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JARVIS, ROBERT CAUTHORN. Visual Design of Charlotte B. Chorpenning's Jack and the Beanstalk. (1973)
Directed by: Dr. Andreas Nomikos Pp. 100.

Charlotte B. Chorpenning's Jack and the Beanstalk was chosen for this M.F.A. thesis production because it offered the opportunity to design a production to challenge the audience and expose children to new forms of expression.

Part One of this thesis is the pre-production analysis and is divided into four topics. The first topic discusses the historical and stylistic background as related to the production. The second topic concerns the analysis of the setting for function and mood as required by this production. The third topic evaluates the costumes and how each character relates to his costume. The fourth topic is a justification of the scenery form and setting style as relevant to the director's needs and this production.

Part Two is in the form of a production record which illustrates and delineates all the technical aspects of the production. Included in this part is the set ground plan, set renderings, photographs of the set, rear elevations, front elevations, construction drawings, scene shift plot and special effects plot. Also included is a costume plot and renderings of the costumes, a light plot, an instrument schedule, a switchboard set-up chart and a sound plot.

Part Three is the designer's post-production analysis. This is a critical evaluation of the set, costumes, and lighting with regard to their relevancy to the play, the director's needs, and the overall production concept and goals.

VISUAL DESIGN OF CHARLOTTE CHORPENNING'S

JACK AND THE BEANSTALK

by

Robert Cauthorn Jarvis

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
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Approved by

Andreas N. Noulkos

Thesis Advisor

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Date of Submission

APPROVAL SHEET

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

Thesis Advisor

Andrew N. Smith

Oral Examination
Committee Members

Signi M. Allen

Thomas Belin

October 30, 1971

Date of Examination

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PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

It is my conviction that the children's theatre is one of the very, very great inventions of the 20th century and that its value has been largely unrecognized and neglected.

There are the words of Mark Twain and John Dewey, no more a very positive statement of the children's theatre, a statement with which this writer agrees. But why is the children's theatre "a great invention?"

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

Children are born with a natural tendency to play. Through play, children are able to express their feelings and experiences. The play background and design approach is a method of using play to create a positive educational experience. Through play, children are able to express their feelings and experiences. The play background and design approach is a method of using play to create a positive educational experience. Through play, children are able to express their feelings and experiences. The play background and design approach is a method of using play to create a positive educational experience.

The intrinsic value of the experience children gain through theatre has a positive educational value. Through theatre, children are led to the arts. "A child is not born knowing art exists. He cannot reach it unaided."¹ Through theatre, art is presented in a way that is accessible to children.

¹Mark Twain, a personal letter to a teacher published in a Chicago newspaper, quoted in Winifred Ward, *Theatre for Children* (London: The Children's Press, 1953), p. 76.

²George F. Johnson, *How Children's Theatre Happens* (New York: The Association of Junior League of America, Inc., 1963), p. 3.

PART I

THE PLAY BACKGROUND AND DESIGN APPROACH

It is my conviction that the children's theatre is one of the very, very great inventions of the 20th century--and that its vast educational value--now but dimly perceived and vaguely understood--will presently come to be recognized.¹

These are the words of Mark Twain and with them, he makes a very positive statement about children's theatre, a statement with which this writer agrees. But why agree? Why is children's theatre "a great invention?" There is one very important reason. In theatre, children are confronted with art. They are exposed to new forms of expression. Old friends from familiar stories come to life and new characters are presented to them. Through the designer's media, the director's manipulations and the actor's skills, they see characters and places of literature. In the dramatic arts, the oral tradition of storytelling becomes fused with the visual arts of drama. Theatre provides fuel for children's imaginations and in so doing helps expand their scope of experience.

The intrinsic value of the experience children gain through theatre has a positive educational value. Through theatre, children are led to the arts. "A child is not born knowing art exists. He cannot seek it out unaided."² Through theatre, art is presented in

¹Mark Twain, a personal letter to a teacher published in a Chicago newspaper, quoted in Winifred Ward, Theatre for Children (Anchorage: The Children's Press, 1958), p. 76.

²George T. Latshaw, AJLA Children's Theatre Manual (New York: The Association of Junior Leagues of America, Inc., 1966), p. 7.

such a way that the children can be exposed to literature, art, music, and dance. Confrontation is the key word in defining the positive essence in children's theatre. Children are confronted with new ideas, new experiences, and new forms of expression.

It is the successfulness of this confrontation that will determine how vital the theatre will become to the child.

It has been stated that a purpose of children's theatre is to build the audience of tomorrow. The future audience will exist only as a by-product if the child has a meaningful and satisfying encounter with the theatre today.³

The challenge to the designer, the actors, and the director is to see that this confrontation is an experience through which the child will grow in scope and interest. With this thesis production of Charlotte Chorpenning's Jack and the Beanstalk, this designer wishes to challenge his audience with the art of the theatre. New experiences are to be offered and, hopefully, this production will stimulate these children's imaginations and in doing so broaden their appreciation of art.

The Historical Background

The historical background to a fairy tale that has been passed on by word of mouth for as much as several hundred years before it was written down is brief and sketchy at best. However, a few facts can be pieced together. In the preface to his anthology of folk and fairy tales, Fairy Tales Every Child Should Know, Hamilton Mabie states that the story of Jack and the Beanstalk might stem from the Teutonic folk tale Al-fader.⁴

³Ibid.

⁴Hamilton Mabie, Fairy Tales Every Child Should Know (New Jersey: Doubleday, Page and Company, 1915), p. v.

Joseph Jacobs, an authority on English folk and fairy tales, corroborates his theory by stating that many purely English fairy tales date from as far back as the sixteenth century.⁵ He places Jack and the Beanstalk in this early time period. Mr. Jacobs also states in his book that he believes that

the international nucleus of the European folk tales is India. But for each country there remains a residuum peculiar to that country--e.g. for England, Jack and the Beanstalk or Child Roland--and there is no reason to doubt that these are artistic products of the folk fancy of some Englishman.⁶

Jack and the Beanstalk is included in most anthologies of English folk and fairy tales and is considered by most authorities to be an English product. Since most of these fairy tales were passed on orally for so many years, it is virtually impossible to trace a specific story to its original form. Most all stories underwent a certain amount of metamorphosis in the retelling. The only aspect of these stories that remained more or less intact is their pattern.

It is the understanding of the inherent pattern of these folk and fairy tales that offers more illumination in the historical background of Jack and the Beanstalk. These fairy tales have a very simple pattern.

Since most of the tellers of these folk and fairy tales and their listeners had few possessions of their own or what they did have had either been given to them or they had made themselves, they valued things; visible, tangible and usable.⁷

⁵Joseph Jacobs, English Fairy Tales (New York: G. P. Putnam's Sons, 1953), p. 241.

⁶Ibid., p. 242.

⁷The Brothers Grimm, Grimm's Fairy Tales, translated by Margaret Hunt (New York: Pantheon Books, 1944), p. x.

Around these "things" the stories were built and thus the pattern. In Jack and the Beanstalk, the things around which the story revolves are Jack's cow, the Giant's golden-egg-laying hen and the harp, to name a few. "Good traditional story tellers had a sense of pattern and in the retelling made the pattern evident."⁸ "It is the achievement of this pattern so much more fundamental than that achieved by the conscious writer that makes the best of these stories so memorable."⁹

Along with the pattern, it is important to understand some of the basic wishes and beliefs of the people of the time when these stories originated. In the case of Jack and the Beanstalk, the time period is the early Medieval era. "These traditional stories projected the deepest wishes of the folk."¹⁰ This was a very difficult period for the folk. If they were not being overworked and underfed by the feudal lords or decimated by the plague, they were being told by the Church that they would burn in hell. These stories reflect their desires to be free of their hard and stark existence. The fanciful nature of their folk and fairy tales with the "deus ex machina" of elves, good fairies and magic exhibits the escapist tendencies of their imaginations. "The monstrous, irrational and unnatural motifs of folk tales . . . are derived from reservoirs of dream and vision."¹¹ For example, in Jack and the Beanstalk, Jack and his mother are starving. A magic man trades Jack some magic beans for his cow. A beanstalk grows from the beans, up which

⁸Ibid., p. ix.

⁹Ibid., p. x.

¹⁰Ibid., p. xi.

¹¹Ibid., p. x.

Jack climbs and finds his fortune by defeating the Giant. Oppression is relieved by magic.

Not only did the wishes of these folk influence their story, but also their beliefs affected the substance of their literature. "The listeners believed in magic, witchcraft, transformation and had no doubt about the efficacy of spells, charms, and incantations."¹² So, it is only natural that these folk and fairy tales involve a great deal of magic.

Another belief of these folk as relevant to Jack and the Beanstalk is the belief in parallel worlds.

The notion that above or else below our world, there are parallel magic worlds is wide spread. In fact, our world is often called "Middle Earth." The regions above or below did not, by any means, always correspond to heaven or hell, but often served the imagination as do our present day science fiction adventures on other planets.¹³

In Jack and the Beanstalk, Jack climbs from his home on "Middle Earth" to the parallel world above earth where he finds the Giant's Castle. Jack, in essence, is a sixteenth century Buck Rogers.

The Stylistic Approach

The evolution of a design for a set is a very complex and complicated process. The designer, on one hand, is pragmatic and deals objectively with the myriad of practical requirements of a stage setting. On the other hand, he is very subjective and lets his imagination and intuition conjure up the images that reflect the mood or atmosphere

¹²Ibid., p. xi.

¹³Annabel Williams Ellis, Fairy Tales from the British Isles (New York: Fredrick Warne and Company, 1964), p. 337.

inherent in the play. The designer must conceive how this picturization can best be accomplished. In some plays the outlines--that is, the entrances, exits, open areas, interior, or any functionally designated requirements of the setting--are emphasized while the mood is created more by the literature of the play. In other plays, the setting must create a mood or atmosphere which is important to the meaning of the play. The designer must decide where the fulcrum sits and balance the practical and the artistic. He must be a visionary and a realist at the same time.

In conceiving the design for a play, the designer must apply the practical and artistic approaches to the many different facets of a production. In considering this production of Jack and the Beanstalk, this designer has arrived at six basic facets to be evaluated and applied to the two approaches. Concerning the play directly, the period of the play, place of the action, the style of design most suitable for this play, and the mood must be evaluated by the designer. The two remaining facets of production which must be taken into account are the stage limitations and the director's needs. The set, costumes, lighting and sound will be discussed separately as they apply to these six facets of the production.

The Set

There are three locales necessary in staging Charlotte Chorpenning's Jack and the Beanstalk. These locales are (1) the house and garden of Jack and his mother, (2) the Giant's kitchen at the top of the beanstalk, and (3) the beanstalk halfway between earth and the Giant's castle. Both the director and the designer agreed that the time period

for setting this play is Medieval. Since this traditional fairy tale probably originated in the fifteenth century, it would be historically accurate to set this play in the Medieval period. Also, children would most likely associate a fairy tale with this era. Although children may not be conscious of the particulars of the Medieval span of history, setting Jack and the Beanstalk during that period would give the children a more solid reference point to what they might expect from exposure to traditional children's literature. "What children expect in settings is largely influenced by illustrations in books."¹⁴

Since this play is an adaptation of an English fairy tale, it is only natural to set the play in the English countryside. The place of action is only important for this play in that it is a reference point for the design motifs used by the designer. Of the three set locales, only the widow's cottage and the Giant's kitchen are designed to catch the flavor of English architecture. The widow's cottage and garden were designed so that "the general outline would produce a picturesque effect."¹⁵

The script calls for the home to be a pleasant cottage and the feeling this designer wanted was a cozy little nook tucked away in the country. The set should emanate warmth and goodness. The colors used in this setting will tend toward the earth tones but slightly warmer. The cottage will be in tones of yellow to typify the yellow brick used in many English cottages.¹⁶ The roof will be a stylized variation on a

¹⁴Ward, Theatre for Children, p. 253.

¹⁵William Atkinson, Views of Picturesque Cottage (London: Gregg International Publishers, 1971), p. 8.

¹⁶Ibid.

thatch roof which is so typical of English cottages. Highlights of brighter tones will be picked up in the stones of the wall by the cottage and in the moss and lichen on the cottage exterior.

For the Giant's house, the same flavor of England will be maintained, but more stylization and "fancy" will be used. The script describes the kitchen as a typical country kitchen, but to give this set a feeling of "other-worldliness," this designer has stylized this set to be more dramatic in color and line. The style of the set will reflect the English motif in that the traditional half-timbering will delineate the set. Against this motif, the colors will act to give the setting a more fairy-tale-like atmosphere. All the furniture and accoutrements will follow the English motif yet will be exaggerated in color and size to augment the whimsical atmosphere.

The style of the design approach used for this set is the next area of consideration. The form this designer believes most appropriate for Jack and the Beanstalk is stylization.

Basically it can be described as the amusing telling of a story by graphic means. It invariably employs an exaggeration of color, line, and mass in the treatment of objects taken from life. The designer has adapted and arranged his source material to conform to a particular style of expression rather than to a faithful recording of its appearance in nature.¹⁷

By stylizing the set, the designer can employ colorful and fanciful motifs while using "artistic license" in the inclusion or omission of details. In the widow's cottage, the colors, as mentioned previously, will be brighter and more lively than if the cottage setting were treated

¹⁷A. S. Gillette, Introduction to Scenic Design (New York: Harper and Row, 1967), p. 159.

realistically. The same approach will be applied to the Giant's kitchen with the exaggeration heading more towards the fanciful.

In the third locale, halfway between heaven and earth, Jack has an encounter with the Man in the Moon. The stylization of this set will be more pronounced than in the other two sets. This setting is so totally unrealistic that it affords the designer as much leeway as his imagination will contain.

The mood of the play is the fourth facet of the production that this designer must consider. Probably the most obvious facet, the mood is certainly bright and frivolous. The plot makes no pretensions to realism. After all, Jack and the Beanstalk is a fairy tale and the mood is certainly light and gay. "The sets and costumes should be as cheerful as the mood and the period of the play will permit."¹⁸ Keeping in mind the period of the play, this designer has kept the color and style of the production as "cheerful" as possible.

Since the theatre in which this play was designed to be produced presents no outstanding staging limitations to this designer, the next facet to be discussed is the director's wishes for the production. Most directors have certain definite ideas as to how their production can most effectively be presented. They may want a door here or a window there or they want something totally different from the designer's concept. The director's concept takes precedence and is a primary consideration in designing the set.

The director of Jack and the Beanstalk had four basic desires for this production. First, he wished for the overall design to emulate

¹⁸Ward, Theatre for Children, p. 251.

the casual and sophisticated feeling of the illustrations found in some of the better children's books. This concept gave this designer a great deal of freedom in which to operate. The other three desires of the director were more practical in nature.

