

# THE HORN

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Managing Editors: Jesse Wang, Ruby Chen



## Rhinos? Yes, Rhinos for Rhinoceros

By Angus Peng

Imagine taking a ride on a jeep on the grassland in South Africa, a savanna full of wild lives. Speaking of animals in

Africa, people think of lions, giraffes or elephants. There is one species people seldom talk about. They are enormous,

powerful, and gray. Yes, they are rhinos.

The biggest event for students of FLAL throughout their college life is the annual play. This year, juniors are doing their best to present the play, Rhinoceros. Yes, it's not a slip of the pen. Rhinoceros? Is it a documentary? The title of the play may confuse audiences and leave them wondering about what it is all about.

Some junior students had the



same feeling when they first heard about the play. Some found the name of the play both intriguing and absurd. "I think it's very interesting, for I haven't heard of a play like this," said Nicole Lee, who leads the props group. That is, the title, rhinoceros, provokes a sense of curiosity.

For others, it triggers a simple but difficult question. The front stage supervisor, Ann Tseng said, "What kind of sound do rhinoceros make? I have no idea." About the sound of rhinos, Tseng had a funny experience. "I had a really hard time searching for the proper sound effect of rhinos for the play. One time, I thought the sound effect I found was correct, and it later turned out to be the sound of hyena. Then I realized how little we know about rhinos."

Rhinoceros was written by Eugène Ionesco, a Romanian, in 1959. It was an era full of chaos—World War I, World

War II, and the rise of Nazism and Fascism. Ionesco called it an anti-Nazi work, and it was performed long enough after WWII for tensions to settle down, but not so long that fascism was forgotten. Its debut had a reportedly fifty curtain calls in Germany because the play demonstrated how anyone can fall victim to collective

thoughts with their wills manipulated by others.

Rhinoceros, therefore, stands for something deeper. "The title of the play stands for a trend. Most people think we should follow the trend, or we may be criticized," said Lee of the props. The size of a rhino represents the collective consciousness of a group of people, and the strength of it reflects how mighty individuals' power can be when they gather together.

"In Rhinoceros, Mr. Ionesco is telling an allegory for our time, which has been beset by various blighting uniformities. But he is not preaching. Nor is he concerned with the conventions of routine dramatic construction. He pokes fun unrelentingly at conventional



ideas, established institutions and all sorts of people, including himself. He cavorts and capers. He exaggerates wildly, and lets some of his actions run on too long. But just when he seems to be losing his touch, he discovers a new vein of fun," stated famous critic, Howard Taubman.

Why rhino? Here is one possible answer. "Rhinos are powerful animals, and they aren't known for their tameness. The image of rhinos is quite familiar with our understandings of consciousness. It seemed that we know something about it but not entirely," said Henry Kao,

who acts as John in the play.

Kao managed to understand what he meant by consciousness by acting out the role. "The transformation from a human to a rhino was hard for me to interpret, because a consciousness doesn't influence people in an obvious way. I have to turn into a rhino gradually and slowly, but the difference should be distinguishable and clear."

Nazism and Fascism are to be blamed for the wars of the author's time. Many people were brainwashed and prompted to do something cruel to others. They were

controlled and manipulated by the overpowering consciousness.

Ionesco skirted the problem of trying to represent the holocaust by dressing his play in heavy but apparent symbolism. Through this indirect path, he stated his opinion about the devastating wars he'd been through and the negative consequences that consciousness had brought about.



# Where the Epidemic Began and How It Ended

By Jesse Wang



▲ The painting of Eugène Ionesco depicts his unique writing style toward the fake and changeable world.

Rhinoceros was the theatre of absurdity, written in 1959 by a Romanian playwright, Eugène Ionesco. The story happened in a small French town suffering from an epidemic of turning people into rhinoceroses. People developed horns, grew fur, and became barbarous animals. Only one man, Ben, didn't succumb to this mass transformation. The plot was easy to understand. However, the playwright tried to leave the audience some messages hovering in between.

As the script team of the annual play at FLAL deliberated over Rhinoceros, they believed it must have deeper meanings and allegories behind the plots. Why did the playwright create this play? What kind of ideas came to his mind?

"The WWI had overthrown the conventional European society. The dramatic change in the early 20th century brought about innovative concepts and experimental movements in arts, culture and politics, urging the plays reflecting the production and aftermath of such revolution", explained Dr. Sue-Han Ueng, a FLAL faculty who specializes in western theatres.

Some members of the script team were dumbfounded by the complicated background and ideology behind the play. Professor Ueng, while offering advices, cracked a little joke. "You are lucky that you have chosen the time with the richest nutrition for your thoughts! You just need more time to digest."

Back in 1940-1950s, following a brand-new artistic trend in the early 20th century, the theatre of absurdity appeared and revealed the idea of nonsense and disillusion. In many cases, the tendency was linked to Dadaism, a novel movement that developed in Europe after WWI, promoting chaos and irrationality. The



▲ Eugène Ionesco in 1960s

absurdist playwrights expressed similar concerns by creating characters lost in incomprehensible and chaotic worlds, like Ben in Rhinoceros. The ironic hero and only survivor, Ben, was frightened, desperate, impotent and disturbed by the horrible epidemic.

The team found the evolution when watching the clips of the documentaries about the early 20th century--everything was inclined to be connected to the political aspects. Within a few years, political conditions changed. As the ideologies of Nazism, Fascism and Communism were promoted, the regime expanded and started to invade into people's conscious mind in Europe. Rhinoceros could be interpreted as a response and warning to the upsurge of those thoughts preceding WWII. In Rhinoceros, it illustrated the thoughts as an incurable disease that turned people into violent and wild rhinoceroses.

Observing the theatre with details, it actually aimed on the people. The playwright emphasized something more dreadful than the ideology the authority imposed--social conformity. The play



▲ "卐" was claimed as a symbol of Aryan race in Nazism



▲ The Frothy existence with discontent & dissatisfaction in the world of Dadaism.

reflected on the mentality of those who were easy to succumb to prevailing thoughts. At first, people were confused about the appearance of rhinoceroses. Then, they started to believe and embrace them.

The dramatic change brought huge destructions to the town. No one was able to see it coming. What was it that allowed people to throw away their thought and devastate their own free will? What

features in the characters allowed them to submit to accepted opinions? Was it better to believe in the same thing that everyone else did? That's the issues that the playwright intended to raise.

Eugène Ionesco, in an interview by Le Monde in 1960, indicated he was shocked by the rapid evolution of the new ideology and the penetration of rising power. People allowed themselves to be invaded by a new religion, doctrine



▲ The flag of Italian fascism. A bundle of sticks with an axe indicates the power over life and death.



▲ Four main leaders in Communism: Fidel Castro, Lenin, Stalin and Mao.

and belief. He witnessed the comprehensive mental variations at such moments. “Anyone stuck to their convictions might think that people no longer share opinions with them, and that they would not be understood by others.”

Feng-Kai Shih, a leading actor who played Ben, said he could feel the confusion and contradiction in the character’s mind. In a dream he had, he was forced to participate in a hide-and-seek game held by the oppressive authority. The loser, in his dream, would become a rhinoceros. He entered a control room that was full of the images from the hidden cameras by accident.

Realizing he was monitored, he felt helpless since he would be



▲ If you have choices, Which one will you make?  
Human or rhinoceros?

found sooner or later. Even if he insisted on his own will, the power of the authorities was too overwhelming to fight against. The situation in the dream echoed the sentiments in Rhinoceros. Although some people didn’t want

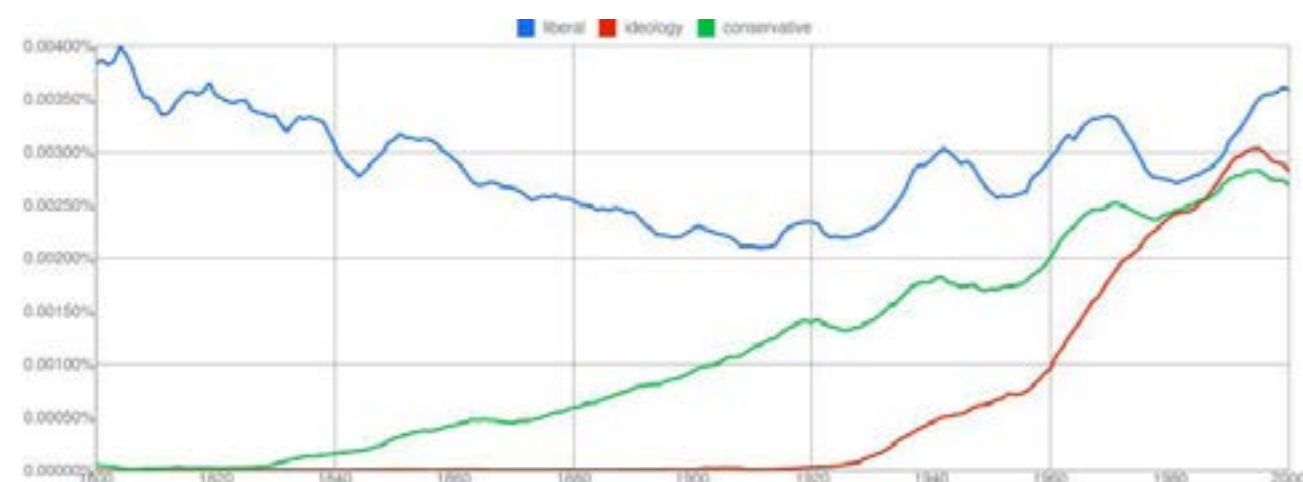
to give in, the impact of the whole environment prevented them from doing so.

