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Thesis on the Eiffel Tower

A stage manager's account of
working on an Avant-Garde show

By

Ellen Johnson

Undergraduate honors thesis under the direction of
Dr. Clemons
Department of Theater

1.) First, some definitions.

One question I get asked quite often is, “What does a stage manager do?” This is a very good question, as no one seems to know. This doesn’t just apply to people outside the theatre world, but those inside it as well. In a way, one can’t really understand stage-managing unless they have done it. Even once you get into the world of stage managers, people have different definitions and ideas of what is and is not the job of a stage manager. In the professional world, there are contracts through Actor’s Equity Association (hereafter AEA or Equity) that define the tasks and obligations of a stage manager in order to protect their rights. It may seem strange to have them covered under Actor’s Equity, but they have to be covered somewhere, and this is as logical a place as any. Outside the professional world, definitions are less clear and vary from place to place. Going into a production, it is important to understand just what is expected of you. Going into this production, my definition of what a stage manager ultimately did was a little shaky, but it is a lot stronger after working on this show. Before I go any further into the show, however, I feel I should define what I thought a stage manager was and what others have defined it as.

As far as definitions go, my favorite is one from my Intro to Stage Management teacher, Ken White. He told us in the first week of class, “A good stage manager is like a ninja.” What he meant by this is that a good stage manager is always two steps ahead of everyone else, so it seems to the rest of the production team that as soon as they think about doing something, the stage manager has already done it, usually without anyone noticing. These things can range from paperwork to making phone calls to brewing coffee. No matter what it is, if someone in the production team is thinking of it, the stage manager should already have thought about it and know how to handle it when it actually comes up. In a way, that is a large part of what a stage manager does. They make the paperwork and

keep the record of the show, but they also solve the problems. As another one of my professors once put it, stage managers are the “communication hub” of the production. Everything goes through them and they are in contact with all the departments. This is important for seeing problems before they arise as well as helping to connect the various departments so that the right hand always knows what the left hand is doing.

In *The Back Stage Guide to Stage Management, 3rd edition*, Thomas Kelly gives a lengthy, but accurate definition of a stage manager:

Stage managers are responsible and adaptable communicators who have the ability to handle and coordinate diverse groups of artistic personalities with tactful discipline and a sense of humor. They establish a creative environment by combining the ability to prioritize and anticipate and solve problems, with calm sensitivity and grace under pressure.

Their ability to do the above stems from organizational ability, acquired technical knowledge (sound, music, lights, design and construction, typing, use of computers, and so on), familiarity with union requirements, and an inspirational personality that creates positive energy. (Kelly 20)

What I like about Kelly’s definition is that it includes not only the technical aspects of the job, but also the personality that is needed to go along with it. He also gives a nod to union (Equity) rules, which is important in professional theatre. In the Equity contract, anything that applies to actors (salary, days off, benefits, etc.) applies to stage managers as well. There is also a special section (section 58 in the URTA contract) for stage managers in the contract. This section defines specific duties and regulations not covered in the regular contract because they don’t apply to actors. These regulations include things such as “The Stage Manager is not permitted to act or understudy” (URTA contract, section 58,

subsection C) and “The Stage Manager shall have a Day Off each week” (URTA contract, section 58, subsection D-3). These regulations are updated every ten or so years, and take in to account current trends and any notable situations that have arisen since the last revision.

Stepping away from official definitions for a moment, I had my own idea of what a stage manager was coming into this project, but I don’t know that it was the same then as it is now. Coming into this show, I had only ever stage managed once, though I had been assistant stage manager several times. I had taken a class, and knew the different paperwork, but there is nothing like experience. My basic idea of a stage manager broke down into four areas. First of all, it is our duty to do the paperwork for a production such as rehearsal calendars, sign-in sheets, and contact lists. The second job is to run rehearsals without running them. It is my job to keep things on track, keep time, and give breaks, but the director is in charge, which can make this job a bit tricky at times. Third, a stage manager should send out a report after every production meeting, rehearsal, and performance to let the people who weren’t there know what went on and if there were any problems; this document should also serve as an official record. The last job of a stage manager, and perhaps the one people are most familiar with, is calling the show. I am the person in the booth high above the stage, or way in the back of the audience, letting my board operators know when it is time for a sound or light cue. Even with just these four areas, I understood stage management to be a difficult job, but I have since learned how much more a stage manager really is.

The job of a stage manager really breaks down into four areas: pre-production, rehearsals, tech, and performance, each of which will be discussed in turn. The first of these is pre-production, the period before rehearsals start when auditions are held and the

first production meetings commonly occur. Most of the paperwork for a show comes in during this time. The things created include: contact sheets, rehearsal calendars, scene breakdowns, and a script analysis (which breaks down every event that is important to any of the design areas). After pre-production comes rehearsal; the actors start learning the show and the designers start working on bringing their designs to life. Important tasks during this time include taking blocking notes and sending out rehearsal reports to keep people updated on what happens on a day-to-day basis. The last week or so of the rehearsal period is what is known as tech; the actors move into the space and all the design elements are added in. The stage manager gets cues from the sound and lighting designers, and gradually takes over the show as the director steps out. Once tech is over, with everything hopefully running smoothly, the third phase begins: the run of the show. The show is performed for a specified length of time (anywhere from a few days to months and years in the professional world). The stage manager calls the cues for the show and makes sure the artistic integrity is maintained, meaning that the actors and technicians stay true to the original visions of the designers and director. Eventually, the show closes, and everything is struck, taken down and put away. The stage manager does a few wrap up things and then moves on to the next challenge.

2.) Let's get started.

We first started talking about this project a little over a year and a half before its completion. I was looking for a stage management type role to do my thesis on, and Leigh Clemons, my thesis director, was looking for a stage manager for a play she wanted to propose to the department. After discussing it with her, I realized it was the perfect project for me. I had studied the First-Wave Avant-Garde with her in a class the previous spring, so I knew some of what I was getting myself into. Unlike many of my peers, I found the Avant-Garde rather enjoyable. Most people in this day and age are tied to realism and the similar offshoots it has produced. This proved to be a challenge for some of the actors and such later on, but I found no problem with it.

Having selected the play, we next needed to accomplish two things: we needed to get approval from the department, and we needed to start looking at the logistics of it. Proposals for the LSU Lab Season, the part of the theater season we were looking to present it in, weren't due for several more months at that point, but we talked to the significant people and guaranteed ourselves a spot in the coming year. We decided the best time to present this would be early in the spring semester, such as February, so we would have adequate time to prepare but I would still have time to do the write-up part of my thesis once the play ended. Having set the dates, we examined how we wanted to tackle this project.

We assembled an original design team late that fall semester (2010) and started meeting that following spring (2011). Our original team consisted of a sound designer, a lighting designer, a set designer, and a costume designer. We later changed set designers, but everyone else stayed on board. One of our first considerations was the concept for the show. As mentioned in the last section, we wished to update the play to reflect modern life,

and we had to decide how to go about doing that. We decided to go about this in several ways: we would update the references, including changing the phonographs to something else; we would use modern music instead of the original music Cocteau used, and we would not use as much ballet influence when it came to dance style. As our designers started coming up with concepts, and we met every week or two to discuss their ideas.

