

Harry Parkes

# Revelation in the Courthouse

— After The Beeching of the Pines —

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Time—Choruses: Present  
Scenes: Ancient

Place—Choruses: an American Courthouse  
Scenes: before the

PREVIEW  
LOW Resolution

CHORUS LEADER, leader of the Chorus of Eight

CHORUS OF EIGHT MEN (including Korymbus), who follow Dion and Dionysus

CHORUS OF FOUR MEN, in the American Choruses

MUSICIANS: Band—2 piccolos, 3 trumpets, 2 trombones, tuba, snare drum, bass drum

- 2 Guitarists
- 4 Drum Majorettes
- 8 Jig Dancers (4 women, 4 men)
- 4 Tumblers

### Other Instrumental Parts

Kithara II  
Kithara I  
Harmonic Canon II  
(Castor & Pollux)  
Harmonic Canon I  
String Bass

Adapted Guitar II  
Adapted Guitar I  
Adapted Viola (or Cello)  
Chromelodeon II  
Chromelodeon I  
Spells of War

Diamond Marimba  
Bee (2 players)  
Marimba Eroica (2 players)  
Bass Marimba (2 players)  
Bells, Gongs (2 players)  
Pre-Recorded Tapes

CHORUS ONE. Late afternoon in the Courthouse Park, Ritual of welcome for Dion, Hollywood king of Iabhu Kuba.

Part Prologue

Panfare and March  
Forever Unconquered, To the Happy Way, Right or Wrong, Dead or Alive,  
Forevermore, First Ritual  
Save My Soul and Bless My Heart, Ritual for Kings and Clowns  
Wumantu Aada, Primitive Percussion Ritual  
Heavenly Dance and a Million Years, Climax of the scene

SCENE ONE. Late afternoon at the entrance to the Palace of Thebes. Dion, Hollywood king of Iabhu Kuba, announces the Bacchae.

Hymn to Dionysus: Holy Joy and Ecstasy

CHORUS TWO. Early evening of the same day in the Courthouse Park. Some of the Bacchae, appearing in a dream vision, offered up as a sacrifice.

SCENE TWO. Early evening of the same day, at the entrance to the Palace of Thebes. Dionysus goes to the palace to see the Bacchae.

Hymn to Dionysus: Glory to the King

CHORUS THREE. Later that night in the Courthouse Park, Dionysus, Hollywood king of Iabhu Kuba,

The Bacchae, old-fashioned Bacchae, Bacchae Ritual  
Not a Bacchae, Ritual for Kings and Clowns  
Iabhu Kuba, Revelative Ritual  
The Bacchae, Ritual for Kings and Clowns

SCENE THREE. Later that night at the entrance to the Palace of Thebes. Pentheus is tricked into trying to kill his mother.

Hymn to Dionysus: O to Be Free, O to Be Free

CHORUS FOUR. Midnight in the Courthouse Park. Dionysus, ghost walking, witnesses an earthquake.

SCENE FOUR. Early dawn at the entrance to the Palace of Thebes. Dionysus leaves Pentheus to die.

Hymn to Dionysus: Bacchae-Beasts of Madness

CHORUS FIVE. Early dawn in the Courthouse Park. Dionysus strikes Pentheus across the Courthouse Park.

THE STAGE

The stage is designed to represent the park in front of the Courthouse of a medium-small American town. The area before the Palace of Thebes.

The stage is the same set, with the slight alteration involving serim (or something else that achieves the same effect). Silhouettes of large dark trees are at each side. A rocky crag, which serves as a portico to the Courthouse, is in the center. A portico, which is either the entrance to the Courthouse or to the stage, is far left. Two steps, long and broad, lead to it. Here the band stands, on the two levels, playing parts of Chorus One and Three.

Backstage--slightly right--is a small and charming fountain, reminiscent of the 19th century. A higher circled pool is within a lower circled pool. In the middle of the higher pool are two figures, a small boy and a small girl (about life size or perhaps slightly less than life size), the boy holding a small black umbrella over their heads, and with simulated water shooting gently up from the umbrella's apex and falling down over its edges.

The boy's jacket is a bright blue, his long trousers and cap are black. The girl's skirt and her bonnet are bright red, her blouse white. There is a narrow passage between fountain and cyclorama, so that park strollers can exit downstage left, appear behind the fountain, and exit right. Or, vice versa.

The fountain represents stability, respectability, tenderness, gentleness within the human community, protection from an unpredictable Mother Nature, the national red-white-and-blue.

Lights play on the fountain throughout the Choruses, but at the end of each Chorus the backstage area is dark, and scrim descends or travels in front, so that it is blocked out completely. This change creates the area before the Palace, in which the Euripidean Scenes take place.

A stairway leads from the far left aisle onto the stage. This is used for the initial entrance of the majorettes, the band, Dion, and his revolvers.

The instruments are all on stage, and are placed in two groups, downstage, far right and far left. The strings and Chromelodeons are right, percussive instruments left.

CHORUS-SCENE CHANGES

The spotting of masks high above the stage (please see below) denotes the end of a Chorus and the beginning of a Euripidean Scene. Scrim removed from before the fountain and the lowering of the fountain denote the end of a Euripidean Scene and the beginning of an American Chorus.

Kitharon, or the Great World, is presumed to be right. The Palace is left, the Great World Courthouse, is left.

COSTUME

Dionysus, Pentheus, Agave, Cadmus, Tiresias, Gears, and the American Chorus, and possibly also the instrumentalists who appear on stage, wear a basic costume—a single piece of cloth with a round neck hole in the center, and with bracing across the shoulders, so that the shoulder line is right and the cloth hangs in folds, or something similar, avoids the dreadful spectacle of ancient Greek costumes being worn by modern Americans. No one deserves such fate.