With the historical background, it would be easier to approach the theatre on a deeper level. Having realized the prevalence of ideologies, what choices would you make were you the people at that time? Would you follow the trend or insist on your own beliefs? One point is for sure. With ambivalence, to capitulate or not was a difficult decision.

▼ Many new kinds of ideology had appeared since 1920s and the influence had soared from then on. (the red line)



▲ Ben was an aimless everyman who drank too much and found little worth in life, yet becoming the only man who didn’t submit to the rhinoceroses.



# Acting on Stage Ain’t an Easy Pursuit

By Rainie Lee

Acting on the stage in a theater packed with audience can be easy for professional actors, but for amateurs, it can be a very scary pursuit. Therefore, a series of acting classes have been planned for Rhinoceros’ acting crews, more than six months before the annual play takes place.

Starting from October 2014, Steven Chiang has been entrusted with the coaching task, captaining the seven-week training program with rigors and precisions on acting skills, which, for some, turned out more like an ordeal than a drill for casual performers.

Chiang, a graduate of FLAL who directed the annual play while he was a junior 13 years ago, has been a professional actor, appearing frequently for television commercials and short films. With those credentials, he has been



invited to offer acting classes for the annual plays, several years in a row.

“The purpose is not to train them as professional actors,” said Chiang. “It is impossible to do so in such a short period of time.”

What he hope to achieve, though, has been to help the actors and actresses acquire basic but important acting skills. For that, he designs a series of drills, three hour a week, for those daring to take on the challenges.

The lessons involve stretching





exercises, regulating breathing, and warming vocal. Those steps are importance for relaxing, both physically and mentally. They help the performers get ready for the next stage of training, including facial expressions, body languages, intonations, emotion controls, and stress resistance.

With those training, the actors will be accustomed to stage settings and can quicken needed reactions to solve problems in different situations, getting ready

to act out with competence and confidence.

Chiang's style of teaching, though, triggered mixed sentiments among his eager learners. Zora Tsai, who plays Mrs. Smith, confessed that she always felt nervous in those drills, fearful of Chiang's reproach for failing to do well, "I can't even perform the way I usually can under such circumstances." She ended up having to counsel with the director for rebooting.

Most acting crew members, though, believe that those drills are essential for performing well. "I know we won't become professionals with those training, but we get basic techniques for acting, which are important," said Sophie Chien, who plays the grocer's daughter. Gina Lee, who plays Dorothy, regarded stress resistance as the most valuable skill to learn.

"Those lessons more or less give the performers some ideas on acting," said Maggie Yang, the director of Rhinoceros. "But if you ask me whether those skills are translated into better stage performances, I will say it depends."

Yang believes that each actor should develop a unique way to act, which suits her or him the best. "We have fourteen players in our team and this means there will be more than ten ways of acting," said Yang. "The coach can teach basic skills, and they have to find out the most suitable way for themselves."



## Eating Your Way out of Stress

By Zora Tsai

Performances of players are crucial to the audience's impression over a drama. Behind the stage, how heavy have been the burdens carried on players' shoulders? When the stress under spotlight becomes overwhelming, will they adjust their eating habits during the long period of preparation?

The connection between appetite and tiredness is empirically proved by a research conducted by Dr. Matthew P. Walker, the Principal Investigator of the Sleep and Neuroimaging Laboratory in the Department of Psychology at the University of California, Berkeley. It indicates that people tend to eat more food when they do not have good rest.

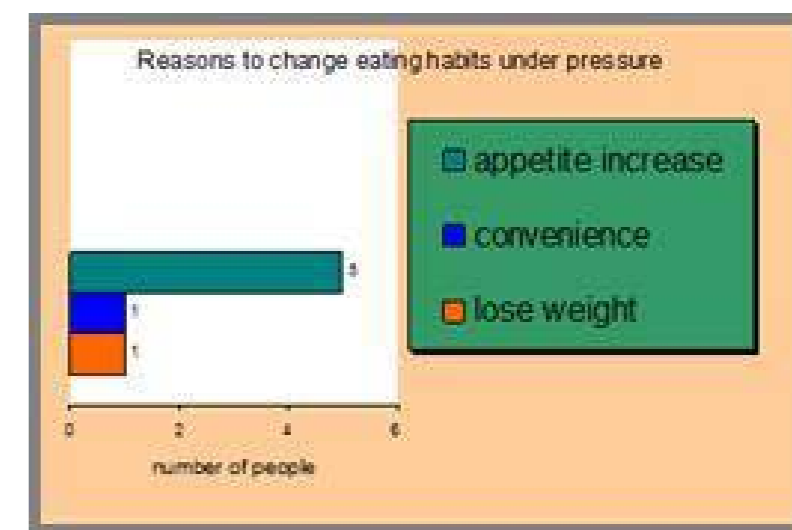
In order to verify if this theory

applies to the acting crews of Rhinoceros, a survey has been conducted recently. And the results of surveys with players correspond squarely to Dr. Walker's theory.

The initial investigation aimed at all 14 players. Through the question of whether the eating habits have been changed under the pressure of spotlight, the result

showed that six players indeed altered their diet.

Among the six, five indicated in follow-up interviews that they changed their way of eating because of increase of appetite. Feng-Kai Shih, a leading actor who plays Ben, confided that the lengthy lines to memorize and the intensive rehearsals have



necessitated respites from time to time, especially when demoralized by harsh criticism from Steven Chiang, the acting instructor, during rehearsals. “At those times of distress, I intake Pepsi,” lamented Shih. “The wonderful taste of Pepsi cola makes me forget about worries”.

For Kevin Lee, a leading actress for the role of Daisy, the food for refuge has been salty fried chicken from A-Lang food stall after taxing rehearsals. “After I was criticized as a character without vivid personality by Steven, I searched for means to resolving the stress,” said Lee, “The delicious fried chicken can calm my nerves.”

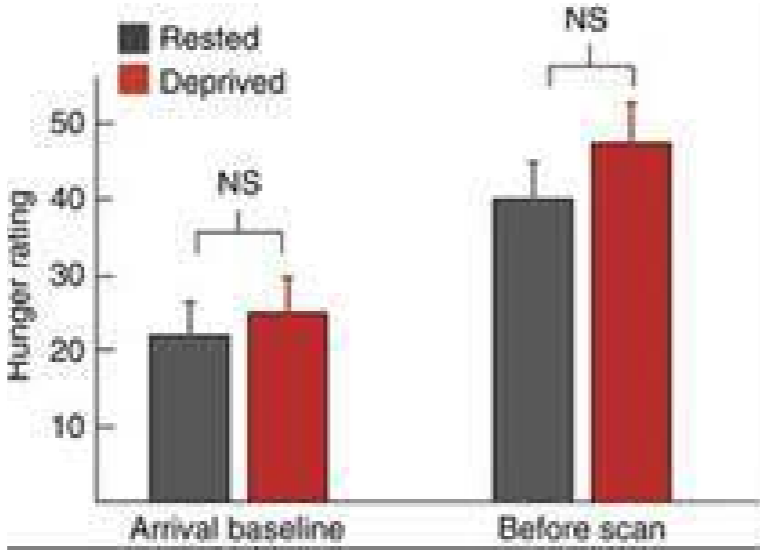
Ellie Tseng’s refresher has been spicy foods, instead. The player for Barbara in Rhinoceros has gone so far as to become an addict to spicy foods. “Before the annual play, I did not like spicy food. But now no matter I eat braised snacks, instant noodles, or even cookies, I add spice or choose spicy ones,” said Tseng. “When I walk home alone after rehearsals at night, nobody can understand my fatigue. Eating spicy foods eases the feeling of loneliness.”

In Henry Gao’s case, something sweet is what brings comforts to his heart. “After high-pressure acting classes or rehearsals, I’d have a red bean soup from Kobayashi Sweet Soup stall,” said Gao, who plays John. He has constantly sweated over improving his skills to express designated emotions and to figure out the characteristics of his role on stage. Being eager to enhance his acting skills, he becomes easy to get hungry after consuming rehearsals. For him, a

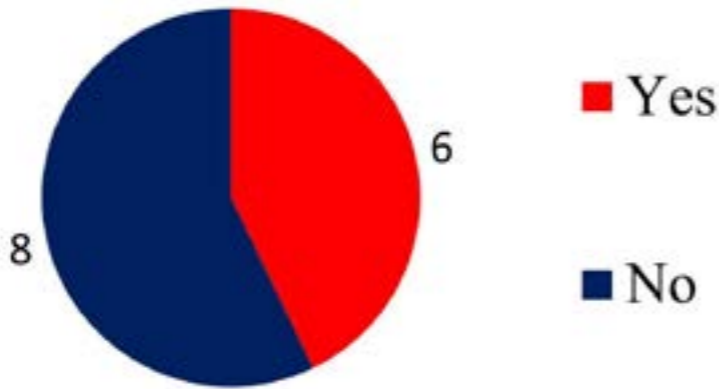
bowl of red bean soup warms his stomach late at nights.

Amber Huang needs something more than that. An earnest learner of stage performing who plays as Kathy in Rhinoceros, Huang has become a frequent guest of Gan Quan Fish Noodles. She used to patronize the eatery once a semester, now she has to go there about three times a week. “Gan Quan is right in front of my rental room. I need to eat quickly before rehearsals starting at 6:00 p.m.,” Huang explained. “Secondly, the pressure makes me want to eat more food than before. Gan Quan allows consumers to add noodles for free.”