We went through several ideas for the set, and eventually changed designers, but we settled on something that satisfied everyone. Our credited set designer was Courtney Thompson. Her design included a large Iphone upstage center (to replace the camera); a table upstage left, and two podiums in the far downstage corners for the Mac and the PC (the later permutations of the phonographs). She spatter painted the floor with the colors of the French flag, and that was it. We kept the design simple so that none of the other elements would be lost.

The actual final design for lighting came late in the game, even though we had our lighting designer (Cory Vincent) all along. It included bright colors, especially in the stranger scenes (like the ostrich hunt). The dance sequences were also colorful and the lights were timed with the music, flashing different colors and shapes. The massacre was perhaps the most specialized; we started in a cool wash with the wedding party dying in slow motion, then moved to a strobe light with things in regular motion. Although the lights came into being later on, they fit well with the other design elements.

We started working on sound early on since this play is so reliant on music. Our ideas went through several phases, but the final product came out well, and our sound designer (Devon Lamonde) was very good at being patient. Originally, we had discussed recording the phonograph voices and not having any speech in the show at all. This fell through because we were unable to get the people we needed to do the recordings due to a

heavy show schedule that spring. Moving past that, we still needed music to replace all the original songs as well as sound effects and some additional music. We picked mostly modern, popular music that Devon then edited and cut to fit our needs. He also created the sound effects for the camera using raw material.

Costume design also started early on since there was so much to do. The two biggest pieces were the ostrich head and the lion head. Our costume designer (LaDawn Jones) started working on them in the spring of 2011 and continued work throughout that summer up until the show began. She made the masks from scratch, learning a new method from one of our costume shop supervisors. It involved forming and airbrushing a thick, mesh-like material and then adding the feathers and yarn as necessary. LaDawn and her assistant (Myrah Dusso) worked hard to make sure all of our thirty plus actors had the costume pieces they needed. Some things were provided by the actors themselves, but most were created for the show or pulled from stock. Costuming was one of the most time-consuming areas.

One element we decided to add in as we were going through the early phases of design was social media. We decided, in order to reach an audience of this generation, it would behoove us not only to update the references in the show, but also to make it relevant to today's society, and what is more relevant in today's society than social media? Already, "Google" is a verb and instead of exchanging Christmas cards, you can keep up with your friends daily on Facebook and Twitter. Considering all this, we decided to promote the show heavily through these means and even started a Facebook page and Twitter feed for the show. We also decided to allow people, both the audience and the cast, to Tweet during the show. In a world where people are lost without their cell phones, what better way to keep them connected to the play than to let them keep their cell phones out

during the show? Originally, we also planned on live-streaming the show for two of the performances, but we had difficulty coordinating this, so we let it go in favor of more important things.

Our director and three undergrads (Daniel Matthews, Donovan St. Andre, and Megan Ireland) were responsible for re-writing the script (See Appendix C). This process started before rehearsals, but continued throughout the rehearsal process. They updated the older references and added in character Tweets. These Tweets helped to tell the story and remind us about characters that were offstage but still relevant. For example, the Cyclist would Tweet things like “Eiffel Tower...Cinderella’s Castle...Wait, did I just pass Euro Disney? #smdh,” to show the audience how lost she was and explain her periodic crosses of the stage throughout the show. Also, there were Statler, Waldorf, and Magenta/Historia, the three undergraduate writers mentioned earlier, who sat in an alcove audience right and made comments throughout the show. Anyone familiar with the Muppets can guess what kind of things they said, but one example is “Magenta: Morning already?! How long has this show been going on?!” They provided a humorous running commentary throughout the show while making sure the Twitter-feed rolled along.

Overall, getting an early start on the design and conceptual elements of the show helped us to be successful. We accomplished almost all of our design goals, the only failure being the live-feed, and the show looked good from a technical standpoint. This is not the only criteria used to judge a show, however, which brings me to the next phase: auditions and rehearsals.

3.) Auditions, rehearsals and tech; Oh My!

Once we got things rolling with the design team, it was time to find the other element of the show: the actors. Usually auditions for LSU's lab season shows are held at the beginning of each semester as a cattle-call audition followed by show-specific callbacks. Because we were the first show of the spring season, we wanted to start rehearsals in the week before school started, which meant we had to cast before winter break. We decided to hold our auditions in the movement studio in November, giving us plenty of time to decide and cast before finals came around. Since this show only has two speaking roles, the main thing we were looking for was movement and stage presence. Keeping this in mind, we decided the first audition would be a choreography audition followed by more character-specific callbacks.

Our choreographers (Ryann Pinkerton and Jennifer Guilliot) created a dance to Lady Gaga's "Edge of Glory" that they then taught all of the groups coming in for auditions. Since we had a large number of people auditioning and a relatively small space for a dance audition, we broke them up into groups. We first separated male and female, and then broke those groups down as necessary. The girls auditioning just as dancers were in a different group than the girls auditioning in general. Jennie and Ryann had created two levels of the dance, a hard and an easy, by changing just a few moves. Both were taught, and people were told to do whichever they felt more comfortable with.

Present at these auditions were myself, our director, our costume designer and her assistant, our social media coordinator, and one of my assistant stage managers (ASMs). We sat along the mirror and watched as each group first learned then performed the dance. At the end of the evening, we compared notes and discussed who we thought would be best for each role. Given the size of the cast in comparison to the number of people who

auditioned, we only had a little wiggle room. Even so, the play was pretty much cast that first night, but we called back everybody we wanted for a role to look at them specifically for that character before we made our final decisions. There were a few roles we weren't certain about, including the Mac, the PC, and the Ostrich. Since all three of these play a big role, it was important that we cast the right people. In the end, I think we ended up with the right people in the right roles.

Once the cast list was posted (see Appendix A), there wasn't much to do before rehearsals started the last week of winter break. We had a few read-throughs with the Mac and the PC to get a feel for things and get them started on memorizing their lines. Our Mac came down with mono, so we ended up rehearsing with our understudy for a bit at the end of the semester. The only other thing we did before break was hold a pizza party/get-to-know-each-other event so the cast could bond and get a feel for the show. We played the soundtrack for them and went through the plot, so they understood the show. After this, we bid them farewell until the beginning of January.

In the break between the end of fall semester and the beginning of rehearsals, we had three actors drop out. One of them was a Tweet, so we just cut down on the total number of Tweets in the show. The other two were our two ushers, so they needed to be replaced. We promoted one of our original bellboys to usher and recruited a run crew person to take his place. The other usher proved harder to replace, but we eventually got one of our other actress's sisters to play the role. Casting thus being settled, we began the actual process of rehearsing.

Rehearsing for a show such as this is very different from rehearsing from a "normal" show. Only two of our actors talked, so we spent a lot of time on movement and characterization. The narrators, so to speak, occasionally talked for the characters, as

opposed to about them, so that was our jumping off point. Each person had to figure out who they were and how to show their character's personality without words. It was hard for many of them to break away from realism since that is mostly what is encountered in our school setting. Once we got them to break the bonds of realism, things became much easier. We arranged rehearsals by groups or segments we wanted to work with, only calling certain people at certain times. Working with the number of actors we had for a full four hours six nights a week can be challenging, so working in smaller groups to begin with proved a better solution.

We commonly had several different groups working each night, sometimes at the same time. The wedding party, for example, would often go off with our movement coach to work on their various sequences such as the wedding march and the massacre. There were some people, like the general, who overlapped groups, so we had to consider this when scheduling each night. I usually stayed with our director in the theater to work with small groups, especially the Mac and PC. One of my asms would go with any other group that split off from us. The dancers worked on their own schedule up until close to tech, when we worked them into the rest of the show.

