

AN EXPERIMENT IN THE SYNCHRONIZATION OF PRE-RECORDED  
MUSIC TO LIVE ACTION IN THE MUSICAL  
THE STREETS OF NEW YORK

by

Bruce Phillip Halperin

---

A Thesis Submitted to the Faculty of the  
DEPARTMENT OF DRAMA  
In Partial Fulfillment of the Requirements  
For the Degree of  
MASTER OF ARTS  
In the Graduate College  
THE UNIVERSITY OF ARIZONA

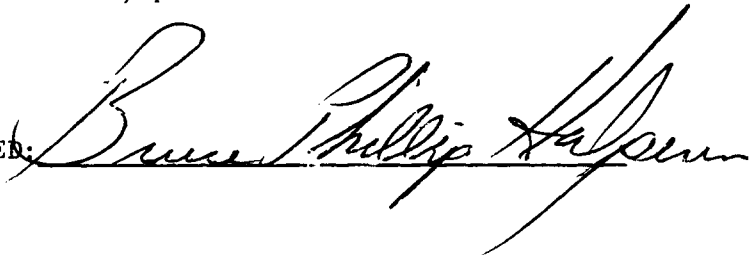
1 9 7 1

STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

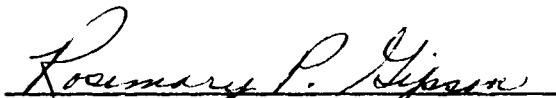
Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in his judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

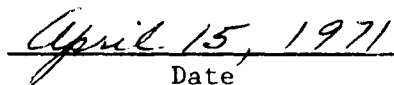
SIGNED:



APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

  
ROSEMARY P. GIPSON  
Assistant Professor of Drama

  
Date

## ACKNOWLEDGMENTS

The writer wishes to express his gratitude to Rosemary P. Gipson, Assistant Professor of Drama, for her assistance and encouragement in the preparation of this thesis. Gratitude is also expressed to Professor Peter R. Marroney, Head of the Department of Drama, for the opportunity to perform the experiment and to Channing S. Smith, Assistant Professor of Drama, for his many hours devoted to the technical work of the production.

A further note of gratitude is extended to the cast and crew who worked well and found rewards.

TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS . . . . .	v
ABSTRACT . . . . .	vi
CHAPTER	
I    STAGE HISTORY OF <u>THE STREETS OF NEW YORK</u> . . . . .	1
II   THE SYNCHRONIZATION OF PRE-RECORDED MUSIC TO THE PRODUCTION . . . . .	16
III  THE DIRECTOR'S LOG . . . . .	25
IV   EVALUATION OF THE EXPERIMENT . . . . .	64
LIST OF REFERENCES . . . . .	71

LIST OF ILLUSTRATIONS

Figure		Page
1.	Placement of Stage and Seating Arrangement . . . . .	12
2.	Ground Plan of <u>The Streets of New York</u> . . . . .	13

## ABSTRACT

Producers of musical comedies for education, community, or summer stock theatres are faced with the problems of cost and availability of qualified musicians. By substituting a pre-recorded score in place of live musicians it would be possible for the producer to realize high artistic quality as well as a financial gain. As little information is available in the techniques or usage of a pre-recorded score in producing a musical comedy, this thesis has been undertaken to determine how to transfer an orchestration to a tape recording, the kinds and cost of sound equipment, the utility and versatility of the recording during rehearsal, sound control during a performance, and the effects of a recorded score on the audience and actor.

## CHAPTER I

### STAGE HISTORY OF THE STREETS OF NEW YORK

On May 18, 1964, The Streets of New York, after a run of over three hundred performances, was awarded the Drama Desk--Vernon Rice Award for outstanding contribution to Off Broadway theatre for the 1963-64 season. A little over a hundred years prior to this award, on December 8, 1857, The Poor of New York, from which The Streets of New York was adapted, opened at Wallack's Theatre in New York City. Several months before this New York opening, Les Pauvres de Paris, from which The Poor of New York was adapted, opened in 1856 in Paris at the Ambigu-Comique Theatre (Walsh 1915:95).

Dion Boucicault took Les Pauvres de Paris by Edouard Brisebarre and Eugene Nus, transplanted it, not too carefully, to New York City and retitled it The Poor of New York. Boucicault's play not only became one of his most popular plays but it became the pattern of hundreds of plays by American playwrights (Hewitt 1959:186-187). Boucicault's method was to evolve a melodramatic plot with virtuous heroine, tried but true hero, and fiendish villain and to tie this loosely to the contemporary scene. In the case of The Poor of New York, Boucicault utilized the financial panic of the 1830's and the 1850's and the downtrodden slums of New York City as the contemporary scene. Boucicault's technique was not only to make the scene contemporary but

to localize it as well. In commenting to a friend on the success of The Poor of New York, Boucicault remarked: "I localize it for each town" (Krause 1964:24).

The New York Herald reviewed The Poor of New York on December 10, 1857, and stated: "The play abounds in the most extraordinary legal, medical, financial, social and moral theories, and we have not been so much amused by any dramatic work . . . for a long time . . . . The play was well received in the most enthusiastic way by the audience." The keynote to the audience's enthusiastic reception was the sensational scenes presented in the play. On stage the action called for a rotting Union tenement house to be on fire during a snow storm. Enveloped in billowing smoke and flashes of fire, the poor people escaped from the collapsing house. A horse-drawn fire pumper rushed on stage; finally the tenement house literally fell apart in full view of the audience. The fire scene, the peak of sensationalism in the play, was representational of the trend toward realism in stage scenery. Although there was the steadily increasing desire to transfer actual scenes to the stage during the late nineteenth century, spectacular displays were essential ingredients to the many melodramas of the period. Boucicault did not ignore the public's demands, and this is apparent in his following statement: "I hit the public between the eyes; so they see nothing but fire. Et voila!" (Krause 1964:24).

Pleasing the audience was nothing new to Boucicault. Born in Dublin, Ireland, on December 26, 1820, or December 20, 1822 (Walsh 1915:4-5), Boucicault's entire life was devoted to the theatre. "He

intimately knew, wrote for, directed and acted with most of the top-notch theatre people of his age, an astonishing record of activity" (Johnson 1953:93). As early as 1838, he acted in a short play and wrote his first dramatic sketch, Napoleon's Old Guard (Walsh 1915: 11-15). Boucicault's first successful playscript, London Assurance, was produced at London's Covent Garden Theatre in 1841 (Orr 1942:46). In 1851, after spending four years in Paris where he studied the production style of the French theatre, Boucicault became the resident playwright of the Charles Kean Company at the Princess's Theatre in London.

Boucicault came to America in 1853 and within four years found success with his play The Poor of New York. Capitalizing upon this success, Boucicault turned this play into The Poor of London, The Poor of Liverpool, and The Poor of Philadelphia (Livieratos 1960:78). In 1859, Boucicault adapted from a popular novel a play called The Octoroon or Life in Louisiana, the first serious handling of Negro character and the next year he launched in The Colleen Bawn or The Brides of Garryowen the initial play in a series that first presented a reasonable facsimile of Irish life and Irish characters (Macgowan and Melnitz 1955:390).

Disgusted by the pirating of his most successful dramas, Boucicault secured the passage of the first American copyright law on plays in 1856 (Walsh 1915:51-52). When the law proved ineffective, Boucicault began sending out second companies before local producers could

pirate the plays; thus he contributed indirectly to the growth of the touring system.

"Nobody really knows how many plays, original or in adaptation, came from his pen" (Johnson 1953:93). Livieratos states that the total number of plays by Boucicault reaches "an estimated high of between 300 and 400" (1960:64). Despite the fortune made by his prolific pen, in 1888 Boucicault was penniless and sold the rights to many of his famous plays to pay his debts. Boucicault died in New York City on September 18, 1890.

The Streets of New York, the musical version of Boucicault's The Poor of New York, was written by Barry Alan Grael and Richard B. Chodosh. Grael and Chodosh were introduced to Boucicault's playscript while preparing the student 1948 Varsity Show at Columbia University. Grael (1970:n.p.) states: "We both thought the play was worthy of something better, and sometime later were able to prove it."

After graduating from Columbia, Grael became an actor-writer. He appeared in several low budget films, acted for two years in the television soap opera Love of Life, wrote a number of plays in Spanish for Mexican television, and prepared special material for revues in New York nightclubs (Grael 1970:n.p.). When Chodosh graduated from Columbia University, he entered into his family's coal supply business and wrote music in his free time. Chodosh composed a musical score for the New York production of Jean Anouilh's Legend of Lovers, arranged special musical numbers for Ray Bolger and various nightclub acts, and directed opera workshops at a summer festival in Maine (Simon 1964:1).

Grael and Chodosh's musical opened October 29, 1963, at the Off Broadway Maidman Playhouse in New York City. Newsweek reviewed The Streets of New York as "the brightest musical of the season" ("Two For the Playgoer" 1963:72), the New Yorker stated that Grael and Chodosh had produced "the most charming musical since Fiorello!" (Oliver 1963:95), and the New York Times pronounced the new musical as "agreeable" (Taubman 1963:47).

Grael's adaptation of Boucicault's script retained the nineteenth century flavor and followed the original plot structure rather closely. Grael incorporated a great deal of the actual Boucicault dialogue and included several complete scenes without any word changes. The major change made by Grael was to whittle and combine scenes, thereby making the play more compact. Grael also added a witty polish to the dialogue, omitted the character Paul Fairweather, son of Captain Fairweather and friend of Mark Livingstone (this relationship formed a subplot in the original play), and changed Mr. Puffy's occupation from banker to baker (to eliminate another subplot). However, the New York Times stated: "Even the light satirical tone is not enough to wipe out Boucicault's syrupy taste. The story goes on and on" (Taubman 1963:47); while the New Yorker felt that "Boucicault's plot gets a bit obtrusive and bothersome but who cares?" (Oliver 1963:98).

The first scene of The Streets of New York takes place in 1860 at the time of a financial panic. Adam Fairweather, an old sea captain, deposits his life savings of \$100,000 in the private bank of Bloodgood. The only witness to the deposit is Tom Badger, a scheming

clerk employed by Bloodgood. Soon after making the deposit, Captain Fairweather, hearing the crowd outside the bank demanding their money, recognizes that the bank is on the verge of financial ruin and demands his deposit returned. In the brief struggle which follows, the captain suffers a fatal heart attack, and the receipt for the \$100,000 deposit falls from his limp hand to the floor. Bloodgood keeps the money, but Badger keeps the receipt (for later blackmail).

The next scene occurs twenty years later, at the time when people were poor and starving in 1880. Ruined by this last financial panic is Mr. Puffy, an ex-baker and his wife, Mrs. Puffy. The Puffys, poor but of course good people, have taken in Lucy Fairweather and her mother, the daughter and widow of the dead sea captain, to lodge with them in their tenement home, which is in the poor district. Lucy Fairweather, an angelic milliner, is beloved by Mark Livingstone, a fashionable young man ruined by financial speculation.