He wanted the scene changes made as quickly and as smoothly as possible since children tend to get restless. To accomplish this, the mechanics of the set will be kept as simple as possible. Each locale will be mounted on its own platform on casters. A false proscenium will be erected through which the platform containing the widow's cottage and the platform containing the Giant's kitchen will be rolled as each scene is played. Set changes will be a matter of pulling one platform up stage through the proscenium and rolling the other platform in place. To cover this change, there will be a show drop which will be flown in just behind the false proscenium and cover the opening. It will be lowered as the first wagon is pulled up stage and will remain down until the second wagon is in place and starts to be rolled into its down stage playing position. As the second wagon moves down stage, the show drop will be flown out. The locale on the beanstalk between the Giant's castle and earth will be played on the wing stage left. Changes into and out of that scene will mean only a change in the grand drape and lights.

The third requirement of the director was to make all changes without a blackout. To make this possible, the grand drape will be used with curtain warmers that will be brought up during the changes.

The last requirement of the director was to bring the set as far down stage as possible. This will be done easily. The only requirement

of the design affected by moving the set down stage is the use of a show drop. This means the proscenium must be far enough up stage for the use of the fly gallery.

This concludes the discussion of the set. The next area of discussion will be the costumes.

The Costumes

In designing the costumes for Jack and the Beanstalk, this designer divided his approach into three basic considerations. These were: (1) the style of design for the costumes as related to the setting, (2) the historical place and period from which the costume designs were to be drawn, and (3) the illumination or illustration of the character as reflected in his costume. Each of these considerations will be discussed in general and as they specifically apply to each costume.

As in the set, the style of design used for these costumes is stylization. The designs reflect the use of exaggerated color and, in some cases, line. The silhouettes from the historical context have been adapted to express the illustrative, if almost cartoon, characteristics of the set. Color, line, and texture have been interpreted in a stylized manner to retain the flavor of the historical place and period in which the play has been set while augmenting the storybook feel of the production concept.

In the production of Jack and the Beanstalk, the place and period in which the designer and the director decided to set the action of the play is in the English countryside in the fifteenth century. The costumes were designed to reflect the Medieval period of the play. The

general line of the Medieval dress is a very soft flowing one. In women's dress, the girdle was worn high with the drape of the skirt accenting the hips. "The houppelande sleeve was popular."¹⁹ Headdress for women ranged between the hoods or capuchons for country folk and peasants to the elaborate heart-shaped hats for ladies of wealth and fashion. Women also wore hats consisting of a "padded roll with a false cockscombe or liripipe."²⁰ This style of headdress was also popular with the men. The hoods worn by the peasant men and women were of a coarser cloth. Monk's cloth will be used to simulate this texture. For the men, the general line of the costumes will follow a basic tunic or jerkin worn over tights.

The illustration of the character is very important to costume design. The costume should reflect the character who wears it. In children's theatre this is even more important in order to aid the children in identifying the character. Symbolic use of color can be illustrative of character traits and characters can be color-linked. Both symbolic color and color linking have been used in these designs.

The fourteen costumes to be designed for Jack and the Beanstalk were conceived following the guidelines of the aforementioned considerations. Each costume will be described as designed in the context of the considerations.

Widow Bess, Jack's mother, has two costumes. The first is her peasant garb and will be a simple floor-length tunic of coarse material

¹⁹Beter D. Buchnell and Margaret H. Hill, The Evolution of Fashion (London: B. D. Batsford, Ltd., 1968), p. 159.

²⁰Iris Brooke, Medieval Theatre Costume (New York: Theatre Arts Books, 1967), p. 16.

dark orange in color. Over this will be a shift on monk's cloth of pale green which will be loosely tied at the waist and hiked up in front to reveal the tunic. The shift sleeves will be full with a large strip of orange at the cuff. Her head will be covered with an off-white capuchon. This tunic and over-shift arrangement was common among the Medieval peasantry. The generally soft, flowing lines of the costume will give the Widow a correspondingly soft, motherly quality. The Widow's second costume is described in the script as "a gown like a piece of the sky."²¹ This costume will be designed after the fashion of the ladies of court in the fifteenth century. It will consist of a modified jumper top with an empire waist and a full floor-length skirt. The fabric will be a blue-green brocade which should appear predominantly blue on stage. This will be worn over a high-necked blouse with full houpeland sleeves. The blouse will be made of white fabric and the sleeves will be lined with a blue satin that matches the blue of the brocade. The bodice will be trimmed with a metallic rick-rack. Her headdress will be the heart-shaped padded roll that was popular in fifteenth century England. Fabric used in the gown will also be used in the headdress. As in the peasant costume, the soft flowing lines will conform to the line of the period and the feel of the character. The color is accurate within the context of the script and the overall effect is the richness desired.

Jack's costume will be that of a peasant. This costume will consist of a short tunic over which will be laid a cowl with a notched

²¹Charlotte B. Chorpenning, Jack and the Beanstalk (Anchorage, Kentucky: The Children's Theatre Press, 1935), p. 32.

edge. The tunic will be worn over tights and simple soft shoes, tied at the waist and spotted with patches. The tunic will be dark orange in color to pick up the tone of the Widow's tunic. The patches will be multicolored with the green monk's cloth of the Widow's shift predominating. The use of color will color-link the Widow and Jack. The outline of Jack's costume will also be historically accurate.

Frihol, the Magic Maker, being a more fanciful character, will have a more stylized costume. The costume will consist of a tunic with an A-line skirt that falls just below the knee. The tunic will have the houppeland sleeve. The tunic will have a background of white decorated with a green bean leaf motif. The sleeves will be covered with a large bean leaf design. The design in the tunic and the sleeves are to be illustrative of Frihol's magic beans. The tunic will be worn over tights and simple shoes. His hat will be a padded roll with a cockscomb drape that carries out the bean leaf design. The outline of this costume will be basically historically accurate; however, the bean leaf design will give a very stylized fanciful flavor to the costume. The heavy use of green in this costume will help tie Frihol with the beanstalk.

Rafe Heywood is a villain and his costume will be designed accordingly. His costume will consist of a floor-length black tunic tied at the waist with a belt of red fabric. His hat will be a padded roll of black with a drape of red to match his belt. In this case, black will be used to color code him as evil and the red will denote his richness.

Nicholas is a peasant and his costume will be designed to reflect that. It will consist of a short tunic of green tied at the waist.

The sleeves will be yellow. He will wear a hood of yellow monk's cloth, yellow tights and soft shoes. Historically the outline will be accurate; the use of brighter colors will make the costume more stylized.

Nicholas's female counterpart is Joan. She will be costumed in an A-line ankle-length dress of a coarse brown material. The sleeves will be full to the elbow, then narrow to the wrist. The center panel of her dress will be of a bright yellow material. Her head will be covered with an off-white capuchon. Her dress will be loosely belted with a suede strap. The strap will hold some sort of small purse. The line of the costume will be authentic with the yellow panel being stylized and color-linked to Nicholas.

Another peasant is Old Tyb and her costume will resemble the Widow Bess's in line. Old Tyb's costume will consist of a dark red-brown floor length tunic which will be worn under a shift of purple fabric. As in Widow Bess's costume, the shift will be tied in the middle and hiked up in the front to reveal the tunic. Her head will be covered with an off-white capuchon. Also, she will have a cape of pink material lined with lavender. This pink-purple color combination will be repeated in the Giant's Wife's costume to color-link her with Old Tyb, her grandmother.

The last two peasants are Gavin and Annot. Gavin will be costumed in a brown tunic and scarf of yellow monk's cloth. The tunic will be tied in the center and worn over brown tights. He will wear high soft boots. Annot will wear a green waist-to-floor full skirt. Over this she will wear a form fitting top with scoop neck and long sleeves. The bodice will flow into a knee-length skirt that will be

split at each side and laced to the waist. On her head she will wear a capuchon. Both of these costumes will conform to the line of fifteenth century peasants with the deviation being in brighter, more stylized colors.

Now, moving from the "real" world of Jack into the "parallel" kingdom of the Giant, the costumes will become more stylized and fanciful. Color and line will become more indicative of characters who are really larger than life. The Giant's Wife's costume will consist of a full, floor-length skirt of purple fabric that will be striped with bands of blue material. She will have a loosely cut pink blouse with full-blown long sleeves. An apron of the same material as the blouse will belt the skirt. Her head will be covered with a white capuchon. The colors and some of the fabrics will link her to Old Tyb, her grandmother. The pink rosy tones have been chosen to augment her warm, sympathetic, soft-hearted character.

The Giant, on the other hand, will be a stark contrast in tones of black. He will wear a short tunic of grey with a square notched hem. The tunic will be sleeveless and worn over black tights and turtleneck. Around the neck and over the shoulders will be hanging large, irregularly cut pieces of fake fur. His wrists and top of his high black boots will be ringed in fake fur. His hat will be a tall cone made of four panels of different fake furs which will be sewn to a band of the same material as the tunic. The effect desired is to make the Giant appear "more grotesque than terrible."²² The high hat will give him height and at the same time will make him appear funny. The fur at

²²Ibid.

the shoulders will broaden their appearance and will flop around as he moves, adding to his ludicrous appearance.

Probably the most stylized costume in this production is that of the Harp. With this costume, an inanimate object must be interpreted and pictured as a character. A great deal of flexibility is needed for the Harp, since the character must be able to get in and out of a small cabinet and do some simple dance steps. To accomplish this, the Harp's costume will be a painted leotard. The right half will be painted gold to resemble the column of a harp; also, the right half will be covered with gold glitter to catch the light. Strings of sequins will run from the right arm to points along the torso to simulate strings. Her hat will be a padded roll with gold decoration and a white drape.

The final costume to be described is that of the Man in the Moon. This costume will also be very stylized, but as in Frihol, the flavor of the English garb will be retained. His costume will consist of a short tunic, half black, half white, with long sleeves. This will be worn over half black, half white tights and boots. The right half of the costume will be black and the left will be white. Over this will be a silver ankle-length cape that will be lined with a blue-green fabric. His hat will be a padded roll with a silver drape. The black and white colors represent night and day, while the silvery cape represents the luminescence of the moon.

This concludes the discussion of the costumes. The last two areas of discussion concern the lights and the sound.

The Lights

The lighting for Jack and the Beanstalk will reflect the light, fanciful mood of the play. To light the Giant's kitchen and the Widow's house and garden, the cool colors will be in the green range and will be crossed with warm colors of pink tones. The scene midway between earth and the Giant's castle will be lighted to accent the silver of the set and the Man in the Moon's cape. Darker blues and greens will be used to light this scene.

The Sound

The sound used in this play, aside from specific sound effects, is the opening music, music to cover scene changes, a dance, and curtain music. Music chosen for these needs will be sixteenth century English country dances. The instruments used in these dances are oboe, recorder, harpsichord and tabor drum. The bright lively music conveys the mood and flavor desired for this play.

Summary

With the sets, costumes, lights and sound for Charlotte Chorpennig's Jack and the Beanstalk, this designer wishes to translate from the play onto the stage a feeling of the fanciful and whimsical that is so inherent in fairy tales. By using the dramatic arts, it is hoped that this production will challenge and confront its audiences with the arts.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