For Sophie Chien, though, who takes up the role of the grocer’s sister, the story is quite the opposite. Instead of eating more to ease stress, Chien cuts down on the food she devours in order to keep in better shape. “I worry about how I look like under the spotlight,” Chien confessed. “I used to eat my favorite fried food at A Lang at least three times a week, now the frequency has been more than halved.” She also eats more vegetables and drinks just plain water to lose weight.



the number of players change their eating habits



# Stage Settings: Messages at the Back

By Sam Yu

Good stage settings are essential for a play.

Building and designing stage settings is no easy task, and the person who handles the job this year is Ruby Chen, the artistic director.

First, she has to discuss ideas with the director to make their thoughts in alignment. Then, she has to find a contractor for the building process. Lastly, she has to finish the details, like decorating and painting.

"We've already started discussing thoughts on designing when this play was selected," said Maggie Yang, the director. "We reviewed stage settings made by others and saw many specially designed stages, so we thought that this year we have to make it special."

The first challenge came up when Ruby Chen finished reading the play script.

"I had no idea how to solve this at the time," said Chen. As the play contains four different scenes, changing settings is a problem. The stage is not big enough to contain four settings. "So I started to randomly draw some concepts and hoped that inspiration will

## ▼ The carpenter is installing a window



emerge," she added.

An idea came up three weeks later. Because there are three indoor scenes and one outdoor scene, Chen thought that she only had to make one outdoor setting and one indoor setting, and then modify the interior designs of the indoor setting during change of scenes. With some help from others, the final designing draft was completed. This year, the settings are designed with surrealistic style.

"Stage settings serve a purpose to create imageries to audiences," said Sue-han Ueng, a professor at FLAL who specializes in theater and dramatic literature. "A more surrealistic stage settings provide a space for audiences to imagine. Furthermore, it may even convey the core value or hinted message in the play."

The settings are composed of two large pieces of wooden boards

as main background, and behind them are two smaller wooden boards as the vague backdrop.

On one side of the main background is the outdoor scene. One piece is the look of a café, and the other piece is a grocery store. On the other side is the indoor scene. The two pieces would be put together as the back of a room, and the wall is painted all white. Wheels will be installed at the bottom of the boards so that it can be rotated and pushed around when scene changes. Moreover, the wheels will be concealed by compartments so that audiences would not see them during the play.

The top side of the boards is cut into four random triangular shapes. In act one, they look like weirdly shaped roofs. But once the boards are turned around and pieced together in Act Two, one will see that it resembles a rhinoceros. "It was a special design of mine," said Chen. "The rhinoceros has integrated into the background, and it may have impacts on the audiences when they recognize it."

The final design has earned positive feedbacks and responses.

"I think Ruby has done a great job so far," said Maggie Yang. "The rhinoceros image really hits the notes since act two is the turning point of the play. The timing is right on spot."



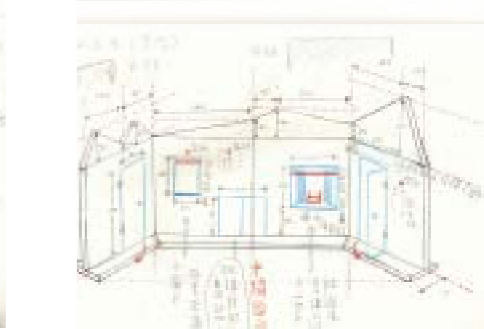
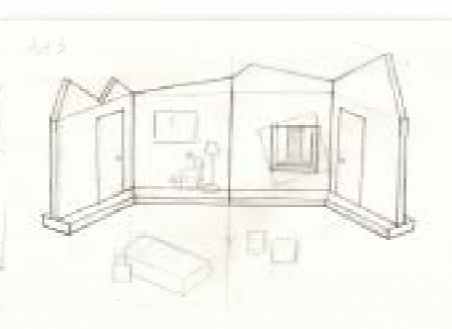
▲ The stage setting is not finished yet, the carpenter is checking whether the door is functioning properly

"Overall, the stage settings of this year are very good," said Professor Ueng. When asked about her thoughts, she also said that since the play itself is not completely realistic, the surreal settings will fit the play nicely.

The stage settings have started off building since April 18. The construction area is located at BI at the College of Humanities. After the main structure is finished, Ruby Chen will start painting and decorating. Then

the completed settings will be transported to the venue of the annual play at the Hakka Museum New Taipei City, 20 minutes walk from the campus.

"He has his own timeline, so I just cross my fingers that he would finish it on time," said Chen. The stage is yet to be finished. But from what it looks now, it is promising. And surely everyone should be anticipating its grand appearance.



# Invisible Hands on the Stage

By Cherry Lee

As a play takes place on a stage, a spatially limited area, the change of scenes plays an important role. One act ends; lights off, lights on; in seconds, scene shifting can take the audience to a different space or time.

The story of Rhinoceros starts at a bustling square in a small

town and in Act Two, people have a quarrel in a law office. Act Three and Act Four are in the two protagonists' homes. "Our crew is going to lead the audience to the four different scenes," said Janet Chen, the backstage manager.

Every Tuesday and Thursday afternoon, the stage crew has their

practice on the sixth floor of the College of Humanities. In these 30 minutes of practice, the first step is to familiarize them with their routes on the stage.

The crew has drawn the white lines on the ground to identify the stage area. Before they start, every member stands either on the right side or the left side to stand by. As Chen shouts "action", everyone sets out.

"I ask them to recite their directions as well," said Chen. "This way, they can memorize their routes better and won't forget what they need to take." As they move, they have to read out where to go, what to do, and where to leave. For example, in the setting for act one, one of the member, Angus Peng, reads out his route, "Enter from the left, set the grocery store, and leave from the right."

After the first step, everyone stretches his body and twists his



The backstage manager, Janet Chen

The crew is setting Act 2



wrist because it is time to move the stage properties. In this section, they practice from Act One to Act Four. After each setting for each scene, Chen would ask them to stop and go to the front to check if they have placed the props in the proper places.

"Once we found that the bed we moved was far away from the center," said Lynn Gong, a member of the stage crew. The bed will appear in act three and act four. To make the scenes look different, in act three, the bed lies

in almost 90 degree vertical to the stage front; while in act four, it would be carried to be parallel to the stage front.

When Gong and her partner, Chelsea Liu moved the bed for the first time, "We were stronger than we thought," Gong said. "If we didn't take a look of it from the front, we wouldn't know we had pushed it too hard."

After exercising the routes and moving stage props, Janet Chen will review the day's practice. She

will tell the members where they can improve, and she will post her notes to their Facebook group.

"I practice in my room with Janet's notes," said Lesley Wu, one of the members of the crew. She takes charge of small objects in act two—pictures, cups, notebooks, and a trash can. "To take those things is not difficult, but to place them in the right order is hard," said Lesley. Thus, she uses her desk in her room to practice the layout of an office desk. She would ask her roommate, Christina Lin, who is also one of the members, to count time and to examine her arrangement.

"I am happy to have those handy members with me," said Chen. Her crew used to be shorthanded, but now there are 14, including Angus Peng, who has frequented gym for workout. Chen cherishes everyone in her team. "Angus' physical strength is very helpful, and others are reliable too," said Chen.



The only boy in the crew: Angus Peng

# Old-timers SHINING ON Modern Stage



By Ann Tseng

age of fountain pens, which are expensive,” said Chen, fiddling with one dip pen. “But their nibs are similar. That’s why my dip pens are here.”

Chen said that dip pens are widely used in comic industry, with its natural lines being preferred when outlining. She bought the first one in her junior high school years. It cost her 100 dollars, a large number for a teenager to buy a pen. She thinks it was a fair price for the happiness of drawing.

“As a comic enthusiast, of course I want to draw something and was convinced to give it a try.”



\* Fountain pens (left) and dip pens (right) have similar nibs.

\* Dip pens are ‘ancestor’ of fountain pens.

The curtain rises. The stage light is on. On the stage are a few tables and chairs. On one of the tables locates an old machine, a typewriter. On another table lie some wooden-stocked pens, which are dip pens. Both of them grab audience’s attention.

This is the setting of the Act Two of Eugène Ionesco’s “Rhinoceros”. Juniors try to reconstruct the atmosphere at that time on the stage.

“Stage props are important to the context of this play,” said Maggie Yang, the director. “Especially when we choose vintage clothes to highlight the specific time and space, these stage props become key elements.”

Searching of “these key elements” is 80 percent done. The essential items in each act are now in reach. Nicole Lee, the section

chief of stage props, said 42 of them are used in Act Two; among them, 22 are small-sized, including a typewriter and dip pens.

Dip pens belongs to Ruby Chen, the artistic director.

“They are ‘ancestor’ of fountain pens. 20th century should be the

After that “try,” she bought four more nibs for replacement and used them to create her own comics very often. This habit never stopped until she began her college life. After she became a college student, busy life kept her from holding those pens drawing on paper. Also, she started to use software, like Photo Shop, to draw.

“Now that I don’t use them, I decide to let them be a role on stage. It’s more suitable for them to be held in one’s hand than lying in my pen holder,” Chen laughed.

The typewriter belongs to

Professor Ueng, a faculty at FLAL. The ink of the typewriter is not as dark as it was in the past, but words it “produces” are still recognizable. In college years, she had to finish her essays with the machine. When she talked about the times that she had to deal with her assignment using that machine, she couldn’t help but laugh.