The scene shifts from the poor of New York to the rich of New York, the mansion of Bloodgood. Badger arrives from California to blackmail Bloodgood regarding the Fairweather money but Bloodgood manages to get Badger arrested. Miss Alida Bloodgood, the banker's daughter, unable to get into society, desires to marry Mark Livingstone to gain a social position. When Mark Livingstone arrives at the Bloodgood mansion to borrow money, it is, not surprisingly, Miss Alida who persuades her father to lend Livingstone the money. Livingstone, in return, becomes engaged to Miss Alida. The scene shifts to the Puffys, Badger, and the Fairweathers, who, reduced to begging, are selling

chestnuts and matches in Union Square. Lucy learns of the engagement of Alida and Livingstone and the Fairweathers resolve to suffocate themselves with charcoal fumes in their tenement house. However, the Fairweathers are saved just in time by Livingstone. Badger, who lives in the next room, although partially asphyxiated by the fumes, manages to hide the receipt under a loose floor board. Bloodgood, unable to find Badger and feeling the threat of the receipt, buys the old tenement house and sets it on fire in order to destroy the receipt, but the receipt is saved by Badger who gives it to Mrs. Fairweather.

The scene shifts to the Bloodgood mansion where Bloodgood is arrested for arson by Badger, now a policeman. The information concerning the death of Captain Fairweather and his \$100,000 deposit is revealed by Mrs. Fairweather; however, she frees Bloodgood of further trouble by destroying the receipt. Bloodgood and his daughter repent their evil ways and Livingstone and Lucy are reunited.

The incidental music for the 1857 production of Boucicault's The Poor of New York was composed by Robert Stoepel, the resident orchestra conductor at Wallack's Theatre. The New York Times reviewed Stoepel's music as "good and appropriate" but suggested that the new entr'acte music be composed to replace the "three or four Jullian pieces which are constantly heard at this theatre" ("Review" 1857:4).

For the 1963 musical version of Boucicault's play, Grael wrote the lyrics and Chodosh composed music scored for two pianos. The New Yorker stated that Grael's lyrics were "graceful and funny," Chodosh's score was "lovely and witty," and "from beginning to end, every number

works" (Oliver 1963:96); Newsweek commented that Chodosh's "lilting score often engages the ear with a contrapuntal complexity Broadway musicals never dare" (Two for the Playgoer 1963:72); and the New York Times said the musical numbers were "diverting and charming" (Taubman 1963:47).

The lyrics and music written by Grae and Chodosh are vitally related to the script. The songs advance the action, express the inner thoughts of the characters, and are directly connected with the main events. In "California," a parody of several kinds of Latin-American songs, and a good song of its own, Badger and three empty-faced Mexicans sing and act out Bloodgood's misdeeds and Badger explains to Bloodgood why he has come back to New York City and what he intends to do. The local poor, huddled outside Delmonico's while chanting "Christmas Carol," summarize the probable menu inside. In "Close Your Eyes," Badger expresses his fear of the possibility of death at the time he is about to become a wealthy man. Thus, the songs are essential to the dramatic story and expressive of the character's inner action. Kernodle states: "A good show song does not interrupt the drama or weaken its force but carries the drama further, expressing feelings and ideas of the character" (1967:89).

"Love songs, as one might expect, are indispensable to a musical" (Kernodle 1967:92). There are four good love songs in The Streets of New York: "Arms for the Love of Me," in which Lucy reveals her love for Livingstone; the light and gentle "If I May," sung by Livingstone in expression of his love for Lucy; "Aren't You Warm?", a duet for

Livingstone and Lucy, with an obligato of feeble complaints from Mrs. Fairweather; and, finally, the jubilant "Love Wins Again," sung by everybody. "At the end of the show, the whole company must be brought on to give public endorsement and celebration of the reunion of the lovers" (Kernodle 1967:90).

"Dance has always been almost as important as song in the musical and many different formulas have been tried in relating the dancing to the rest of the show" (Kernodle 1967:96). In The Streets of New York, a dance number, "the fire ballet," replaces dialogue and dramatic action, thereby effectively projecting the meaning of the scene through dance.

The era in which Boucicault's The Poor of New York was produced was a time of spectacular melodramas featuring sensational action and startling stage effects and the old wing and back-drop scenery rapidly made the many scene changes. An engraving of the spectacular fire scene of The Poor of New York in Theatre Collection of the Harvard College Library is reproduced in Hewitt's book (1959:186). This engraving depicts a painted back-drop of a view of New York City, a side wing representing a painted three-story building with real fire shooting out the windows, firemen on ladders spraying real water into the building, firemen manning a hand pumper and a steam fire engine, about twenty-five firemen doing assorted fire fighting tasks, and a stack of furniture that has been thrown from the blazing building and heaped on the forestage. Realistic detail was at a premium in transferring the actual fire scene to the stage; yet elements of Romanticism persisted in the spectacular display.

In staging the 1963 production of The Streets of New York, elements of Romanticism are absent and Realism is modified. Although Graef cut several scenes from the original playscript, twelve different scenes, including the fire scene, remained in the musical version.

The scenes of The Streets of New York are:

- Prologue Bloodgood's office in his bank
- I, i Wall St., in front of the Bloodgood mansion
- I, ii Drawing-room of Bloodgood's mansion
- I, iii Mme. Victorine's Dress Shoppe
- I, iv A Street
- I, v Living-room of the Puffy's home
- I, vi Return to Bloodgood's mansion
- II, i Street outside of Delmonico's Restaurant
- II, ii Banquet-room in Delmonico's Restaurant
- II, iii Cross St. at Five Points
- II, iv Two adjoining tenement rooms, 19½ Cross St.
- II, v Return to Bloodgood's mansion
- II, vi Lucy's bedroom in Mark's Brooklyn Hts. Cottage
- II, vii The burning tenement house at 19½ Cross St.
- II, viii Return to Bloodgood's mansion

To keep this large number of scenes moving without interruption, Howard Becknell, the designer for the 1963 production, devised a large turntable placed within a proscenium stage. On the turntable Becknell positioned skeletal arches, door frames, and windows to represent the various scenes; thus, by rotating the turntable, Becknell provided an

effective and rapid method for changing the scenes and eliminating cumbersome, realistic settings. The New Yorker described the setting as "a framework of poles on a revolving stage" (Oliver 1963:98), and the New York Times said, "The set, a mere frame on a revolve, seems too meager but eventually the effect is disarming" (Taubman 1963:47).

Becknell's basic ideas were incorporated by the writer in his May 1970 production at The University of Arizona. However, there were two major departures from the Becknell setting: the revolving stage was placed in an arena rather than behind the proscenium (see Fig. 1), heights replaced the skeletal superstructure (see Fig. 2), and a long, curved ramp wrapped around the revolving stage (see Figs. 1 and 2). The writer selected arena staging because he felt it would make the many scenes and spectacular effects more believable. Furthermore, Kernodle (1967:465) states:

Abandoning the proscenium theatre makes it possible to put the play in the center of the audience, with the actors almost touching the first row. On the movie screen and in television the audience can see full facial expression in close-up. Arena is the theatre's own close-up. The audience foregoes spectacular effects and elaborate sets in exchange for a more direct contact with the actors."

The revolving stage, suggested by the writer to designer John Wareing, was a three-quarter circle of three levels (six inches, nine inches, and one foot), plus the floor which added another level at zero inches and completed the circle (see Fig. 2). On the south side of the setting was a stationary ramp that rose from zero inches to one foot six inches on the south center area, curved around to the northwest



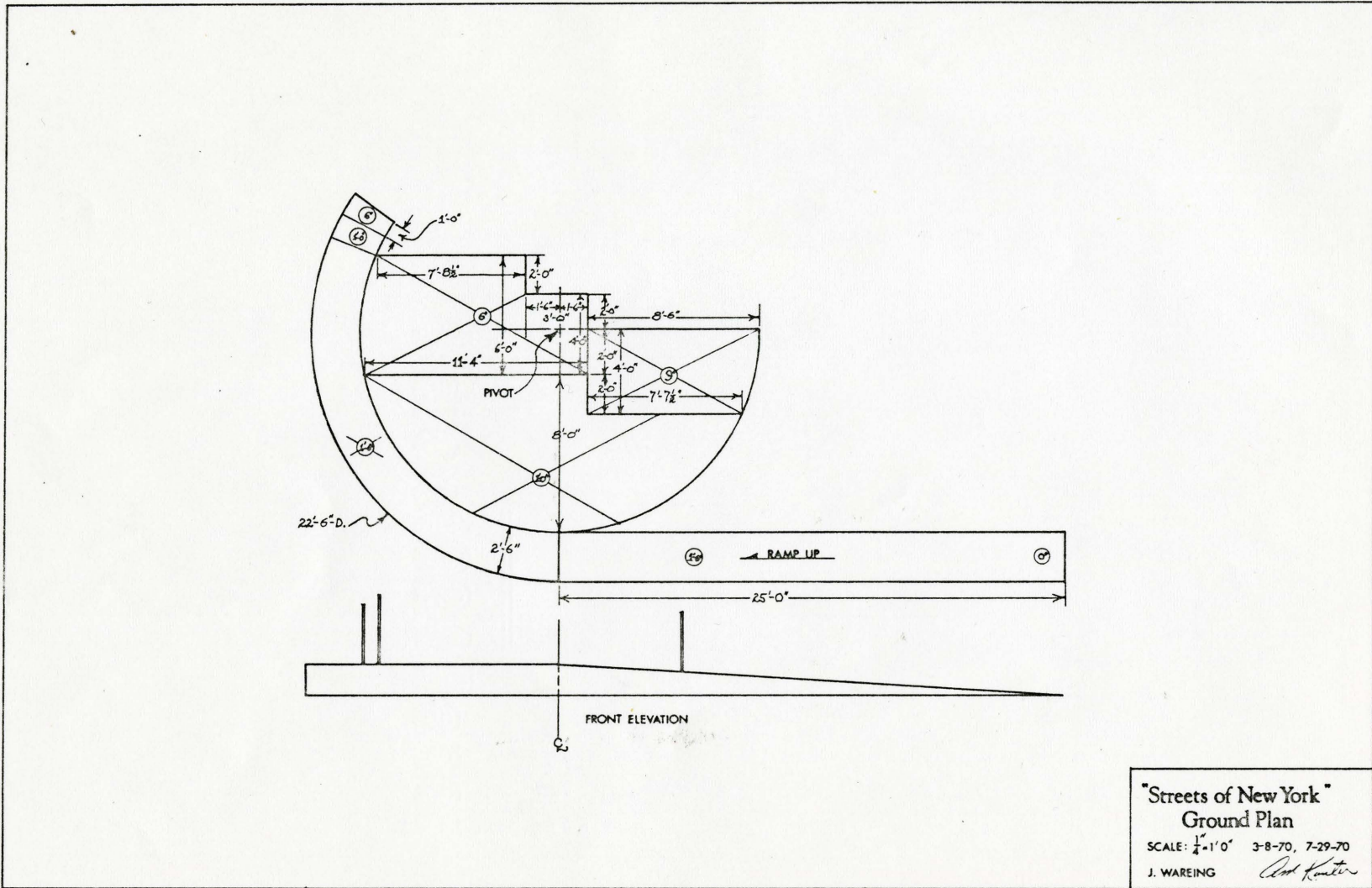


Figure 2. Ground Plan of The Streets of New York.

side of the playing area, and ended in two steps to the floor (see Fig. 1).

