko	400	Area PR	N/C	83
71	Elec. 2	6" Leko	500	Area PR	N/C	71
72	Elec. 3	6" Leko	750	Area M	850	80

73	Elec. 3	6X9" Leko	750	Area N	850	78
74	Elec. 3	6" Fresnel	500	Area T	850	76
75	Elec. 3	6" Fresnel	500	Area S	850	74
76	Elec. 3	8" Fresnel	500	Area DS	850	66
77	Elec. 3	6" Fresnel	500	Area R	850	73
78	Elec. 3	6" Fresnel	500	Area Q	850	69
79	Elec. 3	6X9" Leko	750	Area O	850	79
80	Elec. 3	6X9" Leko	500	Area P	850	65

## SWITCHBOARD SET-UP CHART

<u>LINE</u>	<u>DIGGER</u>	<u>CIRCUIT</u>	<u>INSTRUMENT NO.</u>
1	1	78, 80	78, 79
2	4	65, 78	78, 80
3	5	7, 37	18, 7
4	6	19, 73	23, 24
5	7	14, 18	24, 2
6	8	40, 67	25, 29, 45, 48
7	9	74, 76	74, 75
8	10	69, 72	77, 78
9	11	43	44, 47
10	12	38	37, 32
11	13	42	14, 18
12	15	25, 31	30, 41
13	16	52, 47, 170	50, 53, 75, 82
14	17	83, 58, 50	82, 55, 57, 60
15	18	61, 63	61, 63
16	19	89, 94	34, 38
17	20	96, 98	49, 31
18	21	28, 29	26, 28, 28, 37
19	24	32, 33	23, 33, 39
20	25	36, 44	17, 24, 28
21	26	9, 39	31, 42, 43

## SWITCHBOARD SET-UP CHART

## SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>INSTRUMENT NO.</u>
A	3	78;80	72;73
A	4	65;79	79;80
A	5	7;10	10;7
A	6	19;23	13;14
A	7	14;18	1;2
A	8	40;47	15;19;45;48
A	9	74;76	74;75
A	10	69;73	77;78
A	11	45	44;47
A	12	30	22;32
B	13	42	16;18
B	15	25;37	30;41
B	16	92;97;100	50;53;59;62
B	17	85;88;90	52;55;57;60
B	18	91;95	61;63
B	19	89;94	54;58
B	20	96;98	49;51
B	23	26;29	26;29;34;37
B	24	32;33	23;33;39
C	25	36;44	17;24;28
C	26	6;39	31;42;43

<u>BANK</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>INSTRUMENT NO.</u>
C	27	27;28;48	20;21;27;36
C	28	35;43	35;40;46
C	29	3;8	6;9
C	30	11;24	12;4
D	34	72;68;67;71; 83;86;82	64;66;69;71; 68;70;67;65
Davis- board	37	4	4
	38	12	7
	39	9	10
	40	38;31	25;38
	41	16	3
	42	81;66	56;76

## LIGHT PLOT

CUE	DISPER	CUE DESCRIPTION	COUNT
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House is an independent dinner

X Hide Preset:

5 at 10	23 at 10	30 at 10
6 at 10	24 at 10	37 at 10
7 at 10	25 at 10	38 at 10
8 at 10	26 at 10	39 at 10
18 at 10	27 at 10	40 at 10
19 at 10	28 at 10	41 at 10
20 at 10	29 at 10	

Y Hide Preset:

7 at 10	29 at 10	37 at 10
18 at 10	30 at 10	41 at 10
27 at 10	34 at 10	42 at 10

## LIGHT PLOT

1	House Dinner		from stage manager	10
14	34	104	Back FR Lights	5
15	42	104	Dragon Special	5
20	X Hide Preset	10	Front area	3
20		3	Sneak up back area	15
		4	lights	
		5		
		11		
		12		
		13		
		15		
		16		
		17		
26		91	Front FR Lights	10
27		92		



## LIGHT PLOT

<u>CUE</u>	<u>DIMMER</u>	<u>CUE DESCRIPTION</u>	<u>COUNT</u>
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House is on independent dimmer