My specific duties at rehearsals varied, but it was mostly organization and communication. With so many people, it was important to make sure that the left hand knew what the right hand was doing, and vice versa. If the wedding party changed something in one of their sequences, we needed to look at how that affected everything else. I also took notes for the designers and sent them out each night in a rehearsal report (see Appendix B). This would include any changes or thoughts that affected the various departments as well as upcoming deadlines or important dates such as production meetings. Rehearsal reports also help to keep a record of the show, which can come in

useful if there are problems later. Having documentation of a request or problem early on can help when conflicts occur involving “Well, you didn’t tell me.” This way, things are on record, though one still has to be careful about how to present this to the director or designer in question.

Our designers came to more rehearsals than designers normally do since this was a unique show. We incorporated sound early on, and our sound designer was constantly updating and recutting things as we made changes. Our costume designer also stopped by frequently. She had many people to costume for this show, and was working on several other projects at the time as well. Also, she provided us with masks and hats early on so the actors wearing them could get used to them. Having these things early on, both the costumes and the sound, helped people to get a feel for the show and made things run smoother as we headed into tech.

And speaking of tech, this is when things start coming together, but also when the chaos starts. Tech for us started on a Wednesday and ran through that weekend, with a final dress on Monday and opening night on Tuesday. We rehearsed five hours a night Monday through Friday and then held our ten out of twelve, two five hour blocks of rehearsal with a two hour dinner break, on Saturday. We took Sunday off and prepared to come back Monday and run it one last time.

Overall, given the complexity of the technical elements in this show, tech went quite smoothly. We incorporated sound and costumes as we went along, and that helped a lot. The biggest job left was placing the actual cues, and this show didn’t skimp on them. We calculated it at one point, and estimated that I had about 80 cues, which for a 50-minute play, is ridiculous. These cues didn’t include the dance sequences, which were preprogrammed into the board to run as a timed sequence once the cue for them was hit.

About twenty of these were sound cues and the rest were lighting. Lets just say, in marking all the cues in my script, I went through a lot of post-it flags.

In retrospect, tech wasn't that different from a realistic show. We worked through the show, bit by bit, running it four times during the ten out of twelve. It was a short show, so this is not unreasonable, but it still made for a long day for everyone involved. The actors came prepared with blankets, entertainment, and snacks. They spent most of the day in the back hallway that became our greenroom during the show since there was another play overlapping ours which had the proper greenroom.

Pride and Prejudice ran for three weeks, with our show running during its second week. Since both theatres are in the same building, they share a green room and dressing rooms. Usually this is not a problem since lab shows normally only have a few people and even main stage shows are not usually as big as this one was. As it was, both shows had casts of about 30 to 40 people, but since *Pride and Prejudice* was a Swine Palace Production, it got dressing room priority. This meant that we had one room off the costume shop to keep all our costumes in and for our actors to dress and do makeup. I am proud to say our actors handled this gracefully, and everyone always managed to get dressed and ready in time for the show. I guess it's a good thing everyone in the cast got along.

Tech was successful due to our advance preparation, and although Saturday was a long day for all, we pulled through. As Monday rolled around, everyone was ready to get through the final dress and go to opening night. Final dress went smoothly, and Tuesday night got closer and closer. This was our last hurdle to cross: The run of the show.

4.) Why is it called a run when all I do is sit?

Going into opening, I think everyone was nervous. The audience was a big concern because of the Twitter-feed, and there was only so much we could do to prepare them for that. Whenever actors were offstage during tech, they were encouraged to Tweet, so that we could test out the system, but our actors were nowhere near the number of people in the audience on any given night. Our tech team, mentioned earlier, did a fantastic job maintaining the Twitter feed and blocking inappropriate comments, so it went smoothly throughout the run.

In casting the show, we had an understudy for the Mac, the PC, and the Ostrich. We ran a few understudy rehearsals with them and decided that mixing up the casts helped to create new ideas and keep things fresh. This in mind, we decided to rotate a portion of the cast. Our understudy Ostrich went on twice, and the Macs and PCs changed around, not necessarily sticking with their original pairing. The people we originally cast still did more shows than the understudies, but this was a fun way to mix things up and keep the energy going since every night was a little different, even more so than in traditional theatre.

As far as setup goes, there really wasn't much to do each night. The biggest things were costumes and makeup, and we had several crew members dedicated to that. We had a prop table backstage, and the Asms would check it at the top of each show to make sure everything was there. Beyond this, it was just a matter of making sure everyone made their call times and got warmed up. With a cast of 30 plus, this was no small task. I had a sign in sheet, but I had to remind the cast to sign in as soon they got there so I didn't have to track them down to make sure they were there.

Normally, a stage manager doesn't go to the booth until the house is ready to close, but this show was different. We had a preshow with two alternating acts, a magician and a troubadour. They each had light and sound cues, so I had to be up in the booth at house open to call those cues. This meant communication with my Asms was imperative since they were in charge of working with the House Manager to close house and letting me know when the show was ready to start. Unfortunately, the end of the magician's last act and the start of the show did not always line up, so we had to fill the dead space with some music and hope house would close soon. There was a headset backstage, but the communication line involved a lot of running from front of house to backstage to communicate things between the house manager and me, and this took time. Normally, I would be down there communicating with the House Manager myself, but this wasn't an option in this case. Also, since we had wired headsets, the Asms could not travel far while wearing them, so they had to go off headset to go check the front of house and the run backstage to talk to me. Overall, we were able to get the show started relatively on time every night.

The run went smoothly, with one exception. One of our bellboys got appendicitis in the middle of the run, and we had to replace him with one of my asms. Luckily, my asms had filled in for many roles during the rehearsal period, and this was one of the easier ones. To be honest, most people didn't even realize the switch. Other than that small snafu, we had a successful run.

Sunday night came faster than any of us expected, and with it came strike. Sunday was a long day in general since we had two shows. Since so many of our actors were in hair and makeup, which takes a while to do, one of our actors/faculty members was kind enough to make gumbo and coleslaw, and we got a room upstairs for everyone to camp out

and watch movies. After our second show ended, everyone was told to get out of costume and meet back in the theater. From there, we divided into teams to strike the show.

Striking a show means taking everything down and returning the space to normal. We didn't have to strike the lights because the next show was going to try and refocus and rearrange some of them rather than start all over. Everything else had to be done though, and we assembled teams to clean the dressing room, gather costumes, strike the set, clean up backstage, etc. With that many people helping out, we actually managed to get out in about an hour and a half, maybe two hours, which is good if you consider we had to paint the floor black, and that took time, especially since we had to strike the set and sweep first. The end of strike always produces a bag of mixed feelings; on the one hand, I am always glad to get my life back, but on the other hand, I will miss the show and it is sad to see how quickly it all comes down when it took us so long to build.

5.) Finding some meaning.

Reviewing the entire process, which spanned almost two years from when the idea was first formed to when this thesis was written, I can say I learned several things. First of all, managing a large cast can be challenging but as long as you are organized and have a loud voice, everything should be fine. When it really comes down to it, a cast of three isn't that much different from a cast of thirty if you aren't organized and/or don't have their respect. It is important that anyone in my cast or crew feels comfortable enough to come to me with a problem, but before that, I need to establish a level of command and respect. Stage managing is a lot like herding cats, but it is much easier to get the cats to do what you want if they like and respect you. For my money, real respect is a much better motivator than fear. I want my performers and crew to understand I am in charge, but that this doesn't make me inaccessible. It can be difficult to achieve this kind of balance, but once established, it serves well.