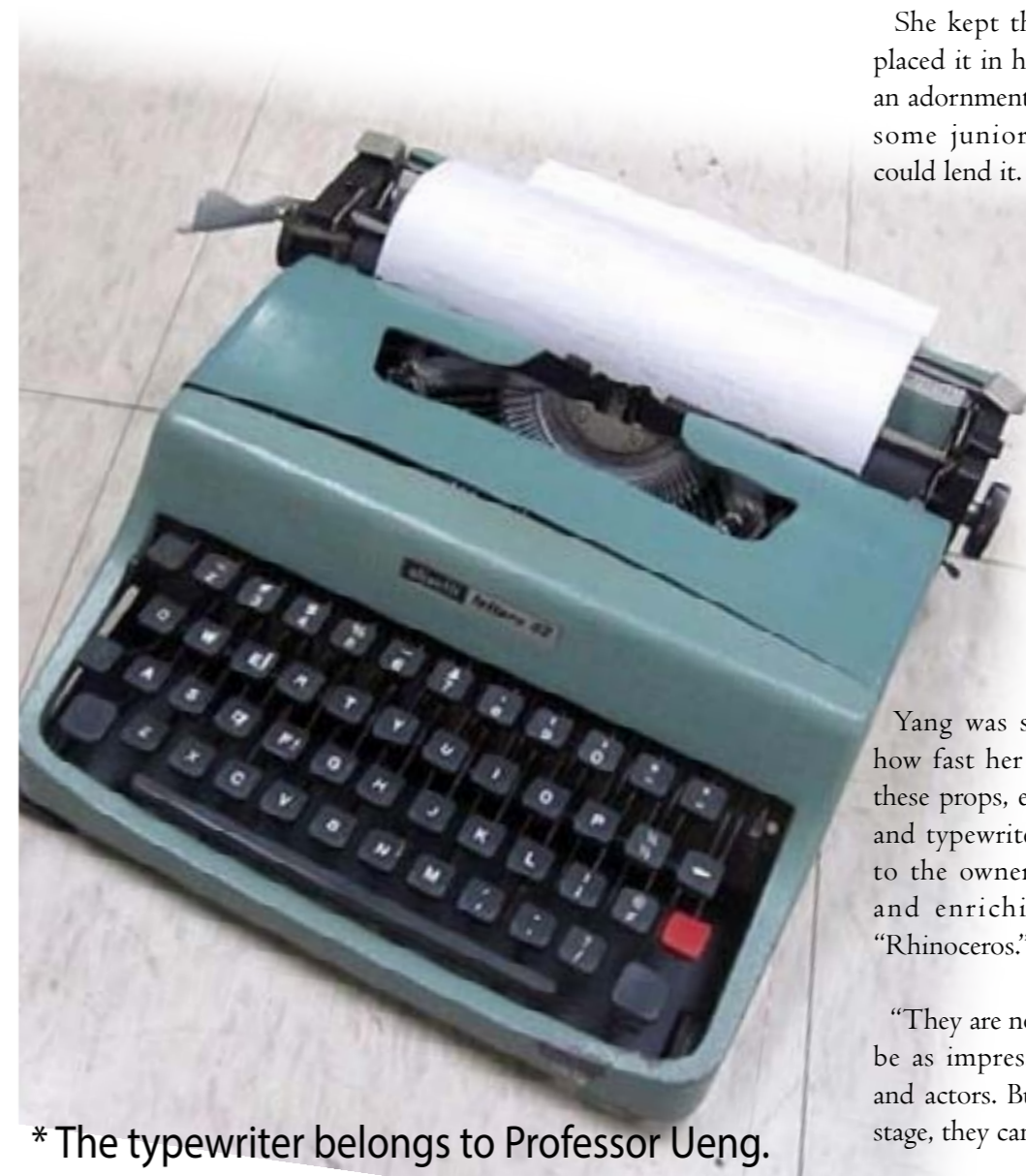
“The solid, keys on paper sound may be interesting nowadays. However, it was annoying to some people when I was a college student,” said Professor Ueng.

She was the only one majoring in

English in her dormitory room, her roommates majoring in Chinese literature. Since it was not an era of computer and there was no Chinese typewriter, the essays of her roommates were hand-written.

“Our dormitory room shouldn’t be filled with that noise when my roommates were struggling on their papers. But I couldn’t complete mine without making the typing sound,” Professor Ueng paused for a while and laughed. “So I chose to tackle the task in a toilet. It turned out toilets were occupied by my classmates.”

She kept this old machine and placed it in her office in school as an adornment until last year, when some juniors asked her if she could lend it.



Yang was surprised at first at how fast her classmates gathered these props, especially the dip pen and typewriter. She was thankful to the owners for lending them and enriching the setting of “Rhinoceros.”

“They are not new. They may not be as impressive as the actresses and actors. But we believe that on stage, they can shine again.”

\* The typewriter belongs to Professor Ueng.

# A Rhinoceros' Mask in the Making

By Nicole Li

When you first see it, you may think real rhinoceros appears in FLAL's annual play Rhinoceros. There is a rhinoceros running in Act One, which will be so vivid it takes the audience's breath away. It was man-made but exquisite.

"Since rhinoceroses in this play symbolize a philosophy or notion, I think it should be presented in an imagery form," said Sam Yu, a member of props group.

Making a mask of rhinoceros wasn't in the original plan. It was only when Act One was rehearsed, the idea changed. "While we were rehearsing, we found it is hard for actors to act without a rhino's head running pass," said Maggie Yang, the director. Then, the props group was asked to make a rhinoceros.

The rhinoceros' mask is made of lantern frames. "At first we have two options—buying a plastic mask, or make one ourselves," said Janet Chen, the backstage manager. "Then we choose the second option, because it would be less costly, and also the plastic ones would become useless after the annual play." But it turned out that making a mask is more difficult and exhausting than she thought. Janet Chen admitted that it would take a lot of creativity to make one, and it bears risks at the same time. "If the result was not good enough, the rhinoceros perhaps wouldn't appear in the play. It

would then be a waste of time and money," said Chen.

The challenge was taken on by the props group. "First, we made a frame with lantern frames. Then we put plenty of paper on the frames and color on it in the end," said Nicole Li, leader of props group. "In the beginning, we drew a manuscript so we had something to follow." This task needed both teamwork and patience. "We had to materialize something that is on the paper, and checked every connection between bones again and again," said Cynthia Chen, a member of props group. The frame, as it turned out, is the most important part, because it's like the skeleton in rhinoceros' head.

"We used lots of iron wires as the foundation. It was difficult to combine every wire in a perfect way," said Lynn Gong, another member of props group. "I like the step where we put lots of paper napkin to stuck on the framework of the mask. It makes us look like the hosts in a TV show, which is called Art Attack."

Other props group members have also tapped into their past experience for better results. "The process of binding and fixing the wires is exactly the same with what I did when I was in Cambodia as a volunteer. The only difference is that I am now binding the support of the mask instead of bamboo," said Chel Liu,

the member of props group. "No wonder I am so good at it."

"We took some pictures to record our process every day. One day I put on the mask with wire shape only to take pictures. Experiencing the feeling of disguising as a rhino was quite interesting for me. At that time, I was wearing a gray coat, so I looked more like a real rhino," laughed Tonya Zeng, who is also in props group.

Abby Xu, another member of props group also had an interesting story to share, "We played the APP game called 'King of Knowledge' in Monster Chef. It was exciting, and we all felt greatly relieved. When answering the various questions, we knew who's the smartest among us."

The whole project of making rhinoceros was done in the winter break's intensive training. It took nearly NT\$1,000 dollars for the materials and three days to finish. With the backstage manager and leader's help, the group overcame the difficulties and completed the task with great success. As long as the audience was shocked by the rhinoceros, those efforts paid off.

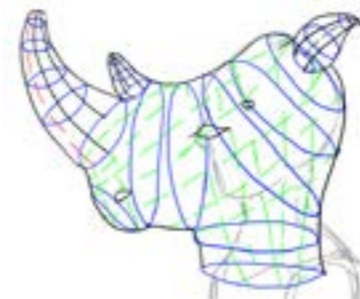
Nicole Li, leader of the props group, offered the following step-by-step instructions of making a rhinoceros' mask for anyone who would like to give it a try.

## Get prepared!

The following items are needed: 6 strands of lantern frames (thick), 11 strands of lantern frames (thin), 1 pack of wires (thin), 1~2 pieces of pincer pliers, 1~2 paintbrushes, 1~2 brushes (used for drawing), some acrylic color (black, white, pearl yellow), 2 rolls of napkin, 2 jars of white glues. Some special materials can be found in art supplies.

## Step 1 Draw a manuscript

The rhinoceros' photo is necessary. Search through the Internet or browse the National Geographic. There are many kinds of rhinoceros. Then, draw the line script with the photo you have. A rhinoceros' head is made of circles, triangles and rectangles. Try to simplify it and draw the simplest line. After finishing the frame, draw some circles inside.



## Step 2 Create the frame

Make the outer frame with lantern frames. Take one lantern frame to make a central line of rhinoceros' face. Remember to make a bulge when there's a horn. It will be easier if using the pincer pliers to curl the frame. Use the wires to knot after finishing a frame. Mind the skin is not

smooth at all and make some raised parts. When the outer frame is done, make the skeleton in head with thin wires. Also make a circle. Next, knot the outer frames and the skeleton with the paper wires to make it firmer. Overall check the frames and shake it to see if it is askew.



## Step 3 Build the skin

Make the "white glue water" to as the glue. The white glue and water is 7:3. Use paintbrush to see if it's glutinous enough. Then tear the newspaper into pieces and put them on your frames. Glue the newspaper with your paintbrush. Tear the napkin gain for the next step. When the newspaper is dry, put the napkin on the first layer and brush the white glue water. Put napkin on the second layer when the first one is dry; keep doing this until the appearance is white. And don't forget to poke two holes on its faces (eyes' positions).