The stage was constructed from oblong stock-platforms bolted together and filled in with small plywood platforms to complete a circular form. In order to revolve the stage, casters were placed under platforms. The ramp was constructed from three-quarter-inch plywood supported with frames made from one by three lumber. The stage and ramp were covered with cardboard to eliminate noise and covered with muslin in preparation for painting. The set was painted light brown spattered with yellow, red, brown, and black for a textured effect.

The turntable was shifted into various positions and each position represented a change of scene. When the one-foot level was placed south, this was the Bloodgood mansion and the ramp was the mansion's hallway. If the one-foot level was northeast, this was the Puffy apartment and the ramp was a street. The one-foot level on the southeast side of the playing area indicated the tenement house scene at 19½ Cross Street, where the nine-inch level was Badger's apartment, the six-inch level the Fairweather's adjoining flat, the ramp was the street, and the one-foot level was the back hallway.

As well as rotating the stage for a change of locale, lightweight stage furnishings were designed and built to emphasize the place represented. Although these furnishings were of the nineteenth century tradition, it was the costuming which most effectively indicated the historical time of the play. The costumes, pulled from stock, were not historical reconstructions but employed a few hints from the silhouette

or certain motifs adapted to a modern idea of the period. As well, the costumes established the social and economic status of the characters by distinguishing between rich and poor and by identifying occupation.

The gay costumes, witty songs, and exciting dances not only expanded spectacle but were integrated into the dramatic story by reinforcing plot, character, and action. "Until recently critics and highbrows looked down on the musical. . . . Finally, however, serious critics have come to respect the musical, recognizing that when story, characters, music, dance, and spectacle are all integrated, it is one of the higher dramatic achievements of the modern age" (Kernodle 1967: 87).

## CHAPTER II

### THE SYNCHRONIZATION OF PRE-RECORDED MUSIC TO THE PRODUCTION

Although the idea of utilizing a taped score is not new as there have been previous productions employing a recording, this information is seldom made public. The ballet Electronics is one of the few productions where the use of a recorded score is publicized. Electronics was danced to a tape-recorded score composed by Remi Gassman and created by sound engineer Oskar Sala. The ballet rehearsed with the recording because of the intricacies of the music which was a series of sounds "not entirely devoid of melody, harmony, or tonality" (Sargent 1961:127). The purpose of this production, according to George Balanchine, guest director of the New York City Ballet Company, was to "break from the normal recognized forms associated with dance" (Sargent 1961:127).

Because the type of music composed for Electronics was immediately dependent upon a taped score, it was possible to publicize this information. It is not possible, however, to give public notification when live musicians are replaced by a recorded score. According to Peter Frisch, national sales director of Natoma Productions:

All out of town shows use tape, but it is not made public. Under the theatre contract, musicians can rehearse for a certain time before they must be paid overtime. Rehearsals last longer than they [the producers] want to pay the musicians. To avoid this high cost and to allow late rehearsals, a recording is made. In most cases, the tape recording is

made without the knowledge of the orchestra. This information is known, but is not made public because of possible union trouble (1970:n.p.).

Barry Alan Graef says: "Although taped scores are highly feasible, the reason for their scarcity is due to the American Federation of Musicians insisting that their members be paid as if they were playing every night even if the score is taped" (1970:n.p.).

The regulations regarding the use of a recorded score is explicitly stated in the Constitution: By-laws and Policy of the American Federation of Musicians of the United States and Canada, Article 24, Section 8, as follows:

No member of the Federation may perform any musical services where the product of such services is intended to result in recorded, mechanical or electronically reproduced music to be used by, for or with any performer (variety or musical) as background for, accompaniment of, or in connection with such performer's live performance (1969:141).

Furthermore, Article 24, Section 9 states:

No member or members of the American Federation of Musicians shall proceed with the live performance of any type of musical engagement if said performance is being recorded in any manner whatsoever unless a properly executed A. F. of M. contract for the recording has been filed with the local in whose jurisdiction the engagement is being performed, or unless proper permission or authorization has been obtained from the Federation for recording to proceed without such contract (1969:141).

The American Federation of Musicians (AFM) also exerts control in other ways. "Several theatres, generally the larger ones, have signed contracts with Local 802 [New York City] of the American Federation of Musicians. Under this compact, the theatre must employ a minimum of four musicians whenever it is in operation, no matter what the show" (Moore 1968:29). When Victor Borge performed his one-man comedy show

in New York, the AFM required that he employ a certain number of musicians. Borge was very angry but did engage the musicians. During the run of the show, Borge made the musicians sit backstage where they usually played cards (Powell 1971:n.p.). The AFM controls the number of musicians involved in the production and contracts each production separately. "If the orchestration calls for twenty-four musicians, the AFM may make one sign a contract for thirty or more" (Powell 1971:n.p.).

Although the union exerts this control at the professional level in extracting high costs, at the local level the use of non-union musicians is equally a major expense. The Arizona Civic Theatre of Tucson produced Carnival! in December 1969, at a cost of \$4,685; from this amount, the non-union musicians were paid \$2,160 (48 per cent). The total income of Carnival! was \$4,500, which resulted in a loss of \$185 (Thomas 1971:n.p.).

The January 1971 production of The Pirates of Penzance by the Gilbert and Sullivan Theatre of Tucson cost \$5,573; of this sum, the non-union orchestra received \$2,558 (50 per cent). The total receipts were \$4,842, showing a loss of \$731 (Roberts 1971:n.p.).

Therefore, the largest factor in reducing the cost of a musical production at the local level would be to lower the cost of the orchestra or eliminate the orchestra and use a single piano. If a recorded score were to be utilized, the orchestra would only receive one payment for the actual recording time involved.

For this experiment, the selection of The Streets of New York was primarily used as a control factor. Everyone connected with the production had to start the production with no knowledge of the music in order to learn the music entirely from a tape. The Streets of New York did not have an original cast album released nor individual songs recorded, nor did it have sheet music or a complete score published. Thus, it was almost impossible for anyone to have had any advance knowledge of the music. A second reason for selecting The Streets of New York was that it was suitable to various methods of staging. Producing the play in an intimate theatre such as Studio A provided a definite advantage in working with a recorded score: the music volume could be controlled at all times and valuable seating space was not taken up in seating the orchestra.

A perusal copy of the score was obtained in late October of 1969 by the writer and arrangements were made with Samuel French to keep the score for two months. This gave the writer adequate time to study the score in connection with the text before recording the music.

Douglas Palmer, a graduate student in music at Arizona State University, was engaged as the musical director and pianist. In the initial work, Palmer played the music while the writer studied the dialogue. This was necessary in order to decide on the amount of music needed to underscore dialogue, and to determine how, through music and dialogue, to make a smooth transition into a song.

The following week, Palmer rehearsed the music while certain action involving the songs and the dialogue prior to the songs was

sketched out. It was at this meeting that the music was timed, and the possible cutting of music was discussed. A long Saturday was spent with Act I but no permanent cutting was performed at this time. A Sunday afternoon with Act II produced ideas on what should be cut or held longer in the song, but again there was no actual cutting at this session.

The following week the blocking of the play and the several scene changes were brought under consideration. (It is interesting to note that the writer's conception of the characters influenced greatly the speed of the music, the length of pauses in the music, the cutting of the music, and the length of scene change music.) Another week was spent in the same manner as before. Again, the length of scene shifting music was considered, and the pauses and speed of the music was given further consideration.

Arrangements were made to record the music during the first week end of December 1969. A rehearsal room on the campus of Arizona State University was made available at no charge to serve as the recording studio. At first, home recording equipment was going to be used in the recording process, but on second consideration it was found that recording two piano parts simultaneously was impossible with limited equipment. Because a perfect recording was required, a professional recording service was contracted. Arrangements were made to record the music December 13 and 14 in the rehearsal room on the Arizona State University campus. The remainder of this week end was spent in rehearsing the music, and solidifying cuts, pauses, and tempos. The

music to cover the scene changes was timed to one and a half minutes. The writer felt that with a revolving stage, and the cast changing the scene, there should be few if any changes longer than one minute. Thus, the scene change music was cut to one minute with an extra half minute of music for emergency purposes. If a musical number opened the scene as in Act I, Scene ii, the music was timed to one minute and the scene shift was designed to fill that minute. The pauses in the music between dialogue were given extra time with the underlying thought that if that length of time was not needed, it would be easier, of course, to remove than to add music. The timing of the pauses for recording gave only one major problem in the long speeches in the song "California" of Act I, Scene vi. It was decided to break the tape with cue leaders for quick cueing; thus, the actors playing Badger and Bloodgood could take the dialogue at their own pace.

Keith Barnett of the Century Recording Company was hired as the recording engineer. Barnett, at this time, did not have a studio in which to record; however, as he was living in Tempe, Arizona, he could easily transport his equipment to nearby Arizona State. Barnett was briefed as to how the recording would be used and that Palmer would play the two piano parts; therefore, Barnett would have to record both parts separately and put the parts together on one recording with leaders as cueing indicators.

On Saturday, December 13, Palmer, Barnett, and the writer met in the rehearsal room on the ASU campus. Barnett brought two Ampex 354 Stereo model tape recorders, a small Ampex FA #10 speaker, one

Telefunken microphone with a shield, a mixer-monitor, cable for connections, and recording tape. Barnett arranged his equipment so that all equipment was connected to the mixer-monitor. Ampex tape "A", Ampex tape "B", and the microphone were connected to the mixer-monitor while the Ampex speaker was connected to Ampex tape "A".

Ampex tape recorder "A" recorded the first piano part of the song or musical interlude. Each song was completed before the next song was recorded and all music was recorded in sequence.

After the "A" recording was made, the "A" tape was rewound and cued to the beginning of the song. The speaker was employed as a monitor for Palmer while he played the second piano part. A direct line from tape "A" was made to the mixer-monitor and from there into tape "B"; also in the mixer-monitor was the microphone. This gave Barnett control of the level of the tape playback and also control of the volume of the live piano. Both tracks had to be of equal level or the recording would have to be made again.

With the "A" tape cued to the beginning of the song, Palmer listened to tape "A" through the monitoring speaker as he played the second piano part. Through this method, the two piano parts were matched perfectly. Barnett used a shield over the microphone so he only recorded the piano and not the monitor. With the mixer-monitor, Barnett was combining tape "A" and Palmer's second piano part on tape "B". The important factor in the tape "B" recording was proper levels from tape "A" to the mixer-monitor and the microphone to the mixer-monitor. If the levels were wrong, one portion of the recording stood

out and the recording would have to be made again. Re-recording a song would mean cueing tape "A" and having Palmer play the second piano part along with tape "A".