## X Mode Preset:

5 at 10	23 at 10	30 at 10
6 at 10	24 at 10	37 at 10
7 at 10	25 at 10	38 at 10
8 at 10	26 at 10	39 at 10
18 at 10	27 at 10	40 at 10
19 at 10	28 at 10	41 at 10
20 at 10	29 at 10	

## Y Mode Preset:

7 at 10	29 at 10	37 at 10
26 at 10	30 at 10	41 at 10
27 at 10	34 at 10	42 at 10

1	House Dimmer	0 ↓	From stagemanager	10
2A	34	10 ↑	Back PR Lights	5
2B	42	10 ↑	Dragon Special	5
2C	X Mode Preset	10	Front areas	3
2D	3	10 ↑	Sneak up back area lights	15
	4	10		
	9	10		
	11	10		
	12	10		
	13	10		
	15	10		
	16	10		
	17	10		
2E	26	0 ↓	Front PR lights	10
	27	0 ↓		

<u>CUE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
3	Y Mode Preset	10	cross fade x to y at ending of scene Tony's speech	5

X Mode Preset:

5 at 10	23 at 10	37 at 10
6 at 10	24 at 10	38 at 10
7 at 10	25 at 10	39 at 10
8 at 10	28 at 10	40 at 10
18 at 10	29 at 7½	41 at 10
19 at 10	30 at 10	42 at 10
20 at 10	34 at 10	

4	X Mode Preset	10	cross fade y to x end of speech begin scene 2	2
5	Y Mode Preset	10	cross fade x to y end of scene	5

Add to X Mode Preset:

3 at 10	10 at 10	15 at 10
4 at 10	11 at 10	16 at 10
9 at 10	12 at 10	17 at 10
	13 at 10	

6	X Mode Preset	10	cross fade from y to x begin scene 3	2
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Y Mode Preset:

5 at 10	23 at 10	34 at 10
6 at 10	24 at 10	37 at 10
7 at 10	25 at 10	38 at 10
8 at 10	26 at 10	39 at 10
18 at 10	27 at 10	40 at 10
19 at 10	28 at 10	41 at 10
20 at 10	29 at 10	42 at 10

7	Y Mode Preset	10	from stagemanager end of scene	10
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<u>CUE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
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## X Mode Preset:

	7 at 10		29 at 7½ ↓	37 at 10
	26 at 10		30 at 10 ↑	41 at 10
	27 at 10		34 at 10	42 at 10
7A	26	0 ↓	end of speech	5
	27	0	begin scene	
7B	X Mode Preset	10	end of scene Tony's speech	5
8	Y Mode Preset	10	begin scene 5 cross fade x to y	2
9	X Mode Preset	10	end of scene 5 cross fade y to x	5

## Add to Y Mode Preset:

	3 at 10 ↑		10 at 10 ↑	15 at 10 ↑
	4 at 10 ↑		11 at 10 ↑	16 at 10 ↑
	9 at 10 ↑		12 at 10 ↑	17 at 10 ↑
			13 at 10 ↑	
10	Y Mode Preset	10	begin scene 6 cross fade x to y	2
11	X Mode Preset	10	cross fade y to x end of scene 6	5

## Y Mode Preset:

	9 at 0 ↓			
	10 at 0 ↓			
	16 at 0 ↓			
	17 at 0 ↓			
			Everything else the same.	
12	Y Mode Preset	10	"Bright and Beautiful" begin scene 7	1
13	X Mode Preset	10	end of scene crossfade y to x	5

<u>CUE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
	Y Mode Preset:			
	3 at 0	↓	Everything else the same.	
	4 at 0			
	11 at 0			
	12 at 0			
	13 at 0			
	15 at 0			
14	Y Mode Preset	10	crossfade x to y scene 8	2
14A	3	10	sneak-up from stagemanager	10
	4	10		
	11	10		
	12	10		
	13	10		
	15	10		
	16	6		
	17	6		
15	X Mode Preset	10	end of scene	5
	Y Mode Preset:			
	3 at 10	↑	12 at 10	↑
	4 at 10		13 at 10	
	5 at 6		15 at 10	
	6 at 6		18 at 10	
	8 at 10		19 at 10	
	11 at 10		20 at 10	
16	Y Mode Preset	10	Jail scene	2
17	X Mode Preset	10	crossfade y to x end of jail scene	5
	Y Mode Preset:			
	5 at 10	↑	16 at 10	↑
	6 at 10		17 at 10	
	7 at 10		25 at 10	
	9 at 10		28 at 10	
	10 at 10		29 at 7½	
			30 at 10	
18	Y Mode Preset	10	crossfade x to y begin scene	2