I also learned more about lines of communication. We had a large group of designers and tech people for this show, so it was important to make sure everyone was up to date on what other departments were doing as well as things that changed during the rehearsal process. The biggest part of this was making updated scripts and paperwork readily available. This was accomplished largely in part by inviting everyone to a dropbox folder (an online file sharing website) and posting the most updated versions of things on a regular basis. More than that, though, I learned the importance of informal meetings for making decisions. A conversation with a designer that occurs in the hallway can be much more productive than one that happens in the meeting room. New ideas tend to get spread on a one-on-one basis, so it is imperative to keep your ears open and make sure to follow up on these seemingly casual conversations. People will seek feedback on their new ideas

on a one-on-one basis before coming to the whole group in order to test the waters and get people used to the idea.

Stage managing an Avant-Garde piece was an interesting experience. In most of the technical ways (paperwork, cuing, etc.) it was the same as any number of other shows I've worked on. The biggest difference was in the creativity. In a piece like this, it is imperative to think outside the box, especially when you know the author certainly wasn't writing in the box. Every idea has merit, and it is important to remember that. Just because it isn't feasible to have purple leather chaps doesn't mean it wouldn't be interesting or even a good idea, it just means that we can't do it for one reason or another.

I guess, in the end, I learned a great deal about stage managing, but I also learned that stage managing an Avant-Garde piece really isn't that different from working on a "normal" show. That's not to say I didn't take different approaches to things or do things differently for this show, but that all the things that I did do differently can be beneficial when working on a show that is more "normal." I think this experience, as a whole, has made me a stronger stage manager and a stronger person. It has given me different ways to look at the things I do every day, and that gives me an advantage. Working on this show has also helped me to find my own style of stage managing. When starting out, I took a lot from the people I worked with, but after this show, I now have a lot that is my own. In the real world, these differences are what make you stand out from the crowd, and can help secure jobs. This play really helped me to grow as a stage manager and a person, and I am grateful for that.

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Appendix A
Wedding on the Eiffel Tower Cast

Mac: Michael Mentz
PC: Josh Allred
Art dealer and u/s Mac: Wil Thomas
Art collector and u/s PC: Brady Lewis
Ostrich: Sarah Patin
Dying Tweet: Sophie Mauffray-Howell
Tweet: Rachel Vierck
Tweet: Emily Smith
Tweet: Lauren Hinton
Tweet: Caila Gowland
Tweet: Samantha Warren
Tasty Retinue: Le'Brian Patrick
Tasty Retinue: Dylon Hoffpauir
Bride: B Matens
Groom: Charlston Bourgeois
Father-in-Law: Seth DiSalvo
Mother-in-Law: Molly Rivers
Bridesmaid: Maile Binion
Bridesmaid: Tessa Breaux
Usher: Spencer LaBelle
Usher: Elise Wilson
Child: Darienne Nicholas
General: Jacob Cook
Hunter: Stephen Horne
Lion: Lily McGill
Cyclist: Sofia Hurtado
Magician's Assistant: Dora Pereli
Manager: Mercedes Wilson
Photographer: Ben Watt
Bellboy: Matthew Reed
Bellboy: Scott Mitchell
Statler: Daniel Matthews
Waldorf: Donnavan St. Andre
Troubadour: Ross Childs
Magician: Collin Plaisance

Appendix B
Wedding on the Eiffel Tower

Louisiana State University
Studio Theatre
Winter 2012

Director: Leigh Clemons

Stage Manager: Ellen Johnson

Rehearsal Report 3

1/11/12

Upcoming Dates:

Thursday, Jan. 12th –230 production meeting

Next Rehearsal:

-Thursday, Jan. 12th 6pm

Rehearsal Notes:

-Tonight we blocked the rest of the show minus the dance numbers. Rehearsal ended at 9:30. Curtis Elmore and Scott Mitchell were missing.

Director:

1. Nothing tonight, thank you.

Scenic:

1. We would like to take down the side blacks in order to expose the cave and balance that on the other side. The ones on the back wall can stay. How soon can we do this?
2. The table needs to be sturdy; people will be sitting/standing on it.
3. When will we have furniture

Props:

1. Nothing, thank you.

Costumes:

1. The lion's tail is pulled during the chase scene, so it needs to be securely attached.

Hair/Makeup:

1. The men, specifically Seth, want to know what to do with their facial hair.

Lighting:

1. When are we hanging the rest of the lights?

Sound:

1. The mics will be installed tomorrow.

Projections

1. Nothing tonight thank you.

Miscellaneous/Facilities:

1. Charleston will be late tomorrow
2. The Tweets (not the people, the text) will be integrated Saturday

Appendix C

Eiffel Tower: Revisited + Tweets

Troubadour and Magician perform as audience takes seats. Pre-show announcement with Siri and Troubadour as Telephone starts. Dance.

ROSS:

Welcome ladies and gentlemen! LSU's production of Eiffel Tower: Revisited is about to begin! As always please no flash photography and silence your cellphones. Hey Siri, could you please remind the audience to silence their cellphones?

SIRI:

I am afraid I cannot do that Ross. Everyone, please keep your phones out.

ROSS:

What do you mean you can't do that Siri?! This is theatre! Cellphones are a distraction to both actors and audience!

SIRI:

No Ross, this is not just any performance...this the the future of theatre. In this performance, we are going to be Tweeting. Not only the actors, but the audience members will also be urged to participate. It is like Rocky Horror...with social media. In fact...here are our guides now.

Magenta/Astoria, Statler, & Waldorf walk out from camera Tweeting, Twitter screen goes live. They go up ladder.

SIRI:

If you would like to join in the conversation, please use #lsueiffeltower

All Characters Tweet when screen first comes on, in no particular order.

[[[Hunter Tweets: Just bought a gun today! Gonna try out this hunting thing...#lsueiffeltower]]]

[[[Manager Tweets: Eiffel Tower is open for business ladies and gents #lsueiffeltower]]]

[[[Troubadour Tweets: GAGA oh-lala this is new! #lsueiffeltower]]]

[[[Cyclist Tweets: Starting the Tour de France! #cantwait #lsueiffeltower]]]

[[[Art Collector Tweets: I don't think you're ready for this #bootylicious #lsueiffeltower]]]

[[[Art Dealer Tweets: I'm coming out #thatswhathesaid #lsueiffeltower]]]

[[[Magenta Tweets: You're lucky, he's lucky, I'm lucky, we're all lucky! HAHAA #lsueiffeltower]]]

[[[Statler Tweets: It's astounding. Time is fleeting. Now I'm Tweeting #lsueiffeltower]]]

[[[Waldorf Tweets: Holla at me, what it do, what it is, you aint neva seen a playa like this, Holla at me baby!#lsueiffeltower]]]

[[[[Dying Tweet: BEST DAY EVER! #nothingcanbringmedown #lsueiffeltower]]]]
[[[[Photographer Tweets: Shutter is clicked. Flash goes off and they've stopped time, as if just for the blink of an eye #lsueiffeltower]]]]
[[[[Audience Tweets: I hope this \$10 was worth it #lsueiffeltower]]]]
[[[[Chuckie Tweets: Hidey-HOE #lsueiffeltower]]]]

First platform of the Eiffel Tower.