Barnett maintained a log in order to note where the tape was to be cut and cued with leader. Each section in the script was assigned a number for reference as to where the musical selection was to be used in the play.

This first recording session lasted six hours and during this time Act I and the first two scenes of Act II were completely recorded. The next day, Sunday, December 14, the remainder of Act II (the final act) was completed in a three-hour session. When Palmer had completed his work on the recording, the score was returned to Samuel French with the understanding that when the chorus parts were ordered for rehearsal the score would be returned for the run of the production.

Barnett, during the week, cut the tape, added the leader tape and numbered each section. Three identical recordings were made: one for production, one for rehearsal, and one for safe keeping in Phoenix. If anything happened to either the production or rehearsal tape, a spare would be available at a moments notice.

The recording was processed by Barnett in two weeks. A final check was made by Barnett before he released the recordings. The writer, upon receiving the recordings, also checked over each of the recordings. After this, the recording of the music was complete.

The total cost of recording The Streets of New York was \$200. Part of the savings came from Palmer's services as musical director

and pianist; being a friend of the writer's, Palmer accepted no payment for his work. The recording session was charged for by the hour so with nine hours of recording the total charge was \$90. Barnett charged for recording, copies, editing, and cueing, his fees totaling a sum of \$95. Another expense of \$15 was for transportation of the equipment.

## CHAPTER III

### THE DIRECTOR'S LOG

The Director's Log, a day by day record of the writer's activities, covers the rehearsal period from March 9, to May 13, 1970, and the performances on May 14, 15, and 16, 1970.

MARCH 9, 1970

Two try-out periods were scheduled. The first was a singing audition while the other was to be concerned with readings. The poster announcing try-outs requested everyone to have a song prepared. About twenty people were at the first try-out at the Park Theatre.

The singing audition went very well. Frank Zavala, a sophomore majoring in music, was the musical director. During the try-outs Zavala played the piano for the singers while I searched for people who could sing in suitable vocal ranges for the various roles and for singers who could sing with a piano. I felt that if they could not follow a piano they would not be able to follow a tape.

MARCH 10, 1970

Readings, the second try-out, were held today. The scripts for this production had only been available for a week, which did not allow enough reading time for everyone interested in the play. This accounted

for poor readings at the try-out because many of the people were looking at the script for the first time.

MARCH 11, 1970

Try-outs continued; however, I have not found an actor suitable for the role of Mark Livingstone. Once this actor is found, it will be possible to cast the play from those who have already auditioned. I must cast carefully for Livingstone for he should be an attractive actor and accomplished singer because he has the male lead or love interest and sings the love ballads.

MARCH 12, 1970

I have selected the cast but I do not want to announce it at this time. I am waiting for the right Livingstone and once he is found, then I will post the cast.

MARCH 16, 1970

The people who have attended try-outs now want to audition for the last University of Arizona main-stage production, The Infernal Machine, to be directed by William Shawn Smith, Assistant Professor of Drama. Several of those who have auditioned for Streets will not be cast, and I do not want them to pass a chance at getting a part in the last production of the season.

MARCH 17, 1970

I discussed with Professor Peter R. Marroney, Head of the Department of Drama, the cast that I have decided upon thus far:

Gideon Bloodgood:	Douglas Talley
Badger:	Charles Jeffries
Captain Fairweather:	Kenneth Freehill
Mr. Puffy	Richard Towne
Alida Bloodgood:	Mari Gordon
Lucy Fairweather:	Georgia Loveless
Mrs. Fairweather:	Zoreene Burlin
Mrs. Puffy:	Rena Cook
	John Cox
Male Chorus:	Kenneth Freehill
	Denny L. Damewood
	Mark Sandberg
	Adele Abern
Female Chorus:	Suzanne Cowin
	Jill Jianopoulous
	Linda Perlin

Professor Marroney assured me that these people would be available during the regular laboratory periods and he seemed pleased with the selection of the cast.

MARCH 31, 1970

Today was the first scheduled rehearsal. School reconvened today from spring recess and everyone has had a break before getting to the production at hand.

I used this first rehearsal to play the recorded music. The cast has read the script but know very little about the music or the tape recording experiment. I discussed the experiment and emphasized why it was being done: to save money in a musical production; to prove that it is possible to use a tape recorded score in place of a live

orchestra; and to show that use of a tape score is easier to work with because the music is consistent, convenient, and available at the touch of a button.

At this session I laid down some of the ground rules for the actors. I demanded everyone to be on time. They were to come prepared at all times to the rehearsal ready to work. They were to pay for their scripts plus a ten dollar deposit on their rented music. The latter was instituted because I had to put down a deposit of \$100 with Samuel French. The only way to recover the deposit was to return all of the music after the final performance of the production. I explained all of this to the cast, and though there was some minor contention, I was very strict in this matter.

I further explained that this production would be staged arena style. Many of the cast members had never worked in this style. As I discussed how exciting it would be to play to an audience on all sides, I noticed an increase in interest and enthusiasm.

I was pleased with the first day of rehearsal. I liked the cast and I liked the show.

APRIL 1, 1970

I began the rehearsal today by collecting \$11.50 from everyone in the cast (\$10.00 deposit and \$1.50 to pay me back for the scripts that were used since the budget for the production included only royalty). The money was deposited into my savings account. Although

there still was some discussion at having to buy their own scripts and paying a deposit on the rental material, the cast went along with it. I assured them they would get their money back as soon as they returned the music at the end of the production. In passing out the music, those who could not read music declined a copy and did not need to place the deposit. Everyone who gave me money received a receipt and I kept a copy of the receipt in my files.

Although the music was recorded, the services of Zavala, the music director, were needed to teach the vocal parts to the actors. Zavala began by dividing the cast into groups according to singing range:

Sopranos:	Suzanne Cowin		Linda Perlin
	Georgia Loveless		Jill Jianopoulous
	Rena Cook	Altos:	Adele Abern
			Zoreene Burlin
	Ken Freehill		Mari Gordon
	Richard Towne		
Tenors:	Denny Damewood	Bass:	John Cox
	Mark Sandberg		Charles Jeffries
	Douglas Talley		

I wanted to begin immediately on the music and chose "Christmas Day" as the first song because of its complex harmony. Zavala worked well with the cast and they paid close attention to the work at hand. I was surprised at how fast the song was learned.

APRIL 2, 1970

I began the rehearsal today by asking Zavala to go separately over each part in the "Christmas Day" song as a review for the actors.

I brought a tape recorder to the rehearsal and cued the tape to the "Christmas Day" song. I placed the tape recorder in the center of Studio A and asked the cast to gather around the machine. I asked that they remain in their respective groups so there would be less chance of a mix-up in the harmony. I started the recording as Zavala went from group to group listening to each person sing. The transition from piano to tape was not difficult for the actors. They did well except for a few minor problems in the harmony which Zavala had to correct. The tape established a faster tempo but the actors had to keep up with it. One of the greatest advantages in the tape was that the tempo did not vary. After the corrections were made with individuals, we worked with the tape again, and then a third time. Each time was an improvement. The actors were becoming accustomed to the pace of the song. The actors had to listen for their cues in the music. If they did not listen, they would not get their notes or would miss their cue to sing.

Once the "Christmas Day" difficulties were worked out, I felt another difficult song should be undertaken. Zavala began to work on the "Tourist Madrigal," a song in the first act that breaks into four part counterpoint. The singing divides into four groups, each group singing a different lyric to a different tune or the same lyric to a different tune. The four tunes blend together but, unlike harmony, they do not join to form a musical chord.

Zavala worked at the piano and taught the parts. He played the song through to see that everyone was singing the correct parts. He then made corrections and played the song through a few more times.

When he was satisfied with the results, the cast joined me at the tape recorder. As before, the cast was grouped according to vocal range so each could concentrate on the music without the interference of someone singing a different tune and Zavala went from group to group, person to person, listening for difficulties. The tempo of "Madrival" was faster than the cast expected it to be and they were behind at first. Zavala went back to the piano to correct a few of the errors. By the fourth time through with the tape, the cast was becoming accustomed to the tempo and the lyrics were becoming familiar. The cast began to enjoy the work as they succeeded with the recording.

Two of the most difficult songs had been worked out with the tape recording, although the songs needed polishing.

APRIL 3, 1970

Bloodgood, Badger, and Captain Fairweather were called to go over the music in the Prologue but the rehearsal was cancelled when Zavala did not meet with them.

I auditioned Dennis Dougherty, a graduate student in the Music Department, and gave him the role of Mark Livingstone.

APRIL 6, 1970

Today, I wanted to work on the music in the Prologue, but Badger was ill so I worked with Bloodgood and Captain Fairweather. Bloodgood had no difficulty with the music at the piano and worked well with the recording. Bloodgood caught the tempo right away and was able

to follow the music on tape. The only trouble was in a sequence of dialogue that was underscored by music. The actor had to slow his lines down in order to allow the music to cover until his cue to sing. After three or four times through the tape, he understood the pace of the underscore. Captain Fairweather had a few problems with the music. He was off key a half step. That is to say, he was not on the note, but just under it. Fairweather worked with the piano and then with the recording. He had problems but he worked very hard going from piano to recording, concentrating on his mistakes. When I felt he was competent in the music, I suggested that we meet tomorrow to go over the song again. This allowed the actor to work on the song by himself with his sheet music.

APRIL 7, 1970

I held off from blocking the production for two reasons: (1) I wanted to block using the actual levels, and (2) I wanted the cast to have all the songs learned. My reasoning was: if all the songs were worked out with the piano and the tape and if all the music was correct, then most of the remaining rehearsal time could be devoted to blocking and characterization.

Fairweather worked with the tape; however, he still had a few problems with some of the notes so I arranged for him to work with Zavala during the coming week.

When the cast came to rehearsal today, we began to work on one of the romantic ballads, "If I May," the love song sung by Lucy

Fairweather, the heroine, and later by Mark Livingstone, the hero. The harmony in this song is very important and the altos had a great deal of trouble. The pattern was established of working out each new song, part by part, with the piano; then, after a run through of the complete song, the taped score was used. I listened to the actors singing with the tape. Mistakes were corrected at the piano and the tape was employed again. As with the other songs, this song began to work after four run throughs to establish tempo and solidify lyrics. With the establishing of the tempo, learning of the lyrics, and working with the recording, the altos began to pick up their parts.

APRIL 8, 1970

Today's rehearsal was called for Mark, Lucy, and Mrs. Fairweather. The objective was to work on "Isn't It Warm," "Love Wins Again," and "Close Your Eyes." The cast seems very happy with the system of working with the piano and then with the recorded orchestration. Dennis Dougherty said that it is not difficult to follow the recording. I think this may be true for Dougherty because he knows music, but I think it might be different for others who have had very little musical training.

