DOCUMENTATION OF THE SCENE DESIGN FOR THE
OHIO STATE UNIVERSITY PRODUCTION OF CANDIDE

A Thesis

Presented in Partial Fulfillment of the Requirements for the degree Master of Fine Arts in the Graduate School of the Ohio State University

by

Mark Edward Kirk, B.F.A.

*****

The Ohio State University

1987

Master's Examination Committee

Dr. David H. Ayers
Russell T. Hastings
Dennis Parker

Approved by

Advisor
Department of Theatre
A COMPLETELY ILLUSTRATED COPY OF THIS THESIS IS LOCATED AT
THE JEROME A. LAWRENCE, ROBERT E. LEE
THEATRE RESEARCH INSTITUTE OF
THE OHIO STATE UNIVERSITY
VITA

1984..............B.F.A., Southwest Texas State University, San Marcos, Texas

1976-1978........Designer/Technical Director, Chaparral Acting Co. San Antonio, Texas


1981-1984........Scenic Technician, Southwest Texas State University, San Marcos, Texas

1984-1987........Graduate Teaching Associate, The Ohio State University Theatre Department, Columbus, Ohio

1985..............Scenic Designer, Weathervane Playhouse, Newark, Ohio

1986..............Properties Master Houston Shakespeare Festival, Houston Texas

1987..............Appointed to faculty, Baker University Baldwin City, KS. Asst. Professor of Theatre and Communication

PUBLICATIONS


FIELDS OF STUDY

Major Field: Theatrical Design

Studies in History and Theory of Cinema with Dr. Drvota, Department of Photography and Cinema, The Ohio State University.
TABLE OF CONTENTS

THEATRE RESEARCH INSTITUTE COPY.......................... ii
VITA....................................................... iii
TABLE OF CONTENTS........................................ iv
LIST OF TABLES........................................... vi
LIST OF FIGURES......................................... vii
LIST OF PLATES........................................... viii

CHAPTER.............................................. PAGE

1. INTRODUCTION........................................ 1
   Introduction......................................... 1
   Nature of the Problem.............................. 1
   Scope of Subsequent Chapters..................... 3

2. A SHORT HISTORY OF THE PLAY..................... 5
   Voltaire.............................................. 5
   Candide: the Novel.................................. 7
   The Prince Revival.................................. 14
   The New York City Opera Production............... 17

3. THE OSU PRODUCTION................................. 19
   Introduction........................................ 19
   Thurber Theatre.................................... 19
   Adaptations to the Stage.......................... 21
   The scene shop..................................... 24
   The Budget: time and money....................... 27
4. THE PRODUCTION DESIGN

The Director's Concept: In my mind's eye
The Design Concept
The Geography of the Environment
Properties
Special Effects

5. EVALUATION OF THE DESIGN

Introduction
The High Road
The Low Road
The Road Not Taken

NOTES

BIBLIOGRAPHY

APPENDICES

A. Photos of scale model
   Photos of realized set

B. Designer draftings

C. Photocopy of Freaks by H.C. Westermann
   Photos of painter's elevations
   Photos of realized banners

D. Photocopies of newspaper articles pertaining to the production

E. Technical Director's budget balance sheet
## LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Labor availability in the Theatre scene shop during the pre-production period of the <em>Candide</em> production</td>
<td>29</td>
</tr>
<tr>
<td>2. Budget allowances for scenic elements of the <em>Candide</em> production</td>
<td>31</td>
</tr>
<tr>
<td>3. Department of Theatre Budget Expense Record for the scenic elements of the <em>Candide</em> production</td>
<td>120</td>
</tr>
<tr>
<td>4. Department of Theatre Budget Expense Record for Properties of the <em>Candide</em> production</td>
<td>121</td>
</tr>
<tr>
<td>5. Department of Theatre Budget Expense Record for Special Effects for the <em>Candide</em> production</td>
<td>122</td>
</tr>
<tr>
<td>6. Department of Theatre Budget Expense Record for Sound for the <em>Candide</em> production</td>
<td>123</td>
</tr>
</tbody>
</table>
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>DESCRIPTION</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Design drafting D-1 Design Floorplan House</td>
<td>88</td>
</tr>
<tr>
<td>2.</td>
<td>Design drafting D-2 Design Floorplan Stage</td>
<td>89</td>
</tr>
<tr>
<td>3.</td>
<td>Design drafting D-3 Section</td>
<td>90</td>
</tr>
<tr>
<td>4.</td>
<td>Design drafting D-4 Seating Details</td>
<td>91</td>
</tr>
<tr>
<td>5.</td>
<td>Design drafting D-5 Pennants</td>
<td>92</td>
</tr>
<tr>
<td>6.</td>
<td>Design drafting D-6 Banners</td>
<td>93</td>
</tr>
<tr>
<td>7.</td>
<td>Design drafting D-7 Additional banners</td>
<td>94</td>
</tr>
<tr>
<td>8.</td>
<td>Design drafting D-8 Jungle Effect</td>
<td>95</td>
</tr>
<tr>
<td>9.</td>
<td>Design drafting D-9 Fountain-Lisbon Props</td>
<td>96</td>
</tr>
<tr>
<td>10.</td>
<td>Design drafting D-10 Properties</td>
<td>97</td>
</tr>
<tr>
<td>11.</td>
<td>Design drafting D-11 New World Sign</td>
<td>98</td>
</tr>
<tr>
<td>12.</td>
<td>Photocopy of Freaks by H.C. Westermann</td>
<td>100</td>
</tr>
<tr>
<td>13.</td>
<td>Photocopy of OSU Lantern article 23 February, 1987</td>
<td>116</td>
</tr>
<tr>
<td>15.</td>
<td>Photocopy of OSU Lantern review 27 February, 1987</td>
<td>118</td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>PLATE</th>
<th>Description</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>Photo of scale model as though seen from rear of audience at centerline</td>
<td>63</td>
</tr>
<tr>
<td>II.</td>
<td>Photo of scale model as though viewed from lighting control booth</td>
<td>64</td>
</tr>
<tr>
<td>III.</td>
<td>Photo of scale model as though viewed from right audience alcove</td>
<td>65</td>
</tr>
<tr>
<td>IV.</td>
<td>Photo of scale model as though viewed from SR spot tower showing pillory platform</td>
<td>66</td>
</tr>
<tr>
<td>V.</td>
<td>Photo of scale model showing pillory platform and Row K crossover</td>
<td>67</td>
</tr>
<tr>
<td>VI.</td>
<td>Photo of scale model as though viewed from Right audience alcove showing pillory platform and Row K crossover</td>
<td>69</td>
</tr>
<tr>
<td>VII.</td>
<td>Photo of scale model as though viewed from rear tower showing front of stage</td>
<td>69</td>
</tr>
<tr>
<td>VIII.</td>
<td>Photo of scale model as though viewed from back of stage showing rear tower structures</td>
<td>70</td>
</tr>
<tr>
<td>IX.</td>
<td>Photo of realized design viewed from right audience alcove</td>
<td>71</td>
</tr>
<tr>
<td>X.</td>
<td>Photo of performance during <em>Auto Da Fé - Oh What a Day.</em></td>
<td>72</td>
</tr>
<tr>
<td>XI.</td>
<td>Photo of realized design showing the depth of the playing environment</td>
<td>73</td>
</tr>
<tr>
<td>XII.</td>
<td>Photo of stage showing use or the trap door</td>
<td>74</td>
</tr>
<tr>
<td>XIII.</td>
<td>Photo of performance showing use of human fountain</td>
<td>75</td>
</tr>
<tr>
<td>XIV.</td>
<td>Photo of performance showing use of pillory platform and runway as a ship at sea</td>
<td>76</td>
</tr>
</tbody>
</table>

viii
<table>
<thead>
<tr>
<th>XV.</th>
<th>Photo of performance showing use of rear tower</th>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVI.</td>
<td>Photo of performance as Jungle Effect is triggered</td>
<td>78</td>
</tr>
<tr>
<td>XVII.</td>
<td>Photo of Jungle Effect Device</td>
<td>79</td>
</tr>
<tr>
<td>XVIII.</td>
<td>Photo of performance showing Constantinople setting</td>
<td>80</td>
</tr>
<tr>
<td>XIX.</td>
<td>Photo of Constantinople scene viewed from SR spot tower</td>
<td>81</td>
</tr>
<tr>
<td>XX.</td>
<td>Photo showing use of rear tower</td>
<td>82</td>
</tr>
<tr>
<td>XXI.</td>
<td>Photo of performance showing Voltaire's bed on pillory platform</td>
<td>83</td>
</tr>
<tr>
<td>XXII.</td>
<td>Photo of performance showing use of trap door in volcano scene. Viewed from lighting control booth</td>
<td>84</td>
</tr>
<tr>
<td>XXIII.</td>
<td>Photo of performance showing Candide on pillory platform with palm tree device</td>
<td>85</td>
</tr>
<tr>
<td>XXIV.</td>
<td>Photo of New World sign</td>
<td>86</td>
</tr>
<tr>
<td>XXV.</td>
<td>Photo of painter's elevation SR Tower</td>
<td>101</td>
</tr>
<tr>
<td>XXVI.</td>
<td>Photo of SR Tower Facing</td>
<td>102</td>
</tr>
<tr>
<td>XXVII.</td>
<td>Photo of painter's elevation SL Tower</td>
<td>103</td>
</tr>
<tr>
<td>XXVIII.</td>
<td>Photo of SL Tower Facing</td>
<td>104</td>
</tr>
<tr>
<td>XXIX.</td>
<td>Photo of painter's elevation SR Banners</td>
<td>105</td>
</tr>
<tr>
<td>XXX.</td>
<td>Photo of SR banners</td>
<td>106</td>
</tr>
<tr>
<td>XXXI.</td>
<td>Photo of painter's elevation SL Banners</td>
<td>107</td>
</tr>
<tr>
<td>XXXII.</td>
<td>Photo of SL banners</td>
<td>108</td>
</tr>
<tr>
<td>XXXIII.</td>
<td>Photo of painter's elevation SR Auditorium Signs</td>
<td>109</td>
</tr>
<tr>
<td>XXXIV.</td>
<td>Photo of painter's elevation SL Auditorium Signs</td>
<td>110</td>
</tr>
</tbody>
</table>
XXXV. Photo of painter's elevation Light Booth...111
XXXVI. Photo of scale model showing floor treatment..........................112
XXXVII. Photo of scale model showing floor treatment..........................113
XXXVIII. Photo of realized design showing Row K crossover paint treatment..............114
CHAPTER I
INTRODUCTION

Introduction

In this chapter the documentation of the scene design for The Ohio State University (OSU) production of the Leonard Bernstein musical Candide is discussed. This production was presented by the University Theatre 24 February thru 07 March, 1987 in its Thurber Theatre. An introduction and a brief overview of problems, artistic, technical, and logistic that had to be addressed in the process of the development of a scene design for the production are given here. These factors are discussed more fully in subsequent chapters. A brief statement as to the scope of each chapter is also given.