## Step 4 Color the appearance

Mix black with white for gray until the result is perfect. Use the paintbrush to color the rhinoceros' skin. Remember using black to draw its eyes; pearl yellow for its two horns. Finally, add some wrinkles on the rhinoceros' faces (lower part). Use "dry paintbrush" with deep gray to make it look more vivid. Also use brush to color the tiny parts like its eyes, shadows under the horns, and ears. Key point here is it will be drawn better with paintbrush, for the rhinoceros have bigger and visible pores. Let the rhinoceros get some fresh air to make it dry.



## Finish!

A rhinoceros was born. It can shock your family and friends at night. The mask can also be lent to those who will play the drama "The Lion King". What's more, it can be added some glass paper under its holes, and put a lamp bulb in it. It will be a real lantern.



# Rhinoceros!



# Makeup Artists Waving Their Magic Hands

By Christina Lin

“Three, two, one... magic!” yelled the Fairy Godmother in Cinderella. Now, the makeup artists for Rhinoceros hold the secrets of turning a normal actor into a character with different appearance not by magic but by cosmetics, which can change one’s look and the way people see him or her. As you can imagine, this is a daunting challenge.

The makeup and costume team has been in operations since October 2014, consisting of 13 members familiar with various cosmetics and makeup techniques. They are responsible to create the facial appearance of each player, which shows the age, personality, feelings and indicates situations the players are in as the story goes.

For them, the greatest challenge comes with the facial makeup design for two players—John and The Old Lady. In one of the scenes, John needs to transform his look on stage under the gaze of people. And the old lady? The challenge is to make an around-seventeen-year-old actress look like a seventy-year-old woman.

As the level of difficulties facing the team climbs up, higher degree of proficiency in this specialty is called for.

To gear up everyone’s potentials to accomplish this task, the leader of make up and costume group, Joanne Lin, invited the senior chief last year to give the members a lecture on stage makeup, focusing on old age and style making.

The team also has its own pool of talents. Amy Tsai, a member in the group who has professional knowledge in makeup, offered two classes on basic and special skills shortly after the team was form. She has also been entrusted with the grand challenge of “transforming look” on stage.

“Since this transforming is the climax of this play, I asked the director for details of this scene at





spectators. After a while, he would come to her again for another run of powdering.

Old age makeup is just as tough a work for the team. “At first, I searched the tips for this on the Internet to look for a proper style for my character. I also observed the wrinkles on my grandparents’ faces to see what aging look are like,” said Chelsea Liu, the makeup artist who is responsible for the seventy-year-old woman role.

the very beginning,” said Amy Tsai. “Later I decided to mash green stick foundation mixing with gray eye shadow to create the fitting special looking. After several tries, I chose to use finger topping with cosmetics to pat and dab around on the character’s face and other obvious part of body such as neck. The outcome is quite suitable!”

In this crucial scene, it is difficult to finish the whole makeup at one time. What catches the audience’s eyes, after all, is the gradual process of change. Therefore, Amy Tsai has to put on makeup for the actor for about 30 seconds, and then he would reappear in front of



Liu found it hard to get a balance at the beginning of the preparation period. “Sometimes I applied too many crème shadows and the whole appearance would be too unnatural while too few cosmetics would turn out to be inconspicuous,” she revealed. “Since wrinkles on face differ from person to person, it was useless to take others’ experience as reference.”

The situation went better after many times of practice. Chelsea Liu explained, “It is significant to take character’s facial condition into consideration when I put on crème shadows, wrinkles stipples on the actress’ face and spray some silver grey hair color.”



Now, as a skillful makeup artist in old age effect makeup, she only needs half an hour to pat a young lady into aged woman of seventy.

Makeup and Costume Group has spared no efforts for this challenging task, hoping to make the performance shine with not only the excellent acting skills of players, but also the expressive appearance onstage by the makeup artists. Although they stay offstage, their active hands still shape the magic for all open eyes.



“The highlight of these ladies wearing in our play is waistline and shoes,” said Joanne Lin, the leader of costume & makeup team. “Some accessories, like pearl necklace and earrings or hat is also used.” The classic 1960s style of clothing for women is tight bodices and flowing or fitted skirts, high heels and sexy undergarments.

While preparing the clothing of the female characters, the costume team selects blouses, skirts, or dress. Indeed, the actresses with those costumes look like graceful women come from 1960s!

The classic 1960s fashion of men—skinny ties, stingy brim hats and monk strap shoes—are essential features of the time. Also, tie-dye shirts, long hair and beards were commonplace. The costume team put special emphasize on beards, hats, and suits. All the actors suit up in the play. Their slicked hair in the play represents the old fashion as well.

# We Are What We Wear in the Public Eye

By Erin Hsu

“Colors impress the audience, making each role recognizable, ” said Joanne Lin. Although wild colors were nothing new, in the late 1960s the patterns were even brighter. The costume team, therefore, uses different high-luminance color to interpret every role’s unique characteristics.

Rhinoceros sets on the background period of 1960s, which complicates the task. “Because of the specific time period, finding appropriate

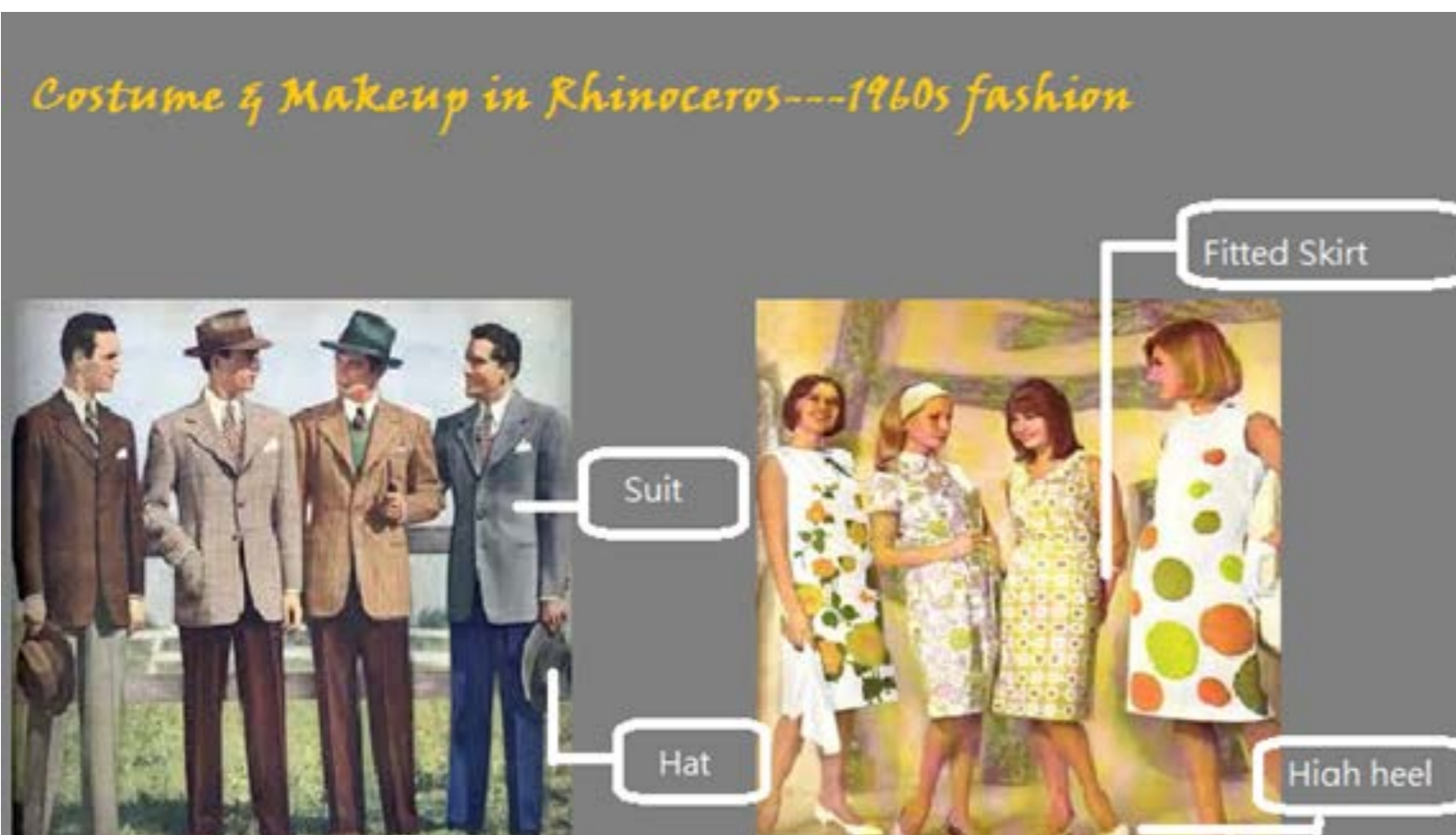
costume means a lot of hard work for us,” said Joanne Lin.

As if those tasks weren’t challenging enough for the team, short of front-load funding further aggravated their burdens. “The original budget I had in mind for costume items had to be cut in half, because fund raising didn’t go as planned in the beginning,” said Joanne Lin.

Andy Huang, the chief coordinator for the annual play,



The classic 1960s style of fashion women--- delicate accessories, well-designed hair style with hat.



instructed at that very juncture of time that things which can be borrowed will not be purchased, in order to stay on the budget. Thus, all the members started to post articles on-line to borrow costumes from anyone who is willing to give a helping hand. And the responses they got have been surprisingly, overwhelmingly encouraging.

Mr. Yu-Shan Lin, NTPU's senior secretary, took pictures of all his suits and asked the costume team to select ones that fit. "I was so surprised. I mean, he is a senior secretary, but is willing to help us like a friend," said Joanne Lin. Although, at the end of the day, none of Lin's outfits, being mostly over-sized, was selected, his gestures were greatly appreciated.