APRIL 9, 1970

At the beginning of rehearsal we went over the Captain's Prologue song. He still sings wrong notes and needs piano work with Zavala. I also reviewed the Prologue music with Bloodgood. The

actors are now working with the recording every day. The rehearsal has been upset today because many people are ill. Badger and Mrs. Puffy have been ill all week and half of the women's chorus is not available to work.

A good part of the rehearsal today was used to perfect "Close Your Eyes," but Mrs. Fairweather, confused with the harmony, needed help from Zavala. I have arranged a special rehearsal with Mrs. Fairweather for Friday in order to help her with "Close Your Eyes." Lucy rehearsed "If I May" with the tape recorder by herself.

APRIL 10, 1970

Mark, Alida, and Mrs. Fairweather were called today. I went over Mark's reprise of "If I May" with the recording. Alida rehearsed "He'll Come To Me Crawling" and "Laugh After Laugh," first with the piano, and then with the recording.

Zavala had to leave early and I had to sacrifice the work with Mrs. Fairweather in order to introduce the new songs today. I intend to give Mrs. Fairweather extra help at a later date. Since Badger has been ill all week, we will have to work on "Close Your Eyes" sometime next week in order to give him the counterpoint. Then we will put the entire song together with harmony and counterpoint.

I am very pleased at the success of the experiment to date. There are minor problems but not in following the recording: the Captain needs to learn the notes, Mrs. Fairweather's harmony and counterpoint in "Close Your Eyes" needs piano work, and one member of the

chorus continually starts his solo in "Tourist Madrigal" on the wrong note.

The first evening rehearsal is set for Monday. This week I will establish a rehearsal schedule, and begin blocking.

APRIL 13, 1970

The work that was promised on the set has not been accomplished as yet. I am beginning to wonder where my crews are.

Tonight we had a complete read through and the music that had been rehearsed was included in the rehearsal. This allowed the cast to see how the music is integrated with the text.

APRIL 14, 1970

The afternoon call today was to run the complete Prologue with the recorded score. The energy and excitement from the last rehearsal held over to this rehearsal. The music for the Prologue is now learned. Even Captain Fairweather has a fairly good grasp of the music.

We rehearsed the finest novelty song in the show, "California." The tempo of "California" on the recording was, at first, too fast for the actors but after the usual run throughs with the recording, the actors caught the tempo. The song is very difficult for Badger but when he gets the lyrics learned, I feel he will use the song to help build his character.

We also went over "If I May" but I was very disappointed to find in this rehearsal that the actors forgot most of what they had learned. I was upset. I shifted the evening rehearsal around in order to work on "If I May" first. The chorus has slipped on the harmony, and this must be corrected before they become set in that pattern. With the synchronization of actor and tape so important, a slip of a lyric or a wrong note could throw the scene off.

The remainder of the afternoon rehearsal was devoted to the altos. I found that the altos seemed to forget the music easily and therefore needed more rehearsal and periodic run throughs.

The problems with "If I May" were corrected this evening. The altos had been singing the soprano parts. The note that gets the altos started on the recording was pointed out by Zavala and that was rehearsed. There was no more trouble this evening with "If I May."

I had to leave the rehearsal for a short time, but left instructions with Nick Carter, the stage manager, and Zavala to run the second act Finale with the piano and then drill the cast with the recording. Therefore, with the recording it was possible to continue the rehearsal without the director.

After satisfactory work had been accomplished with the Act II Finale, Carter and Zavala started the cast working on the Act I Finale.

The pre-recorded score stimulated some of the cast members to record their songs from the rehearsal tape and work on them outside of rehearsal. Mrs. Fairweather and Alida both made recordings.

APRIL 15, 1970

Today the rehearsal schedule was available to the cast. On the sheet was a full battery of rehearsals, not one day free.

The rehearsal started this evening with "Close Your Eyes." It began to sound much better, but there were still problems in the three-part counterpoint at the end of the song. I wanted to rehearse the Act II Finale, but the altos were having trouble with their notes at the beginning which caused them to be confused during the entire song.

Dennis Dougherty worked with the altos. Dougherty recognized that the altos could not recognize the note that gave them the pitch in the recorded score. Dougherty played the note on the piano and explained how they could find the note in the recording. (Zavala had not been spending much time at rehearsals and Dougherty took over when we had problems with the music.)

During a break, I worked with the male chorus on "California," adding a little dance for Badger and a mime of the information being given in the song. The mime added strength to the song. Badger went through the song with the recording but is still having trouble with the tempo and the lyrics.

After the break, we began to work on the Act I Finale. Alida could not make the rehearsal, so we did the best we could under the circumstances. The cues in the Act I Finale must be perfect because the tape is only stopped two times. Badger is given his cue by the music and if he misses it, there is little chance he can recover because there is a vamp in the orchestration. That is, as he sings the

song, the music plays the same measure over and over; therefore, Badger must learn the lyrics and the timing of the vamps.

APRIL 16, 1970

In the afternoon I met with Ken Freehill, one of the Costume Crew Supervisors. Freehill showed a number of costumes that he had selected from the costume stock of the University's Department of Drama. With the chorus playing many roles, special attention was given to each scene and the scene that followed in order to provide for fast costume changes. All of the costumes that Freehill had pulled at this time were approved and I was very pleased to see unity in the period style.

I can no longer wait for the set. I put a chalk floor plan down in Studio A this afternoon and blocked the Prologue. I explained the set, the chalk ground plan, and the blocking for the arena staging. We began to block the Prologue and it took some time. I had the actors go through the blocking without the music. After checking the blocking, we next ran the opening speech by Bloodgood and the music that runs under it.

APRIL 17, 1970

Each day was a new challenge now that I was blocking the play. The pressure imposed by the blocking of the scenes and the frustrations of seeing a tight picture or an awkward mess made me very nervous.

Today I blocked Act II, Scene iii, with Lucy and Act I, Scene iv, with Mark. We ran the scenes without music and when the blocking was understood, the music was added.

APRIL 18, 1970

I blocked Act I, Scene i, but did not get through Act I, Scene vi, as I had intended.

I talked to Dougherty at great length about his character. He was very worried about the role because he has been playing old character roles. I asked Dougherty to talk about his character and to build a biography on him. Dougherty and I discussed certain lines and how they were to be read.

APRIL 19, 1970

I finished blocking Act I, Scene vi, and the Finale and then went through all of Act I (except Scene v) with the recording. There were some problems in that Badger did not know the exact words to the songs and therefore was unable to keep pace with the recording.

I blocked Act II, Scene i, and was very pleased with the results. "Christmas Day" is fine and the scene looks good.

APRIL 20, 1970

I began the afternoon rehearsal by blocking Act I, Scene iii, with Lucy and the women's chorus. I only got through half of the scene and this allowed me to run the "If I May" song a number of times with

the recording. The altos have made progress in learning the music.

This evening Professor Shawn Smith attended a rehearsal of Act I, Scene iii.

Mark and Alida asked if they could go over the recorded music, and I dismissed the cast to work with Mark and Alida. I ran the tape recorder while Alida rehearsed "He'll Come To Me Crawling" and the Act I Finale. Mark rehearsed "If I May" and his solo in "Christmas Day." Both Alida and Mark are music majors and they thought it was easy to follow the tapes.

APRIL 21, 1970

Channing S. Smith, Assistant Art Director in the Department of Drama, assigned people to build the set.

Everyone in the cast is working on building their characters. Puffy insists upon racing through his dialogue, giving it no meaning. Alida is having problems in line readings and in building a forceful and domineering woman.

I blocked Act I, Scene v, today but the blocking was poor due to a lack of focus. I think I can solve this problem by revolving the turntable to another position. The cast is playing too much to the south wall and a good way to correct this would be to correct the stage itself.

At this point, Act I is completely blocked and each scene has been rehearsed using the recording.

APRIL 22, 1970

I keep rushing this production and I can see and feel the tension on the actors. The cast seems to be losing interest in the production because I am pushing too hard. I looked at the rehearsal schedule to find that I have twenty-one days of rehearsal in which to correct and polish this production. I can spare the cast one rehearsal to relax and have some fun. We learned some games in directing class today that allowed a cast to relax during the early rehearsal period. I thought I would use them in the rehearsal this evening to ease some of this tension.

I told the cast that we would play some games and have some fun after I blocked Act II, Scene ii. I blocked the scene and rehearsed it twice. It looked very good on paper, but the crowd looked messy on stage. After the final run through of the scene, I decided that I would use different levels for the chorus, keeping Alida and Mark on the top level for the focus of the scene. I wanted time to rework the blocking out on paper, so I dispensed with the scene and got to the games that the cast was waiting for.

The games were designed to break the first rehearsal tensions and that is what they did at this rehearsal--break the tensions. Three games were used. Two eggs were brought into a circle made up of the cast members. Both eggs were placed on the floor and the cast was told that one egg was hard boiled and one egg was raw. They would then throw one of the eggs around the circle and try to prevent it from breaking. After a few times around the circle, I called for the egg

and cracked it open. It was the hard boiled egg, which meant the other egg was raw. I passed the "raw" egg to a cast member and had him throw the egg around the circle. Care was used in handling the raw egg so it would not break. Then I called for the egg and cracked it open. It was hard boiled! They all laughed, but the point of the game was to get each actor to trust his fellow actor. In throwing the raw egg, the actor throwing had to do it with care so the actor catching would not have it break when he caught it. They had to help each other and trust each other.

The second game utilized two people. One of the persons left the room and was given a situation. When he came back into the room, he had to convey the situation to his partner and the audience. He could talk and move, but he could not give direct clues. When the partner caught on to the situation, he was to join in the scene and the audience would guess the situation. This game made the actor work with his fellow actor, helping him out of a tough situation and working with him. This game was received very well.

The next game used the entire group. They made a circle facing toward the center with their hands behind their backs. I had a small token and I went from person to person while their eyes were closed in order to deposit the token in one person's hand. The actors then touched each other's hands, keeping their own hands behind their backs. They had to pass the token without being caught. If the actor saw someone pass the token, he called, "I accuse." If the person he accused had the token, the game would start over; if the actor did not

have the token, he was out as the others continued the search. This game allowed the actors to physically touch each other and was also successful.

I was now ready to block the fire ballet of Act II, Scene vii. This scene was all music including the entrance and exit cues. As the building burns, people run in and out, a fireman saves a child, a Mexican runs on with a screaming woman slung over his shoulder, a drunk Mexican fans the flames, and Badger comes on to rescue the receipt. Everything happens quickly and the scene has constant movement. The walk through was slow and carefully worked. I played the recording and showed each person his entrance cue and exit cue in the music. On the second run through we worked slowly and, as I barked out entrance cues and exit cues, the cast ran in and out. By the third time through the ballet, the cast almost knew the cues. The fourth time through, the tempo was right and entrance and exit cues were almost right. As the cast came offstage at the end of their individual "bit," they would cheer the next team or person on and when the hero and heroine came out to help Badger get the receipt, they were shouting the actors on. It was very exciting to see such group effort.

The relaxed atmosphere made the difference. This was a very good rehearsal.

