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BURROUGHS, CARLOTTA BLANKENSHIP. A Visualization of America Hurrah by Jean-Claude van Itallie. (1970) Directed by Dr. David R. Batcheller.

The purpose of this thesis was to design the stage setting, lights, and costumes for America Hurrah by Jean-Claude van Itallie and to execute these designs for actual production. The second purpose of the study was to write an evaluation of this production: its successes and its failures.

This thesis will consist of three main sections. The first section will contain the designer's analysis for preparation of the production. This section will cover brief historical and stylistic considerations, plus justification of the design forms chosen for the stage settings, the lighting, and the costumes.

The second section of this thesis will be comprised of the technical illustrations and schedules necessary to mount the production. Photographs of the costume and setting renderings will also be included. In addition, photographs of the production in action will be shown.

The third section of this study will contain an evaluation of the final product, based on introspective criticism of the production. What was attempted will be compared objectively with what was accomplished visually.

A VISUALIZATION OF AMERICA HURRAH

BY JEAN-CLAUDE VAN ITALLIE

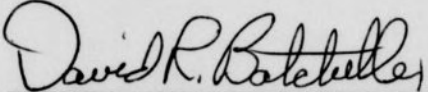
by

Carlotta Blankenship Burroughs

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DEDICATION

The writer wishes to dedicate this thesis to Memories of the Ancient Mariner and Dreams of Narnia, both of which have been instrumental--along with urgings of loved ones and friends--in the completion of this thesis.

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The writer wishes to thank wholeheartedly Dr. Herman Middleton and Miss Kathryn England for serving so patiently on her thesis committee and for smiling the same way they did when the writer was an undergraduate. The writer also wishes to thank fondly her thesis adviser, Dr. David R. Batcheller, for his enending gift of always appearing never too busy to help and encourage.

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PART I

ANALYSIS FOR PREPARATION OF PROJECT

A society gets the kind of theatre it deserves. If the society is troubled, inferior, or unresolved as to its ultimate commitments and its postures of faith toward itself, the theatre will mirror the trouble, the inferiority, and the lack of resolution with a vividness and clarity that is stunning. It can do nothing else because, to survive, it must carve the signs that can be most widely read.¹

¹Joseph Golden, The Death of Tinker Bell (New York: Syracuse University Press, 1967), p. 10.

PART I

ANALYSIS FOR PREPARATION OF PROJECT

Background

In October, 1968, this designer had to choose a play for a production in partial fulfillment for the M.F.A. degree. In talking with another graduate student, the designer's husband James Burroughs who was in the acting-directing sequence, a collaboration was established to produce America Hurrah. The play offered several challenges to the designer. Here was an opportunity to produce a script of glaring social comment, presented in a non-traditional manner: the newly-publicized techniques of Improvisational Theatre. The play called for three separate locales: a non-specific business office, a television rating check room, and a motel room. In view of the budget for the production, this play was an impractical choice from the technical standpoint. However, upon consideration, the designer felt she could make the project feasible by having basically a five-piece unit set in three varying positions on and off stage. Since the locales were subordinate to the action on stage, the designer felt she would gain enormous experience for scenically underscoring the movements and characters of the play. In addition, the design concept offered infinite possibilities in the realms of lighting and costuming.

This chapter will deal with the following: first, the historical considerations; second, the stylistic considerations; third, the setting analysis; fourth, the lighting analysis; fifth, the costume analysis; and sixth, a summary.

Historical Considerations

America Hurrah was first performed at the Pocket Theatre, New York City, on November 7, 1966, with Joseph Chaikin and Jacques Levy as directors. Subtitled "Three Views of the U.S.A.,"² the play sounded rather as a montaged documentary of the American life. However, the play is a bill of three "one-acters" all tied together by the biting, acrid taste of valid social comment: ". . . disdain for 'Establishment' values, political as well as social and esthetic."³

The first play is Interview and was first presented in an earlier version in 1965 as Pavane at the Academy Theatre in Atlanta. About the same time Peter Feldman directed the production, presented at the Sheridan Square Playhouse for one night and later at the Café LaMama in New York City. The LaMama Troupe then performed the play in Europe on their second tour under the direction of Tom O'Horgan, who also directed the play for National Educational Television.

Interview was developed from Pavane through the collaboration

²Walter Kerr, "Apology for Dying," in Thirty Plays Hath November (New York: Simon and Schuster, 1968), p. 53.

³Jack Poggi, Theatre in America (Ithaca, New York: Cornell University Press, 1968) p. 199.

of author, actors, and Joseph Chaikin at the Pocket Theatre in 1966.

TV is the second play and was first presented as the second part of America Hurrah in the Pocket Theatre's 1966 successful production. This play, as well as the third, was directed by Jacques Levy. TV is considered by van Itallie to be the weakest of the three plays; it was written last, deliberately to fill in the third slot to make a full evening's entertainment.⁴

The third and shortest play is Motel, first presented on April 28, 1965, under the direction of Michael Kahn at the LaMama Experimental Theatre Club. Strangely enough, the little play was entitled America Hurrah at this presentation. In the Pocket Theatre's 1966 production, Motel was incorporated into the bigger America Hurrah and was directed by Levy. Of these three "one-acters", Motel was the first to be conceived. Says the playwright, "It was written out of my head, full-blown, in two days. Nice things happen that way sometimes."⁵

Jean-Claude van Itallie was born in Brussels, Belgium, in 1936. He and his family moved to Great Neck, Long Island, in 1940, when the Germans invaded his homeland. As a result of his heritage, he was able to maintain a perspective on the

⁴Jean-Claude van Itallie, Personal Letter to James Burroughs, March 11, 1970, p. 1.

⁵Ibid.

Great Neck mores, even though he did participate in the life of the city. Although he has impeccable credits from Deerfield Academy and a degree from Harvard in 1958, he is "thoroughly at odds with the Establishment."⁶ Van Itallie lives now in Greenwich Village, but spends as much time as he can on his farm in Charlemont, Massachusetts.

Van Itallie's plays have been performed, among other places, in New York City by the Open Theatre, at the Café LaMama, at Café Cino, at the Barr-Albee-Wilder Playwrights Unit, and at the Actor's Studio. On the LaMama European tour some of his plays were performed also in Paris and Copenhagen. Other than New York City, his works have been viewed in many major cities across the country and on New York's Channel 13 television. At present van Itallie writes public affairs scripts for television networks.

Stylistic Considerations

A dozen cursory readings will not give the means of communication used in America Hurrah. Study and analysis will show that it is a complex play, a puzzle of today's theatre of action, a seemingly non-labelable creation of now, not of yesterday's drama of discussion. Upon analysis of America Hurrah, this designer has come to three conclusions about: first, the style in which the play has been written;

⁶Emory Lewis, Stages (New Jersey: Prentice-Hall, Inc., 1969), p. 129.

second, the method of communication used by the playwright; and third, several specific elements used in the Theatre of the Absurd that can be found.

America Hurrah is said to have been written in the Absurdist style⁷, with the Theatricalistic conventions of non-illusionism, de-emphasis of reality, and masks or forms of masks as alienation devices as the prime elements. America Hurrah is assuredly a non-illusory, or presentational, kind of theatre. It does not strive for effects to involve the audience. The characters have nothing in common with the real, total, three-dimensional people who walk through the world. The characters are segments of real people: diseased, distasteful, disguised, hidden, forgotten segments. Neither the reader nor audience member is able to become caught up in the lives of the characters because these characters do not actually live.

The Theatricalistic convention of actual masks or make-up masks is used in all three plays as an alienation device similar to the Epic Theatre's emphasis on audience objectivity. The entire play is extremely artificial in content, and thereby reality is de-emphasized. The traditional use of environment for characters to be in, and of verisimilitude for their actions, is not present. The play is merely showing exteriorized events totally lacking the

⁷Martin Esslin, The Theatre of the Absurd, Anchor Books (New York: Doubleday, 1969, rev.), p. 267.

useful dramatic emotions, which can be the dramatist's standard bait for audience involvement. The reader or audience member does not care; he is merely curious in an intellectual manner as to what turn the events will take.

The method of communication used by Jean-Claude van Itallie is quite direct. He seems to feel that the audience must be made aware of the slithering negativism increasingly apparent in America's neurotic peoples. He seems totally at odds with the Establishment and, in describing the banal, unfeeling, mechanized America he sees, he

. . . tries to shock the audience in order to convey his own sense of shock; in becoming as revolting as its⁸ subject, the play is enormously forceful.

The entire play consists of three sequences, each a blatant metaphor of America's afflictions, malaise, and nightmares. Loneliness, discontent, violence, detestation, madness, insanity, cruelty, schizophrenia, futility, all are brought forth as syndromes for the audience to view empirically. The play is not dealing with universal truths of America. Frighteningly, it deals with an ever-growing negative syndrome in American life. Van Itallie seems to desire to shock his audiences into awareness of this syndrome. The language, the puppets, the merging of one place into another are all manipulated with consummate skill so that the

⁸Nick Orzel and Michael Smith, eds., Eight Plays from Off-Off Broadway (New York: Bobbs-Merrill, Inc., 1966), p. 15.

audience must be jolted into either a positive or a negative reaction to the truths he presents. He uses elements of nonsense and violence to show "the truth about his intuition of human condition."⁹

Several specific methods used in the Theatre of the Absurd are present as follows: verbal nonsense, satirical use of cliché, the grotesque, and lastly purposeless movement. As each of the plays contains different facets of these Absurdist elements, the designer will discuss each play separately.

Through verbal and physical choreography of purposelessness, the modern, urban, mechanized American life is presented in Interview. The four Interviewers progressively reduce the four Applicants from human beings to gaping, mindless elements. All eight characters are then transformed by a "chance" phrase into different personifications of stereotyped beings, dehumanized by minds vacated by emotion. The characters run the gamut from one-dimensional, efficient personnel officials and ineffectual, bewildered job-seekers through telephone circuitry system parts to automatons. The script of Interview contains one facet of Absurdist Theatre which is

⁹Martin Esslin, The Theatre of the Absurd, Anchor Books (New York: Doubleday, 1961), p. 311.

