

# Ellie Reynolds

# Design Process (HPTD5002)

# Learning Outcomes

- Display sound knowledge and understanding of the application of design within specialised areas such as set, costume, props, lighting, sound and AV.
- Critically illustrate the role of the designer in the process of making theatre and/or film and/or TV.
- Critically analyse selected scripts, genres and periods from the perspective of a designer.
- Apply process skills as appropriate to each design area.

## In this project I will need to consider the following;

- How roles and responsibilities impact upon a small production company.
- How your visual research informs the work of your colleagues.
- A collective and unified response to the given stimuli.
- Publicising the company's work through the course Instagram pages.

Throughout this module, I will continue to reflect back on the seven steps of design to guide me:

- Commitment
- Analysis
- Research
- Incubation
- Selection
- Implementation
- Evaluation

# Nights at the Circus Production Team

As a team, we must create and develop a unique sense of style and an artistic vision in response to the *'Nights at the Circus'.* We must analyse the script and create a visual response based on each of our own roles. It is important that what we design and produce links back to the initial response we had to the script. The budget is £300, which will assist the groups in producing the final presentation.

## Group Roles

**Ellie:** Set designer, my job as the set designer is to create and understand how to produce a visual representation of the world in the script. I will need to produce a model box to scale, finished coloured designs with mood boards to reference my choices, and lastly accurate drawings. Having an understanding of how the set would be made is critical.

**Rebecca:** Costume designer, as the costume designer Rebecca, must produce designs for at least 4 of the characters in the script. Rebecca may also produce one mock-up costume on a mannequin. Knowing what fabrics she would use to make costumes with along with samples is vital. Purchasing / sourcing places to buy is also a key factor. Rebecca may also want to consider the hair and make up to compliment the costume designs.

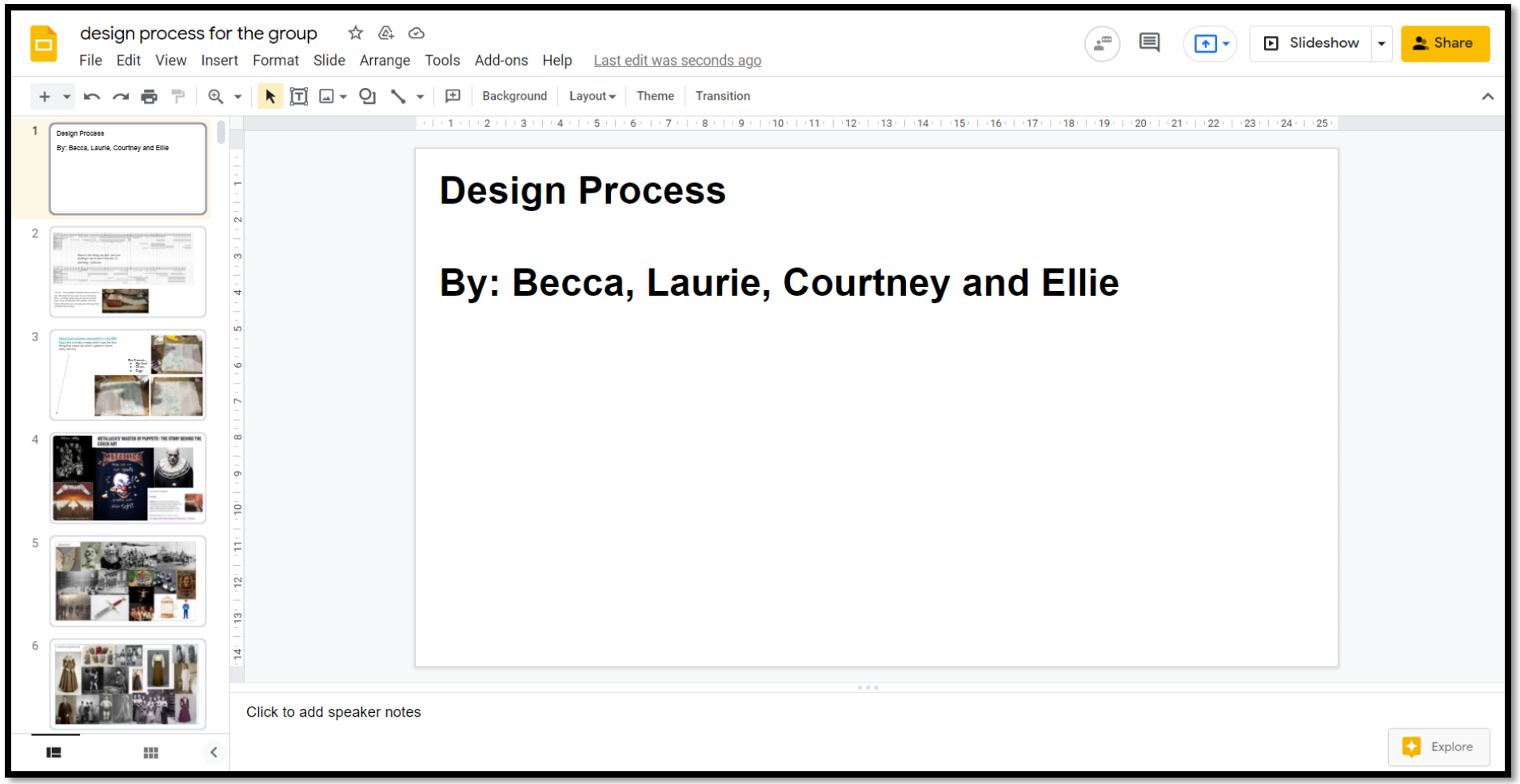
**Courtney:** Props designer/maker, Courtney will be required to research into what props will need to be bought or sourced. Courtney will also need to look into armoury, weapons use and how these will need to be handled in a performance environment. Choosing a prop to realise for the presentation.

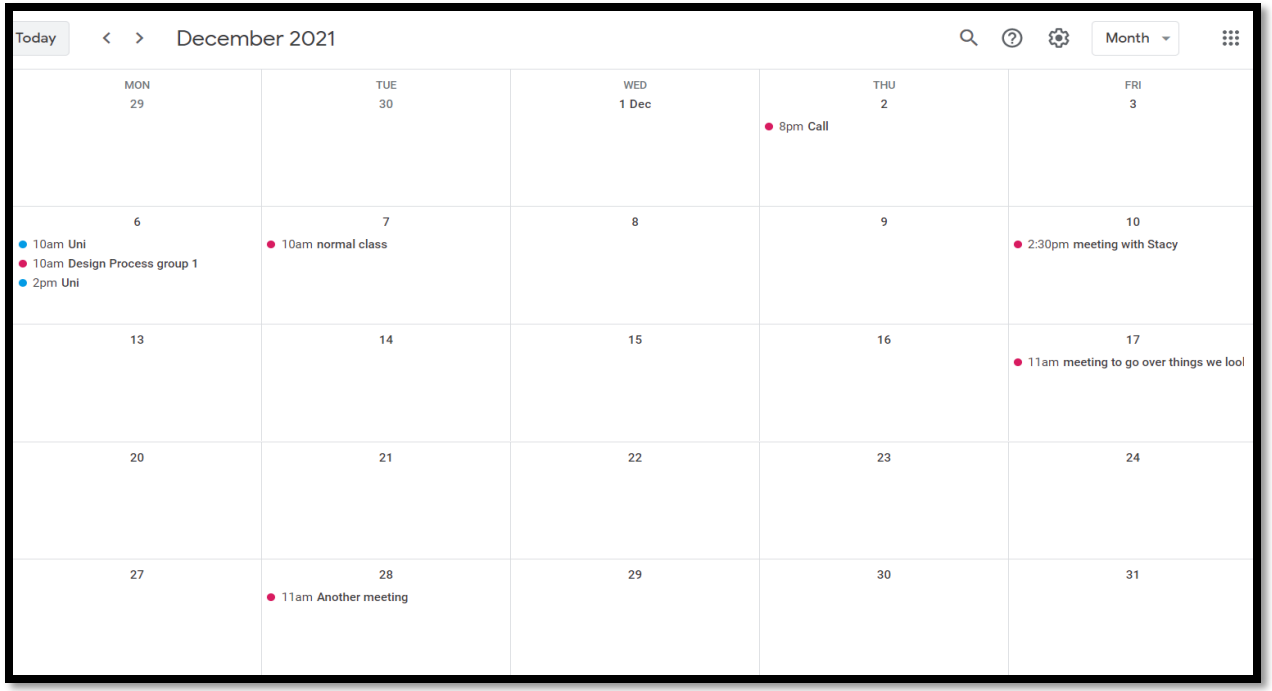
**Laurie:** Puppetry, Laurie will need to create puppet designs that complement the group design for the script. Laurie will need to tie in with set and costume to blend your puppets with the other designers. Laurie may also want to create a mock-up of at least one puppet. Understanding how the mechanisms will work is critical.

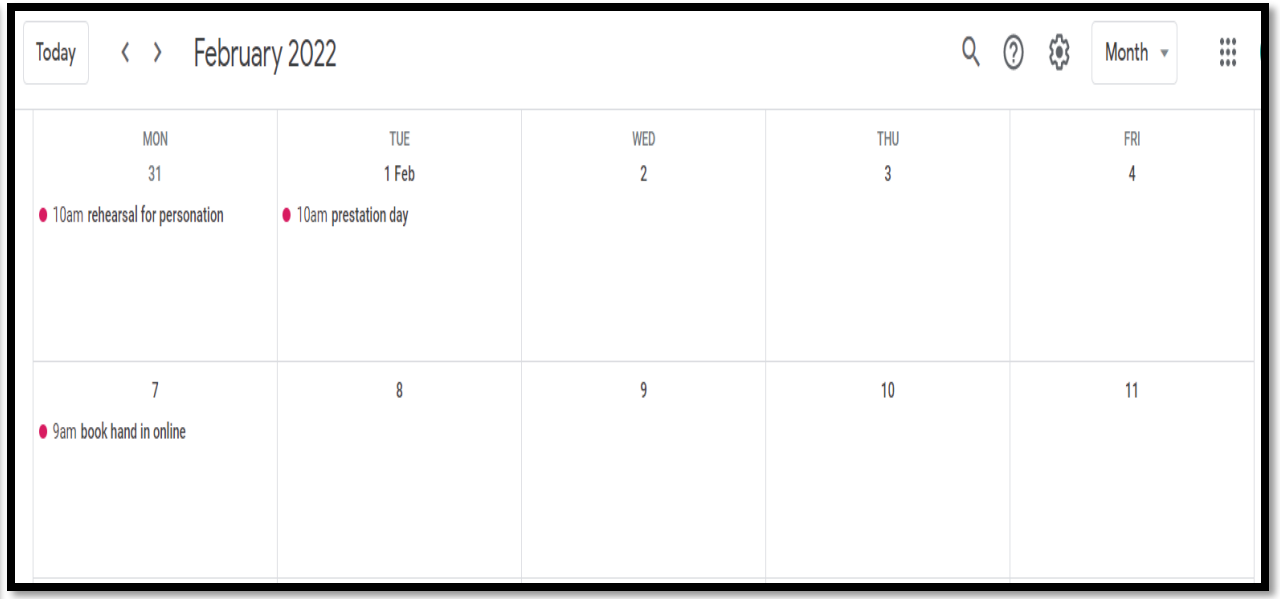
# Google Slides

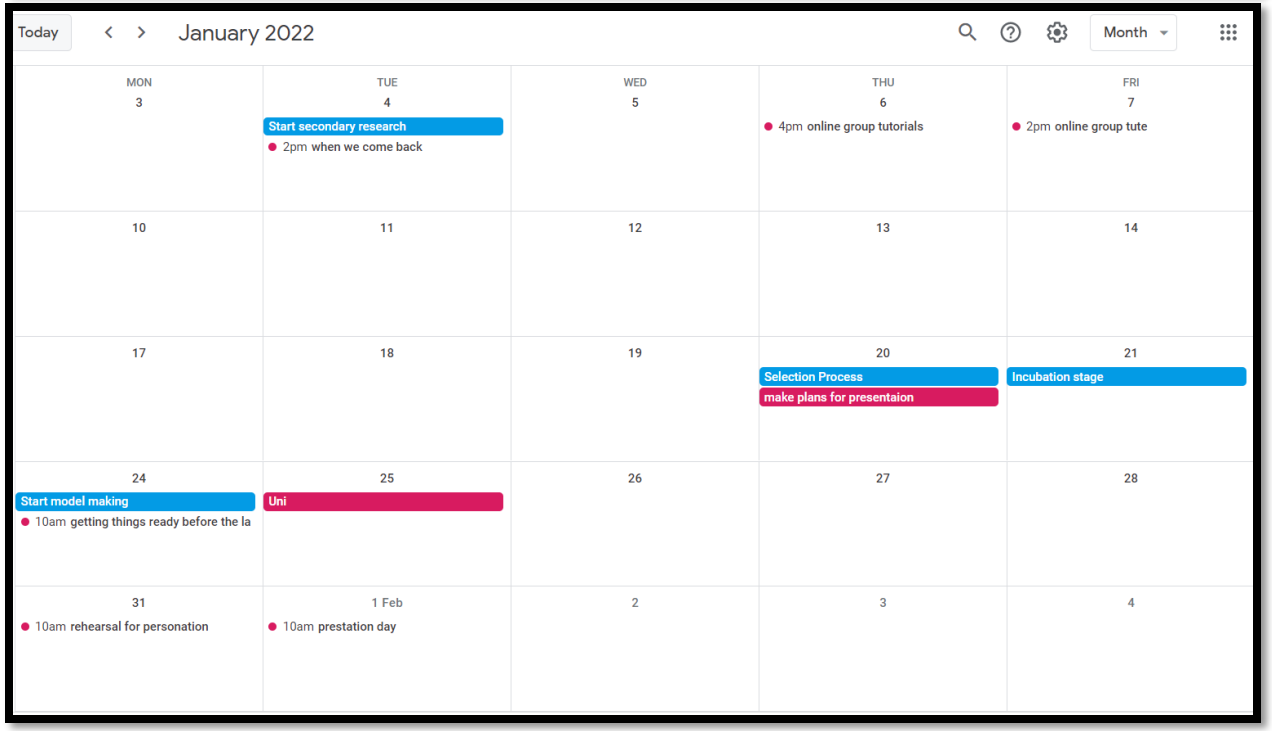
In order to communicate ideas with the group, we created a google slides document where each member has included relevant text or imagery that will help us along our journey. I enjoyed using this methodology as it allows for each member to add notes but also real-time collaboration.

**https://docs.google.com/presentation/d/11t8g-UyIS0l6T6NSBM32FSjdHEv-x_uemoyAC-7NmNo/edit?usp=sharing**






# Google Calendar

As a team, we decided to use Google Calendar in order to quickly arrange our meetings and set deadlines for ourselves. Making the calendar also allows for better communication and boosts our productivity. Next time I use google calendar I will make sure to update it regularly and also include personal deadlines.

I will be using this methodology for my future projects and within the industry as it provides many benefits and allows for better time management.

# Analysis Questions

**Plot**
The story centres around Jack writing a story about the winged woman, Fevvers. Throughout his journey, we discover the brothel and the circus, where Jack eventually runs off with Fevvers to become a jam face clown.

**Theme**
There are several themes that captured my attention the most. Such as the following themes of ownership, uncertainty, freedom and abuse.

**Logic**
Some aspects of the story has rational ideas and themes, on the other hand, the story lacks overall coherence due to the constant flashbacks that are sometimes unrecognisable, this became complicated.

**Exposition**
Overall, during this period the characters are trying to survive by gaining money and freedom, through the brothel and circus.

**Complication**
The main complications that occur are the abuse the characters face. Particularly Mignon, who suffers abuse from Buffo, causing tension between the characters. Mignon is later saved and supported by Lizzie.

**Main question**
My main question for the play is: What is the white light, was it all a dream, is it real?

**Main action**
Events that hook the audience the most is during the flashbacks, where we learn more about the character's backstory, allowing the audience to empathise and connect with the story and characters further.

**Cause of action**
I believe the main characters are Jack and Fevvers, the resulting action of them meeting is that they fall in love and fly away together happy.

**Conclusion**
During the end of the play, we see a bomb explode into a bare white landscape, where only some characters come back together in the same place.

**Protagonist**
In my opinion the protagonist is Jack and Fevvers, I could also argue that it's Vesta as she opens and ends the play, suggesting that she could be the narrator of the whole story.

**Antagonist**
Due to their behaviours within the script Buffo, Mr Sugar and Kearney are the antagonists.

**Most interesting Character**
I am most interested in the character Ma Nelson, as I would like to understand her backstory more and learn about her past life before owning the Brothel.

**Take Place**
The key locations within the play is London, 1899 and St Petersburg, 1900.

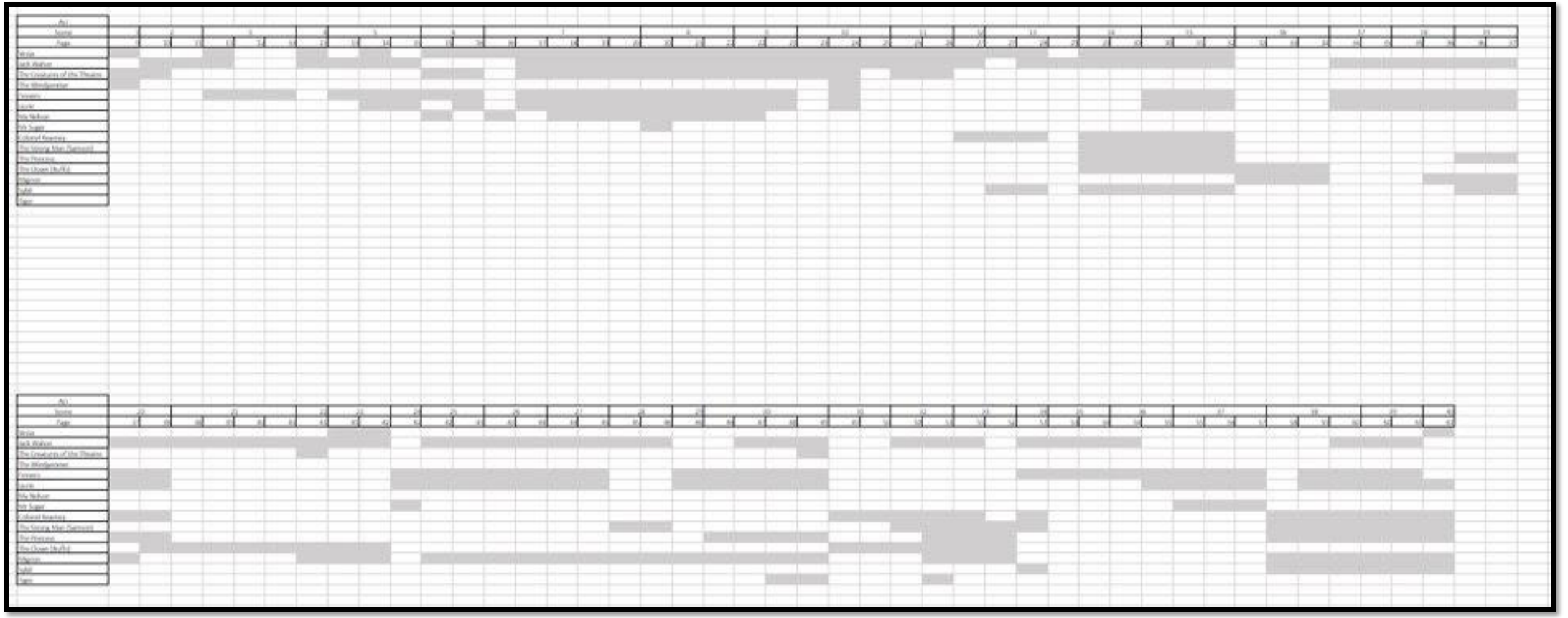
# Character Breakdown

Using Excel, I was able to create a character breakdown. This breakdown shows which character is onstage throughout each scene or page. The breakdown is particularly important for the prop and costume designer to understand what props and costume changes are needed.





Laurie highlighted how the breakdown looks like Victorian sheet music. I am interested in this idea and looked at music boxes and their delicate detailing.



# Table Read

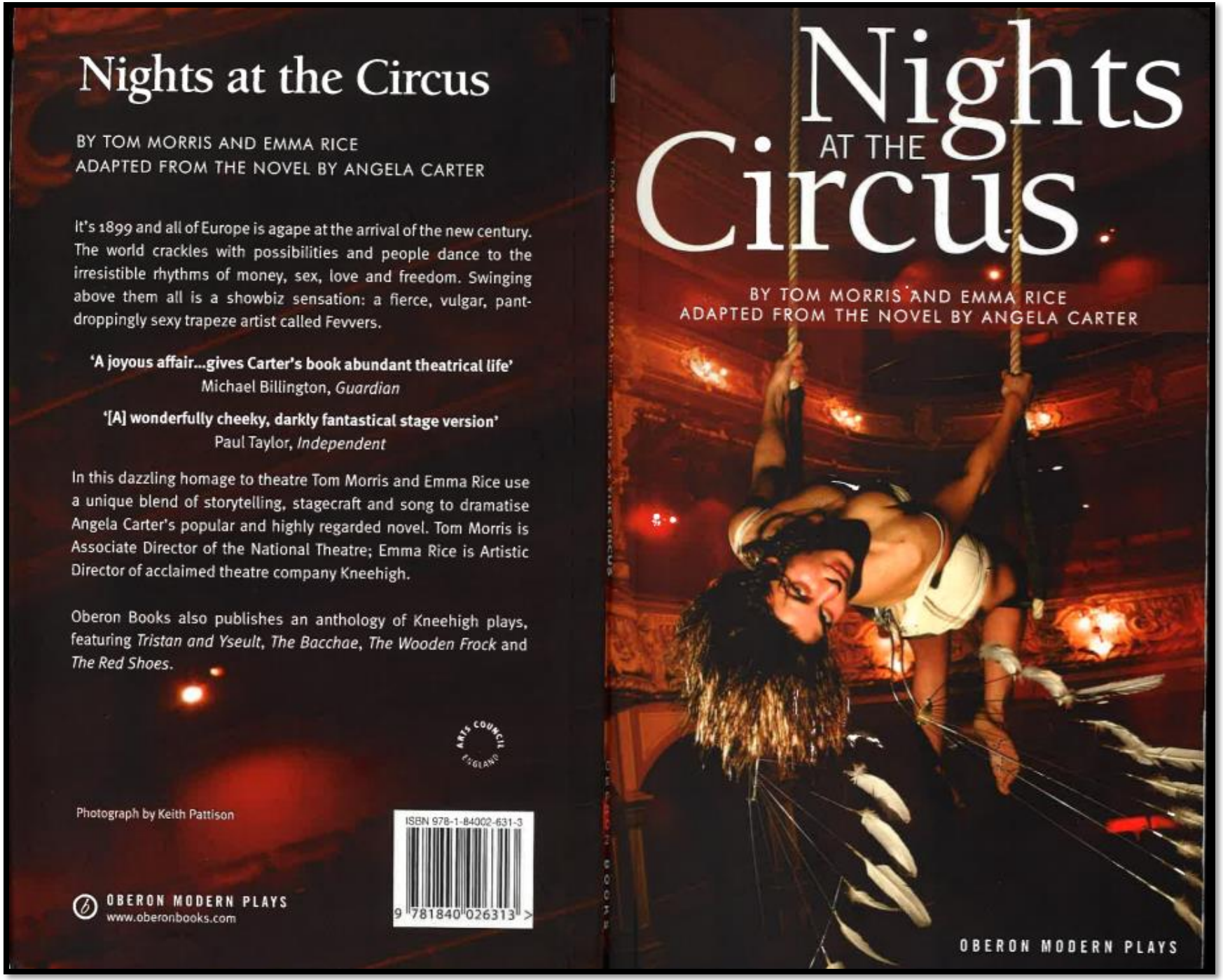
## Highlighting the script

As part of my commitment stage, I have read the script, and decided to highlight key parts of the screenplay that inform the different characters, props, costumes, and set needs. Afterwords, I will create a list, so that nothing gets forgotten by accident.

## Legend

**Character:**
**Location:**
**Prop:**
**Costume:**
**Set:**
**Sound:**
**Other:** UNDERLINE

When going through each scene, I have analysed all elements of the script and in response I have conducted relevant research.



# ACT ONE

VOICE-OVER: Ladies and Gentlemen, please turn off your telephones and other electronic appliances and prepare to travel in time. Because Europe is agape for the end of the century. Not this century. Or the last one. For we are at the fag-end, the smouldering cigar-butt, of a nineteenth century which is just about to be ground out in the ash-tray of history.

We are in London and it is 1899.

*VESTA enters. She is dressed immaculately in men's clothing, top hat, tails and a cane. The WINDJAMMER (musician) is onstage throughout.*

VESTA: By the water
I was walking
When I heard a step

My woman stood there
By the water
This is what she said

Die, old century die
Give us the chance to let yesterday lie
Die old century die
We haven't lived yet and the moon is high

Honey don't you
Hug and kiss me
Don't you hold me tight

All for cash I
Sold my body
I'm not yours tonight

She said Die, old century die (*Etc.*)

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/1 | Voice-over<br>Vesta<br>Windjammer | London<br>On Stage | 1899 | Vesta- Top hat, tails, cane | Introduction |

**"Europe is agape for the end of the century"**

According to Britannica (2021) agape is the fatherly love of God for humans discussed in the New Testament.



**Vesta**

- In Roman religion, Vesta was the goddess of the hearth, the home and domestic life, and is also identified with the Greek goddess Hestia (Mark,2009).
- Vesta and Ashton also had an appearance at the British circus, Chessington Zoo in 1954. The musical comedy act of Vesta and Ashton was billed as "The Immortal Musical Clowns" (Arthur Lloyd, 2021).
- Vesta Tilley was a performer who expressed herself as a boy and dressed in men's attire, similar to how Vesta is portrayed in the script.



**Windjammer – "musician, onstage throughout"**

- Windjammer is another word for merchant sailing ship.
- Windjammers are also the circus band that travels along with the circus.



# Key Theme: Religion



**England**

Throughout the 19th century, England was predominately a Christian country, where the only substantial non-Christian faith was Judaism.

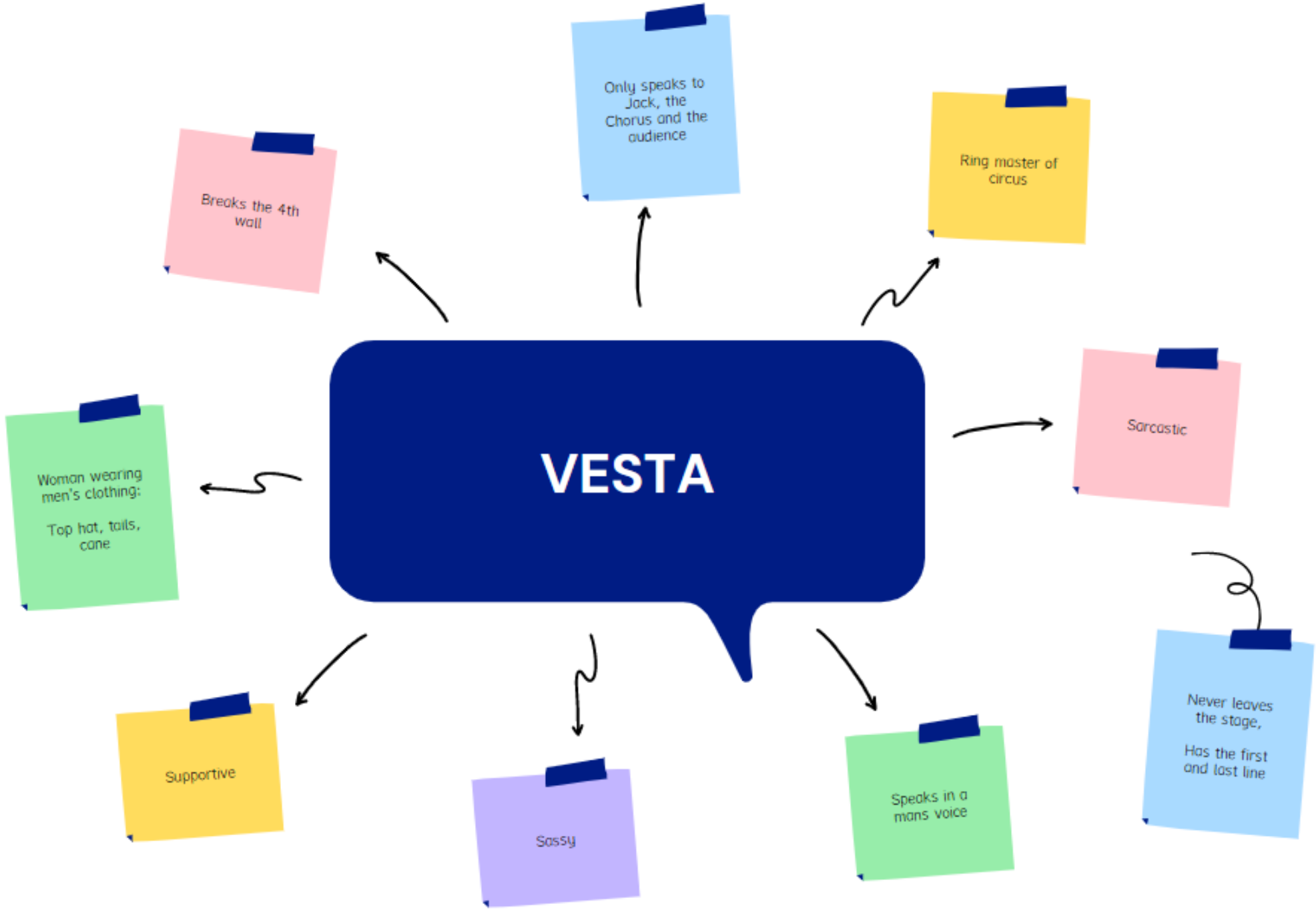
It was also during this time that for the first time in England a number of public figures openly declared that they had no religious beliefs. Scriptures as historical texts and scientific advances such as Charles Darwin's theory of evolution made it difficult for many educated people to accept the truths of the Bible. Some writers even rejected the teachings of Christianity altogether (English Heritage, n.d).

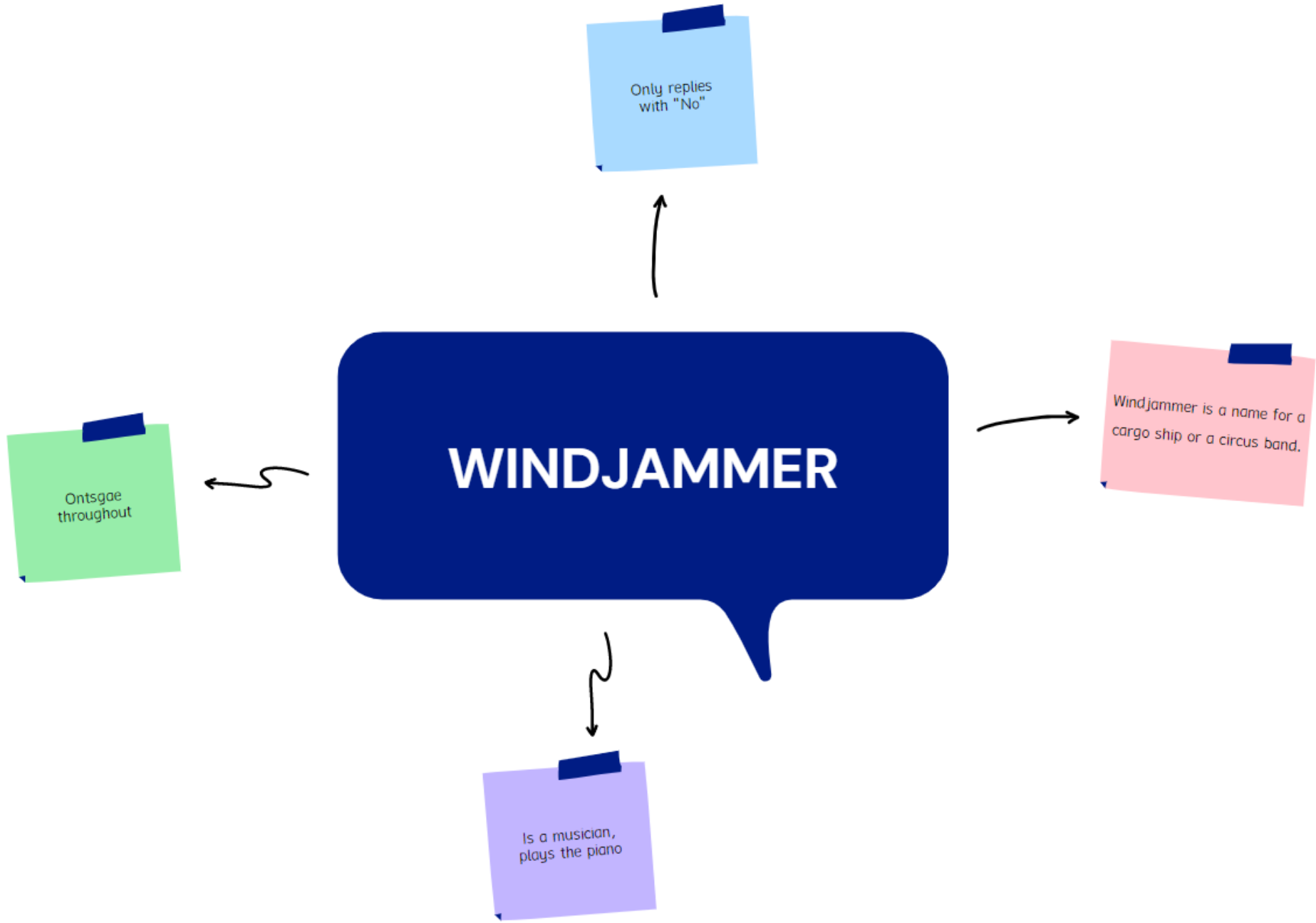


**Russia**

During the 19th century the Russian Empire had become an empire of religions, where the political entity in the world became the home to vast populations from four major religions: Christianity, Islam, Judaism and Buddhism (Astafieva, n.d).

During this period, Russia saw a defining moment where the Russian government forced it citizens to become members of the Orthodox Church. Due to this millions of people disowned Christianity for a Bolshevik-run government which followed atheism (UKEssays, 2018).


VESTA
Only speaks to Jack, the Chorus and the audience
Ring master of circus
Sarcastic
Never leaves the stage,
Has the first and last line
Speaks in a mans voice
Sassy
Supportive
Woman wearing men's clothing:
Top hat, tails, cane
Breaks the 4th wall


Only replies with "No"
WINDJAMMER
Ontsgae throughout
Windjammer is a name for a cargo ship or a circus band.
Is a musician, plays the piano

with audience

*JACK WALSER, sitting in the auditorium, scribbles in his book.*

JACK: End of the century. Obviously a woman but dressed as a man. Seems to be talking in the voice of man. Doesn't quite make sense. Seen better in Reykjavik.

*A finger sticks out through the curtains and points at him. At first he ignores it. Then he reacts. The finger beckons him onto the stage. He goes onto the stage.*

Finger points out through curtains. Seems to be telling someone off. Audience laugh. Points at the audience. Seems to be pointing at someone. Seems to be pointing at the person next to me. (*Ad lib.*)

*The finger summons him onto the stage, then punches him. A CHORUS of Creatures of the Theatre enters and picks on him.*

CHORUS: What the hell is this? A notebook and pencil? Does the man have no idea at all?

Did nobody ever tell you that bringing a pencil into a theatre is the worst thing you can ever ever ever do?

It's worse than bringing a pencil into your hotel bedroom on your wedding night.

IT COMPLETELY MISUNDERSTANDS THE NATURE OF THE EVENT.

What's in your notebook? No, don't answer that. I'll look. Ha! Haha! New York Times it says!

And Walser. Walser? What's that?

JACK: It's my name. Jack Walser.

CHORUS: And what's this language? It's in gibberish?

JACK: I'm originally from Iceland.





CHORUS: Oh! A Nordic Adventurer. (*Etc.*)

JACK: Who are you?

CHORUS: We are the creatures of the theatre. Nothing in this room can happen without us.

Look! 'Great Fakes and Con-artists of the World': A series of articles to blast out falsehood with the certainty of the coming century.

JACK: I see you read Icelandic.

CHORUS: A little.

One –

I don't believe it.

The greatest fake in theatrical history – the Winged Woman of London.

Do you have no experience of life at all?

JACK: I promise you, I'm no stranger to illusion. I've seen a child shin up a rope in the Calcutta market and then vanish clean away. In Kathmandu I saw a fakir on a bed of nails soar up until he was level with the painted demons on the eaves of the wooden houses.

*The Creatures are struck with wonder.*

Mass hysteria and the delusion of crowds. A little primitive techonology and a big dose of the will to believe.

CHORUS: You bitter hearted man! GET OUT!

**Jack**

- Journalist
- Originally from Iceland, Reykjavik.