But not all the offers were made in vain. When Sophie Chien, a

member of the acting crew, posted an article on an online club to search for a yellow, old-fashion dress, a kind schoolmate, Fang-Ru Wang, contacted and said she may have what is needed and even offered to alter it for free.

"I never expect such a wonderful thing in real life," said Chien. "It is so touching. I was desperate at that time, and even planned to buy

a new one with my own money. The girl really saved me."

With those and other helps, the total expenses for costumes have been cut from a planned budget of NT\$40,000 to merely NT\$2,000. Thus, a daunting challenge has been tackled and an aura of nostalgia been created with those costumes in line, a typical case of achieving more with less.



# The Moment Catcher Creates Lasting Images

By Kevin Lee

There are plenty of art performances happening all over the world every day, such as music, dancing and drama. These cultural events need to be promoted by using pretty pictures and images. Through the frame of the camera, many things will be recorded: the process of preparation, the concentrate moment of the performers, and also the record of the live shows.

Those are the strong images and powers created by photographers in any performance group. Rhinoceros also has a great photographer to create great images for this event.

Tina Lee, a junior at FLAL, is a hard-working and creative photographer, always having her own opinions on photo-shooting. Maggie Yang, the director of Rhinoceros, is happy to have Tina in the team," She is a really professional photographer, and she can always be a great helper to complete the image I want when shooting trailer for promotion campaigns."

Tina's love for photography started when she was young. "When I saw Nikon VI's advertisement on TV, I just love

it right away. It's so beautiful. By the time my family planned to go abroad, I had a camera all of a sudden."

After owning a camera, she started her expedition of photography. Now, she already has some completed works in her profile. For example, the publicity film of NTPU Student Union's Red and white's competition and the trailer for Rhinoceros. Recently, she has also become a NTPU on-the-campus photographer for short films.

For Tina, photography is a media itself, "I think photography is a

reflection of what photographers see. It represents what the real world looks like in the eyes of the photographers. It is also a means to transfer ideas into reality."

Therefore, every time Tina tries to shoot a photo for an event, she wants to catch the real moment. "When the actors and actresses are so focused on acting, that will be the moment I want to catch with my camera."

Tina always tries to do something new when new case comes. For example, in Rhinoceros, the characters all have some changes after the rhinoceros appears, so



she shot two different pictures for each character so the audience can compare the differences.

And for the playbill, she used collage skill to put each personal photo together and make it more interesting. For Tina, the inspiration for each work sometimes comes from real life. “I went to a photograph studio one day, the photographer used Polaroid to shot me and my friend and tell us to look at different directions. I think it was interesting, so I used it in the playbill when shooting the crew member this time.”

Maggie Yang, the director, complimented Tina as saying that she always knows the connection between characters and the scenes, so they can vary the image to make the trailer more interesting. “Tina is really good at catching the moment.”

The leader of the team in charge of promotion, Sam Yu, said that Tina’s image can match up with



the playbill this time. “This time, we want to make the playbill look like a newspaper, and her concept can help us doing a great job.”

For Tina, the journey into the world of photography will continue far beyond the tasks she had for the annual play. These

days she has started to learn how to shot photo with film and she wants to develop her photo by herself. Every new attempt for her is a learning process. What she hopes most is that one day when people come to see her photos, they can truly feel the emotions she gives into them, and be moved by those moments she catches.

# How Does a Rhino Cough?

By Maggie Yang

If a child was asked to imitate the neighing of horses, the grunting of pigs, and the chirping of birds, he or she could probably make it very real. But how would a rhinoceros, with coarse skin and a pointed horn while emanating wild energy, sound like? With all its beastly characteristics, rhinos may sound like a monster; however, it is a wrong presumption.

“Rhinos are mistaken poorly,” said Ann Tseng, responsible for supervising sound effects as well as lighting of the annual play. It was not until the duty call for collecting rhinos’ sounds did Ann and all the crew members break their preconceptions.

“Shouldn’t the sound be more like the one of dinosaurs in the film Jurassic Park?” was the first question popping up in Tonya Tseng’s mind. Tonya Tseng, a member of the Sound Effects group, remembered that when she first listened to the sounds of adult rhinos, she was doubtful for the authenticity of the recording. After comparing few more samples, she came to accept the nature of rhinos’ sounds, which is really jaw-dropping.

Surprisingly, the sounds of adult

rhinos are mild, possessing a quality of honesty and tardiness. They sound pretty harmless and full of tameness. Tonya Tseng shared her impressions that the rhinos’ sounds, except for the low pitch, are close to the mixture of pigs’ grunts and cows’ moos. The sounds of baby rhinos are even beyond imagination, for they bear a striking resemblance with the little kittens’ sounds.

Rhinos’ sounds play an indispensable role in the play, so the members of Sound Effects are under great stress to handle the

big project well and efficiently. Besides, to create an elusive and pending suspicious effect, attempting to make the audience grip the arms of chairs, makes the project more challenging. Ann Tseng also mentioned that the most difficult task is to avoid monotone and dullness.

It means the more samples, the better. It is safe to have samples as many as possible, for it is hard to tell whether the choosing one is the appropriate one.

Based on the descriptions of the original script, there are at least six variations of rhino’s sounds to act as a certain function, including panting, trumpeting, roaring, calling tenderly, romping and crying affectionately. Ann Tseng indicated that each category needs a minimum number of 10-12 samples; in other words, the total number of samples in need can amount to more than 50. It is a heavy load for a small group, consist of only 3 members.





Moreover, the collecting phase is laborious, requiring full attention and the greatest patience to discern samples. “My ears cannot endure more than 2 hours of rhino’s sounds playing as background music,” said Ann Tseng with a white-flag waving gesture. “It is better to give my ears a day off, or they may gradually become numb and insensitive.”

From collecting samples to screening them, time and effort are needed. However, there were some interesting episodes happening during the process, too.

Tonya Tseng remembered one night when she was watching the video clip about rhinos with full attention, but she didn’t use the earphones as she usually does. All of a sudden, there was a cracking sound from the door, followed by a high-pitched bursting laughter. Tonya Tseng was shocked and found her mother half-stood against the doorframe. She was confused until her mother finally collected herself, thinking the rhinos’ sounds were a human’s farting sound. They both burst out laughing.

“We thought that samples were

enough for the play. It turned out we all overrated the terrifying element of a real rhino sound,” said Wade Shiung, another member of Sound Effects group. When two-thirds of the samples failed to meet the dramatic effect, the group knew that another challenge is waiting ahead.

How to make the sounds do the trick? And how to create the “delightful horror,” as Edmund Burke once noted that it can arouse the audience’s emotions to reach the sublimity? Those are the sticky questions that kept being discussed over and over again.

Wade Shiung, assigned to post-product the rhinos’ sounds, said that he won’t forget those helpless times. Brooding in the cushion with the samples playing nonstop, Wade hadn’t got any idea on creating the “delightful horror” at that time. He wanted to put the project aside, watching a movie instead of calling it a day. Godzilla, the film featuring the king of the monsters, came to his mind. Then, he saw the daylight.

“Well, it just like making a recipe, I guess. Here adds some elephants’ sounds, and there puts

some horses’ ones,” said Wade Shiung with a sigh of relief. When people watch some monster films, they tend to forget that those horrible creatures are fictional. Therefore, their sounds must be made-up, too.

After searching for information about how to produce a monstrous sound, Wade came up with a formula: A few click-clicking sounds of horses will be heard at first. Then, one elephant’s trumpeting sound follows tightly behind. Rhinos’ sounds are released and grow fainter till the end.

It is intriguing that rather than showing the raw rhinos’ sounds, the Sound Effects group needs to try their utmost to cater to the audience’s anticipation. Maybe, people who never heard of rhinos’ real uttering sounds might never have the chance for they might believe what the heard are true. If that happens, the group of Sound Effects can take the credits.

Still, let us be fair for our rhinos. Rhinoceros can’t be judged by its cover, for they actually have a soft sound.



## By Ruby Chen

When watching a play one might focus on the stage, but behind it, to succeed in the performance a lot of efforts are needed. We know the blood of the soldiers makes the glory of the general, but, how much pain must each member suffer?

To visualize their levels of pressures and depressions, a “misery index” has been designed to measure how miserable they feel by conducting surveys.

The misery index includes several parts, including sleeping hours, time they spent with family, working hours, and personal feeling of anxiety during the annual play.

To make the results easier

to grasp, those variables were measured as numbers. Interviewee will give each item a score from 0-10 based on their feeling. Score 0 represents the minimum and 10 for the maximum of a specific situation.

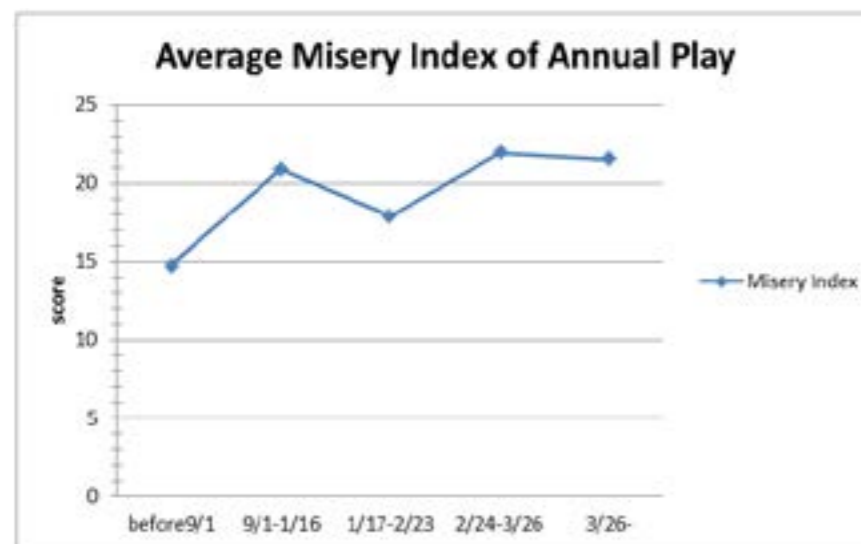
For example, daily sleeping hours of ten gets 0 point, for it will cause the least negative effect. But if one didn’t sleep at all, the score will be 10, because it is the biggest agony that one can bare. Similarly, one gets a score of 10 for not spending any time with their family, while getting a score of 0 for spending ten hours with them.