. . . verbal nonsense . . . which expresses more than mere playfulness. . . . Verbal nonsense is in the truest sense a metaphysical endeavor, a striving to enlarge and to transcend the limits of the material universe and its logic.¹⁰

TV is the juxtapositioning of eventless existence in an American job with familiar melodrama in American television. As the vapid office workers talk, quarrel, have a birthday party, and joke, the stereotyped television characters present--in short spurts--the crimes, the fantasies, the fanatics, and the perverts of contemporary Wonderful-America. By the end of the sequence, all eight individuals are in the action of the video portion. Thus, mass communication and creeping "culture" break down reality. In TV van Itallie has used the Absurdist element of the satirical, destructive use of cliché. This technique involves the presentation of man's becoming progressively more skeptical toward his language and more aware of the gulf between his language and his reality. It seems that van Itallie thinks this estrangement has occurred because of man's constant exposure to "the incessant and inexorably loquacious onslaught of mass media . . ." ¹¹

Motel is to this designer the most startling: a festival of violence in which two oversized Man and Woman Dolls methodically demolish a motel room. As a climax to the image of the American need for violence and defilement, the

¹⁰Ibid., pp. 240-242.

¹¹Ibid., p. 298.

two tourists--as their tour de force--destroy the Motel-Keeper Doll and casually depart from the chaos via the auditorium aisles. The Absurdist elements in this play are the use of wordless, wholly purposeless movement and the grotesque¹² (the puppets: a carry-over from van Itallie's recent reading of Edward Gordon Craig and Antoine Artaud¹³). Motel is a script of violence, of brutality, and of mental nightmarish aberration. The play turns into a bizarre explosion against a society which has proudly formed something only to immolate the creation because of its own sick, ruthless dissatisfaction with itself and with the cheap, tawdry trivia it has made.

All of America Hurrah strives for a very minor degree of realism and places form far above actual content. In using the Open Theatre's experiments with non-verbal communication, van Itallie has created Interview, a play that evaporates from one locale to another; TV, a play that merges two different kinds of "reality"; and finally Motel, a play that comments on the social violence innate in the American beings.

Setting Analysis

The total visual picture that this designer wishes to create is that each play is taking place in uninterrupted space, technically speaking, and in the void of American

¹²Ibid., p. 236.

¹³van Itallie, Letter, p. 1.

"don't-care-ism", subjectively speaking. Consequently, the designer has decided that no proscenium in the traditional sense is to be used. Instead, as much space as is available on the stage will be masked with the black velour curtains so that each setting will hang suspended in this symbolic void.

In conceiving the stage settings for each of the three plays, this designer finds three metaphors which she considers pertinent to the three atmospheres she wishes to present. America Hurrah concerns some American mores carried on in sterile, efficient, plastic places. The first play Interview is to be designed with the metaphor "sterility" as its basis. The second play TV will have the metaphor "efficiency" as its basis. Finally, Motel will take as its basis the metaphor (coined for this purpose) "plasticity" from the stage directions of abundant, tacky, fake plastic items all over the room.

Interview

The major function of the setting for Interview is to provide uncluttered space for the actors who are to be seen before an indeterminate, non-specific background. The designer feels that the audience's reactions to the montage of actions on stage should not be limited by the setting, but expanded through it. The lighting, which is to be discussed later, will be of invaluable service in helping to establish

the varying moods and places which will be created from the actors.

For Interview the playwright suggests that the set be "white and impersonal" and have "one entrance for Applicants and another for Interviewers."¹⁴ In this designer's interpretation of the script, the word "impersonal" seems to be a small part of the setting, whereas the metaphor "sterility" gives a better grasp of the situations and places where the actors are involved. After consulting with the director, the designer found that his approach to Interview was to be more related to the metaphoric idea than to the playwright's more limiting idea. The basic idea of the metaphor "sterility" is to be communicated by a symmetrical arrangement of scenic units and by the color white, from the psychological implication of a spotless, cold atmosphere where people are present in, but unrelated to, their surroundings.

After innumerable thumbnail sketches, this designer has chosen a six-angled set with the two required doors on opposite sides of the stage. The long wall upstage will give a maximum acting area, while the angled portions may easily be used as locales separated from the rest of the stage. This design is to uphold a bare, sterile, "no-particular-place" type of room.

¹⁴Jean-Claude van Itallie, Interview in America Hurrah (New York: Pocket Books, 1965), p. 4. (Hereinafter referred to as America Hurrah--PB.)

However, after sketching her concept in a more finished manner, the designer felt that it was much too stark, giving only an uninteresting expanse of walls, not the appearance of a brand-new, prefabricated, dehumanized product of architecture. A certain kind of trim was definitely in order. In then deciding about types of decoration suitable for such a place, the designer first thought about plain white wooden trim around the doors, at each wall angle, at the top as a cornice, and at the bottom as a baseboard.

A better idea of trim occurred to the designer as she investigated the trends in the newer office buildings. Much of the decoration in today's offices is provided by arrangements of aluminum and chrome. There is a startlingly inhuman coldness transmitted by the color and texture of these metals, especially in the brushed finish so often given to them. This designer feels that the reflective quality inherent in aluminum would be an excellent way to establish the sterility of the Interview setting.

Upon checking with the different companies in the area, the designer has found that the budget assigned for America Hurrah will not make allowances for purchasing the aluminum sheeting. Therefore, the designer has decided to substitute with $\frac{1}{4}$ " plywood cut into 3" strips and painted with several coats of simple silver radiator paint, plus a coat or two of clear varnish. In the designer's mind, this will be a poor substitution which will give a muted effect.

In order for the setting to be even more impersonal, almost alien, the designer has devised an experiment. A clear plastic, kitchen-type wrap is to be placed over the flats so that the set for Interview (as well as for Motel) will give an aura of newness and shininess, a feeling of a place used but never touched. The designer also feels that the plastic wrap will combine with the wall area and the metallic trim to give the audience a sensation that the place on view is in some way annoying, in some sense not quite human. The quality of "non-quite-human" is sought after by the designer in an effort to underscore the human yet mechanized figures in Interview who change and merge into different elements, as do the three large dolls in Motel. Furthermore, a surface which will reflect light and light colors will be invaluable in the plan that the white Interview set will become part of the green Motel set.

The Interview script states as follows: "The only furniture or props needed are eight grey blocks."¹⁵ These blocks are to be 14" x 14" x 20".¹⁶ This designer does not agree with either the size or the color suggested in the script. The size of the blocks does not seem to lend itself to the desired static sterility this designer wishes

¹⁵Ibid.

¹⁶Jean-Claude van Itallie, Interview in America Hurrah (New York: Dramatists Play Service, Inc., 1966), p. 37. (Hereinafter referred to as America Hurrah--DPS.)

to achieve. Furthermore, as the director is planning much movement of these blocks, a size of 18" square would eliminate the problem of getting all the actors to place the cubes always in the same position. The color grey is already planned as a specific scheme in the costumes, which are to be discussed later. The cubes are the furnishings of the cold, impersonal room and, consequently, should be painted white and then shellaced several times to give a shiny appearance to the walls and trim.

TV

The major function of the setting for TV is to provide a television viewing room, consisting of both realistic and theatricalistic elements. For TV, the playwright goes into specific details of the setting:

There are two doors on the stage right wall; one leads to the restrooms, the other to the hall. Downstage right is the control console in a television viewing room. It faces the audience. Above the console, also facing the audience, is a screen. . . . Downstage left is a water cooler, a closet for coats, and a telephone. Downstage right is a bulletin board. Upstage centre is a table with a coffee maker on it.¹⁷

The metaphor that this designer has chosen for this play, that of "efficiency", seems to this designer often to rank higher in the conception of modern structures than the qualities of good taste or moderate decoration. This viewing

¹⁷ _____, TV in America Hurrah--PB, p. 71

room could have turned into a rather comfortable, homey office with its hotplate, its water cooler, its closet, its saucepan, its extra chairs, and its sugar cubes.

The play's content does not deal with a hospitable office, but with the influx of mass media. Consequently, in the interests of stressing her metaphor of "efficiency," this designer has eliminated the homey items mentioned above. In addition, the scene change from Interview to TV is to be accomplished as quickly as possible because there is not an intermission at this point. For these two reasons, the furniture and properties are to be reduced in number from what the designer considers unnecessary clutter to her concept of an efficient modicum.

Furniture will consist of a long office table of either chrome or grey finish; black or dark green swivel stools; a small chrome or grey finish table to hold coffee paraphernalia; a coat rack; and five white cubes. The cubes from Interview for the television characters will provide continuity between the idea of dehumanized beings and the "cardboard-cut-out" television characters. The cubes, therefore, will be the one specific element indigenous to each of the three plays. As file cabinets are definitely part of the efficient office, the designer chooses to incorporate them into the actual wall itself. Two grey file cabinets are to be placed on the platforms and braced to project slightly from the wall. This will also greatly aid in the quick

scene change as file cabinets are usually built of very heavy, sturdy metal, not designed for quick moving.

In his suggestions for the setting for TV, van Itallie mentions that the set be white and impersonal. Since this setting is to be an interpretation of one type of office, the designer feels that the color should be chosen with the idea of the "institutional green": that drab, flat, dreary, "eye-ease"-writing-paper, school-wall green that is often used in today's architectural colors so that the employees or students may be soothed as they go about their tasks. Although the playwright suggests the word "impersonal" in describing both the Interview and TV sets, the designer feels the latter is the less impersonal place. After all, the eight characters do not melt from one locale to another, but remain condemned to that one television rating check room. Since the people, both employees and television characters, are less unreal than the Interview beings, the wall space will be textured to show a more human place.

One of today's most prevalent, man-made building materials is the concrete block, ubiquitous in its indiscriminate, often unattractive and inappropriate, usage. Consequently, the designer has visualized slightly exaggerated, dark greyed-green concrete blocks which will be applied with the sponging technique upon the green walls in a randomly selected pattern. After this phase of the design is completed, spattering with a more pale "eye-ease" green and the

darker greyed-green will be done to offset the irregularities in the flats pulled from existing stock and to give a rough, slightly soiled, mundane texture to the walls.