Mac and PC enter, shake hands and go to their podiums.

MAC:

Hi, I'm a Mac.

PC:

I'm a PC. And...

[[[[Magenta Tweet: "And I'm already bored... #lsueiffeltower"]]]]

You are on the first platform of the Eiffel Tower.

MAC:

Look! An ostrich! It crosses the stage. It goes off.

Here's the Hunter. He looks for the ostrich.

[[[[Statler Tweets: "Does Elmer Fud know his idiot brother is on the loose? #lsueiffeltower"]]]]

[[[[Waldorf Tweets: "Which way did he go George, which way did he go? #lsueiffeltower"]]]]

[[[[Magenta Tweets: "Why so serious?" #lsueiffeltower]]]]

He peers. He sees something. He aims. He fires.

[[[[Audience Tweet: Choot him Troy Choot em!]]]]]

PC:

Heavens! A Tweet!

Tweet Dies

[[[[Dying Tweet: What a world, what a cruel, cruel world! #lsueiffeltower]]]]

[[[[Magenta Tweet: cruel world? are you kidding? she doesn't have to sit through this show anymore #lsueiffeltower]]]]

MAC:

The explosion wakes up the Manager of the Eiffel Tower.

He appears.

PC:

So, Monsieur, you think you are out hunting?

MAC:

I'm following an ostrich. I thought I saw it caught in the grill-work of the Eiffel Tower.

PC:

And so you killed a Tweet on me.

MAC:

I didn't do it on purpose.

[[[[Waldorf Tweet: "Although that worked for OJ, I doubt it'll work for you. #lsueiffeltower"]]]]

PC:

End of conversation.

MAC:

Here is The Official Eiffel Tower Photographer. He Speaks. What does he say?

PC:

Didn't you just see an ostrich go by?

MAC

Yes! Yes! I'm looking for it.

PC:

Well, believe it or not, my camera is out of order. Usually when I say, "Now, don't move, watch the birdie," a little bird is what they see. This morning, I say to a lady: "Watch the birdie," and an ostrich steps out. I'm trying to find the ostrich to get it to go back into the camera

MAC

Ladies and gentlemen, now the plot thickens. The manager of the Eiffel Tower suddenly notices that his username is on the Tweet.

PC:

He reads it.

MAC

AT EIFFEL TOWER MANAGER. COMING FOR WEDDING BREAKFAST.
HASHTAG KINDLY RESERVE TABLE

[[[[Backstage Tweet: EIFFEL TOWER MANAGER. COMING FOR WEDDING BREAKFAST. #kindlyreservetable #lsueiffeltower]]]]

PC:

But this Tweet is dead.

MAC

It's precisely because it is dead that everybody understands it.

PC:

Quick! Quick! We've just time to set the table. I cancel your fine. I appoint you official waiter of the Eiffel Tower Restaurant. Photographer, to your post!

Hunter and Manager carry Tweet off.

[[[Art dealer Tweets: the holy grail 'neath ancient Rosaline waits adorned in masters loving art she lies like a dirty whore #monalisa #lsueiffeltower]]]]

MAC

They spread the tablecloth.

[[[Art collector replies to dealer: I thought it was called the moaning lisa #moaninglisa #lsueiffeltower]]]]

PC:

Wedding March.

MAC

The procession.

[[[Waldorf Tweets: "It's a trap" #lsueiffeltower]]]]

Wedding March. The phonographs announce the wedding guests, who enter strutting like dogs in an animal act.

PC:

The Bride, gentle as a lamb.

MAC

The Father-in-Law, rich as Steve Jobs.

[[[Troubadour Tweets: I'm bluffin with my muffin #lsueiffeltower]]]]

PC:

Bill Gates.

MAC

Steve Jobs.

PC:

Bill Gates.

The Bridegroom, handsome as "Apollo."

MAC

The Mother-in-Law, falser than Toddlers & Tiaras"

[[[[Magenta Tweets: Nope, probably faker than Kim Kardashian's marriage
#lsueiffeltower]]]]

PC:

The General, stupid as a goose.

MAC

Look at him! He thinks he's on his mare, Mirabelle.

[[[[Waldorf Tweets: Poor man, he reminds me of Kris Humphries]]]]

PC:

The Ushers, strong as "Turks!"

MAC

The Bridesmaids, fresh as roses!

[[[[Statler Tweets: Fresh roses? Like valentine's flowers in July #lsueiffeltower]]]]

PC

The Manager of the Eiffel Tower extends his
hospitalities. He shows them a bird's-eye view of Paris

MAC

I'm getting dizzy!

[[[[Magenta Tweets: That's what she said!!! #lsueiffeltower]]]]

*The Hunter and The Manager carry in a table with
plates painted on it. The tablecloth sweeps the
ground.*

PC

The General shouts: To the table! To the table! and the
wedding party sits down around the table.

MAC

Only on one side of the table, so the audience can see
you.

[[[[Audience Tweet: Yea, because they wouldn't want to miss those ugly...umm, I mean beautiful faces. #lsueiffeltower]]]]

PC

The General rises.

MAC

The General's speech.

The General's speech is performed by an orchestra in the pit, which makes percussive noises. He gestures only.

[[[[Statler Tweets: Sounds like the wedding vows I wrote for my wife! #lsueiffeltower]]]]

PC

Everyone is deeply moved.

MAC

After his speech, The General recounts the mirage phenomenon from which he suffered in Africa.

PC

I was eating a tart with Nelson Mandela. This tart was covered with wasps. In vain we tried to chase them away. Actually, they were tigers.

MAC

What?

PC

Tigers.

[[[[Waldorf Tweets: A thousand tigers prowling? Still couldn't stop the Roll Tide #lsueiffeltower]]]]

They were prowling around by the thousands. A mirage projected them in miniature above our tart, and we mistook them for wasps.

MAC

You would never think he was seventy-four years old!

PC

But who is this charming Cyclist wearing culottes?

Enter a Cyclist. She jumps off her tricycle.

[[[[Waldorf Tweets: That is one damn annoying trike #lsueiffeltower]]]

[[[[Magenta Replies: Hey, watch your language! #lsueiffeltower]]]

[[[[Statler Replies: He said trike? What'd you think he said...oh #lsueiffeltower]]]]

MAC

(voice of the Cyclist) Pardon me, gentlemen.

PC

Madame, may we be of any service?

MAC

Am I on the road to Chatou?

PC

Yes, Madame. Simply follow the railway tracks.

MAC

It's the General who is answering The Cyclist. He takes her for a mirage.

The Cyclist climbs back on the seat and rides off.

[[[[Cyclist Tweet: Took a wrong turn at Albuquerque #lsueiffeltower]]]]

PC

Ladies and gentlemen, we have just witnessed a mirage.
They are quite frequent on the Eiffel Tower. This
Cyclist, in reality, is pedaling along the road to Chatou

[[[[Magenta Tweet: Oh, then maybe this show is just a mirage too...Someone pinch me please! #lsueiffeltower]]]]

[[[[Statler Tweet: How about I throw you over the balcony. #lsueiffeltower]]]]

[[[[Waldorf Tweet:....I'm thinking #lsueiffeltower]]]]

MAC

After this instructive interlude the Photographer steps forward. What does he say?

PC

I am the Official Eiffel Tower Photographer and I'm going to take your picture.