FLOOR PLAN

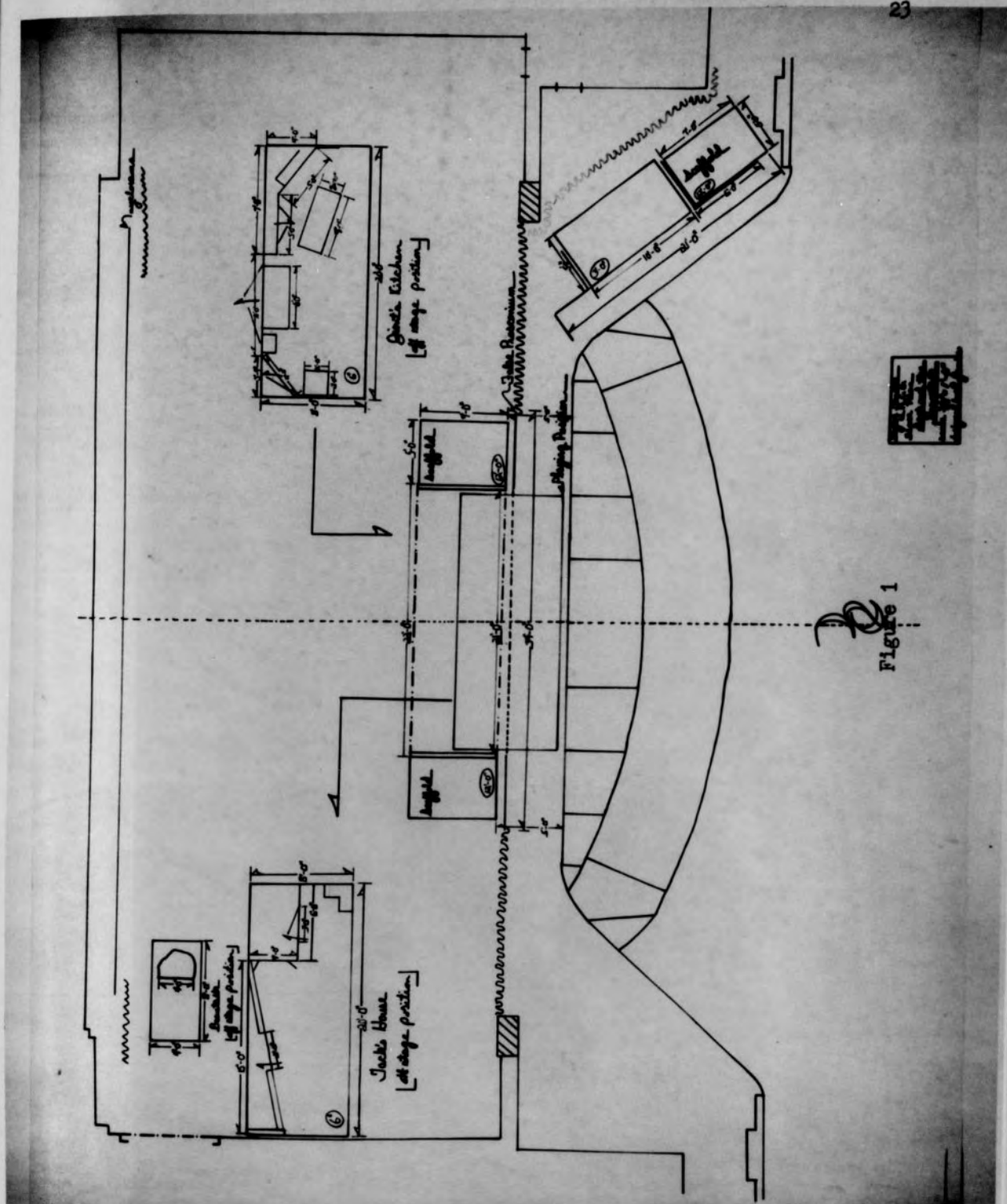


Figure 1

SET RENDERINGS

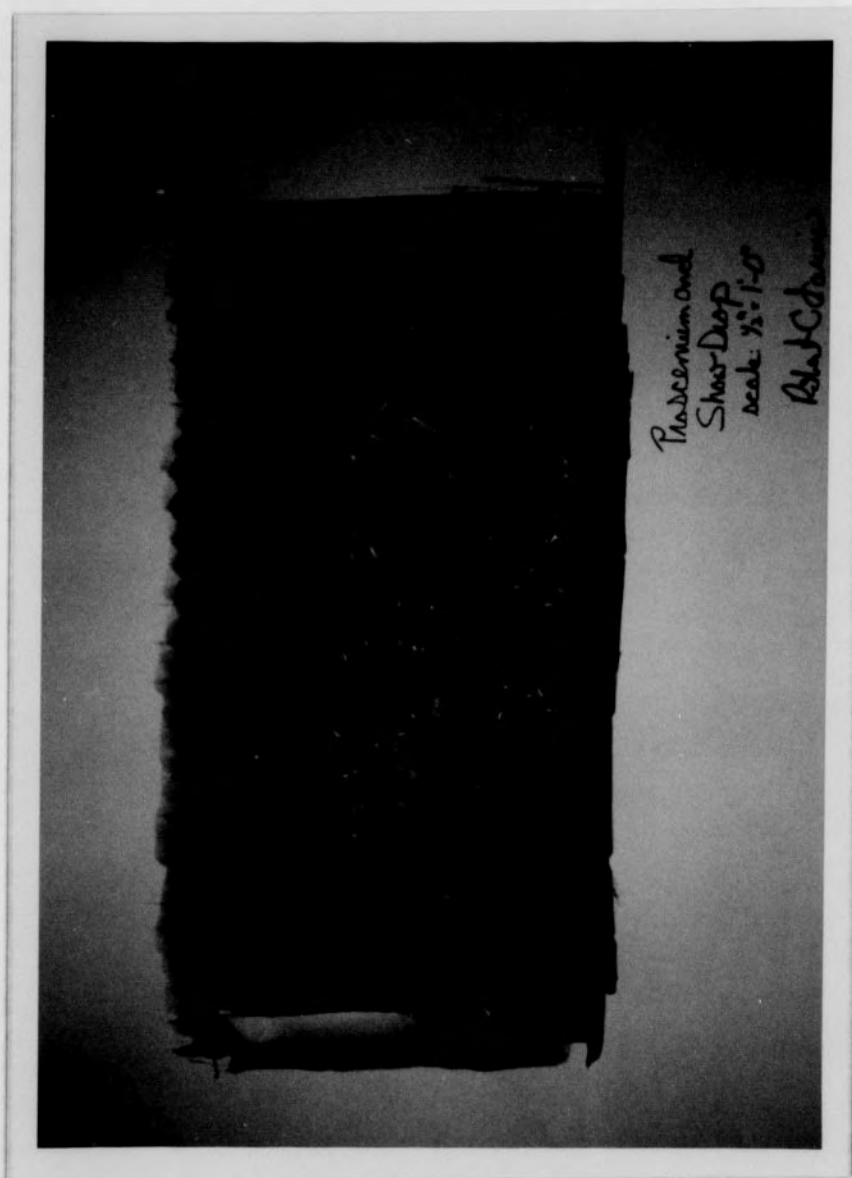


Figure 2

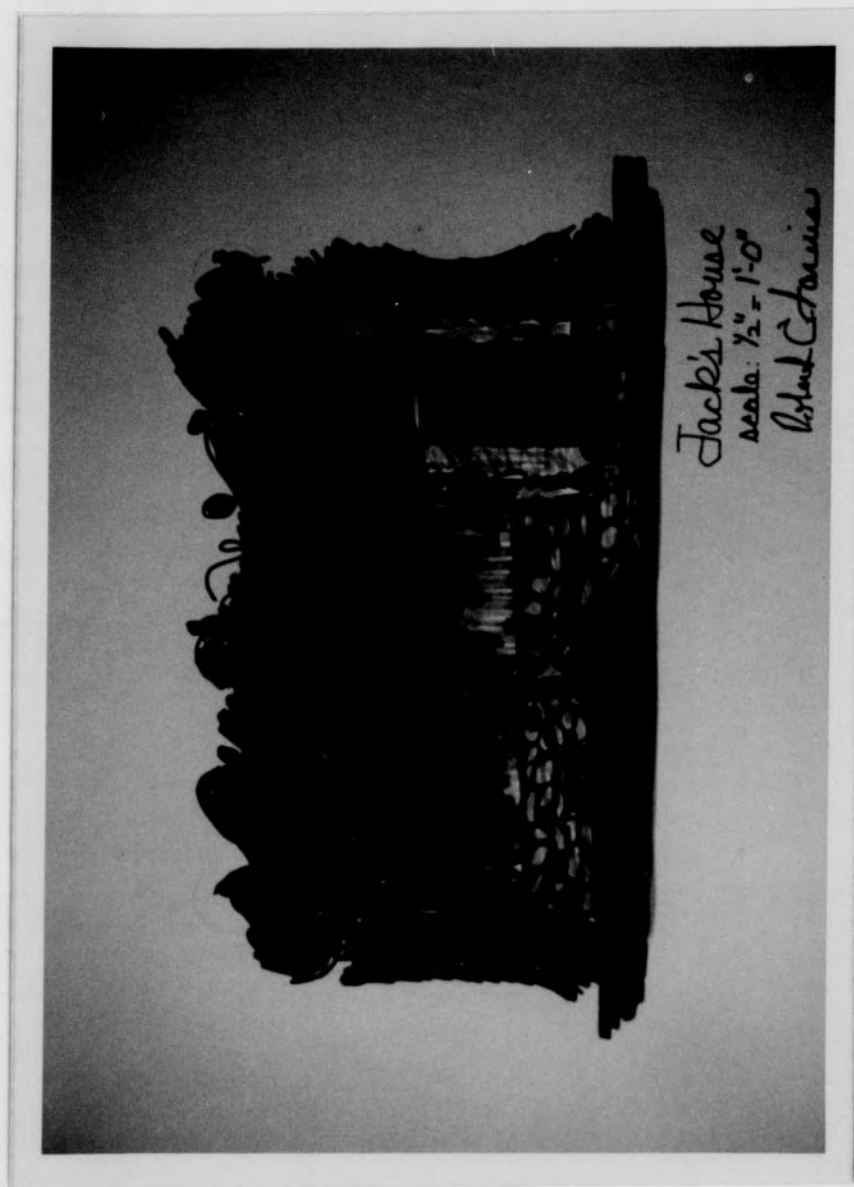


Figure 3

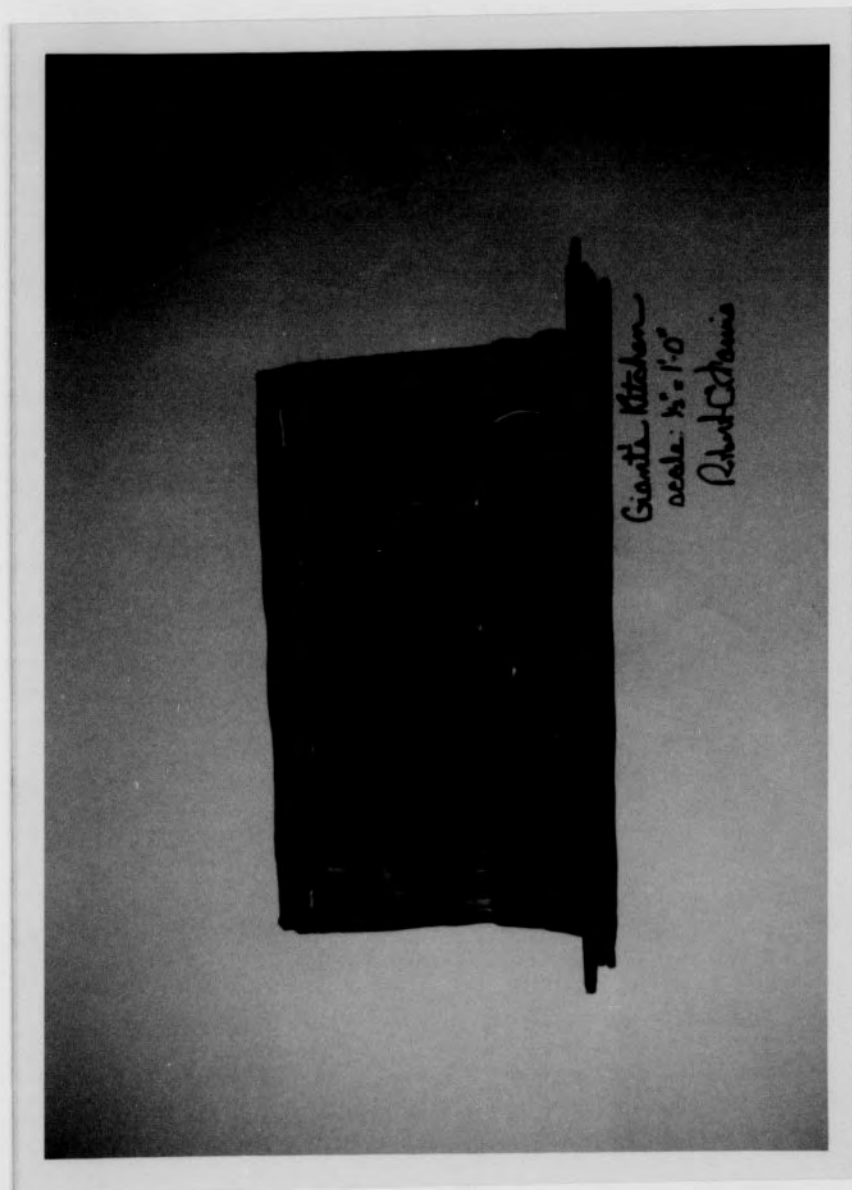


Figure 4

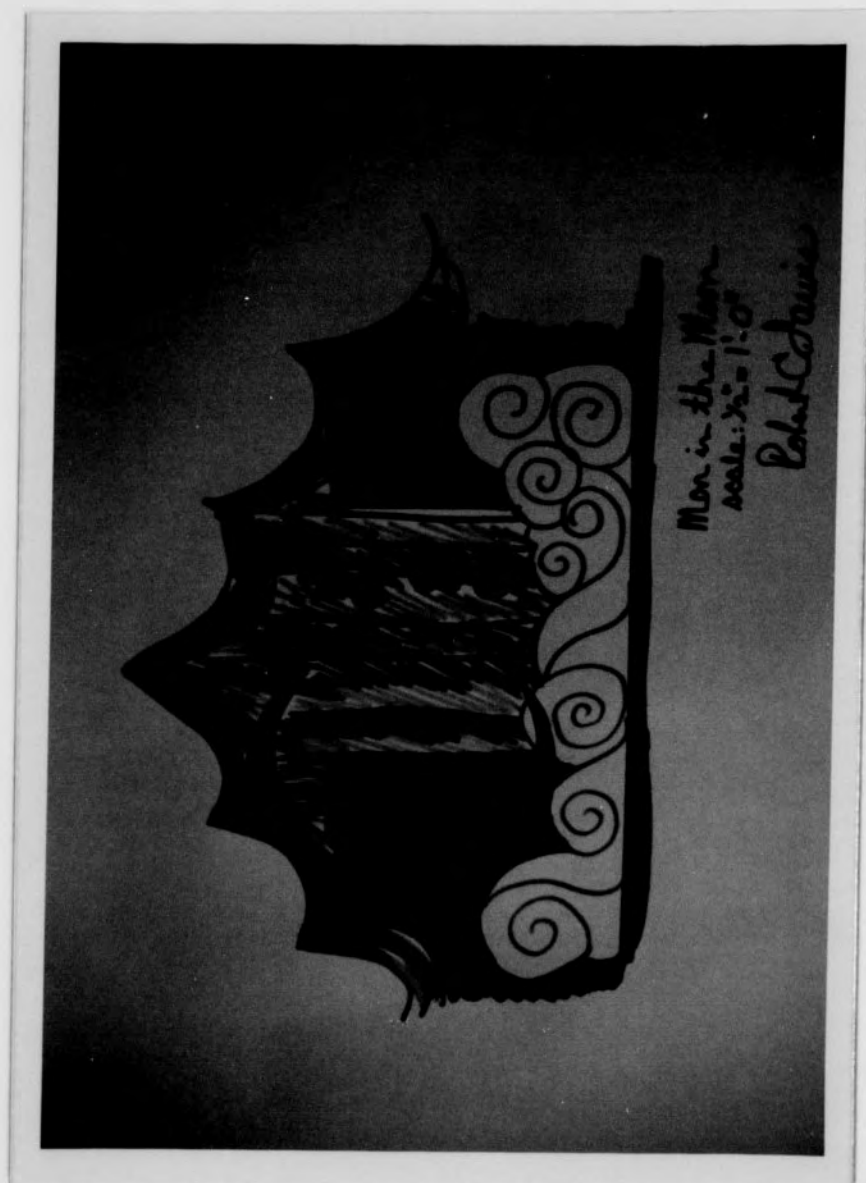