<u>CUE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
19	X Mode Preset	10	end scene crossfade y to x	5
20	Y Mode Preset	10	begin scene crossfade x to y	2

## X Mode Preset:

7 at 10	27 at 10↑	37 at 10
25 at 10	29 at 7½	38 at 10
26 at 10↑	30 at 10	41 at 10
	34 at 10↑	42 at 10↑

21	X Mode Preset	10	crossfade y to x Tony's speech	5
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## Y Mode Preset:

5 at 6↑	20 at 10↑	30 at 6↑
6 at 6↑	23 at 10↑	34 at 10
7 at 6↓	24 at 10	38 at 10
8 at 10↑	25 at 10	39 at 10↑
18 at 10↑	28 at 4↑	40 at 10↑
19 at 10↑	29 at 6↓	42 at 10

22	Y Mode Preset	10	crossfade x to y chopping block scene	2
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22A	3	10↑	sneak up back areas from stagemanager	10
	4	10		
	5	10		
	6	10		
	7	10		
	9	10		
	10	10		
	11	10		
	12	10		
	13	10		
	15	10		
	16	10		
	17	10		

## X Mode Preset:

Everything at 0↓  
except 34 and 42 at 10↑

23A	X Mode Preset	10	crossfade y to x	2
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<u>CUE</u>	<u>DIMMER</u>		<u>CUE DESCRIPTION</u>	<u>COUNT</u>
23B	34 0 ↓ 42 0 ↓		black out end of show	2
24	House dimmer	10 ↑		3

## PART III

## CRITICAL EVALUATION

The Actualized Design

For the last of the project, the set design concept called for a selected simplification of Chinese Theatre (architectural style).

## PART III

## CRITICAL EVALUATION

As a result of the project, the set design concept called for a selected simplification of Chinese Theatre (architectural style). The reconstruction was an attempt to achieve the maximum effect of a simple design. The design was based on the following areas. First, the designer worked to bridge the problem in compatibility between the visual style of the production and the necessities for performers inherent in the script. Second, this designer attempted to provide a heightened luxury and fairy story quality, and yet avoid a jarring effect on a western audience with the eastern motif. Third, careful guidelines were established to channel appropriately the light financial budget to insure creative use of materials and methods. These three concerns established the framework within which the designer operated.

In terms of a critical evaluation, the designer was pleased with the actualization of the set. The product was faithful to the ideas of the designer and met itself well to the mood and director's handling of the production style.

## PART III

## CRITICAL EVALUATION

The Actualized Design

For The Land of the Dragon, the set design concept called for a selected simplification of Chinese Theatre interior architecture. Though theatre reconstruction was not attempted, the presentation and patterned effect of a typical theatre was ventured. The selective design aspects of the project revolved around the following areas. First, the designer worked to bridge the problems in compatibility between the visual style of the production and the necessities for performers inherent in the script. Second, this designer attempted to provide a heightened beauty and fairy story quality, and yet avoided a jarring effect on a western audience with the eastern multi-patterned mode in decor. Third, careful guidelines were established to channel appropriately the light financial budget to insure creative use of materials and methods. These three concerns established the framework within which the designer operated.

In terms of a critical evaluation, the designer was pleased with the actualization of the set. The product was faithful to the ideas of the designer and lent itself well to the mood and director's handling of the production style.



Few modifications in design took place between conceptualization and actualization of the set. The one obvious difference occurred in the elimination of the greenery originally planned to be placed downstage right and left. Two reasons prompted the change. First, at the suggestion of the technical director, the greenery was eliminated to avoid interrupting the established curving lines used throughout the set. Secondly, it was rationalized that the elimination of the greenery would cause less anxiety on the actors' part when they were wearing the dragon costumes. Because of the size, particularly the length, the performers were worried about their mobility within the limitations of the floor plan. The removal of the greenery lessened their anxiety.