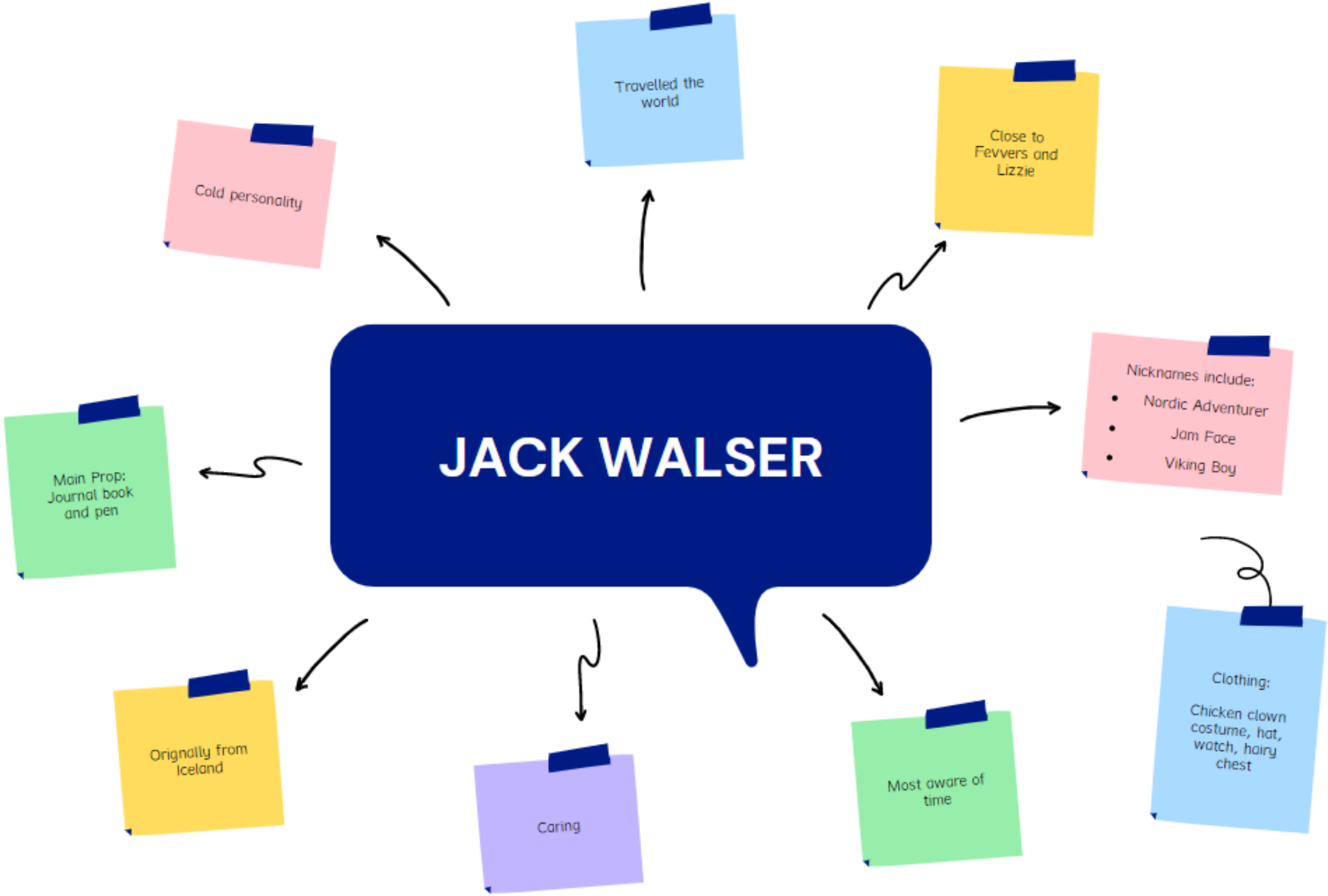
**A Chorus of Creatures of the Theatre**

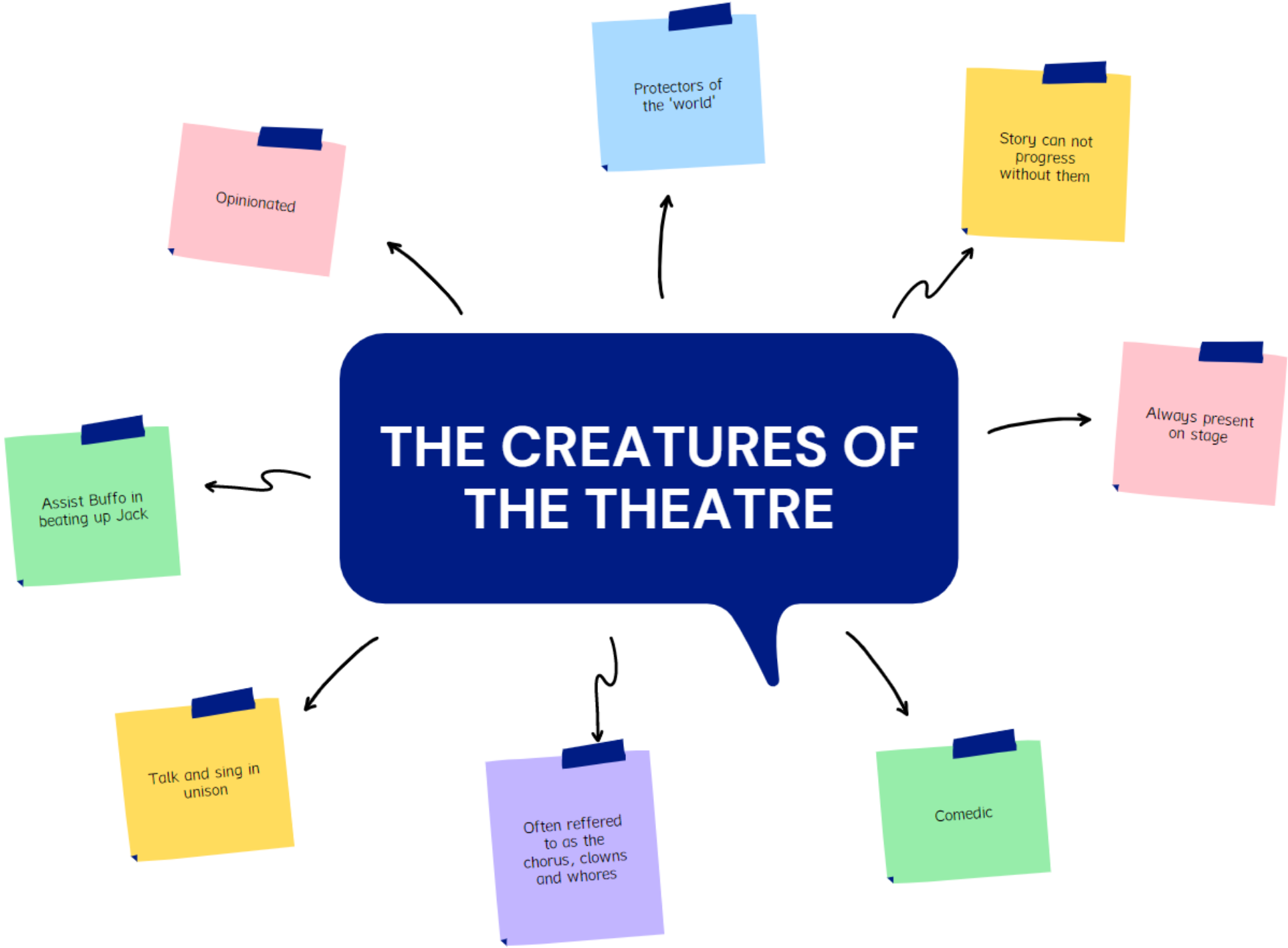
- A chorus is a group of singers.
- A chorus was also a group of actors who spoke to the audience to underscore the main action of the play through a song, dance and recitations. This started during Classical Greek theatre, especially Greek tragedy (Britannica, 2020). They would also stay on the stage throughout; this is supported by the line of "Nothing in this room can happen without us", which suggests that the story cannot progress without the chorus so they stay on stage.

**"New York Times"**

- The New York Times is an American Newspaper founded in 1851. This could suggest that Jack came from America, New York to visit England and the "Winged Women of London".

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/2 | Jack Walser<br>The Chorus | Auditorium<br>On Stage | N/A | Pencil<br>Notebook | The Chorus questioning Jack |


JACK WALSER
Travelled the world
Close to Fevvers and Lizzie
Cold personality
Nicknames include:
Nordic Adventurer
Jam Face
Viking Boy
Main Prop: Journal book and pen
Clothing:
Chicken clown costume, hat, watch, hairy chest
Orignally from Iceland
Caring
Most aware of time


THE CREATURES OF THE THEATRE
Protectors of the 'world'
Opinionated
Story can not progress without them
Always present on stage
Assist Buffo in beating up Jack
Talk and sing in unison
Often reffered to as the chorus, clowns and whores
Comedic

# Location Iceland, Reykjavik

Jack quotes *"I'm originally from Iceland"*




Iceland was discovered in the mid-ninth century by Scandinavian sailors. The first settler arrived in the year 874. There is a lack of extreme stratification as the country values egalitarian relationships. The open nature of the political system allowed Iceland to have better gender equality than many other countries (Every Country, 2021). During the 1870s-1890s there was mass emigration to North America (The Big Picture, n.d) This could explain why Jack was living in New York.



Iceland's national/traditional costume grew in popularity in the 19th century as they were eager for independence from the Danish.

The *Þjóðbúning* costume became a tool for the nation to show the growing sense of national identity and became a symbol for Iceland's spirit. There was also the *faldbúningur* which was made from colourful materials and was decorated with gold embroideries and silver belts (Hauptmann, 2014).



According to Gunnarsdóttir (n.d) The *Sirkus Island*, is the only Icelandic Circus and was founded in 2007 by an Australian clown, Lee Nelson. It wasn't until 2013 that the circus secured a tent to perform. No animals are used in the circus.

*VESTA opens the curtains, revealing FEVVERS, who sings her song. The CHORUS and JACK stay and watch.*

FEVVERS: I am only a bird in a gilded cage
With a lock that is copper and steel

MORRIS / RICE

Like a secret to last till the death of the age
With no one to touch and to feel.

CHORUS: She is only a bird in a gilded cage
With a lock that is copper and steel
Like a secret to last till the death of the age
With no one to touch and to feel.

FEVVERS: If I sing my song
Perhaps I'll find
An ear to hear
What I've got in mind
And I've got such a lot
In front and behind.

*CHORUS dance as they sing.*

CHORUS: She is only a bird in a gilded cage
With a lock that is copper and steel
Like a secret to last till the death of the age
With no one to touch and to feel.

FEVVERS: I am only a girl in a gilded cage
With a lock that was made to be broken
My secrets might die with the death of the age
But my secrets were made to be spoken

Oh death!
Oh death!
You're ever as close
As my next breath

Oh breath!
Oh breath!
You're carrying me
To my next death

If I sing my song
Perhaps I'll find
An ear to hear
What I've got in mind

12

And I've got such a lot
In front and behind.

As you look up at me with your sparkling eyes
All dewy and soft as the sea
Is there magic at work? Is it truth? Is it lies?
No, it's sweet indivisible me.

*Curtains shut.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/3 | Fevvers<br>Jack<br>The Chorus | Auditorium<br>On Stage | N/A | Gilded Cage with lock | Singing, Dancing |

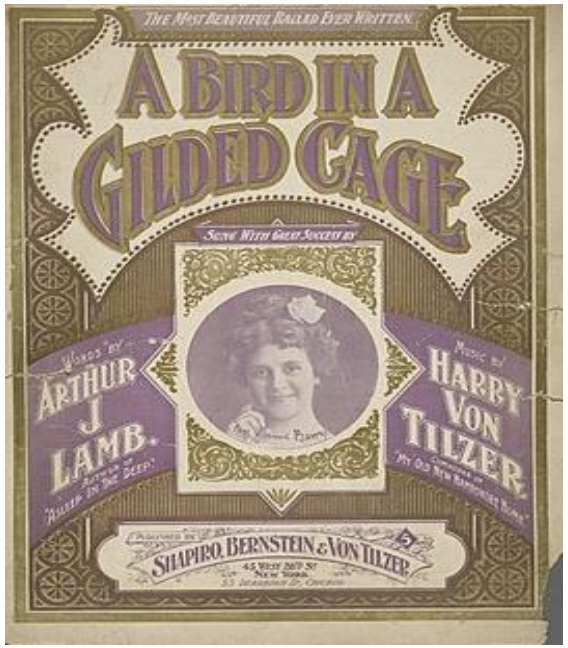
**"Winged Women"**

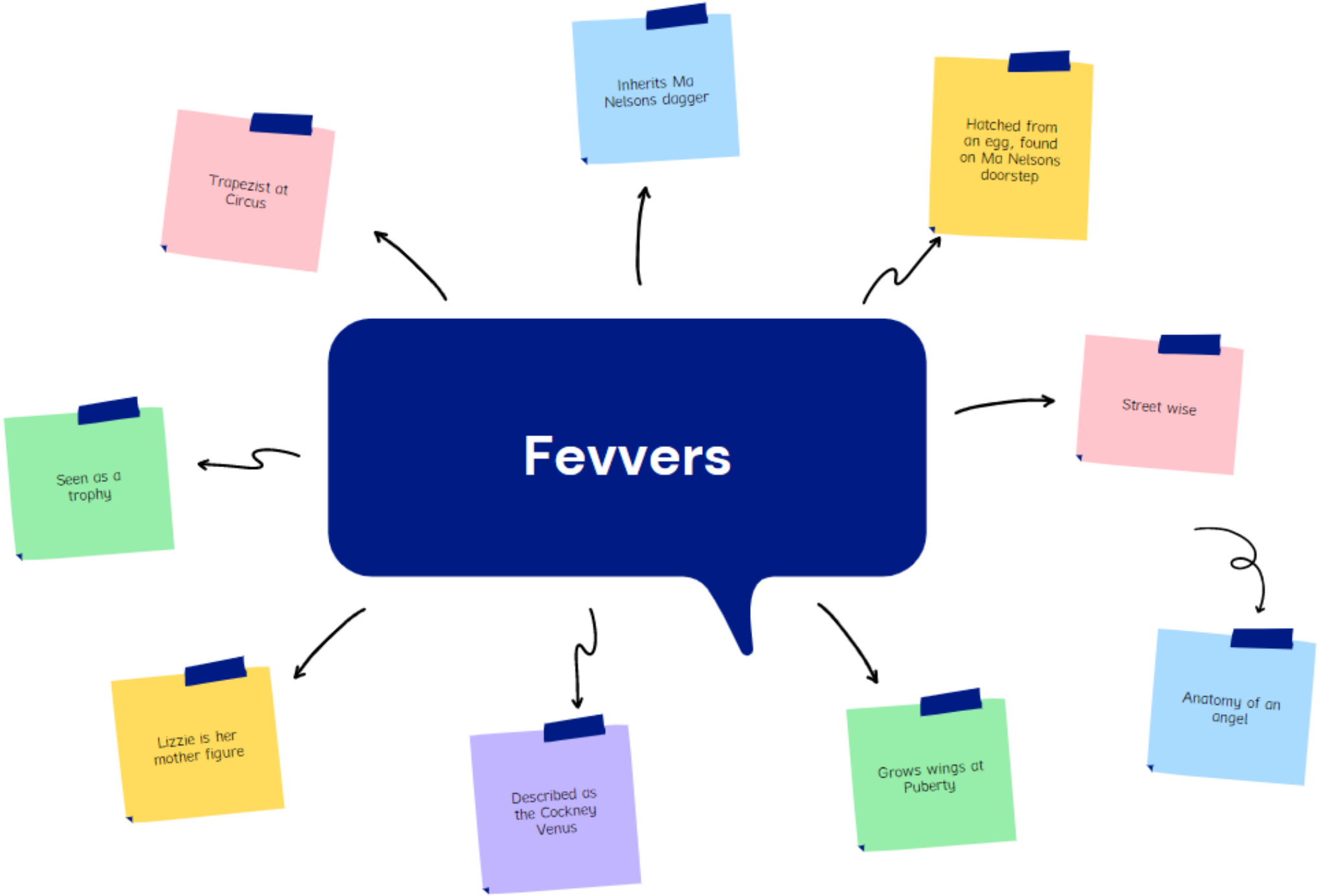
- A winged women was a political symbol used during the French Revolution and signified the personification of the law.

**"A bird in a gilded cage"**

- According to the Dictionary (2021) the metaphor to be "a bird in a gilded cage" is to live in luxury but without freedom.
- There is also a song published in 1900 called "A Bird in a Gilded Cage"

| "A Bird in a Gilded Cage" | |
|---|---|
| Published | 1900 |
| Genre | Tin Pan Alley, pop standard |
| Composer(s) | Harry Von Tilzer |
| Lyricist(s) | Arthur J. Lamb |




Fevvers
Inherits Ma Nelsons dagger
Hatched from an egg, found on Ma Nelsons doorstep
Trapezist at Circus
Street wise
Seen as a trophy
Anatomy of an angel
Lizzie is her mother figure
Described as the Cockney Venus
Grows wings at Puberty

VESTA: Are you still here?

JACK: Well, yes.

VESTA: Got you interested has she?

JACK: No. I'm just writing my story. Your winged woman has arms as well as wings, right?

VESTA: Of course

JACK: Well the wings of the birds are nothing more than the forelegs – the arms. The skeleton of a wing shows elbows, wrists and fingers, all complete. A fabulous bird woman – if such a thing existed – ought to possess no arms at all. Her arms should be her wings.

VESTA: She's in there in her dressing room. Knock on the door.

JACK: It's a curtain. — Important for set design

VESTA: Try it.

*He knocks.*

**Fevvers**

- "Has arms as well as wings" - Possible Mythical creature, Fairy, Angel etc.
- Statue: The ***Winged Victory of Samothrace***









| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/4 | Vesta<br>Jack | Auditorium | N/A | Curtain | Knocks on curtain |

*The curtains open to reveal FEVVERS, crouched on the piano and feeding herself like an animal. WALSER looks at her, amazed.*

FEVVERS: What's the matter? Ain't you never seen a girl eating before?

VESTA: Jack Walser had survived the Plague in Setzuan, a nine week sand blizzard in Morocco, a sharp dose of buggery in a Bedouin tent beside the Damascus road, yet underneath he remained the same dauntless lad who used to haunt the wharf in Reykjavik hungrily eyeing the tangled sails upon the water until at last he, too, went off with the tide towards the endless promise of New York. He lived his wild life in a bubble of detachment. It was as if he had never been touched by anything.

FEVVERS: Jellied eel. Want some?

JACK: No thank you. I'm Jack Walser.

FEVVERS: Call me Fevvers.

*Enter LIZZIE, suddenly.*

LIZZIE: You! Keep your hands to yourself.

JACK: Who are you?

LIZZIE: I'm Lizzie. I look after Miss Fevvers. And that's all you need to know.

*She frisks him.*

He's clean.

Now sit down and don't move a hair in your nose until she's finished her talking.

I know what you want. And you're not going to get it.

*The clock strikes twelve with comical speed.*

JACK: Is it midnight already?

FEVVERS: The light of day first shone down upon me right here in smokey old London! I ain't billed the Cockney Venus for nothing. Though they could just have well have called me Helen of ruddy Troy – cos just like the great Greek beauty I never docked by the



normal channels – oh dear me no – I was hatched out of a bloody great egg!

JACK: An egg?

FEVVERS: A touch of sham?

JACK: No thank you.

FEVVERS: Wet 'is whistle, dear Lizzie, and tell him where you found me all covered in egg shell and yolk and nesty bits.

LIZZIE: On the doorstep of Ma Nelson's brothel in Wapping.

JACK: A brothel?

LIZZIE: In Wapping. Ma Nelson's brothel in Wapping.

FEVVERS: Ma Nelson was our ship's captain.

*MA NELSON appears.*

**Lizzie**

- Cares for Fevvers.
- Searches Jack, "*He's clean",* shows that she is protective of Fevvers.

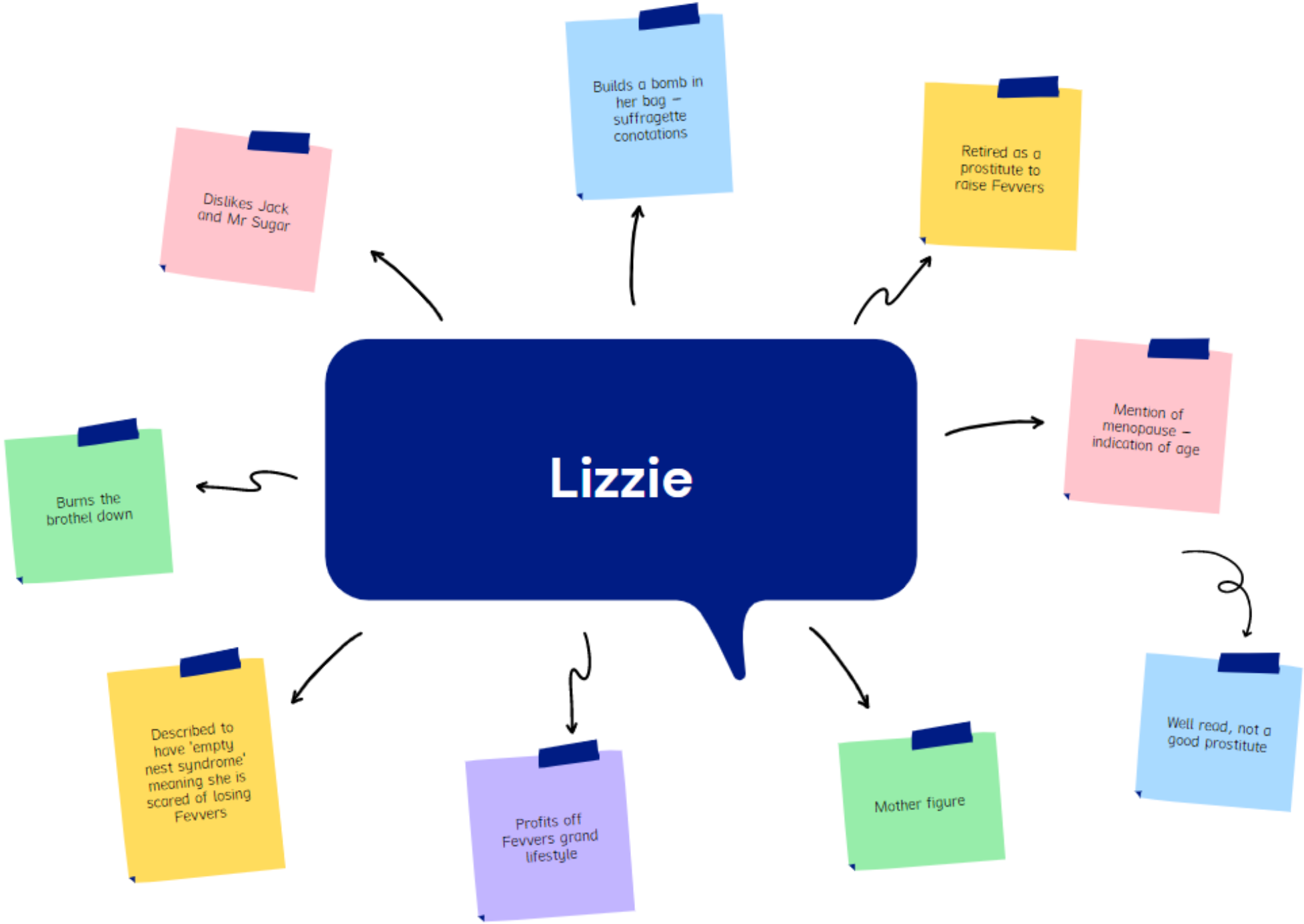
**Fevvers**

- Calls herself the *"Cockey Venus"* - Venus is the goddess of sex, love and beauty. As well as *"Helen of ruddy Troy"* Who is considered the most beautiful Greek women.

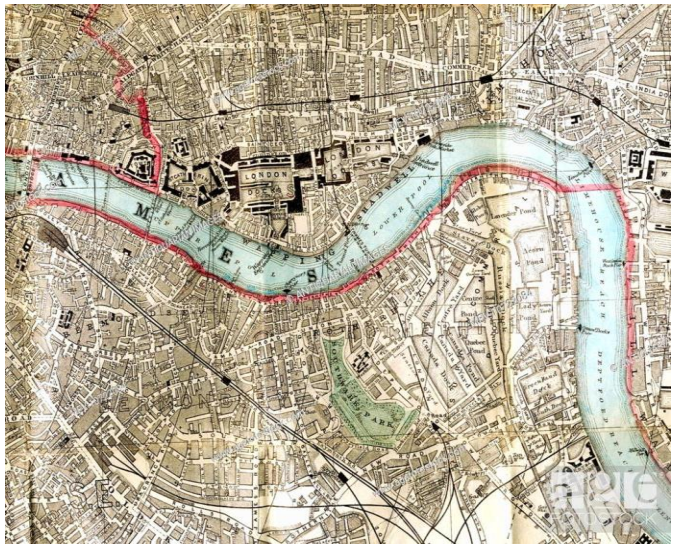
**Jack**

- Has travelled around the world. Wealthy character?
- Described as a "*dauntless man"* empathising he is fearless and determined.
- Moved to New York from Iceland.
- "*Never been touched by anything"* Signs of loneliness and unloved.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/5 | Fevvers<br>Jack<br>Vesta<br>Lizzie | Dressing room | Clock strikes 12am | Piano<br>Food: Jellied eel, champagne | Fevvers is Crouched on piano, eating and watching.<br><br>We learn about Jacks backstory. |


Lizzie
Builds a bomb in her bag – suffragette conotations
Retired as a prostitute to raise Fevvers
Mention of menopause – indication of age
Well read, not a good prostitute
Mother figure
Profits off Fevvers grand lifestyle
Described to have 'empty nest syndrome' meaning she is scared of losing Fevvers
Burns the brothel down
Dislikes Jack and Mr Sugar

# Location London, Wapping






Wapping rungs along part of the embankment of the Thames and much of its trade history has a connection with water. People who lived there were sailors and sea travellers and were involved in businesses like mast making, boat building and victualing. Wapping is known for London's infamous execution Dock, where a gibbet hung over the Thames and was a place of execution for pirates and sea goers who broke the law.



Hobart's Theatre Royal Hotel, located in Wapping,










Wapping has been portrayed in different prints and pamphlets in 1818, dwelling on the 'shameful' side of Wapping. (A London Inheritance, 2017).

Wapping's district was known as being a sewage-ridden slum area with poverty, prostitution and crime. According to an early statistic. the proliferation of pubs and prostitutes recorded 15 on one corner alone (Lehman, 2018).

# Prostitution and Brothels

Prostitution within London was closely associated with music halls, pleasure gardens, fairgrounds and bars. Typically, prostitution was concentrated in the West End, where apartments and furnished rooms were placed beside workshops and working-class housing. Compared to continental and colonial cities, it was difficult to pinpoint an area that develop as a red-light zone for prostitution. Other key areas included near docklands and military bases.
Ever since the seventeenth to the twenty-first century, prostitution was woven into the fabric of London's economy: leisure, transport, commerce, and trade (Laite, 2017).

Due to the lack of formal regulation in London, many would perform sexual acts outside or at a 'bawdy house' or 'brothel'*(Laite, 2017).*

As quoted by Faramerz Dabhoiwala:

> *"a bawdy house could be a number of things: a private home or a tavern or a brothel, of greater or lesser sophistication and expense."*



When trying to research what a brothel looked like inside, I could only find artwork instead of documents with descriptions. The downside of using artwork as a reference is that I cannot guarantee accuracy. However, as brothels were mysterious and hidden, I have a lot of creative freedom and will base my mood boards on what information is already given in the script such as the library.

*MA NELSON appears.*

LIZZIE: She always carried a sword. It's proper Spanish steel, not a copy, and it went with the uniform.

*She flourishes her sword.*

MA NELSON: For Protection.

Come on ladies of my academy. Let's show a bit of belly!

*Enter the CHORUS of Whores. They dance.*

Now ladies, up to the library for your politics lesson with Lizzie. All members of my academy must prepare themselves for the wider world. A clean muff is nothing without a clever head telling it which way to point.

FEVVERS: She had a lovely library. This old geyser left it her on account of the way she shaved her pubes. There was tarts in there with more book learning than you've got pimples.

LIZZIE: Right girls. Today it's gender politics. Here is woman. And here is man. And here is a today's lesson.

Men deserve humiliation
They are built for shame
Custom made for degredation
Born to suffer pain.

When they are about to kiss you
Crush them in the rocks
If they say that they will miss you
Piss into their socks

*MA NELSON enters carrying LIZZIE's bag.*

MA NELSON: Our Liz, all this will never do! You'll make us all redundant if you go on.

LIZZIE: It's just something I find helpful to hum while entertaining the clients.

JACK: Great. A revolutionary whorehouse. I wish I had been there, Miss Fevvers. But I'm writing about you.

FEVVERS: Not in a hurry are you Mr Nordic Adventurer? You sit here next to me.

*WALSER gets up and sits next to FEVVERS.*

You should know that there's no point in painting the angel without the landscape. You wouldn't know where it was macking flying, now would you? Stop thinking about the destination and you'll have more fun on the journey.

CHORUS: What's that?

MA NELSON: It's a bag. I found it on our very own doorstep.



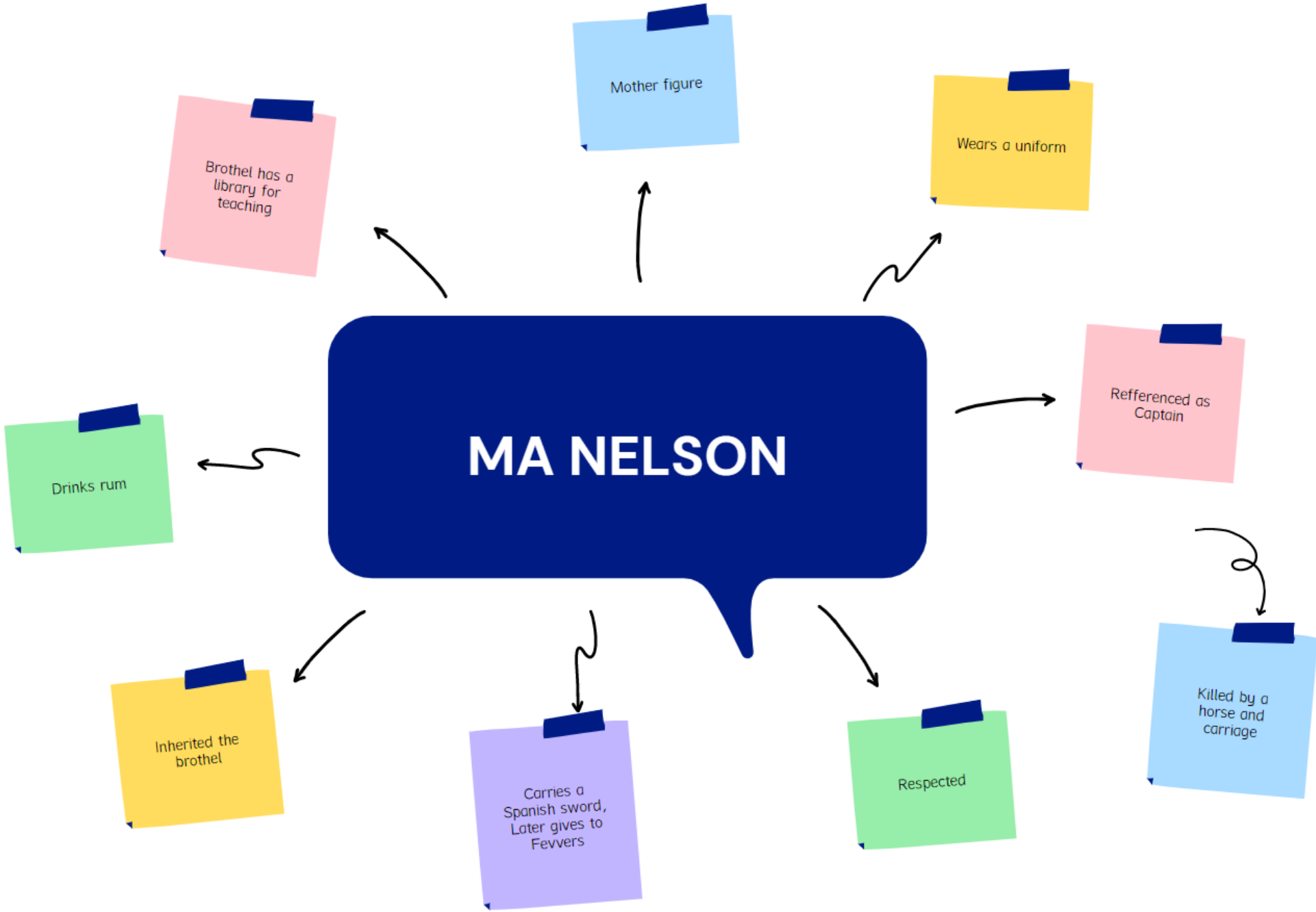
## Brothel

- Based in Wapping, London
- Has a library where Lizzie teaches the girls about the "*wider world*".
- Was given to Ma Nelson by a man.

## Ma Nelson

- Always carried a sword made of Spanish steel, with her uniform.
- According to NPS (2021) Seagoing careers were closed to women during the sailing ship era. However, a woman might disguise herself as a man but if she was caught, her career would be over. The only way for most women to take part in running a merchant ship before 1900 was through marriage or by being the captain's daughter.
- I was able to find a man named Horatio Nelson who is regarded as the greatest officer in the history of the Royal Navy (Royal Navy, n.d). He later died in 1805 at Cape Trafalgar, Spain. In my opinion, I believe Ma Nelson is related to this officer and carried a Spanish sword to show dignity and respect.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/6 | Lizzie<br>Chorus<br>Jack<br>Ma Nelson | Dressing Room<br><br>Library | N/A | Spanish steel sword, Lizzie bag | Ma Nelson appears. Entering the library. |

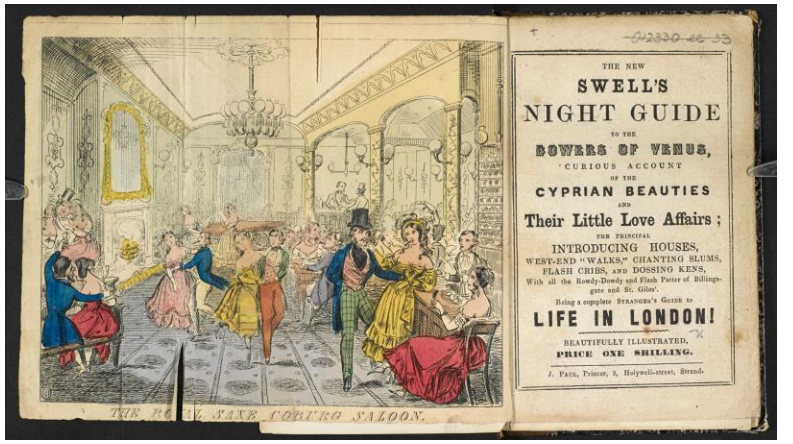

MA NELSON
Mother figure
Brothel has a library for teaching
Wears a uniform
Refferenced as Captain
Drinks rum
Killed by a horse and carriage
Inherited the brothel
Carries a Spanish sword, Later gives to Fevvers
Respected

# Gender Politics

*'Debate about the roles and relations of men and women. issues of sexuality and gender politics'*

The Victorian era attributed to the forming of strict gender ideals and stereotypes. Specific roles were allocated to men and women, which typically led men to hold more power. Women had a significant disadvantage during the 19th century. This was called 'separate spheres' by historians as it meant that a man's place was in the world of economics and business whilst a woman was a trophy of the home. Hence Charles Darwin's theory of 'Survival of the Fittest' which places men higher on the evolutionary ladder.

In 1830, wives often assisted husbands in small businesses, in comparison by the 1890s work and home life were commonly separated. Although women had no rights to sue, vote or own property, they were able to work (Cossar, 2021).







# Suffragette Movement

The move for women to have the right to vote started in 1897 when Millicent Fawcett founded the National Union of Women's Suffrage. Millicent Fawcett believed in peaceful protest. She felt that any violence or trouble would persuade men that women could not be trusted to have the right to vote and therefore was patient and used logical arguments (History Learning Site, 2015). However, it led to targeted infrastructure, government, churches and the general public. Which saw the use of improvised explosive devices, arson, letter bombs and assassination attempts. At least 5 people were killed in such attacks and 24 were injured.



# Life for a woman in the 19th century

Several positive developments were created in the 19th-century society to benefit the wider population whilst conversely increasing the number of unpaid work for women. Standards of hygiene improved, medical advances were made, urban infrastructure grew, child mortality rates decreased, and women were found caring for large families. Poor families were able to buy cheap household goods and clothing due to mass manufacturing. However, this means that more consumer goods needed looking after such as clothes cleaned, and food cooked at home.

The key issues are the following. Paid work that women did was constrained by their access to childcare, the second is that children's living standards and development were determined not only by the work of the father but also the mothers. Men's wages were rarely elastic and did not increase as families grew. This led to women feeling under pressure to take on more paid work or spend more time at home cooking, cleaning and caring for the family (Cambridge, 2014).

During the industrial transformation, gender antagonism was prominent, this led to economic competition between men and women. During the 1820s and 1830s, male tailors in London striked in the opposition to the introduction of women into the trade. Employers were interested in substituting male workers with female labour. Beginning in the early 1860s and lasting until the 1880s employers introduced a new women's machine which could compete successfully with the men's machine. Workmen feared that this new introduction of women on men's machines but at women's wages was the beginning of the end of their employment (Sonya O. Rose. 1988).

CHORUS: What's in it?

LIZZIE: Look it's a baby.

CHORUS: All covered in egg shell and yolk and nesty bits.

What sort is it?

LIZZIE: It's a girl.

CHORUS: Good. Let's keep her.

Hang on. What's that on her shoulders?

Fevvers. Fevvers. Fevvers.

Let's give er a bath.

LIZZIE: (*Grabbing the bag.*) I'll have that.

FEVVERS: I didn't have one mother. I had a bevy of them. Speaking of which…

*She offers him champagne.*

Put hairs on your chest.

JACK: I've got hairs on my chest already, ma'am.

FEVVERS: Can't have us girls getting pissed on our own-some.

*They make him drink.*

Look at me, Jack. All titties in front and wings behind.

LIZZIE: You can see perfectly well from over there.

JACK: I'm only doing as I'm told.

*LIZZIE slaps him.*

FEVVERS: You wouldn't believe it, but I was a late developer. Flat as a board in front and behind until I was fourteen. But then I was plagued by a terrible itching



between my shoulder-blades which made me rub my back against the furniture like a cat.

*LIZZIE, giving FEVVERS a bath, sees the wings coming out of her back.*

LIZZIE: Oh lawd. Oh lawd. Help! Ma Nelson. I think she's…got wings.

MA NELSON: It seems we have been entertaining an angel unawares.

LIZZIE: It is the annunciation of my menopause.

MA NELSON: Right girls. I'm pleased to announce the retirement of the worst whore who ever read book. From now on you'll look after Fevvers.

LIZZIE: And I have done ever since and will do till the world is blown to bits.

FEVVERS: It was the birds that taught me how to fly. There was a pigeon nest on the pediment outside our attic window and I saw how the mother pigeon taught her babies to totter along the edge of the wall. She would flap at them and they would flap back with an action not unlike a human swimmer. Then – one bright June morning – one of the chicklets was dithering on the brink, when its loving mother came right up behind it and shoved it clean off the edge.

LIZZIE: So I says, Fevvers, this might be the day of days. It was midsummer night, the year's green hinge.

CHORUS: Fly out of your pants
Fevvers
Fevvers fly
Fly for all of us
Embrace the wind
Embrace the wind
For all of us

FEVVERS: The business of the house was over. The last cab had rolled away with the last customer too poor to stay the night and all behind the drawn curtains were at long last sleeping. Even those thieves, cut throats and night prowlers who stalked the mean streets around us had gone to their beds. It seemed a hush of expectation filled the city, that all was waiting in an exquisite tension of silence for some unparalleled event.

CHORUS: Leap out of your skin
Fevvers
Fevvers leap
Leap for all of us
Embrace the wind
For all of us

LIZZIE: Although it was a chilly night she had not a stitch on her so as not to impede the lively movement of her body. Imagine that.

We crawled out onto the tiles and the little wind that lives in high places came and prowled around the chimneys; it was soft, cool weather and my pretty one came out in goose bumps, didn't you, such shivering.