Figure 5

SET PHOTOGRAPHS



Figure 6

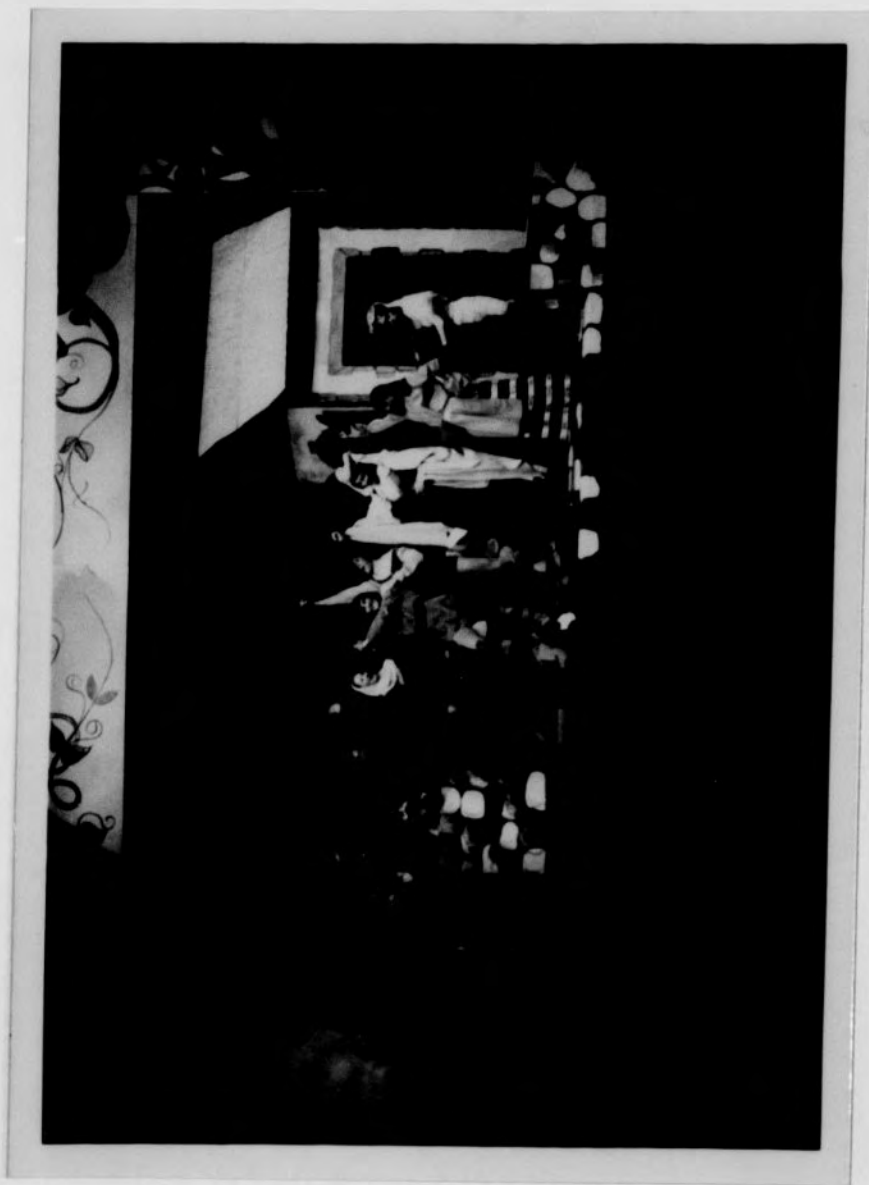


Figure 7

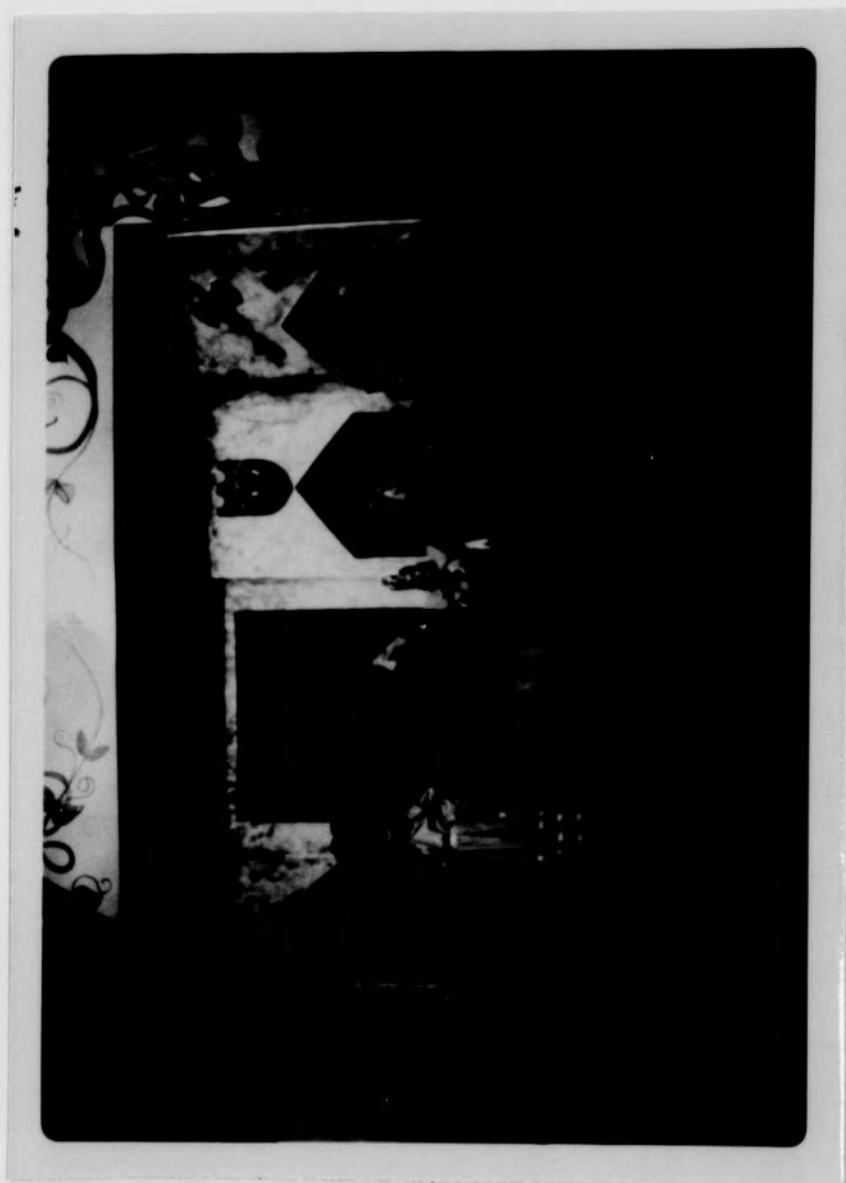


Figure 8



Figure 9

REAR ELEVATIONS

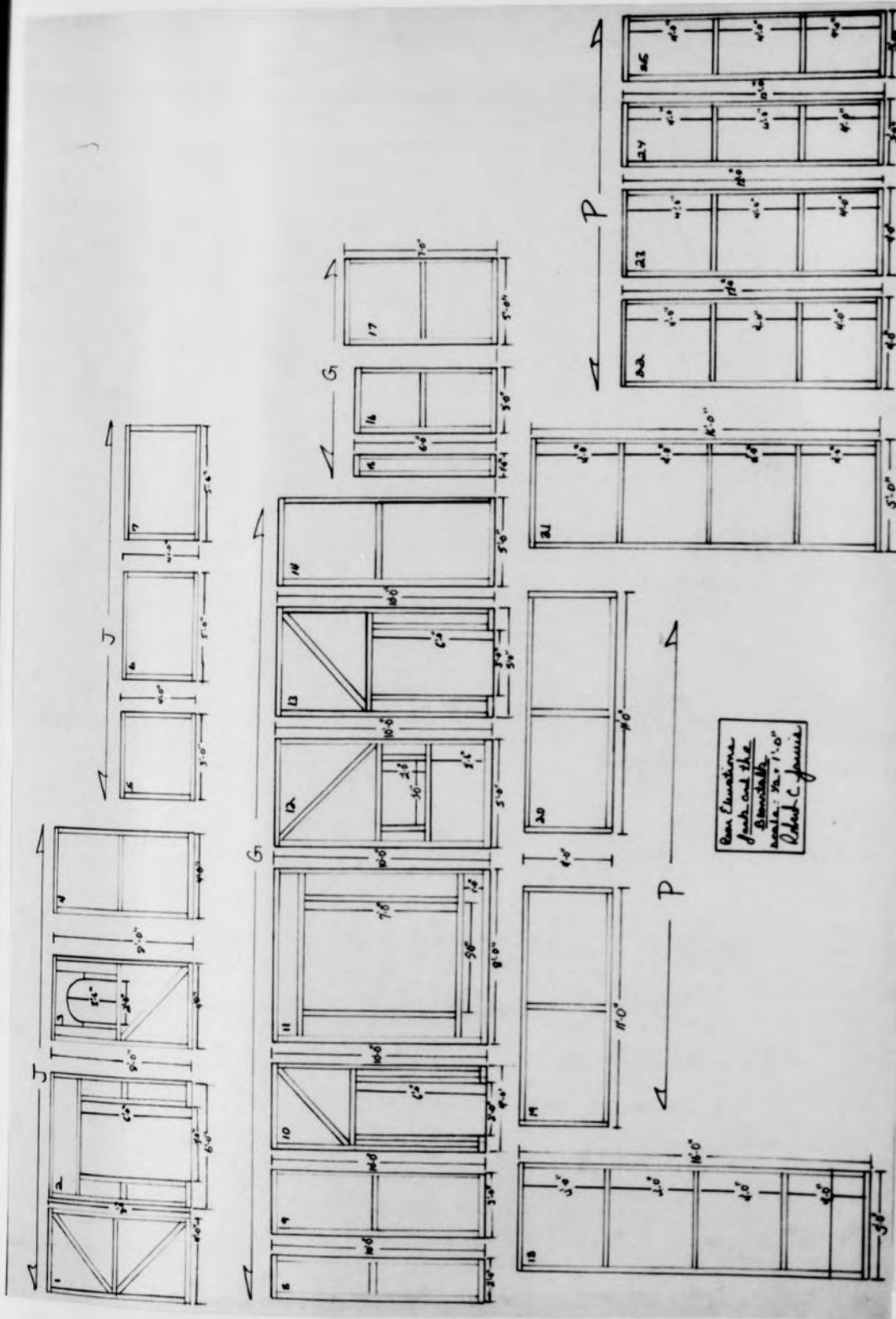
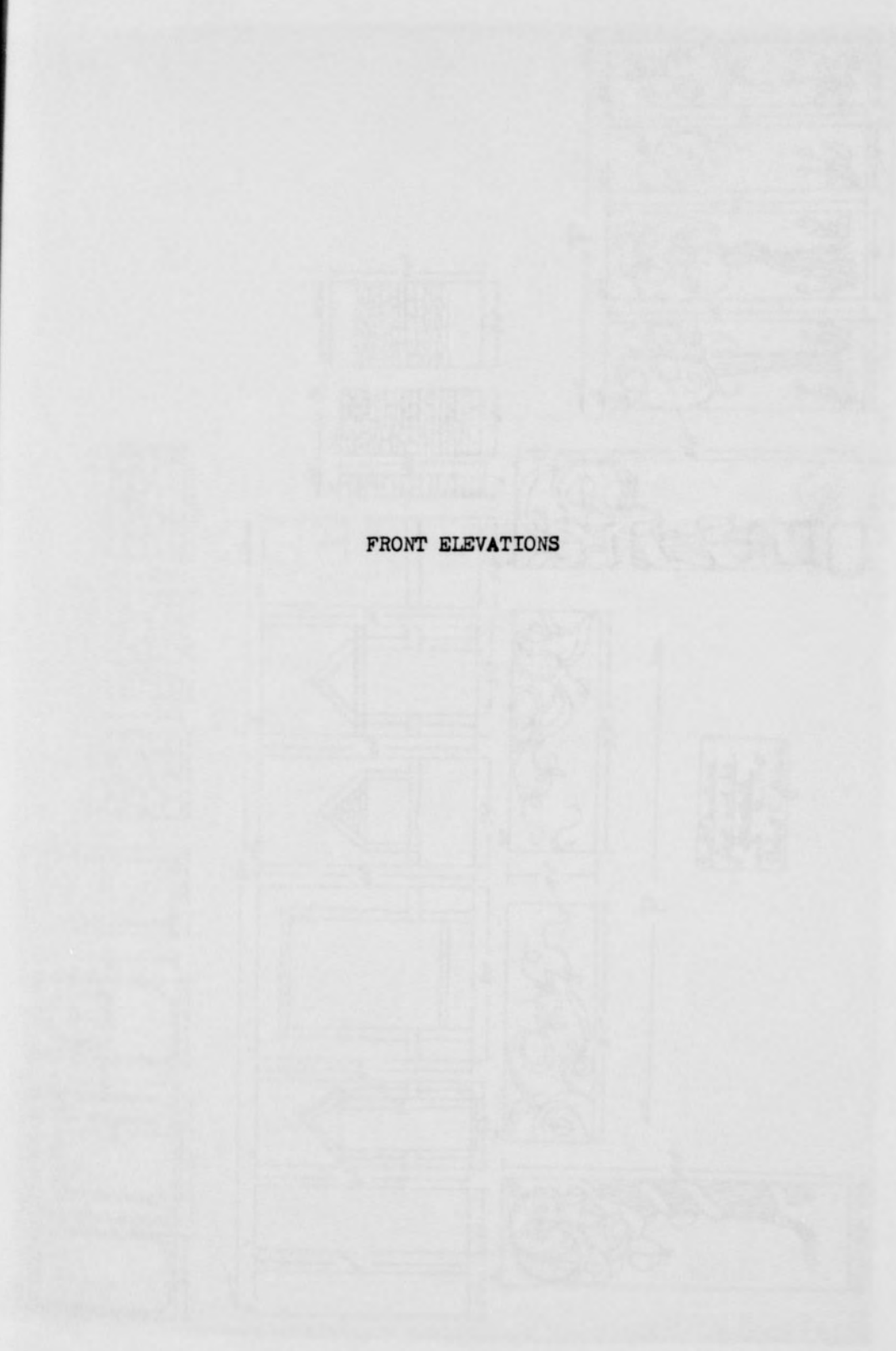