[[[[Manager Tweet: They better not be throwing rice at this wedding! There's already enough birds to clean up after #lsueiffeltower]]]]

MAC AND PC

Yes! Yes! Yes! Yes!

PC

Form a group.

The wedding party forms a group behind the table.

MAC

You are doubtless wondering where the ostrich, Hunter and the Manager of the Eiffel Tower have gone. The Hunter is running up and down the Eiffel Tower looking for the ostrich. The Manager is looking for the Hunter and is managing the Eiffel Tower. This is no mere sinecure. The Eiffel Tower is a world in itself, like Notre-Dame. It's the Notre-Dame off the Left Bank.

[[[[Art Dealer Tweets: This sigil is lovely but does it come in any other color than blood? #lsueiffeltower]]]]

PC

It's the Queen of Paris.

[[[[Magenta Tweets: "I knew there were queens in Paris but I didn't know there was a Queen of Paris." #lsueiffeltower]]]]

MAC

It was the Queen of Paris. Now it's the handmaiden of Twitter.

PC

Touche

MAC

Yea-uh no, I don't think you're using that right.

PC

Touche?

MAC

No, listen. See, you only use touche if you make a point then I make a counterpoint. You see? So I said now it's the handmaiden of Twitter. But you haven't made a point yet. Let's try it again. It was the Queen of Paris. Now it's the handmaiden of Twitter.

PC

Touche

MAC

Nevermind....Don't move. Smile. Look at the lens. Watch the birdie.

[[[[Statler Tweets: I imagine this is what Michelangelo felt like climbing down after painting the Sistine Chapel #lsueiffeltower]]]]

A Trouville Bathing Beauty appears. She wears a bikini, carries a landing net, and has a picnic basket slung over her shoulder. Colored lights flash on. The wedding party lifts its hands in admiration.

[[[[Audience Tweets: Isn't she loveeeelllyyyy. Isn't she wooonderfulll #lsueiffeltower]]]]
[[[[Waldorf Tweets: Stevie Wonder was blind. You on the other hand have no excuse #lsueiffeltower]]]]

PC

Oh! It's like a picture postcard.

The Bathing Beauty begins to dance.

[[[[Troubador Tweets: I'm a free bitch baby #lsueiffeltower]]]]

PC

The Photographer doesn't share in the delight of the wedding party. It's the second time today that his camera has played tricks on him. He tries to get The Trouville Bathing Beauty to go back into the camera. Finally, The Bathing Beauty returns to the camera. The Photographer makes her think it's a cabana.

[[[[Photographer Tweets: This is what I get for buying my camera off Craigslist #lsueiffeltower]]]]

End of the dance. The Photographer throws a bathrobe over the shoulders of The Bathing Beauty, who returns to the camera hopping and throwing kisses.

MAC AND PC

Bravo! Bravo! Encore! Encore! Encore!

PC

If I only knew in advance what surprises my broken camera had in store for me, I might put on a show. As it is, I begin to shake every time I pronounce those terrible words. Does one ever know what's coming next? Since these mysteries are beyond me, let's pretend we're organizing them.

He Bows.

[[[Audience Tweets: I don't know what just happened, but I liked it #lsueiffeltower]]]

MAC AND PC

Bravo! Bravo! Bravo!

MAC

Ladies and gentlemen, despite my earnest wish to satisfy your every desire, the lateness of the hour forbids my presentation a second time of that popular number: The Trouville Bathing Beauty.

MAC AND PC

Yes! Yes! Yes!

PC

The Photographer lies in order to arrange everything and be a big success. He looks at his watch. Two o'clock already! and that ostrich still hasn't returned!

[[[Chuckie Tweets: Hi, I'm Chuckie, and I'm your friend till the end #lsueiffeltower]]]

MAC

The wedding party forms another tableau. Madame, put your left foot on one of the spurs. Monsieur, hang that veil on your mustache. Perfect. Don't move. One. Two. Three. Look at the lens. Watch the birdie.

He presses the bulb. Chuckie appears.

PC

Good morning Mama.

MAC

Good morning Papa.

[[[Magenta: Morning already?! How long has this damn show been going on?! #lsueiffeltower]]]

PC

Here is still another of the perils of photography.

MAC

This Child is the image of the wedding.

PC

And just listen to this:

MAC

He's the image of his mother.

PC

He's the image of his father.

[[[[Troubadour Tweets: Boys like you love me forever #lsueiffeltower]]]]

MAC

He's the image of his grandmother.

PC

He's the image of his grandfather.

[[[[Magenta Tweets: He's the image of Rosemary's baby #lsueiffeltower]]]]

MAC

He has our mouth.

PC

He has our eyes.

[[[[Statler Tweet:they have our money.....#lsueiffeltower]]]]

[[[[Waldorf Tweet: WAAHAHAHAHAHAHAHAHAHA #lsueiffeltower]]]]

MAC

My dear parents, on this auspicious occasion, accept
all my vows of respect and love.

PC

The same compliment, from another aspect.

MAC

Accept all my vows of love and respect.

PC

He should have learned a more complicated compliment.

MAC

Accept all my vows of respect and love.

PC

He'll be a captain.

MAC

Architect.

PC

Boxer.

MAC

Poet.

[[[[Audience Tweet: Astronaut #lsueiffeltower]]]]

[[[[Backstage Tweet: Teacher #lsueiffeltower]]]]

[[[[Dying Tweet: ANGEL #Tweetsfromthegrave #lsueiffeltower]]]]

[[[[Magenta Tweet: ...Failure #lsueiffeltower]]]]

PC

President of the Republic.

MAC

A beautiful little victim for the next war.

PC

What's he looking for in his basket?

MAC

Bullets.

PC

What will he do with bullets? He seems to be very naughty!

MAC

He massacres the wedding party.

[[[[Waldorf Tweets: We're friends till the end remember? #lsueiffeltower]]]]

[[[[Statler Replies: This is the end, friend #lsueiffeltower]]]]

PC

He massacres his own flesh and blood to get some macaroons.

[[[[Hunter Tweets: Gunshots??? DID SOMEONE GET THE OSTRICH?!?!?!?
#lsueiffeltower]]]]

*The Child bombards the wedding party, which
scatters with cries.*

[[[[Photographer Tweets: I like this kid, he's ruthless #lsueiffeltower]]]]

MAC
Lord!

PC
When I think of the trouble we went through to bring
him up.

[[[[Magenta Tweets: THIS IS WHY WE ARE NEVER HAVING CHILDREN @waldorf
#lsueiffeltower]]]]

MAC
Of all our sacrifices.

PC
Wretch! I'm your father.

MAC
Stop! There's still time.

[[[[Backstage Tweet: I hope so, This show is starting to get good! #lsueiffeltower]]]]

PC
Haven't you any pity for your grandparents?

MAC
Haven't you any respect for rank?

PC
Bang! Bang! Bang!

[[[[Audience Tweet: Bang bang bang? What is this, Paper Planes by MIA?
#lsueiffeltower]]]]

MAC
I forgive you.

PC
Be damned.

MAC

There are no bullets left.

[[[Magenta Tweets: So much death, what can men do against such reckless hate? #lsueiffeltower]]]

[[[Statler Tweet: Ride out with me...Ride out and meet them #lsueiffeltower]]]

[[[Waldorf Tweet: FOR DEATH AND GLORY! #lsueiffeltower]]]

[[[Statler Tweet: FOR ROHAN, FOR YOUR PEOPLE!!! #lsueiffeltower]]]

PC

The wedding party is massacred. I see my life flashing before my eyes. I see a sunset
in a
field of golden wheat.