FEVVERS: Now it came to it, I was seized with a great fear – and not only fear that the morning might find me lying like a bag of broken bone in Ma Nelson's garden. Mingled with the simple fear of physical harm, there was a strange terror in my bosom that made me cling to Lizzie's skirts. What would happen if I could really fly?

I feared a wound not of the body but of the soul, an irreconcilable division between myself and the rest of humankind. I feared the proof of my own singularity.

LIZZIE: So I did like a good mother pigeon and shoved her off the edge.



CHORUS: Fly into the dawn
Fevvers
Fevvers fly
Fevvers fly
Fly for all of us
Embrace the wind
Embrace the wind
For all of us

Run wild through the sky
Fevvers
Fevvers run wild
Fevvers run wild
Run wild for all of us
Embrace the wind
Embrace the wind
For all of us

FEVVERS: But right in the middle of the swim of it, I felt a pain in one of my wings. Then both. Cramp!

What if, like the greedy girl in a fairy story, I'd bitten off more than I could chew and my first flight would be my last.

LIZZIE: Come on my love! Paddle.

FEVVERS: I smashed back in through the window arse up and legs spread like honey on a cake.

Ma Nelson threw such a party to celebrate my flying.

MA NELSON: Crack open the rum! Maestro please!

*They dance.*

## Flashback

- Fevvers story, how she was found.
- Blackout and restore

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/7 | Ma Nelson<br>Lizzie<br>Chorus<br>Jack<br>Fevvers | Library | N/A | Lizzie's bag, Egg, Eggshell, Baby girl with wings, Bath, Champagne | Inside Lizzie's bag is a baby girl. We learn about how Fevvers was found. |

## Lizzie

- Believes that Fevvers was a gift from god in her menopause.
- This also indicates Lizzie's age (40+).
- Lizzie was part of the brothel however was given the role to look after Fevvers.

# Flashback in Theatre

When creating flashbacks within theatre there are possible technical difficulties. In comparison, within film a character would change costume, makeup and a completely new set change would occur.

I have decided to investigate how theatre productions portray flashbacks, as it is a key part within the story.

Some ideas include a blackout and restore, projection, or puppets, which I must discuss with Laurie.

One example is the Helpless/Satisfied sequence from *Hamilton.* The rewind is done with a combination of lighting and sound cues while the actors do the reverse blocking, which continues until we reach *Angelica's* point of view rather than *Eliza,* The narrative is then resumed.

The image I have included shows how a theatre has showcased *Charles Dicken's A Christmas Carol* through the use of shadow work. This play contains dreams that include memory, astral travel, remote viewing, and clairvoyance.



MR SUGAR: Hello.

You're like a little Cupid aren't you.

Would you like a diamond?

JACK: Who is that?

LIZZIE: Mr Sugar. I wish she'd forget about him.

MR SUGAR: I have diamonds so clear you want to cut your tongue on them, so big they make you shit, so expensive that thinking about them gives you a damp patch on your back.

Sometimes I look at my diamonds until I'm sick.

FEVVERS: What do you want for your diamonds?

MR SUGAR: I collect wings. I've got every kind of wing in my house. Butterfly wings, bat's wings, finches wings, flies' wings. Eagle wings. Crow's wings. Dragonfly wings.

I'd give a very very good price for yours.

MA NELSON: Get out of my house.

MR SUGAR: What do you say, Cupid?

I've got one diamond that's as big as a whelk. It's yours if you say the word.

FEVVERS: Get away from me.

MR SUGAR: I'm a patient man. I've watched you growing up. I know which is your room. I'll wait till you change your mind. Which you will.

*Exit.*

JACK: Are you alright?

MA NELSON: Emergency meeting.

Fevvers is not for sale
She shall not sell her body as we do
She shall work only for display
She shall bring pleasure
To the eye and to the imagination
Not to the bodies of men

CHORUS: Not to the bodies of men

MA NELSON: Fevvers is not for sale
She shall be dressed as the Winged Victory
Posing as a statue in our parlour
And overseeing our trade.

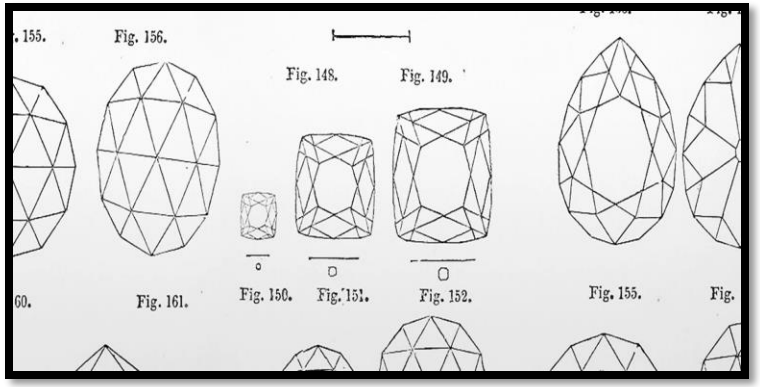
She will be powdered white with chalk
Her hair tied in a ribbon
And as a symbol of her freedom
From the trade of this house
She will carry my sword.

CHORUS: She will carry Ma Nelson's sword.

MA NELSON: Which I now present to you Fevvers
Our Winged Victory
You are the pure child of the century
The New Age in which no woman will be bound to the ground.

ALL: By any means necessary, we will be free. Amen.

*Clock strikes midnight again.*



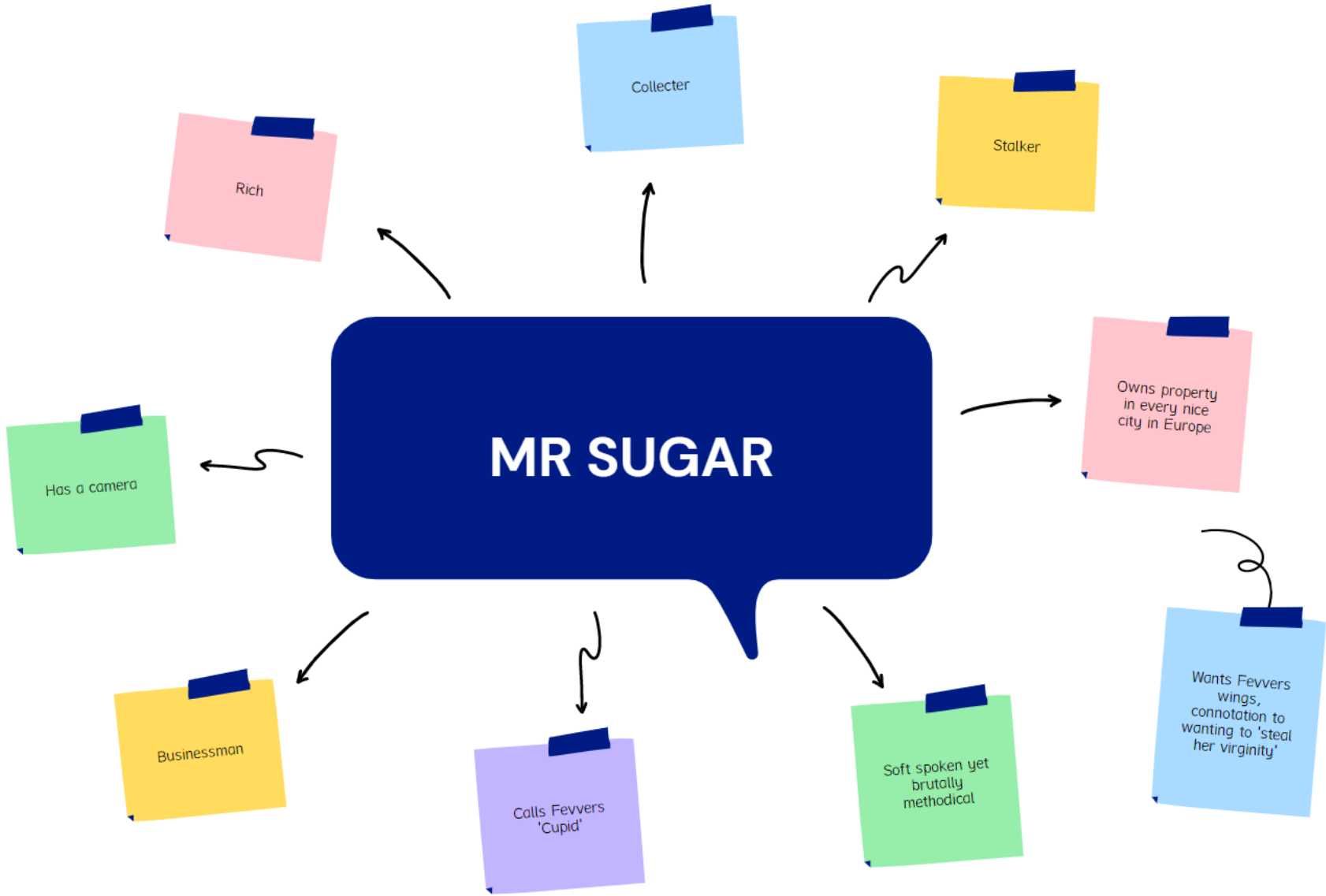

## Fevvers

- Cupid is the son of Venus and the god of Love; in Latin he is called Amor, and in Greek, Eros. He is usually shown as a winged child (National Gallery, n.d).

## Mr Sugar

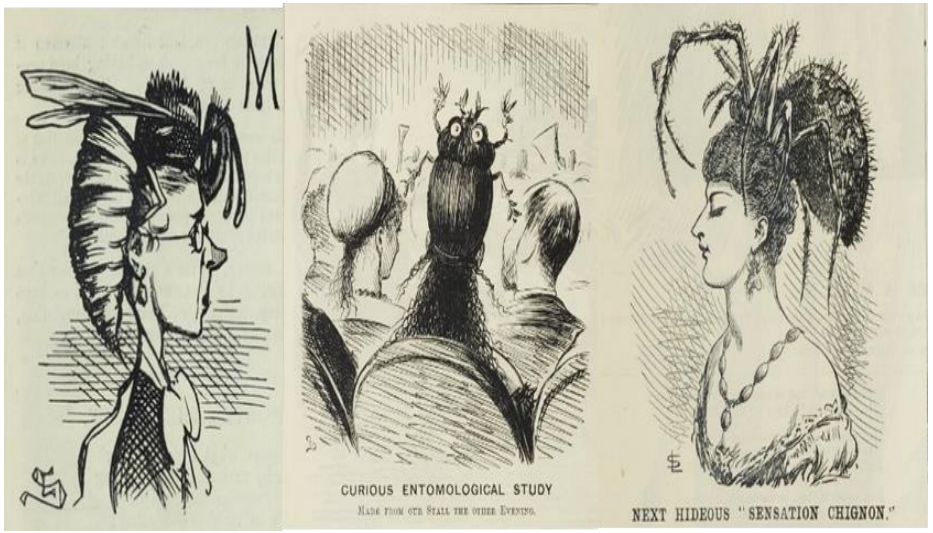
- With an increase in large-scale mining operations. The world's supply of diamonds increased, resulting in a decrease in their value. Many no longer considered the diamonds a rarity. This could be why Mr Sugar has many diamonds to sell. (Howes, n.d).
- Mr Sugar possibly interested in lepidopterology or plume hunting.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/8 | Mr Sugar<br>Ma Nelson<br>Lizzie<br>Fevvers, Jack | Dressing Room | N/A | Diamond, Wings | Mr Sugar offers diamonds for wings. Fevvers becomes the winged victory. |


MR SUGAR
Collecter
Rich
Stalker
Has a camera
Owns property in every nice city in Europe
Businessman
Calls Fevvers 'Cupid'
Soft spoken yet brutally methodical
Wants Fevvers wings, connotation to wanting to 'steal her virginity'

# Mr Sugar,

## Animals used as fashion ornaments









The Victorians were fascinated by the boundary between nature and fantasy, thus the interest in insects and animals. Insects were embraced for their beauty, their mystery, and their changeability. Not only were beetles and butterflies present in Victorian art but also their fashion (Insect Week, n.d).

The fashion trend was mostly limited to the upper class and was showcased as a novelty. Notable aspects of this were the extensive use of bird feathers in hats and beetle embellishments. When creating women's hats, the entire bird was used and was mounted on wires and springs that permitted the head and wings to be moved about in a bird-like manner (Victoriana, 2014). The earliest form of an insect adorned dress took inspiration from beetle-embroidered fabric from India imported to England in the 1840s and 1850s. Many saw this fashion craze as cruel, nevertheless, plume trading became a very profitable business.

From my research, I believe that Mr Sugar collects animal wings to sell to the fashion industry, especially for women's hats.

JACK: What have you done to that clock?

LIZZIE: We could have stayed forever in that little heaven on the Wapping High Street.

FEVVERS: But it was not to be. Ma Nelson met her end with terrible suddenness. She was on her way to Blooms to treat us all to salt beef sandwiches

*MA says 'See you later' to the ladies of the Academy.*

when she slipped on some foreign matter

LIZZIE: skin of a fruit or turd of a dog

FEVVERS: and fell beneath the oncoming hooves and wheels of a brewer's drey and was mangled to a pulp in a trice.

carriage

LIZZIE: Dead on arrival at the London hospital. No chance for even so much as a kiss me hardy.

And dear Ma Nelson had died intestate so the old place was inherited by her brother, a gospel grinder would you believe, who flung us out on the street without a penny.

FEVVERS: What are we going to do Lizzie?

LIZZIE: Nature has made you a spectacle people will pay good money to see. And all you can do to earn a living is make a show of yourself. You're doomed to that.

CHORUS: One last look at the old place.

LIZZIE: Let's remember Ma Nelson. The necessity that first united us – the universal need for cash, nosh and a roof over our heads – must now drive us apart. But the invisible bonds of our sisterhood will always knit us wherever we roam.

By any means necessary…

CHORUS: …we will be free. Amen.

*They light their fags.*

LIZZIE: I'll miss the place.

CHORUS: We all will.

LIZZIE: I'm sorry. I'm not myself today

FEVVERS: Fags away girls.

*They throw them.*

LIZZIE: and I seem to have spilt an awful lot of kerosene on the way out.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/9 | Lizzie<br>Fevvers<br>Chorus | Brothel | 12am | Slat beef sandwich, Fags, Kerosene | Lizzie tells of Ma Nelsons death. The girls are kicked out of the brothel but burn it to the ground |




Laurie pointed out that there was a Docker's strike in 1889 in East London causing busy streets, in the image a brewers' dray can be seen.



"***We could have stayed forever in that little heaven on the Wapping High Street"*** - Indication where the brothel is located.

**Ma Nelson's death** - was it an accident or malicious?

"**Kiss me hardy"**

- The words were spoken, on his deathbed, by Admiral Horatio Nelson to Captain Thomas Hardy (Phrases, n.d).

***"Gospel grinder"*** **-** a city missionary, or tract distributor who are a Christian religious organization established to provide spiritual, physical, and social assistance to the poor and needy (LadyBladeBlog, 2015).

# Ma Nelson's Brothel Location




Considering the information given in the script and my further research, I believe I have found the possible location of Ma Nelson's brothel. I have decided to investigate more of the location in Wapping, as it will help me further understand the space and will support decisions in the look of the set design.

According to the poverty map of Wapping on the left, the legend suggests that mostly poor or working class lived in the area.

From the seventeenth to the twenty-first century, prostitution has been present in London's economy. Leisure, transport, commerce and trade. Considering that prostitution was always spatially linked to areas of entertainment, transportation terminuses, eating and drinking, military encampments, and areas of shipping and receiving (Laite, 2017). For that reason, I can believe the brothel was part of the public house, Prospect of Whitby, as it was a place of leisure and by areas of shipping and receiving.







The Prospect of Whitby, Wapping Wall, London is a public house (pub) that dates from the 1520s. The rear elevation of the building is right on the Thames (Victorian Web, 2016).

*The brothel burns. JACK tries to put the fire out.*

JACK: Help! Fire! (*Etc.*)

*The fire goes out. JACK looks at the WINDJAMMER (musician).*

JACK: Did you see that fire?

WINDJAMMER: No. ← in-denial ↓ a vision

JACK: What about the smoke?

WINDJAMMER: No.

*Enter FEVVERS and LIZZIE.*

FEVVERS: And it's only a short hop from there to here, so to speak Mr Walser.

JACK: What do mean? Is that it?

FEVVERS: I've conquered the music halls and cabarets of Europe. Now I'm off to conquer the world with Colonel Kearney's Circus.

JACK: Colonel Kearney? You didn't say anything about the circus.

FEVVERS: Which is why if you want to find out any more, you'll have to talk to me in St Petersburg!

JACK: In Russia?

FEVVERS: Now me and Liz must get home to bed.

JACK: Can I help you find a cab?

FEVVERS: Gracious no! Waste good money on a cab? We always walk home after the show. Goodbye Mr Walser. It's been a pleasure.

LIZZIE: Don't be fooled; he's hard as a raw potato. No heart to him.

FEVVERS: He's like a piece of music composed for one instrument and played on another.

LIZZIE: More like an unhatched egg.

FEVVERS: Goodnight Mr Walser.

*They leave. He makes as if to follow them.*

JACK: Wait.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/10 | Lizzie<br>Fevvers<br>Windjammer<br>Lizzie | N/A | N/A | N/A | Jack tries putting the fire out. Fevvers wants to join the circus in Russia. |

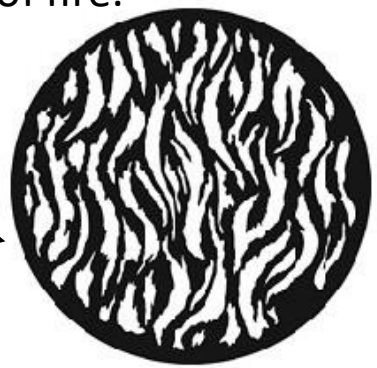


GHOSTS at the Almeida Theatre



***"The brothel burns. Jack tries to put the fire out."***

- Due to health & safety it would be better to create the illusion of fire than to produce the real thing.
- As the fire quickly goes out, in my opinion, the easiest option would be using warm red coloured lighting similar to how the play of GHOSTS has in the image. Using a gobo with fire similar to the image below will also create a better visual effect of fire.



# Location Russia, St Petersburg

"*You'll have to talk to me in St Petersburg!*"



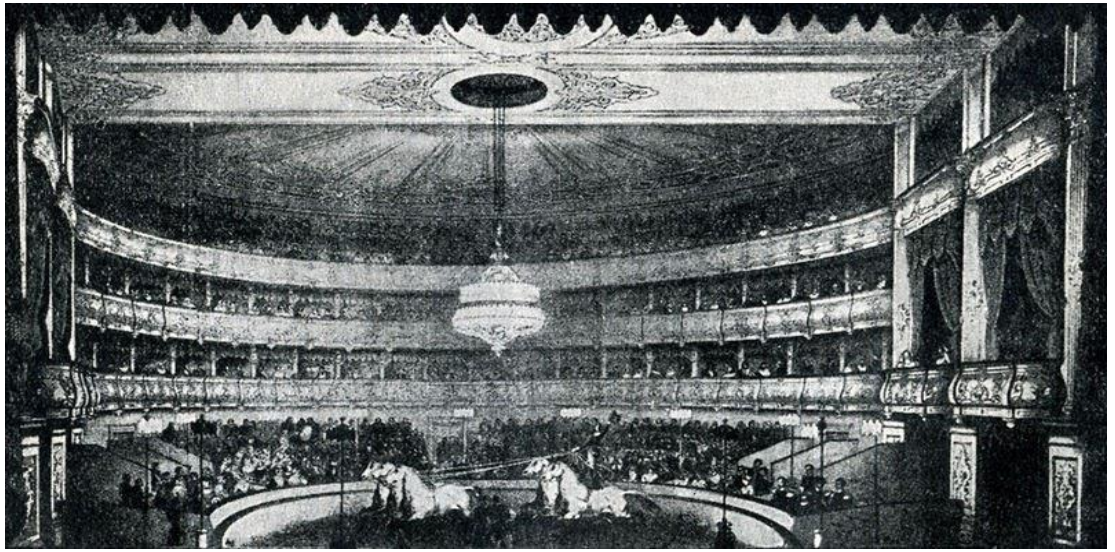


St. Petersburg was the largest city in the Russian Empire with a population of 1,260,000. During the 19th century, around 85% cent of Russian people lived in the countryside and earned their living from agriculture (Simkin, 2020). Whilst Russia was one of the most impoverished countries in 1900 Europe with a large amount of peasantry and a growing minority of poor industrial workers (History, 2020).

Russia was divided into separate social classes which had changed little since feudal systems. The ruling class was made up of the Tsar and the royal family. They made up less than 1% (0.5%) of the population but owned a significant amount of land. The wider upper class was made up of landowning nobles, wealthy merchants and high ranking members of the Orthodox Church, civil service and military. When comparing with Britain, the drive for industrialisation was led by the government and not the middle classes (BBC, 2022).

During the 19th century, the rococo style became very popular amongst fashion. In higher social classes the modern cocktail dress first appeared for women (Streussnig, 2019).

Russia developed a circus culture enjoyed by aristocrats, and the Soviet authorities turned the circus into a high art form. Stationary circuses only began to appear in Russia during the second half of the 19th century. In 1877, Italian horseman Gaetano Ciniselli, renowned across Europe for his daring performances, opened the country's first circus in St. Petersburg.



*Curtains close behind them, leaving the playhouse creatures looking at JACK and VESTA.*

My watch says it's still midnight. How did they do that?

VESTA: Did you get your story?

JACK: Yes. No. I'm not sure.

VESTA: Losing your touch?

JACK: No. I don't think so. Smoke and mirrors isn't it? Where are you going?

VESTA: To the circus.

JACK: Wait.

Maybe I need to be refreshed – need to have my sense of wonder polished up again. It's the ambition of every red-blooded kid to run away with the circus.

VESTA: As a clown?

*She puts white paint on his face as she sings.*

So I asked her
If I kill you
Will it set you free?

Can't we find
A new tomorrow?
She said back to me

There's a strange face
In my mirror
One I've never seen

Did you think that
Paint and grease could
Make you feel so clean?

Die old century die.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 1/11 | Jack<br>Vesta<br>Playhouse Creatures | Curtain close behind | Midnight | White paint, Watch | Jack discusses with Vesta about running away with the circus. Vesta helps Jack apply white face paint. |

**"*Smoke and mirrors*"-** Individual is distorting or obscuring the truth; that he is, in fact, lying. (Upendran, 2014).

**"*Red-blooded kid*"-** By describing himself as red-blooded, he considers himself to be strong, healthy and have a strong interest in sex.

**"*She puts white paint on his face*"**- the first Whiteface clowns began in commedia dell'arte, medieval court jesters and ancient Greek theatre. Many actors in Greece would paint their features white so they could be seen better by the audience (Clown Antics, 2018).







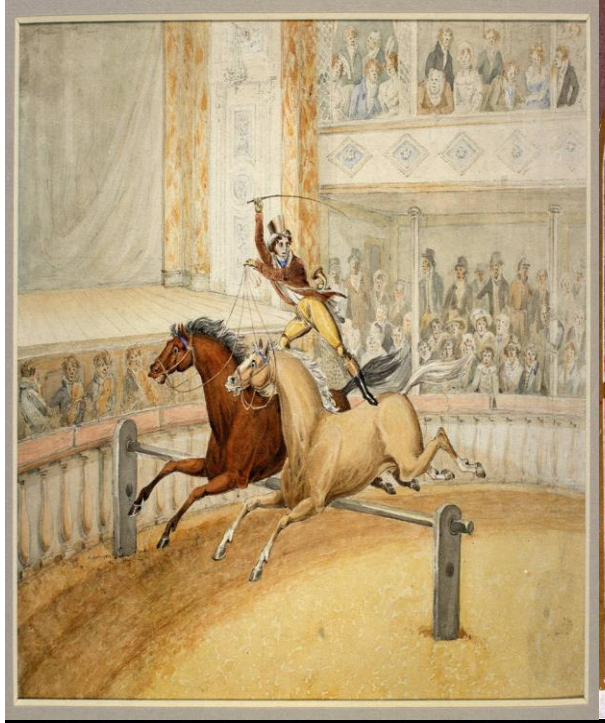
# British Circus History

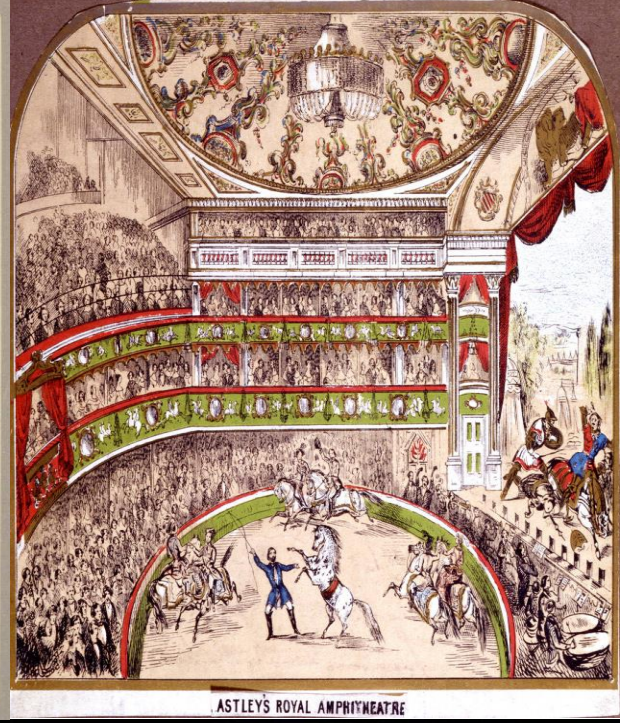
Philip Astley (1742-1814) was often credited as the 'father of the modern circus'. In 1768, Astley established the Astley's Riding School in London, where equestrian tricks were taught. Astley's first clown act involved acting out a comic journey on horseback. Astley also discovered an ideal circus ring size of 42 feet, which is still used to this day.

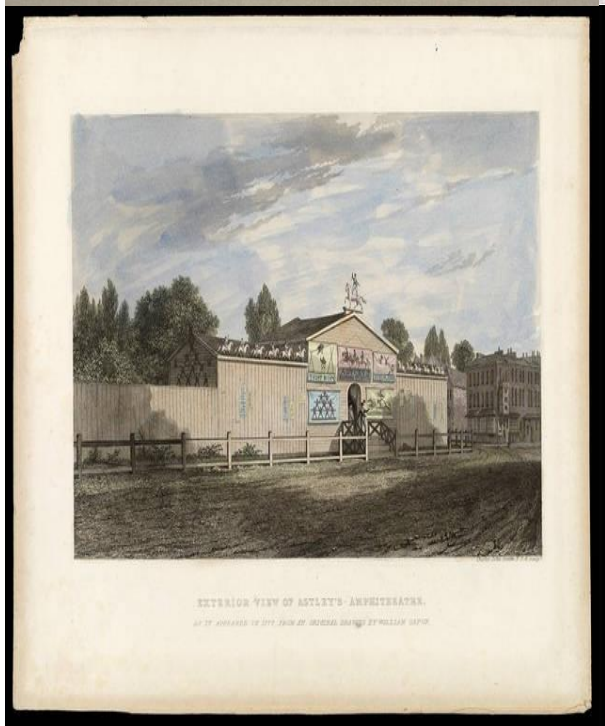
Later on Astley introduced other acts into the performance such as acrobats, jugglers, clowns and strongmen. By 1780 he built a roof over the entire arena so that the audience could enjoy the entertainment throughout the whole year. Astley soon developed the arena to the Royal Amphitheatre, which had a stage and a circus ring.

Although popular, circuses were not confined solely to tents and big tops, and such the Victorian period saw more buildings created to house them. Nearly every major city in Britain had a permanent circus building, known as 'hippodromes'. Circus faced many competitions from musical halls which offered audiences a different type of performance, consisting of singing, dancing and comedy acts. (History Extra, 2013).

One of the factors that made circus so popular was that fairground entertainers travelled to their audiences. From the late 18th century, circuses toured to small towns whilst during the 19th century the development of the railways enabled circuses to travel further. By the 1870s successful circuses were touring across Europe and America with two or three trainloads of equipment. Astley's Circus toured regularly throughout Britain as well as visiting Paris and other European cities (V&A, n.d).







# Travelling Circus

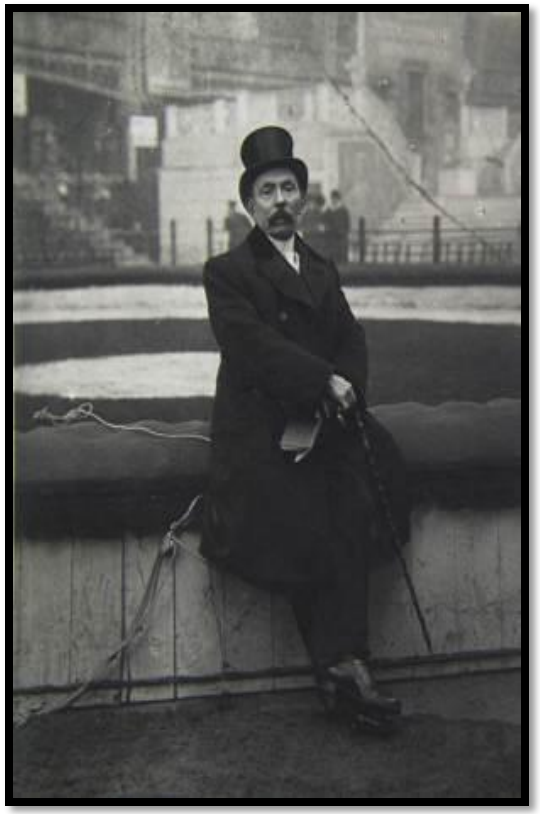
During early touring circuses, a short show would be repeated several times a day, with the audience stood watching from behind a wooden barrier. Before enclosed circuses, the circus company would pass a hat to collect money from the audience.

Charlie Keith, a famous clown and circus owner, constructed and patented the first portable circus building in 1892. This portable circus was made using planks of wood nailed together with a canvas roof that could all be flat packed during transportation. Keith claimed his innovation was a 'circus building on wheels' or a 'carriage circus', however, similar arrangements had been advertised for sale during 1854.

Richard Sands is credited with introducing the circus tent we associate with today to England. Sand's American Circus was advertised as having a "splendid and novel Pavilion, made after an entirely new style". Sands' Circus toured England for three or four years, and his tent was imitated.







# Showman "Lord" George Sanger

Sanger started his circus journey small, with his brother John, on 14 February 1854, at the King's Lynn Charter Fair, which included performers of family friends and two nieces. Tickets were a penny a time, and 3d. for reserved seats. After touring the United Kingdom for 6 years, by 1858 he had added six lions and then elephants to the show which proved to be successful. Sanger's claims that he originated the three ring circus at Plymouth in 1860. Sangers presentations of touring circus were based on the success of Howe's and Cushing's Great American Circus.

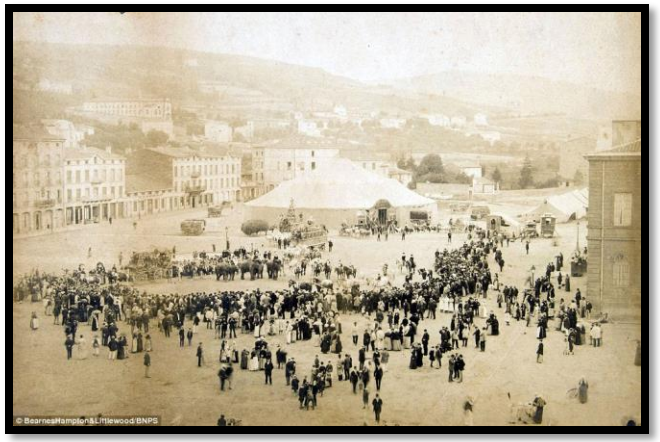
George Sanger was elected the first President of the Showmen's Guild of Great Britain from 1890 to 1909. (Sheffield, n.d).




**Images from George Sangers circus performed for Queen Victoria at Sandringham in 1885 and Balmoral in 1898.**

I am interested in the carriages used to travel, and the costumes are good inspiration.
























# Travelling Circus - Carriages

I have decided to explore more about the use of carriages for circus travelling. I would like to take inspiration from the unique and grand designs, and how they are used for publicising. A historic circus wagon is used for carrying performers and animals in parades to announce the coming of a circus to the town (Library of Congress, n.d)

There are numerous types of circus carriages, which are the following:

- Tableaus
- Floats
- Calliopes and Musical Instruments
- Cages
- Baggage and Work Wagons
- Band Chariots or Bandwagons

They say that behind every successful man is a superfine intelligent lady. Well in my case she's a nine year old Kansas white spot pig called Sybil.

Don't you want to roll her in chocolate and call her a truffle?

But she ain't just a pretty face. She's all mind.

She's got a business mind.
She's got a creative mind.
And she's got a psychic mind.
And there ain't nobody gonna put so much as an inch of air between me and my pig.

Let me tell you a little bit about me and my pig.

Me and my pig are the finest combination
Me and my hawg are the hottest team you'll find
You'll see that my pig has the psychic divination
You'll see that my hawg has a perspicacious mind

Me and my pig, me and my pig, me and my pig,
me and my pig.

obsessive

It was a long time ago
Down in Lexington Kentucky
The day I got lucky
With a pig

I was hooking school
And I saw a pig and bought her
And I took her home and taught her
How to jig

Me and my pig, me and my pig, me and my pig,
me and my pig.

With a talent like that, it was no surprise when she turned out to be PSYCHIC. She's got a twitch and when she gets a twitch, I get an itch. And that means she's spotted a SHOWBUSINESS OPPORTUNITY.

From the smallest seeds
You can build yourself an empire
And my small seed
Was a pig.

Cos the pig came home
One night with a juggler
And a dwarf with a carrot
Coloured wig.

And that was how our circus began.

Me and my pig, me and my pig, me and my pig,
me and my pig.

Now let's see whether Sybil can sniff out any talent in this house tonight.

JACK: Excuse me sir. I'd like to join the circus.

KEARNEY: I'm sorry. Sybil says you have no talent at all.

JACK: I'd like to be a clown.

KEARNEY: Sybil says you're not funny.

JACK: I'll do it for no money if you like.

KEARNEY: Sybil says it's a deal.

You'll be a jam face – that's what we call a new clown – and you'll do whatever anyone in the circus tells you. At all times.

And these are the people who will be ordering you about.






**Sybil**

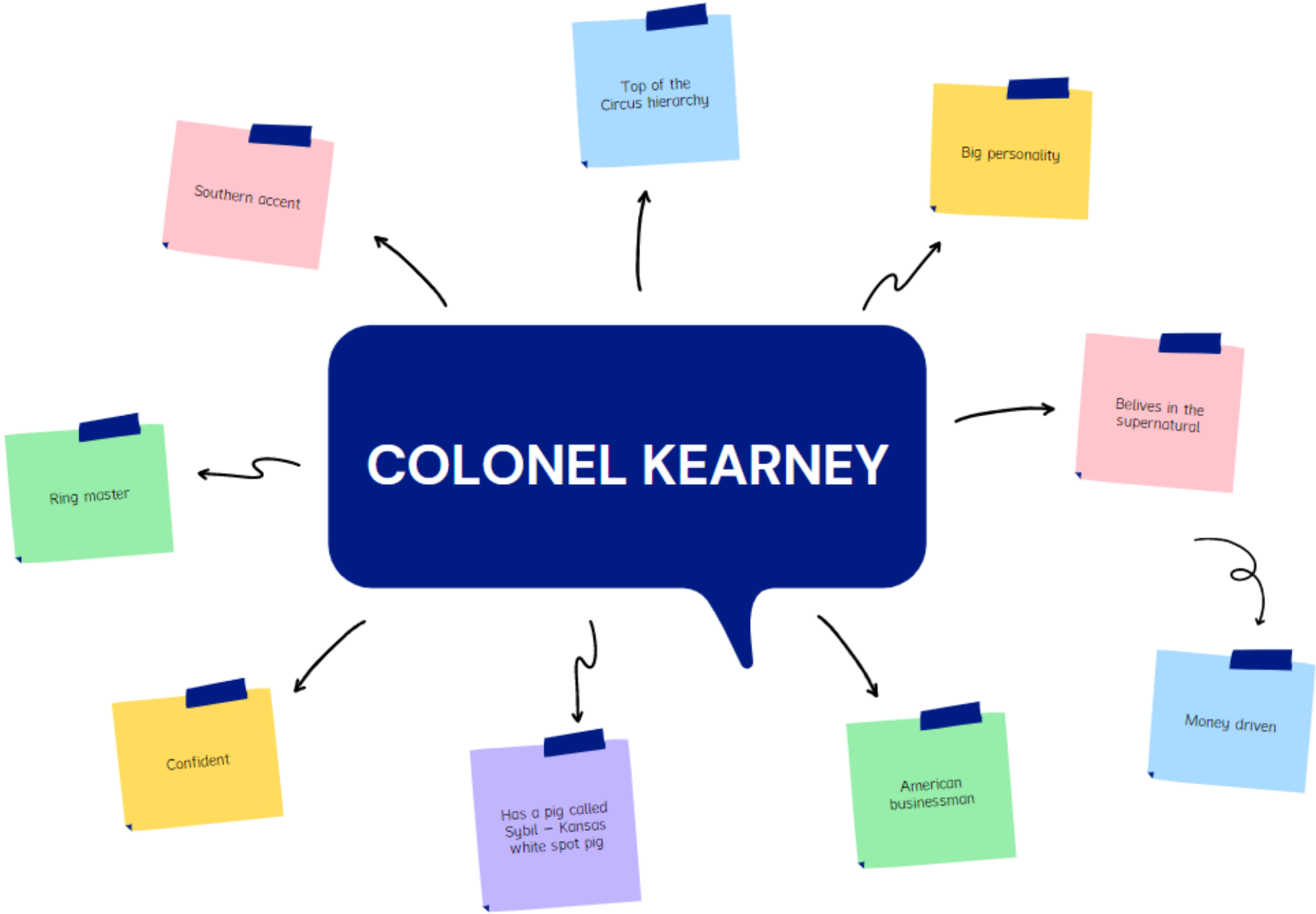
- 9-year-old Kansas white spot pig.
- Has a *"psychic mind"*.
- Kearney met Sybil in Lexington, Kentucky.

**Jack**

- Becomes a jam face clown – the name for a new clown.

- ***"Juggler and a dwarf with a carrot-coloured wig, and that was how our circus began"*** - Possible chorus character.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/13 | Colonel Kearney<br>Sybil<br>Jack | St Petersburg, Circus | N/A | N/A | Sybil enters, Kearney tell the story of how they met in Lexington, Kentucky.<br>Jack wants to join the circus as a jam face clown for free |


COLONEL KEARNEY
Top of the Circus hierarchy
Big personality
Southern accent
Belives in the supernatural
Ring master
Money driven
Confident
American businessman
Has a pig called Sybil – Kansas white spot pig

# Circus Clown

A Circus clown is a performer who works in the circus and uses physical humour to entertain the audience. Often found wearing colourful clothing, makeup, wigs and exaggerated footwear. The word 'clown' comes from the Icelandic word “klunni” which means a clumsy person (History of Circus, 2020).