Figure 10

FRONT ELEVATIONS



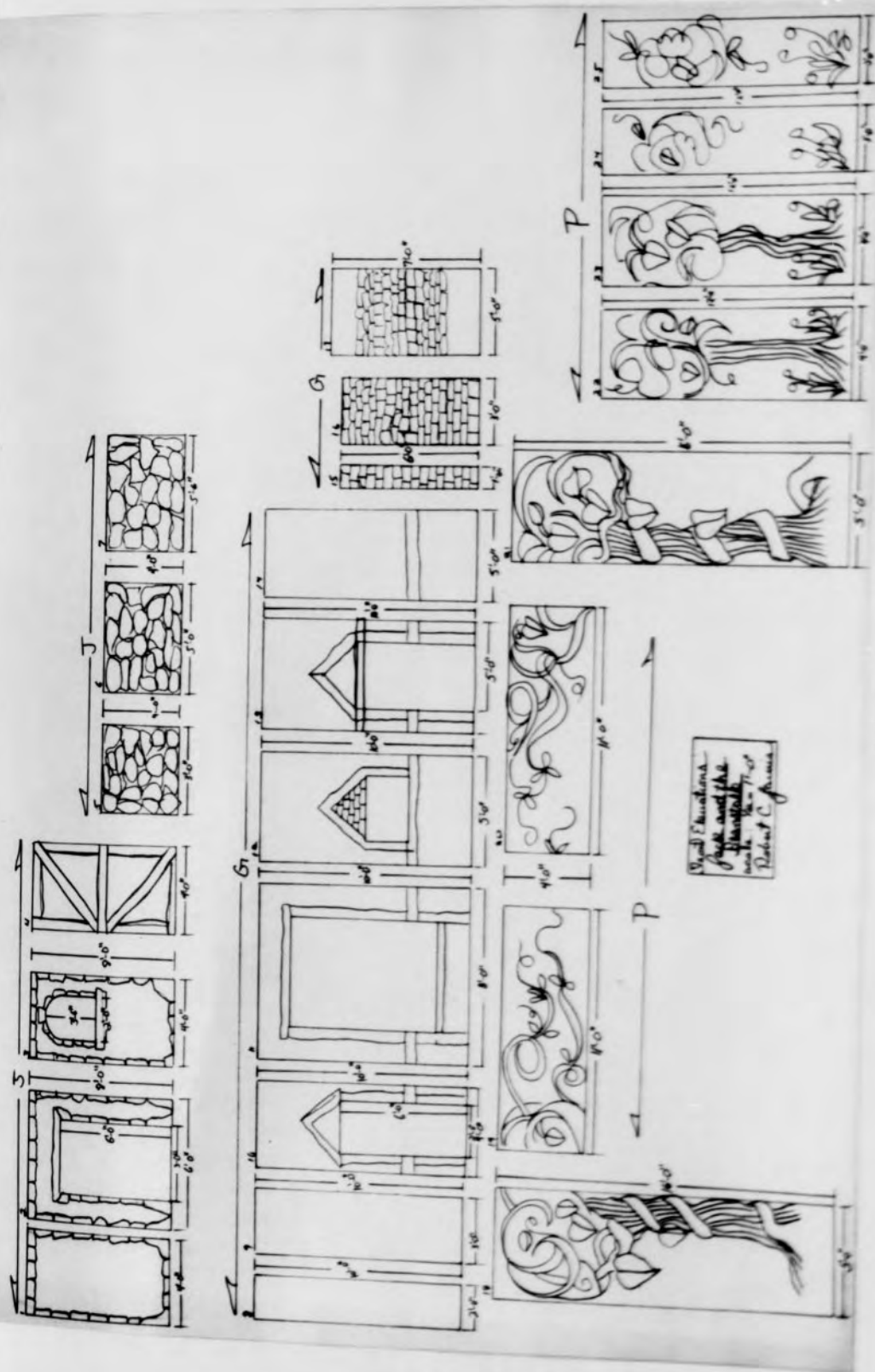
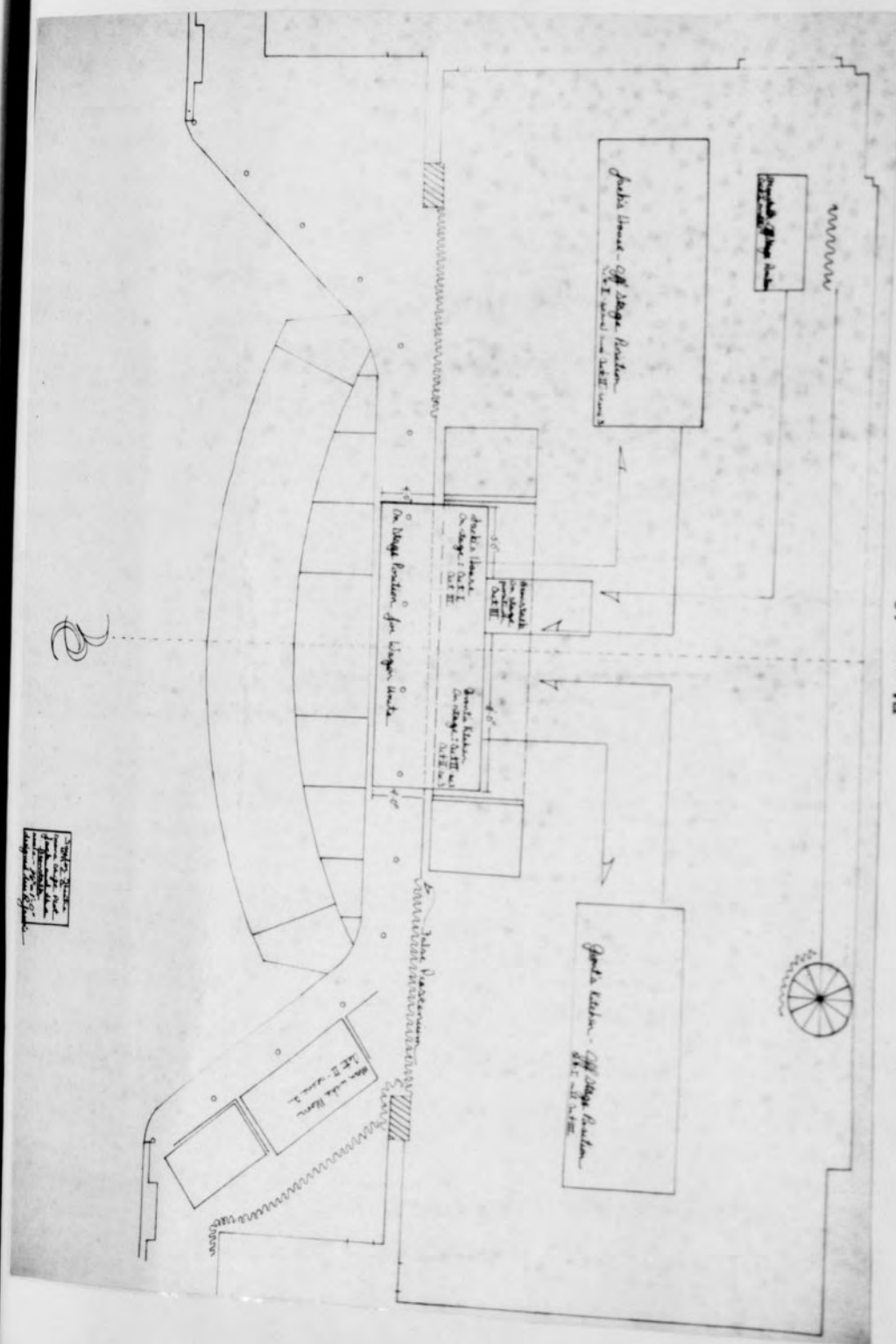


Figure 11

CONSTRUCTION DRAWINGS



SCENE SHIFT PLOT



Scene 1

PROPERTIES LIST

Act I

Set Stage Hand Props:

Widow Jones: basket
 nookie
 candlestick
 money bag

Friend: PROPERTIES PLOT
 peach

Neighbor: candle

Act II, Scene 1

Set Stage Hand Props:

Neighbor
 golden hen
 knife
 tray
 mug
 onion
 bowl
 whistle
 money box (window seat)
 8 bags of money
 golden eggs

Set Stage Hand Props:

Neighbor: candle
 stack of wood

Act II, Scene 2

Set Stage Hand Props:

bag of money in Jack's pocket

TABLE 1

PROPERTIES PLOT

ACT I:

Offstage Hand Props:

Widow Bess: basket
cookie
candlestick
money bag

Frihol: magic beans
pouch

Nicholas: cudgel

ACT II, Scene 1:

Onstage Pre-set:

sachel
golden hen
knife
tray
mug
onion
bowl
whetstone
money box (window seat)
8 bags of money
golden eggs

Offstage Hand Props:

Giant: cudgel
stack of wood

ACT II, Scene 2:

Onstage Pre-set

bags of money in Jack's sachel

TABLE 1--Continued

ACT II. Scene 3:

Offstage Hand Props:

Giant: cudgel

ACT III:

Offstage Hand Props:

Jack: coins

THE COSTUMES

DESIGNER'S RENDERINGS



Figure 14

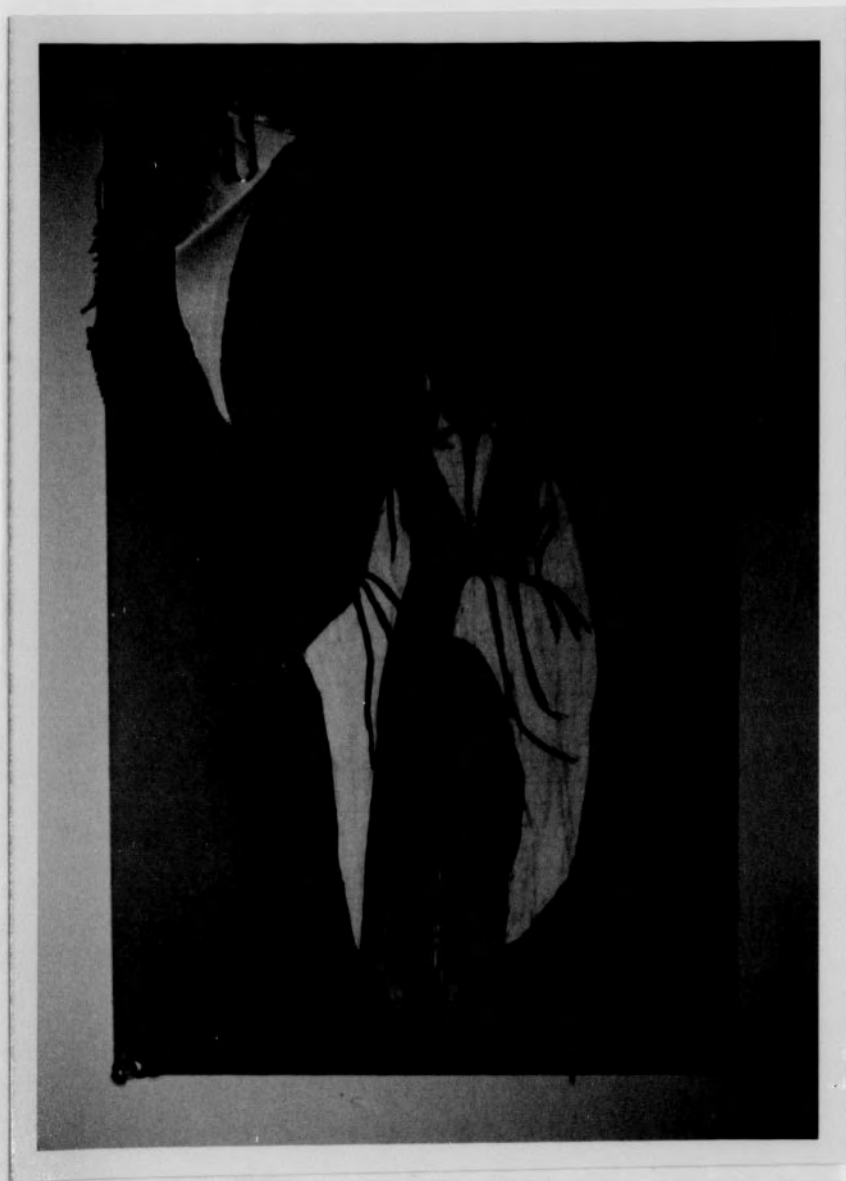


Figure 15



Figure 16

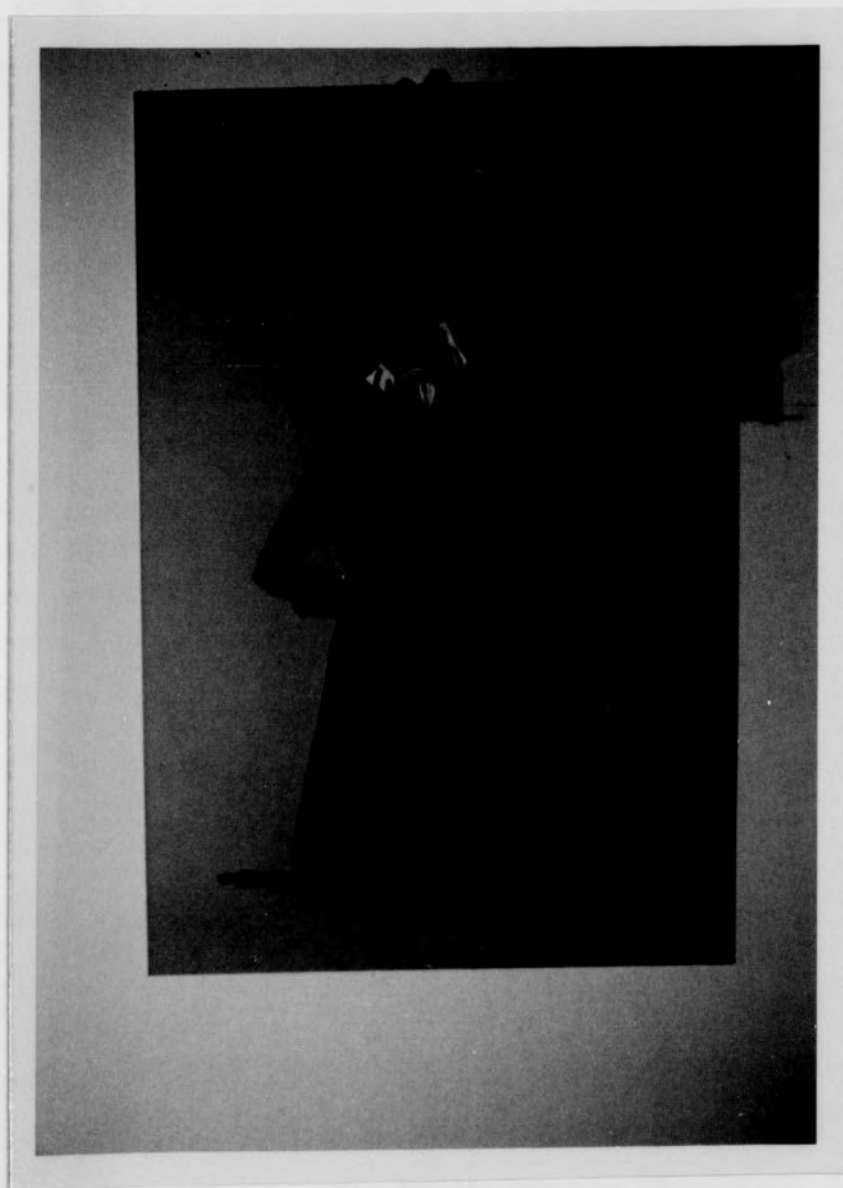


Figure 17



Figure 18

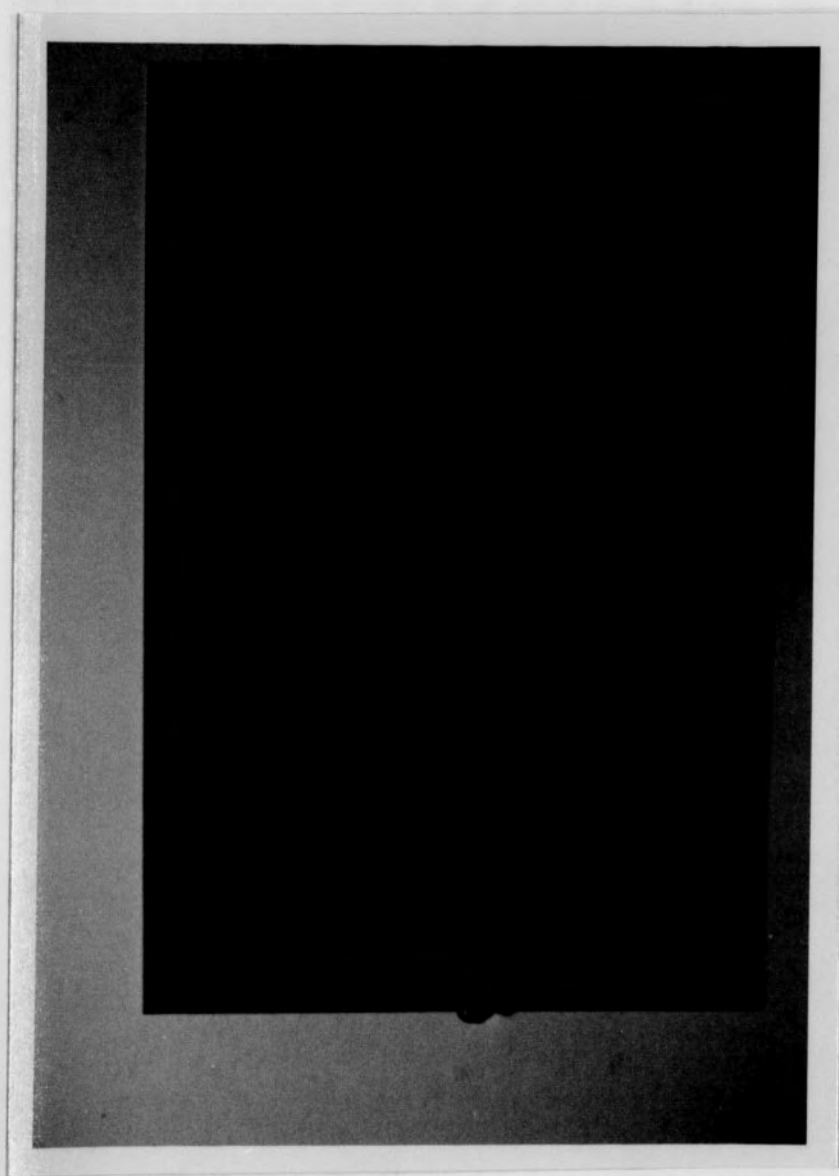


Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24

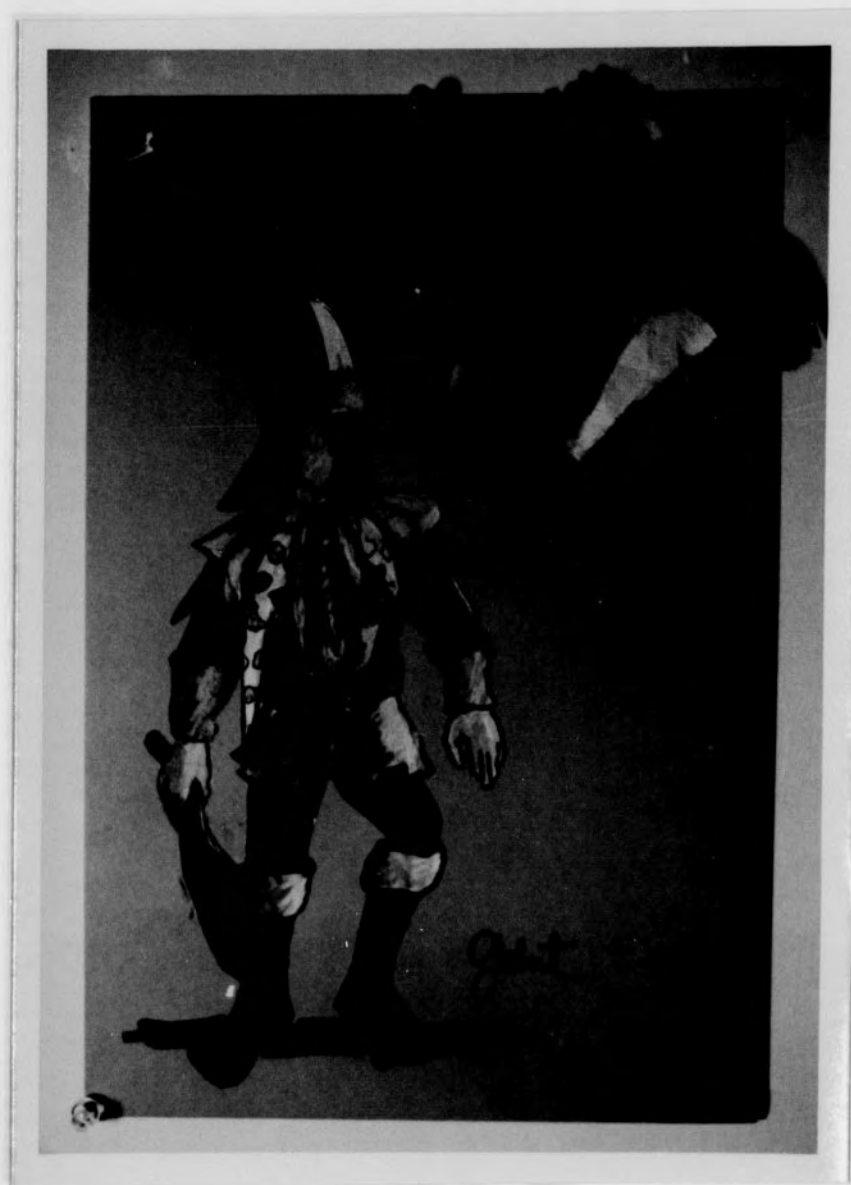


Figure 25

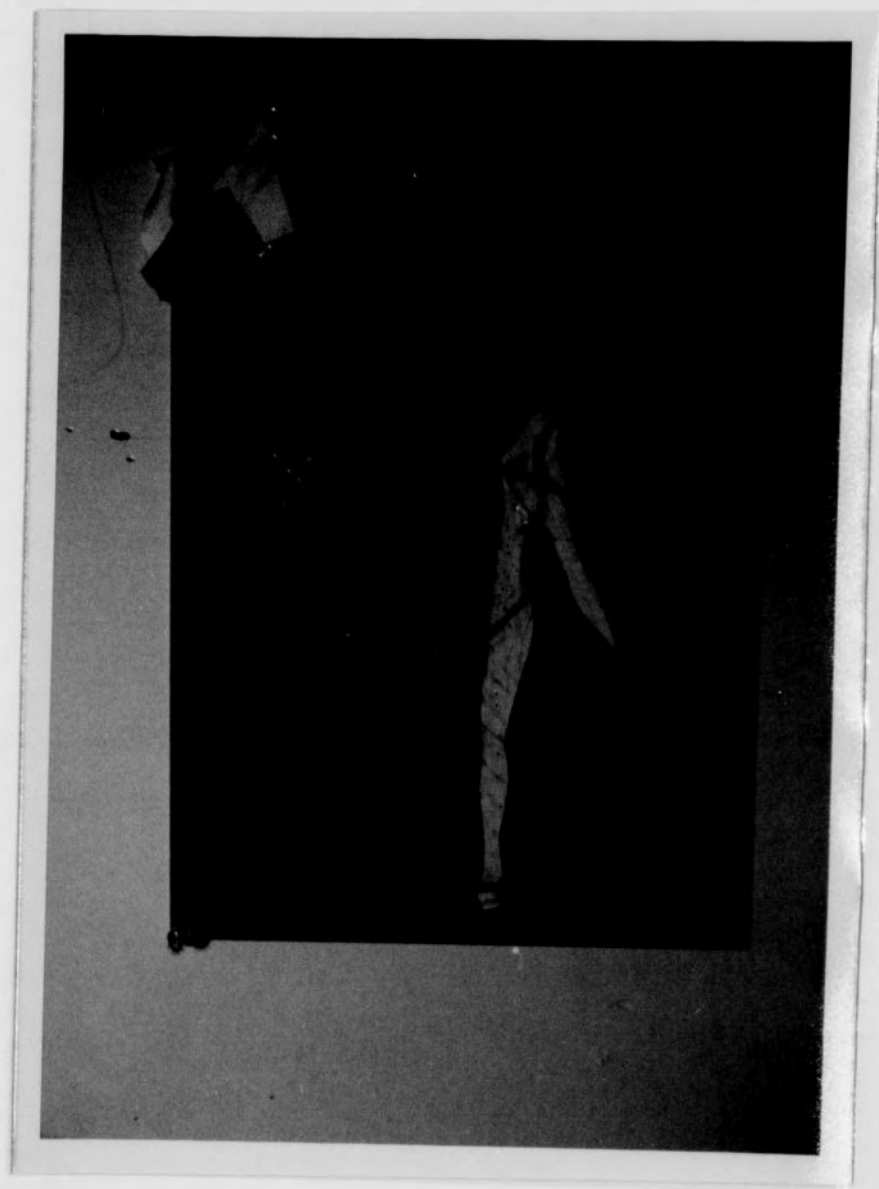


Figure 26



Figure 27

TABLE 2

COSTUME PLOT

<u>CHARACTER</u>	<u>ACTOR</u>	<u>COSTUME</u>	<u>SPECIAL INSTRUCTIONS</u>
Jack	Michael Allen	Orange tunic and cowl Brown tights Soft shoes	Cover with patches
Widow Bess	Betsy Silverman	White capuchon Green shift Orange tunic Slippers	Act I & II
		Blue gown White long sleeve blouse Heart-shaped hat	Act II & III
Frihol	Frank Bradley	Rolled hat & cockscomb Bean leaf tunic White tights Soft shoes	
Rafe Heywood	Andy Morgan	Long black tunic Red belt Black gloves Rolled black hat with red cockscomb	
Nicholas	Ken Campbell	Yellow hood Green tunic Yellow long sleeve shirt Yellow tights Soft shoes Suede belt & pouch	
Joan	Lou Ann Nelson	White capuchon Brown dress with yellow front panel Belt & pouch Soft shoes	
Old Tyb	Toni Hoffman	White capuchon Purple shift Red tunic Pink cape Soft shoes	

TABLE 2--Continued

<u>CHARACTER</u>	<u>ACTOR</u>	<u>COSTUME</u>	<u>SPECIAL INSTRUCTIONS</u>
Gavin	Michael Driscoll	Brown tunic Tan scarf Brown tights Soft high boots	
Annot	Ruth Campbell	White capuchon Brown knee-length shift Green skirt Soft shoes White apron	
Giant's Wife	Ann Lyon	White capuchon Pink blouse Pink apron Striped skirt	
Giant	John Fahnestock	Grey tunic with fur at neck Black turtleneck Black tights High boots with fur trim Fur at wrist Leather belt Fur hat	
Harp	Debbie Martin	White painted leotard and tights Rolled hat and cockscomb	
Man in the Moon	Lamont Wade	Black & white tunic Black & white tights Black & white boots Silver cape Rolled hat & cockscomb	

LIGHTING AND SOUND

LIGHT PLAN

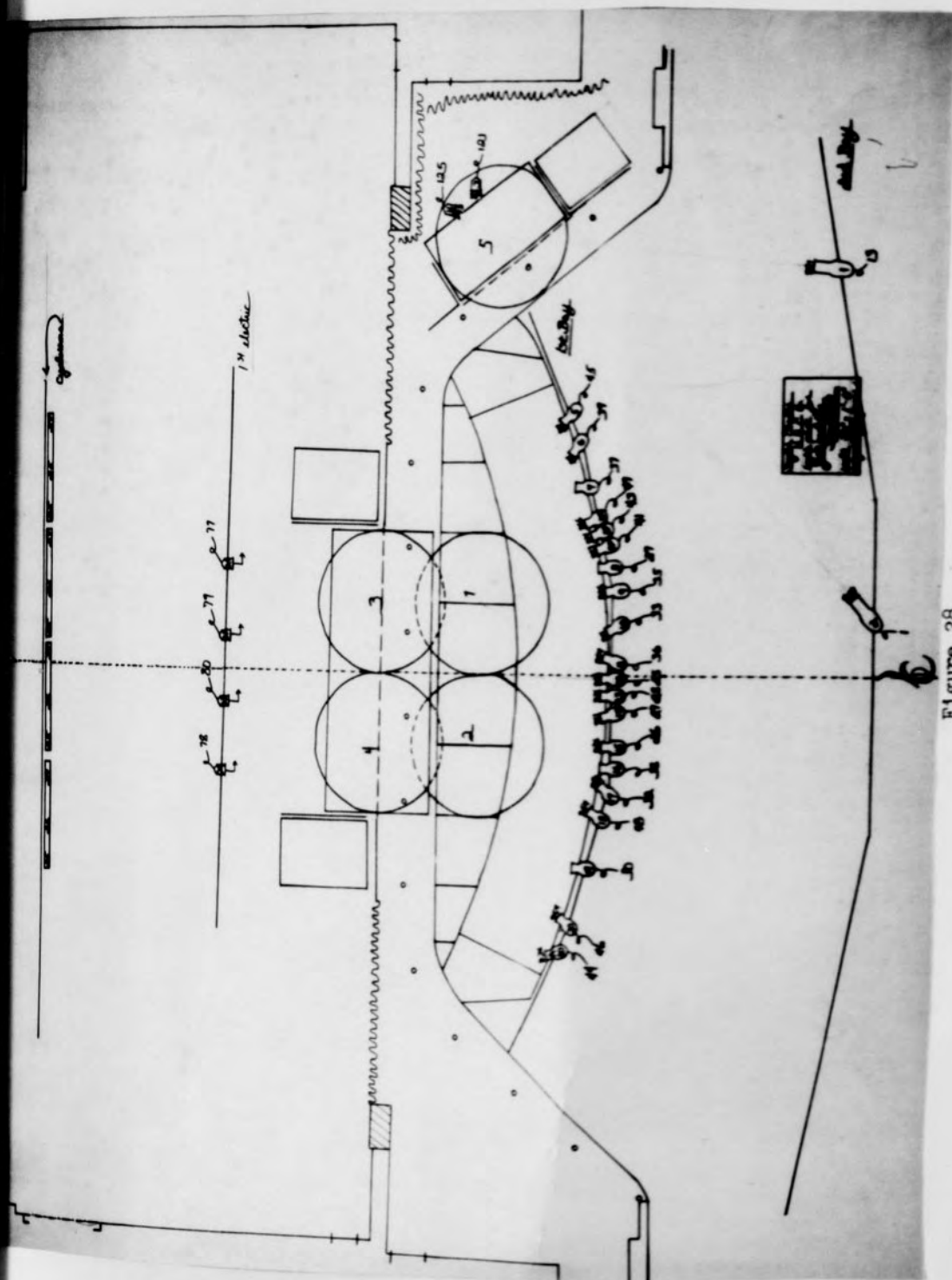


Figure 28

INSTRUMENT SCHEDULE

NO.	DESCRIPTION	QTY	UNIT	PRICE	TOTAL	REMARKS
1	1" Elliptical	500	Flood	11	55	Area 5
2	2" Elliptical	500	Flood	22	110	Area 5
3	3" Elliptical	500	Flood	22	110	Area 5
4	4" Elliptical	500	Flood	22	110	Area 5
5	5" Elliptical	500	Flood	22	110	Area 5
6	6" Elliptical	500	Flood	22	110	Area 5
7	7" Elliptical	500	Flood	22	110	Area 5
8	8" Elliptical	500	Flood	22	110	Area 5
9	9" Elliptical	500	Flood	22	110	Area 5
10	10" Elliptical	500	Flood	22	110	Area 5
11	11" Elliptical	500	Flood	22	110	Area 5
12	12" Elliptical	500	Flood	22	110	Area 5
13	13" Elliptical	500	Flood	22	110	Area 5
14	14" Elliptical	500	Flood	22	110	Area 5
15	15" Elliptical	500	Flood	22	110	Area 5

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL NO.</u>	<u>FUNCTION</u>	<u>REMARKS</u>
1	8" Ellipsoidal	500	Flood	21	13	871	Area 5	
2	8" Ellipsoidal	500	Flood	22	1	859	Area 5	
3	6" Ellipsoidal	500	Flood	23	121	859	Area 5	
4	6" Fresnel	500	Flood	19	125	843	Area 5	
5	6" Ellipsoidal	500	Flood	4	45	811	Area 3	
6	6" Ellipsoidal	500	Flood	1	39	811	Area 1	
7	6" Ellipsoidal	500	Flood	6	37	None	Proscenium	
8	6" Ellipsoidal	500	Flood	3	33	811	Area 4	
9	6" Ellipsoidal	500	Flood	4	31	826	Area 3	
10	6" Ellipsoidal	500	Flood	11	27	None	Proscenium	
11	6" Ellipsoidal	500	Flood	1	36	859	Area 1	
12	6" Ellipsoidal	500	Flood	12	25	826	Fill	
13	6" Ellipsoidal	500	Flood	12	28	826	Fill	
14	6" Ellipsoidal	500	Flood	2	29	811	Area 3	
15	6" Ellipsoidal	500	Flood	11	26	None	Proscenium	