The women's ponchos fall to the ankles, the men's to the knees. In the American Chorus the men also wear slacks, with the ponchos falling to the ankles. The ponchos are peeled off for each Euripidean Scene, put on again for each American Chorus. The men's and women's costumes are a regrettable, but necessary, compromise on the American male in situations where he normally wears slacks. He may wear slacks, pants, transparent pants, or pants made out of dummies, but really, he must wear. All who participate in the American Chorus wear sandals—no heads.

The drum majorettes wear the same costume as the tumblers, except slacks (shirts, and slacks or skirts). The elegants: boys—dark suits, white pleated shirts, with black string bow ties; girls—colored blouses and full peasant skirts. The American Chorus wear simple, dignified, gorgeous costumes.

Stark contrasts the first and last of the American Choruses: One and Three (with profound implications) and Two and Four (with superficial implications).

Characters in Scenes One and Three (and possibly also in Scenes Two and Four) wear heroic masks, or partial masks, in about the same manner as in Greek drama. Where appropriate—that is, where a character is already on stage in a scene, or where a character enters from a scene, or where a character enters from a scene to Scene One—the mask he will assume will be spotted high above the stage at the end of the Chorus, and will slowly descend. He will release it, attach it to his face, and then the scene will begin.

The mask will be attached to a removable ball horn. This will not descend. The horn will be attached to a chorus member, toward the end of Scene Three.

CHORUS-SCENE CHANGES

- |                            |                       |                        |                        |
|----------------------------|-----------------------|------------------------|------------------------|
| 1. Recorded tape           | 9. Drums Devils       | 20. Snare & Bass Drums | Percussion Instruments |
| 2. Brass, high to low      | 10. Mke-Boy           | 21. Bells 2            |                        |
| 3. Piccolos                | 11. Cry-Chord         | 22. Bells 1 & Gong     |                        |
| 4. Brass, high to low      | } Oddball Instruments | 23. Spills of War      |                        |
| 5. Adapted Viola, or Cello |                       | 12. Spanish Guitars    |                        |
| 6. String Bass             | 13. Adapted Guitar II | 25. Bco 2              |                        |
| 7. Chromelodeon II         | 14. Adapted Guitar I  | 26. Bco 1              |                        |
| 8. Chromelodeon I          | 15. Harmonic Canon I  | 27. Bass Marimba 2     |                        |
|                            | 16. Pollux            | 28. Bass Marimba 1     |                        |
|                            | 17. Caeter            | 29. Bco 2              |                        |
|                            | 18. Kithara II        | 30. Bco 1              |                        |
|                            | 19. Kithara I         |                        |                        |
- String Instruments: Sustained Tone Instruments
- Plectral or Percussive String Instruments

INSTRUMENTS -- TUNING AND NOTATION

All instruments, used here, that were designed for the current monolithic musical philosophy. Pianos, Brass, Cello, String Bass--are tuned in the current way. Variations from the usual scales are achieved through the ear and the skill of the individual player. To assist in effecting the desired intonation a color analogy (also used in The Bewitched) is employed here.

Color key based on 100 cents in the semitone:

1150	1170	1190 (1200)	10	30	50	70	90	110	130
		"normal" no color (0)					"normal" no color		
		G							

The "normal" semitones are not necessarily in the exact surds of standard temperaments. Intonation should be adjusted by ear in relation to the tones of fixed-tone instruments, e.g., Chrom. The exact ratio intonation is not always given or expected, particularly in fixed tones.

The 12-tone scale, and colors used to denote them:

160/81	1/1	81/80	33/32	21/20	16/15	12/11	11/10	9/8	8/7	7/6	5/4	14/11	9/7
	G				G#			A			B		
23/16	4/3	27/20	11/8	7/5	10/7	16/11	40/27	32/21	11/7	18/11	5/3	27/16	12/7
	G			G#							E		
				7/4	16/9		20/11						

ADAPTED VIOLA--

Tuning: a 2/1 below the violin. Notation: Clefs and Color.

SPANISH GUITARS-- (See ...)

ADAPTED GUITAR II--

Tuning explained in General ...

16/9	1	3	4	5	6	7	8	9	10
16/9	1	3	4	5	6	7	8	9	10
16/9	1	3	4	5	6	7	8	9	10

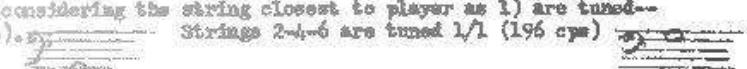
ten strings is allotted a space, low to high:



under or over the note indicates placement plastic bar, brackets indicate second 2/1.

ADAPTED GUITAR I-- (This is not the adapted Guitar I described in my book)

four strings, strings 1-3 (considering the string closest to player as 1) are tuned-- (98 cps). Strings 2-4-6 are tuned 1/1 (196 cps)



Notation: Clefs and Color.

CHROMIODEON II-- (as rebuilt 1959)

This is a reed organ with a keyboard exactly the extent of the modern piano, 88 keys. The shift point between bass and treble--for stopping--is in the usual place, B-F below Middle C. There are two sets of reeds for the entire keyboard, and an extra set starting at the second F below Middle C and continuing to the top.

The third set is tuned in a 12-tone scale (just intonation) for four complete octaves, and in tones consonant to those of the other two stops for the 19 high reeds remaining. When using the 12 Stop in the mentioned four-octave range, frequency is meaningful in terms of present notation. Otherwise it is not.

The 24 reeds in the I row from the F below Middle C to the second E above are the same tuning as the A Stop in Chromiodeon I in Odyssey.