Nature of the Problem

The creation of a scene design for any theatrical production is a progressive process. As with any type of live performance, there are many factors that influence how the scenery will take shape. Ultimately, the end product seen by the audience will reflect the situations and compromises that were encountered by the designer in the creative process.
The OSU production of *Candide* is no exception. There were many factors involved in the process of designing and executing the design that influenced the manner in which the process was approached.

The major factor influencing the design was the artistic requirements of the production as expressed by the director, in his concept for the production. Director Robert Wharton had several specific scenic requirements that the design needed to reflect. These are discussed in Chapter IV: The Production Design.

A second factor influencing the development of the scene design of *Candide* was the technical limitations imposed by the physical plant of the Thurber Theatre, in which *Candide* was performed. Various problems had to be resolved since the design called for modifying Thurber Theatre, a 600 seat proscenium house, into an environmental space. Solutions to this problem involved removal of standard seating, construction of additional seating for on stage areas, installation of scenery in the auditorium, and provision of lighting positions to accommodate the modifications. The physical nature of Thurber Theatre is discussed in Chapter III: The OSU Production.
The third factor influencing the design of *Candide* was logistical in nature. As with any producing organization, The University Theatre of The Ohio State University has limited resources available for the production. A balance of these resources, budget, labor availability, and time necessitated certain design decisions that were reflected in the visual look of the design. The logistics of the production are presented in Chapter III: The OSU Production.

**Scope of Subsequent Chapters**

There are five chapters in this documentation of the thesis project.

Chapter II: *A Short History of the Play*, gives a brief overview of how the musical *Candide* evolved to the form chosen by OSU Theatre for its production. Chapter II traces the play's roots in Voltaire's novel *Candide* through the adaptation of the novel into play form. It then follows the play through a period of evolution with three watershed productions in the 1950s, '70s and '80s.

Chapter III: The OSU Production discusses the technical limitations within which the OSU production had to work. This chapter will discuss Thurber Theatre itself, the shop facilities and staff, as well as
budgetary and scheduling considerations.

Chapter IV: The Production Design discusses the artistic considerations which led to the scene design. This chapter is in two parts. The first, The Director's concept: In My Mind's Eye... states the director's view of what the production should strive to achieve artistically, and his technical requirements.

Part Two, The Design Concept discusses how the scene design was approached to satisfy the artistic and technical requirements of the director within the limitations of the producing organization described in Chapter.

Chapter V: An Evaluation of the Design includes commentary as to what elements of the design and process I, as designer, thought were successful, and those I considered to be in need of refinement or improvement. A short section is also included that describes things, upon reflection, I would like to have done differently in the design.
CHAPTER II
A SHORT HISTORY OF THE PLAY

The purpose of this chapter is to give the reader some familiarity with the history of Candide. It first gives a brief look at the events leading to the creation of Voltaire's novel, Candide. Second it examines how, two hundred years later, Candide became a Broadway Opera by Leonard Bernstein and Lillian Hellman.

Voltaire

Voltaire was born in Paris in 1694 as Francois-Marie Arouet. He received an education under the tutelage of the Jesuit priests of the Collège le Grand. His venture into the monied society of 18th Century France left him with a profound distaste for much of what he observed.

Voltaire demonstrated his distaste and displeasure with a series of increasingly satirical articles about the elite of French society. In 1717 after a satire on The Regent, Le Du d' Orleans, Voltaire was imprisoned in the Bastille, where he spent the next two years of his life. As with many authors, both before and following him, he used this period of confinement as a catalyst for his writing. In the Bastille he wrote
Oedipe (1718), his first tragedy.

The rapier sharpness of Voltaire's wit was not dulled by his period of imprisonment, and he was to again find himself in the Bastille in 1726. He received a quick parole, however, the release stipulated that he leave France. Exile became a regular pattern in Voltaire's life. He went to England, where he remained until 1729.

During his stay in England, Voltaire became an Anglophile. He moved into English literary society, and developed friendships with Congreve, Swift, and Pope. His association with these men led to a period of study in which he compared the societies of 18th Century France and England. France suffered terribly under his acidic evaluation. Only shortly after his return from exile, Voltaire's criticism of France exploded in the 1734 work: Letters Concerning the English Nation. Public reaction of his condemnation of France was so violent, that once again, Voltaire was forced to flee Paris. He spent the next few years in Lorraine where he concentrated on his literary efforts. During this period, he prepared a translation of Newton's Principia and began one of the works which made him an author of great distinction, Le Siecle de Louis XIV, published in 1751.
After the death of his consort, Madame du Châtelet in 1749, Voltaire accepted the position of Chamberlain to Frederick II of Prussia. His stay in Berlin was short. Again, he was forced to flee after incurring the wrath of Frederick over an attack on the monarch's cherished Academy of Science.

Following his disastrous stay in Prussia, Voltaire began a period that was to give birth to his most significant works. He completed his *Philosophical Dictionary* in 1752 and in the following year purchased the estate of Ferney in Geneva under the name of his niece, Mme. Denis.

During his stay at Ferney, he became critical of the writings of the German philosopher and mathematician, Gottfried Wilhelm von Leibniz. As a mathematician, Leibniz is credited with the creation of integral and differential calculus. As a philosopher, he is noted for his ideas on optimism. His statement "all is for the best in this best of all possible worlds" proved to be the inspiration for Voltaire's most famous work, *Candide* (1759).

*Candide: the Novel*

Of all of Voltaire's work, *Candide*, a short novel which he wrote at the age of 68, became his measure
of greatness. The Odyssey of an innocent thru a world filled with evil summarized the contempt Voltaire felt toward the French and Prussian monarchs. The novel also served as Voltaire's rebuttal to Leibniz's optimism.

He wrote it to ridicule the optimism of Leibniz...Voltaire had observed men's lives; he had lived, battled, suffered, and seen suffering. No, emphatically: this world of stakes and scaffolds, battles and disease, was not the best of possible worlds.¹

In Candide the false, though compelling, views of Leibniz became those of Dr. Pangloss. Pangloss, a teacher of "MetaPhysico-Theologico-Cosmonigology"² tutored the Westphalian youth, Candide. Candide journeys in search of his love, Cunegonde, who is kidnapped and raped by the Bulgar army, and then, seemingly, by the rest of the continent. His quest compels him to weigh his teachings in light of the incontrovertible evidence of the cruelty of an imperfect world.

Voltaire has Candide encounter a variety of situations and people. Among them is Martin, an old scholar who
serves as the pessimistic foil to Pangloss's and Leibniz's philosophy. Candide also encounters an old woman who accompanies him in his search. She provides tales of woe, that with satiric exaggeration, serve to shock Candide's naive view of life. One of her tales, on how she came to lose one buttock to cannibalism, proves to be one of the most amusing in literature.

Eventually, Candide is reunited with Cunegonde, who is now old and withered. He marries her, and at the end, accepts neither Pangloss's, nor Martin's views of life. Rather, Candide (and Voltaire) returns to nature. Voltaire's work in 1751, translating Newton, left him with a response to both optimistic and pessimistic philosophy.

What Voltaire sets up against Martin's pessimism and Pangloss's optimism, what he opposes to Christian theology and to the stoic optimism resumed by Leibniz, is Newtonian science, the science that limits itself to nature, that makes us grasp only certain connections, but at least assures us thereby of our power over certain natural phenomena. The last words of the book were: "We must cultivate our garden"; that is to say: the world is mad and cruel; the earth trembles and the sky hurls thunderbolts; kings fight and Churches rend each other. Let us limit our activity and try to do as well as we can the small task that seems to be within our powers. 2

With this attitude stated, Voltaire completed Candide's journey and a novel that was to have far
reaching impact on his life. Voltaire returned in triumph to Paris to be honored in 1778. Voltaire, who like Candide, was forced by circumstance and exile to wander the world had finally returned home. He was never to leave it again, either willingly, or under duress; he died peacefully on the last day of May, 1778.

Candide lived and has been translated into countless languages. It continues in print, more than 200 years later, in countries that did not even exist when it was written. It was chosen as the basis for an operetta by Leonard Bernstein.

The operetta Candide opened 1 December, 1956 at the Martin Beck theatre in New York. It began a journey of trial and misadventure to rival that of the mythical character, Candide, himself. Using Voltaire's novel as source material, the operetta was created by Leonard Bernstein and Lillian Hellman.

Bernstein, the composer, was becoming one of America's foremost composers, his work reminiscent (though some critics consider derivative) of his long-time mentor and friend, Aaron Copeland. Candide and later the musical West Side Story gave Bernstein international acclaim.

Hellman, at the time of Candide, was already a playwright of international stature. Her libretto for Candide was only the latest of a series of successful
ventures that include The Children's Hour (1932), Days To Come (1936), The Little Foxes (1939), and Watch on the Rhine (1941). "Hellman acquired a formidable reputation as a moralist, a strong hater, and a driving dramatist who never lost control of a situation or an argument." While critics at times considered her work to be "altogether too melodramatic and violent" they conceded she was a craftsman of quality.