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL NO.</u>	<u>FUNCTION</u>	<u>REMARKS</u>
16	6" Ellipsoidal	500	Flood	1	38	826	Area 3	
17	6" Ellipsoidal	500	Flood	4	32	854	Area 3	
18	6" Ellipsoidal	500	Flood	6	30	None	Proscenium	
19	6" Ellipsoidal	500	Flood	2	48	859	Area 2	
20	6" Ellipsoidal	500	Flood	3	46	843	Area 4	
20-A	6" Ellipsoidal	500	Flood	24	24	826	Special	Pixie Special for Introduc- tion.
21	6" Fresnel	500	Flood	13	77	805	Area 4	Backlight
22	6" Fresnel	500	Flood	14	79	805	Area 4	Backlight
23	6" Fresnel	500	Flood	13	80	805	Area 4	Backlight
24	6" Fresnel	500	Flood	14	78	805	Area 4	Backlight
25	Striplight	4500	---	Davis 1 & 2	103 158	Blue	Cyc	
26	Striplight	4500	---	Davis 3 & 4	160 105	Red	Cyc	
27	Striplight	4500	---	Davis 5 & 6	107 156	Green	Cyc	
28	6" Ellipsoidal	500	Flood	8	41	823	Special	Frihol's Spell

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>GEL NO.</u>	<u>FUNCTION</u>	<u>REMARKS</u>
29	6" Ellipsoidal	500	Flood	9	47	874	Special	Frihol's Spell
30	6" Ellipsoidal	500	Flood	10	43	866	Special	Frihol's Spell
31	Follow Spot	2000	Soft	A	D	None	Special	Beanstalk, Act IV

TABLE 4

SWITCHBOARD SET-UP CHART

LINE	NUMBER	TERMINAL	REMARKS
1	1	16	FROM 100 TO 100
		11	100 TO 100
2	2	12	100 TO 100
		13	100 TO 100
3	3	14	100 TO 100
		15	100 TO 100
4	4	16	100 TO 100
		17	100 TO 100
5	5	18	100 TO 100
		19	100 TO 100
6	6	20	100 TO 100
		21	100 TO 100
7	7	22	100 TO 100
		23	100 TO 100
8	8	24	100 TO 100
		25	100 TO 100
9	9	26	100 TO 100
		27	100 TO 100
10	10	28	100 TO 100
		29	100 TO 100
11	11	30	100 TO 100
		31	100 TO 100
12	12	32	100 TO 100
		33	100 TO 100
13	13	34	100 TO 100
		35	100 TO 100
14	14	36	100 TO 100
		37	100 TO 100
15	15	38	100 TO 100
		39	100 TO 100
16	16	40	100 TO 100
		41	100 TO 100
17	17	42	100 TO 100
		43	100 TO 100
18	18	44	100 TO 100
		45	100 TO 100
19	19	46	100 TO 100
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20	20	48	100 TO 100
		49	100 TO 100
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		51	100 TO 100
22	22	52	100 TO 100
		53	100 TO 100
23	23	54	100 TO 100
		55	100 TO 100
24	24	56	100 TO 100
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25	25	58	100 TO 100
		59	100 TO 100
26	26	60	100 TO 100
		61	100 TO 100
27	27	62	100 TO 100
		63	100 TO 100
28	28	64	100 TO 100
		65	100 TO 100
29	29	66	100 TO 100
		67	100 TO 100
30	30	68	100 TO 100
		69	100 TO 100
31	31	70	100 TO 100
		71	100 TO 100
32	32	72	100 TO 100
		73	100 TO 100
33	33	74	100 TO 100
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35	35	78	100 TO 100
		79	100 TO 100
36	36	80	100 TO 100
		81	100 TO 100
37	37	82	100 TO 100
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38	38	84	100 TO 100
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39	39	86	100 TO 100
		87	100 TO 100
40	40	88	100 TO 100
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		91	100 TO 100
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45	45	98	100 TO 100
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		145	100 TO 100
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74	74	156	100 TO 100
		157	100 TO 100
75	75	158	100 TO 100
		159	100 TO 100
76	76	160	100 TO 100
		161	100 TO 100
77	77	162	100 TO 100
		163	100 TO 100
78	78	164	100 TO 100
		165	100 TO 100
79	79	166	100 TO 100
		167	100 TO 100
80	80	168	100 TO 100
		169	100 TO 100
81	81	170	100 TO 100
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82	82	172	100 TO 100
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83	83	174	100 TO 100
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84	84	176	100 TO 100
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85	85	178	100 TO 100
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110	110	228	100 TO 100
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113	113	234	100 TO 100
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114	114	236	100 TO 100
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157	157	322	100 TO 100
		323	100 TO 100
158	158	324	100 TO 100
		325	100 TO 100
159	159	326	100 TO 100
		327	100 TO 100
160	160	328	100 TO 100
		329	100 TO 100
161	161	330	100 TO 100

TABLE 4

SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
1	1	16	38
		6	39
		11	36
	2	19	48
		14	29
	3	20	46
		8	33
	4	9	31
		17	32
		5	45
	6	7	37
		18	30
2	7	9	31
	8	28	41
	9	29	47
	10	30	43
	11	15	26
		10	27
	12	12	25
		13	28
3	13	21	77
		23	80
	14	22	79
		24	78

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
4	19	4	125
	21	1	13
	22	2	1
	23	3	121
	24	20A	24
Davis-Ariel	1	25	103
	2	25	158
	3	26	160
	4	26	105
	5	27	107
	6	27	156
Tour Trunk	A	31	D

LIGHT PLOT

the half hour before every performance, turn on the footcandle meter and set the collection transfer switch from "direct" to "indirect" and operate the pre-plot note.

Master 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

TABLE 5
LIGHT PLOT

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	1	Pre-show set-up	Grand Master Bank Master House Lights <u>Master 1</u> Dimmer 1 Dimmer 2 Dimmer 3 Dimmer 4 Dimmer 6 <u>Master 2</u> Dimmer 11 Dimmer 12 <u>Master 3</u> Dimmer 16 Dimmer 17 <u>Master 4</u> Dimmer 21 Dimmer 22 Davis 1 Davis 2 Davis 5 Davis 6	0 0 0 0 0 0 0 0 0 0 0	10 6 7 10 10 10 10 10		One-half hour before every performance, turn on the Systems Master and set the auditorium transfer switch from "direct" to "Dim" and execute the pre-show set-up
5	2	Cue from stage manager	House Lights Dimmer 24	7 0	5 10	3 3	Dimmer 24, Pixie Special, goes up with curtain

TABLE 5--Continued

<u>SCRIPT</u> <u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
5	3	Cue from stage manager	Dimmer 24 House Lights Master 1	10 5 6	0 0 10	5 5 5	Cross fade House Lights and Dimmer 24 with Bank Master
10	4	Frihol: "for a boy to give his mother."	Master 1 Dimmer 8	10 0	5 10	3 3	Cross-fade
10	5	Frihol: "may eat like a king."	Dimmer 8 Dimmer 9	10 0	0 10	3 3	Cross-fade
10	6	Frihol: "and grapes."	Dimmer 9 Dimmer 10	10 0	0 10	3 3	Cross-fade
10	7	Music cue	Dimmer 10 Master 1	10 5	0 10	3 3	Cross-fade
14	8	On rising of show drop	Dimmer 11 Dimmer 6 Davis 1 Davis 2 Davis 5 Davis 6 Davis 3 Davis 4	10 10 10 10 10 10 0 0	0 0 7 7 7 7 10 10	5 5 3 3 3 3 3 3	Cyclorama changes during scene change while show drop is down
23	9	As Grand Drape rises for Man in the Moon	Bank Master Dimmer 21 Dimmer 23 Dimmer 19 Dimmer 22	10 0 0 0 0	0 10 7 7 10	5 5 5 5 5	Cross-fade

TABLE 5--Continued

<u>SCRIPT</u> <u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
27	10	As Grand Drapes lowers	Bank Master	0	10	5	Cross-fade
			Dimmer 21	10	0	5	
			Dimmer 23	7	0	5	
			Dimmer 19	7	0	5	
			Dimmer 22	10	0	5	
32	11	Show drop rises	Dimmer 6	0	10	5	Cyclorama changes during scene change
			Dimmer 11	0	10	5	
			Davis 1	7	10	5	
			Davis 2	7	10	5	
			Davis 5	7	10	5	
			Davis 6	7	10	5	
			Davis 3	10	0	5	
			Davis 4	10	0	5	
			Dimmer A	0	10	5	
38	12	Blackout as Jack cuts Beanstalk	Bank Master 1	10	0	2	
			Davis 1	10	0	2	
			Davis 2	10	0	2	
			Davis 5	10	0	2	
			Davis 6	10	0	2	
38	13	Lights up, full cue from Stage Manager	Bank Master 1	0	10	2	
			Davis 1	0	10	2	
			Davis 2	0	10	2	
			Davis 5	0	10	2	
			Davis 6	0	10	2	
39	14	Cue from Stage Manager	Bank Master 1	10	0	10	Cross-fade
			House lights	0	10	5	
			Grand Master	10	0	10	

TABLE 5--Continued

<u>SCRIPT</u> <u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
	14	continued	Davis 1	10	0	10	
			Davis 2	10	0	10	
			Davis 5	10	0	10	
			Davis 6	10	0	10	

TRIPS 2 10
TRIPS 3 10
TRIPS 4 10
TRIPS 5 10
TRIPS 6 10

79 continued

REMARKS: THE DESCRIPTION

REMARKS: THE DESCRIPTION

REMARKS

REMARKS: THE DESCRIPTION

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SOUND PLOT

REMARKS: THE DESCRIPTION

REMARKS: THE DESCRIPTION

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REMARKS: THE DESCRIPTION

TABLE 6

SOUND PLOT

<u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
5	1	Music begins as house starts out.	Fades as Jack's house rolls into playing position.
6	2	Harp music up after Jack and Widow exit; for Frihol's entrance.	Warn lights before beginning music to go with flash pot.
7	3	Music fades in as beanstalk appears.	Music under dialogue, then up to full for scene change. Fade out beginning Act II.
17	4	Harp music on Giant: ". . . dance her down."	Music out on Giant: ". . . go in."
23	5	Harp music on Giant: ". . . dance her to death."	Continues over scene change and fades out as Man in the Moon: "Hello."
26	6	Frihol: ". . . voice of his mother."	Widow/Rafe dialogue, out on widow's weeping.
27	7	Frihol: ". . . voice of the Giant."	Giant/Wife dialogue, out on "Crash!"
27	8	Music to cover scene change, go with Jack starting up the beanstalk.	Music fades up to full and then to $\frac{1}{2}$ under dialogue.
28	9	Jack: "Harp, stop play," music out.	
29	10	Harp music up when Harp sees Giant.	Watch Harp for visual cue.
30	11	Harp music stops on Jack: "Let us go, Harp!"	
31	12	Music fade up for scene change on Wife: "Goodbye."	Music fades out as Jack's house rolls into playing position.

TABLE 6--Continued

<u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
34	13	Harp music on Jack: ". . . make everybody happy."	Fade out on end of dance on Old Tyb: ". . . shining eyes, pretty one?"
36	14	Harp music on Jack: "Harp, play us deep asleep."	Harp music continues until Jack: "There, Rafe Heywood."
38	15	Crashes on visual cue from Jack cutting the beanstalk.	Go with the blackout.
39	16	Music up for curtain call.	Music fade as house lights come up.

TABLE 7

SPECIAL EFFECTS PLOT

TIME	SCENE	DESCRIPTION	SPECIAL INSTRUCTIONS
1	1	Flash pot on main one for Fridol's entrance.	Barry starts out.
2	2	Smoke from fireplace and fire.	
3	3	Smoke from main one for Giant 1197's entrance.	

SPECIAL EFFECTS PLOT

NOTE: One-half hour before performance, all flash powder to the
Flash pot and re-set wiring.

TABLE 7

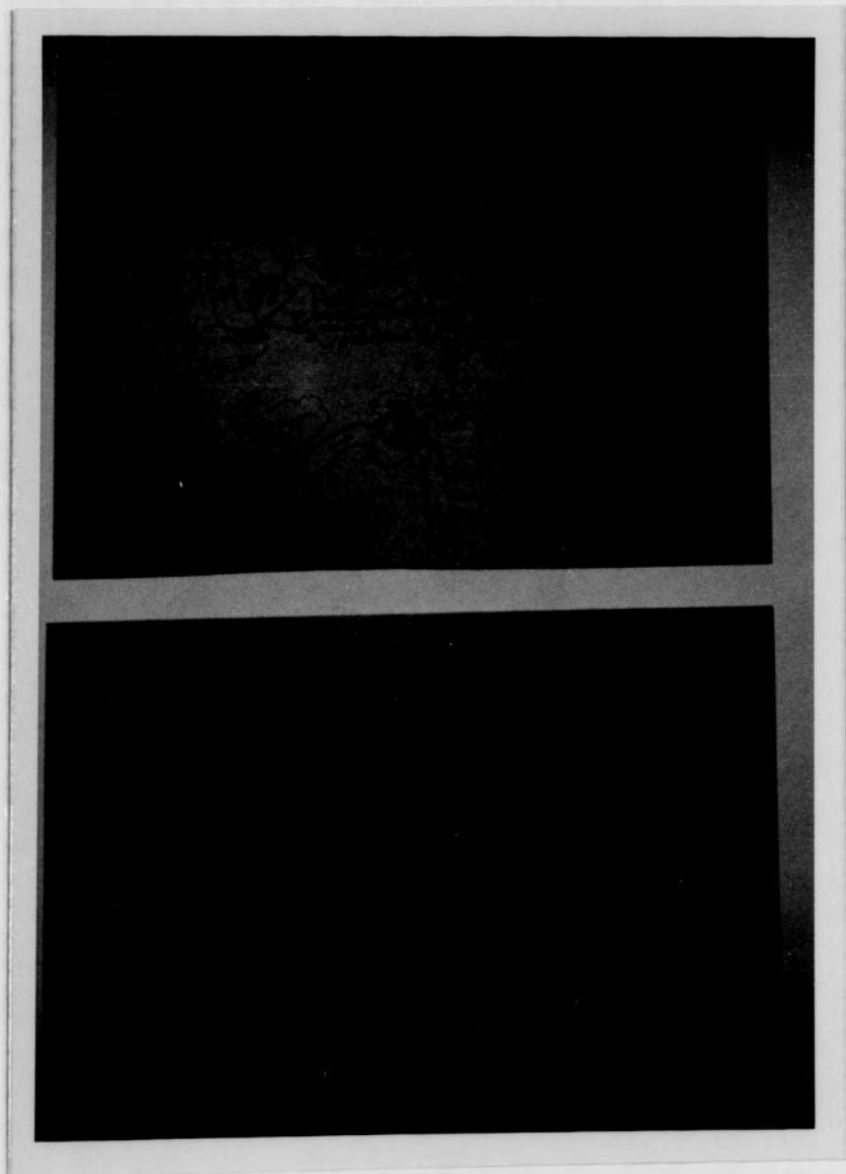
SPECIAL EFFECTS PLOT

<u>PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SPECIAL INSTRUCTIONS</u>
6	1	Flash pot on music cue for Frihol's entrance.	Harp music cue.
22	2	Smoke from fireplace as wife fans fire.	
29	3	Steam from pot lid when the Giant lifts lid.	