Due to the tight budget for set construction, many alterations were employed in the selection of flats from the working drawings submitted. Rather than build new flats for the upstage unit, the stage carpenter decided it preferable to alter existing flats and re-cover them. This substitution of flats caused no visual differences in the set, but did, of course, alter the mode of construction originally laid out in the designer's working drawings.

Insofar as the functionalism of the set for the director was concerned, no problems were encountered. This designer was disappointed in the lack of use of the provided playing space this director so often demanded. So

little action occurred upstage of the set's proscenium that the upstage twelve feet were not necessary. A change in the location of the upstage flatage would have helped the overall production. A design of more intimacy would have involved the children to a larger degree. The vastness of the stage space not in use too often swallowed the performer, particularly in scenes involving few players. This idea was impossible to implement in production.

Within the production concept decided upon by the producer, director, and designer trio, the set satisfied both the practical and aesthetic sensitivities of the designer. The idea of using a facsimile interior of Peking Opera architecture seemed to be the logical premise upon which to operate. As there were eleven different locations called for in the script, a unit set seemed the most viable mode for design. No major changes would be made in the set design if the production were to be remounted. The designer was satisfied with the visual recreation of his ideas.

#### Costumes

In approaching the designing of costumes for The Land of the Dragon, this designer's research led to a conventionalized and even ritual mode in Chinese costumes. The most difficult area in which to make decisions was the establishing of appropriate and acceptable silhouettes to allow stylistic accuracy and easy movement. As traditional

movement and choreography were not to be employed by the director, less restrictive costumes were necessary. But, conventionalisms required some degree of costume restrictiveness in order to maintain even a resemblance of the selected style of the production.

In Peking Opera actors and their characters are related to their costumes; they are indivisible. But, because there was little or no scenery, the blending of costumes with the line and palette of the set was not attempted. For The Land of the Dragon, a compatibility between set and costumes was approached rather negatively. Simply, the attempt was an avoidance of incompatibility rather than an effort to achieve an equilibrium. The costumes were to dominate, to attain focus for the performer playing before a monochromatic blue set. Compatibility was achieved through cooler, deeper jewel tones in fabric against the blue and silver background.

The success of the costume dominance theory was best illustrated by the costume of the stage manager whose nonparticipation in the action required a distinctive separation from the other actors. His costume was a union of the textures and colors employed in the set. Thus, focus was achieved on him through lighting rather than color distinctiveness. As other actors entered in colors other than blue and silver, his dominance of the stage disappeared.

Chinese theatre traditions determined the yellow color of Jade Pure's costume. Rather than lemon yellow, a deeper, more golden shade was used. In order to complement her lover, Road Wanderer, and the green accent color of the set, green was introduced for both protagonists. The Princess costume worked well, being simply but elegantly accessorized.

Costumes worn by Twenty-first, Twenty-second and Twenty-third cousins employed the same silhouette but were handled in different color families. Particularly effective were the scarves and wigs with headpieces. Though initially these costumes were awkward for the actresses, the three cousins managed to learn to use them successfully.

For the Twenty-fourth cousin's costume, heavily textured fabrics were selected, and they were appropriate for the stumbling country farmer. His hat was effective in establishing his low life position and the actor maintained good control of it as a prop.

Road Wanderer's costume was one of the most visually effective in the play. The green in his trousers and doublet echoed the green in the princess costume. The purple, a traditional color, was rich enough for his leading man status and stood out against the bejeweled costumes of the court. Although the costume was an unusual one for an actor to work with, the actor was patient and cooperative.

The silhouette of Precious Harp's costume was appropriate, but the color was not of Chinese theatre origin. While this designer was concerned about it, the costume and its elaborate decoration proved to be one of the loveliest and most effective in the show. The golden headpiece which the actress wore was one of the costume accessories of which the designer was most proud. He acknowledges the difficulty of wearing such an overpowering headpiece and applauds the cooperation of the actress.