The designer has found that the playwright's suggested downstage right position for the television console and screen is impractical. If placed according to the script, the screen would be visible to approximately two-thirds of the audience with undistorted visibility for only about one-half of that two-thirds. Thus, the designer has decided to place the console-screen unit upstage centre for visibility and also to make it the focal point of the set. The screen is to be exaggerated to a size of 4'0" x 5'4" to aid in overplaying the television industry's hypnotic grip on the world today.

The console itself is to appear sub-human, with each panel of knobs, dials, and/or slots to be part of a face, and within each of the panels making up the large face are to be smaller sub-human faces. Part of the relation of the console to the rest of the design concept comes from its predominantly grey color, very close to the grey of the file cabinets. Additionally, the black, white, and grey of the console will relate to the black, white, and greys of the television characters which are spewed from its knobs, dials and/or slots. To point up the timeless, immaterial trivia shown on the screen--which will be accomplished by rear projection of slides and by the television characters--a

clock will be placed on the stage left wall above the cubes, perfect in every detail except that it has no hands.

Since the metaphor is to be "efficiency," this designer chooses to delete the closet and substitute a chrome coat rack near the stage left door to the corridor. To balance the left side of the stage with the right, she chooses to place the bathroom door on stage right, between the file cabinets. In order to aid the director's blocking of his concept that the three employees and the five characters are to be mingled in space, yet totally unaware of each other, the designer will place the often-used coffee table downstage left, near the cubes upstage left. The mirror has been reduced in the planning from a luxurious full-length one to a smaller, more efficient version attached to the wall above the coffee table. The telephone on the table has been changed from the stage directions to a wall phone to be mounted upstage of the corridor door on stage left.

Motel

The concept of a satisfactory setting for Motel has presented this designer with the most problems. The function of the Motel setting is described as follows:

The motel room . . . is anonymously modern, except for certain "homey" touches. The colors in the room . . . are violent combinations of oranges, pinks, and reds against a reflective plastic background.¹⁰

¹⁰ _____, Motel in America Hurrah--PB, p. 167.

At first, since the director had desired no intermission, the designer had conceived an entirely separate, enormous platform to be totally preset and moved downstage after the wagons of the two previous plays had been removed. This idea was completely impractical technically due to the cumbersome size of such a structure and to the prohibitive cost of such a construction. Therefore, after an intermission had been agreed upon by the director, the designer was able to rethink her concept of Motel, unhampered by the necessity of a quick scene change. She decided to use the set for Interview in a different arrangement, a doorplug opening onstage and a removeable break-away window plug to be placed in the two doorways of the Interview set.

Upon sketching her design for Motel in a finished manner, the designer found that a space and masking problem had developed from the new angling of the units. The set was far too shallow for the amount of furniture needed and for the vast amount of action that was to take place. Also, according to her concept, the designer's plan that each set should appear to hang in space was completely lost. The set was merely engulfed by the space. Due to this unforeseen problem, the designer is planning to construct two small platforms which will be rolled on stage at the scene shift during the intermission.

The designer had already coined her metaphor of "plasticity" from reading the Motel-Keeper Doll's verbiage

about the trivial elements ordered from the "ca-ta-log". In addition, the designer had scanned several catalogues, wish-books, and stamp-accumulation gift books. Almost everything has been, is, or will be made of plastic in today's items on sale. It will, therefore, be logical for the Motel walls to retain the plastic wrap, which will give the "reflective plastic background" suggested by the playwright.

As was mentioned previously, the script calls for the room to be red, hot pink, and orange. This designer feels that such coloration would over-emphasize the rampaging demolition and has decided to emphasize the relentless destruction by means of contrast. The lighting will be such that it will transform the white Interview set into a cool, green one with decor in pleasant, restful blues. The furniture color is to be a warm reddish brown to underplay the supercharged actions that occur within the room. In order to make the place a bit more "homey," the metallic trim from Interview will be removed from the angles and from the doors. One white door frame will replace one of the metallic door frames, and a white window frame will be incorporated into the window plug for ease in shifting.

Due to the expense in both time and money of replacing each and every item for all performances and for the technical and dress rehearsals, the "break-away" items will be limited. The actors will be able to destroy two wooden chairs, one picture, one television screen, one lamp, the

curtains, the bedspread, the enormous Gideon bible, the exaggerated rules and regulations sheet, plastic plants, flowers, and bric-a-brac, and finally one wall. The items that the Woman Doll throws into the room are to be stored on the platform: toilet seat, towels, tissue paper, sponges, soaps, towel racks, toilet brush, etc. As a final touch to maintain or sustain some sense of the unreality of what will occur in this relatively realistic setting, two of the 18" cubes from the previous plays will be used as the suitcase rack at the foot of the bed.

Lighting Analysis

Following the style of Theatricalism in the setting, the lighting design will attempt to tie all other visual elements together. In order to achieve the highest degree of theatricalistic illumination, the instruments will be aimed straight into the set from the first catwalk, which is above the audience, approximately one-third of the way back. There are no apparent sources of illumination in the three plays, therefore, the motivational lighting approach is of little value in this design concept. Diagonal lighting, down lighting, and side lighting will be combined with the head-on frontal lighting so that a quality of harshly shadowed starkness may be gained. The idea that the designer wishes to enhance is the flatness, the non-dimensional aspect of the characters. Frost and neutral or cool colored

gelatines will be used, with special lighting effects in strong colors, warm or contrasting.

One of the most interesting aspects of the lighting design will be the problem of gelatine color selection, combined with paint color selection in order for the white Interview set to become the green one for Motel. The gloss from the plastic wrap will be invaluable in reflecting the colorless frost and the green gelatines chosen for Interview and Motel respectively.

In addition, the designer sees exciting and innumerable possibilities to enhance the different locales in Interview, to isolate the different portions of the stage for certain sequences, to accentuate some of the movements, and to create an aura of a particular place. The cues for Interview will be complex due to the many locale and mood changes inherent in the script. The designer finds this play to be the most fascinating and promising of the three in the ideas for the lighting.

With one exception, the cues for the other two plays will be quite simple. The exception is the rear projection carousel in TV which will use approximately forty slides to reinforce the mass media theme of the play. In addition to the problem of making the slides, a new field has been opened up to the designer because she will have to photograph magazine illustrations, as well as graphic art work

for the slides. As there will be no act curtain used, the end of each play will be noted by a fade-out of the lighting.

Costume Analysis: Interview

In Interview each of the eight characters play several types: glassy-eyed subway riders, bored gyn class participants, parts of mechanized telephone circuitry, typical continuous party-goers, Analyst, Forsaken Woman, Gym Instructor, Patient, Telephone Operator, Priest, Girl at Party, Man at Confessional, Lost Shopper, Policeman, and Politician. The characters in each of the sequences are stereotypes.

The four Interviewers are impersonal, cool, neutral, impassive, brusque, and brutal. To establish the cool Impersonality state of the Interviewers, the designer plans costumes in combinations of solid blues and greys. As a neutral base, grey is to this designer less human than brown. The Interviewers are not human, not in the three-dimensional sense. Grey is the color of metal, of automation, of machines. These four characters have become mechanized to the point of having their senses blunted. As they have lost sensitivity, they are capable of making money at other peoples' expense and can therefore be clothed in a chic, slick, sharp manner.

The Applicants, on the other hand, are needy, self-conscious, forlorn, fearful, and helpless. To symbolize the confused, apprehensive state of the Applicants, the designer

will costume them in combinations of non-solid browns, greens, and dark reds. Brown is a warm neutral, to this designer, an earth color, an emotional color. The Applicants have emotions; they are helpless against the onslaught of dehumanity, personified by the half-masks that the Interviewers wear during the personnel sequence. The costumes of the Applicants will be old, seedy, run-down, hand-me-down, rummage sale remnants.

Costume Analysis: TV

In TV the three television employees are worried, vapid, self-pitying, self-centered. Hal is a television employee, a stereotyped Playboy: a verbally abusive, pouting, man-sized baby. He is to be costumed casually in a brown-red blazer, an orange turtleneck sweater, brown plaid slacks, and brown mod boots with a high polish. The designer trusts that this combination of warm colors will show his hot-blooded, passionate nature, his preoccupation with physical conquest. George, another television employee, is the stereotyped Executive: a bluffing, insecure hypochondriac. He is to be costumed in a green, very proper, very collected business suit. He is thereby the symbol of the upright, "uptight" Establishment business man, who often has stomach trouble. Susan is the third television employee, the stereotyped Secretary: brainless and sexy girl-on-the-possible-make. She is to be costumed in a yellow, clinging

jersey dress, bright yellow stockings, yellow shoes, and several gold bracelets. The designer hopes thereby to show her as the personification of a flighty butterfly. She will wear no bra to emphasize her freedom and her sex, plus her preoccupation with her body.

The five television characters are cool, inexpressive, stereotyped television idols with a set of "typical" smiles, frowns, and other selling traits. The First Television Character portrays the President, a news announcer, the Evangelist, the "Father" in My Favorite Teenager. He represents the guide-, male-figure. He will be costumed in a dark grey, Establishment proper, slightly baggy suit, black tie, black shoes, black socks, white shirt, and white handkerchief.

The Second Television Character portrays the President's wife, a headache sufferer, and the "Mother" in My Favorite Teenager. She represents the elder-, female-figure. Her costume will be a medium grey suit, grey stockings, a white crepe blouse with a bow, black shoes, and a tacky little black hat with an askew veil.

The Third Television Character portrays the suave man in the cigarette commercial, a rebellious soldier from Vietnam, Bill: the Western hero, and Wonderboy. He is the symbol of the strong, virile man-boy. His costume will be a medium grey suit, a grey and black striped tie, black shoes, black socks, and a white shirt.

The Fourth Television Character portrays She in the Billion Dollar Movie, the sleek woman in the cigarette commercial, the President's older daughter, and Lily Heaven. She is the personification of television's sex-image, with the carefully groomed, well-endowed voluptuous figure. She will be costumed in a clinging black jersey dress, dark stockings, black shoes, and a long strand of artificial beads.