NOTE: One-half hour before each performance, add flash powder to the flash pot and re-set wiring.

PROGRAM DESIGN

Figure 29



PART III

CRITICAL EVALUATION

PART III

CRITICAL EVALUATION

The purpose of this chapter is to break down the technical production of Jack and the Beanstalk into its component parts and evaluate these parts as to their strengths and weaknesses. These parts shall consist of (1) the sets, (2) the costumes, and (3) the lights.

The design concept for Jack and the Beanstalk involved the satisfying of certain basic needs of the play and the wishes of the director. These requirements were divided into six facets (as mentioned in Part I). They were as follows: (1) the period of the play, (2) the place of action, (3) the style of design most suitable for the play, (4) the mood, (5) the stage limitations, and (6) the director's needs. As the design concept evolved from these six facets, the production will be evaluated using these facets as criteria. The production will be measured against what was planned and what resulted. The areas of (1) the set, (2) the costumes, and (3) the lighting will be evaluated separately by the six facets as they apply.

The Set

There were three locales necessary in staging Jack and the Beanstalk. They are (1) the house and garden of Jack and his mother, (2) the Giant's kitchen at the top of the beanstalk, and (3) a spot on the beanstalk half way between earth and the Giant's castle.

The director and the designer decided that to best facilitate the quick scene changes necessary, the locales of the Giant's kitchen and of Jack's house should be put on separate mobile units. The beanstalk scene would be played on one of the wing stages. To accomplish this, the Giant's kitchen and Jack's house were designed to fit on their own wagons. These wagons were 20 feet by 8 feet. Originally, a false proscenium was conceived with individual openings and show drops for each wagon unit. However, it was discovered that the sight lines in Taylor Theatre for such a set-up would have been poor, so the proscenium was cut to one opening and show drop. Both units would use this opening. This set-up worked well. While one unit was on stage in playing position, the other was off stage in the wings. The substitution was made by first pulling one unit up stage and lowering the show drop. Then the unit was rolled further up stage and then off stage to the wings. The second unit was then rolled in from off stage into place as the show drop went up. The units were somewhat bulky and it took the cast several rehearsals to learn to shift them easily.

The next problem to be solved by the designer was that of the mechanics of the beanstalk. The script calls for the beanstalk to sprout and wind its way upward, carrying Jack out of sight. This trick was accomplished with the use of scaffolding. Behind the false proscenium were erected two 12-foot towers. These were connected by two 22-foot putt logs. This arrangement of scaffolding made a square arch 12 feet high by 22 feet wide by 7 feet deep through which the wagon units would pass to their down stage playing position. A rope was run through a pulley in the fly gallery with a hook on one end hanging approximately 15 feet

off the floor directly above where the beanstalk would make its ascent. The other end of the rope hung off stage right. The beanstalk, a rope covered with leaves, was coiled out of sight behind the wall on the set for Jack's house. A wire was attached to the top end of the beanstalk and when the beanstalk reached the level of the top of the scaffolding, it was connected to the rope and pulley. Then Jack stepped into a loop in the beanstalk and was raised off stage by men in the cast pulling on the other end of the rope off stage. When Jack was pulled up to the level of the scaffolding, he stepped off onto the scaffolding and out of sight of the audience. This arrangement worked very well when it finally did work. Unfortunately, the beanstalk was not rigged and working until the show opened. This was a source of consternation to the cast, crew, and the director. It should have been worked out earlier so the cast could have had more time to rehearse with it. Also, the actual design of the beanstalk was less effective than it should have been. The growing of the beanstalk is essential to the story. The picturization could have been more dramatic and appealing to the children. As executed, it looked not unlike a green rope with leaves and tendrils.

As far as capturing the desired atmosphere of rural sixteenth century England, this designer was very pleased with the setting of Jack's house. The bright, warm colors of the house and wall were appealing and cozy looking. It was a warm friendly setting. The detail used in the cottage, even though limited, was authentic in appearance in the stylized genre. Framing this set with the stylized trees painted on the proscenium augmented the friendly, bucolic atmosphere. Another problem with this set was the gate which was located in the center of

the platform in a stone wall. This gate was not masked and the actors had to be very careful entering and exiting through it so as not to reveal the coiled beanstalk. The major problem with this set, other than the gate and the beanstalk, was that it was not constructed soon enough for the cast to have sufficient time to rehearse on it to feel at ease. This was largely a fault of the designer's inadequate planning. However, when completed and in production, this set was effective and met the requirements of the play and the director.

Like the set for Jack's house, the set for the Giant's kitchen was not completed soon enough. However, when completed, it generally was effective. Where the set had problems was in the overall effectiveness. It did not have as strong an "other world" quality as was originally planned. The set was cute and colorful. It met all the physical requirements of the script, but it could have gone further in the fanciful realm. It was too much the English country kitchen and not enough the kitchen of a Giant.

The last set was that of the Man in the Moon. This set had special problems in that Jack had to descend to this set from the beanstalk and then ascend at the end of the scene. Since the set was to be placed on the left wing stage, the setting had to be kept small. To work the beanstalk trick, a beanstalk was hung from a pipe in the light tiers. This beanstalk hung to the floor and Jack would climb onto the beanstalk from the top of a 10-foot section of scaffolding. Jack could climb down to the level of a platform where the short scene could be played. The scaffolding was masked by black flats and cut-out clouds. The problem with the set as executed was like the Giant's kitchen; it

was not "big" enough. The styrofoam crescent used for the moon was too small to be effective and the playing area was not large enough so blocking was very tight and limited.

Another part of the set this designer would have changed was the show drop. As designed, the drop would have had the title of the play lettered across it. Because of a lack of time, this was never accomplished. In addition, the drop was improperly constructed and did not hang completely straight. This caused wrinkles in the upper stage left corner. These wrinkles were caused by improper tacking down of the drop when it was sized.

Generally speaking, the sets for Jack and the Beanstalk were executed as planned. They reflected the mood and style the designer wished and satisfied the physical requirements of the play and the wishes of the director. If this production were to be redone by this designer, more preproduction planning would eliminate most of the problems this show encountered with the settings.

The Costumes

In planning the costumes for Jack and the Beanstalk, this designer had three major concerns. These were (1) capturing the flavor of the period, (2) making the costumes as bright as possible while staying within the basic primary color range, and (3) keeping the overall designs in the stylized, simplified genre of the setting. These three guidelines were followed with general success. The construction of the costumes was ably managed so that they were completed in ample time to make necessary changes after they were seen on stage. However, there

were some design problems in the costumes that this designer would change if the production were done again.

The costume for Jack was effective; however, two changes were made from the original design. For Jack to do all the physical movement, such as climbing the beanstalk, it was necessary to split the cowl at each shoulder. This made it possible for Jack to move his arms freely. The second change concerned the shoes. Since all shoes were pulled from stock, the low shoes designed for Jack were replaced with high soft boots. In the final analysis, they looked better than the shoes designed for him.

The Widow Bess had two costumes. The first, a peasant outfit, was executed essentially as designed. The only change this designer would make would be to intensify the colors. The green was not as green and the orange not as orange as designed. The costume would have been more effective perhaps if it had not been so drab. The Widow's second costume was quite effective. The color was right and the line beautiful. Some liberty was taken in making this costume more elegant than called for in the script.

The costume of Rafe Heywood underwent minor changes from the drawing board to reality. His purple scarf was eliminated and his gloves changed from purple to black. The hat received the major criticism. It was more grand than originally designed and was too big.

In the opinion of this designer, the most effective costume in the show was that of Frihol, the magic maker. His "bean leaf" costume was executed and designed with minor changes. His shoes were not white, but brown, and his tights were white instead of blue and white. The

painted sleeves were right and the whole costume fit the character. There was a nice blend of line from the period and fancy from the character.

The peasants Nicholas, Joan, Gavin and Annot had costumes pulled from stock. It was possible to put together costumes that were almost identical to the original designs except in the case of Joan and Annot. Nicholas' and Gavin's costumes were fine and with some boots added here and a hood there, it was possible to copy the original designs. Joan's costume was a different matter. A dress was pulled that conformed very closely to the design for her costume. However, the capuchon that was designed was very complicated and was replaced by a simple hood. Also, because of a lack of time, the yellow panel designed in the original costume was eliminated in the actual costume. The costume designed for Annot was very nice, but nothing could be found in stock to simulate it, so a totally different costume was pulled. The original design was nicer than the actual costume Annot wore. It would have added a nice touch of variation.

This designer had originally decided to pull Old Tyb's costume, but since nothing of the appropriate color could be found, the costume was built. In line and color this costume was appropriate, but some criticism was leveled at the material used for the shift. The shift was designed as being purple. This was desired to color-link Old Tyb with the Giant's wife who also wore purple. A purple crepe of the right shade was found in stock. This designer realized that crepe was too rich a fabric for a peasant to be wearing, but in the interest of time and money, it was used anyway. This purple crepe looked so good on

stage that this designer decided that the "wrongness" of the fabric was secondary to the "rightness" of the color.

The major costume disaster of the show was the Giant's Wife. The character was originally conceived as a plump, rosy little mother type. She was to be all pink and pretty. To augment this feeling, a skirt of horizontal stripes was designed to make her appear more rotund. If indeed the actress who played the character had been short, fat and round, the costume would have worked better. However, this was not the case. The actress was short but far from fat. Also, the capuchon made for her did not fit correctly and caused her much trouble. Consequently, she did not wear it. The whole costume was not thought through and should have been redesigned.

One of the most successful costumes was that of the Giant. His costume was executed exactly as designed. His boots could have been bigger. Cothurni were originally planned but they were not made because of a lack of time.

The costume that was most popular with the children was that of the Harp. The painted half covered with glitter was very effective on stage. The costume was executed as designed. The only change this designer would make would be to stylize the makeup more than was done in this production.

The last costume was that of the Man in the Moon. As designed, this was a nice costume. Unfortunately the set was so small that the beautiful cape could not be used effectively. Also the hat did not get made, but it probably would not have shown up in any case. Furthermore, the wig and beard used for him were too full. They needed to be trimmed. This was a case of the set designer failing the costume designer.

In the final analysis of the costumes, they were executed as designed except for the cases of Joan and Annot. The stylized approach to the settings was interpreted effectively in the costumes with the exception of the Giant's Wife's costume. These costumes looked good together with their bright primary colors and in most cases, helped characterize those who wore them.

The Lighting

In designing the lights for Jack and the Beanstalk, the keynote was bright and warm. A theatricalistic approach was used in the lighting. First, the three locales in the play were divided into five acting areas. Areas One through Four were contained within the confines of the two wagon units. Area Five was the Man in the Moon set. It was decided to use the three-light McCandless system to light Areas One through Four and a modified McCandless system for Area Five.

To light the wagon containing Jack's house, each area was lighted by three lights. A warm was focused from the right and, at a corresponding opposite angle, a cool was cross spotted. The third instrument was aimed straight into each area to tone the other two colors. The warm used was Roscolene 811, Flame. This color was chosen to pick up the warm red-orange tones in the sets and costumes. The cool used was Roscolene 854, Steel Blue. This color was used because it is a medium cool color and would add enough contrast to the warm without overpowering it. The toner color used was Roscolene 826, Flesh Pink. This color is very flattering to skin tones and gave a desired rosy tone to the lighting. In addition, the area directly behind the wagon while

it was in playing position was lighted with four instruments on the first electric. These instruments were used to backlight that area which was used only for entrances and exits. Spill from the areas on the wagon illuminated this area sufficiently. The color used in these instruments was Roscolene 805, Light Straw. The proscenium was lighted with four ungelatined instruments and the cyclorama was lighted with the blue in the strips. It was found that the lip of the stage was dark and three additional instruments were added. The color used in these instruments was Roscolene 823, Primary Red; Roscolene 874, Medium Green; and Roscolene 866, Dark Blue. In Act III, the giant base of the beanstalk is added to this set. Originally it had been planned to light the beanstalk with instruments hung on the scaffolding. However, the need for a sky cloth to mask the putt logs eliminated the usefulness of these instruments. To light the beanstalk, a follow spot was added to hit the top of it. The lighting used for this set achieved the desired effect. The colors in the sets and costumes were effectively toned and highlighted. The only difficulty was in the lighting for the giant beanstalk in Act III. The follow spot was only minimally effective because the illumination was not sufficient and the resulting spill on the cyclorama was distracting.

The lighting used for the wagon containing Jack's house was also essentially the same for the Giant's kitchen. For the Giant's kitchen, the cyclorama changed from blue to purple and the proscenium lights were not used. Also, the instruments used as backlighting for Jack's house were not used. In the original concept of lighting for Jack's house and the Giant's kitchen, this designer did not feel that it would be necessary to change lighting for the two sets. The lighting for the four

areas which remained the same on each wagon could stay the same. The idea was bright, warm lighting. However, in retrospect, this designer feels different colors in the instruments for the lighting of the Giant's kitchen could have more effectively augmented the scene. A more eerie, "other world" quality could have been created with the lighting.

To light the Man in the Moon set, four instruments were used. Two instruments were hung in the second light balcony. The angle of these instruments was not correct as described in the McCandless system, but it is virtually impossible to achieve correct angles while lighting a wing stage in Taylor Theatre. The color used in these instruments was Roscolene 859, Green Blue. This color was used to simulate the coolness of night light and to pick up the blue-green tones in the costumes of the Man in the Moon and Frihol. In addition, two instruments were mounted, one on the floor and one on the scaffolding, at angles to each other to shoot up the beanstalk and catch Jack as he climbed down. The color used in these two instruments was Roscolene 871, Light Green. This color was used to highlight the green in the beanstalk. The lighting for this scene was as conceived and designed. The major lighting problem with this set was involved with the limitations of the wing stages in Taylor Theatre and the faults of the set. The angles were bad and the set ill-conceived so the lighting could only do so much.

Conclusion

In the opinion of this designer, the production concept used for Jack and the Beanstalk was valid. The stylized execution of the sets and costumes augmented the story told in the play. The sets for

Jack's house and the Giant's kitchen worked well with the false proscenium and with each other. These two sets were consistent within themselves and with the total production concept. The set for the Man in the Moon was less effective but was hampered by script demands and limitations of the wing stage.

This designer feels that the visual impact of these sets was both pleasing and exciting to the children in the audience. Color and fancy were effectively combined in a stylized manner to make Jack and the Beanstalk an effective visual production.

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