The origins of clowns date all the way back to Ancient Egypt where performers would use comedy to entertain royalty. During Ancient Greece and Ancient Rome, clowns sported a bald head, wore pointy hats and padded clothes. During the 16th century, the Italian Commedia dell'arte, introduced masked characters such as the Harlequin and Pirouette (Form Fluent, 2020).

## Clown Hierarchy




**The Whiteface clown** – Originally traced from medieval court jesters, the performers would paint their faces white so they could be better seen. This type of clown is the leader in the clown hierarchy.

**The Auguste** - This clown has their bare skin peaking behind their black-and-white painted features, a ball-shaped nose, and over-the-top costumes. They are sometimes seen as a comedic partner to the Whiteface clown.



**The Character Clown** – Usually adopting a character, or a profession in society. The most common are parodies of policemen, housewives, and hobos.

**The Tramp, Hobo and Bum** – Their features include a mostly flesh-toned face, unruly hair and beard, a ruddy nose, tattered suit and hat, and fingerless gloves.

*Curtains open to reveal the circus ensemble, STRONG MAN, PRINCESS and CLOWN.*

STRONG MAN: I am the Samson. I am from the Europe. Look at my muscle. Look at me! I am lovely.

KEARNEY: He's not the brightest man in the circus but his penis is the size of a pole cat.

STRONG MAN: Yes it is.

KEARNEY: Buffo. I've got a new jam face for you. No talent, no experience and no wages.

BUFFO: Great.

KEARNEY: Your bonus

*Gives him bottle.*

He's been top of the bill for seven years.

BUFFO: I'll top the bill for you, colonel, till I die.

I'm only funny when I'm drunk.

KEARNEY: And this is the princess of Abyssinia.

JACK: How do you do? I'm Jack Walser the new Jam Face.

KEARNEY: Stay back.

She didn't grow up or suck milk in the human world, no sirree, she was found and fostered by these very tigers in the Abyssinian jungle – she grew up speaking their language in return for which one of her adopted brothers bit out her tongue, since when she hasn't spoken a human word.

JACK: What's she doing with that gun?

COLONEL: She turns her back on the tigers in the act. She puts herself at their mercy and seduces them with music.

STRONG MAN: Her back is covered from butt to neck with scars – like a jig-saw puzzle.

BUFFO: No one goes near her that isn't covered in fur.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/14 | Circus Ensemble<br>Kearney<br>Strongman<br>Princess<br>Buffo | Circus | N/A | Bottle, Gun | Kearney introduces Jack to the circus as the new clown. |

**Strong Man/Samson**

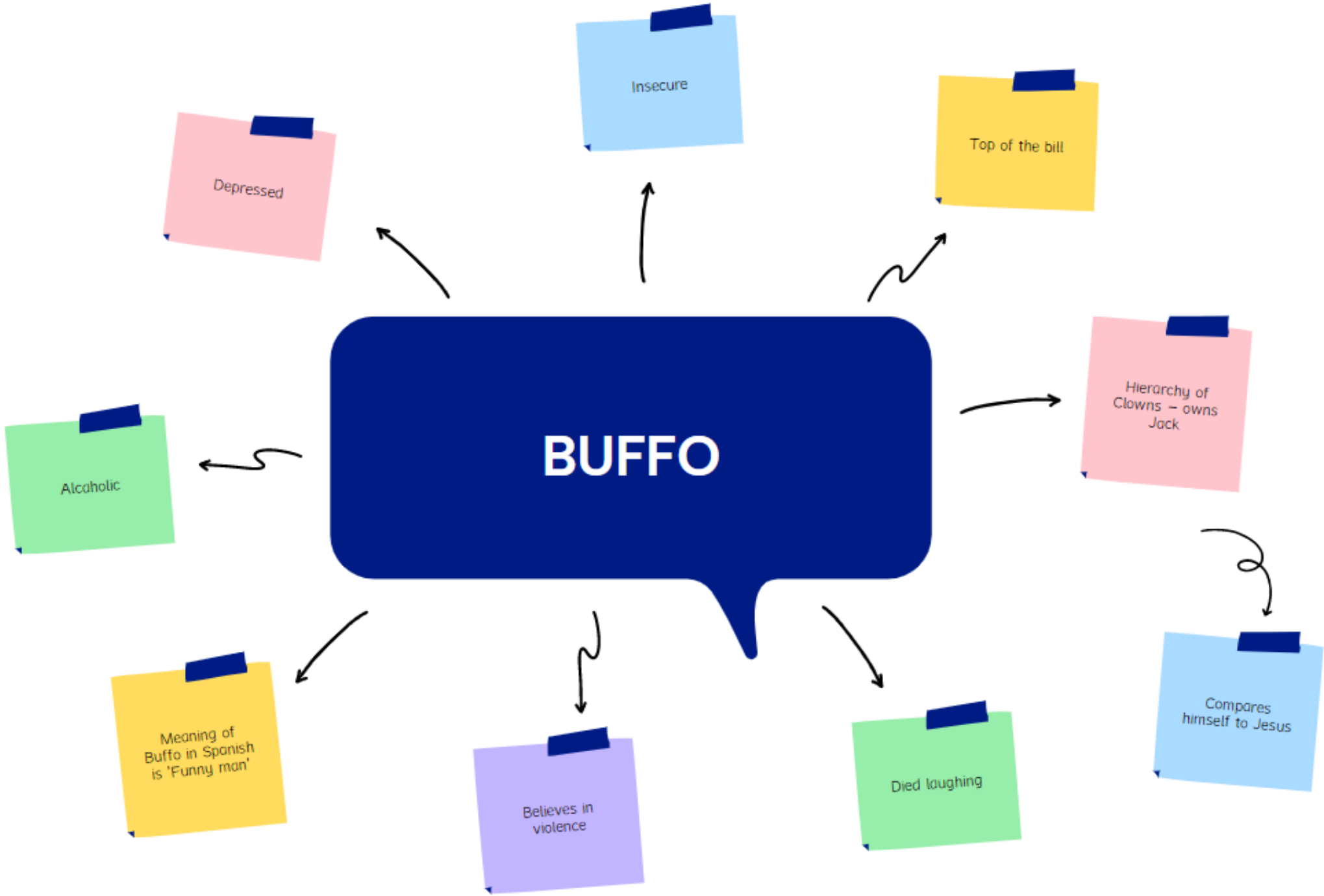
- From Europe
- Within the 19th century, the term strongman referred to an exhibitor of strength or similar circus performers who performed feats of strength.

**Buffo**

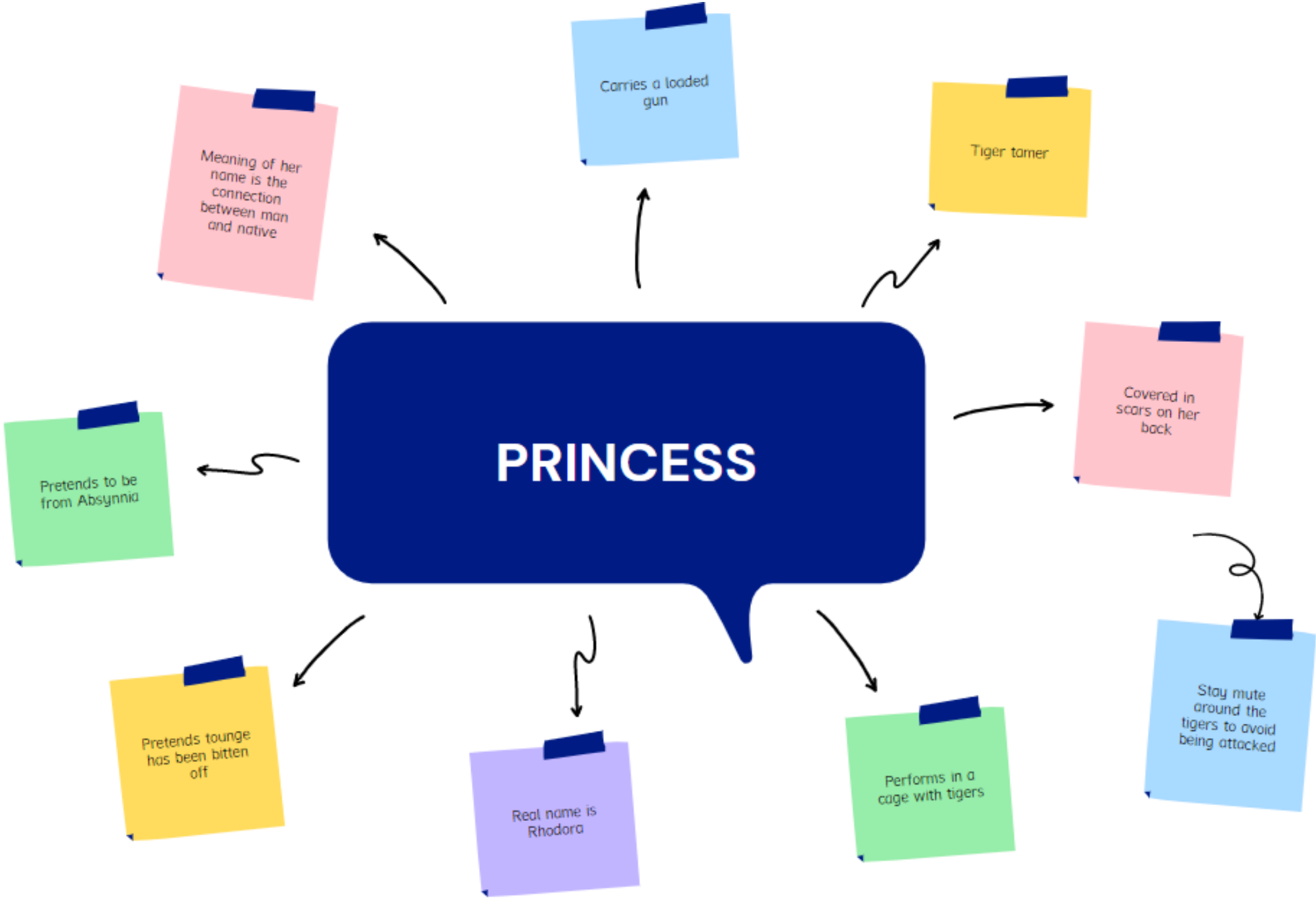
- Only funny when drunk, is given a bottle of alcohol before each show.

**Princess**

- Is the "*The princess of Abyssinia*" - Ethiopia was also historically called Abyssinia.
- According to Kearney, the Princess was fostered by tigers in the Abyssinian jungle and does not talk as her tongue was bitten off.
- Carries a loaded gun.


BUFFO
Insecure
Depressed
Top of the bill
Hierarchy of Clowns – owns Jack
Alcaholic
Meaning of Buffo in Spanish is 'Funny man'
Believes in violence
Died laughing
Compares himself to Jesus


Sex orientated
Posessive
Talks in 3rd person
STRONGMAN
Dumb
Emotionally unintelligent
Follows and admires Buffo
Easily manipulated
Kills Buffo with gun
Interested in Mignon


PRINCESS
Carries a loaded gun
Meaning of her name is the connection between man and native
Tiger tamer
Covered in scars on her back
Pretends to be from Absynnia
Stay mute around the tigers to avoid being attacked
Pretends tounge has been bitten off
Real name is Rhodora
Performs in a cage with tigers

FEVVERS: How about a few fevvers then darling?

KEARNEY: And here's my new star signing. It's Fevvers, the Cockney Venus herself!

FEVVERS: Hello Russia.

BUFFO: Oh yes. A freak act come to steal our applause.

STRONG MAN: I am the Samson. If you are lucky maybe one day we make jumpy jumpy together.

FEVVERS: Well, well, well, Jack Walser. So you've run away to join the circus, have you love? That shows a bit of stick. I'm impressed.

JACK: Yes. I'm going to be a clown.

FEVVERS: Well, you can't have everything.

KEARNEY: I see you know each other. How charming. Now if you'll excuse us.

FEVVERS: That's right colonel. Let's go and put some detail into my contract.

KEARNEY: Walk this way.

*KEARNEY and FEVVERS negotiate the details of her contract during a tango. As they negotiate, LIZZIE rewrites the contract, resting on the back of the pig. He agrees to give her the following:*

FEVVERS:

- A thousand dollars a month paid directly into my account in Ireland
- the bridal Suite in the Hotel Europe in every town we stay in
- no rehearsals
- an arranged tour of the libraries and museums in each city we visit, for me and Lizzie
- a case of French Champagne and a full pound weight of Belgian chocolate for the opening show in each town
- jellied eels, mash and bacon shipped weekly from Fosters in Wapping
- I will be top of the bill for the whole tour
- I will have always have my own carriage to carry me from the hotel to the circus
- anchovy paste and a new badger hair shaving brush every month for Lizzie.

*The curtain closes. LIZZIE still has the pig.*

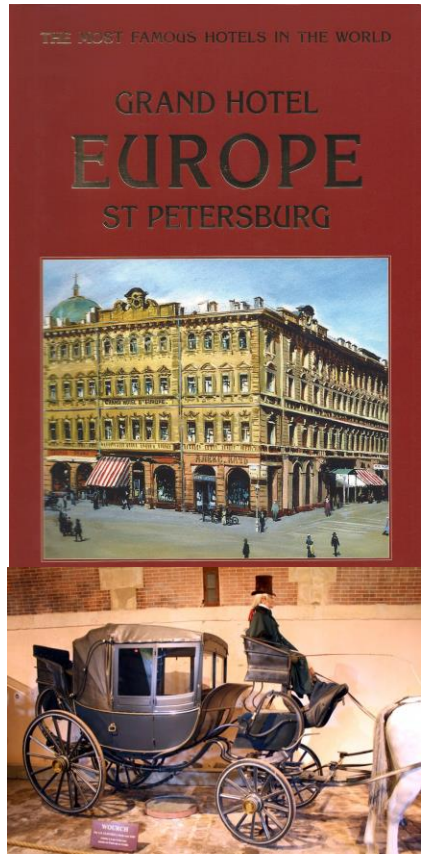
LIZZIE: While your muff-struck master is sleeping, you enjoy your freedom my duck. Here. Have a chocolate. I'll take you out in the yard and you can run around wherever you like. Freedom

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/15 | Circus Ensemble<br>Kearney<br>Strongman<br>Princess<br>Buffo<br>Fevvers<br>Lizzie<br>Sybil | Circus | N/A | Paper (to rewrite contract), chocolate | Kearney and Fevvers negotiate her contract during a tango, whilst Lizzie writes it on the back of Sybil. |

## Fevver's Contract Details

- A thousand dollars a month paid directly into Irish account.
- Bridal Suite in the Hotel Europe.
- No rehearsals.
- Arranged tour of the libraries and museums.
- A case of French Champagne and Belgian chocolate.
- Jellied eels, mash and bacon from Fosters in Wapping.
- Top of the bill for the whole tour.
- Have own carriage from circus to hotel.
- Anchovy paste and a new badger hair shaving brush.





# Fevvers Bridal Suite, Hotel Europe: Group Mood Board



Italian architect Carlo Rossi used **Neo-Baroque** façade to create one magnificent building for the Evropeyskaya Hotel Company. This opened as Hotel de l'Europe in 1875. The **Art Nouveau** designs were introduced by Swedish-Russian architect Fyodor Lidval at the turn of the century (Traveller Made, n.d).

*LIZZIE enters in commando fashion and fiddles with the bomb she is building in her bag.*

*Curtain opens to reveal FEVVERS on trapeze, humming. WALSER enters.*

FEVVERS: Since you've followed me all the way to St Petersburg. Why don't you follow me up here?

JACK: I'll stay on the ground thank you. I'm here to write a story about you…about the circus.

FEVVERS: Suit yourself.

*LIZZIE enters.*

LIZZIE: Eh. What you want?

JACK: I'm going to be a clown.

LIZZIE: You! I don't believe it.

JACK: I'm joining the circus.

LIZZIE: You learn nothing. You listen nothing. You make problems. You don't go away.

*She destroys his notebook.*

You won't be needing that.

OK. I help you.

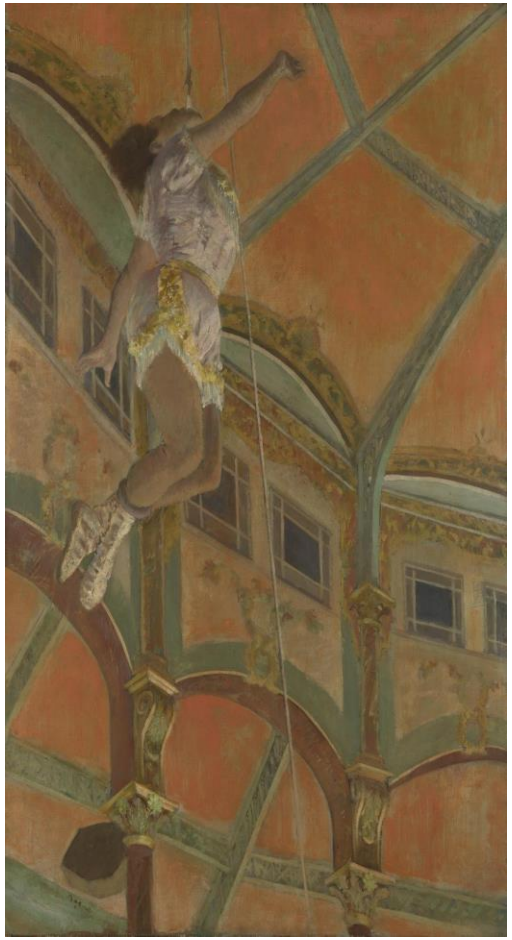
JACK: Thank you.

LIZZIE: Let me see.

**"*Lizzie enters in commando fashion"* -** Could refer to the way she walks/enters, possible military reference.

***"Fevvers on trapeze"* -** The trapeze is performed by swinging, spinning, flying or staying static on a short horizontal bar hung by ropes from ceiling support (Wikipedia, n.d).

In 1859, Jules Leotard became the first acrobat to perform the flying trapeze at the Cirque Napoleon, Paris (Cavendish, 2010).






| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/17 | Lizzie<br>Fevvers<br>Jack | Circus | N/A | Commando fashion, Bag, Bomb, Trapeze, Notebook. | Lizzie fiddles with bomb in bag. Jack tells Fevvers he is becoming a clown. |

*Underscoring this, FEVVERS is singing.*

FEVVERS: Men deserve humiliation
They are built for shame
Custom made for degradation
Born to suffer pain.

When they are about to kiss you
Crush them in the rocks
When they say that they will miss you
Piss into their socks
Piss into their socks

With women they say
To be cruel is to be kind
With men it's enough to be cruel

I've the wings of a swan
And the heart of a lion
And I'm buggered if I'm anybody's fool.

Come on all you lady-chasers
Come on all you wags
You will feel pathetic
As you queue up for your shags

Men deserve humiliation
They are built for shame
Custom made for degradation
Born to suffer pain
Born to suffer pain.

She is the death of dong
And never get her wrong.
She is the courage drinker, the stinker.
Listen to my song
She will take away your prong.
She is the pinky shrinker, the thinker.

LIZZIE: You can't have these clothes. I'll help you find better ones.

*She strips him.*

Don't move. I'll be back as soon as I've sold these.

I know what you want. And you're not going to get it.

*Leaving him half naked, she goes off. MIGNON enters and looks at WALSER.*

I believe Fevvers song is to highlight how Men treat Women, due to gender socialisation, many men learnt as children the negative social expectations, attitudes and behaviours that were 'normal' towards women.

***"With women they say, to be cruel is to be kind"*** **-** An idiom derived from a line in Shakespeare's play, Hamlet. Suggesting that to do or say something to another person which you believe to be for their own good in the future, although might be painful at this moment.

***"Don't move. I'll be back as soon as I've sold these."*** - Possible indication of how Jack's clothing is expensive and worth money, or it is a sign that Lizzie is not as wealthy as Fevvers and needs more money.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/18 | Fevvers<br>Jack<br>Lizzie | Circus | N/A | Jack's clothes | Fevvers sings on the trapeze whilst Lizzie strips Jack leaving him half naked |

JACK: Hello. I'm the new clown.

*She lifts her skirt. JACK turns away. STRONG MAN enters. She lifts her skirt to him. They have sex. A curtain is drawn over them. LIZZIE returns with WALSER's clown costume. She finds him looking into her bag. She punishes him further.*

LIZZIE: Never ever ever ever look inside a lady's hand bag.

*LIZZIE goes off. WALSER tries to learn some tumbling. STRONG MAN and MIGNON are revealed, still having sex.*

*The pig comes screaming across the stage. Then KEARNEY.*

KEARNEY: Tiger out! Tiger out! Bright as fire and dangerous as death, with the stink of half rotten meat pouring out of it with every breath.

*A tiger enters.*

*Everyone freezes.*

STRONG MAN: Don't eat me, tiger. Please. I am the Samson.

*STRONG MAN leaves.*

*MIGNON tries to put her pants on, trips and screams.*

*The tiger goes for MIGNON. In the same moment JACK goes for the tiger.*

*The tiger mauls JACK.*

*PRINCESS enters with the hose and squirts the tiger off.*

*JACK and MIGNON are left in a heap.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/19 | Mignon, Jack, Strong man, Sybil, Kearney, Toger, Princess. | Circus | N/A | Mignon, skirt and pants, Jacks clown costume, Lizzie bag, Hose. | Mignon lifts her skirt to Jack who turns around, Mignon and Strong Man have sex. Tiger enters and goes for Mignon, Jack saves Mignon but gets mauled. |

# Animals on stage

Human enactment of animal identities has been seen from ancient Greek drama, Shakespearean drama to the nineteenth-century variety theatre. This has been portrayed either through speaking, miming, full-body costuming to a few feathers.

During Jez Butterworth's play, *The Ferryman*, there is a live goose and rabbit that is seen on stage. Before beginning the play, producers, animal handlers and actors assure the audience that the animals are well cared for and suffer no harm. Similarly, The Royal Court Theatre had a play that featured goats and for Harry Potter and the Cursed Child live owls were also showcased. This was later cut from the play as it did not conform with legislations moving towards the prohibition of the use of animals in circuses (London Theatre Direct, 2018).


MIGNON
Married to Buffo
Orphan
Mother murdered by Father
Abused, beat up and bruised
Childlike
Ribbon in hair, dressed as a waitress
Young
The name in French means 'cute' however also mean 'cut of meat'
Does not know love
Seen as an object

FEVVERS: What's all this ruddy racket?

LIZZIE: Nothing. Ah my little Fevvers. Just a little tiger mauling.

FEVVERS: Who?

LIZZIE: No one important. It's just the Nordic adventurer. I think he's alive. Charged a bleeding tigress, apparently. What the 'ell got into him.

FEVVERS: Where is he?

*They enter the space together and see JACK but not MIGNON.*

Ooh. That's proper chewed up.

LIZZIE: Charging a bleedin' tigress? What the 'ell got into you?

FEVVERS: Let's ave a look at you.

*WALSER gets up revealing MIGNON, who runs out holding what clothes she can.*

What?

LIZZIE: Quick work. I only left him for a minute.

FEVVERS: Who's she?

LIZZIE: The Clown's missus. She's a pin cushion.

FEVVERS: I can see that.

LIZZIE: You've got a ruddy cheek, you have. Making all soft Icelandic eyes at Miss Fevvers in your interviewing and then THIS!

JACK: What? What do you mean?

FEVVERS: Lizzie. Give me a rag.

JACK: I was just changing my clothes.

*FEVVERS sticks the rag in his mouth.*

FEVVERS: Bite on this. That involve screwing the Clown's missus, does it? Alcohol.

*She pours alcohol on his back and leaves him on the floor.*

*BUFFO enters.*

BUFFO: Hello Jam Face. You in pain? Don't worry I'll take you down to clown alley.

Clown Alley is an area where clowns get into make-up and keep their props. According to Johnson (n,d) the clown alley started as the clowns needed a section of the dressing tent for powdering their makeup. This section was typically nearest to the side wall so that clowns could duck under the canvass to go outside. As it was also the darkest area due to no lighting it felt like an alley, which led to its name.





As this scene in clown alley is reasonably short, I would consider using lighting to manipulate the space and have actors bring on key props such as chairs, Jack's costume or makeup.






| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/20 | Fevvers, Lizzie, Jack, Mignon, Buffo | N/A | N/A | Mignon clothes, Rag, Alcohol | Fevvers concerned about Jack goes looking for him and helps clean the tiger scratches. |

*BUFFO is cradling WALSER. Around them, a chorus of clowns.*

BUFFO: Let me tell you a story.

I was in Copenhagen when I had the news of the death of my adored mother, by telegram, the very morning on which I buried my dearly beloved wife who had passed away whilst bringing stillborn into the world the only son that ever sprang from my loins.

All my loved ones…dead.

But that afternoon at matinee time at the Tivoli, I dragged myself into the ring and tumbled and fell – how they roared with delight.

And then – in a moment – I looked up at all the grinning faces and I froze…like a baby gasping for air. And they laughed.

'I can't go on!' I screamed at them. 'My heart is broken!' And they still laughed. And I drank in their laughter.

After the show, I scrubbed off my clown's face and staggered to a bar in the thickest part of the town. And I drank and I drank until I didn't know who I was.

I wanted to drink in the entire world and piss it out against a wall.

And a barmaid turned to me and said, 'It can't be that bad.' 'Oh but it is,' I said. Then she gave me some advice. 'Take yourself along to the Tivoli this evening. Have a look at Buffo the Clown. He'll put a smile on your face,' she said. 'He'll put a smile on your face.'

Scrape off these faces and what do you find?

Despair. Failure. And Pain.

The crowds laugh at our failure. They love our humiliation. The greater the humiliation, the greater the clown.

That is why we are top of the bill, my friends. That is how we keep the circus alive. They love our pain. And our pain redeems them.

So you see a clown is like Jesus looking forward with bright eyes to his martyrdom.

But as they sit there in heaven, do they laugh when he falls? Would we laugh if we got there too?

The clown is the image of Christ
Despised and rejected of men
They have broken the bones of his body
In order that they feel alright.

Oh do they laugh in heaven or do they not?
Or will it just be milk
And tricycles
And tubs of cream
And liquorice and silk?

Oh do they laugh in heaven or do they not?
Or will it just be smiles
And pointy feet
And flower beds
For miles and miles?

His shoulders are stooped by the fury of the mob
His closest friends betray him as the cock crows.

Oh do they laugh in heaven or do they not?
Or will it all be toys
And butterscotch
And rubber balls
That flash and make a noise?

Or will it just be nightingales
And mattresses
And breath
And handsome men
With silver flutes
That smell a bit of death?

Will they laugh as he suffers and bleeds?
Will they laugh as he hangs upon the cross?

Do they laugh in heaven or do they not?
Or will it just be pipes
And bottletops
And paper hats
And racing cars
With stripes?

Or will it be a pool of light,
A pretty pair of shins,

A sugar horse,
A spray of rain,
A box of copper pins?

## Group Mood board: Copenhagen/Tivoli




Our research showed that Tivoli was the third-oldest operating amusement park in the world and opened in 1843. I like the look of the warm light.




| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/21 | Buffo<br>Jack | Flashback: Copenhagen | N/A | N/A | Buffo tells jack his story. |

*He looks into JACK's face.*

Now what do we see here? A chicken. I see a chicken.

In the name of Christ the clown, I christen you Flappy the Chicken.

*The clowns put on the rest of his costume, making him look like a chicken.*

Go on. Flap like a chicken. Say cock-a-doodle-do.

*BUFFO puts JACK's hat on.*

This is to stop you hearing your brains as they trickle out.

Welcome to Clown Alley

*He kisses him. MIGNON enters.*

MIGNON: Walser. Mr Jack. I never forget what you done.

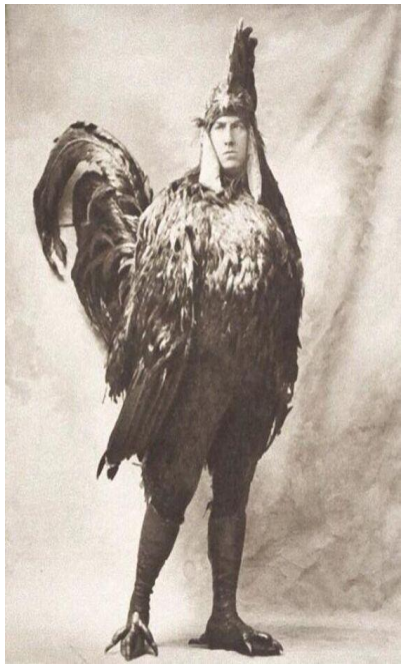
*BUFFO won't look at her. He looks at his clowns.*

BUFFO: What's she talking about?

*BUFFO gets the message that JACK has had sex with MIGNON. He signals to the clowns to restrain WALSER. They do. He beats up MIGNON. JACK is horrified. He shouts to stop it. BUFFO beats up WALSER. The clowns leave.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/22 | Buffo<br>Jack<br>Mignon<br>Clowns | Clown Alley | N/A | Chicken costume, Hat | Buffo forces Jack into the chicken costume and starts fighting due to Mignon. |





Images from the group mood board as inspiration for Jacks' chicken costume. The costume must have a hat.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/23 | Vesta<br>Jack<br>Mingon | N/A | N/A | Naked | Aftermath from the fight, Jack picks up Mignon to take her somewhere safe. |

VESTA: Then at last
My woman kissed me
We'll be free she said.

Maybe in
The coming century
When this one is dead.

Die, old century die
Give us the chance to let yesterday lie
Die old century die
We haven't lived yet and the moon is high

*WALSER wakes up and sees MIGNON. He picks her up. They stand, naked, like Adam and Eve.*

JACK: I'll take you somewhere safe

*MR SUGAR stalks the foyer of Fevvers' hotel. FEVVERS and LIZZIE enter. He is carrying flowers.*

MR SUGAR: Hello Cupid. Remember me?

FEVVERS: I've give you my answer already.

MR SUGAR: Please yourself.

FEVVERS: But I'll have these.

*Nonetheless, she accepts the flowers, but MR SUGAR doesn't let go of them.*

MR SUGAR: In exchange for your picture.

FEVVERS: I haven't got a picture.

*MR SUGAR takes out a camera and snaps her.*

MR SUGAR: I have.

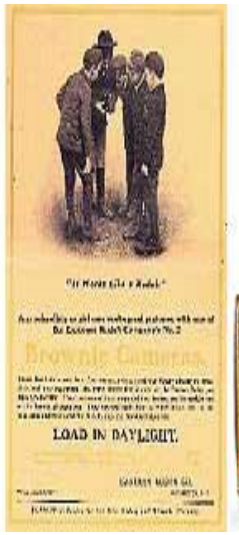
I've got a little bit of you and I'll be coming back for more.



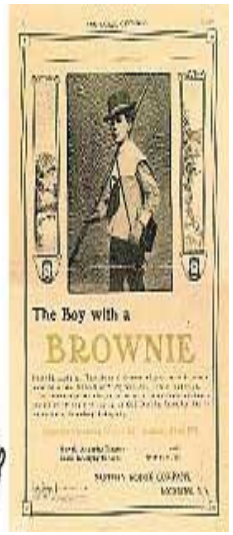

In the late nineteenth century, improvements in technology led to the invention of small handheld cameras such as the Kodak, this made it possible for anyone of middle-class means to take photographs (National Gallery of Art, n.d). American inventor George Eastman invented the first photographic roll to be used in a camera. The easy to develop photographic process assisted his company. The Kodak Brownie camera launched in 1900 and became a huge hit, selling millions and continued to be popular until the 1960s (TechTalk, n.d).










Victorians believed that certain flowers had secret messages and codes (Stott, 2016).

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/24 | Mr Sugar Fevvers | Foyer of Fevvers | N/A | Flowers, Camera, Photo | Mr Sugar gives Fevvers flowers and takes a photo. |

*Enter JACK and MIGNON.*

FEVVERS: You are pushing your luck right out of the harbour, clown boy!

*LIZZIE joins in wherever possible.*

I quite like stupidity in a man – but you really gild the lily, you do. Show up here dressed like a chicken because surprise surprise you've got nowhere to keep her. Well sort your own effing mess out! And stop following me round like a King Charles Fucking Spaniel.

JACK: Fevvers. Do you ever shut up? Look at her.

*JACK hands MIGNON to FEVVERS.*

Her skin is mauvish, greenish, yellowish from beatings. Fresh bruises on fading bruises on faded bruises. It is as if she has been beaten flat, had all the pile, the shine banged off her adolescent skin. Or as if she has been beaten to the thinness of beaten metal.

FEVVERS: Take her, dear Liz.

*Gently LIZZIE takes MIGNON off towards the bath. She gives her a box of chocolates.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/25 | Jack<br>Mignon<br>Fevvers<br>Lizzie | N/A | N/A | Jack in chicken costume,<br>Mignon covered in bruises | Jack and Mignon are getting help from Lizzie and Fevvers. |

the first box of chocolates was made in 1849. In 1861 for the first time, a box of chocolates was made in a heart shape for St Valentine's Day. In 1899 Queen Victoria decided to send chocolate in a tin case to her soldiers fighting in the Boer War in South Africa to wish them a Happy New Year in 1900. Chocolate remained a luxury until the 20th century.






| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/26 | Lizzie<br>Mignon<br>Jack<br>Fevvers | Fevvers Bridal Suite | N/A | Bath, Box of chocolates - *'cherry cream ones'* | Jack and Fevvers argue while Lizzie gives Mignon a bath. |

Don't think you're off the hook.

JACK: It isn't how it looks.

FEVVERS: You're not going anywhere. What the cocking hell is she going to think of you? The least you can do is see how she scrubs up. Follow me.

LIZZIE: Look at you, you little pigeon, like a bag of spanners. What's your name, love?

MIGNON: Mignon.

LIZZIE: Lovely. Mignon. Well let's see what Lizzie's got in her bag for you Mignon. There is only one cure for a beating like that. Chocolate and a Warm Bath. There you are. That's right. That one's a cherry cream. Come the revolution we won't have to put up with any of this shit. Don't you worry. We'll clean you up and set you up so's you can earn money and look after yourself. Fevvers'll probably try and fix you up in the performance line of things, but I'd give my eye teeth to get you a nice steady job in an ice cream parlour or a brassworks or something respectable like that. By any means possible, we will be free, Amen.

*MIGNON is in the bath by now and she sings:*

MIGNON: So we'll go no more a roving
So late into the night
Though the heart be still as loving
And the moon shine still as bright

For the sword outwears the sheath
And the heart outwears the breast
And love itself must cease
And the heart itself take rest

Though the night be made for loving
And the day return too soon
Yet I'll go no more a roving
By the light of the moon.

Love

*FEVVERS and JACK find themselves pulled irresistibly into contact like two drops of mercury. Then they separate.*

FEVVERS: Come 'ere. Kneel, Mr Walser. Closer.

*She removes his make-up.*

Make you pretty.

I hate clowns. I truly think they are a crime against humanity. Gawd, the poor girl! Out of Clown Alley and into the arms of the Nordic Adventurer. Talk about the frying pan and the fire!

*MIGNON is sitting on LIZZIE's knee being cuddled.*

Up on your feet and sweep her off hers. They've put me in the bridal suite, as you'd expect, but you can have it for the night.

LIZZIE: Laugh! You'll be the death of me! Don't look at me that way, Viking boy. If it was up to me we'd keep the pretty one and chuck you in the cocking river.

FEVVERS: Come on Lizzie. She sings like a little canary and I've got an idea about how she can make a bob or two of her own.

LIZZIE: If he says that he will miss you…piss into his socks.

FEVVERS: Look at me. Play nicely.

*MIGNON offers herself to WALSER. He half-heartedly makes an advance but hurts his arm (or something) and loses interest. MIGNON falls asleep with her face in the chocolates.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/27 | Fevvers<br>Jack<br>Mignon<br>Lizzie | Bridal Suite | N/A | Box of chocolate | Fevvers is removing Jacks makeup and offers him and Mignon a place to stay. |

***"Talk about the frying pan and the fire!"*** - Suggesting that Mignon went from going from one bad situation to one worse. From Buffo to Jack.

**Lizzie**

- Cuddling Mignon, shows how loving and supportive she is of women.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/28 | Strongman, Jack | Jack leaves the bed | N/A | A Flower | Strong Man beats up Jack, because he believes he slept with Mignon. |

*WALSER creeps out of bed, leaving MIGNON with a flower. On his way, he is ambushed by the STRONG MAN.*

STRONG MAN: I'm sorry. I have to do this.

JACK: Do what?

STRONG MAN: I am the Samson. You took my woman.

JACK: What woman?

STRONG MAN: The Mignon.

JACK: But she was the clown's woman. I already got beaten by the clown. There's no need.

STRONG MAN: She was my woman really. I am the Samson.

JACK: You know nothing happened between us.

STRONG MAN: I can't be sure.

JACK: Don't be stupid, of course you can.

STRONG MAN: People are saying the dirty things. I'm sorry my friend. It's a matter of the honour.

JACK: But I couldn't have been anywhere near her – because she had her ankles round your neck.

STRONG MAN: Do not say the dirty thing. Do not impugn my the honour. The shame is too great. I am the Samson.

Never before have you had such a fisting. No hard feelings.

*They dance her off to the tiger cage.*

A nightingale, Princess, a birdy for your beasts.

*PRINCESS signals not to speak.*

Just cos they don't like speaking doesn't mean they won't like singing. Music makes words heavenly, dunnit?

One little listen won't hurt you. She's called Mignon.

LIZZIE: Don't worry little flower. That's a loaded gun on her pianna and she ain't afraid to use it.

MIGNON: Do you know of the land
Where the lemon trees grow?
Do you know
Sweet sister
My friend?

Do you know of the land
Where the animals sing?
Do you know
Sweet sister
My friend?

For might not this land
Be the old land of Eden
Where time was lost in the seas?
Where innocent beasts
Play among the wise children
All safely beneath lemon trees?

FEVVERS: Well there's a lovely chance. Ruddy great instinct I've got, isn't it Lizzie? Big as a barge.

JACK: That's beautiful, Mignon. That's beautiful.

LIZZIE: It's your beau. The Nordic adventurer. Back for more Nordic adventuring no doubt.

FEVVERS: How's the wonky arm?

JACK: OK I think.

FEVVERS: You take care of it. Scratch of a tiger can fester something rotten, that can. And don't worry. I know you walked out on our little canary last night, after all. Seems like I got it wrong, poppet. Seems like you weren't knocking her off, after all.