Working hour is different. One gets 0 point for 0 hours and 10 for 10 hours, because longer working hours will cause a person more tired and depressed. Also, there is a special item, measuring

their inner feeling of anxiety. One gets 0 point for not having any anxious feeling, 10 for too much anxiety.

The survey was done to 17 important positions, including director, assistant director, chief coordinator, vice coordinator, choreographers, artist director, and main characters—those who tend to be very busy and might get higher scores. After summing up the data from each individual, a misery index is calculated. The bigger the number, the more miserable a person feels.

Last year, before September, the average misery index was 14.8. From September to January 16, when the preparation started, it went up to 20.9, increasing 6.1 percentage points. During the winter break, from January 17 to



17.9. From February 24 to March 26, the index spiked up to 21.9, because an important acceptance check was due on that day. In April, the index leveled down to 21.5.

Individually, Andy Huang, the chief coordinator, scored the highest level of misery after the

preparation began. His main work is to plan for the schedules and human resources for all groups. He also needs to take care of all contingent situations. From September to January 16, his misery index peaked at 27, the highest in record. After that day, the score remained high at a range of 24.5 to 26.

Huang's pressures came from both internal and external factors. Inside the team, he had to worry about the schedules, arrangement of human resources, and the efficiency of vertical and horizontal communications. Outside, his main concern is whether the play will be presented well, and how others may feel about the whols process.

"I often have nightmares," said Huang. "In my dreams, the process didn't go smoothly, and the audience felt very upset. Sometimes, I was put down by others, and everyone's effort was denied."

Actors have not felt any better. Some characters have suffered similar levels of depression.



**Andy Huang, the chief coordinator**

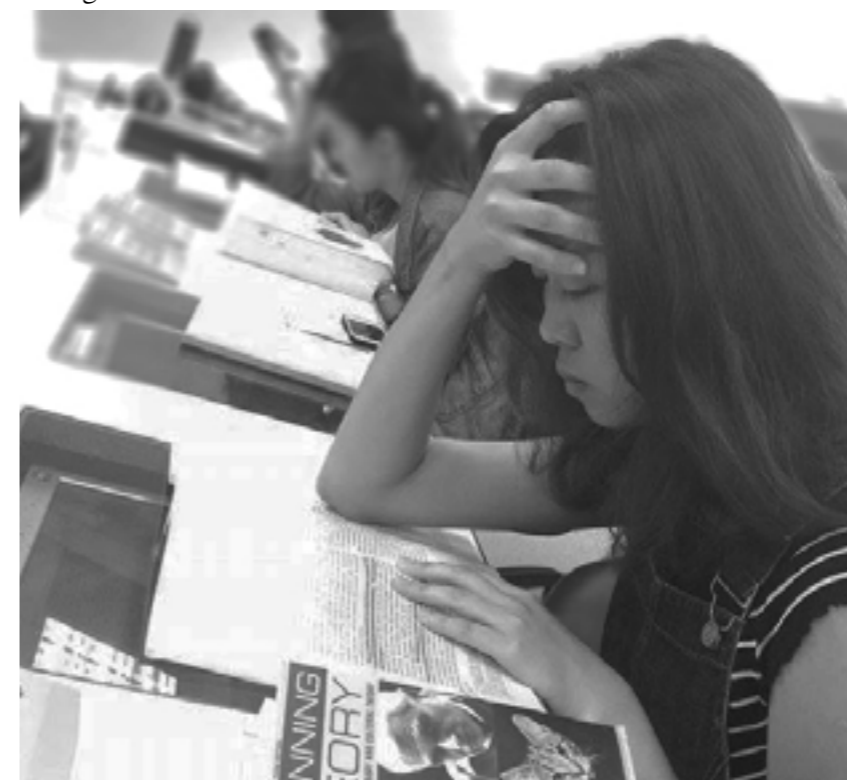
Among them, Feng-Kai Shih, a leading actor, registered the highest level of stress, as his index charts showed. In September the index stood at 23.9, and then it grew each day. After the day of the first acceptance check, it jumped to 26.9. He said he felt anxious and was full of pressure because he had to memorize a lot of lines.

Once he had a fever, and was still tortured by the acting coach Steven Chiang. Practicing made him cough, but he had no time to go to the doctor. To make his situation worse, he often works on the scripts from 5 p.m. to 6 p.m., so he sometimes has to skip his dinner all together.

The director, Maggie Yang, also gets high score on her misery index. The numbers remained high and haven't changed too much since last



**Feng-Kai Shih, a leading actor**



September. From February 24 to March 26, her index even reached 26.5.

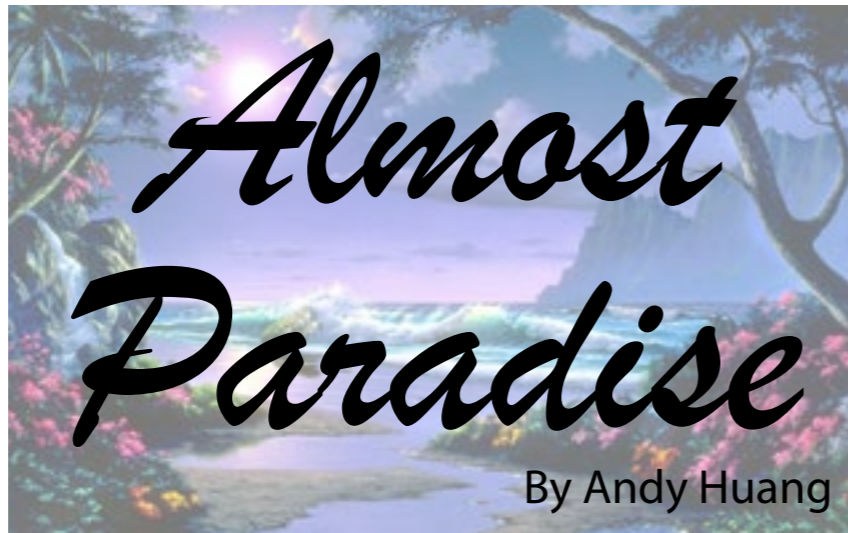
What those statistics can't show, however, is the level of joy that has accompanied those major players all along. Despite the miserable factors hitting them, they have had a good time learning a lot of skills while expanding their life horizons. The whole picture can only be complete if an index of happiness has been calculated at the same time.

**The director, Maggie Yang**

At first, the junior students had an ideal blueprint about how the annual play would have been accomplished. The tough task, though, has been to make it come true, by struggling with the reality.

To understand how the juniors have changed along the way, the students were invited to fill out a questionnaire, the results of which have been compiled into a Compromise Index.

Compromise Index is designed for measuring the degree of forced adjustments one has to make in three periods of preparation. The scale is set from 1 to 10. 10 represents an ideal condition with highest expectations, while 1 means a total compromise with the reality. The questions were designed to detect the rise and fall of those conditions in three periods—September 2014, January 2015, and April 2015.