The Fifth Television Character represents the teenager, the trend-ridden young lady who thinks she is "withit" at all times. She portrays a Peace Marcher, a Cheerleader, Sally: the Western heroine, and the "Daughter" in My Favorite Teenager. She will be costumed in a light grey, flared-skirt dress with white collar and cuffs, and a huge black bow with streamers at her neck. White stockings and black flats complete her picture of youth.

All five of the television characters participate in the Evangelist Choir, the Peace March, the Talk Shows, the Research Personnel, and the Rock and Roll Group. Each of them will be made up in a complex manner. All of the make-up will be in black, white, and greys. Black lines will run across their white faces to represent video appearance. Eye shadowing will be done in greys, the lips in black, and the hair black. Gloves will be painted with black lines over the original white for the actors' hands.

Costume Analysis: Motel

In Motel the only characters are the enormous dolls, or puppets. The Motel-Keeper Doll is nostalgic, garrulous, self-centered, and vague. She is a huge form with large curlers of various colors in her hair, which is to be a pale brown-grey. Her head is to be made of fiber-glass so that it will be durable enough to withstand the rough treatment planned by the director. Her arms will be straight padded sticks with padded hands on the appropriate ends. Her face will be old, pouchy, wrinkled, very ugly; yet, in its hideousness, a small vestige of kindness to arouse a minute amount of pity in the audience will be incorporated. She will wear a floor-length, orange quilted housecoat which will serve to hide the built-up shoes.

The Man Doll is tasteless, destructive, perverted, and violent. His form is smaller than the form of the Motel-Keeper Doll. His head will have brown hair, brown eyes, and an incessant cigar hanging from his red mouth. He will have his head made of celastic. His costume will include a loud purple print gaudy shirt and baggy green bermuda shorts. A straw hat with a red band, white athletic socks, and wingtip brown dress shoes will complete the picture of the Tourist off to see the world. His body, when he strips down to his sleeveless undershirt and valentine-printed shorts, will be approaching his flabby forties.

The Woman Doll is tasteless, destructive, perverted, and violent. Her head will have a teased, bleached-blonde hair style, blue overly-made-up eyes, and a slack, half-open red mouth. A tacky lavender print blouse, a too-long pink wrap-around skirt, grey stockings with a run, and low-heeled red shoes will show the Tourist Wife, with a huge straw pocketbook. When she strips down, she reveals a black bra over exaggerated breasts, black bikini panties, and--to show the often-venerated-over-tackiness--a white garter belt. In addition to the above glorious array, she will also wear a flame red baby-doll nightie.

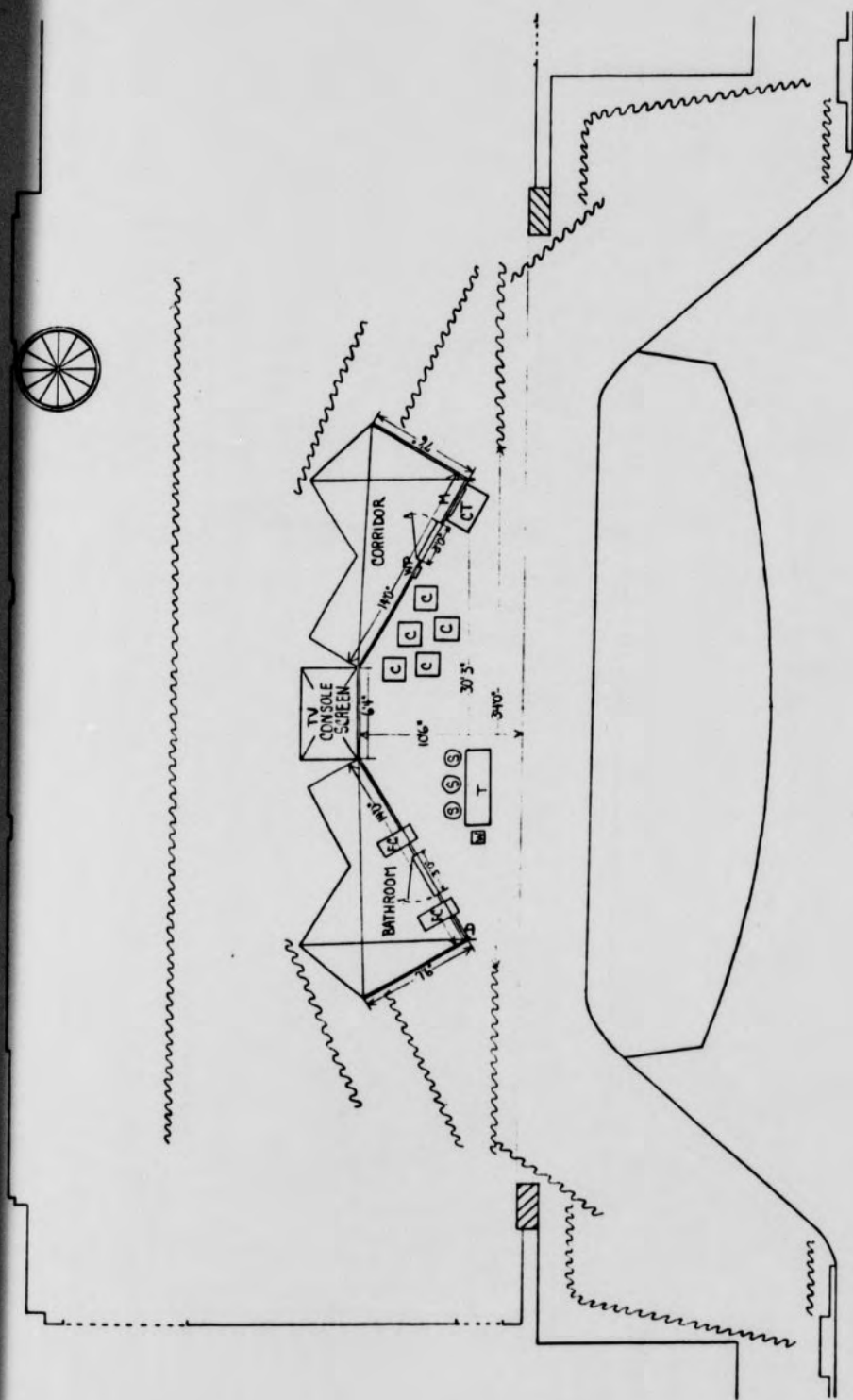
Summary

The visual elements have been analyzed as separate entities: the settings, the lighting, and the costuming. What remains is to effect a meeting, a blending, an amalgamation of these elements in order to create a cohesive vehicle that creates the appropriate moods and atmospheres to convey Jean-Claude van Itallie's dramatic message as interpreted by the director. Frequent communication with the director will assure constructive, artistic decisions regarding all elements in the visualization of America Hurrah.

PART II

THE TECHNICAL PRODUCTION

THE SETTING



D - DARTBOARD
 FC - FILE CABINET
 W - WASTEBASKET
 S - SWIVEL CHAIR
 C - CUBE
 WP - WALL PHONE
 M - MIRROR
 CT - COFFEE TABLE