Quite effective visually and also lavish was the costume of Covet Spring. The comic character and his costume were compatible and indeed enhanced one another. The actor's strange little mincing walk heightened the effect of the hooped overgarment.

Probably least effective was the guard's outfit of red and pink. This design was an after-the-fact design for an added character. Though eastern in its inspiration, western sensibilities belied its effectiveness. An observer referred to it as the Hopi Indian costume and this designer must agree. It did suggest this unusual source of inspiration. The costume was not jarring or totally out of place, but it was probably the least effective in the show.

The farmer's court ensemble was laughably garish and indeed comic with the long and bouncing amherst feathers

atop his head. This was a successful costume insofar as it did indeed lend itself to characterization.

The two wedding/coronation robes of Jade Pure and Road Wanderer were highly detailed and ornate for the final sequence of the show. They functioned well within the show and as "curtain call" costumes focusing attention on the main characters. In the calculated double function, they worked quite well.

Small One and the two psuedo-dragons presented enormous problems in design and execution. To create one "real" dragon and two different fake dragons was challenging. After several differences of opinion with the director over size and color, the decisions about structure and materials were finalized. Every effort was made to insure ease of movement and actor comfort, but the actors were restricted in several ways. The director wisely blocked the dragon sequences carefully to provide as much space for movement as possible for the performer. There can be little doubt as to the success of Small One and the secondary dragons. The two crews involved were talented and delightful and indeed a great help to the designer with step-by-step construction decisions.

There were no changes made from the original designs except size modifications and fitting alterations for the individual actors involved.

### Lighting Design

The lighting concept for The Land of the Dragon called for a dual tint, area controlled system. The designer employed cross lighted areas with warm and cool colors, specifically blues and special lavender, creating warmer playing areas in the center of the acting area and cooler tones on the periphery. As the show was presented in brilliantly colored costumes and a fairy tale set, the lighting was used to enhance and heighten the effectiveness of these technical aspects as well as to illuminate actors. The angling of instrumentation that was incorporated was thirty degrees in order that two effects might be achieved. First, to illuminate costume detail, and secondly, to reduce reality as a lighting fundamental of the design by avoiding a forty-five degree angle of focus. The production avoided the conventions of reality in costumes, sets, script, make-up and thus in lighting by "non-realistic" instrument angling.

The only modification that was made from the original hanging plot was the addition of back lighting for the translucent proscenium. Because of the proximity of the instruments first plotted for the set piece, adequate back light was not initially provided. Four instruments that appear on the hanging plot were added here.

Intricate focusing for certain special areas of the set caused problems for the technicians. These problems were lessened after repeated efforts, but were never

totally eliminated. Two examples of problems not corrected were the harsh shadow lines on the upstage flat unit near the top, and, a dark area downstage right on the apron which seemed to move with each performance. It would be corrected and then appear a few feet away. A few such problems were ultimately unsolvable because of theatre architecture and instrument inflexibility, the designer's lack of forethought, and probably lack of experience.

In summary, the lighting never achieved the spirit that the costumes and set exhibited. To blame anyone but the designer is futile, but explainable pressures might suggest a rationalization. Indecisiveness on the designer's part was a major reason. Afraid to make a mistake rather than to create a success, he opted for a watered down version of his original intention. By arriving at a multi-compromised design, he had adequately lit the show with little imagination or daring. Lastly, the director's requests with regard to lighting seemed unusual and poorly thought out. For example, after opening, the off stage blocking of the props man and the stagemanager was changed (at the producer's request and without consultation with the designer). This created peculiarly lighted areas for their off stage positions.

Lighting was without a doubt the weakest area in the production, but it by no means lessened the product of the labors in other areas, nor was it ill-conceived. It simply



showed a lack of experience and originality compared with other technical aspects of the production.

#### Summary

Designing The Land of the Dragon was a stimulating and involving experience. In its conception and in final physical form, the production had excellent visual appeal and enhanced impact of the experience for the young audience.

The "proscenium within the proscenium" idea and the concept of eastern architecture as the inspirational source for the design was valid. Lighting, props, dragons, costumes, and sets provided an engaging challenge for this designer, and the entire production was a practical learning experience and indeed a lovely memory.

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