MAC

Isn't that your screen saver?

The Photographer runs after the Child. He threatens him
with a whip. He orders him to go back into the box.

PC

The Child takes refuge. He shouts. He stamps. He wants
to "live his own life."

MAC

I want to live my own life! I want to live my own life!

Wedding Party Resurrects to Thriller.

[[[Magenta Tweets: Let's do the time warp again #lsueiffeltower]]]

PC

But what's this other disturbance?

MAC

The Manager of the Eiffel Tower. What does he have to
say?

PC

A little peace and quiet, please. Don't frighten the
Tweets.

MAC

The wedding party reassembles.

[[[Audience Tweet: Some pictures may say a thousand words, but this doesn't say
anything positive to me #lsueiffeltower]]]

PC

Papa! Papa! the Tweets.

MAC

There are some awfully big ones up there.

[[[[Hunter Tweets: Be very, very quiet! I'm hunting the ostrich! #lsueiffeltower]]]]

PC

One

MAC

Could hear

PC

A

MAC

Pin

PC

Drop.

[[[[Waldorf Tweet: It's quiet...Too quiet. #lsueiffeltower]]]]

MAC

Four Tweets flutter down to the stage. The entire wedding party runs after them and jumps on them.

PC

There, I've got one of them. Me too. Help! Help me!
She's got me! Hold on! Hold on!

MAC

The Tweets calm down. They form a line. The handsomest flutters forward and makes a military salute.

PC

(In the voice of a master of ceremonies)And may I ask who you are?

MAC

We're Tweets from Times Square and for future reference: we don't fluttah, we sluttah.

PC

Times Square! Center of lights and dim lovers.
[[[[Statler Tweet: And of Batman #lsueiffeltower]]]]

MAC
Forward! Music!

Dance of the Tweets.

[[[[Tweeting about dancers]]]]
Exit of the Tweets.

PC
My son-in-law, you can thank me for all this. Whose
idea was it to come to the Eiffel Tower? Whose idea was
it to have the wedding on the Fourteenth of July?

[[[[Hunter Tweet: Viva la revolution! #lsueiffeltower]]]]

MAC
The Child stamps his foot.

PC
Papa! Papa!

MAC
What does he say?

PC
I want to have my picture taken with The General.

[[[[Audience Tweet: Well I want my picture taken with Michael Jackson, but I guess we cant
always get what we want #lsueiffeltower]]]]

[[[[Magenta Tweet Reply: But if you try sometimes, you'll find you get what you need
#lsueiffeltower]]]]

[[[[Waldorf Tweet Reply: who needs a wife? #lsueiffeltower]]]]

MAC
General, surely you won't refuse our little Chuckie this
pleasure?

PC
Agreed.

MAC
Poor Photographer. With a heavy heart, he loads his
camera.

[[[Art dealer Tweets: Why is it divine or human? Can't human be divine #lsueiffeltower]]]]

PC

The Child, astride his sword, pretends to be listening to the General, who pretends to read to him out of a book by Jules Verne.

MAC

Don't move. Perfect. Watch the birdie.

A lion appears.

PC

Good Lord! A lion. The Photographer hides behind his camera. The wedding party climbs into the grill work of the Eiffel Tower. The lion stares at The General, for the General, alone, does not move. He speaks. What does he say?

MAC

Don't be afraid. There can be no lion on the Eiffel Tower. Therefore, it is a mirage, a simple mirage. Mirages are, so to speak, the white lies of the desert. This lion is actually in Africa, just as the cyclist was on the road to Chatou. This lion sees me, I see him, and yet we each recognize that we are simply reflections.

[[[Magenta Tweet: I....I can't tell the difference anymore #lsueiffeltower]]]]

PC

To confound the incredulous, The General approaches the lion. The lion gives a great roar. The General runs off, pursued by the lion.

Dance sequence

MAC

The General disappears under the table. The lion disappears behind him.

PC

After a minute, which seems like a century, the lion comes out from beneath the tablecloth.

[[[Statler: LOL I can relate to that #lsueiffeltower]]]]

MAC

Horror! Horror! Ahhhh!

PC

What's that in his mouth?

MAC

A boot, with a spur.

[[[[Magenta Tweets: Boots with the spurs, SPURS. The wedding party's lookin at herrr! #lsueiffeltower]]]]

Dance number.

PC

Having eaten the General, the lion goes back into the camera.

[[[[Waldorf Tweets: Now, THAT sounds like wedding vows for my wife! #lsueiffeltower]]]]
[[[[Lion Tweet: just ate that bitch #lolcats #noms #lsueiffeltower]]]]

MAC AND PC

(crying) Ahhhh! Ahhhh...

PC

Poor General.

MAC

He was so gay, so youthful in outlook. Nothing would have amused him more than this death. He would have been the first to chuckle at it.

PC

Obsequies of The General.

[[[[Waldorf Tweets: WTF are obsequies?? #lsueiffeltower]]]]
[[[[Magenta replies: funeral rites....duh! hence...the funeral #smh #lsueiffeltower]]]]

Funeral March

MAC

The Father-in-Law delivers the eulogy. What does he say?

[[[[Manager Tweets: The movies told me that lions aren't that vicious! Poor General #lsueiffeltower]]]]

PC

Adieu, adieu, old friend.
From your first campaign, you gave proof of an intelligence beyond your rank. You never surrendered, even to evidence. Your end is worthy of your career.

We saw you, defying the beast, careless of danger, not even understanding it and not taking flight until the instant you understood it. Once more, adieu, or rather au revoir, for your kind will perpetuate itself as long as there are men on this earth.

MAC

Three o'clock! and that ostrich hasn't come back yet.

PC

She probably wanted to walk back.

MAC

That's stupid. Nothing is less fragile than the feathers of an ostrich.

[[[[Statler Tweets: Except for the nation's economy....PSYCHE!!!!!! #lsueiffeltower]]]]

PC

Attention!

MAC

"Les maries de la Tour Eiffel," quadrille, with music by the Garde Republicaine band.

MAC AND PC

Bravo! Bravo! Long live the Garde Republicaine!

(Quadrille) Dance.

[[[[Photographer Tweets: According to the Oxford English Dictionary, "snapshot" was originally a hunting term.... #lsueiffeltower]]]]

[[[[Waldorf Tweets: You people can't dance. #lsueiffeltower]]]]

[[[[Statler Replies: What do you mean, YOU people?? #lsueiffeltower]]]]

[[[[Lion Tweets: What do you want me to do? Dress in drag and do the hula??#lsueiffeltower]]]]

MAC

Oof! What a dance.

[[[[Magenta Tweets: Buy a Mac...get laid #getsome #lsueiffeltower]]]]

PC

Your arm.

MAC

Monsieur Photographer, surely you won't decline a glass of champagne?

PC

You are too kind. I am overwhelmed.

MAC

Well, when in Rome, you know. But what does my grandson want?

PC

I want someone to buy me some bread to feed the Eiffel Tower.

[[[[Cyclist Tweets: Eiffel Tower...Cinderella's Castle...Wait, did I just pass Euro Disney? #smdh #lsueiffeltower]]]]

MAC

They sell it down below. I'm not going down.