LINC - GREENSBORO
 AREA: A. HUBBARD - TV
 GEORGE B. HALL - SCALE: 3/8" = 1'-0"
 DATE: CHARLOTTE, N.C. 11/5 1970

Figure 1

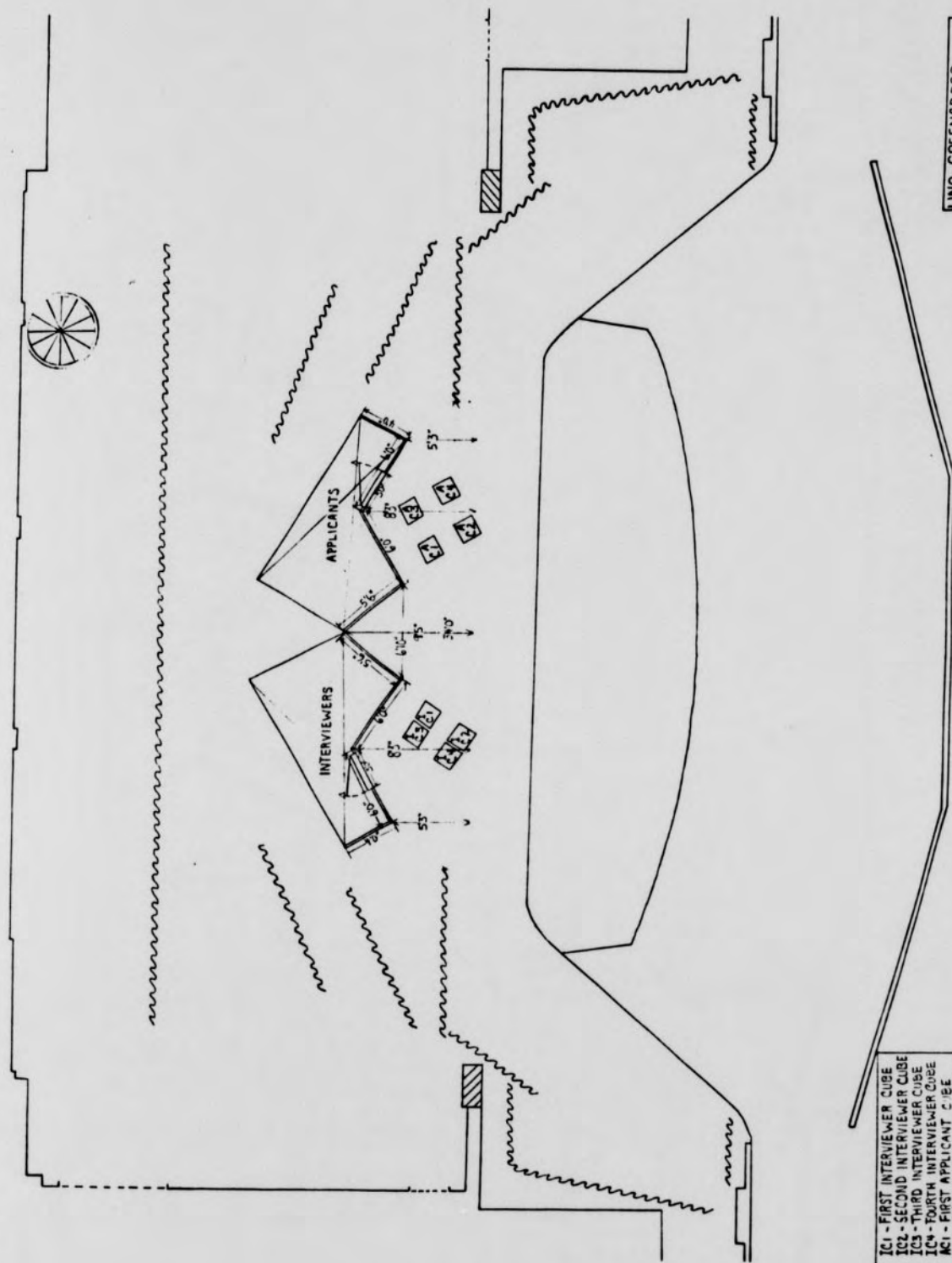
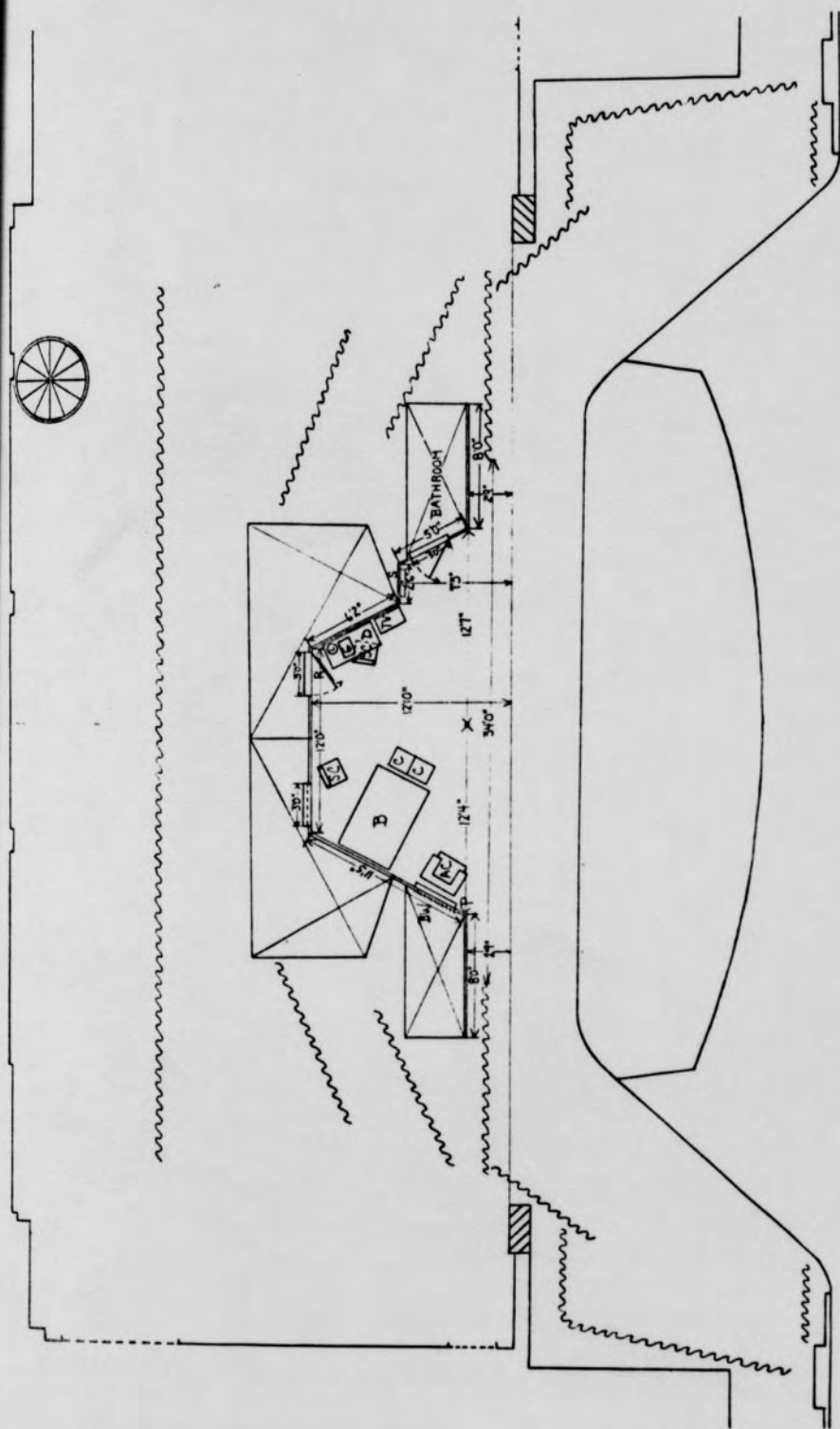


Figure 2



UNC - GREENSBORO
 AMERICA HOTEL - HOTEL
 GREENSBORO, N.C. - SCALE: 1/4" = 1'-0"
 DATE: 12/15/50

BW - BREAK-AWAY WALL
 P - PICTURE
 AC - ARCHCHAIR
 B - BED
 C - CUBE
 SC - STRAIGHT CHAIR
 D - DRESSER
 L - LAMP
 G - GIDEON BIBLE
 S - SHELVES