The opening of Candide was awaited with great expectation, and to many critics, was a smashing success. John Chapman, in his review for the Daily News, wrote of the opening.

The opening at the Martin Beck of Leonard Bernstein's "Candide" Saturday evening was a truly notable event in the musical theatre. Sixty seconds after conductor Samuel Krachmalnick brought down his baton for the overture, one sensed that here was going to be an evening of un-common quality. It developed into an artistic triumph, the best light opera, I think, since Richard Strauss wrote "Der Rosenkavalier"... Many artists of many skills have had a hand in fashioning "Candide".

The many creative hands who helped to shape the production were those of Richard Wilbur, who wrote
the lyrics along with John Latouche and Dorothy Parker. The tremendous task of creating the scenery for the countless sites of Candide's torments was given to Oliver Smith, and Irene Sharaff carried the equally staggering load of costuming the epic. The production took shape under the direction of Tyrone Guthrie.

Chapman continued in his review with what turned out to be a prophetic doubt: "Now all I can hope is that Broadway, which is unpredictable...will cherish it as it should be cherished." 6

Broadway, as it turned out, did not cherish Candide. The critics had mixed feelings about the adaptation of the classic work. Walter Kerr, in a dissenting opinion from Chapman, summed up the negative feelings about Candide in his review for the Herald Tribune.

Three of the most talented people our theatre possesses - Lillian Hellman, Leonard Bernstein, Tyrone Guthrie - have joined hands to transform Voltaire's "Candide" into a really spectacular disaster. 7

Kerr proceeded to lambast every aspect of the production, beginning with the book. Hellman, he felt,
"has looked at the ingenious Dr. Pangloss's "best of all possible worlds" and found in it nothing to laugh at."\textsuperscript{8}

Tom Donnelly, writing for the \textit{New York World Telegram}, also found fault with the book, describing it as "a flight of reckless daring (tending) to be vague and meandering..."\textsuperscript{9}

Other critics who found fault with Hellman's writing agreed that the book contained surprisingly little humor. The majority of those finding fault with the show considered the libretto to be the weakest link of \textit{Candide}'s chains, though Hellman was not the only one of the collaborators to feel the critics' lash. Kerr found fault with Guthrie's direction and Smith's opulent settings which passed across the stage "in sluggish array."\textsuperscript{10}

In fact, the only part of \textit{Candide} that survived the opening unbloodied, was Bernstein's music. While the operetta itself was considered tedious, the critics found the music to be uplifting, "alternately tuneful and astringent, almost of operatic calibre."\textsuperscript{11}

Donnelly wrote this of Bernstein's work:

\begin{quote}
To get the big news out in a hurry, Leonard Bernstein's music is lush, lovely and electric. When it isn't voluptuous as velvet, it is as frostily pretty as a diamond bell.\textsuperscript{12}
\end{quote}
It almost happened that Bernstein's score would turn out to be the only survivor "to be salvaged from this singularly ill-conceived venture."\textsuperscript{13} The score was without argument, able to stand on its own as music. The cast album was successful, and has continued to remain in print. Moreover, popular recognition of a show tune often serves as a measure of its success. As with Rossini's \textit{William Tell Overture}, Bernstein's \textit{Glitter and be Gay} continued in the public mind as the theme to a popular television show. To this date, audiences hearing the beginning strains of the overture respond to "the theme from \textit{Dick Cavett}".\textsuperscript{14}

Sadly, music does not alone keep a musical alive, and Chapman's hope was never realized. The mixed opinion of the critics was not shared by the audiences. They uniformly disliked the show. \textit{Candide} closed after only 73 performances.

\textbf{The Prince Revival}

In 1973, director Harold Prince agreed to revive \textit{Candide}, and in doing so, set about what turned out to be a major overhaul of the work. Prince, who had seen the original production, spoke frankly of it in his introduction to the published version of the 1973 script.
In looking for a concept for any show, I tend to take paintings or other art, relate them to the music, and then animate them in my head. Using an essentially picaresque adventure, "Candide" seemed a triptych, a multi-paneled painting telling a story which progresses from one panel to the next. The story line of "Candide"] journeys from crisis to crisis the way a triptych does, and it occurred to me that an animated triptych would be like a sideshow at the circus. At the sideshow you are guided by a Barker from curtained booth to curtained booth. In my initial thinking, the audience was to file in, stand before an elevated stage, and be guided by the Barker - in this instance Voltaire - through the journey of Candide.

Prince sought major changes in the show, and began with a major re-write, working with Hugh Wheeler as librettist, and Bernstein in streamlining the work to a shorter, more intimate form. Richard Wilbur and Stephen Sondheim were called in for additional lyrics.

The men went through Candide removing many of its songs and adding others, trimming it down to a manageable 90 minute, 1 act musical. Bernstein’s score found itself subject to considerable simplification, cut down to a thirteen piece orchestra. The musical changes proved to be among the more minor of the revisions Prince was to make. He developed a concept for the production that necessitated an entirely new script.
Prince's version of Candide's journey departed from Hellman's, which had followed the letter of Voltaire's work, if not the spirit. First, where Voltaire and Hellman had Cunegonde end as a decrepit woman, Prince had her remain young and lovely to make her retain an audience's interest. More importantly, where the earlier work represented the polar philosophies before Candide in the two scholars, Pangloss and Martin, Prince cut Martin from the script entirely. The pessimistic or realistic, depending on one's outlook, view of life was now given to Voltaire himself as a character of the play.

Prince's concept also involved a different method of staging from that of Guthrie. He abandoned the idea of the proscenium theatre and Smith's sets which in conjunction with Hellman's "heavy handed" libretto, "was like a hippopotamus sitting on top of an elephant." The new Candide was to take its style from the carnival, an impromptu, playful mixture of platforms and ramps, small stages and drawbridges. An environmental production, audience mixed with performers "like bemused termites watching a kids costume party..." Eugene and Franne Lee were called in to design the environment and costumes for the production.

Candide re-opened in Brooklyn on 18 December, 1973 for a five week run, which was extended to seven.
It then moved to Broadway to the larger Chelsea Theatre which was greatly modified by Lee to accommodate the environment. Critical acclaim of Candide was again mixed. While many preferred the new version to the old, some critics still questioned the validity of a play based on Voltaire's work.

Regardless of the critic's war as to "Candide's suitability as theatre, Michael David (executive director of the Chelsea) spoke of the entertainment the 1973 production provided.

"Candide" is technically the least sophisticated musical I've ever done, the least mechanized. It owes its origins to medieval theatre, to the Globe, to commedia dell'arte. It is street theatre. It is not about film. It is about live actors and a live audience.18

David's words were correct. Candide was about live audiences, and the audiences loved the show. Candide ran on Broadway for 740 performances.

The New York City Opera Version

The "opera house version" of Candide will not be discussed to any great depth in this chapter since it is primarily an expansion of the earlier Prince production. The revamped Candide entered the New York
City Opera's repertory in October of 1982, and while
time will decide, it may become the "definitive Candide".
It is certainly the most expansive.

Where Guthrie's Candide was lifeless and pretentious,
Prince's 1973 production was musically insignificant
by any opera standard. For the NYC Opera, Prince (director
of this version also) and conductor John Mauceri sought
to substantiate Candide musically while retaining the
freshness of the environmental style of the earlier
success. Where the orchestra of the pared down version
was only 13 pieces, Mauceri used 56. Many numbers cut
from the Guthrie version were replaced, and others,
ever before heard by an audience were added. This
mixture of old and new led to a successful run at the
NYC Opera, but added to the confusion of the long history
of Candide, which reviewer Jon Alan Conrad called "the
most confused of all possible worlds". 
CHAPTER III
THE OSU PRODUCTION

Introduction

No scenic design evolves in a void, free of limits. In order to place the artistic choices of a design in context, it is necessary to understand the restrictions in which the designer worked.

Thurber Theatre

Thurber Theatre is the primary performance space of the Theatre Department of The Ohio State University. Located inside Drake Union, it is a proscenium house with continental seating for 600, including wheelchair access. The auditorium interior has decorative paneling over the side stages, and a wooden acoustical sculpture in the back of the house.

The 600 upholstered seats are covered in maroon fabric. The seats are bolted to the floor onto threaded studs set into the concrete of the seating risers. The risers are a poured concrete floor which also serves as a plenum for the heating system.

Rising from a low point of 36 inches below the stage level, the floor stair steps up between four to six inches with every 36 inch row. The auditorium
floor reaches the height of the stage at Row K.

On either side of the seating are ante-chambers that include coat closets and usher stations. Towering over these ante-chambers are side walls of tunable acoustical panels.

At the rear of the house are the control booths. The booths, above the last row of seats, are divided into three sections. The first houses the lighting control station, equipped with a Colortran 3000 system with dimmer per channel. In the center booth is the location of two Colortran xenon followspots, and the production stage manager's station. The third booth houses the sound control equipment, although for *Candide*, all sound was run from the house.

Front of house lighting is provided by two beam positions in the ceiling designed to cover the downstage area with 45 degree downlight. A third overhead position, three feet downstage of the proscenium, is set into the overhead soffit and provides straight downlight. Side frontlight is provided by two tormentor positions set into decorative lighting chandeliers in the house.

The stage of Thurber is viewed thru a proscenium 35 feet wide with a height of 22 feet. The stage apron is a bow shape that ties into two triangular side stages that have movable panels. The lower eight feet of the
apron is on a hydraulic elevator that can be lowered seven feet below stage level for use as an orchestra pit, and is accessible thru a basement door. A modular cover can be placed over the lowered pit.

The stage continues beyond the proscenium for 40 feet to the back wall. There is wing space on either side of the stage, and to stage left, the wings open to the scene shop for additional storage.