APRIL 23, 1970

Mrs. Fairweather's counterpoint and harmony has not been correct in "Close Your Eyes"; therefore I arranged a special rehearsal

for her and Zavala this afternoon. I found that Mrs. Fairweather had been singing Lucy's part when the song broke into counterpoint.

Zavala was disturbed because he had gone over the music with her a number of times and felt that he was wasting his time by constantly going over the song. Zavala refused to help her any longer, saying that Mrs. Fairweather was not working and concentrating on the music. I thought that perhaps Zavala was right and, because the counterpoint was in poor shape, maybe it should be struck.

Mark, Lucy, Mrs. Puffy, and Mr. Puffy have been called for "Rich and Poor." Dougherty was coming into Studio A when the flare up with Zavala occurred. Dougherty could not understand Zavala's attitude about not wanting to help Mrs. Fairweather. When Zavala refused to do any more with her, Dougherty offered his services to the actress and felt that the problem was not in the actual counterpoint melody, but that Mrs. Fairweather did not know where her cue pitch was in the accompaniment. Dougherty played the cue pitch on the piano and then the song. He showed Mrs. Fairweather where the note was, what the note was, and how to find it. Next, he asked Lucy to sing with the piano and Mrs. Fairweather and when the note for the counterpoint came, Dougherty emphasized it. This was found to work and with that problem cleared, Dougherty helped her with the last measures of the counterpoint. Then we went to the recording. Dougherty showed Mrs. Fairweather where the note was on the tape and we went through the song. It was rough at first; she had to get used to listening for the right note and learning the sequence in which it would appear. After

some rehearsal, the song was put together. All that was needed was patience and work.

The men's chorus and Badger were in to go over "California." Badger had learned the lyrics at this point and the song was beginning to fit together. The men's chorus was enjoying this song the most, and they kept bringing new bits of action in the rehearsal to work into the song.

"Rich and Poor" was the last of the work I wanted to go over today. Zavala went over "Rich and Poor" on the piano two times and made sure everyone knew their parts. The group went through the recording three times. The big problem in the recording was setting Bloodgood's speech at the end of the song. There was a musical underscore and it was somewhat short. By the third time through the recording, Bloodgood solved his problem by making the speech faster.

APRIL 24, 1970.

We had a first run through of Act I today. I will have to edit the tape in the Prologue to remove about fifteen seconds of pause between the reactions of Bloodgood and Badger. When I first worked out the scene, I thought they would need more time for the reactions of the clerk checking the suitcases with the money and the empty safe. During the blocking, this was modified and almost dropped. Therefore, there was too much dead space for the two actors.

I see many problems in Alida's characterization that will have to be corrected. She presents a character that is one dimensional, there is no subtlety in her character, and she seems cold. Alida is a

shallow character but there are many plans going on in her mind about how to trap Mark and destroy Lucy. We see none of this. I have asked her to think about the character's background, discover what lies behind the character's cutting remarks. What does she really mean when she says, "I see a guardian angel hovering over your shoulder," or "Miss Fairweather, I find I have conceived a great fondness for you. I am determined to be your benefactress," or "Big hearts are often misunderstood."

I am going to Phoenix Saturday to collect my recording equipment which will be used in the production. My tape recorder, amplifier, and speakers will produce much better sound than the available equipment.

APRIL 26, 1970

I brought my recording equipment in this evening. It will improve the conditions because the cast can now hear the tape much better than before. Two speakers placed at opposite ends of the theatre made it much easier for the chorus members to hear the music.

I finished blocking Act II and then had a run through.

The set was worked on over the week end by Channing Smith and Nick Carter.

APRIL 27, 1970

I spent a part of the afternoon with Freehill to see how the costumes were coming along. I want to take pictures at the rehearsal

tomorrow for the program and would like to use as many costumes as possible. Freehill showed me the results of his work to date and I am very pleased. The costumes to be used in the eight pictures are complete and of the one hundred and nine costumes, only a portion of the chorus' needs work. I am very pleased by the efforts of the costume supervisors, Freehill, Grizelda Garcia, and Paul Glaze.

My next concern this afternoon is with the pivoting of the turntable. At first the idea was to drill a hole in the floor of Studio A, but because of the age of the building, it was suggested by Robert C. Burroughs, Art Director, that we find another way to secure a pivot. Professor Burroughs could not think of any alternative and called Professor John E. Lafferty, Technical Director, to help come up with a solution to the problem. When Carter and I left this meeting, we were convinced that the only way to establish the pivot point was to sink a pipe attached to the turntable into a hole drilled in the floor. Channing Smith was then confronted with this problem and solved it by bolting a caster to a large piece of plywood. The plywood was then bolted to the floor of Studio A by using four long bolts. The rubber wheel of the caster was replaced by cuts of lumber, one inch by three inches, and the turntable was placed over this caster; the pivot point of the turntable was on the wood and nails were driven to hold the turntable secure to the wood. The caster worked very well.

This evening I noticed the concentration lacking while we worked on Act I but progress was being made in that the actors were off the script and they rarely called for lines.

I made notes at this point of the blocking that needed to be changed.

Before the cast was dismissed, I checked with Freehill and Garcia once more concerning the costumes to be used in pictures tomorrow. Again I was assured that everything was ready for pictures.

APRIL 28, 1970

This rehearsal was spent in taking pictures for the program and the newspapers.

After the pictures, we began a run through of Act II, but when we came to "Close Your Eyes," things were brought to a screeching halt. Mrs. Fairweather started "Close Your Eyes" on the correct note, but by the time the counterpoint came, she was singing Lucy's music with Lucy. Mrs. Fairweather knows the music, but when the song is put together she falters. I cannot understand why. She cannot sing the counterpoint with Lucy. I will have another rehearsal with her soon.

No scripts tomorrow for Act I.

APRIL 29, 1970

I worked with Mrs. Fairweather today. I went over the music with the tape recording. Although she knows the music, she cannot sing with Lucy for some reason. Alida came in and we tried to help Mrs. Fairweather by singing the other parts of the song while Mrs. Fairweather sang her part. When the actress made a mistake in the music, Alida played the correct note on the piano.

The evening rehearsal was concerned with a full run through of Act I.

Channing Smith and Nick Carter have worked on the set and the progress can be seen. We can shift the table now so we can have the levels in their respective positions for the scenes.

I gave notes but some of the people in the cast refuse to listen. They would rather talk and play games while I am talking. I also have trouble keeping some of the cast at rehearsals. I have made a notation that people will never leave the rehearsal again without permission.

APRIL 30, 1970

I held a special rehearsal this afternoon with Lucy to go over the death scene of Act II, Scene vi. She is playing it more believably and it is not as funny and in the style that I have established. That is, the play is to be played straight and not "camp." I also worked with the Captain today helping him to lower his voice.

Special work was done today on "Close Your Eyes" with Badger, Mrs. Fairweather, and Lucy. Mrs. Fairweather has spent free time with Dougherty and it is showing results. She does not have the entire song down, but she does have a solid three-quarters of it correct.

We ran Act I through two times. I do not understand why, but the music was off in the Prologue. The lines were going too fast and the timed pauses in the recording were ignored. I made mention of this fact during notes. The actors must concentrate on what they are doing

and they must listen to that recording. The second time through the Act everything improved.

MAY 1, 1970

The stage is up, but still needs covering and painting. The ramp is still in need of masking. John Siler, the lighting designer, will begin setting lights next week. At the present time Siler's crew consists of Richard Towne and Charles Jeffries. The lighting crew is checking lighting instruments and setting a pipe-grid system into Studio A which had only basic facilities for hanging lights. This new grid system will allow us to hang lights anywhere they are needed for the arena-style production.

I still have no prop crew. I have talked to Channing Smith who has told me not to worry--he would see to it that a crew would be recruited. I gave him a list of the props I do not have at this time.

The Student Photography Center has completed work on the pictures. The small prints they made will go on the back of the program being printed by Monitor Printing Company. Also, I have posters advertising the play being made up. This will also serve as the cover of the program.

For tonight's rehearsal, I have invited guests: Rosemary Gipson, Assistant Professor of Drama, and her two children, Mike and Greta; Dori Stuckey, secretary in the Department of Drama; also the family of one of the chorus men because they are from out of town and will not be able to see the production; and Judylyn Gries, a graduate student in the Department of Drama.

This was the first complete run through of the production and this invitation was extended in order to give the actors a chance to play to a small audience. Also, I wanted the actors to have an audience now so they may get used to playing in front of people and not be concerned with the recording. If they get nervous they can forget lines and recover, but with the recorded score, it is more difficult.

The actors were nervous at the start of the rehearsal. The play began and all the cues in the Prologue music were missed. I asked for the recording to be turned up, and this complicated the rehearsal even more. Dialogue was missed, pauses were not correct, and cues were lost. The actors seemed to freeze in front of the audience. There was no concentration and they did not listen to the music or each other. This continued into the first two scenes of the Act. I stopped the rehearsal and went backstage to see what was wrong. It was suggested that the audience made the actors nervous. I said that I would clear the house if that would help, but sooner or later the audience would have to be admitted. Everyone must listen to the music playing, listen to what is taking place on stage, concentrate on being the character, be that character throughout the rehearsal, and not tell jokes back stage. The actors agreed that the audience should stay. After three minutes of silence to get the cast into the scene, we began with Act I, Scene iii. The remainder of the rehearsal went very smoothly with only minor problems that are cleaned in the polishing rehearsals. I gave extensive notes on the little things that I noticed and again stressed the need for concentration, and no talking back stage.

There was no more problem in the music. The remainder of the rehearsal proved that the tape would work if the actors would only listen. There was one area of the recording that had to be edited; a pause in the Prologue had to be shortened by fifteen seconds. I said I wanted to wait another week before the editing was done just in case the actors wanted that pause a little longer.

MAY 2, 1970

This rehearsal was concentrated on special scenes that needed work:

- a. "Close Your Eyes" Act II, Scene iv.
- b. "Laugh After Laugh" Act II, Scene ii.
- c. "If I May" Act I, Scene iii.
- d. Mark Act I, Scene iv.
- e. "Love Wins Again" Act II, Scene vi.

The Saturday afternoon rehearsal proved to be very helpful. The recording was used and Dougherty helped the singers on the piano if there were problems.

I spent a great deal of time with Alida today. I gave her extensive notes on her character and the subtext that goes with it. She has written a short biography for her character, but her character does not come across. I have done everything except give her line readings. I have been through the script with her line by line but she continues making the same mistakes.

MAY 3, 1970

I called a complete musical run through today to continue polishing the music. I am very nervous about the show, though I do not know exactly why. Alida seems to me to be weak while nearly everyone is close to performance level.

Again, all the music was sung to the recording and only when trouble was detected was the piano involved. Zavala was present at this rehearsal. For the most part, the action of the scene was not run, just the music as the cast sat around the recorder. I was concerned with the music rather than the blocking at this rehearsal.

After we went through the entire score and a few of the numbers two and three times, the cast had a birthday party for one of the chorus men and played games, some of which we played in rehearsal. Everyone stayed for the party and the unity of the spirit was something I had very seldom seen in an experimental production.