Figure 3

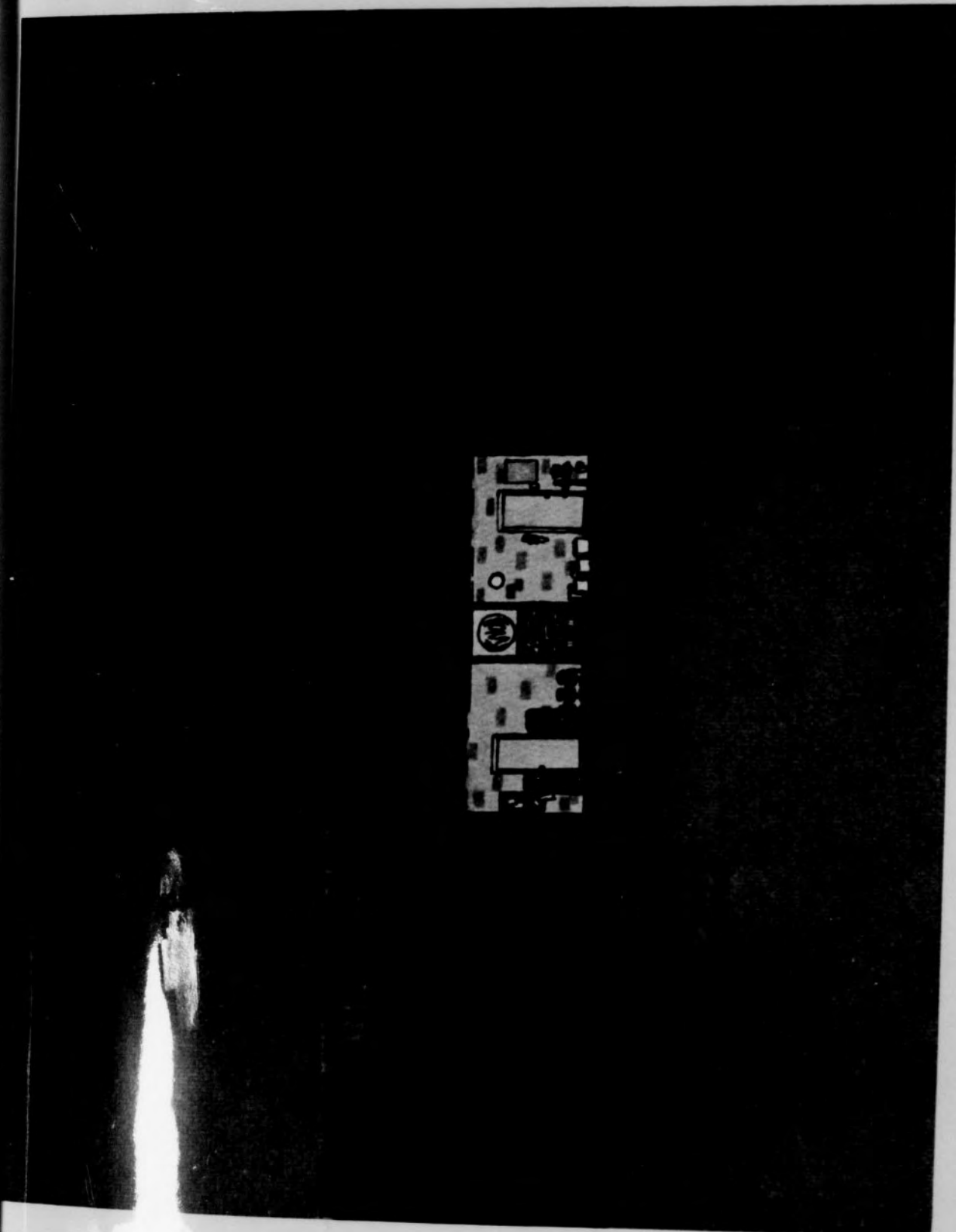


Figure 4

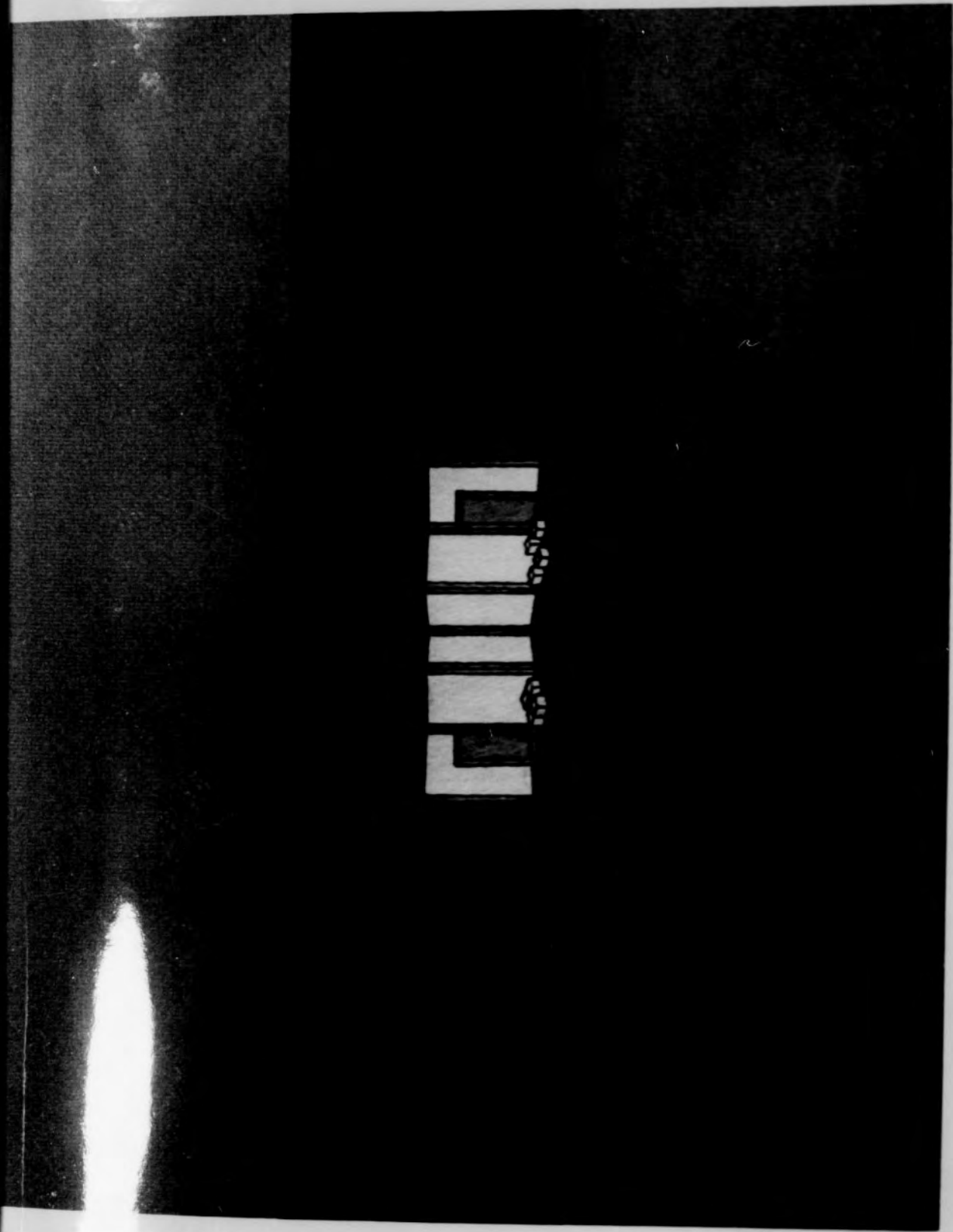


Figure 5



Figure 6



Figure 7



Figure 8



Figure 9

CONSTRUCTION DRAWINGS

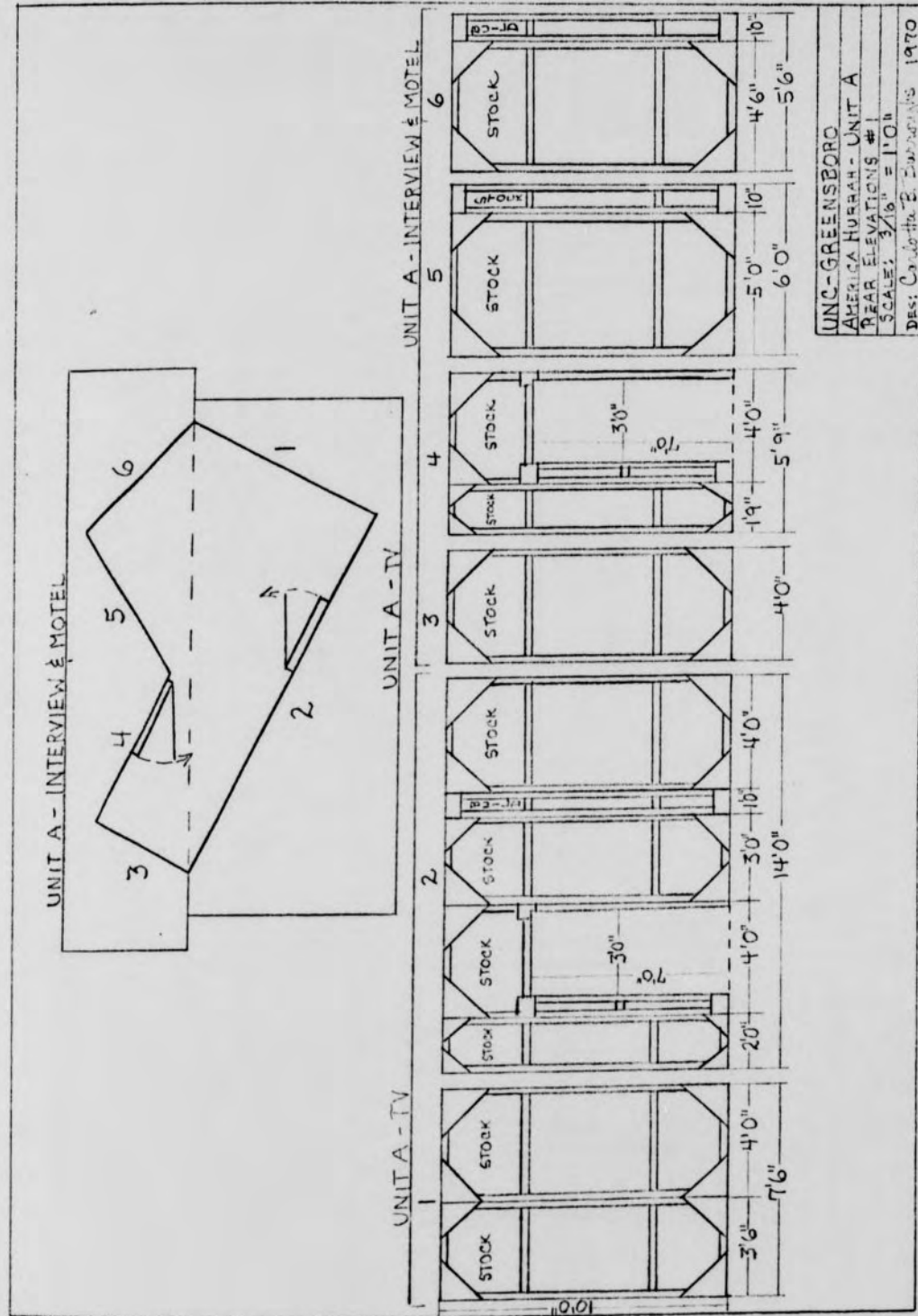


Figure 10