Over the stage behind the proscenium is a complete counterweight system and a partial hemp system. The battens are arranged on the average, on one foot centers, beginning with the first six linesets being single purchase run from the SR wing. The remaining 28 lines are double purchase run from a gallery above SR as are all hemp lines. In the fly system are 4 electric positions and a cyclorama.

**Adaptations to the stage**

The director's ideas for the staging of *Candide*, which will be discussed in Chapter IV, presented problems when applied to the physical realities of Thurber Theatre. The major problem encountered in adapting the theatre for the production lay in the auditorium seating. In order to place scenic elements into the house, it was necessary to remove some of the seating. This carried
with it several problems that needed solving. Among these problems was the physical act of removing and storing the seating. In the process of an earlier renovation, the seats had been removed for reupholstery. In replacing the seating, the workmen stripped many of the studs securing the seats to the floor, creating difficulty during the Candide installation. Once this problem was solved, the seating could be temporarily stored in the theatre traproom.

A safety problem was created by the removal of seating. Each of the more than 100 seats removed was held to the floor with two threaded studs projecting 1\(\frac{1}{2}\) inches above the floor. As these studs could not be removed, they had to be covered to prevent injury to audience or cast members. Row K, as is discussed in the next chapter, was completely removed for the installation of platforming to be referred to as the crossover. The crossover was a false floor of 3/4 inch plywood riding over the studs on 2x2 furring strips. The crossover was installed immediately to allow for the theatre's regular activities, then later removed for a few hours for painting, after which it was re-installed for the duration of Candides run.

Many of the remaining seats could not be removed at the time Row K was. As will be discussed later in
this chapter, Thurber Theatre is a multi-use facility, and its other uses precluded empty spaces in the seating. The seats were, therefore, occasionally removed to measure for scenery, or to test fit units, then replaced at the end of the day. This game of musical chairs had to be planned into the work schedule.

A final problem presented by the removal of 100+ seats, was economic. At $6.00 per ticket, the loss of the seats represented a potential revenue loss of over $600.00 per performance, assuming full houses. A design for on stage seating was provided for up to 60 persons leaving a net loss of about 50 seats, or $300.00. This compromise was one that producer Firman Brown considered acceptable.

The removal of seating solved, the next major problem of the Thurber modification was with the lighting of the new performance areas. As Thurber had never been intended for use as an environmental space, there was no provision of lighting any area other than the stage. In a series of discussions with lighting designer Richard Dunham, the problem was solved to some degree.

The beam positions over the house were such that the lighting fixtures could not be directed lower than the lip of the stage. By underhanging a pipe from one
of the beams, we were able to direct the fixtures at the crossover on Row K, the "pillory" platform, and the runway connecting them to the stage.

A similar problem arose from the overhead slot above the forestage. It was also solved with a pipe suspended below it at proscenium arch height (22 feet). The lack of tormentor positions to light the house was corrected by installing four positions into the walls of the house, two per side.

The addition of the new lighting positions allowed for visibility of action in the house. Cost for the lighting modification, excluding labor, was approximately $1000.00. This was approved by Brown on the grounds that the majority of the positions could be used for lighting future productions.

The scene shop

The scene shop at The Ohio State University in which the scenery for Candide was to be built was another factor influencing the design of the show. The shop, which is actually a group of shops, is located in the Drake Union, with access to Thurber Theatre by means of a large rolling door. On the level of the stage are the carpentry and paint shops in which most of the assembly, painting and properties work was conducted.
Below this area was the metal shop, where the trusses used in the runway and gangplank structures were fabricated. Both shops are exceptionally well equipped, and in themselves, posed no technical barriers to the construction of Candide. The limiting factor was that of the shop staff.

The scene shop at OSU has only two full time staff. One, the Technical Director, is a faculty position which is almost exclusively administrative. The second, the Shop Foreman, is a 40 hour per week position. The foreman had primary responsibility for the execution of Candide. A third person, the Production Coordinator, was available to assist on an infrequent basis, dependent on his teaching load and administrative duties. Aiding the full time staff were five graduate teaching assistants assigned to the shop. These were 20 hour per week positions, and the students filling them ranged from very experienced to technically inexperienced. There were also about ten work-study employees, most of which were quite new to theatre work. Their schedules ranged from five to twenty hours per week.

In addition to the paid staff, were students fulfilling laboratory hours in the shops. Again, the skill level varied, mostly lower level. These students averaged about five hours per week.
Additional staff included a student functioning as assistant technical director, who proved to be invaluable to the show. He, under supervision of the technical director, planned much of the scenery for Candide. Also involved was a properties crew of three students, assigned to four hours per week. This proved to be inadequate to the immense task of propping Candide. The designer, properties master and volunteers spent 20-30 hours per week in excess of this completing the properties.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>QUANTITY</th>
<th>AVAILABILITY</th>
</tr>
</thead>
<tbody>
<tr>
<td>technical director</td>
<td>1</td>
<td>as required</td>
</tr>
<tr>
<td>shop foreman</td>
<td>1</td>
<td>40 hrs/week</td>
</tr>
<tr>
<td>graduate teaching assistants</td>
<td>5</td>
<td>20 hrs/week</td>
</tr>
<tr>
<td>work study</td>
<td>10</td>
<td>5-20 hrs/week</td>
</tr>
<tr>
<td>laboratory student</td>
<td>10</td>
<td>5 hrs/week</td>
</tr>
<tr>
<td>assistant technical director</td>
<td>1</td>
<td>as required</td>
</tr>
<tr>
<td>properties master</td>
<td>1</td>
<td>4 hrs/week</td>
</tr>
<tr>
<td>properties technician</td>
<td>2</td>
<td>4 hrs/week</td>
</tr>
</tbody>
</table>

**TABLE 1**

LABOR AVAILABILITY IN SHOP FOR CANDIDE
It was concluded in meetings with the technical director and production coordinator, who administered the student labor force, that the shop staff, given its availability and skill level, could not produce a great deal during the limited time *Candide* was assigned to the shop. The design had to be such, that while it provided the basic artistic and technical needs of the production, it required minimal preparation time.

This problem was solved with modular scenery. As will be discussed in the next chapter, the design concept of a poor circus was used. This lent itself well to the use of pre-fabricated rental scaffolding which comprised the bulk of the structure of the setting of *Candide*. By renting these units, the shop was able to concentrate on production of the many special units the design required. Under this compromise, the staff proved to be adequate to the task of mounting *Candide*.

**The budget: time and money**

As mentioned earlier, schedule and budgetary factors were limiting elements on the design of *Candide*. With planning, however, both proved to be within the scope of the production.

The major problem with producing a show for Thurber Theatre was in its multi-use nature. In addition to
being used as a classroom, the theatre is also a rental facility. Events booked into Thurber precluded an early load in, and Candide was not scheduled for installation until 8 February, nine days prior to technical rehearsals.

With only two weeks from installation to opening, the cast was faced with a tremendous challenge, adapting to the complexity of the set. The short time of the load in of the set was further complicated by the lighting installation, which required a week of afternoons on stage. The time for installation of Candide proved to be sufficient, given the modularity of the design, and with careful planning on the part of the technical staff. Scheduling was a major concern throughout the process.

The final obstacle facing the design of Candide was monetary. Candide was originally over budget in its design and detailed planning was needed to work within the allowed funds.

TABLE 2

BUDGET ALLOWANCES FOR CANDIDE

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Settings</td>
<td>$2000.00</td>
</tr>
<tr>
<td>Properties</td>
<td>$800.00</td>
</tr>
<tr>
<td>Special Effects</td>
<td>$200.00</td>
</tr>
</tbody>
</table>
Even after careful design changes, the design still remained a thousand dollars over budget at the initial design stage. The deficit could not be reduced without major changes to the production concept. Since the set otherwise seemed to solve the directorial requirements for *Candide*, Technical Director Mark Shanda approved it, assuming (correctly as proved the case) to reduce the deficit through judicious use of materials and application of stock units. Appendix E contains a budget balance sheet prepared by Shanda.
CHAPTER IV
THE PRODUCTION DESIGN

The Director's Concept: In my mind's eye

Director Robert Wharton sought to turn Thurber Theatre into a large arena for a "one trick pony". His view of Candide was that it was a one joke show, albeit a joke that gains stature from being told many times. Each of Candide's misadventures is essentially the same as the preceding one. He encounters a person or event that is fraught with corruption. As a result of his encounter, he is left worse for the occasion, usually near death. He questions the goodness of a world that would allow such torment to continue unchecked. By some measure of mental acrobatics, Candide rationalizes that what he had just experienced was the best thing that could have happened to him, since he was living in, as explained by his beloved teacher, Dr. Pangloss, "The best of all possible worlds."

The four naive young people of Candide behave similarly to the idealistic title character. They fall into trap after trap blindly. They appear ignorant of the real nature of the world in deference to "optimism". The source of their attitude, Pangloss, gives lip service to the philosophy, but seems to be aware of its
limitations when applied to the realities of life. Even at the moment he is being hanged, he is rationalizing that the noose around his neck is fulfilling its most natural function. One gets the impression that he is secretly searching for an exit. He is a schemer, a confidence man who uses his best of all possible worlds slogan to lure in the naive so that he may relieve them of their possessions. Still, he has a following, because it is the lot of the young to learn by mishap.

The problem of the young in Candide is that they are particularly unwilling to give up the luxury of naïveté.

"It's like a person who's walking down the street, you know," explained Wharton, "all of a sudden, he discovers that he's stepped into a pile of dung. Realizing his misfortune, he steps out and cleans off his shoe, vowing, "I'm never gonna do that again!" Another step, and he's stepped into an even bigger pile. This time, he says, "I'll keep my eyes open next time!" And off he steps, into the biggest pile yet!

Eventually, you'd think this guy would wise up, but he doesn't. He won't admit he's in a jam until he's neck deep!"
To Wharton, people of this sort are like the "marks" that keep the con-men and rigged carnivals in business. The world in which Candide moves is full of people who are more than willing to exploit his innocence. They are to the play, what shills and carnies are to the public at a circus. They're there, waiting to relieve one of anything of value, and usually leaving a bad taste in the mouth. If one doesn't retain the memory and learn from it, around the next corner are even bigger and brighter misadventures.