JACK: No.

FEVVERS: Well it doesn't look like she'll be pulling your bell any more either.

JACK: I promise you. She never did pull my bell.

FEVVERS: I must say, Mr Walser, it's very flattering you should pursue me thus, to the ends of the earth, you might say. Eh?

LIZZIE: I know what he's after. And he's not going to get it.

*LIZZIE looks into her bag and does some work on her bomb. The PRINCESS gets MIGNON to dance with the tiger. The other tiger gets jealous.*

MIGNON: Yes I know of the land
Where the lemon trees grow.
Yes I know
Sweet sister
My friend.

Yes I know of the land
Where the animals sing.
Yes I know
Sweet sister
My friend.

*Hummed chorus during which the following dialogue happens.*

LIZZIE: Ooh look. The lady tiger's getting jealous and the princess wants a volunteer to dance with her. Off ye go, young feller and do your duty for Colonel Kearney's Circus!

FEVVERS: I say, ain't that a bit much?

LIZZIE: No. It's fine. Ain't you the Nordic Adventurer? Where's your spirit?

JACK: But that's the cat that tried to eat me!

FEVVERS: E's a wounded soldier poor sod –

JACK: – my arm

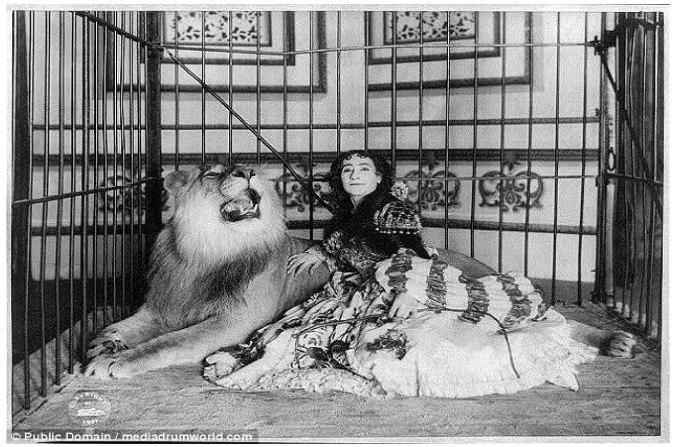
*LIZZIE shoves him into the cage.*

LIZZIE: Now we'll see what he's made of.

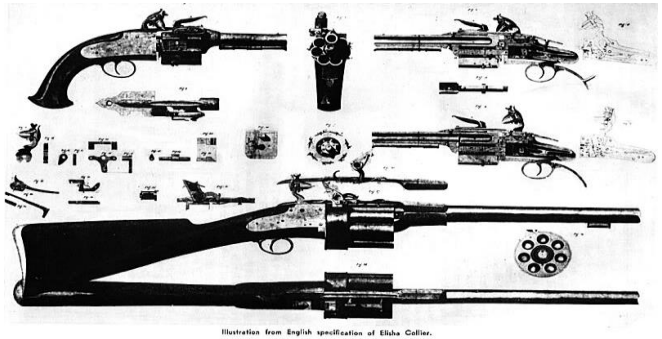
*WALSER and the lady tiger join the dance. The new act works.*

CHORUS: Oh let it be the land
Where the lemon trees grow.
Let it be
Sweet sister
My friend!
For I come from the land
Where the birds cut the sky
With their wings
My sister
My friend.


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The first 'lion queen', a Miss Hilton, had entered the lions' den at Stepney Fair in 1839 and was soon followed by others (Cowie, n.d). These images could be the inspiration for the tigers cage and could be a prop or shown through shadows/projection.


Illustration from English specification of Elisha Collier.

Common guns within the 19th century include a revolver, pistol and handgun.

| Act/Scene | Who | Where | Props/Costume | Action |
|---|---|---|---|---|
| 2/30 | Princess, Mignon, Lizzie, Tiger | Tiger cage | Lizzie Bag, Tigers, Cage | Mignon sings with the tigers, Lizzie pushes Jack into the cage. |

*KEARNEY enters to announce the circus. As he tries to enter, BUFFO is audible arguing with him.*

BUFFO: I made your fucking circus. And now you're topping the bill with a freak act.

KEARNEY: You're drunk.

Ladies and Gentlemen. The greatest show this side of the twentieth century will tonight perform for the last time ever. Why? Because it's new year's eve 1899 and tomorrow we won't be the greatest show this side of the twentieth century WE WILL BE THE GREATEST SHOW OF THE TWENTIETH CENTURY! And to mark this MAGNIFICENT occasion we have a new star to top the bill tonight, The Cockney Venus, Fevvers….

*Fanfare. KEARNEY turns upstage to face an imaginary audience on the upstage side of the ring door curtains.*

But first on tonight – a wholly new feature – it has music, danger, romance – The Princess of Abyssinia, her Ferocious Tigers – and singing in the jaws of death without any protection the Lovely Mignon.

*The ring door curtains close behind KEARNEY.*

*We are are in the ring door area, the 'backstage' of the circus ring.*

*BUFFO enters, climbs the ladder and tries to cut the trapeze rope with a knife. SAMSON helps him.*

BUFFO: Top of the bill. I'll give you top of the bill… (*Etc.*)

STRONG MAN: You are so funny my friend Buffo (*Etc.*)

*JACK WALSER enters and sees BUFFO up the trapeze.*

BUFFO: Where is your face, clown boy?

JACK: What are you doing?

BUFFO: I baptised you. I kissed you. Put your fucking face on.

JACK: I'm not a clown any more.

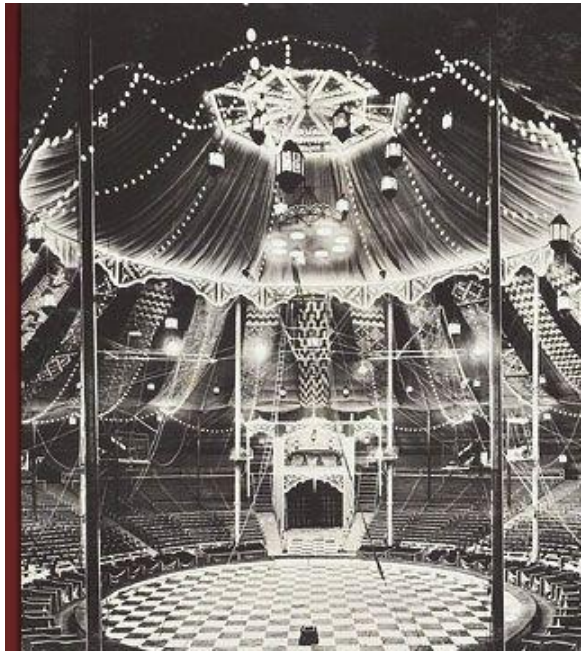
BUFFO: It's not your job to decide whether you are a clown or not. Who do you think you are? I am Buffo!

JACK: The colonel has put me in the tiger act.

KEARNEY: (*Offstage.*) And now ladies and gentlemen, please welcome the waltzing tigerboy from the land of ice.

JACK: I'm on.

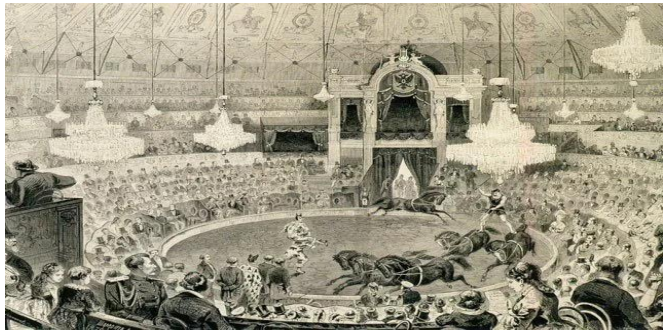
| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/32 | Kearney, Buffo, Jack, Strong man | Behind stage | Before the show | Ladder, Knife | Strong man helps Buffo and finds out Jack is no longer a clown. Jack misses his performance with the tigers. |



Within the previous scene, Kearney turns upstage to face an imaginary audience on the upstage side of the ring door curtains, the ring door curtain also closes behind Kearney. As for the ring door, I imagine something similar in shape to the reference images.

In order to show Kearney performing, possible options could include;

- Having Kearney talking offstage.
- Use puppetry to show Kearney.
- The use of shadows, shown through the curtain.







BUFFO: You're clowning tonight my boy, colonel or no colonel. But before you put your face on, and before you do your clowning, I'm going to beat you to death.

JACK: But why? I haven't done anything.

STRONG MAN: I love your manly chat, but I think they are ready for you, ice boy.

BUFFO: What? You fuck my woman. And then I have to watch you giggling like a pansy with the bird woman – with a fucking freak act – while she takes my place at the top of the bill! Not done anything!

STRONG MAN: It's getting dangerous out there. The lady tiger is so very jealous.

JACK: I have to go out there. They're starting the dance. They can't do it without me. It isn't safe for Mignon.

KEARNEY: (*Off.*) Tiger boy!

STRONG MAN: The tiger is approaching. Mignon's back is turned.

BUFFO: What the fuck do you care about Mignon!

*A gunshot from behind the ring door curtains. The curtains are parted and we see the tiger, dead, PRINCESS holding the gun, MIGNON distraught.*

*The PRINCESS drops the gun and goes to comfort MIGNON. BUFFO picks up the gun.*

*As the ring door curtains close on the nature mort, KEARNEY enters, breathless, looking for WALSER.*

KEARNEY: Where in the Sam Hell were you? You're fired, you hear? But before you're fired get out there and move that dead tiger!

*WALSER and KEARNEY exit through the ring door curtains upstage.*

*BUFFO picks up the Princess's gun and gives it to STRONG MAN.*

BUFFO: Samson. I want you to help me. Imagine we've got a huge audience in front of us. And I say to you 'Please my friend shoot me.'

STRONG MAN: Heh heh you are brilliant. (*Etc.*) Hello imaginary audience. I am the Sampson. I am from the Europe. Hello. (*Etc.*)

BUFFO: Here. In the leg. Yes. Go on.

*SAMSON shoots BUFFO in the leg.*

Aaaaaaaaargh! It's agony. You fool! What are you doing? No. It's ok. It's ok. Now do it again.

STRONG MAN: Really? Do it again? You are brilliant.

BUFFO: Yes. Really. Here. In the side. (*Etc.*)

*SAMSON shoots BUFFO in the side.*

Aaaaaaaargh! (*Etc.*) How could you do that to me? (*Etc.*) Please. One more. In the head. Please.

STRONG MAN: Very good for comedy. The rule of three. Ha ha.

*He shoots him again. BUFFO dies.*

*KEARNEY, clearly audible from behind the ring door curtains, announces:*

KEARNEY: Please welcome ladies and gentlemen, the high chief of chuckling, Buffo the Clown.

*Curtains open to reveal BUFFO dead, STRONG MAN holding a gun.*

*KEARNEY closes the curtains in horror.*

What did I do to deserve this today?

# Firearms

I believe it is important to have a basic understanding of the safety regulations regarding the use of firearms in plays no matter the role, this is to ensure the working environment is safe. Using the *Technical Standards for Places of Entertainment* book, I was able to learn the following:




- Guns that are used on stage should either be replicas or deactivated firearms, both can fire blanks.
- Firearms that have been deactivated to Home Office standards and certified by a Proof House or replica guns that cannot fire live ammunition are not treated as firearms for legal purposes and do not require a license.
- However, any gun or realistic imitation gun is regarded as illegal under the Violent Crimes Reduction act 2007.
- Firearms should only be removed from the store immediately prior to the performance and be returned as soon as possible.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/33 | Kearney, Buffo, Strong man | On stage | N/A | Gun, curtain | Buffo tells Samson to kill him. |

*JACK enters.*

JACK: I got rid of the dead tiger.

KEARNEY: Now get rid of the dead clown.

*JACK drags BUFFO's corpse off the stage.*

OK Samson. Get out there and save the show!

*Curtains open. STRONG MAN goes through the curtains, which close. Crowd boos.*

KEARNEY: Oh shit.

I'm sorry Sybil. I know you don't like her but she's our only hope. Fevvers! Fevvers! I need you out there now!

*FEVVERS enters.*

FEVVERS: Double my fee.

KEARNEY: I quadruple your fee.

*Curtains open. STRONG MAN comes off.*

STRONG MAN: It's not going very well out there.

*KEARNEY goes off through the curtains.*

KEARNEY: (*Off.*) Ladies and Gentlemen, please stay in your seats. It's the Cockney Venus. Fevvers.

*The curtains start to open.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/34 | Jack, Kearney, Fevvers, Strongman | On and off stage | N/A | Curtain, Buffo clown makeup and costume. | Fevvers tries getting more money from Kearney. |

## Trapeze Safety

Some equipment that is used within circus to support the performers are:

- A safety belt, which allows for performers to be lifted away if something were to go wrong.
- Safety net underneath the act.
- Catch Bar: The trapeze that the catcher swings on.
- Fly Bar: The bar the flyer uses.
- Apron: The net in front of the catch bar.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/35 | Jack, Fevvers | On stage | Nightime | Rope Trapeze | Jack helps Fevvers with the broken trapeze. |

*JACK returns to see what's happening.*

JACK: No. Fevvers. It's not safe. The trapeze. It's not safe.
(*Ad lib under song.*)

FEVVERS: Get off the stage.

I am only a bird in a gilded cage
With a lock that is copper and steel
Like a secret to last till the death of the age
With no one to touch and to feel.

If I sing my song
Perhaps I'll find
An ear to hear
What I've got in mind
And I've got such a lot
In front and behind.

*The trapeze breaks. She hangs there.*

JACK: Wait there.

*JACK graps the rope and twizzles her round. The curtains close to huge applause. They have saved the show.*

*Enter MR SUGAR.*

Jack?

MR SUGAR: Hello Cupid.

I've come for your wings.

I have watched you for a long time.

Night after night after night at the circus.

I have a picture of you in my pocket.

And a diamond for you in my hand.

I have a house in every pretty city in Europe.

I have diamonds so big they'll make you shit.

Don't worry.

Just have a little drink.

FEVVERS: Yes sir. I like a little drink.

*She takes a sip. It is very strong. He drinks a lot with no effect.*

*He starts to feel her wings.*

What are you doing? What are you doing?

MR SUGAR: I'll give you all the diamonds you could dream of.

FEVVERS: Don't. I –

MR SUGAR: All I ask is that when you go, you give these to me.

I'll give you so many diamonds you won't need them any more.

FEVVERS: No. Don't. Stand back a bit. I want to breathe.

*There is a struggle during which FEVVERS' dagger falls to the floor.*

MR SUGAR: What's this?

FEVVERS: Nothing. It's from the old place. It's nothing.

MR SUGAR: It's very sharp. That's handy.

FEVVERS: How many diamonds could I have?

MR SUGAR: As many as you want. For as long as you want. Here – let me –

*He starts to reach to the roots of the wings, making a space for the knife to cut.*

FEVVERS: Wait.

MR SUGAR: I'm not a hard man. Bite on this while I'm cutting.

*FEVVERS' words become inaudible as she is biting on the gag.*

I think I can get behind the bone with the point. Are you ready?

*FEVVERS grunts.*

*Ad lib. Just as he is about to cut, LIZZIE springs into the room like Zorro.*

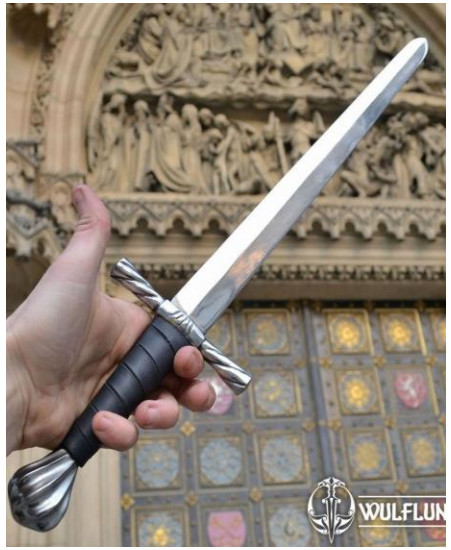
LIZZIE: Oh no you don't! I remember your type.

*She beats him with the bag.*

It's New Year's Eve, Mr Sugar. So goodbye to you. And to all those like you. Come on Fevvers.

*She chucks her bag at him. He catches it. There is a mighty explosion.*

## *"Fevvers' dagger falls to the floor"*



The dagger evolved over time to symbolise wealth and was decorated with gems and stones. A dagger has a distinctive shape of a short blade a sharply tapered point and a central spine with two cutting edges. They also typically weigh over one pound, and the length ranges from five to twelve inches (Berberovic, 2016).

## Creating an explosion

**Pyrotechnic effect:** Produces a flash, short burst of sparks and a small cloud of smoke. They are safe for on stage as they are manufactured to standards with accurate height, direction and intensity.

If I wish to explore this further, I was able to find a UK based company, Le Maitre who has been designing and manufacturing stage pyrotechnics and smoke and haze machines since 1977.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/37 | Mr Sugar, Fevvers, Lizzie | Backstage | N/A | Wings, Knife, Glass for drink, Gag | Mr Sugar persuades Fevvers to let him have her wings. Lizzie stops her. |

*There is a long pause after the explosion. We are in a bare, white landscape.*

*COLONEL KEARNEY enters with his pig.*

KEARNEY: Sybil.

Listen to me.

Everything is lost. The circus is blown up. All the animals dead. Buffo dead.

We might be the only ones left alive.

But hell! We won't let a little thing like this stop us.

We started with nothing and we will start with nothing again.

I throw down my challenge to the shooting stars – we will return with bigger and more ferocious tigers, with elephants.

Never say die? Eh Sybil.

Wake up Sybil. Wake up.

*SAMSON enters with a pile of wood.*

STRONG MAN: I make fire for you.

I have been too strong and too simple with my muscle.

I am sorry, the Mignon.

MIGNON: It's alright.

*PRINCESS enters. She sees MIGNON.*

PRINCESS: Mignon!

MIGNON: You can talk.

PRINCESS: I can talk as well as you can.
I remained silent only for the sake of my cats.
They hated the human voice
As much as they loved my music.

My father taught them to love music.
My mother taught me to play.
We have never been to Abyssinia.
We are from Marseilles.

MIGNON: What is your name?

PRINCESS: Rhodora.

*FEVVERS and LIZZIE enter.*

FEVVERS: Jack! Jack!

LIZZIE: What do you want him for?

FEVVERS: I just want to know he's alright.

LIZZIE: And what are you going to do if we do find him? You know how it ends – misfortune is overcome, the lovers reunite – and then… Marriage.

FEVVERS: Marriage?

LIZZIE: Orlando takes his Rosalind. She says, 'To you I give myself, for I am yours.' And that goes for a girl's bank account, too.

FEVVERS: I'm not giving my bank account to anyone.

LIZZIE: That's my girl. Here's to the death of the happy ending!

FEVVERS: Oh but Liz – think of his soft look – as if you could mould him any way you want. Surely he'll have the decency to give himself to me, not the other way round. Let him hand himself over to me and I will transform him. You said he was unhatched, Lizzie. Well I'll sit on him. I'll hatch him out. I'll make a new man of him – a fitting mate for the new woman, and we'll march onward hand in hand through the New Century.

LIZZIE: You don't know the first thing about the human heart. It is a treacherous organ and you're a greedy girl. Selling yourself is one thing – but chucking yourself out with the bath water is quiet another. What happens to that unique indivisible you, if you rashly throw yourself away? It falls to bits, that what happens to it. I raised you to fly up to the heavens, not brood over a clutch of eggs!

FEVVERS: You're jealous!

LIZZIE: I never thought I'd live to hear my girl say such a thing.

*WALSER emerges from the white stuff where FEVVERS is sitting.*

In my opinion, the white landscape and the narrative suggest death, which is defined as the irreversible cessation of the processes of life. Following this idea that the characters are dead they could be having an Intrusion of REM dreaming, be in consciousness, or the brain could be releasing neurochemicals that recreate the events that happened in their life.





| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/38 | Colonel Kearney, Strong man, Mignon, Princess, Fevvers, Lizzie | White Landscape | N/A | Pile of wood | After the explosion we enter a bare, white landscape, where we learn that Princess can talk and Fevvers admits her love to Lizzie about Jack. |

# Group Mood Board - ***"Bare, white landscape"***















Oh gawd.

JACK: Fevvers.

You want to know what I want?

I want to see you lying wherever you are lying
Your hair caught in your fingers as you sleep
I want to see your breath tickle the pillow
Your fat cheek glowing hot against your wrist

I want to hear you laughing as your eyes
Wake up and start to eat another day.
I want to listen to you sing, just once
Without imagining a gilded cage.

I want to feel the dark warmth of your body
Rising like hands to hold me as I write.
I want to taste the dry earth smell that drifts
About you as you think and breathe and speak.

I want to feel each beat of life in you,
Each taste, each song, each joke, each fear, each dream.

*LIZZIE has found a radio. She turns it on. It plays the music of Nina Simone.*

*JACK and FEVVERS fly.*

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/39 | Jack, Lizzie | White Landscape | N/A | Radio – playing *Nina Simone.* | Jack admits his love for Fevvers, and they fly away together. |

The radio was first used in the early 1900s mainly as a way of contact for ships with the land. Radio messages were transmitted and received using the Morse code's 'dots' and 'dashes' (Burns, 2016).

I was surprised to discover that radio broadcasting for music started being experimented on around 1905-1906 and commercially appeared around the 1920s. This suggests that the characters mysteriously jumped forward a minimum of 5 years after the explosion (Wikipedia, n.d).

Nina Simone was born February 21, 1933 and was known as the voice of the Civil Rights Movement.

| Act/Scene | Who | Where | When | Props/Costume | Action |
|---|---|---|---|---|---|
| 2/40 | Vesta | White Landscape | N/A | N/A | Vesta ends the play. |

VESTA: The laughter of the happy young woman rose up from the wilderness in a spiral and began to twist and shudder across the cold new world, as if a spontaneous response to the giant comedy that endlessly unfolded beneath it, until everything that lived and breathed, everywhere, was laughing.

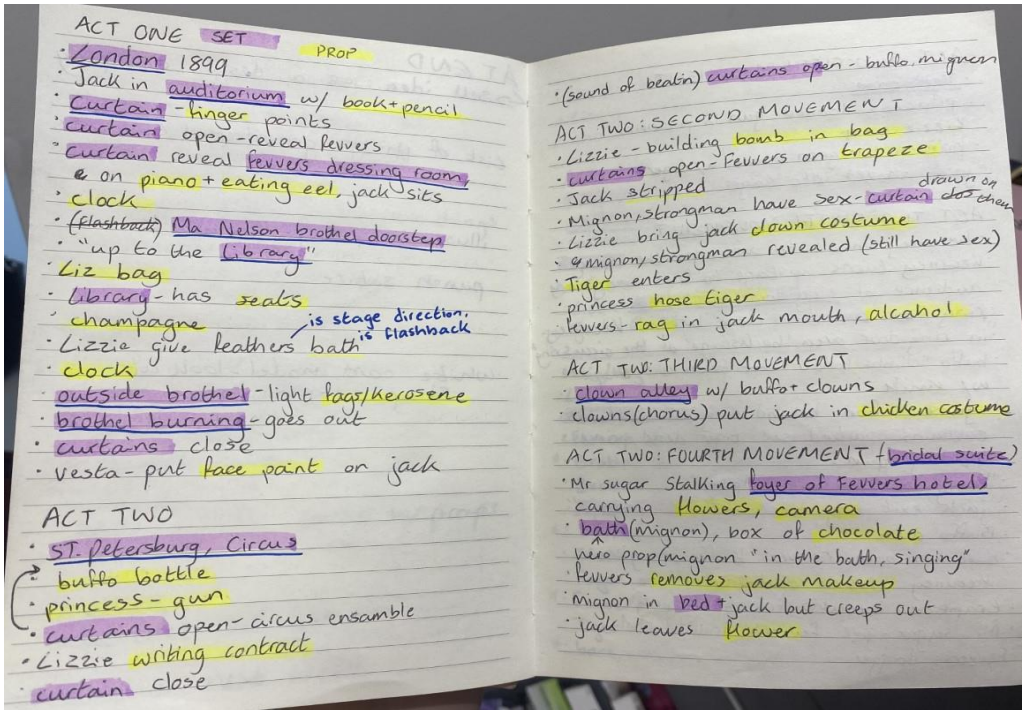
Fevvers, sputtering to a stop at last, crouched above him, covering his face with kisses.

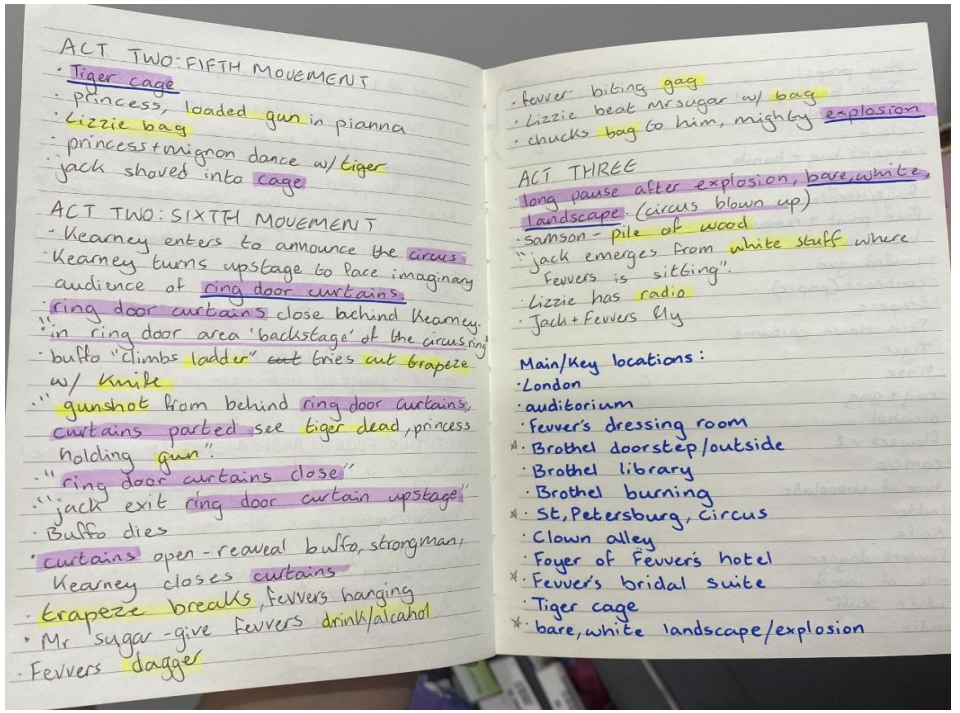
Oh how pleased with him she was!

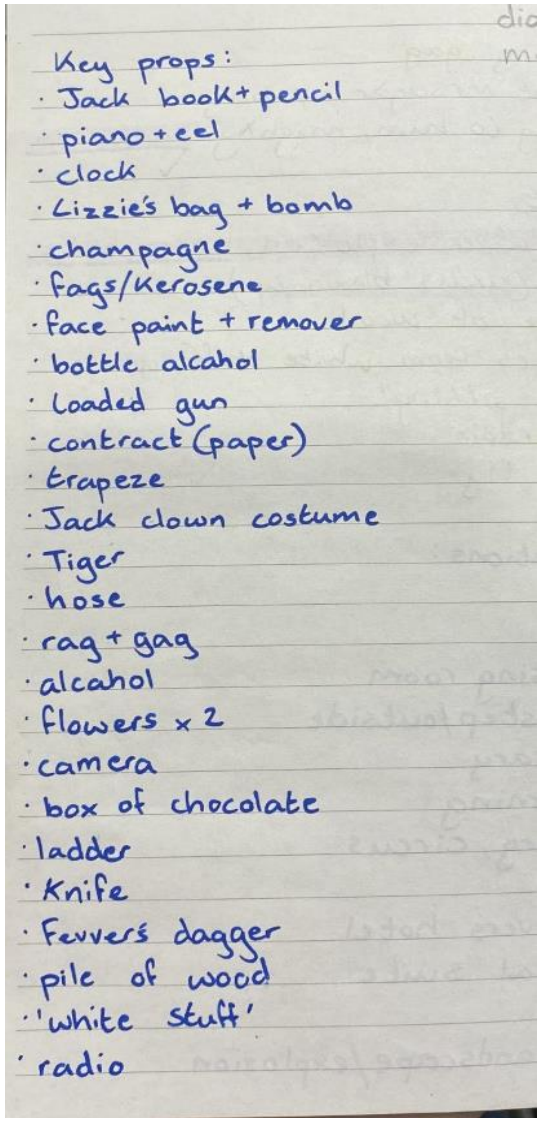
*Company sings 'Do You Know of the Land Where the Lemon Trees Grow?'*

# Key Props and Locations

Collaborating with Courtney, we created a list of key props and locations, by doing this we were able to understand what props/locations were necessary to include as characters required to interact with them. I annotated and highlighted key events within each act, as shown in the images below, to make the process easier and to ensure nothing was forgotten.



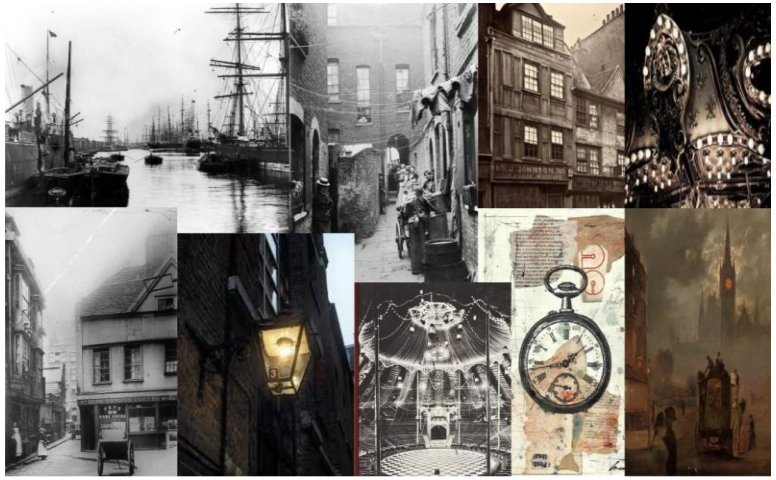

I would like to explore simple yet effective storytelling, as many of the locations are flashbacks, these can be portrayed through lighting, props or puppetry. Therefore, I decided that for the story to progress the following locations are essential:

- Brothel doorstep/outside.
- St. Petersburg, Circus.
- Fevvers Hotel Europe.
- Bare, White Landscape/Explosion.

# Initial Mood Boards




Within this mood board, I started looking at set design inspiration on Pinterest. Considering the group meetings and research that's been conducted, I have decided to focus on circus tents, nautical elements and stage designs.



Looking at the dark and dingy side of London. Particularly focusing on the lighting and feel of the location: dirty, mysterious and dull. I have mostly focused looking at poor and working-class homes.



I have also explored the dark side of the circus and how it brings the evil out of the characters. A common theme with each mood board is the warm lighting inspiration.

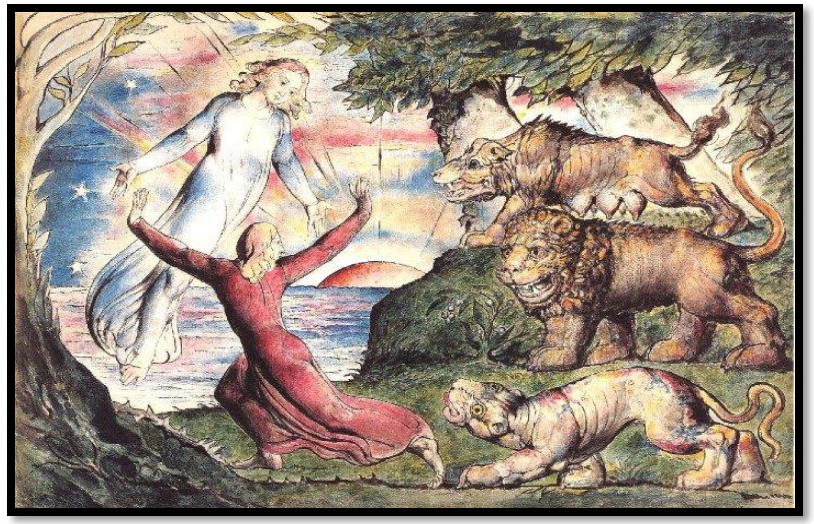
# Key 19th Century European Art Movements

Where previously artists were commissioned to produce artwork on behalf of a client, it wasn't until the 19th century that artists began to produce work of their own accord and explored new areas of interest. The development of transportation of rail travel, fueled communication across borders created new ideas and artistic influences.

Over the course of the 19th century, many innovative and original art movements and styles were born, which I will discuss. (Mayfair Gallery, 2018).

## Romanticism: c. 1750-1890

Romanticism was part of a larger artistic movement that included literature and architecture as well as painting. The art movement emphasises the emotional, personal and imaginative aspects of art. It was partly a reaction against the Industrial Revolution and a reaction against the philosophically logical age of the Enlightenment. With the appreciation of natural beauty, emotions and the senses over reason and logic. Romanticism was also influenced by spiritual beliefs, folk culture and an interest in the medieval era, which characterised some of the paintings produced during the period (Mayfair Gallery, 2018).



Dante running from the Three Beasts in William Blake's Illustrations to Dante's Divine Comedy: Hell, Canto 1, 1824

## Realism: c. 1850-1900

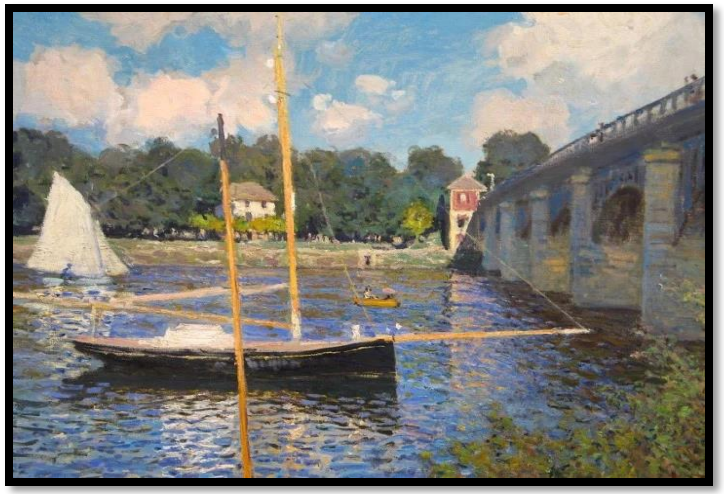
Realism was interested in the realism of the subject matter, marking a departure from Romanticism, which elevated subjects to monumental importance. Realism was interested in common laborers and normal, everyday people as its subjects. The movement was concerned with the truthful representation of subjects and artists avoided embellishments or implausible elements (Mayfair Gallery, 2018).



A Burial at Ornans by Gustave Courbet, 1849

## Impressionism: c. 1870-1920

The movement originated from a group of Parisian painters who gained fame during the period for their violation of the rules of academic painting, which favoured carefully finished, realistically precise paintings at the time. In comparison, impressionism introduced a new visual and technical style of painting. The key features are the fine, light, highly visible brushstrokes that bring attention to the accurate depiction of light throughout the day and night (Mayfair Gallery, 2018).



The Bridge at Argenteuil by Claude Monet, 1874.

## Post-Impressionism

Post-Impressionism was the last important European artistic movement of the 19th century. The movement was born out of many artists' dissatisfaction with the blurred, blended appearance of Impressionist subjects and compositions, which they thought lacked structure. The colours used within post-impressionism art were bold and vivid, often bordering on unnaturally vibrant, and the subject matter ranged from landscape painting to still life painting (Mayfair Gallery, 2018).



Wheat Field with Cypresses by Vincent Van Gogh, 1889

In conclusion, many British artists took time to study in Paris, described as the "capital of the 19th century" by German thinker Walter Benjamin for its rich cultural and artistic atmosphere. However, economic and social stability in London offered greater opportunities for patronage and drew in artists from France and Europe. In the wake of the Franco-Prussian War in 1870-1 and its aftermath, London saw an even greater number of French artists settle which contributed to the diverse range of its artistic output and movements as discussed (Tate, 2015).

# Changing the Future with Art

The middle of the nineteenth century was a period of extreme political unrest and deprivation. The Industrial Revolution had led to great wealth for some but suffering for many others. Famine, financial depression, pollution, and stark social inequality characterised the period (Ward, 2020).

Victorian artists, viewers, and critics believed art could change the future. As poverty, hunger, and disease problems increased in industrial Britain, many artists began to consider how their art could benefit society (Ward, 2020).

Believing that art could change minds and create action, they produced paintings, prints, and decorative objects that were designed to comment on social problems, but also actively participate in solving them (Ward, 2020).

I am interested in exploring how Victorian artists developed strategies to confront social problems and incorporate this into my work to raise awareness of the urgent and challenging situations the characters faced in London.



**Applicants for Admission to a Casual Ward 1874, Luke Fildes (1843–1927)**

Luke Fildes was an artist whose work most reminded viewers of newspaper illustrations. Fildes began his career as a graphic artist, designing news illustrations of London street life. One of his best-known newspaper illustrations was the inspiration for his 1874 painting *Applicants for Admission to a Casual Ward*, which shows people queuing for tickets to a London night shelter, known as a casual ward. This painting depicts poverty in a realistic way that many do not see. Many art critics viewed this painting as visually ugly or emotionally painful however most saw its frankness about poverty and took auction from it.

# Exploring More Art Styles

## Decoupage

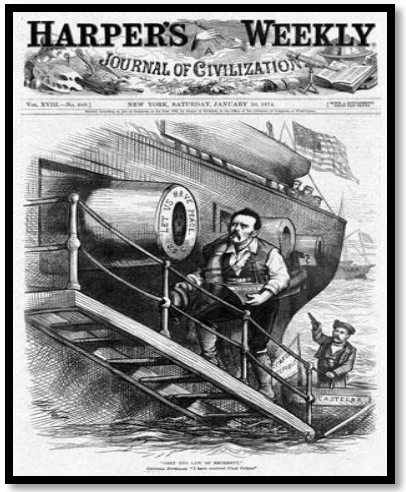
In 19th century England, during the Victorian era, hand coloring and intricate cutting out, and florid collage-style was a popular art form. This coincided with the introduction of Valentine cards, decorative and embossed papers and braids to embellish surfaces such as screens, lamp bases, linen boxes and much more.





## Relief Printing

The history behind 19th-century printing is bound with engraved boxwood blocks, which was the most significant piece of illustration technology. Wood-cut also dominated Victorian book illustration.