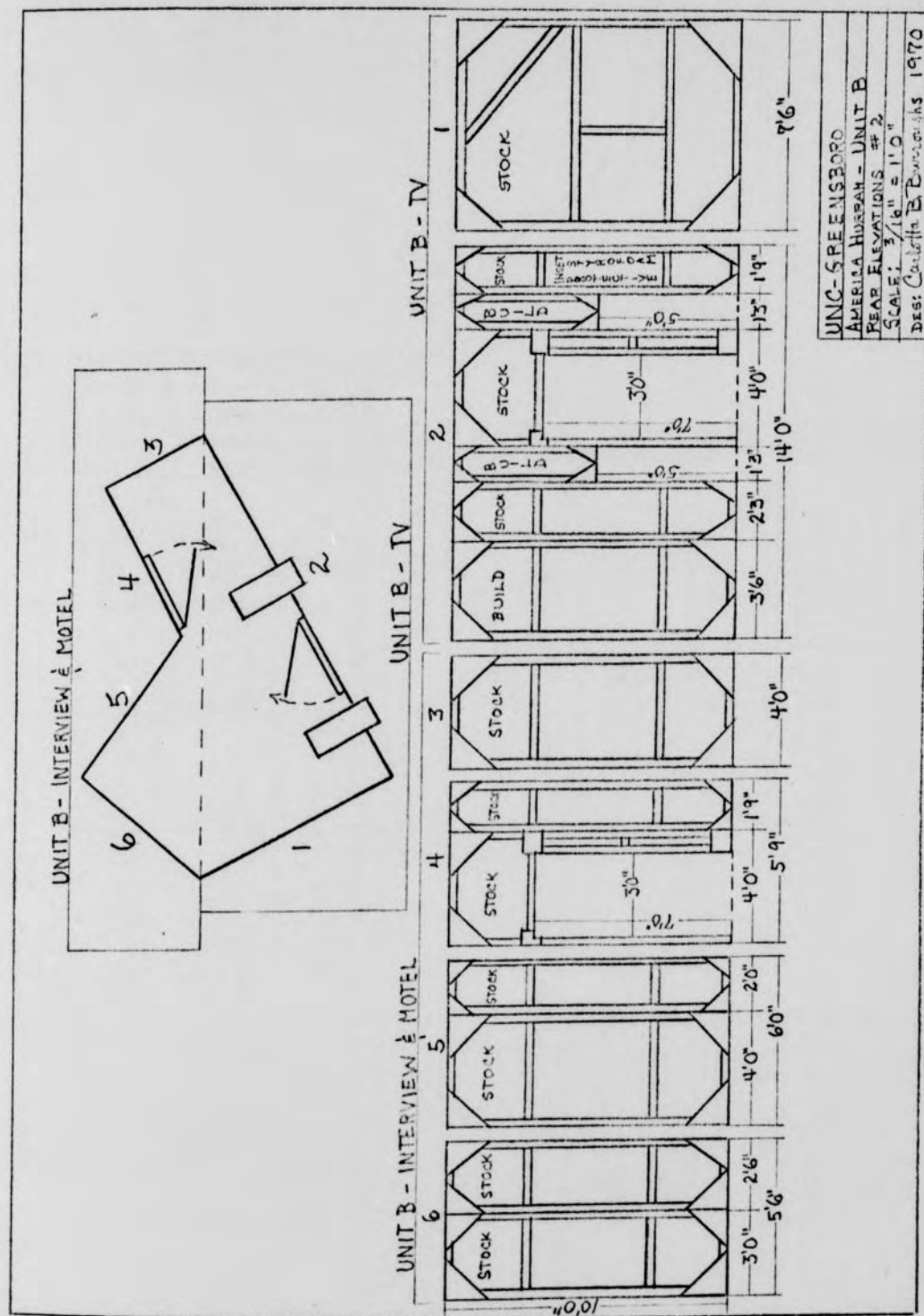


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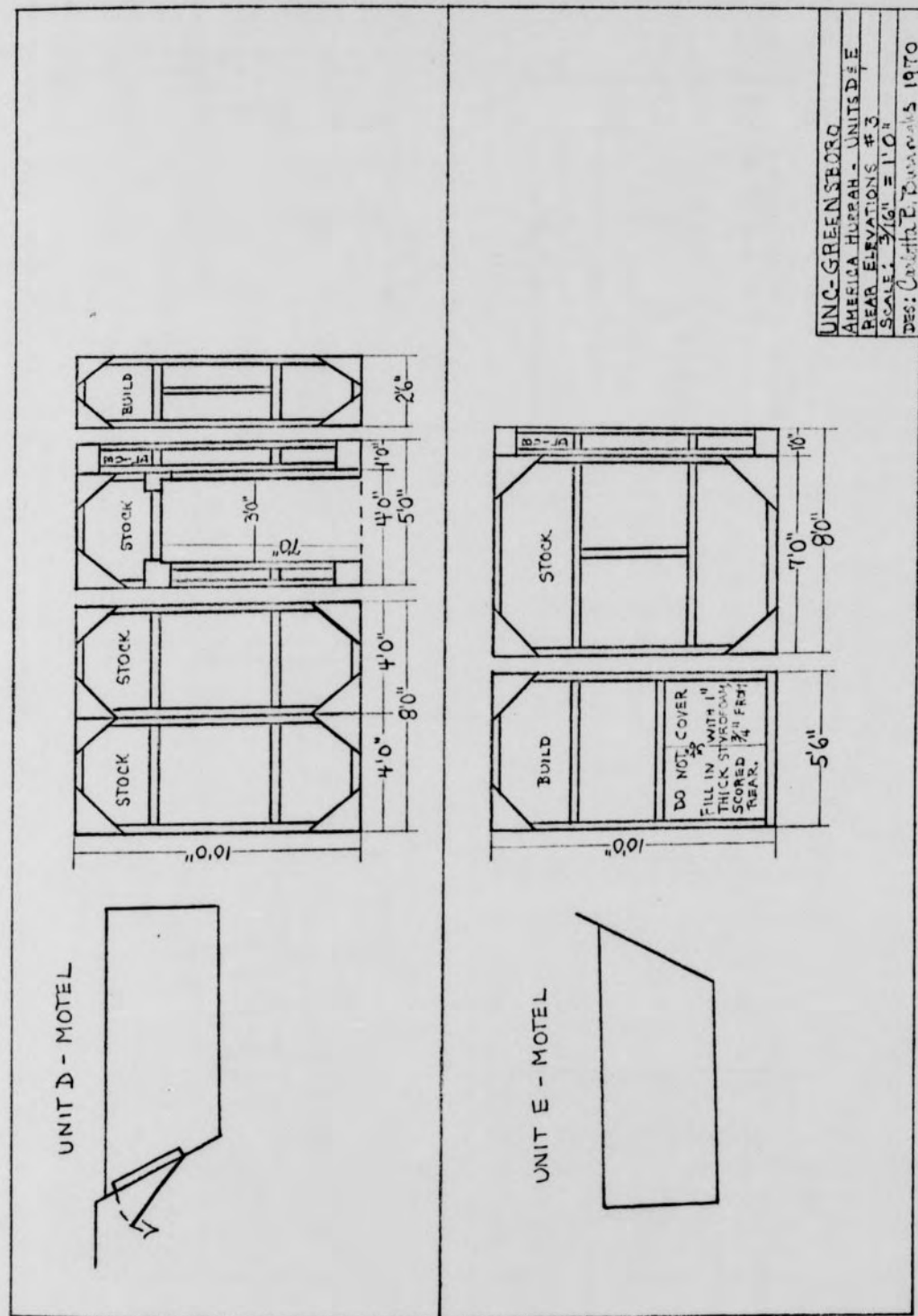


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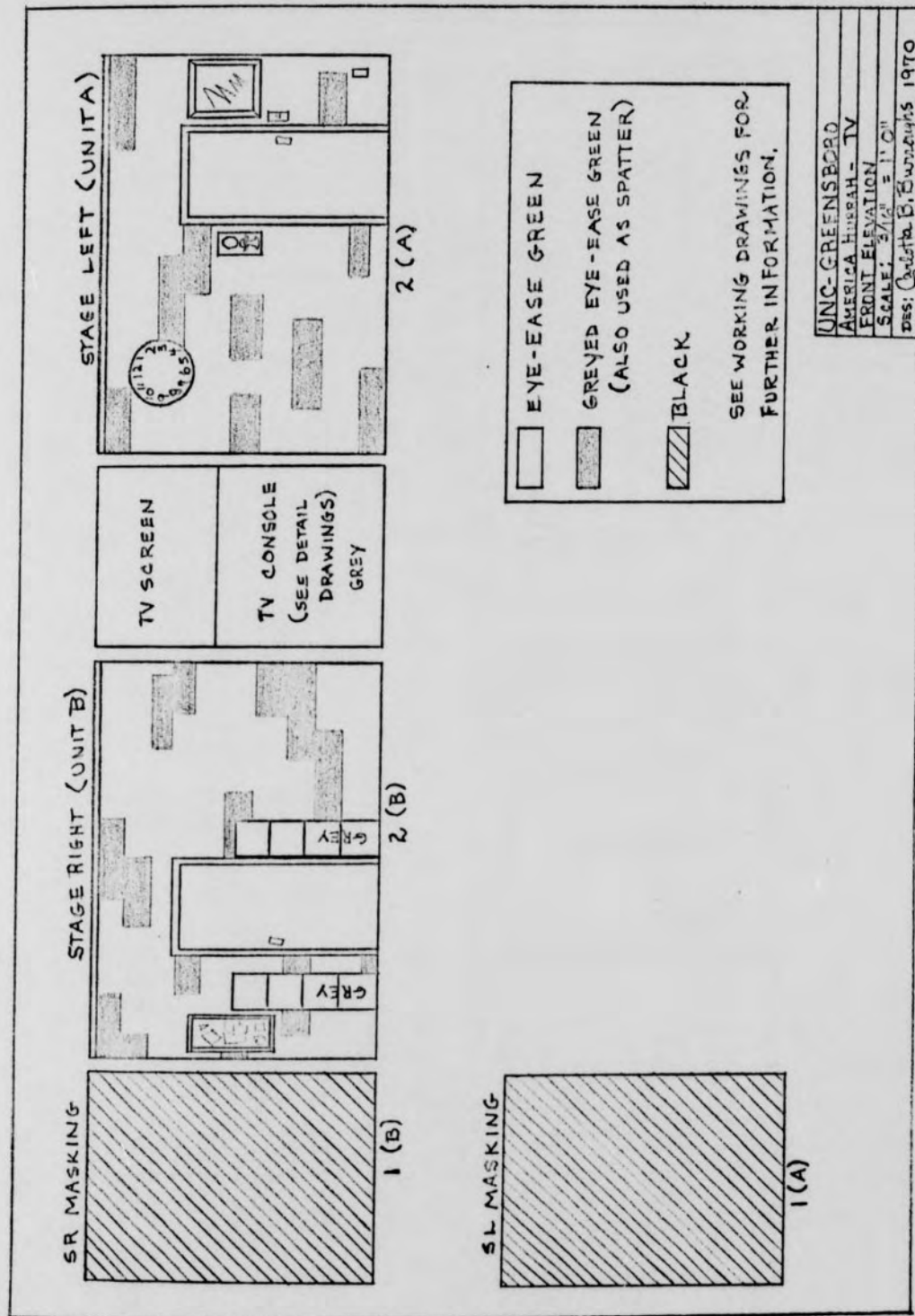