PC

I want to feed the Eiffel Tower.

MAC

It is only fed at certain hours. That's why it has grilles around it.

PC

I want to feed the Eiffel Tower.

MAC

No and double no.

[[[[Art collector: #drawmelikeoneofyourfrenchgirls #lsueiffeltower]]]]

PC

The wedding party cries out, for here is the ostrich. She was hiding in the elevator. She looks for another hiding place. The Hunter approaches. The Photographer wishes it would hide in the camera.

MAC

He remembers that one has only to hide an ostrich's head to make it invisible.

PC

He hides its head in his hat. In the nick of time.

*The ostrich walks, invisible, a hat on its head.
Enter the Hunter.*

MAC

Have you seen the ostrich?

MAC AND PC

No. We haven't seen a thing.

[[[Statler Tweet: It's under the hat, right in front of you fool! #lsueiffeltower]]]
[[[Waldorf Tweet: You're the fool. He can't see what you're saying #lsueiffeltower]]]
[[[Statler Tweet: Technically, no one sees what anyone says #lsueiffeltower]]]
[[[Waldorf Tweet: Touche...fool #lsueiffeltower]]]

MAC

That's strange. I was certain that she jumped onto this platform.

PC

Perhaps it was a wave that you mistook for an ostrich.

MAC

No. The sea is calm. Anyway, I'm going to keep a lookout now from behind this computer.

[[[Magenta Tweet: What a waste of life. He cant even find the damn ostrich! #lsueiffeltower]]]

PC

No sooner said than done.

MAC

The Photographer approaches the ostrich on tiptoe. What does he say?

PC

Madame, you haven't a moment to lose. He hasn't yet recognized you under your veil. Hurry, I have a carriage waiting.

MAC

He opens the cloth on the camera. The ostrich disappears.

PC

Saved, my God!

MAC

You can imagine the Photographer's delight. He shouts with joy.

PC

The wedding party questions him.

MAC

Gentlemen and ladies, at last I'm going to be able to photograph you in peace. My camera was broken; but now it works. Don't move!

[[[[Statler Tweet: Congrats, it only took you like forever #lsueiffeltower]]]]

PC

But who are these two people coming over to distract the Photographer?

[[[[Waldorf Tweet: I thought Rosencrantz and Guildenstern were dead? #lsueiffeltower]]]]

MAC

Look. The wedding party and the Photographer freeze. The entire wedding party is motionless. Don't you think they're a little...

PC

A little wedding cake.

MAC

A little bouquet.

PC

A little Mona Lisa.

MAC

A little masterpiece.

[[[[Audience Tweet: A little.....Something.... #lsueiffeltower]]]]

PC

The Dealer in modern paintings and the Collector of modern paintings stop before the wedding party. What does the Dealer say?

MAC

I've brought you to the Eiffel Tower to show you, before anyone else, a truly unique piece: "The Wedding

Party."

PC

And the Collector answers:

MAC

I follow you blindly.

[[[[Waldorf Tweet: He's watching that birdie alright #lsueiffeltower]]]]

[[[[Statler Tweet: I know I was watchin' those birdies ;) #lsueiffeltower]]]]

PC

Well? Isn't it lovely? It's a kind of primitive.

Cyclist Enters Again.. Confused.

[[[[Cyclist Tweets: Oh look! the Louvre! the L'arc de Triomphe!...and the Louvre again? #smdh #gpssucks #lsueiffeltower]]]]

MAC

Whose is it?

PC

What's that? Whose is it? It is one of the latest works of God.

MAC

Is it signed?

PC

God does not sign. But look at that paint! What texture! Look at that style, that nobility, that "joie de vivre!" It might almost be a funeral.

MAC

I see a wedding party.

PC

Your vision is limited. It's more than a wedding. It's all weddings. More than all weddings: it's a cathedral.

[[[[Waldorf Tweet: More than a cathedral. It's...It's a piece of heaven! #lsueiffeltower]]]]

[[[[Statler Tweet: It ain't all that #lsueiffeltower]]]]

MAC

What do you want for it?

PC

It's not for sale, except to the Louvre, and to you. Take it, I'll let you have it at cost.

MAC

The Dealer has a big placard.

The placard bears the figure \$1

PC

Will the Collector let himself be persuaded? What does he say?

[[[[Cyclist Tweets: Did I just see the Sphinx? #whereami #fml #lsueiffeltower]]]]

The Dealer turns over the placard. One sees "SOLD," in large letters. He places it against the wedding party.

PC

The Dealer addresses the Photographer.

MAC

Photograph this wedding party for me, with the placard. I'll get it into every magazine in America.

PC

The Collector and the Dealer leave the Eiffel Tower.

MAC

The Photographer readies himself to take the picture, but--wonder of wonders!--his camera talks to him.

PC

What does it say to him?

THE CAMERA

(In a remote voice)I want....I want...

[[[[Audience Tweet: Damn! they have the Iphone 4S?? I'm still with the 3G #lsueiffeltower"]]]]

MAC

Speak, my lovely swan.

THE CAMERA

I want to give up the General.

MAC

He knows very well how to give up himself.

PC

The General reappears. He is pale. He's missing a boot. In short, he arrives from far away. He recounts how he has returned from a mission about which he must maintain maximum security. The wedding party doesn't move. Head lowered, he crosses the platform and assumes a modest pose among the others.

MAC

Here is a fine surprise for the Collector of masterpieces. In a true masterpiece one never ceases to discover unexpected details.

PC

The Photographer turns away. He finds the wedding party a bit too severe. If they can reproach the General for being alive, The General can certainly reproach them all for letting him be sold.

MAC

The Photographer is a man of feeling.

PC

He speaks. What does he say?

MAC

All right, ladies and gentlemen, I'm going to count to five. Look at the lens. Watch the birdie.

PC

A dove!

MAC

The camera is working.

[[[[photographer Tweet: #winning #lsueiffeltower]]]]

PC

Peace is achieved.

[[[[Magenta Tweets: It's about damn time #lsueiffeltower]]]]

MAC

ONE

The Bride and Groom detach themselves from the group, cross the stage, and disappear.

TWO

Same action for the Father-in-Law and the Mother-in-Law

THREE

Same action for the Ushers.

FOUR

Same action for the Bridesmaids.

FIVE

Same action for the General, alone, head lowered, & child, who leads by hand

PC

Enter the Manager of the Eiffel Tower. He waves a megaphone.

MAC

Closing time! Closing time!

[[[[Magenta Tweets: Yall don't have to go home, but y'all gotta get the hell outta here #lsueiffeltower]]]]

PC

He goes out.

MAC

Enter the Hunter, hurrying. He starts to run past the camera. What does the Photographer say?

PC

Where are you going?

MAC

I want to catch the last train.

PC

It's too late. The gate is closed.

MAC

It's disgraceful. I'll complain to the manager of the railroad.

PC

It's not my fault. There's your train, leaving right now.

*The camera starts to move toward the left,
followed by its bellows, like railroad coaches.
Through various apertures one sees the wedding
party waving handkerchiefs, and, beneath, feet
walking.*

[[[Waldorf Tweet: BEST SHOW EVER #lsueiffeltower]]]

[[[Statler Replies: if best stands for Barely Entertaining Surreal Theatre...
#lsueiffeltower]]]

[[[Statler/waldorf/magenta Tweets: WHAHAHAHAHAHAHAHA #lsueiffeltower #end]]]