Wharton felt the settings and costumes of Candide should resemble a circus atmosphere. It should be one that has seen better days. Everything, should have an air of superficial glitter that is peeling away, revealing a hollow core. The set paint should be faded, banners stained and worn, all properties should look tacky, like those used by an impoverished group of players.

This design concept of the Candide set served to reinforce the superficial or shallow quality of the play itself. The scenes in the Prince-Bernstein-Wheeler version of this musical are arranged in an episodic fashion. Transition from scene to scene is provided by the character, Voltaire, acting as a carnival barker introducing one scene after another. The characters of Candide reflect this superficiality through events of
almost unbearable coincidence and in their many unexplained rescues. Candide and Cunegonde are saved from horrible fates with a casual regularity that reminds one of the most melodramatic of the serials of the American cinema of the 1920s and '30s. As in those films, the resolution of the perils of Candide places remarkable strain on an audience's suspension of disbelief.

Unlike the cinema melodramas however, Candide capitalizes on the flimsy logic of the storyline with a playful disregard for verasimilitude. Where the melodramas attempt (poorly) to explain a rescue from certain death, the characters of Candide brush explanation aside with comedic aplomb. The duet: You Were Dead, You Know between Candide and Cunegonde, is typical of this playful disdain for realism.

CANDIDE

Dearest, how can this be so?

You were dead, you know.
You were shot and bayonetted, too.

CUNEGONDE

That is very true.
Ah, but love will find a way.
CANDIDE
Then what did you do?

CUNEGONDE
We'll go into that another day.
Now let's talk of you...

"The tongue-in-cheek quality of Candide is one of the strongest points about the show." Wharton felt. "To successfully present the play, the characters should have fun with it, the music, the dialogue, everything."

That attitude towards fun was used by the performers in their roles, in such a manner that they satirized the characters they played, To Wharton the idea of a play within a play was what the OSU production should become. A Beggar's Opera of sorts, a circus troupe performing Candide.

This style of presentation started with the overture. The idea, presented early in the design process, discarded for a time, was resurrected. The cast entered during the overture in a parade through the theatre, conversing with the audience and storing their properties. As the music came to its conclusion, the cast finished its preparation and scurried to their places. This introduction established a motif for the show that allowed Wharton to take liberties with the material.
First, the *Beggar's Opera* approach helped to ease the character of Voltaire into the production. A major criticism of the Hal Prince production was the use of the Voltaire/Pangloss/Governor character. Some critics felt that having a single actor playing the several characters dictated by the role, stood him apart from the rest of the show, weakening the whole. By having all the characters of the production presented as actors performing parts, the part given to the "actor" playing Voltaire, et al is placed in context.

A second benefit was gained by the show-within-a-show presentation of the production. The style allowed actors to change roles without concern for the logic behind transitions from one character to another. They were able to function as street vendors, pirates, concubines or even furniture without the need of maintaining a continuity with a previous scene. This presentational style Wharton chose for *Candide* created an improvisational feel to the show.

With the actors assuming characters as required, it was also necessary for the scenery and properties to seem improvised as well. The director desired a unit setting that would provide a playground environment for the performers that could be utilized as needed. There was no need to attempt specific architectural or period details with such a setting.
With the setting simplified and nonspecific, the use of properties became critical. The nature of this Candide was of rapid changes from one scene to the next. The use of properties could not hamper that flow. Everything in the show had to be able to be brought on stage quickly by the actors and as if it was improvised. There was nothing bulky. All items were carried by the actors.

The device of using actors as furniture was incorporated into the improvised properties. In an early stage in the design process the suitability of using tables and chairs in a production where everything else was improvised was discussed. To eliminate the problems that furniture would create, Wharton chose to have chorus members become the furniture as was needed. The performers became in turn: Voltaire's bed, school desks, a boat, a dancing couch, a hooka, and a village fountain.

The fountain was a circular pedestal rolled onto the stage through the central vomitorium. Standing on the pedestal were four actor statues that shot water out of squirt guns as they moved to the rhythm of the music of I Am So Easily Assimilated. The spray of water occasionally landed on the audience in the onstage bleachers. This environmental design sometimes yielded unexpected experiences. During one performance, a member of the audience opened an umbrella to shield herself from the fountain to the delight of the rest of the audience.
Besides the look of the production of *Candide*, Wharton had specific physical requirements of the setting. As an environmental staging, the production needed to dissolve the barriers between audience and performer as much as possible. To that end, Wharton wanted as much playing space as could be arranged to be in the house of Thurber Theatre. He asked for an environment that would allow the performance to move through the audience, behind the audience and over their heads. He required a setting that would allow circular paths of movement through the spaces. Wharton wanted peculiar methods of moving from area to area. He pictured the environment as a large jungle gym in a playground. He required ladders, slides, trapdoors and fireman's poles be included in the set to allow variety of action in the blocking. With the specific aesthetic and physical needs of the *Candide* environment decided upon, the next stage of the design process was to create a setting that would satisfy those needs.
The Design Concept

During my discussion with Wharton of the circus idea, I was reminded of another literary instance in which a young man's innocence was taken in a carnival atmosphere.

In Araby by James Joyce, a young Irish boy decides to go to Araby, a large bazaar held in Dublin in 1894. He is going to the fair to find a trinket which he may bring back as an offering to Mangan's sister with whom he is smitten.

Araby represents to the boy, the adventure the world holds in store for him. From it, he can experience the mysteries of far away lands and discover a suitable gift worthy of his love.

The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me...I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.
The boy eventually reaches the bazaar after great difficulty. It is late, and most of the vendor's booths are closed. At once, the boy perceives the event to be a commercialized, un-romantic place filled with banal conversation in English accents. His romantic quest is instantly crushed, bringing the beginnings of an uneasy journey into manhood.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

I decided that the Candide environment should reflect Joyce's boy's experience. The setting should be not that of a circus, where the high wire, the clowns, and the ponies provide the return for one's investment. Rather, Candide's world should be the midway of the circus. Candide's world
is of the crooked game, cheap toy prizes, and the shooting gallery with doctored gunsights. It is the world of the sordid and the ugly. The people Candide meets are not the acrobats or the clowns, they are the strippers and the freaks.

After researching the look of the carnival midway I had several ideas that reflected that spirit for Candide. The first, was that the general space should appear like the mobile carnivals that move about the world. The setting would look as though it had just been erected for this performance, and could be struck at a moment's notice for transport. I created the environment out of modular materials that reflected this temporary feel.

The majority of the set was of rental scaffolding that was arranged to provide playing spaces of varying levels. This scaffold, being pre-fabricated, had the additional benefit (as mentioned in Chapter III) of not being a labor intensive scenic element. No attempt was made to conceal the temporary nature of the materials used. In some instances, such as the firepoles, assembly techniques were chosen that reinforced the feeling of improvised construction. The scaffolding surrounded two blocks of bleachers on risers that were also constructed of modular materials.
Towering over these seating risers were two follow
spot towers. The twenty foot towers and the technicians
and equipment on them added to the appearance of the set as
a performance arena. I omitted all masking of the overhead
electric battens, and used the lighting fixtures as scenic
elements. Rich Dunham's lighting reinforced this look by
silhouetting the towers and electrics against the sky
cyclorama. The effect was dramatic. The atmosphere created
was that of a backstage visit to a touring circus or rock
show. 

All of the stage floor, including the extensions and
runways into the house were painted to look like a white
washed floor of planking. This whitewash appeared to be
worn from use, and the bare wood was beginning to show
through. As a whole, the set looked seedy.

A third element used to create a carnival atmosphere
in the show was in the use of banners and flags. So far,
all of the scenic elements used were of hard materials.
To superimpose on them the softer, gayer image of Candide's
perception of the world, I added elements to the design
that were soft and of natural material. In my research of
the circus, I was impressed by the sheer volume of canvas
and rigging used in the erection of the huge tents. To
convey this look I chose a drawing of H.C. Westermann's
titled *Freaks* as a visual image. From it I selected
a style of cloth banner that would make the necessary
statement for *Candide*. Using burlap and muslin banners
inspired by **Freaks** I devised a series of ironic posters that would fill the auditorium of Thurber Theatre.

At the rear of the house, under the lighting booth was a large banner proclaiming Pangloss's (and Leibniz's) "Best of All Possible Worlds!". Along both sides of the audience, leading into and away from the large banner, were a series of optimistic signs bearing the legends, "See The World" and "Meet Unusual People", both of which Candide does, to his dismay. Counterpart to these banners were six tall (20 foot) banners, proclaiming in a lurid manner, of the perils in which Candide was to find himself. Completing the circle of banners which surrounded the audience, were two large facings for the followspot towers, also in burlap and muslin. Painter's elevations of all of the banners are included in Appendix C.

Helping to tie the varied elements together was an additional soft scenic element. Nearly 1000 feet of burlap car lot pennants were used in the theatre. Some lined the fronts of the scaffold towers and stage, while the majority were festooned throughout the theatre, over stage and audience alike. The faded gold and wine colored flags moved as actors shook their supporting poles and gave the stage a look of aging frivolity.

The colors chosen for the flags and banners were part of an overall color scheme that grew out of much
deliberation. The director decided the environment should be essentially monochromatic, allowing the costuming to carry the color of the show. I designed the set to be almost completely aged white. All scaffold towers were sprayed and distressed somewhat. The floor was also a neutral faded white.

The limited palette of the set was accented by colors used in the banner and flag trimmings. The gold and wine of the soft goods contrasted with the white, black and wood brown in the floor. The properties in the show were also kept within this palette.

The Geography of the Environment

To provide an environmental space that would meet the director's movement needs, I created a space that was somewhat like a figure eight. It consisted of two interconnecting loops of movement possibilities.