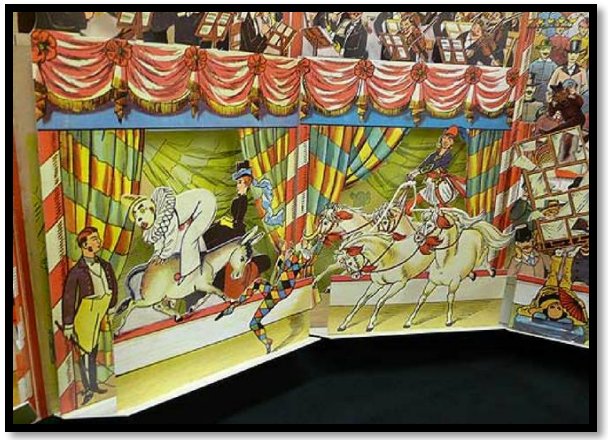


## Illustration

Looking at Victorian illustration, I found out that line illustrations were popular during the 1880s, and many artists took a linear approach by using implied lines and continuous lines to create harmonious compositions to suggests changes in tone and texture.

## Pop Up/Moveable Books

Lothar Meggendorfer (1847-1925), combined mechanical devices to children's picture books, with multiple movements on a page. Sometimes there were five parts of the illustration moving simultaneously in different directions. He sometimes used tightly coiled copper wire to attach levers so that a single tab when pulled would activate all of them with some mechanisms delayed until the tabs were pulled further out (SLV, 2018).



# Illustration – Line Drawing History

Line art, or line drawing, is one of the elements of visual art along with form, shape, colour, value, texture and space.



**What?**

Line drawing consists of distinct lines against a solid background, the lines can be abstracted, descriptive or implied. Elements like shading and colour gradients are absent from these drawings, allowing the focus to be on the lines themselves. Throughout art history, artists have created influential art using the line as a principle means of visual expression.




Sculpture group *Laocoon and his Sons,* has been an inspiration for renaissance artists in the 1500s, who were interested in how the sculptor used fluid lines to create harmony. Artists from this period continued to use implied lines to create harmonious compositions in sculpture, drawing and painting.

Leonardo da Vinci's painting of *Leda and the Swan* shows detailed line work used to create form and dimension. Pablo Picasso also created line drawings known as contour drawings, which uses a single continuous line (Stewart, 2020).

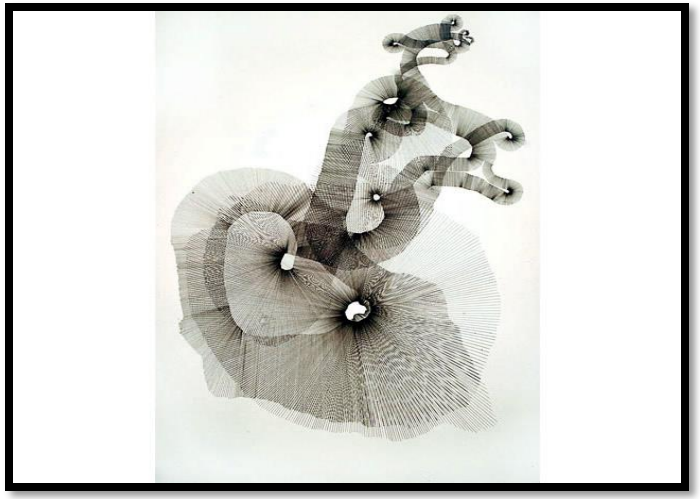
As a designer, I already use line and continuous drawings when sketching due to its fluid and free-flowing look. I will continue to use this technique within my prototyping and experimentation stages to create quick mark making especially as it is relevant and links to the period of the script.

# Contemporary Artists – Line Drawing



Paul Morrison is a contemporary British painter best known for his methodical black and white floral paintings and prints. His works are produced through a process of scanning and projecting historical and vernacular prints and illustrations (Artnet, n.d).

Paul Morrison works with the different scales and takes inspirations from timeworn engravings, botanical illustrations and comics (Artnet, n.d).



Peter Root creates contemporary line drawings using a series of straight graphite lines. These drawings create a curvaceous and flowing abstract form.

Using a variety of line thickness, Root is able to create an illusion of tone and form within his pieces.



Andy Mercer is very expressive with his line drawings by including mixed media. Using line drawing Mercer is able to exaggerate a mass illusion of a busy city scene using wobbly yet controlled lines. The contrast between the bold colours and architectural forms interest me as many of the line drawings from artists are monochrome.

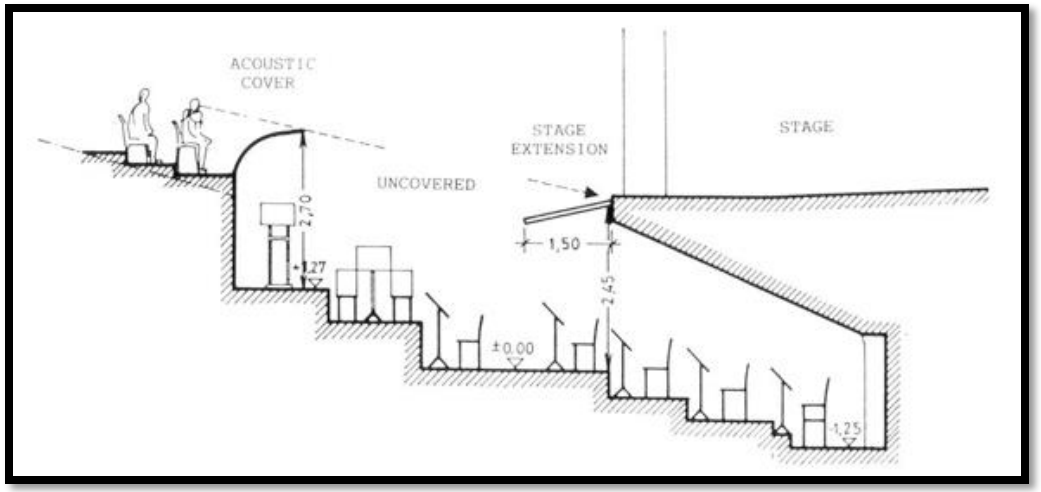
# 19the Century Theatre

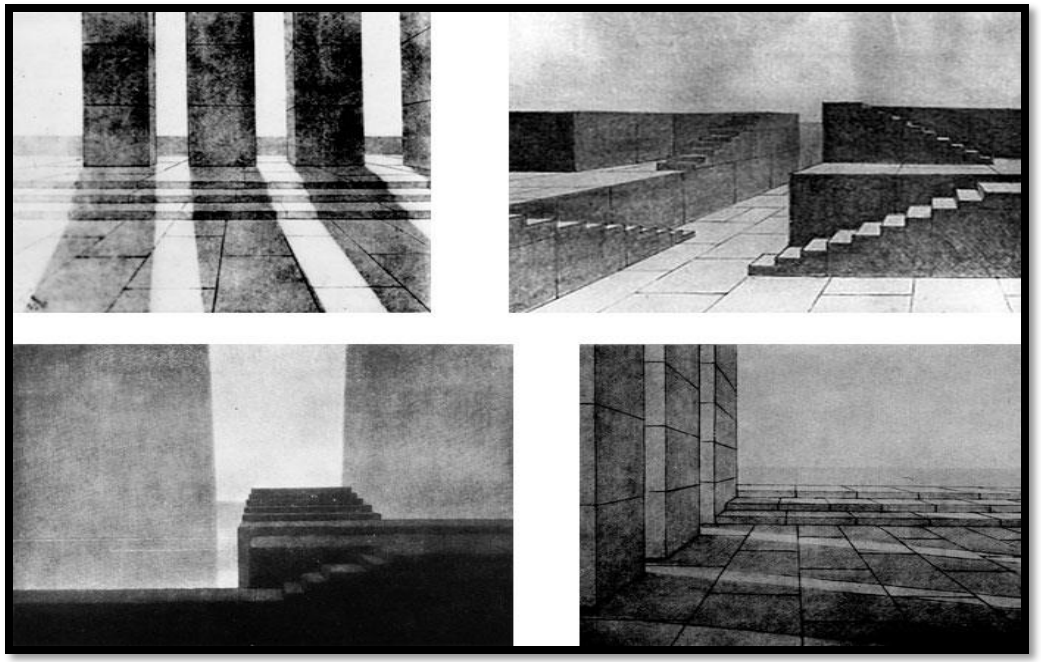
## History of scenery

During the Victorian period, in 1876 Wagner designed an opera house in Bayreuth, Bavaria. The first opera performed was '*The Ring'.* It was at Bayreuth where the first orchestra pit was invented. Here, the pit was recessed below and underneath the stage, creating a mystic gulf between the audience and the stage. The auditorium was designed like a fan shape, known as continental seating which could withhold 1,345 audience members on one single slope, rows of seating also extended the whole width of the auditorium.

In addition, a double proscenium arch which when unlit separated the audience from the stage. Producing a dreamlike feeling during performances and providing a physical reinforcement of the mythical feeling of Wagner's operas.

Adolphe Appia was a theatre theorist and designer whose work has greatly influenced the development of modern stage and lighting design. Appia designed sets in Germany, France, Italy and Switzerland. Collaberating with Émile Jaques-Dalcroze on numerous experimental theatre and dance productions. Appia rejected the use of painting two-dimensional sets for three-dimensional living sets for his *Mise En Scene* as he believed that shade and light was necessary to create a connection between the actor, the setting and the performance in time and space.



# Types of Theatre Spaces

**Proscenium stages**

Proscenium stages are known to have an architectural frame, known as the proscenium arch. The stages are deep and sometimes raked, meaning the stage is gently sloped rising away from the audience. Theatres containing proscenium stages are known as proscenium arch theatres and often include an orchestra pit for live music and a fly tower for the movement of scenery and lighting (Theatres Trust, n.d).

**Black-box or studio theatres**

These are flexible performance spaces which are a single room painted black, the floor of the stage at the same level as the first audience row. These spaces allow for temporary seating in different configurations to enable a wide variety of productions to be presented (Theatres Trust, n.d).

**Theatres in-the-round**

These have a central performance area enclosed by the audience on all sides. The actors enter through aisles or vomitories between the seating. The scenery is kept minimal and fully positioned to ensure it does not obstruct the audience's view (Theatres Trust, n.d).

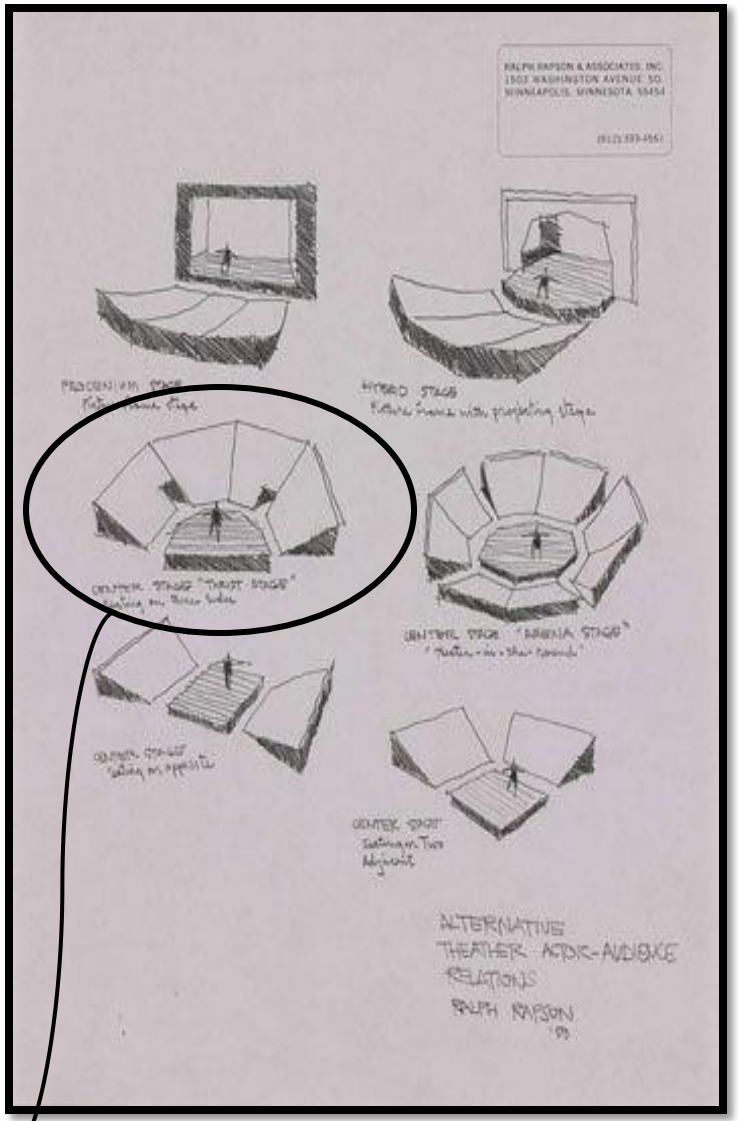
**Promenade theatre**

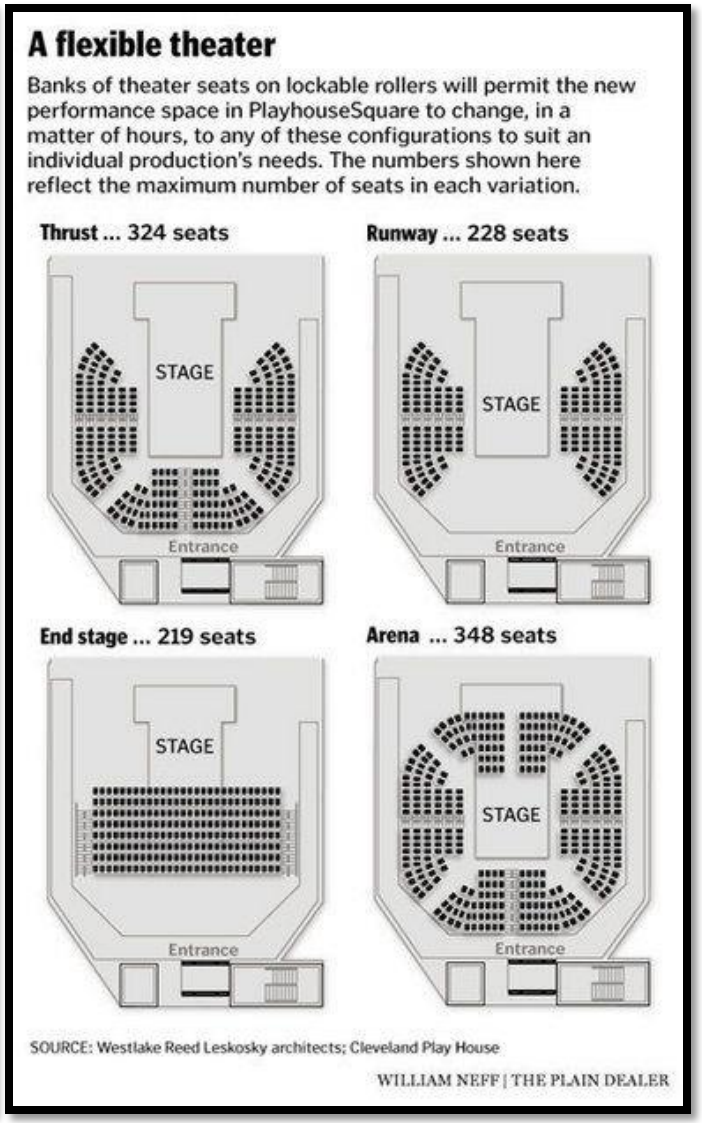
This type of theatre involves the audience moving from place to place following the actors and performance (Theatres Trust, n.d).

**Thrust stages**

Audience members sit on three sides of the auditorium. Such stages are often used to increase intimacy between actors and the audience (Theatres Trust, n.d).

**With my understanding of all the different theatre spaces, I am aware that the Llwyfan is a black-box theatre with quad truss structure all around.**



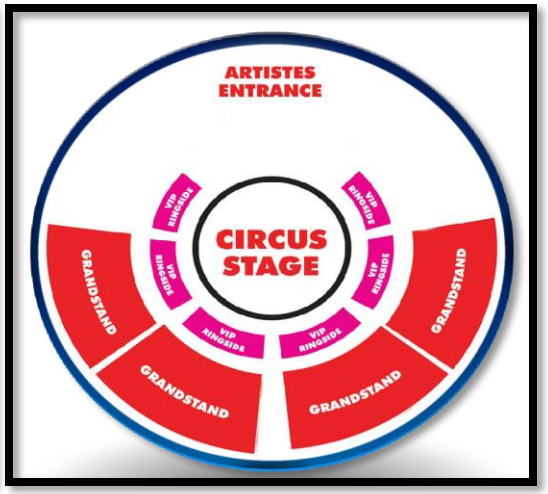

Typically, a circus arena seating arrangement would have the circus ring surrounded by audience on three sides, similar to a thrust theatre stage.

# Theatre Seating

As the Llwyfan is a black box theatre, it allows for creative freedom and versatility with the seating arrangements. I will explore a range of seating options and will discuss this with my group in a meeting.

As I have learnt from my research, during the mid 19th-century circus was performed in small tenting affairs to gigantic enterprises housed in permanent buildings or amphitheaters. Due to the range of circus arenas, there is a possibility to design a similar stage setting that best fits within the Llwyfan space.





# Performance Types

Immersive theatre dates to the 19th century where theatre involved a call-and response, where the leader puts out a call and an audience calls back a pre-ordained response. This concept has also been done within music, adding a participatory element. Even traditional proscenium theatre adapted some immersive and interactive elements (Space, n.d).

This type of performance can either be highly structured where the audience is taken from location to location, or performers prompt spectators in the right direction. Whilst, on the other hand, some immersive theatre shows allow the audience to roam freely in any direction to multiple locations. One thing I really enjoy about immersive theatre is that each individual audience member will have a unique theatre experience depending on their actions taken (Cash, 2020).

Another type of performance is environmental theatre where the key point is that the architecture of the space is essential to the performance. Within environmental theatre, the physical space is an essential part of the performance (Theatre Project, n.d).

Lastly is promenade theatre which is a theatre without fixed seating in the main part of the auditorium, thus causing the audience to stand and mix with the performance. The multiple-focus action and moving audience are the key characteristics of promenade theatre.



British theatre company, Punchdrunk is a perfect example of how they have been changing the form of theatre since 2000 by allowing audiences to explore and experience storytelling inside sensory theatrical worlds. The name Punchdrunk represents the company's ongoing ambition to make their audiences feel 'punch drunk'.

When discussing with the team, we were all interested in making the audience feel integrated within the performance and feel part of the characters disorientated world.

# Lighting Inspiration

Lighting is an essential part of theatre as it can completely change the tone, mood and atmosphere on stage, working closely with a lighting designer will help enhance my set design and the story. I am fascinated by how to manipulate the space with the use of spotlights to highlight a character or element on stage. By focusing one light onto an area, it will help separate the character from the set design and would be used to enhance a piece of dialogue or to emphasise the action, emotion, or expression of the character, particularly during the flashbacks.

I found myself drawn to the idea of using warm lighting as my research showed that during the 19th century most homes were lit by candles or oil lamps. As well as taking inspiration from lighting found in fairgrounds and carousels.

Looking at Rodgers & Hammerstein's production of *Carousel* The industrial carousel structure is lit with warm-toned bulbs, which is something I would like to take inspiration from. Similarly, George Bernard Shaw's production of *Heartbreak House* uses a spotlight on the actors with lights scattered which gives an enchanting and mythical feeling.

With countless combinations to be explored in regards to lighting, I would express in my pitch that I would like to use the revolve as the main source of light with additional spotlights and keep to warm tones.

Rodgers & Hammerstein's production of *'Carousel'*



George Bernard Shaw's production *'Heartbreak House'*



# Theatre Revolve

The standard revolve within theatre is a round floor or turntable within the stage floor that spins from a pivot point and is driven by a motor and controlled by an automation operator. The motor is connected to the turntable by a friction drive. The overall design of a revolve involves numerous steel wedges with timber on top and wheels on the bottom. In order to disguise the revolve a painted scenic floor is placed on top. The size ranges from 1.2 metres to 14 metres in diameter.

The benefits of using a revolve involve being able to move a large amount of scenery or props in a short time. It also allows for complex set changes to happen quickly and without interruption to the flow of the show. Or a scenery change can be artistically designed to become an integral part of the show.





# Audience Experience

During our design meeting on 02/01/2022, we discussed more in regards to the type of theatre experience we wanted to create for our audience. We have considered many options which I will discuss.

Things to consider:

- **Creating a Covid Safe experience?**

We have decided to create a Covid safe experience following current guidelines. Due to this, we will have to consider the number of people attending the event as from the 2nd of January Government guidelines suggest a maximum of 30 people for indoor events. In order to maintain distance, a cabaret seating style would best suit the stage and performance.

- **Audience journey to the event?**

There are 2 main entrances into the Llwyfan space, one through a door and the other being from a lift. Using the lift, we could create a grand entrance where the Creatures could interact and guide them to the designated space or seating.

- **Welcoming and comfortable space?**

Most theatres will have a café or bar where drinks and food may be purchased. In order to make the audience comfortable, a cloakroom is typically available to leave bags and coats in. When discussing with the group we did propose ideas about creating a Victorian inspired bar in the Llwyfan behind the seating.

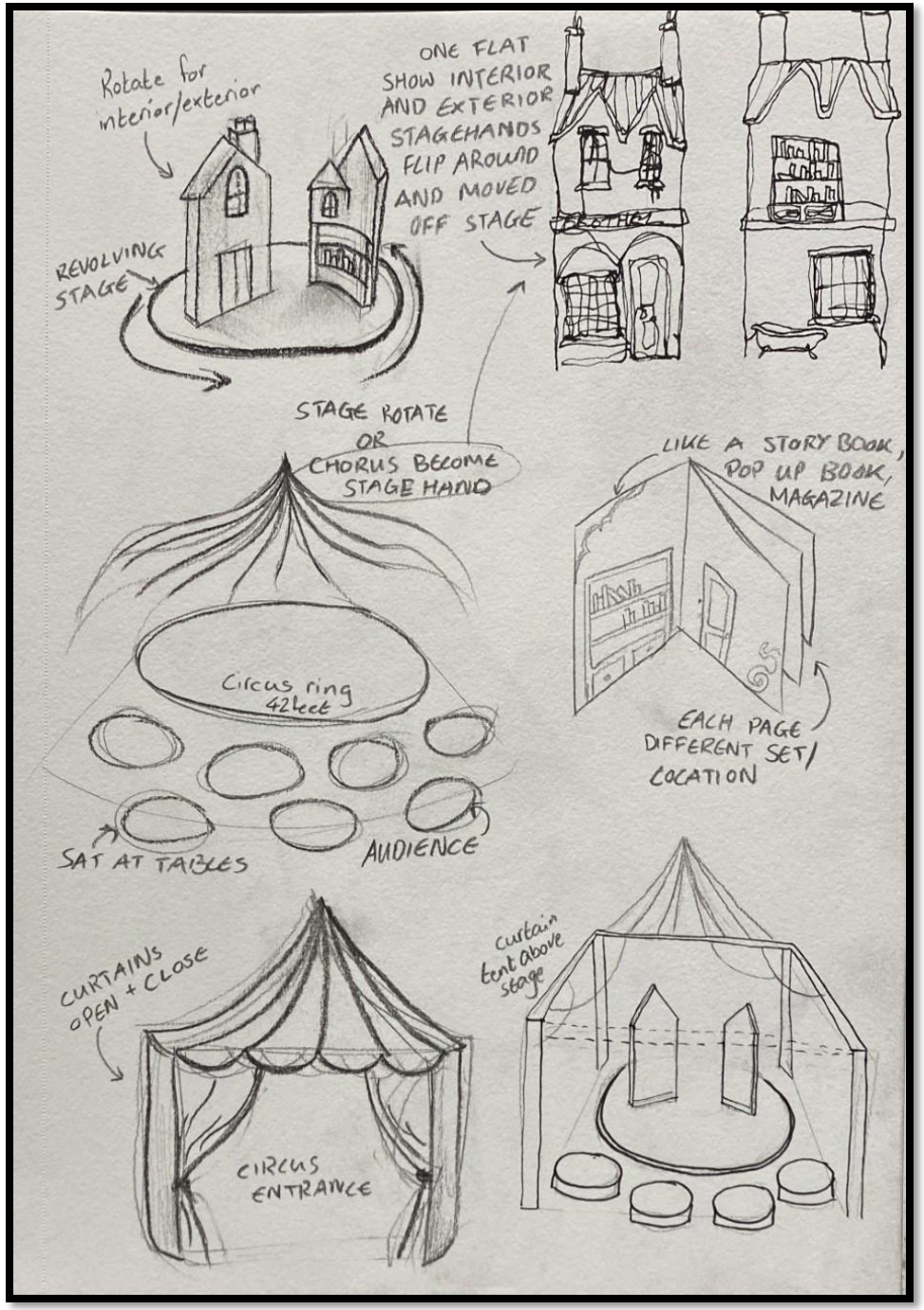
- **Element of immersive theatre?**

After researching more about immersive theatre, as a group, we were interested in exploring sensual experiences such as the five senses. Looking at how the audience should not only hear and see a production, but touch, taste, and smell it as well to truly feel part of the world. We also agreed to have some element of immersive theatre where the audience is guided by the characters to their fixed seating. An idea we had was to have tables for each family, to maintain covid distancing, but also having tables will allow us to place props or clues about the story or character.

Following the group's exploration of our 3 chosen keywords, mystical, circus and cage. I have decided to take inspiration from elements of research that I have conducted so far to sketch initial designs for the set. I am committed to ensuring that my set design links to our initial group research and allows for development.

**Analysis of the considerations of the designs:**

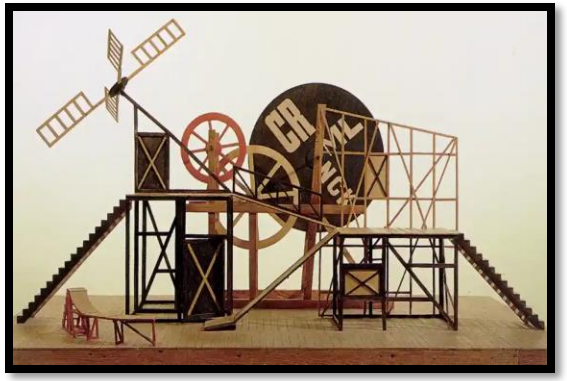
- The chosen space is the Llwyfan, therefore I need to consider the height and width of the space.
- I do not have a budget; I can be as creative as I want however, I would like to have an understanding of how it would be made.
- My biggest inspiration that will affect the aesthetics of the set design is the 19th century, I would like the audience to recognise that they are in a different time period.
- Creating a design that highlights social and economic issues of the Victorian period will indicate the living situation.
- Due to the multiple location changes, I must consider this within my design.

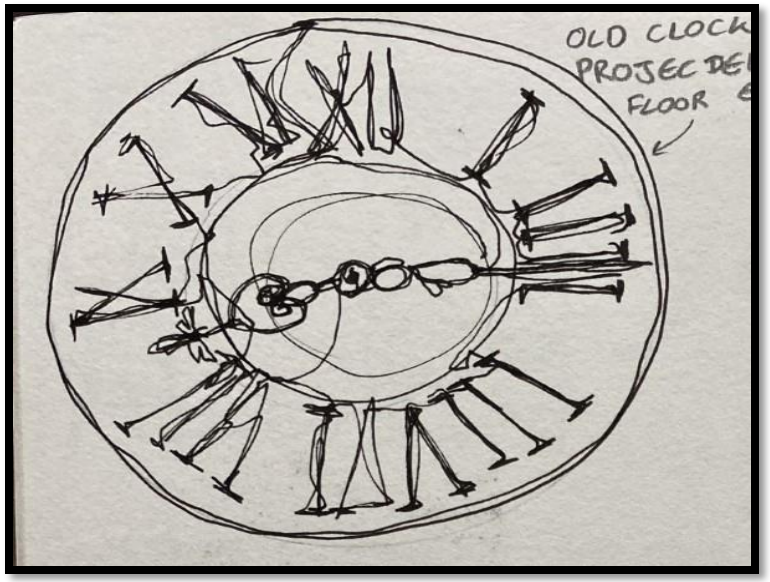



- Many of my ideas focus around the circus, which is the key location of the script, some ideas involve a canvas circus tent above the audience, an accurate circus ring size which fits within the space and lastly a circus door entrance for the audience to enter the space. I believe it is important to include element of circus either through the use of colour or shape.
- Another idea in order to showcase multiple locations is either a revolving stage or using the chorus as stagehand to rotate and move flats, I really like this idea as the chorus are constantly on stage and as per my research the chorus underscore the main action, and nothing can happen without them such as the changes in time/location.
- Taking inspiration from Tony Tripps pop-up book inspired model for the set of *The Importance of Being Earnest*, I explored how the set could be one big story book with a different location on each page. I am interested in the elegant look of Tripps design however I believe I could push this idea further.

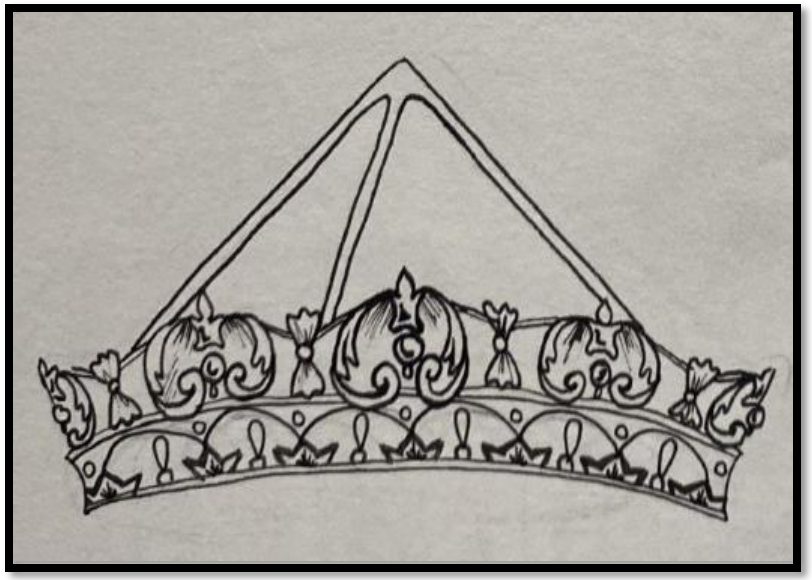
# Sketches

Vsevolod Emilevich Meyerhold was a Russian theatre director and theatrical producer who experimented with physical being and the symbolism of an unconventional setting. Meyerhold's work reminds me of cogs and a sense of power, unity and construction, as per Laurie's research Victorians were fascinated by inventions and this would be an interesting idea to look at.

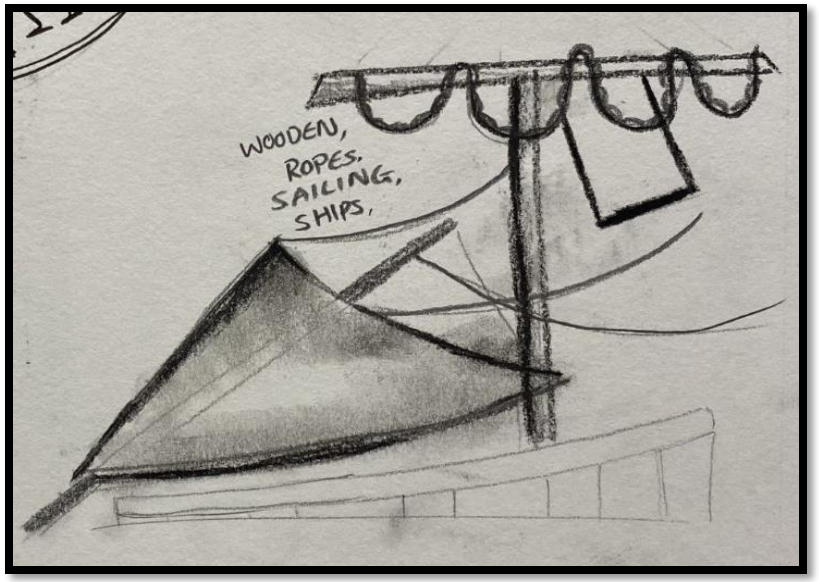





One key theme within the script is time, an example of this is when the clock strikes 12 numerous times. I did have an idea of projecting a clock on the floor or a curtain, using symbolism to represent the concept of memories and the future.



The sketch above was made using a fine liner to create detail and shading, as a designer I really like using this medium as it creates bold and strong mark- making. Here I focused on looking at the ornate details of a carousel.




Using charcoal I focused on the nautical references within the script, looking at how working ropes could be used to lift curtains. This sketch reminds me of Meyerhold's designs due to its bare structural shapes.






CIRCUS




GONG





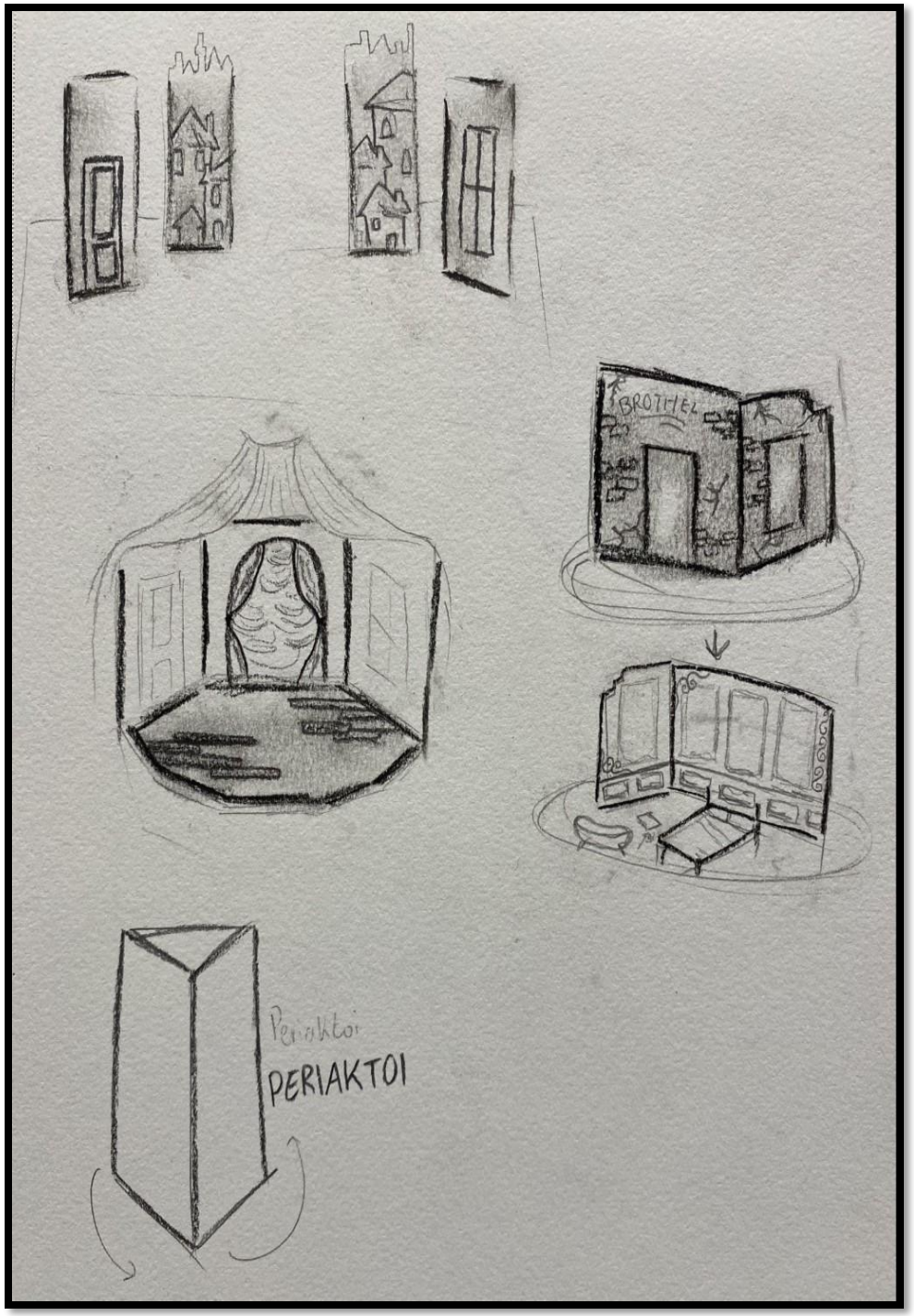








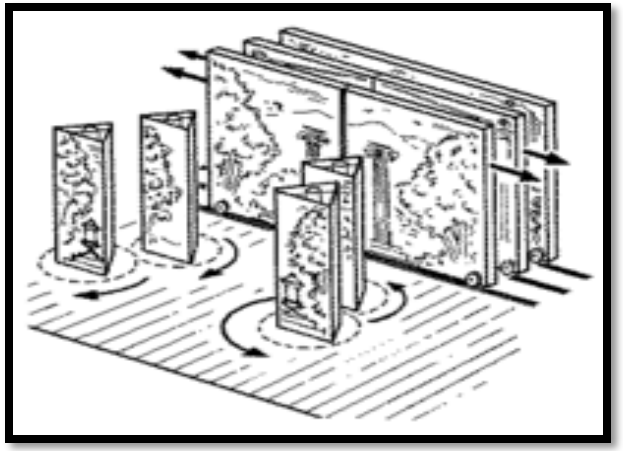





After my analysis, research and sketches were produced, I was able to select some ideas that I wanted to include within my overall set design.

The first selection is some sort of revolve. Originally taking inspiration from Greek productions with their three-sided pivoting triangle called the periaktoi which allowed for a different scene to be painted on each side. I would consider using a similar approach but also might give thought to the use of a turntable on stage.

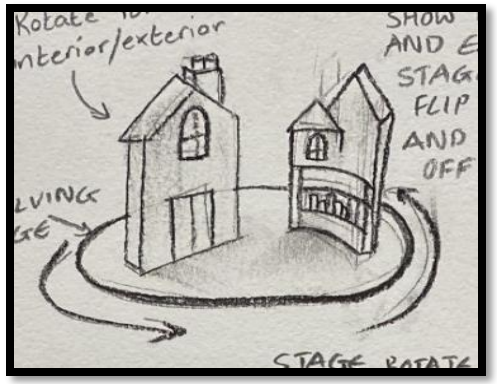
The second selection we agreed with was the seating arrangements, we decided to use a cabaret seating style and therefore I must consider this with my final design.