I wanted to clear Studio A of all the junk that was around. The cast joined in as we cleared everything out of Studio A except the set, washed the floor with a strong soap with as many as four mops going at one time. The task was completed in a very short time and we had fun in the process.

MAY 4, 1970

Siler and his lighting crew started work today rigging lights. While they were working, Channing Smith and Nick Carter were working on the set, putting touches on the ramp and the turntable before laying

cardboard over the wood to muffle the noise. In the middle of all of this, I worked with the chorus in a few songs. This was a special rehearsal; the full chorus was not called--just a few people who wanted to go over specific areas in which they thought they were weak. We worked with the recorded score.

The evening rehearsal was down; it was sloppy and showed no spirit and no excitement; the timing and pace were off. Part of the problem was with the sound. The actors could not hear the music and when they could hear, it was too loud for the audience. The amplifier that I was using had no calibrated scale to chart the levels, causing a further handicap.

With the two Ampex speakers, I was not achieving the sound that I need. I am going to see Professor Marroney concerning the Altec speakers in the Park Theatre. The Ampex 815 speakers are good for a small system but for Studio A a larger speaker system is needed. The two Altec speakers can be placed at opposite ends of the theatre and the Ampex 815 speakers can be hung over the playing area so the actors can be close to a speaker.

The set is looking very good. It was covered with cardboard today and will have a muslin cover tomorrow. The ramp needs more work. We have very few props and this is one of my main concerns now. There does not seem to be a prop crew. We have had to scrape for crews as it is, but there is no one to do props. Channing Smith asked me to list the needed props and said that he would obtain them. I am wondering how I will get a stereoptical scope, but Chan said not to worry--he

would bring the one he had at home. I need a sofa that will support two to three people, but will be light enough for one person to bring it on or remove it. Chan said not to worry; he would make a sofa out of cardboard! I need a charcoal stove; Chan will make it out of cardboard! I need a chestnut warmer; Chan will make it out of cardboard!

The rehearsal depresses me because the same problems occur. I give the same notes over and over again, but to no avail.

MAY 5, 1970

I had an afternoon call with Alida, but she called to tell me that she was sick and could not make it.

The chorus had been called at 3:00 this afternoon, and with Zavala the chorus went over songs with the tape recorder.

The evening rehearsal was not up to proper pace. Alida was not at the rehearsal and I think that was an important part of why there was a lukewarm attitude toward the rehearsal.

I also had cause to help an actress who was being tormented by an actor that she played her scenes with. The actor had been treating the play as a joke and not giving proper attention in the rehearsal. I have been having trouble with the actor, but I did not know that his unprofessional attitude had been harming other actors. I talked with this actress and told her I would do something to help and that I wanted to talk to the actor myself. This seemed to ease her.

MAY 6, 1970

Siler is working on the lights, but we cannot use them at this time. I want to start using the blackouts at the end of the scenes. I used the regular lights in the theatre for rehearsal and at the end of the scene I would turn them off, blacking out the theatre. It was not a great effect, but it did create an illusion of the blackout.

The rehearsal was not bad tonight. I had to give many of the same notes again but progress was made in the long run. I had problems with Puffy that caused a halt in the rehearsal. Puffy is constantly joking around backstage and because of this, he missed his cue and entered by the wrong entrance. This, plus the problems he caused the past night with an actress, caused me to become quite angry and I lost my temper. I gave the actor the final ultimatum--if he did not change his attitude, if he caused any more trouble, he would be dismissed from the production. Everyone was affected by this strong statement. The cast ignored Puffy, especially when he looked to them for his defense. The cast had taken the last of his jokes and attitude. They wanted a show they could be proud of and they were not going to let this actor spoil it. No one spoke to Puffy for the rest of the evening.

The costume people were watching the show this evening, making notes of where costumes had to be for changes, how much time they would need for changes, when the changes occur, and how many people they would need to run the show.

I felt that a few scenes will never be up to the rest of the production. Act I, Scene ii, with "He'll Come To Me Crawling," was

very weak as was Act II, Scene ii, "Laugh After Laugh." I changed the position of the turntable on Act II, Scene ii, for new stage pictures and that helped a little. I was very depressed at how low Act II, Scene ii, looked and called a rehearsal of it for the next afternoon. I wanted to go over "Laugh After Laugh." The song works with the recording but there is no spirit in the song.

MAY 7, 1970

This afternoon rehearsal was called to go through Act II, Scene ii, and "Laugh After Laugh," but Alida never came to the rehearsal. She was the main reason that I called the rehearsal!

The evening rehearsal was very good. Everything was much better and things went smoothly.

Channing Smith had a sofa made of cardboard that one person could carry on or off and yet three people could sit on it.

Characterizations are now very solid, with the exception of Alida, who still has trouble. Even Mr. Puffy has changed for the better; he is more serious about concentration and keeping a character. Mrs. Fairweather has a problem in keeping straight and would laugh during her scenes especially when someone in the theatre laughs at the scene.

One of the basic notes that I have been giving is concerned with projection in the arena theatre. There must be projection. I stressed this note this evening, as well as concentration and playing to the entire audience and not to just one side of the house.

MAY 8, 1970

The light crew and I finished hanging lights. Although the lights must be set, they could be used for the evening rehearsal.

Channing Smith had more props for me this evening. We had the chestnut cart finished complete with chestnuts and a warmer that glowed. The safe was completed and there was money inside. The bags, suitcases, and baby carriage were used. The set was finished except for the facing pieces on the ramp and two coats of paint.

Dougherty wanted another rehearsal of the music and I was all for this. The notes were very brief and a half day rehearsal was called for Saturday. We will start rehearsal at 9:00 in the morning, work until 1:00, and then everyone can have the rest of the afternoon and evening off to relax.

MAY 9, 1970

Zavala was present at this rehearsal. At 9:00 we began the rehearsal by starting with the Prologue. Only the recording was used unless there was a problem, at which time Zavala or Dougherty would give the proper notes on the piano, but this was only needed in one or two instances. Dougherty gave instruction on keeping the music soft in some areas in order to build in other areas. This was the first time we concentrated on dynamics.

The most important problem solved today was that of Mrs. Fairweather. She knew "Close Your Eyes"; however, when she sang with Lucy, she sang Lucy's part. The only way to make it work was to change the

blocking. When Mrs. Fairweather looked at Lucy, she would be overpowered by Lucy and lose her note. I changed the blocking so Mrs. Fairweather would look away from Lucy and the entire song fell into place. That was the problem--Mrs. Fairweather could not concentrate on her note when she was looking at Lucy because Lucy was loud and overpowered her concentration.

The rehearsal went very well. While we were working, there was activity all around us. People I had never seen before were working on the ramp, setting in facing pieces, putting platforms down and setting up chairs for the audience, and putting a masking flat on the north side of the Studio A theatre so the actors would not be seen going into the northern alcove for entrances and exits. I asked Channing if we could paint the floor black and he thought it was a good idea.

The music was exciting again, and the show was alive!

MAY 10, 1970

Tonight was the first full technical run through. The lights, costumes, and set were ready, and but a few props were missing.

We did not use costumes tonight and I am glad. There was some trouble shifting the set and the costume changes would have hampered the shifting even more. This was the biggest technical problem in the show. I had the cast practice the shifting a number of times after rehearsal. Everyone had specific things they had to do. It had to be coordinated and smooth or the production would suffer.

I put away the rehearsal recording and brought in the performance recording. There was no difference in the two recordings; the new recording was fresher; that is, it did not have a tape hiss from being run over the magnets in the tape recorder for five weeks, and the fidelity was greater for the same reason.

MAY 11, 1970

We ran the show this evening as though it were a performance. There was a fifteen-minute break for intermission between Act I and Act II. Carter, the stage manager, was backstage running the show while I sat out in front. Again, everything went very smoothly; costume changes, music, and scene shifts were fine. I found that I needed the Altec speakers, because the power from the small Ampex speakers was insufficient.

The only notes I took this evening were concerned with spirit and concentration. Now the key note was to have fun onstage and enjoy the show.

MAY 12, 1970

Professors Marroney and Lafferty gave me permission to use the Altec speakers and I wasted no time in moving them from the Park Theatre to Studio A. One speaker was placed next to the lighting booth at the southwest corner of the theatre above the audience. The other Altec speaker was placed above the audience on the northeast wall of the theatre. One of my Ampex 815 speakers was hung over the turntable.

I held another shifting rehearsal before the rehearsal this evening. John Wareing, designer of the set, helped in tightening up the shift. The shifts were fast, correct, and very smooth. Some of the shifts were so fast, there was change music left over.

The curtain call was blocked this evening and that was a very difficult problem. There were so many people on the small stage that focus was difficult and the balance of the picture was bad. After rearranging the placement of actors, the curtain call was set.

MAY 13, 1970

This was the final dress rehearsal and nothing went right. The pace was slow in the Prologue and it seemed bad. The harmony was off in "If I May" and during the song, there were costume problems.

In the second act, Lucy started singing before she received her cue in the music, and she was ahead of the music in the "Arms For The Love Of Me" song.

The harmony in "Close Your Eyes" was lost again and Mrs. Fair-weather broke character.

I was easy with the cast backstage. I told them to get a good night's rest and keep the energy up tomorrow evening and most important, have fun and smile.

The recorded music would work if the concentration was utilized by the cast.

MAY 14, 1970

I sensed the cast's nerves when I went backstage. I told them to have fun and enjoy the show, smile, and sing out. I wished them good luck and left Carter with the show.

The cast was nervous at first, but when the audience began to react, the fears were quelled. The reaction to the fire ballet was greater than I had expected. The audience booed, hissed, and laughed.

I found the sound system hard to control. Some numbers would be too loud and if the sound was turned down the actors could not hear the music.

MAY 15, 1970

Again the problem was in how to adjust the sound system so the actors could hear and the audience would not be overpowered with the music. I resolved to rearrange the connection of the speaker system. I would put the two audience speakers on one channel and the stage speaker on a separate channel. With this control, I could set the volume of the audience speakers for the run of the show and have freedom to adjust the level of the stage speaker for the actors. I will try this tomorrow night.

MAY 16, 1970

Separating the speakers worked very well. I could now control the stage speaker without affecting the audience. The audience speakers could be kept low so the audience could hear the lyrics, while the

stage speaker remained flexible to meet the needs of a solo or a large chorus number.

The tape worked well again tonight. There were no missed cues in the music and there was no trouble getting into the song.

## CHAPTER IV

### EVALUATION OF THE EXPERIMENT

The successes and failures of this experiment are measured from responses of those theatre critics who reviewed the play, the actors who performed in the play, and the audience who received the play.

On opening night of The Streets of New York, two local theatre critics attended, Joseph N. Crystall from radio station KOPO and Frank Rizzo of the Arizona Daily Wildcat. Crystall (1970) stated:

The Streets of New York is presented with a pre-recorded piano accompaniment for all songs and scene transitions. That, at its best, should provide a psychological threat to the singing actors about missing a note or a beat with no possibility of slowing the music to the singers' pace. Instead, the challenge was met with determination, finesse, and a great deal of success, even when the tunes and lyrics were cumbersome.