The first loop was that created by the audience area scenery. To enter this loop, an actor would move downstage onto one of Thurber's side stages. He would then encounter the crossover installed at Row K. From this point, there were three movement possibilities: the first, would be to continue along the crossover to rejoin the
stage area via the far side stage. The second option was to move onto an eight foot by twelve foot mini-stage in the center of the audience. This stage was dubbed the pillory platform. A third blocking option in the auditorium was in the form of a twenty foot runway extending from the lip of the stage to the crossover.

The second loop of the environment was around the seating on the Thurber stage. An actor could move onto a downstage tower by any of four methods: he could enter from behind the proscenium from an escape stair, climb a vertical ladder from downstage, he could also climb an inclined sliding board or shinny up a firepole. Once atop the seven foot tower, the actor could then proceed across a gangplank over the audience, to the rear tower behind them.

At a height of eight feet, the rear tower stretched across the breadth of the stage. It could also be reached by ship's ladders escaping into either wing. To continue moving along the loop, the actor would cross a second gangplank onto another downstage tower, where he could dismount using ladder, slide or firepole.

The many entrances and exits provided for (including actors vaulting guardrails) allowed the chorus to move about the structure with great speed in some rather rigorous dance numbers.
In the center of this set of interconnecting loops was a small performance area of bare stage floor. This area was exclusively downstage of the proscenium arch, in the auditorium itself. Utilizing the pit cover and extensions over the first row of seats, the stage was extended 14 feet downstage of the plaster line of the theatre. This central area could be reached from the house by the runway or side stages and through vomitoria beneath the two downstage and center rear towers.

In addition to the vomitoria there was an entrance to the stage from the orchestra pit through a three foot trapdoor, recessed into the floor. This trap was used several times during the show for surprise entrances such as Max's discovery of Candide and Cunegonde in flagrante, and for special moments such as the volcano erupting, the burning of heretics and the hanging of Pangloss during the Auto da fé. This trapdoor was referred to by many of the audience as "The Hole to Hell".
Properties

In keeping with the concept of the carnival midway, I used properties for the show that reflected the cheap, tawdry nature of the attractions one finds at such events. Throughout the show, Candide encounters crowds of people in the chorus. To add to the bazaar atmosphere of these scenes, such as the two in Cartagéna, I provided many vendor's trays and carts of wares for sale. These wares were counter-culture in nature, weapons, alcohol, drugs, and cheap, poor quality souvenirs.

Most of the properties were chosen for their lack of taste or ridiculous appearance. Much of the prop shopping for Candide was conducted in stores that specialized in colorful, tasteless toys and trinkets. One of the items, a pink flamingo, is one of the most garish stuffed toys I've ever encountered.

Special Effects

Even as an environmental and improvised staging of Candide, the OSU production was faced with several special effects requirements. Working with a budget of only $200, there were severe limitations as to what the production could attempt, but several were accomplished with good results.
The most minor of the effects used in the show was the use of carbon dioxide fog over the floor during the first musical number of the production. While of no technical sophistication, it produced a nice floor-hugging fog that picked up lighting quite nicely.

Another simple effect that was used in the first number of the show was Candide's falcon. He is hunting, and his bird downs a flamingo. The falcon was a stuffed bird attached to a nylon monofilament. After the bird was flown out of audience sightlines, an electrical circuit triggered a solenoid actuated release that dropped the second bird onto the floor.

Continuing with elements falling from above, is one of the more spectacular effects of the production. When Candide and Paquette are travelling to El Dorado, they must travel through a jungle. The director desired a mass of green streamers to fall from above which the actors would have to make their way through. These would later magically disappear. To accomplish this effect, two batteries of dump boxes were installed on battens over the on stage audience. The boxes had hinged bottoms that were held closed by a lanyard-and-pin trigger similar to a parachute ripcord. When triggered, both batteries dumped nearly a hundred green fabric streamers which unfurled over the audience, surprising them with the sudden inundation of the green curtain. The jungle streamers
were struck by flying the units to a high trim that took
the bottoms of the streamers out of audience sightlines.

Another flown unit in the Candide special effects,
was "The New World" sign. The production concept for the
new world of Cartagena was of a teeming bazaar filled with
neon and chasing lights. A large (12 foot) sign was flown
in that consisted of neon letters proclaiming "The New
World" surrounded by a ring of clear chasing lights. The
letters were made of PVC rod, heat shaped into letters and
painted with fluorescent paint. The paint was activated
with ultra-violet lighting units from above. Added to the
chase lighting on the sign were similar lights along the
perimeters of the scaffold towers.

Candide's misadventure with the inquisition in Lisbon
called for other effects. The first, that of a volcano,
was the most stylized of all of the effects. The volcano
was accomplished by a box of maroon and white cloth panels
that were fed from inside the central trap door. The
panels were pulled from the pit by cast members who waved
them, causing them to billow across the stage. The panels
were lit with suitable colors from within the pit, and
chemical smoke augmented the effect. The total effect
lasted only five of six seconds, and then the panels were
pulled back into the hole en masse, like a large snake
retreating into its den.
The lighting and smoke from the trap door was also used for the "Hell Mouth" sequence in *Auto da fé: What a Day* in which sinners were burned alive. The pit was also used for the final special effect of the show.

In the scene, taking place in Constantinople, Candide encounters a harem master (played by the character Voltaire) who is hosting a party around an enormous hookah. The pipe was a large prop that resembled a brass table covered with an Arab feast of cous cous, fruits, dates, with a pipe chimney in the center. The table was carried in as a unit, by three women of the chorus, who then became the base of the pipe. Smoke billowed out of the chimney from below the pit, via a 1 inch diameter manifold protruding from the base of the unit through the floor. Installation of the unit took about five seconds during the free-for-all that constituted the transition into the scene.
CHAPTER VI
EVALUATION OF THE DESIGN

Introduction

This final chapter in the documentation of the thesis project Candide is perhaps the most difficult to write. It represents an evaluation of the work I performed on the project. In this chapter I must sit in judgement of myself using the gift, or curse, of hindsight.

The High Road

The design for Candide had many strengths to it. As an overall environment the design worked well and provided many opportunities for action. These movement possibilities were evident in the many areas provided by the towers and in house scenery.

The flow of movement was encouraged by the design in that the design provided for numerous ways of reaching or departing any of the various performance areas of the set. Had the set been utilized to greater capacity in the staging of the production, Candide would have been a much
better show. I strongly believe in the design for Candide. It definitely met the expectations of the director's concept for the production.

Besides the numerous blocking possibilities, I think the set was successful visually. It had a unified look throughout. This was not an easy thing to accomplish, given the complexity of the problem, and the size of the undertaking. Along with the stylistic unity there was fluidity of the line the setting created, a feel of implied movement along its expanse. Even though it was a large design, it was not cumbersome.

Another successful aspect of the design was that the set was very concise, according to the nature of the show. While it was expansive, the design did not contain superfluous elements. Everything provided was there for specific reasons. The design, while massive was quite minimal. Its complexities developed out of the sheer size of the production of Candide.

The properties and special effects also worked very well within the framework of the production. They were stylistically suited to the production, and some of them, such as the palm tree made from an umbrella and the jungle effect which used the green streamers, were quite innovative. All elements used were as reliable as possible, and were accomplished within the limited resources of the producing organization.
I believe the set for *Candide* was a good design. I support the aesthetic choices I made, and consider it to be among my better work. It was a handsome design.

The Low Road

There were aspects of the process of the design for *Candide* that were not as well executed as the was the product. There were rough spots along the road to mounting the show that would have been better avoided. These flaws in the process are my major criticism of the project.

There were communication problems in the early stages of development of *Candide* that contributed to some confusion and delay in the execution of the design. There were instances in which I was proceeding along what I interpreted to be the director's train of thought, only to discover that he had meant something different. Many of these misunderstandings were not of my making, but my major criticism of my performance in this respect was that I did not contain the problem at an early stage.

While Robert Wharton and I worked together fairly well, particularly as we became accustomed to each other, there were times when I was not successful in expressing my needs to him. Since *Candide* was a production that utilized a great deal of improvisation, many decisions
were by the nature of the process deferred until the latest possible moment. At times I felt the director and the choreographers were not prepared to give me the information I needed to perform my duties. An instance of this was the resolution of the final properties situation. If the process of experimentation had been more restrained, perhaps we would have been able to make decisions that would have allowed me to meet my deadlines more readily.

Wharton is a creative director and was very pleasant to work with. Had I handled the situation more successfully, there would have been no problem in dealing with him.

Another criticism I have of my performance of the design was in preparation of the design for painting. Since the set was to be almost entirely white, I decided against preparing a color rendering of the design. Instead, I worked from a black and white drawing and painter's elevations and test panels. There were moments when the painting techniques I chose were not as well suited to the particular design as my test panels led me to believe. This resulted in some wasted time, mostly my own. Had I been more prepared before painting, things would have worked more smoothly.
The Road Not Taken

Since each individual production of a play brings with it a differing set of circumstances, to evaluate Candide in terms of "what if" is to introduce an almost endless set of variables.

The major change I would make in the design were I to do it again, would be to stage the show in a different space. While the conversion of Thurber Theatre was accomplished with good results, I think a number of problems remained with it as a performance space for Candide.

The major problem with the show was its size. The space was so enormous that to fill it, Wharton had so much action going on at moments that the audience was disoriented. Had the space been more intimate, the scenery scaled down proportionally and the action created to fit the space, Candide would have been much stronger. In defense of those involved, the undertaking of Candide was a tremendous challenge filled with many less than ideal conditions.