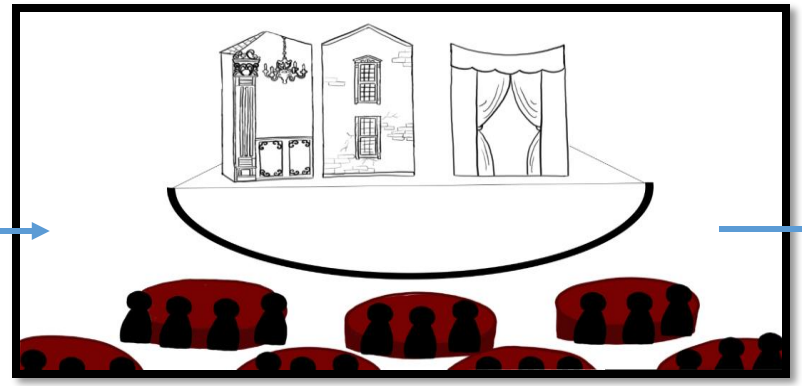


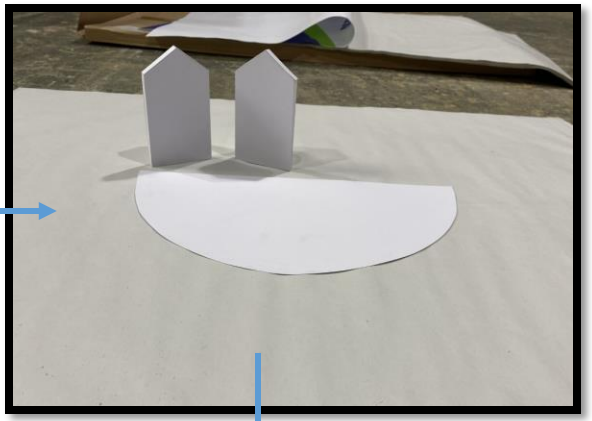
HideOut Theatre production of *Austin Secrets*

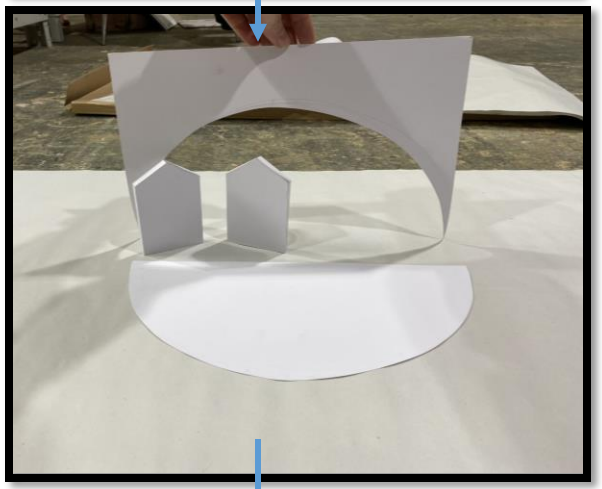


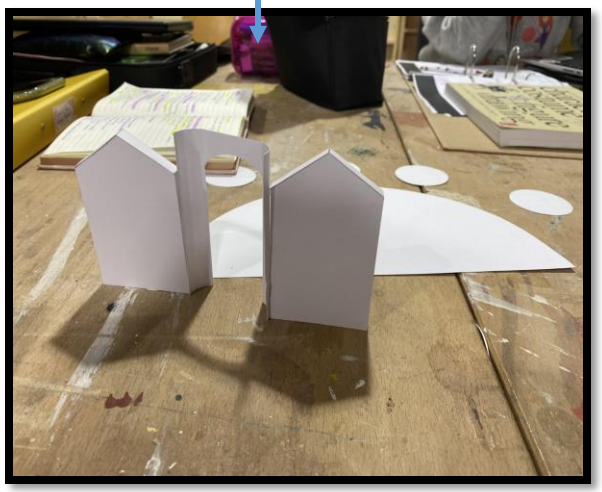












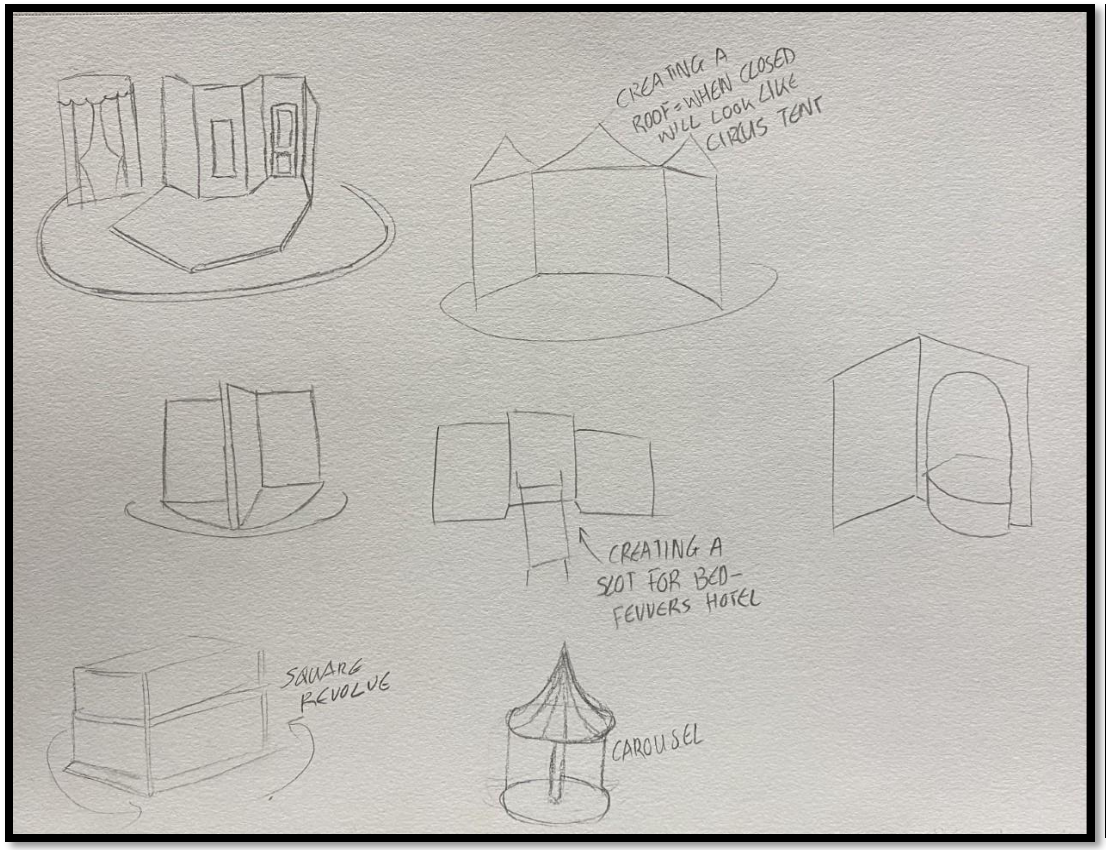
I found myself drawn to the idea of having scenery which could be moved by stage hands and portray two different locations for example London and St Petersburg similar to the sketches.

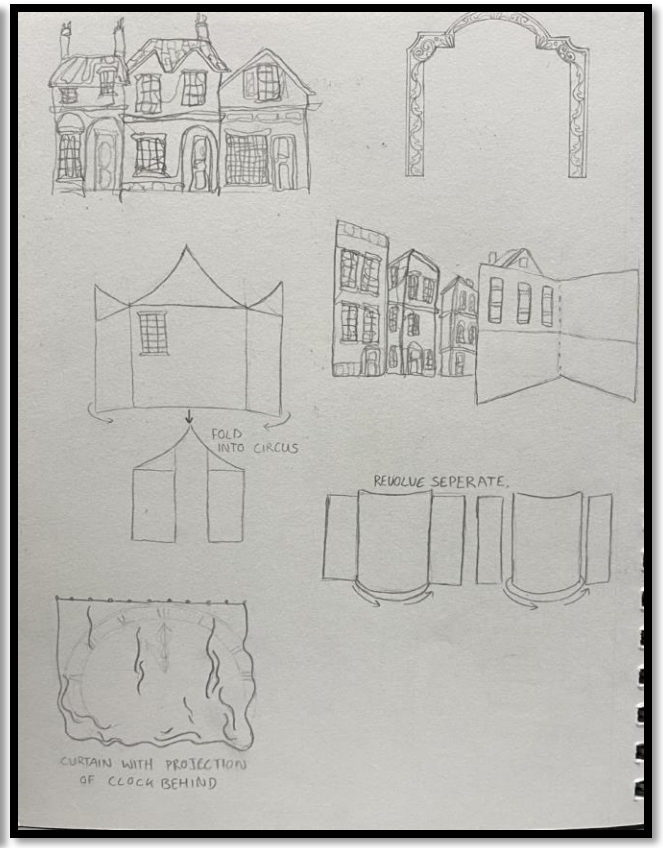
I firstly created a sketch model and then used Photoshop to add colour and detail, I found this fairly easy to do. I have added a circus ring entrance as I recognised this was a key element that Kearney interacts with in the circus.

Creating a small technical drawing of the stage on paper and a quick model using card, allowed me to experiment and prototype my idea. Being able to visually see the idea allowed me to communicate better with my team about my visions, this also allowed for interaction with the model to see how it would work within the space.

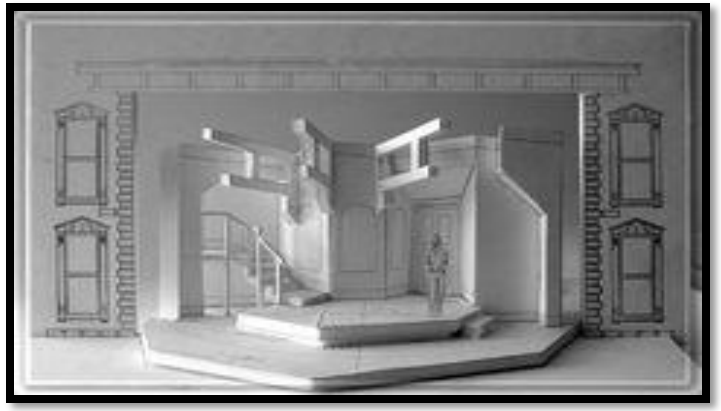
To ensure that I did not rush the process and commit I decided to incubate the idea for a day. I quickly realised that I was not completely satisfied with my idea and felt that I could push myself further, I will continue to problem solve and develop more ideas based on my learning.

Overall, from this I have learnt the importance prototyping by creating a model during the early stages of design as it helps identify aspects that need refining.




Something I am drawn to from both set designs below is the use of levels. Hindmarch's design reminds me most of a carousel which is an idea I wanted to explore at the beginning. I also like how each section represents a different room.



*Sherlock's Last Case* designed by Richard Finkelstein



Anya Hindmarch

**Exploring more ideas through sketching,**
**New analysis for designs:**

- Focus on simple storytelling, understand what key and essential aspects are needed to tell the complex story.
- Developing from my past designs, I plan to mainly focus on the use of one revolve for simplicity.
- One aspect I will keep is the main stage representing a circus ring.
- When discussing with the group, they all liked my line drawings that I produced especially of the London homes. Considering we wanted to focus on Victorian art within all aspects of our design I will consider including this art style in my design ideas.

# Es Devlin, *Don Giovanni Set Design*

The key stage elements consist of a two-story revolving house featuring doors, windows and staircases. Director Kasper Holten and his team decided early within the design process to use a blank canvas and projections to form the main visuals throughout the production. Using a programme called disguise, projection mapping was chosen for the entire process from the show design to sequencing and delivery. The reasoning for the video technology was to quickly bring to life each of the characters' obsessions. As the set revolves it shows broken staircases and handwriting and mark making designs all over.

The creative team on the production includes Es Devlin (stage design) and Luke Halls (video design). Working collaboratively, they were able to create a fluid and adaptable way of telling the story of Don Giovanni through the use of video projection.

Es Devlin's set design has inspired me by her use of a revolve and only showcasing key elements for the set. Keeping a simple design allowed for additional features like the projection mapping to create a dynamic and 3D effect that connects the whole space.

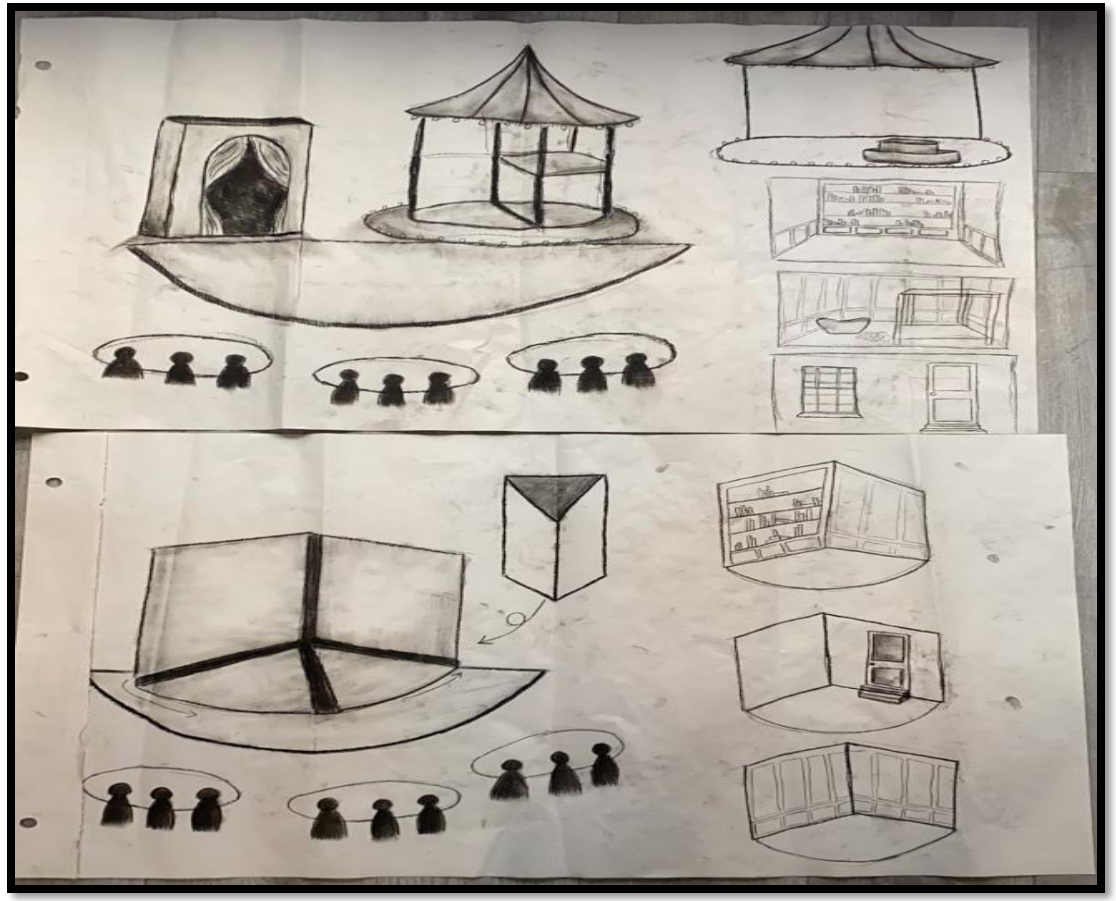




Taking inspiration from Es Devlin and other designers, I have used charcoal to create large scale designs (A1) that interest me.

My first design is a circular revolve with three sections for the brothel inside, outside and the Hotel Europe. Although the design is uncluttered and clean, I find it rather unamusing due to the lack of design elements.

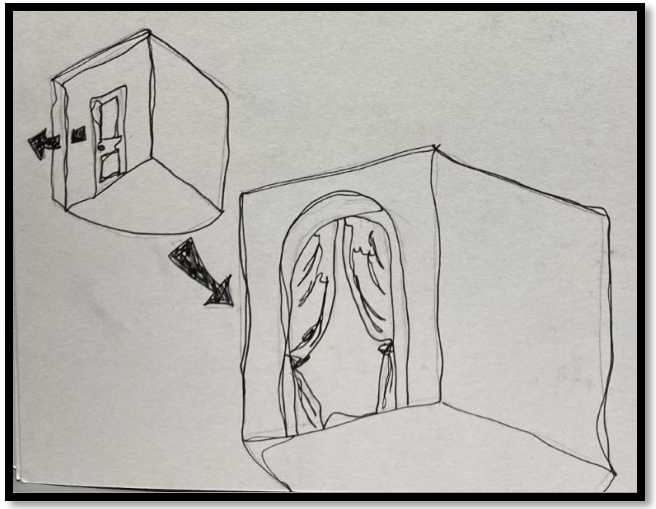
I developed the design further by creating 4 sectioned walls at the front of the revolve to display each key location and once turned around displays the circus. I prefer his idea as I have focused on the carousel element with a circus tent top and bulb lighting all around.



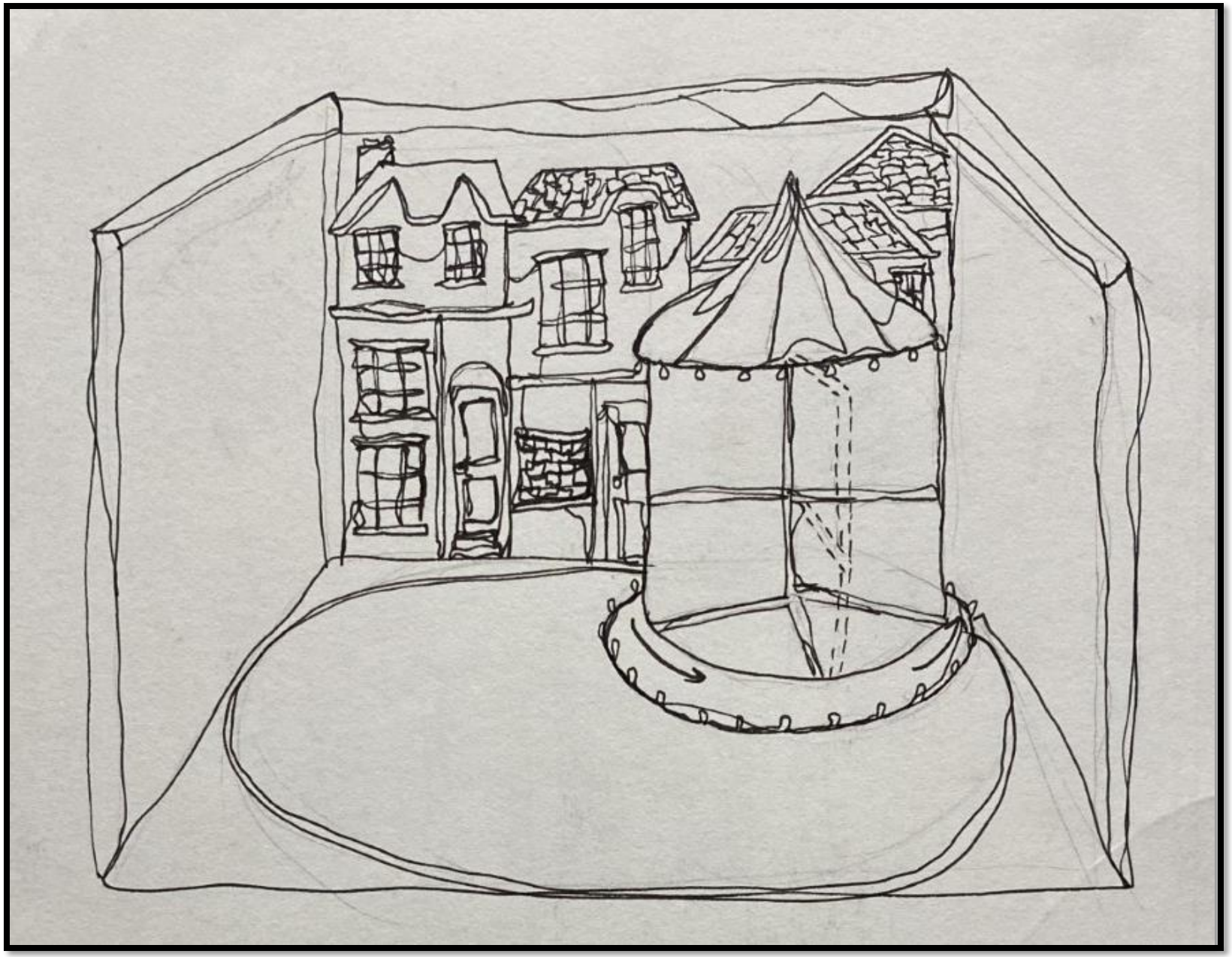
**Areas to develop:**

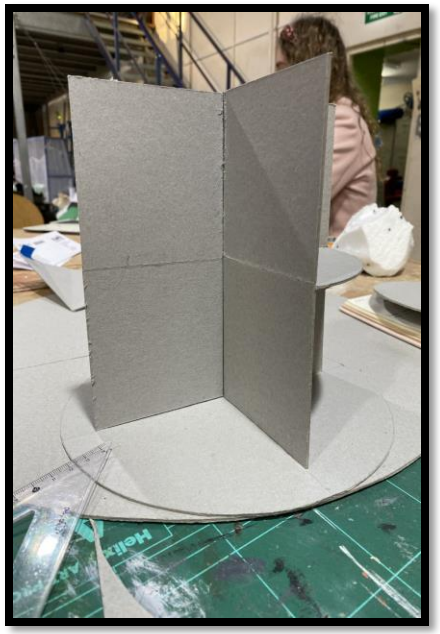
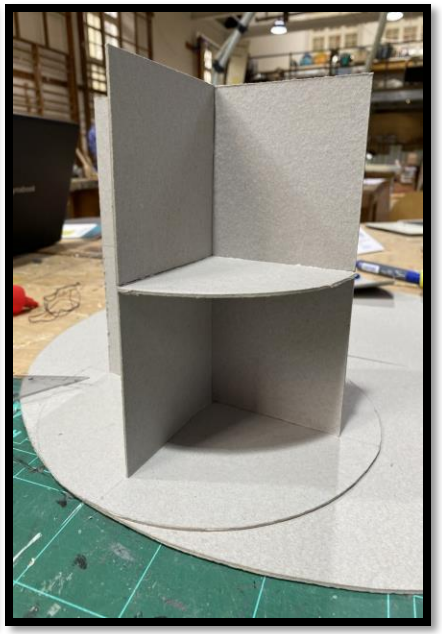
- In order to continue to improve my design, I would like to problem solve an idea for the circus door, I could include a door within the revolve itself as shown in my sketch.
- Within my designs, I have not considered the background or surrounding area. Ideas for this could be a curtain or as previously mentioned I could include the house line drawings to represent London.





I am happy with this design; I can see an improvement from my first idea and I believe it represents and links London and the Circus successfully. Furthermore,
as I've previously learnt, I will create another quick model to confirm my design.





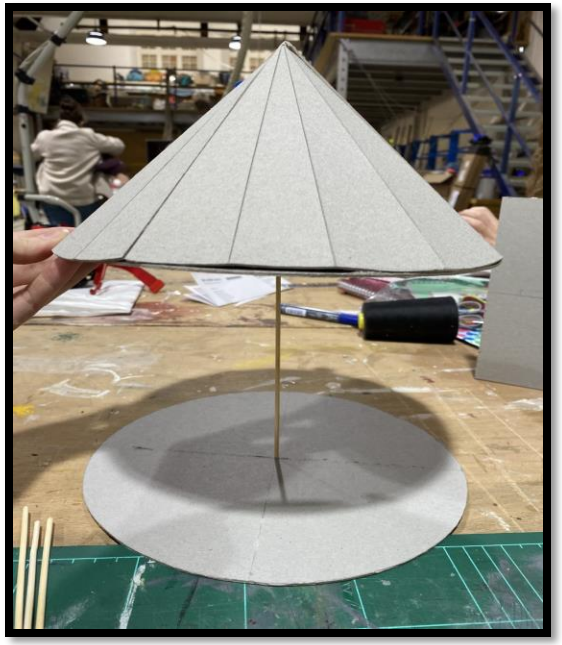
Once again, by creating the model, I recognised many aspects I had not considered which would affect the design, I created a list of all my questions and problems that I would have to solve which are the following:

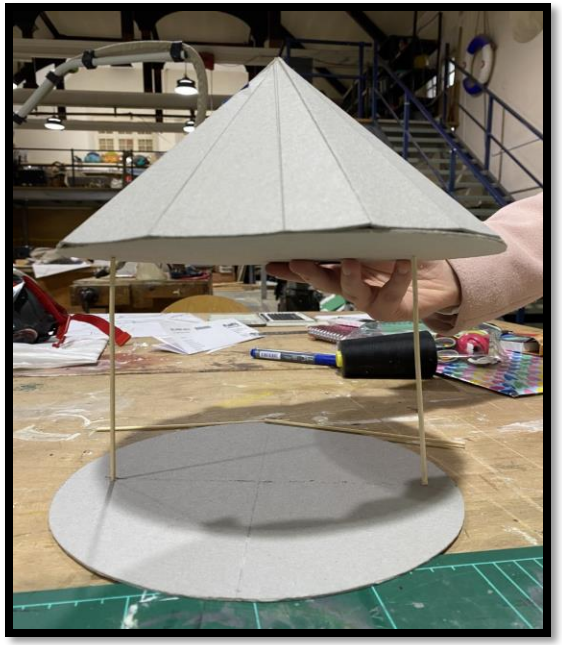
- **Sightlines**, due to the middle walls audience members won't be able to see all sections.
- **Stairs**, when I sketched the idea I did not consider treads for actors to reach the top space.
- **Lighting**, due to the walls and ceiling it creates a lot of shadows, I would have to consider how actors would be lit.
- **Flooring**, is the circus ring a cloth, raised or other?
- **Placement of revolve**, upstage or downstage?

From my list I have recognised numerous problems, the main issue in my opinion is the sightlines as it is important for each audience member to see the performance at all times. I asked my group and lecturers for advice and was able to generate some solutions:

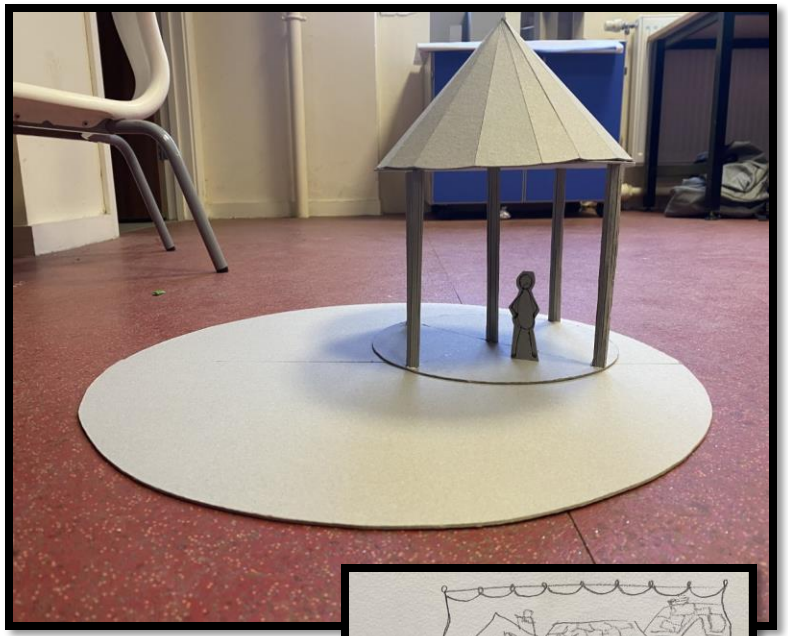
- Restart my design process from the beginning and choose a completely different style.
- Simplify the design even more.
- Design a new idea for separating the spaces.

Considering my available solutions, I will select simplifying my design due to the time restrictions. In order to plan the implementation, I hope to approach a more industrial style by having scaffolding to support the top and allowing the audience to see the whole revolve.







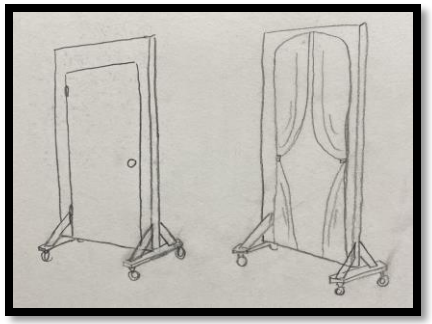


Through implementation, I have tested the new solution firstly by using wooden skewers then card. Due to the size, I believe it would work better to have 4 or 5 supports. If I were to build the set design, I imagine that scaffolding would be used as it can hold heavy weight.

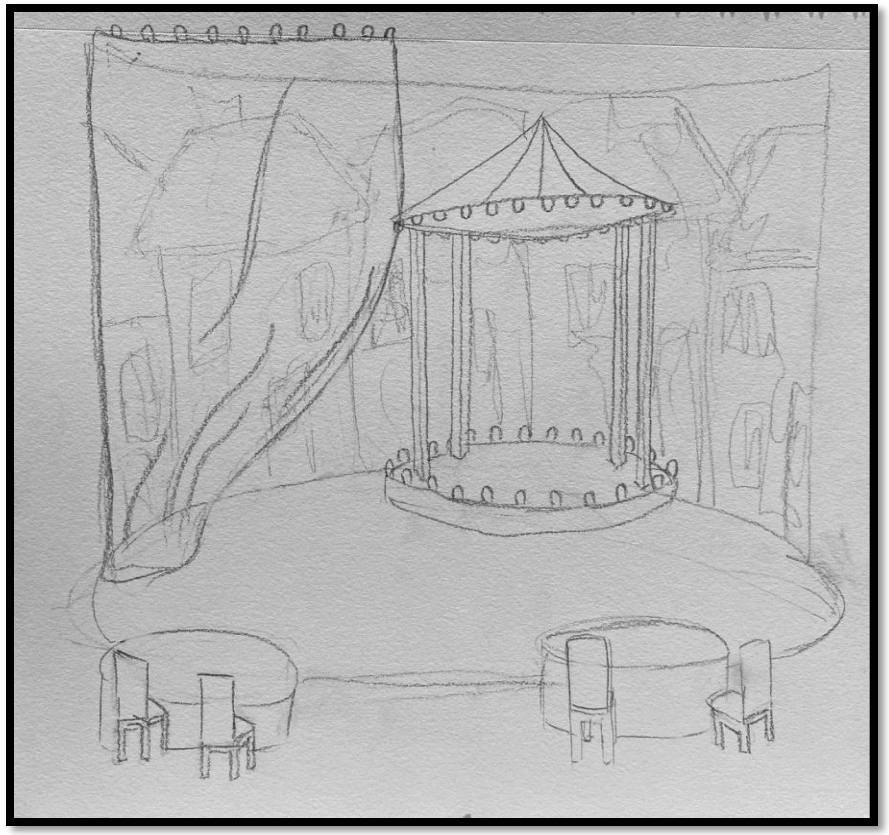
By making this change, it allows the audience to see the house designs behind which would have originally been hidden. Therefore, I believe this new solution and change has solved my main problem.

On the other, as I now no longer have sections or walls, I must decide on how I will showcase the different locations. One solution I have is to use backdrops made of muslin that is painted to showcase different scenery. However, I would need multiple for each location. A solution I have for the circus door involves moveable scenery; I like this idea, but I found out that moveable scenery is unreliable and would not fit my aesthetics. To overcome this, I could instead have actors bring on key props or scenery and use lighting and curtains to show actors entering and exiting off stage.