Rizzo (1970:6) wrote the following: "Halperin utilizes the concept of pre-recorded musical accompaniment and most of the time it works remarkably well. Other similar productions should be urged to follow through with this experiment rather than to go without."

Although Crystall did not make negative comments, Rizzo (1970:6) did feel that there was "personal rapport lost between musicians and singers. But this flaw was predictable and somewhat lightened with the admirable timing of the players."

As the actors were the essential ingredients of this experiment, their comments are of utmost importance. Three leading actors, Charles Jeffries, Georgia Loveless, and Dennis Dougherty, and a chorus

member, Suzanne Cowin, were interviewed by the writer after the production. Jeffries (Badger) (1970) said: "In the beginning rehearsals, the tape was easier to use than a piano accompaniment. With music on tape, we could learn the music twice as fast."

Miss Loveless (Lucy Fairweather) (1970) stated:

The tape made rehearsals easy. If something was wrong, it was no trouble to roll the tape back and begin again. This is difficult to do with a live orchestra. Besides, the full orchestra must be present, while with the tape it could be used anywhere at any time. The tape could stop at any point and we did not have to wait for musicians to tune up or clear up confusion with the musicians. There was rehearsal with full orchestration, not just a piano until the orchestra could come in. This saved a lot of later trouble. The actors had to be on their toes, they could not change tempos, but they had the time to rehearse with the recording so there was no trouble.

Dougherty (Mark Livingstone) (1970) commented:

In the beginning the tape was easy in learning the music. There was no fear of entrances in the music or exits out of the music because you knew where it was and what to listen for--it was the same every night. This would tend to give an actor confidence. I think this was terrific for the inexperienced actor, who unlike the professional, would not do the same things every night. This is best for the amateur who does not know about singing; he would not have to worry about cut offs and cues in the music. It would be easier to learn. Learning the music is more solid because there are no changes in the music. When the orchestra is added, there are changes in the performance and music because the actors are working with a piano accompaniment and the full orchestration throws them. The tape is complete at the start, so the actors are working with the final accompaniment. I liked working with the tape, but I felt limited in my interpretation. For me that is good because then I have to do it the same way every time and that is good for the performance.

Miss Cowin (Chorus) (1970) said:

A live orchestra could not give us the degree of perfection that we reached with the tape because it was a big group of singers. If we made a mistake when working with an orchestra it was too much trouble to stop everybody and go back. With the tape, we could stop anytime. My girl friend and I could work with my tape recorder in any spare time at the dorm. I

found it more convenient. I found a live orchestra more inspiring because you can feel the vibrations and everything, but I found the tape more convenient working towards a degree of perfection.

The actors had dislikes concerning the recorded music. Jeffries (1970) said, "What I did not like was that there was no flexibility in using the tape. I could not change tempos, if I felt like doing something different one night. Because of this, I felt a hindrance. I think the live orchestra is more exciting to the actors and audience." Dougherty (1970) stated: "What I did not like in using the recording was there is excitement in a live orchestra that cannot be obtained with the tape." Miss Cowin (1970) said: "The tape did not lift your spirits as high as a live orchestra and the fact that if your cue passes, the tape cannot wait until you are ready. The music goes on and you have to be able to follow it. It is in control."

Although the actors felt there is more excitement in using a live orchestra rather than the recording, they agreed that learning the music was easier with the recorded score. If there was a problem with notes or cues in the music, the tape could be easily rewound so they could make the correction which was done quickly and without confusion. There were no changes needed in the music since the actors are working with the complete orchestration. There is no flexibility with the recording and once the action is set, it must remain within that framework. The actor must keep pace with the recording because the recording is in control.

The third group of responses pertinent to the experiment was the audience. Jack M. Goodman, Salvatore Pitelli, and Mrs. Molly Starr

were interviewed by the writer following their attendance on opening night.

Concerning the production Goodman (1970) stated: "It sounded as if there was a professional orchestra in the background which I just could not see. I knew it was there but I just could not see it. The music was smooth to me as if there was an orchestra, but we were not aware of where the orchestra was."

Pitelli (1970) said:

I knew the production used a tape but if you had not told me before the play, I would never have known it. The music was effective, the tape worked well. The fact that there was no live orchestra did not bother me. I think it helped not to have a live orchestra because the music was not competing with the actors. The timing of the singing was fine with the music. The recorded music seemed to help keep the pace of the show steady and moving. The music was recorded well and performed fine.

Mrs. Starr (1970) stated: "I thought the tape was great. I thought it proved that live musicians were not necessary. Everybody stayed together marvelously! I felt the music was clear, that it had a clear, concise feeling, but there was enough subservience that it did not get in the way of the production."

On the negative side Pitelli (1970) stated: "I disliked the inequality in the sound system. The balance on the sound was loud and soft, sometimes hard to hear, sometimes hard to understand what the music was trying to do. The acoustics in the theatre were off." Mrs. Starr (1970) said, "I would have liked the speakers located in various corners rather than in coming from one area."

The writer agrees that the sound seemed to emerge from a single source, although the speakers were placed at opposite ends of the theatre. However, the speakers were close to the ceiling and the sound was deflected down and toward the stage, thus giving the effect of coming from a single source. As well, the speaker controls should have been arranged from the onset as they were for the final performance; that is, the two audience speakers on one control and the stage speaker on a separate control. At first, one audience speaker and the stage speaker were on the same control, while the other audience speaker was on a separate control. When there was a need to increase the volume of the stage speaker, one portion of the audience could not hear because that audience speaker would also be increased. The final evening of the production, the two audience speakers were placed on one control and the stage speaker on the other control; thereby the audience speakers remained constant giving the needed flexibility to the stage speaker for chorus songs and solos. Calibrated controls are needed on all sound equipment so volume levels can be set before the production and be kept constant.

There are definite advantages when working with a recorded score for the director and actors. The entire accompaniment is available from the onset of the rehearsal period; therefore, the director need not worry about finding qualified musicians for the stage orchestra and the actors need not worry about having the entire orchestration added a few days before the show opens. (The writer directed Your Own Thing for the Playbox Community Theatre in September of 1970; finding

musicians and working with the actors in unfamiliar orchestrations were factors that came close to destroying a production. Two weeks before the production was to open, four musicians were finally found and, because the actors had to learn the orchestrations carefully, important run throughs were lost. The Streets of New York had thirteen run throughs and could have had more if so desired where Your Own Thing had only one run through and more were needed.)

In this experiment every bit of stage business was worked out. The scene shifts, tempos of songs, and length of music were established; therefore, utmost discipline was required from an actor. If an actor missed a cue or note in rehearsal, he would immediately see how impossible it would be to correct the mistake. Because of this, actors were always prepared for the entrance cue or the music cue. When they were backstage, they remained involved in the production so as not to miss a cue.

There was no need to wait for musicians to come to rehearsal and wait until they were ready to begin, and this was a great saving of rehearsal time and money.

If the experiment were to be performed again, it would be of great advantage to allow the actors to work with the music before it is taped in final form. This would permit the actors to establish tempos with which they would be more comfortable and give them more freedom in which to work.

Utilizing a pre-recorded score is a practical way to produce a musical. The Streets of New York was successful without the need of spending a great deal of money or employing a large number of musicians for each night of the production.

## LIST OF REFERENCES

- Constitution: By-Laws and Policy of the American Federation of Musicians of the United States and Canada. Rev. ed. New York, 1969.
- Cowin, Suzanne. Member of chorus. Interview with the writer. Tucson, May 16, 1970.
- Crystall, Joseph N. Critic, "Tucson Dimension." KOPO-Radio, Tucson, May 15, 1970.
- Dougherty, Dennis. Member of cast. Interview with the writer. Tucson, May 16, 1970.
- Frisch, Peter. National Sales Director of Natoma Productions. Interview with the writer. Tucson, August 21, 1970.
- Goodman, Jack M. Member of audience. Interview with the writer. Tucson, May 14, 1970.
- Grael, Barry Alan. Playwright. Letter to the writer. New York, February 5, 1970.
- Hewitt, Barnard W. Theatre U.S.A.: 1668-1957. New York: McGraw-Hill Book Co., 1959.
- Jeffries, Charles. Member of cast. Interview with the writer. Tucson, May 16, 1970.
- Johnson, Albert. "Fabulous Boucicault," Theatre Arts, XXXVII (March 1953), 26-30, 90-93.
- Kernodle, George R. Invitation to the Theatre. New York: Harcourt, Brace and World Publishing Co., 1967.
- Krause, David (ed.). The Dolmen Boucicault. Dublin: The Dolmen Press, 1964.
- Livieratos, James N. "A Bibliography of the Life and Dramatic Art of Dion Boucicault, With a Handlist of Plays," Unpublished M.A. Thesis, University of Arizona, 1960.
- Loveless, Georgia. Member of cast. Interview with the writer. Tucson, May 16, 1970.

- Macgowan, Kenneth, and William Melnitz. The Living Stage: A History of the World Theatre. Englewood Cliffs: Prentice-Hall Publishing Co., 1955.
- Moore, Thomas Gale. The Economics of the American Theater. Durham, N.C.: Duke University Press, 1968.
- New York Herald. New York, December 10, 1857.
- Oliver, Edith. "Off Broadway: The Boys From New York," New Yorker, XXXIX (November 1963), 95-96, 98.
- Orr, Lynn Earl. "Dion Boucicault and the Nineteenth Century Theatre: A Biography," Unpublished Ph.D. Dissertation, Louisiana State University, 1942.
- Pitelli, Salvatore. Member of audience. Interview with the writer. Tucson, May 14, 1970.
- Powell, Joe. Business Manager, L. Slade Brown Productions. Interview with the writer. Orange, Texas, February 24, 1971.
- "Review of The Streets of New York." New York Times, December 10, 1857, p. 4.
- Rizzo, Frank. Critic. "Cartoon-y 'Streets of New York' Bit Long, But Enjoyable Anyway," Arizona Daily Wildcat, May 15, 1970, p. 6.
- Roberts, John. Quoted from Financial Report of Gilbert and Sullivan Theatre, Tucson, January 1971.
- Sargent, Winthrop. "Musical Events," New Yorker, XXXVII (April 11, 1961), 127.
- Simon, Bernard. The Publicity Package on The Streets of New York (publicity release), New York, 1964.
- Starr, Molly. Member of audience. Interview with the writer. Tucson, May 14, 1970.
- Taubman, Howard. "The Streets of New York Production Opens at Maidman Playhouse," New York Times, October 30, 1963, p. 47.
- Thomas, Paul. Producing Director of Arizona Civic Theatre. Interview with the writer. Tucson, February 8, 1971.
- "Two For The Playgoer." Newsweek, LXII (November 18, 1963), p. 72.
- Walsh, Townsend. The Career of Dion Boucicault. New York: Dunlap Society, 1915.

133

**63 42**