My major criticism of the set was the use of the upstage tower. The unit was not used as I had anticipated, it was relegated to a background function that made me question its necessity. Were I to design a future production of Candide, I would counsel the director to be
certain that if a section of scenery is chosen, it should be utilized to its fullest. In retrospect, rather than spend the money we did on the rear tower, I would have added more scenery in the form of platforms and gangways out in the house. This would have made the show more intimate in the long run.
NOTES


2 Maurois, p. 8.


4 Gassner, p. 952.


6 Chapman, p. 176.


8 Kerr.


10 Kerr.

Author’s note: I was to witness this association several times during the run of Candide.
Michael David, as quoted by Prince, p. xv.
Jon Alan Conrad, "Candide: the most confused of all possible worlds.", Opus, Dec. 1986, p. 23.
Conrad, p. 23.
Unless noted otherwise, all quotes attributed to Robert Wharton on production concept are reconstructions of dialogue that occurred in a series of design consultations between the director and designers.
The third of fifteen stories in Dubliners by James Joyce written in 1914.
24 Joyce, p. 2061.

25 Author's note: at one point, it was facetiously suggested that the cast and crew be provided with satin road jackets bearing the legend, "Candide: 1758 World Tour".


27 Author's note: the choice of the wine color in the design palette was made to match the upholstery fabric on the auditorium seating.
BIBLIOGRAPHY


Bernstein, Leonard, Hugh Wheeler, John Latouche,
Stephen Sondheim, and Richard Wilbur.
Candide    Dir. Harold Prince. With John Lankston,
Erie Mills and David Eisler. New York City Opera.

Braithwaite, David. Fairground Architecture: The World
of Amusement Parks, Carnivals, and Fairs. New

Bucknell, Peter A. Entertainment and Ritual: 600 to 1600.

Cotes, Peter and Croft-Cooke, Rupert. Circus: A World

Ewen, David. Leonard Bernstein. New York: Bantam

Fellows, Dexter W. and Freeman, Andrew A. This Way to the

New York: Viking Press. 1968

1950.

Hammarstrom, David Lewis. Behind the Big Top. New York:

Jensen, Dean. Center Ring: The Artist: Two Centuries of
Circus Art. Milwaukee, WI: Milwaukee Art Museum,
1981.


APPENDIX A

PHOTOGRAPHS OF MODEL AND REALIZED SETTING
PLATE I
SCALE MODEL
VIEW FROM BACK OF HOUSE ALONG CENTERLINE
PLATE II

SCALE MODEL
VIEW FROM LIGHTING CONTROL BOOTH
PLATE III

SCALE MODEL
VIEW FROM RIGHT ALCOVE
PLATE IV

SCALE MODEL
PILLORY PLATFORM
PLATE V

SCALE MODEL
PILLORY PLATFORM AND CROSSOVER
PLATE VI

SCALE MODEL
PILLORY PLATFORM AND CROSSOVER
VIEW FROM RIGHT ALCOVE
PLATE VII

SCALE MODEL
FRONT OF STAGE
PLATE VIII

SCALE MODEL
REAR TOWERS
VIEW FROM BACK OF STAGE
PLATE IX

REALIZED SETTING
VIEW FROM RIGHT ALCOVE
PLATE X

AUTO DA FE – OH WHAT A DAY
PLATE XI

AUTO DA FE - OH WHAT A DAY
CANDIDE'S FLOGGING
PLATE XII

AUTO DA FE = OH WHAT A DAY
"HOLE TO HELL"
PLATE XIII

I AM SO EASILY ASSIMILATED
HUMAN FOUNTAIN
PLATE XIV

BARCAROLLE
A SHIP AT SEA
PLATE XV
CATHEDRAL IN MONTEVIDEO
PLATE XVI

EL DORADO
JUNGLE EFFECT
PLATE XVII
JUNGLE EFFECT DEVICE
PLATE XVIII
CONSTANTINOPE
PLATE XIX

CONSTANTINOPLE
VIEW FROM REAR TOWER
PLATE XX
REAR TOWER
PLATE XXI

VOLTAIRE'S BED
PLATE XXII

VOLCANO
PLATE XXIII
UMBRELLA PALM TREE
PLATE XXIV

NEW WORLD SIGN
APPENDIX B
DESIGNER DRAFTINGS
FIGURE 1
DESIGN DRAFTING
D-1

DESIGN FLOORPLAN - HOUSE
FIGURE 2
DESIGN DRAFTING
D-2
DESIGN FLOORPLAN - STAGE
FIGURE 3

DESIGN DRAFTING
D-3

SECTION
FIGURE 4
DESIGN DRAFTING
D-4
SEATING DETAILS
FIGURE 5
DESIGN DRAFTING
D-5
PENNANTS
FIGURE 6

DESIGN DRAFTING
D-6

BANNERS
FIGURE 7
DESIGN DRAFTING
D-7

ADDITIONAL BANNERS
FIGURE 8
DESIGN DRAFTING
D-8
JUNGLE EFFECT
FIGURE 9
DESIGN DRAFTING
D-9

FOUNTAIN - LISBON PROPS
FIGURE 11

DESIGN DRAFTING
D-11

NEW WORLD SIGN
APPENDIX C

PAINTER'S ELEVATIONS AND REALIZED PAINTING
FIGURE 12

Freaks
H.C. Westermann
Source material for Candide banners.
PLATE XXVI
SR SPOT TOWER
PLATE XXVII
PAINTER'S ELEVATION
SL SPOT TOWER

CANDIDE
Painter's Elevation
SL Spot Tower
1-1-0'

M.E. Kirk 1987
PLATE XXIX

PAINTER'S ELEVATION
SR BANNERS

CANDIDE
Painter's Elevation
SR Banners
\(\frac{3}{4} \text{-} 1 \text{-} 0\)

M.E. Kirk \hspace{1cm} 1987
PLATE XXX
SR BANNERS
PLATE XXXI

PAINTER'S ELEVATION
SL BANNERS

CANDIDE
Painter's Elevation
SL Banners

M.E. Kirk 1987
PLATE XXXIII

PAINTER'S ELEVATION
SR AUDITORIUM

CANDIDE
Painter's Elevation
SR Auditorium
1'11"0"

M. E. Kirk 1987
PLATE XXXIV
PAINTER'S ELEVATION
SL AUDITORIUM

CANDIDE
Painter's Elevation
SL Auditorium
1'-1'-0"

M.E. Kirk 1987
PLATE XXXV

PAINTER'S ELEVATION
LIGHT BOOTH BANNER

CANDIDE
Painter’s Elevation
Light Booth
1×1-0”

M.E. Kirk 1987
PLATE XXXVI

SCALE MODEL
FLOOR TREATMENT
PLATE XXXVII

SCALE MODEL
FLOOR TREATMENT
PLATE XXXVIII

ROW K CROSSOVER
APPENDIX D

NEWSPAPER ARTICLES PERTAINING TO THE PRODUCTION
‘Candide’ puts viewer close to action

By Mark Kiff
Lantern art writer

Members of the audience do not walk in the footlights, nor stand behind the stage. Instead, the audience is placed in the middle of the stage, just a few feet away from the performers themselves.

"We're trying to make the show more accessible and understandable for the audience," said director Richard T. Q. F. L. K. R. "Candide" is a musical that explores the ideas of the Enlightenment, and the audience is encouraged to participate actively in the performance.

The musical is based on the novel by Voltaire, and the plot follows the life of Candide, a young man who is repeatedly deceived by his lucky star, followed only by misfortune. Despite this, Candide remains optimistic and maintains his faith in the universe.

"The performance is a reflection of the ideas of the Enlightenment, a period when people were questioning the traditional ways of thinking," said the director. "We wanted to make sure that the audience could relate to the characters and their struggles."

The cast is made up of OSU students, who are being trained to become professional actors. They are also being taught how to use the latest technology to enhance the performance, such as projection mapping and interactive lighting.

The show is set to premiere on the 23rd of February, and the audience is encouraged to come early to see the behind-the-scenes preparations and meet the cast.

FIGURE 13

Article appearing in
OSU Lantern
23 February, 1987
ENTERTAINMENT

OSU's 'Candide' imperfect, just like the world we live in

By Michael Grossberg
Dispatch Theatre Critic

Voltaire wrote Candide to satirize naive optimism. By subjecting a naive, visioned young innocent to an apparently unending series of reversals and disasters, Voltaire's philosophical fable does everything possible to disabuse us of the fatalistic notion that this is "the best of all possible worlds." Voltaire was right. This isn't the best of all possible worlds. Nor is Ohio State University's version of Leonard Bernstein's Candide the best of all possible productions.

EVEN THE best student cast might have difficulty meeting the musical demands of Bernstein's difficult comic opera. While OSU's cast is lively enough in its humorous stage antics, several cast and chorus members lack the range of voice necessary to sustain Bernstein's sophisticated melodies.

Happily, Robert Ronnowski doesn't have that problem. His Candide has a voice as pure as his face.

In recognition of the show's main stage.

That's only one of the ways in which this pretzel-filled, surprise-a-minute show blurs the boundaries between reality and illusion. Candide, first produced on Broadway in 1973, is the type of modern-style Punch and Judy show in which one is supposed to see the puppets' strings. In Bernstein's interpretation of Voltaire's 18th-century epic, Fate is the Actor pulling those strings. Yet his overproduced and underwritten musical is too playful to be taken seriously as a modern meditation on life's tragedies.

Maybe it's for the best, then, to take Candide on its own terms as an imperfect entertainment in an imperfect world.

Ohio State University's Department of Theatre will present Candide at 8 tonight, Thursday and Friday and 2 and 8 p.m. Saturday in Drake Union's Thurber Theatre. Performances continue through March 7. For tickets, call 292-6795.

FIGURE 14

Review appearing in
Columbus Dispatch
25 February, 1987
ARTS

Audience, actors face to face in ‘Candide’

In the little Lantern set scene

"Candide" asks the question, the question that everyone asks in a world full of uncertainty. "What is the meaning of life?" "What is the meaning of existence?" "What is the meaning of suffering?"

In the play, the characters are constantly questioning the meaning of their lives. They are forced to confront the harsh realities of existence and the pain and suffering that come with it. The play is a powerful exploration of the human condition and the struggle to find meaning in an unsatisfactory world.

The set design is simple but effective. The small stage is packed with props and furniture, creating a sense of claustrophobia and confinement. The lighting is dim and moody, adding to the overall atmosphere of the play. The actors are skilled and emotive, bringing the characters to life and making the audience feel as though they are a part of the action.