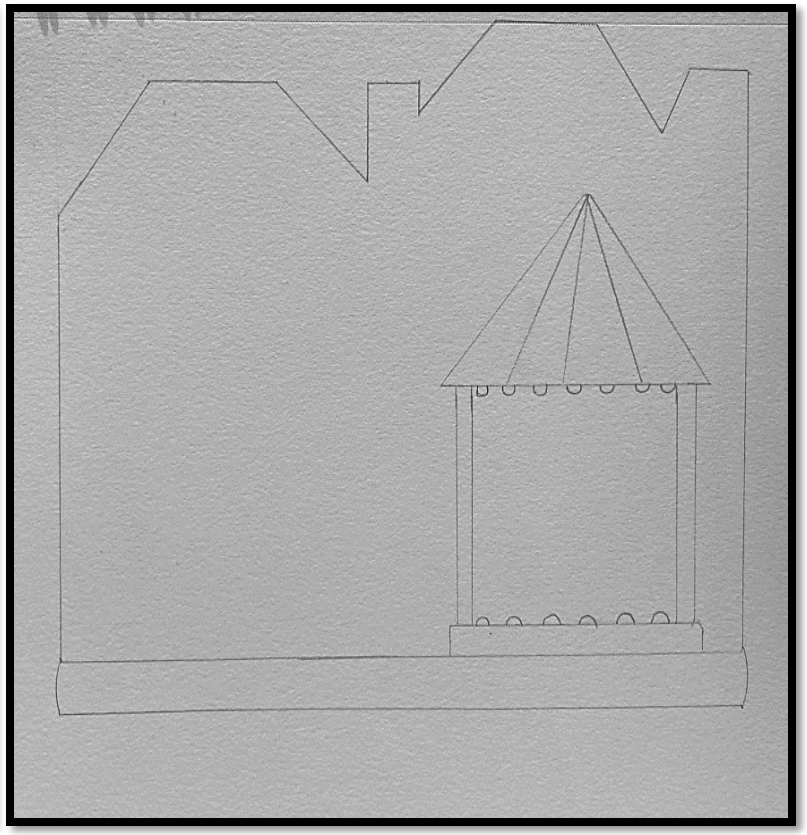




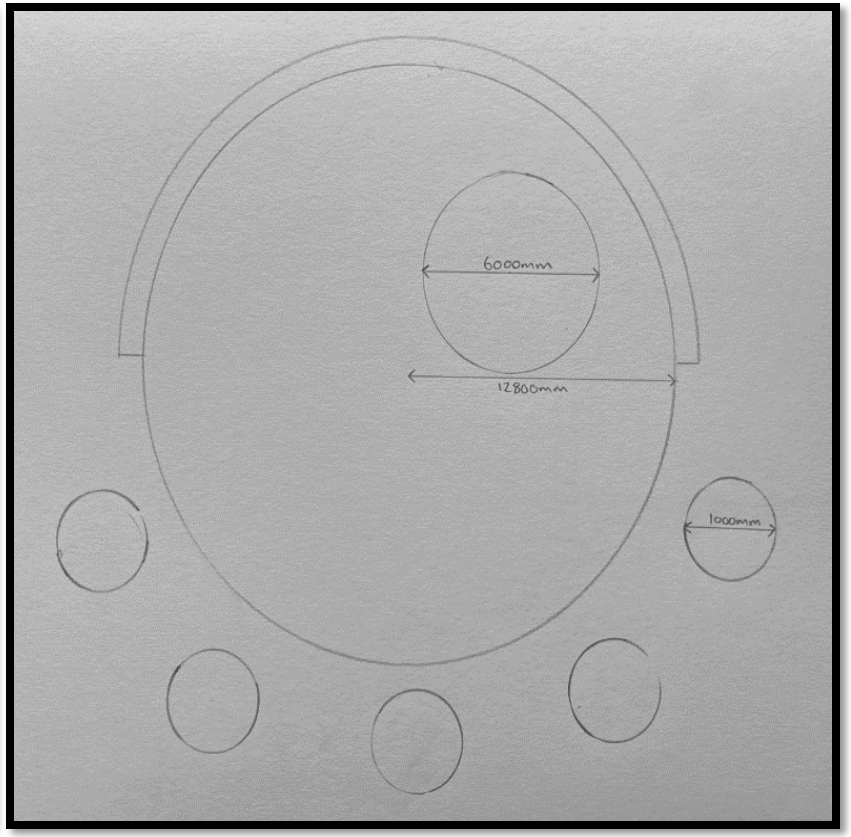
# Final Drawings



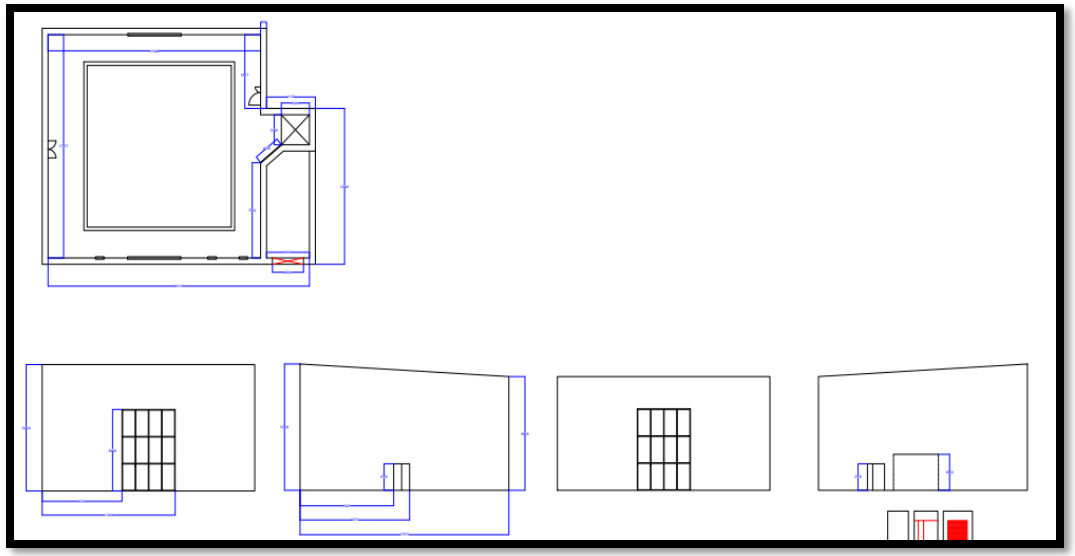
Detail Drawing



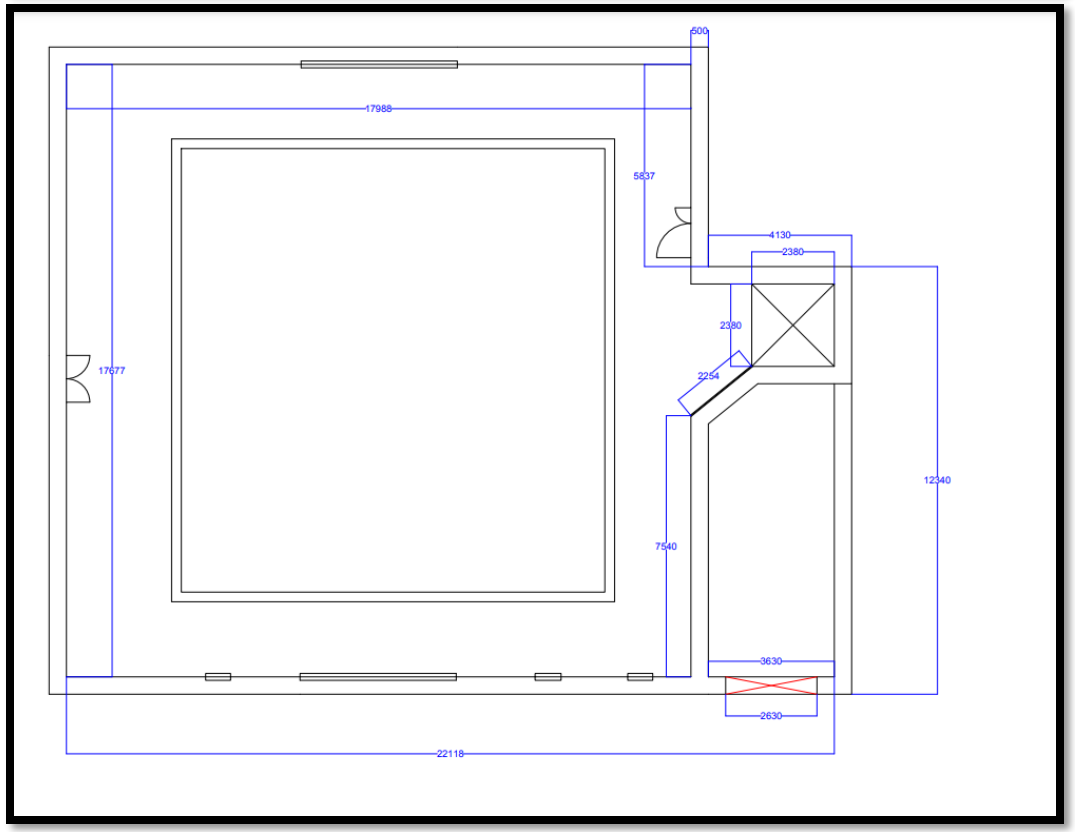
Elevation Drawing

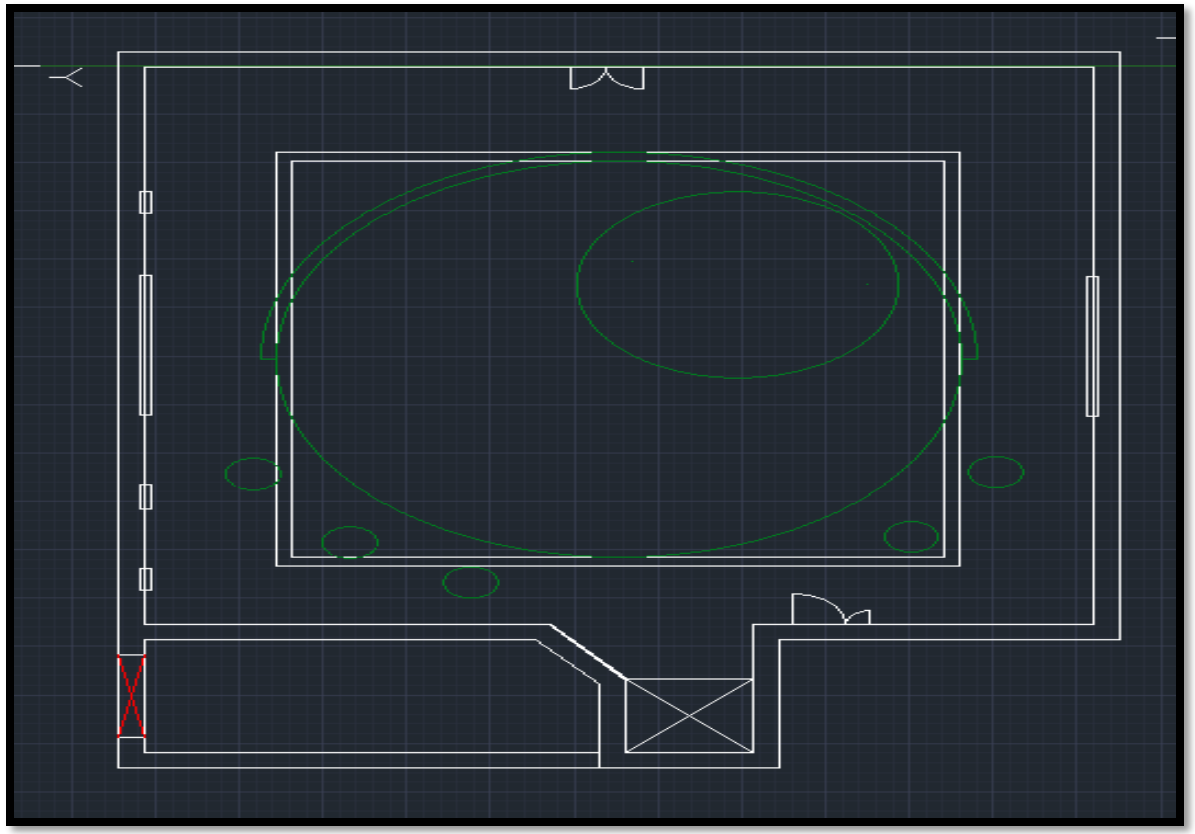



Plan Drawing

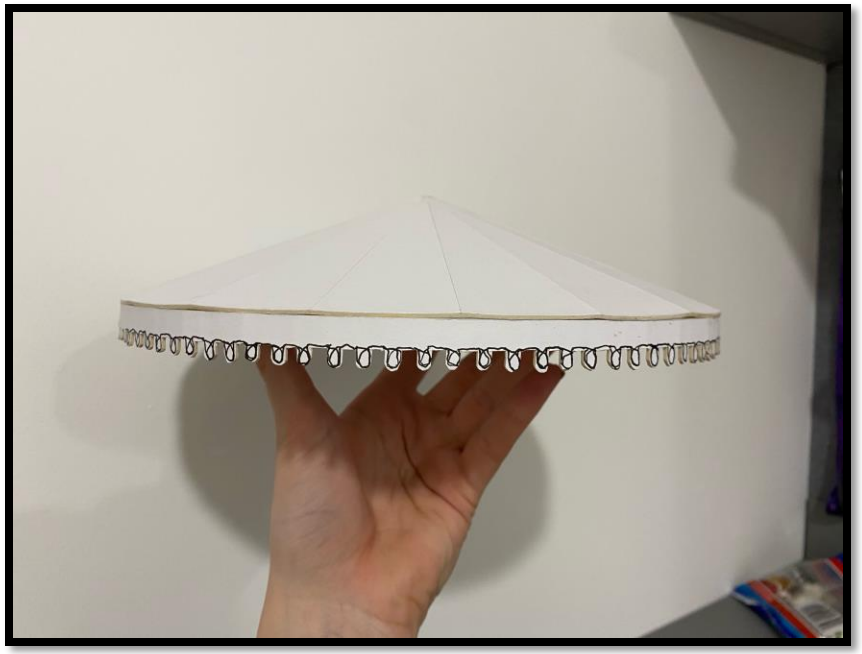


Here are CAD drawings of the Llwyfan space that have been completed by someone else. I have used this template to create my own CAD drawings of the set. Using AutoCAD helped me understand the measurements for building my final model. I found this easy to complete as all the measurements were provided. However, if I had to create the drawing from scratch, I believe I would have struggled. One thing I did note was how the tables placed in front of the doors and lift could be a health and safety issue, this is something I would have to explore further.



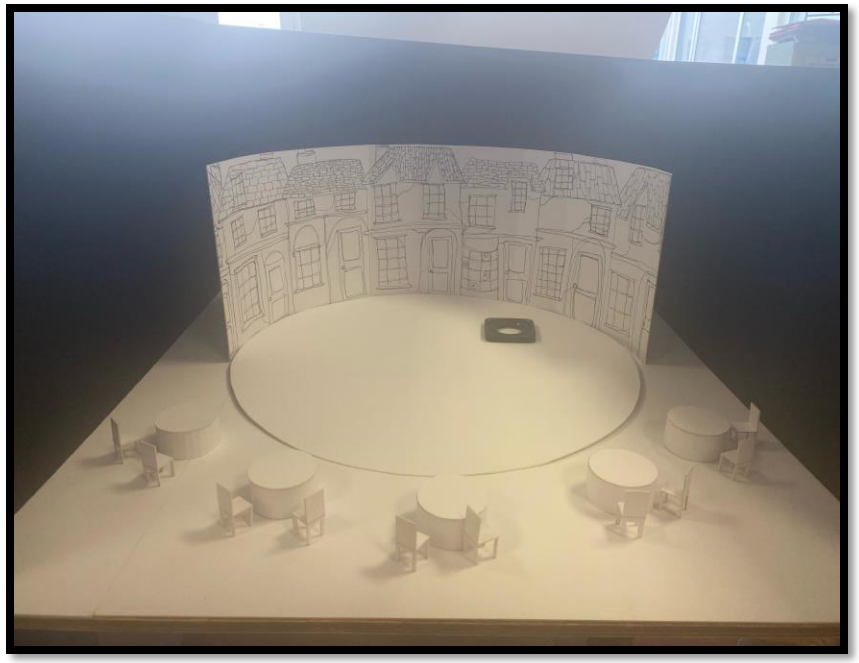







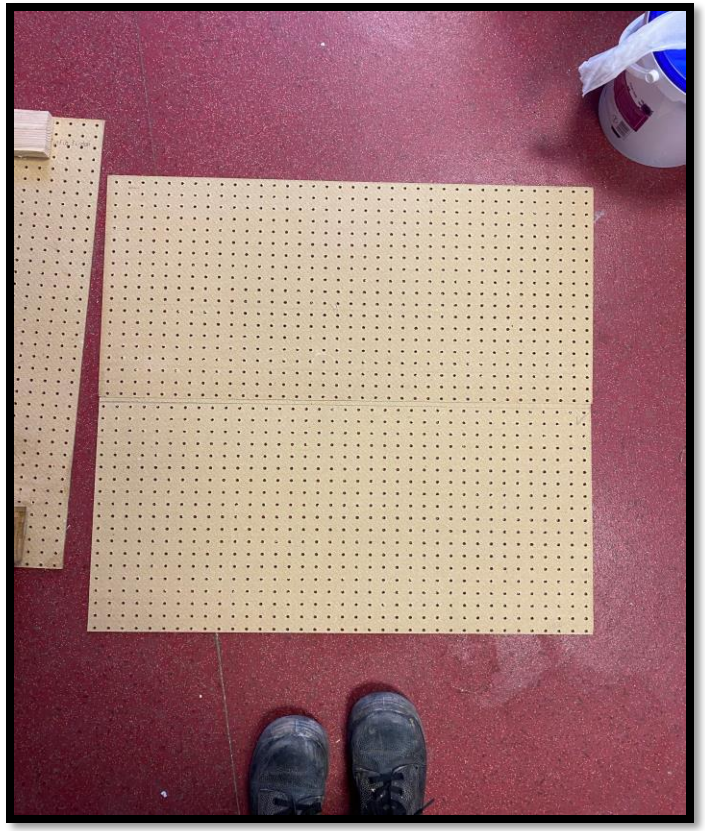




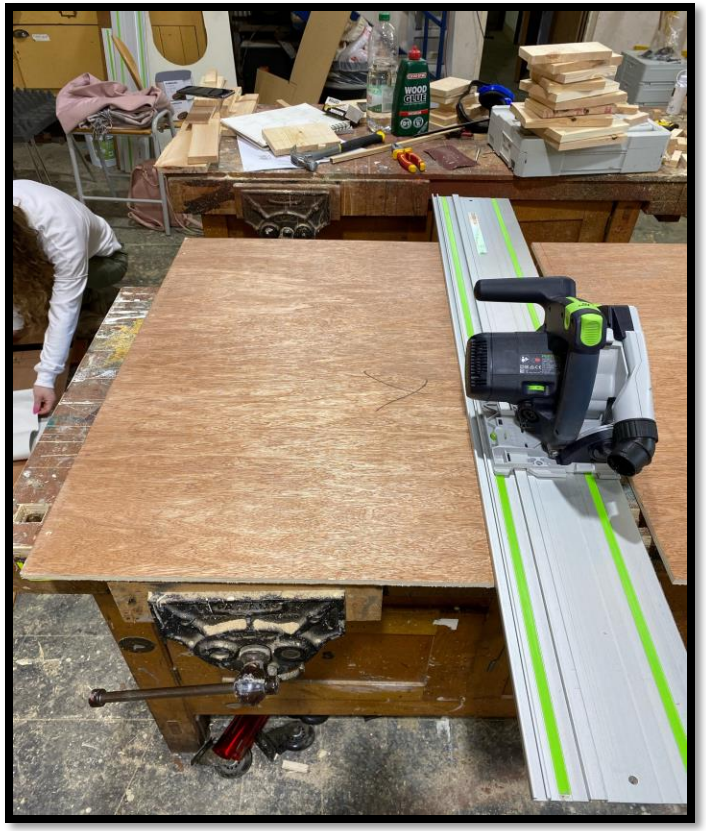


# Implementation: Building the Model

# Creating a Model Base



To create the base for my white card model I used scrap MDF. Due to the size I had to cut two pieces and glue them together, I quickly noticed that when I applied the mountboard it was frail.




Later, I decided it would be easier and sturdier to use scrap solid wood. Following the AutoCAD measurements, I used the plunge saw to cut to the correct size of the Llwyfan space.

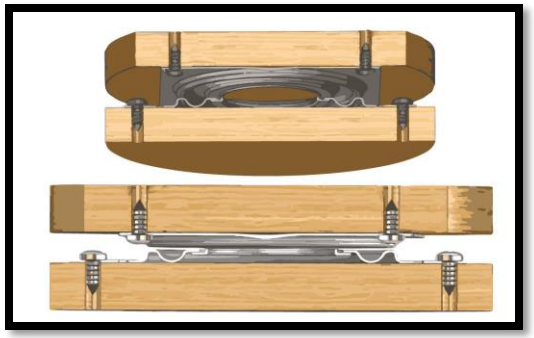


I have decided to place the model walls so that the audience arrive from the lift. Gluing the model walls was difficult as I was unable to get them straight and square, I placed gaffer tape around all corners to ensure it stayed in place when transporting.

# Lazy Susan

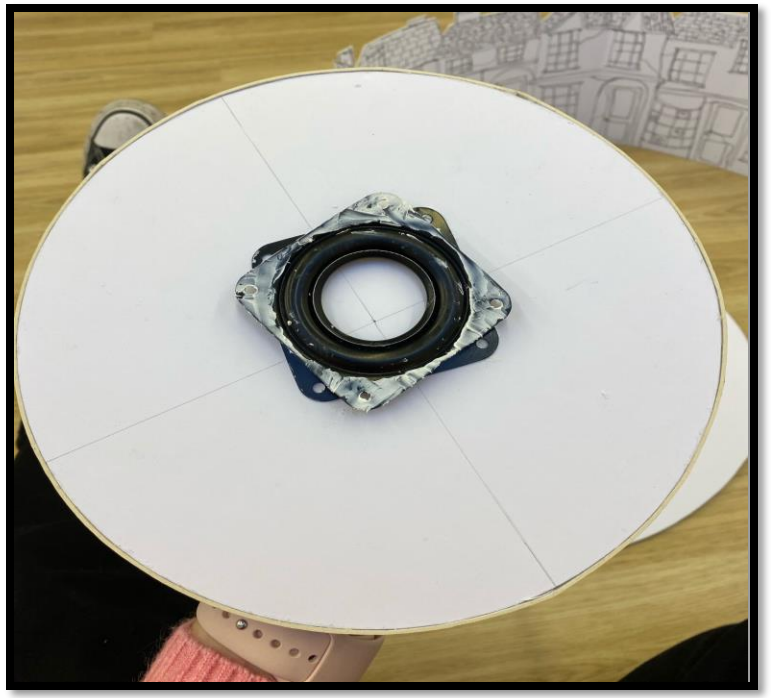
In order to showcase the main element of the revolve in my model, I have decided to use a lazy susan, which is a rotating bearing. One side of the bearing is attached to a base while the other side attaches to a rotating platform. When the base is fixed, the bearing will be able to rotate 360 degrees at a slow speed.

Normally, to install the lazy susan bearing I would have to use screws as shown in the image. However, as I was placing the bearing on mountboard a very lightweight material, I decided to use Evo-Stik to attach my bearing as it is a polymer adhesive that is water-resistant and has a good bond strength. Overall, the use of the bearing allowed to me successful demonstrate within my white card model how I would use the revolve within the play.

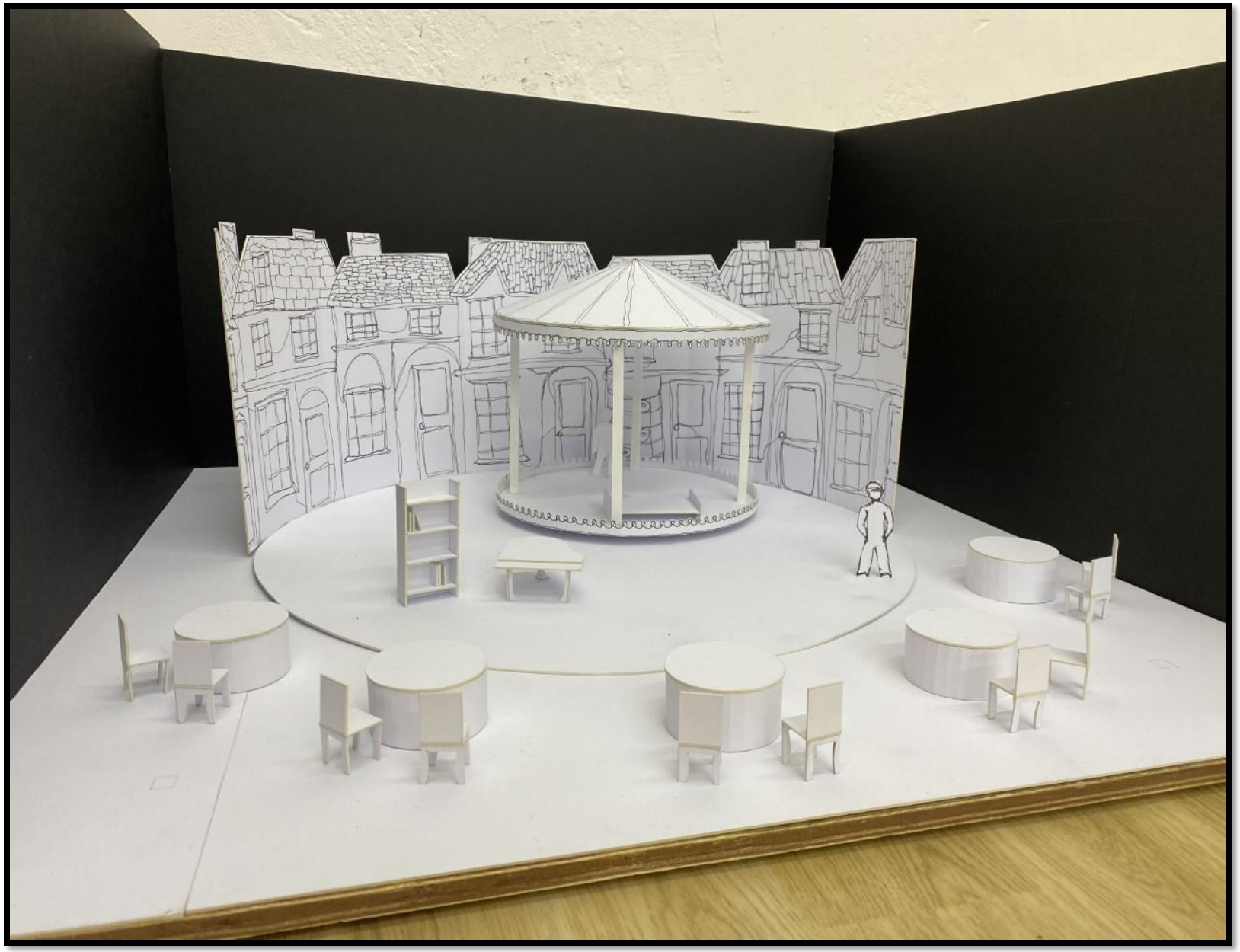






# Final White Card Model



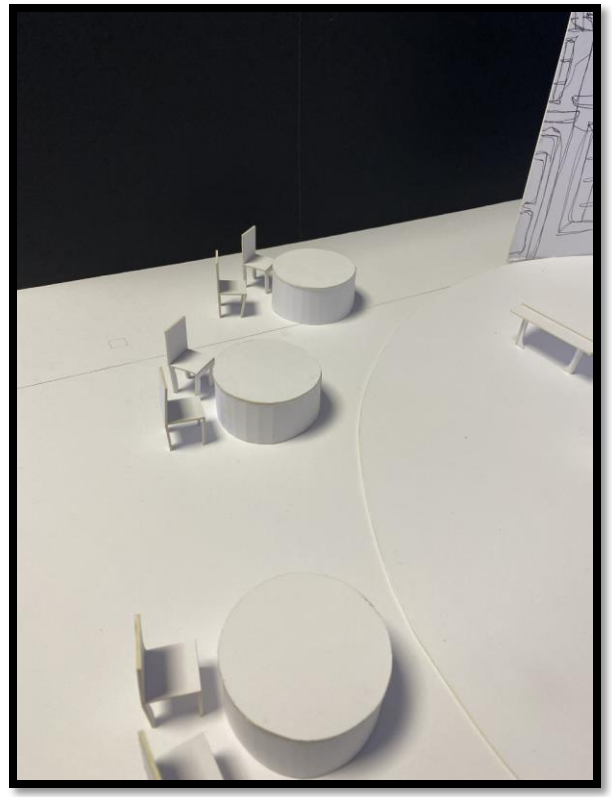
**I decided to create a white card model instead of a scenography model as the white card model demonstrates the appropriate and desired colours and textures.**

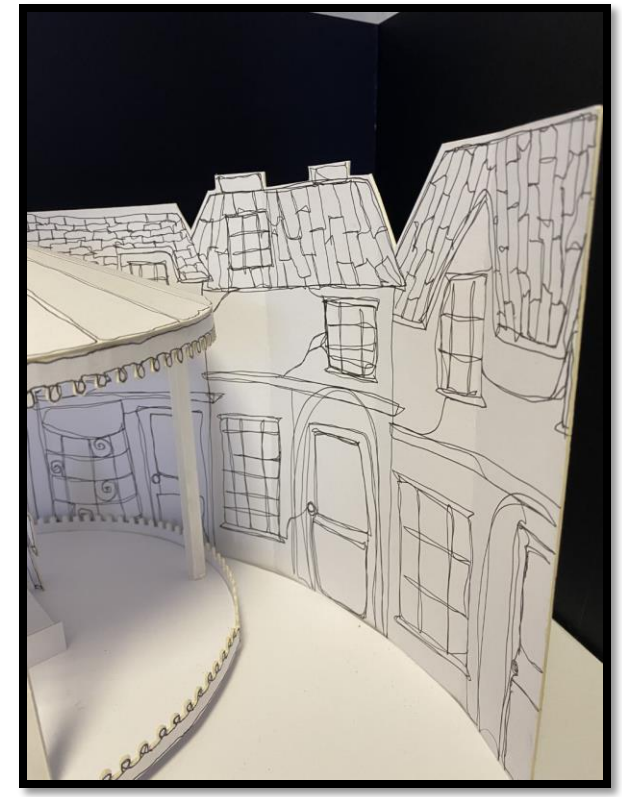
**Problems I encountered:**

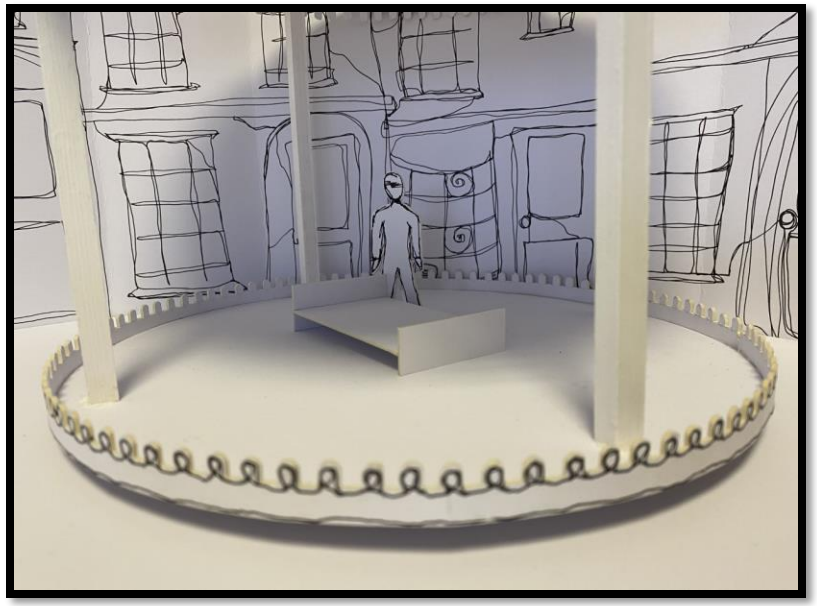
- When attaching the back houses to the circus ring I found that it did not stick well especially at the edges, next time I will ensure to add more scoring to the back to allow for more flexibility.
- The wooden sticks I used to support the top of the revolve did not stick well, although I tried using Evo-Stik I should have placed more weight on top and left to dry untouched for at least 24 hours.

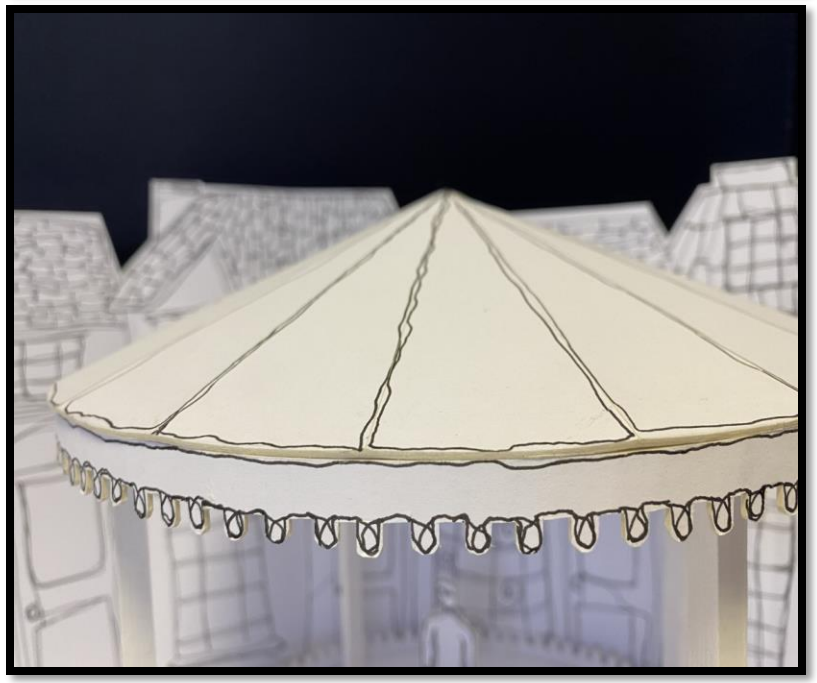
**What went well:**

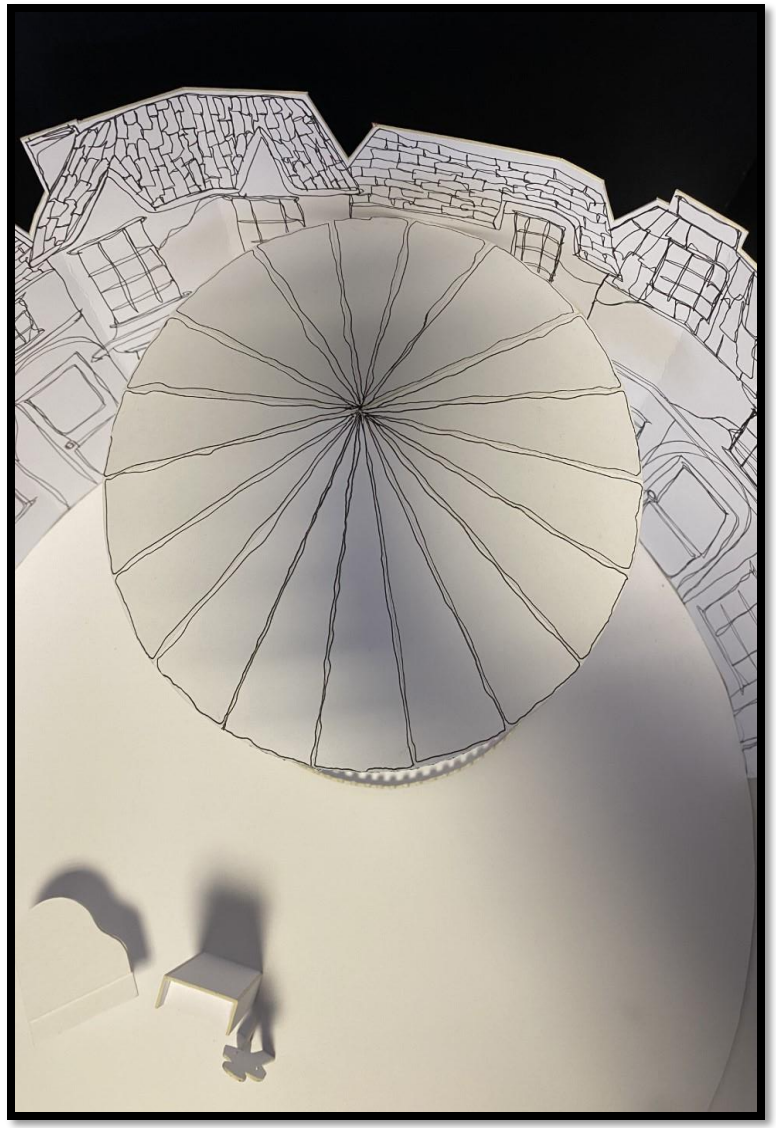
- I made a complete and finished model with model figures and scenery to support my vision.
- Incorporated my unique artistic style of line drawing successfully into the finished project.

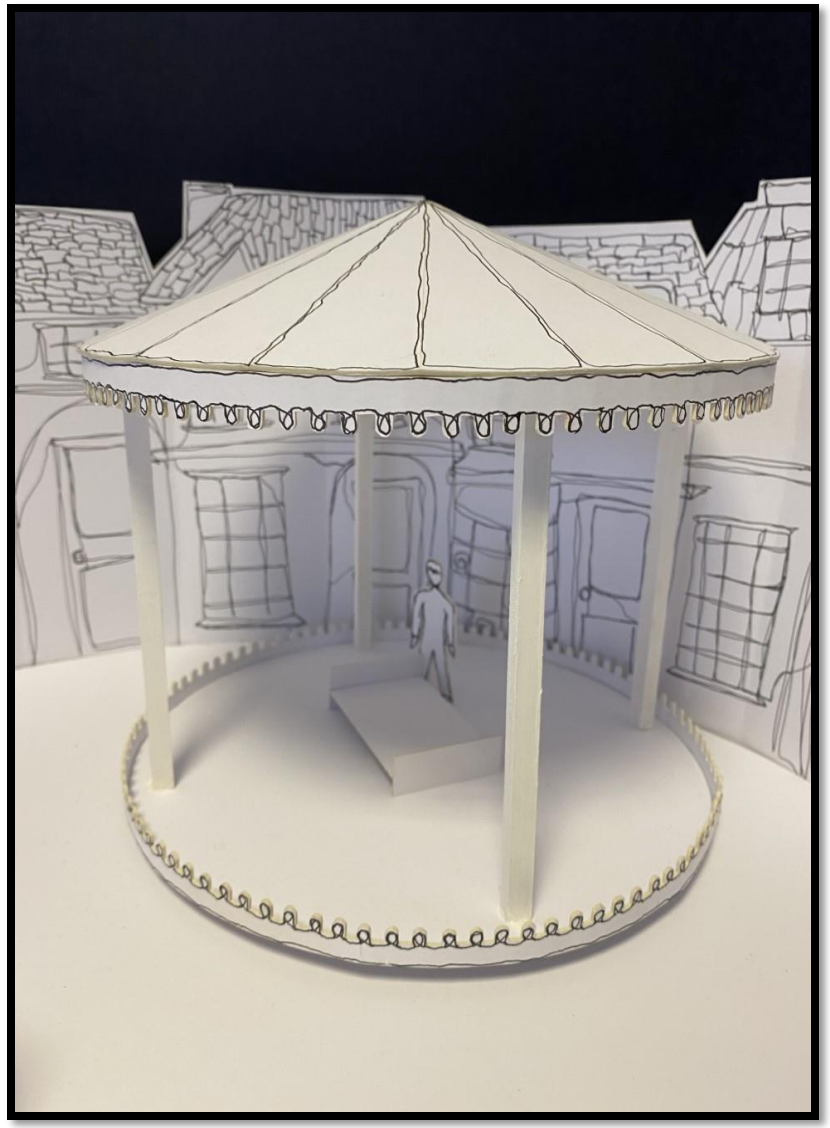













# Final Mood Board: Brothel



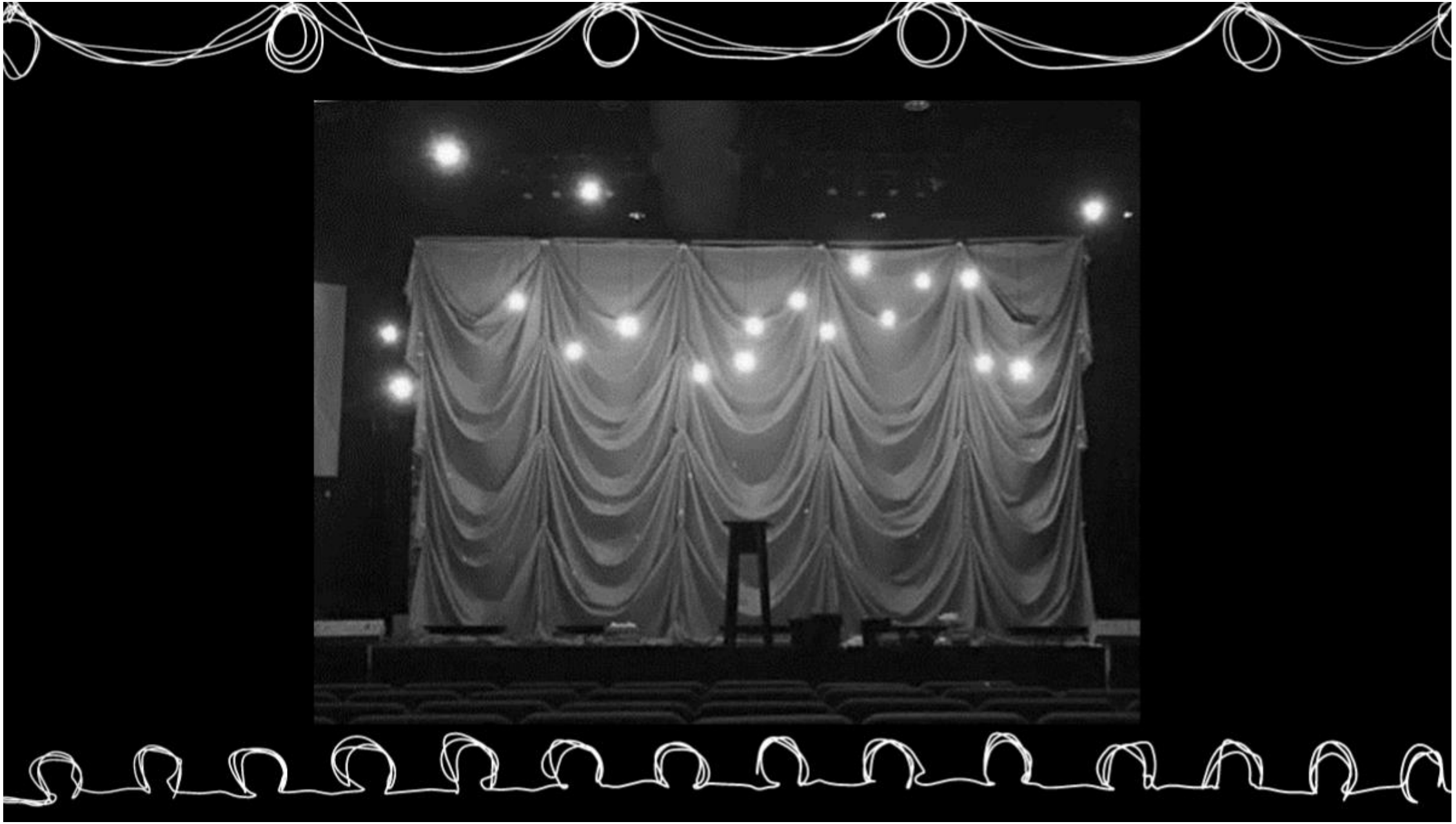
# Final Mood Board: Circus



# Final Mood Board: Hotel Europe



# Final Mood Board: White Landscape



# Evaluation

**What was the task?**

To summarise the brief, as a team we created and developed our own artistic vision in response to the adaption of *'Nights at the Circus'*. I analysed the script and created a visual response based on my unique role of set designer. It was important within the module to link my designs back to my initial response and research from the script. My role as set designer was to create a representation of the world and to produce a model box to 1:25 scale with mood boards to assist. Throughout this module, I have been expanding my learning from previous modules. Overall, I believe my final piece met my expectations and vision and I delivered a good pitch to sell my design.

**What have I learnt?**

The most substantial thing I learned in this module, is how to illustrate my role of a set designer and apply the appropriate skills. I further developed my skills in white card model making and gained a better understanding of the type of designer I am. Throughout, this module I became aware of the importance of collaboration, communication and teamwork especially when pitching as a design team.

**What skills have I used?**

- Ability to present my vision and model to others.
- Ability to vary communication approaches to reach different audiences.
- Considered and responded to the needs and capabilities of different people.
- Ability to solve problems, be resourceful and adaptable, and work to deadlines.
- Critically analyse scripts, genres and time periods.
- Time management using the Google Calendar.

**What influenced me?**

My design team Laurie, Becca and Courtney inspired me the most as we worked efficiently as a team to discuss and generate ideas. I was also heavily influenced by new designers like Es Devlin and Victorian art movements.

**Was I able to communicate a feeling, mood, or message?**

I believe through my model I was able to successfully communicate my vision through the use of design elements, focusing on shape and line for the scenic art.

**What are my strengths and weaknesses?**

Strengths:

- Problem solving skills.
- I was able to influence and persuade others to work efficiently.
- Followed the seven steps of design efficiently.
- Created more prototypes and experimented with my designs.
- Conducted in depth research.
- Transferable skills for Film & Tv and Theatre.

Weaknesses:

- To improve my pitch, I should have spent more time in preparation.

**What problems did I encounter and how did I solve them?**

The biggest problem I encountered was having to change my idea numerous times in order to achieve my desired look and feel, this was due to keeping in my comfort zone, however I did decide to experiment more which led me to creating a final piece that I am happy with.

**What would I change or improve for the future?**

In order to improve for the future, when pitching my design idea I would consider including more visuals such as drawings and storyboards to help support my model and showcase my desired vision.

**Module evaluation**

I have thoroughly enjoyed this module, as I have been able to develop all the skills I've learnt in my first year and put them to practice. Having the opportunity to practice pitching a design will help me in the future and has reinforced my desire to become a set designer within the industry.

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