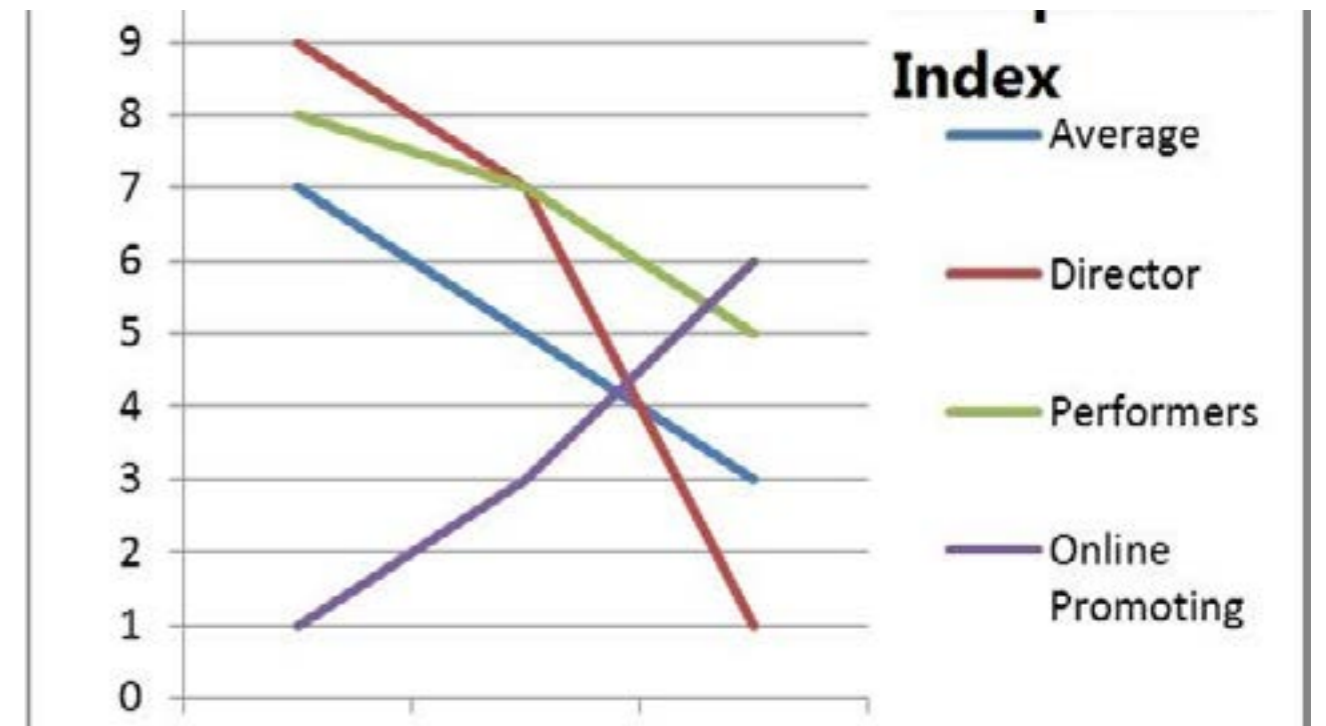
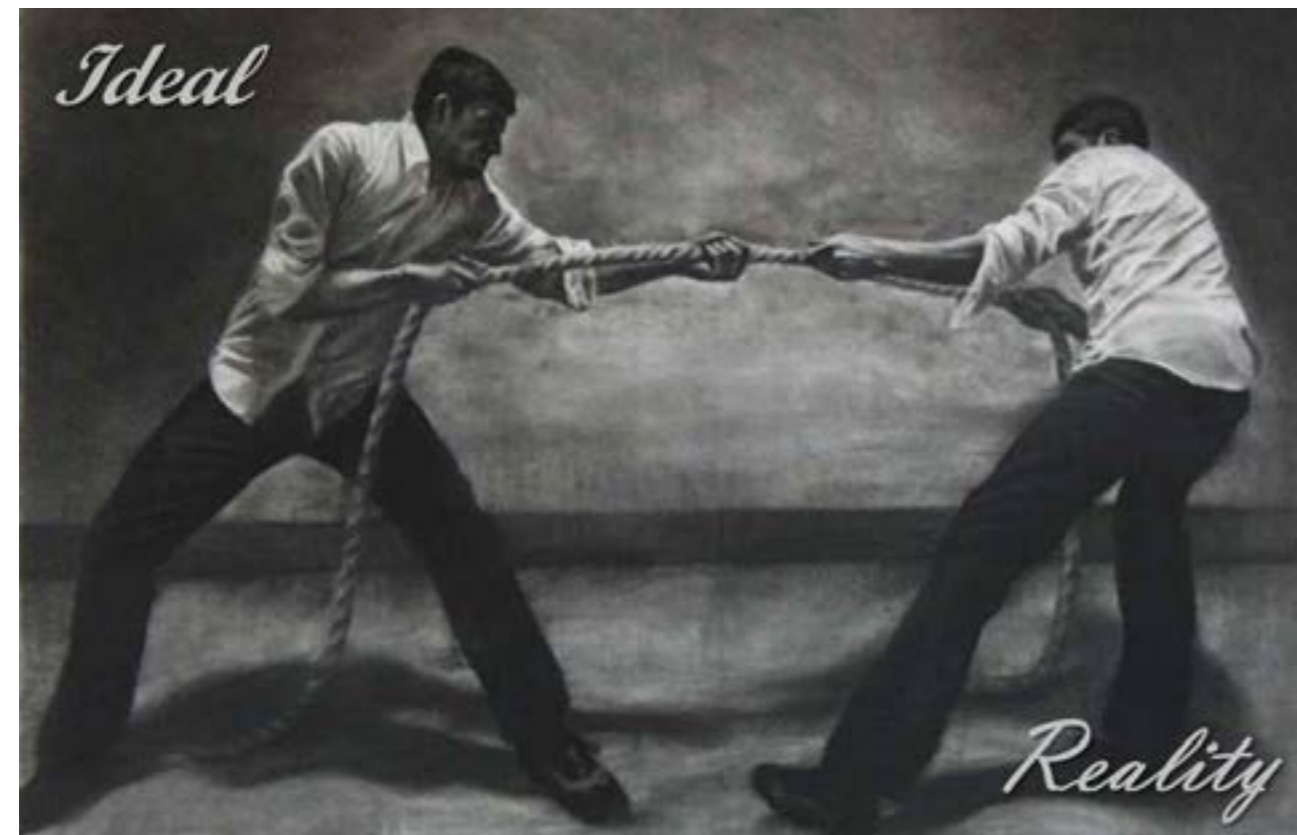


The scores of each period were analyzed through the tendency of decrease or increase. The statistics was then assembled into a line chart. The slope of the line is important because it concerned with the changes of the respondents' mindset, the way how they compromised in the face of reality. The steeper the slope, the more one compromises.

The chart has trended downward from 7 to 5, and then from 5 to

3—a clear indication that the crew as a whole has faced with the demoralizing gap between ideal and reality. The main factor, according to the major opinions from responses, is the short of funds.

“We were confident of getting sponsors at first,” said Jonathan Chen, leader of the fund-raising team. “But it didn’t turn out that way.”



Shortage of funds compelled other teams to trim down their budgets. For example, the costume and make-up team has to borrow the costumes rather than buying new ones, and to ask classmates for make-up donations. Budget for the background setting on the stage was cut by NT\$40,000. The promotion budget for printing posters also shrank by 30 percent.

Individually, the steepest decline was detected in the case of Maggie Yang, the director. Her personal index came a long way down from 9 to 6, and then to 1, the bottom.

“Lots of whims came to my mind when I first read the script. I had a lot of ideas to convey to our audience,” said Maggie. “Later, I found out not everything could be realized.”

The acting crew also had their share of disillusion. In the practicing room, an actor repeatedly sat in the armchair, saying the lines again and again.

“That’s not natural,” shouted the director. The actor kept trying the best way to sit like a gentleman. “Too rude,” the director continued, “Let’s take a break.”

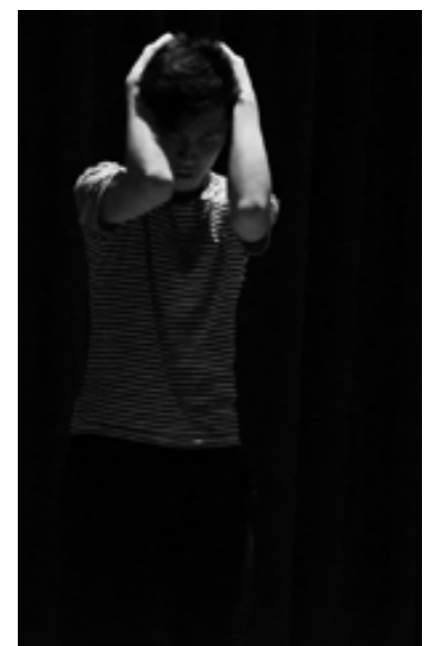
The performers may get lost in the repetitive trials without reaching the director’s expectations. Gina Lee, one of the leading actresses, practiced the action of being refused and feeling ashamed without showing embarrassment on face. She repeated the movement for scores of times.

“I was so confused and distorted my face, but I did not reach the goal,” said Gina, “I am an outgoing and straightforward person, so it’s hard to express what I didn’t experience in my life.”

The actors’ group, though, managed to maintain a leveled line on the chart, which registered the highest among all groups, despite its slide from 8 to 7, and then to 5.

The only team that bucked the

trend was those in charge of online promotions. Their scores climbed from 1 to 3, and then went further up to 6. “Our positions were a little vague in the beginning, because everything was still up in the air,” said Christina Lin, the leader of the team. “But then we knew our directions, so we made our moves from there.”



# The Bottom-line Matters

By Yuki Liao

The annual play is the biggest event for the junior students at FLAL. You can see how much effort they poured into it and how full-hearted they are to create a masterpiece to represent their own creativity and teamwork.

Outstanding performances, astonishing costumes and makeups, exquisite props, and effective translation of subtitles are all onstage for all to see. However, the audience should also be aware of other efforts made offstage – the team of public relation, in charge of getting sponsorships for the annual play.

“Besides sponsors from the school, we obtained sponsorships ourselves from stores near our campus, Rotary Club, and, fortunately, some personal helps,” said Jonathan Chen, the chief of PR.

Those outside funds contributed around 20 percent of the total

budget for this year. “Although the total amount of sponsorship we got from outside was not much, I am very thankful for their helps,” said Chen.

“I remember that when we went to a church, they seemed willing to give us sponsorship at first, but eventually rejected us,” said Erin Hsu, a member of PRChen. “And the reason is pretty interesting, because Rhinoceros is the theatre of absurd, which in their eyes isn’t positive and bright.”

Is there any other way of getting sponsorship? The answer is YES.

“We once proposed to hold a drama camp after the winter vacation because we had some unused revenues from the English Camp,” said Alan Lin, a PR member. “Although the proposal was turned down in the end, I appreciated those who were willing to help.”

The following are tips for doing better at getting sponsorships:

1. When is the best timing to do so?
2. Companies usually have budget allocation for sponsorship so take action earlier. If they have extra budget, they might be happy to offer.
3. Who are your target groups in priority?
4. The connection between the event and the companies.
5. What are their benefits from sponsoring your event?
6. The size of its logo.
7. Where its logo will be placed on the brochure or flyer.
8. How you attract their attentions?
9. A perfect proposal with detailed and necessary information.
10. Do you have full understanding of the event? Any Plan B?
11. The ability to communicate the ideas of the event