The play is a masterpiece of theatre and a must-see for anyone interested in the arts. It is a testament to the power of drama and its ability to speak to the human spirit. "Candide" is a timeless classic that will continue to inspire and move audiences for generations to come.

FIGURE 15

Review appearing in
OSU Lantern
27 February, 1987
APPENDIX E

TECHNICAL DIRECTOR'S BUDGET BALANCE SHEETS
TABLE 3
Candide Scenery
Budget Expense Record

Production: Candide
Area: Scenic
Total Budget Amount: $2200.00

<table>
<thead>
<tr>
<th>Date</th>
<th>F.O. #</th>
<th>Vendor</th>
<th>Item</th>
<th>Approved</th>
<th>Amount</th>
<th>Running Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/17</td>
<td>41411</td>
<td>Schwab</td>
<td>Fire Extinguisher 1 &amp; 2</td>
<td>04/10</td>
<td>68.10</td>
<td>213.90</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PC MEX</td>
<td>CORR. 2</td>
<td></td>
<td>5.25</td>
<td>212.65</td>
</tr>
<tr>
<td>1/18</td>
<td>41433</td>
<td>M &amp; S</td>
<td>2x4</td>
<td>11/18</td>
<td>48.36</td>
<td>2081.29</td>
</tr>
<tr>
<td>1/24</td>
<td>41425</td>
<td>Caudle Hines</td>
<td>Paint</td>
<td>01/24</td>
<td>17.98</td>
<td>2063.41</td>
</tr>
<tr>
<td>1/25</td>
<td>41422</td>
<td>Schwab</td>
<td>Ladder</td>
<td>01/25</td>
<td>445.52</td>
<td>2018.89</td>
</tr>
<tr>
<td>1/25</td>
<td>97</td>
<td>Wm. Penfield</td>
<td>Scaffold 1</td>
<td>01/26</td>
<td>83.73</td>
<td>1985.62</td>
</tr>
<tr>
<td>1/26</td>
<td>41514</td>
<td>Penfield</td>
<td>Ladder</td>
<td>01/26</td>
<td>106.18</td>
<td>1079.80</td>
</tr>
<tr>
<td>1/26</td>
<td>41459</td>
<td>R. G. &amp; C.</td>
<td>Windows</td>
<td>11/26</td>
<td>125.38</td>
<td>954.20</td>
</tr>
<tr>
<td>1/27</td>
<td>41518</td>
<td>R.A.</td>
<td>Paint</td>
<td>01/27</td>
<td>211.20</td>
<td>1143.80</td>
</tr>
<tr>
<td>2/2</td>
<td>41544</td>
<td>Smith-Driscoll</td>
<td>Plywood</td>
<td>01/28</td>
<td>96.00</td>
<td>498.94</td>
</tr>
<tr>
<td>2/1</td>
<td>41535</td>
<td>Schloen</td>
<td>Plywood</td>
<td>01/29</td>
<td>144.56</td>
<td>642.46</td>
</tr>
<tr>
<td>2/3</td>
<td>41540</td>
<td>R.A.</td>
<td>Paint</td>
<td>02/01</td>
<td>18.00</td>
<td>412.50</td>
</tr>
<tr>
<td>2/6</td>
<td>41559</td>
<td>Smith &amp; Driscoll</td>
<td>Ply</td>
<td>02/03</td>
<td>206.00</td>
<td>430.00</td>
</tr>
<tr>
<td>2/10</td>
<td>41571</td>
<td>Hoffman</td>
<td>Barriers</td>
<td>02/10</td>
<td>52.50</td>
<td>98.50</td>
</tr>
<tr>
<td>2/14</td>
<td>41530</td>
<td>Ohio Industry</td>
<td>Bulk P.</td>
<td>02/14</td>
<td>55.00</td>
<td>40.50</td>
</tr>
<tr>
<td>2/16</td>
<td>41565</td>
<td>Smith &amp; Driscoll</td>
<td>Ladder 2x</td>
<td>02/16</td>
<td>33.12</td>
<td>7.42</td>
</tr>
<tr>
<td>2/18</td>
<td>41569</td>
<td>Thirteen</td>
<td>Fabrics 1</td>
<td>02/18</td>
<td>6.26</td>
<td>1.20</td>
</tr>
<tr>
<td>2/18</td>
<td>41573</td>
<td>Gardiner</td>
<td>Fabrics 2</td>
<td>02/18</td>
<td>112.41</td>
<td>117.41</td>
</tr>
<tr>
<td>2/18</td>
<td>41587</td>
<td>Theatre Art</td>
<td>Fabrics 2</td>
<td>02/18</td>
<td>43.93</td>
<td>155.34</td>
</tr>
<tr>
<td>2/19</td>
<td>41581</td>
<td>David &amp; Allen</td>
<td>Sail</td>
<td>02/19</td>
<td>3.90</td>
<td>119.50</td>
</tr>
<tr>
<td>2/23</td>
<td>41512</td>
<td>J. M. Slade</td>
<td>Batting</td>
<td>02/23</td>
<td>9.50</td>
<td>205.89</td>
</tr>
<tr>
<td>2/27</td>
<td>41590</td>
<td>R.A.</td>
<td>Ladder</td>
<td>02/27</td>
<td>8.90</td>
<td>313.90</td>
</tr>
<tr>
<td>3/2</td>
<td>41571</td>
<td>PC Pommer</td>
<td>Prop. 1</td>
<td>03/2</td>
<td>5.00</td>
<td>321.90</td>
</tr>
<tr>
<td>Date</td>
<td>#</td>
<td>Vendor</td>
<td>Item</td>
<td>Approved</td>
<td>Amount</td>
<td>Running total</td>
</tr>
<tr>
<td>--------</td>
<td>-----</td>
<td>--------------</td>
<td>-----------------------</td>
<td>----------</td>
<td>--------</td>
<td>---------------</td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Pronto</td>
<td>Stage flowers</td>
<td>10.00</td>
<td></td>
<td>790.00</td>
</tr>
<tr>
<td>2/4</td>
<td></td>
<td>World Image</td>
<td>Paint supplies</td>
<td>210.51</td>
<td></td>
<td>758.99</td>
</tr>
<tr>
<td>2/4</td>
<td></td>
<td>Piccolo</td>
<td>BEATS</td>
<td>24.94</td>
<td></td>
<td>729.82</td>
</tr>
<tr>
<td>2/4</td>
<td></td>
<td>Proctor</td>
<td>Makeup</td>
<td>11.60</td>
<td></td>
<td>690.30</td>
</tr>
<tr>
<td>2/7</td>
<td></td>
<td>Prop</td>
<td>Stage flowers</td>
<td>30.11</td>
<td></td>
<td>660.09</td>
</tr>
<tr>
<td>2/12</td>
<td></td>
<td>Make</td>
<td>Flowers</td>
<td>419.23</td>
<td></td>
<td>610.86</td>
</tr>
<tr>
<td>2/16</td>
<td></td>
<td>Remax</td>
<td>Toys</td>
<td>550.00</td>
<td></td>
<td>532.96</td>
</tr>
<tr>
<td>2/16</td>
<td></td>
<td>Remax</td>
<td>World Sound Fans</td>
<td>500.00</td>
<td></td>
<td>471.69</td>
</tr>
<tr>
<td>2/4</td>
<td></td>
<td>Remax</td>
<td>Shifting</td>
<td>485.82</td>
<td></td>
<td>471.69</td>
</tr>
<tr>
<td>1/20</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>412.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/18</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>384.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/18</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>373.05</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/16</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>365.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/14</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>355.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/14</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>355.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/14</td>
<td></td>
<td>Murs</td>
<td>Stage flowers</td>
<td>352.48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>350.90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>350.90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>274.95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>249.83</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>151.23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>151.23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1/15</td>
<td></td>
<td>Remax</td>
<td>Stage flowers</td>
<td>151.23</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TABLE 4**
Candide Properties
Budget Expense Record
<table>
<thead>
<tr>
<th>Date</th>
<th>#</th>
<th>Vendor</th>
<th>Item</th>
<th>Approved</th>
<th>Amount</th>
<th>Running Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/10</td>
<td>41550</td>
<td>Schill</td>
<td>Blacklig</td>
<td>40.00</td>
<td>60.00</td>
<td></td>
</tr>
<tr>
<td>2/10</td>
<td>41560</td>
<td>Germer</td>
<td>2PC ar</td>
<td>51.00</td>
<td>91.00</td>
<td></td>
</tr>
<tr>
<td>2/18</td>
<td>41560</td>
<td>Schill</td>
<td>Fog john</td>
<td>45.00</td>
<td>36.00</td>
<td></td>
</tr>
<tr>
<td>3/10</td>
<td></td>
<td>Stein Co</td>
<td>4253</td>
<td>68.00</td>
<td>104.00</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Vendor</td>
<td>Item</td>
<td>Approved</td>
<td>Amount</td>
<td>Running Total</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>----------</td>
<td>--------</td>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td>7/4</td>
<td>411550</td>
<td>Battle</td>
<td>224.25</td>
<td></td>
<td>(76.47)</td>
<td></td>
</tr>
</tbody>
</table>
18 Aug. 1987

Mark E. Kirk
350 E. 20th Av
Columbus, OH
43201
299-3383

Dick Otte
Managing Editor
Columbus Dispatch
34 S. Third St.
Columbus, OH, 43215
461-5134

Dear Mr. Otte,

This letter is regarding our recent telephone conversation. I wish to have your permission to use Michael Grossberg's review of the Musical Candide which appeared in the Entertainment section of the Dispatch on 25 Feb. 1987.

I wish to use the article in my thesis at the Ohio State University. This thesis is titled Documentation of the Scene Design for the Ohio State University Production of Candide.

Please indicate your permission for me to use the material by signing below.


[Signature]

Dick Otte
Managing Editor
Columbus Dispatch

Sincerely,

[Signature]

Mark E. Kirk