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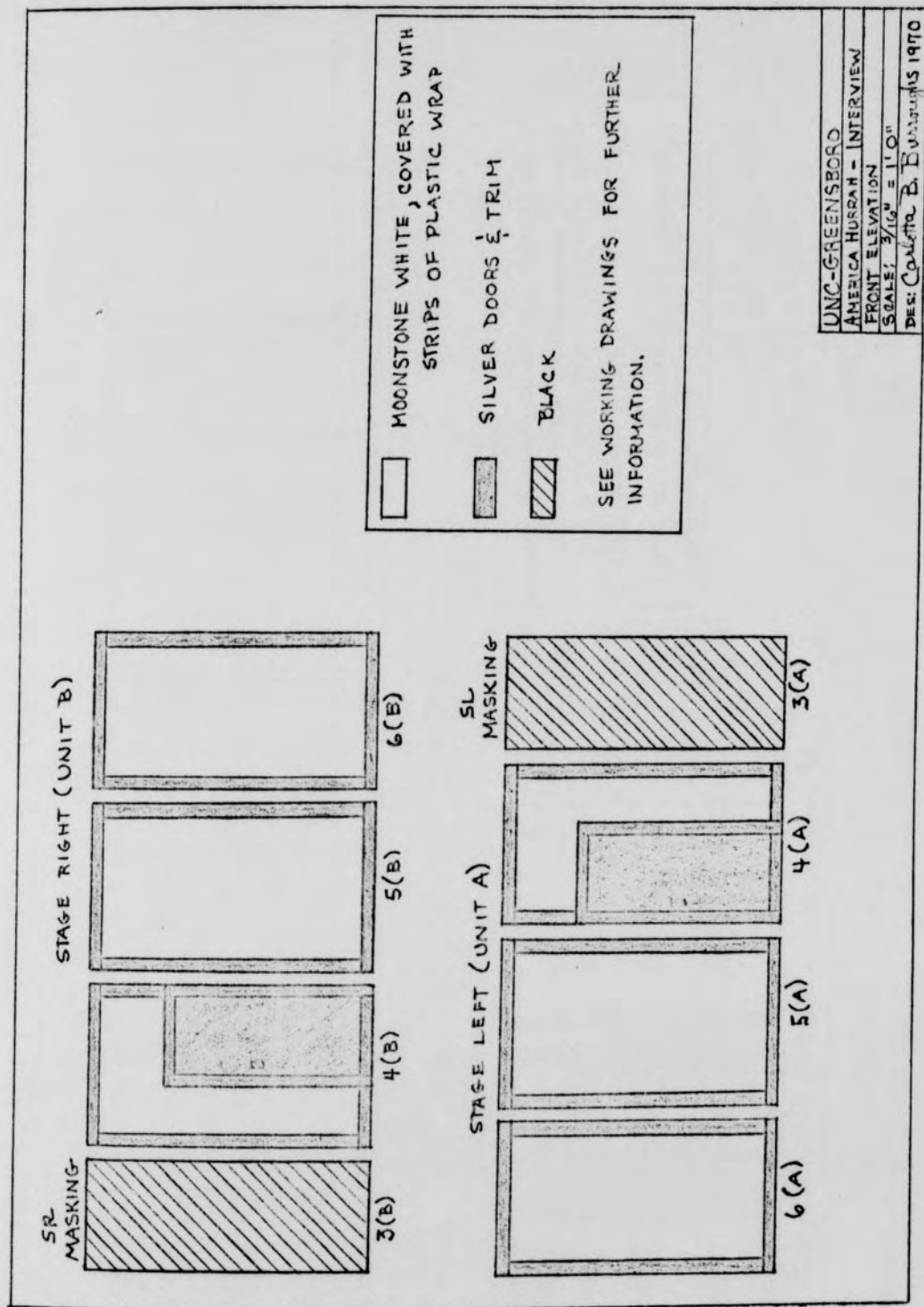


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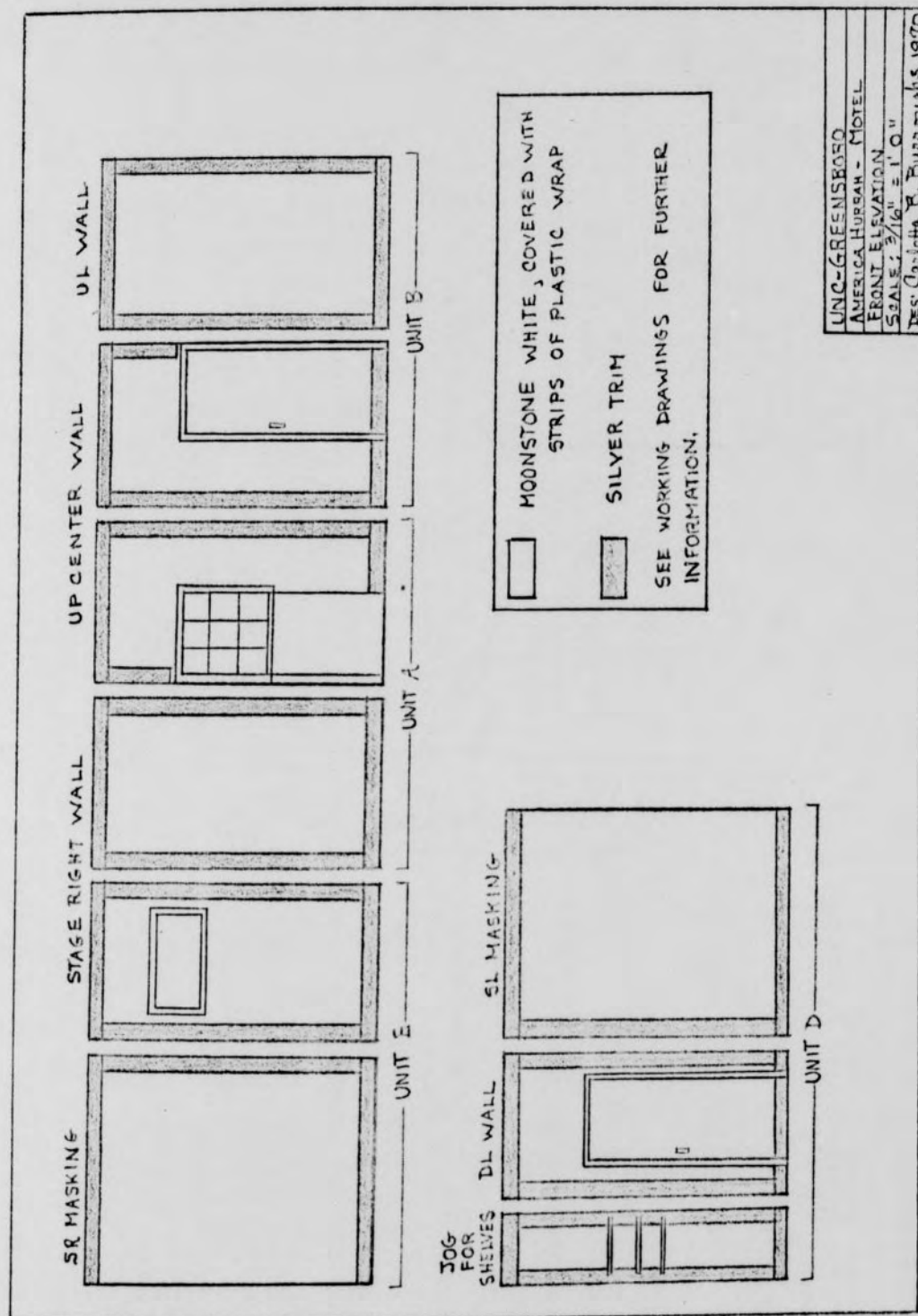


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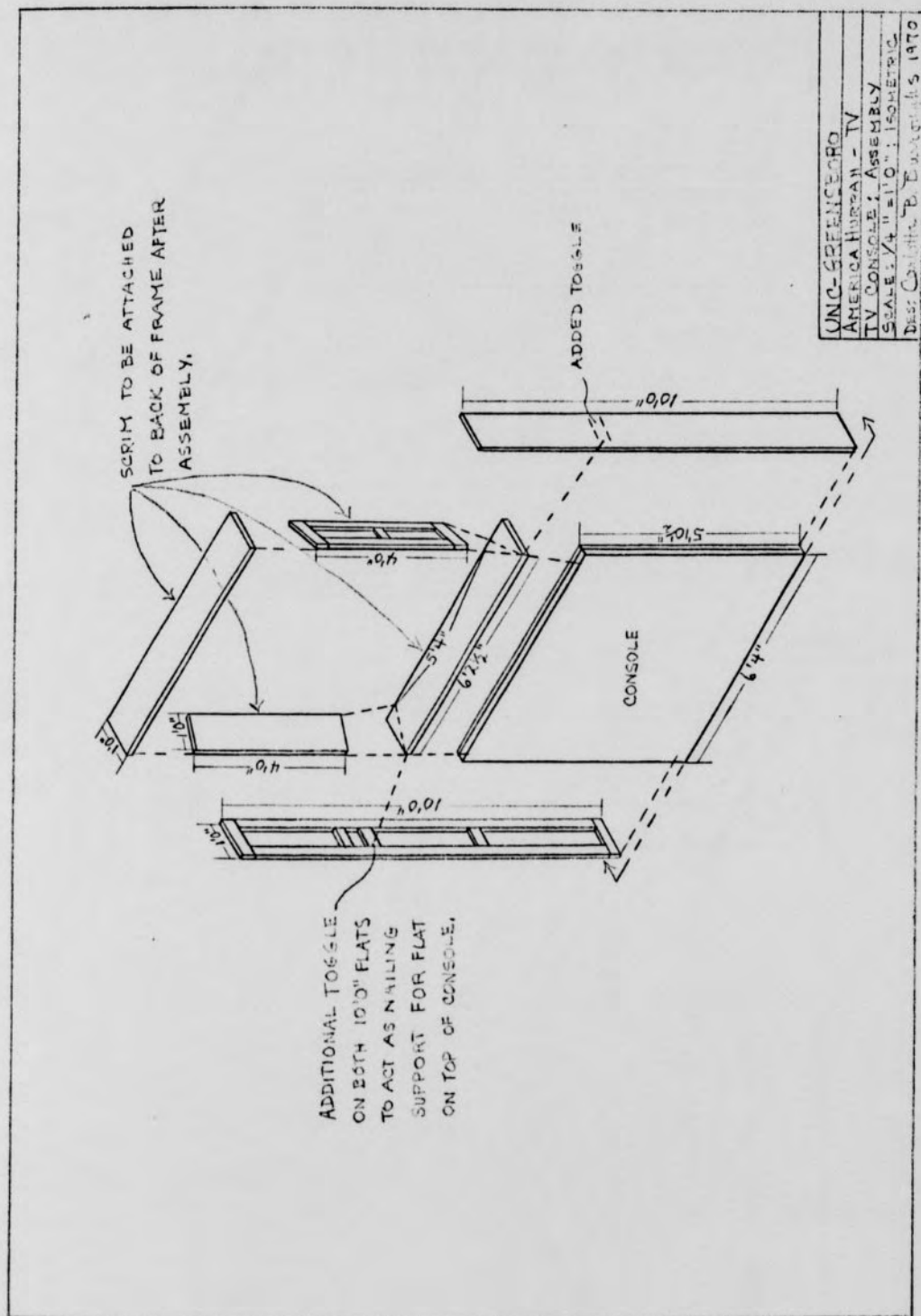


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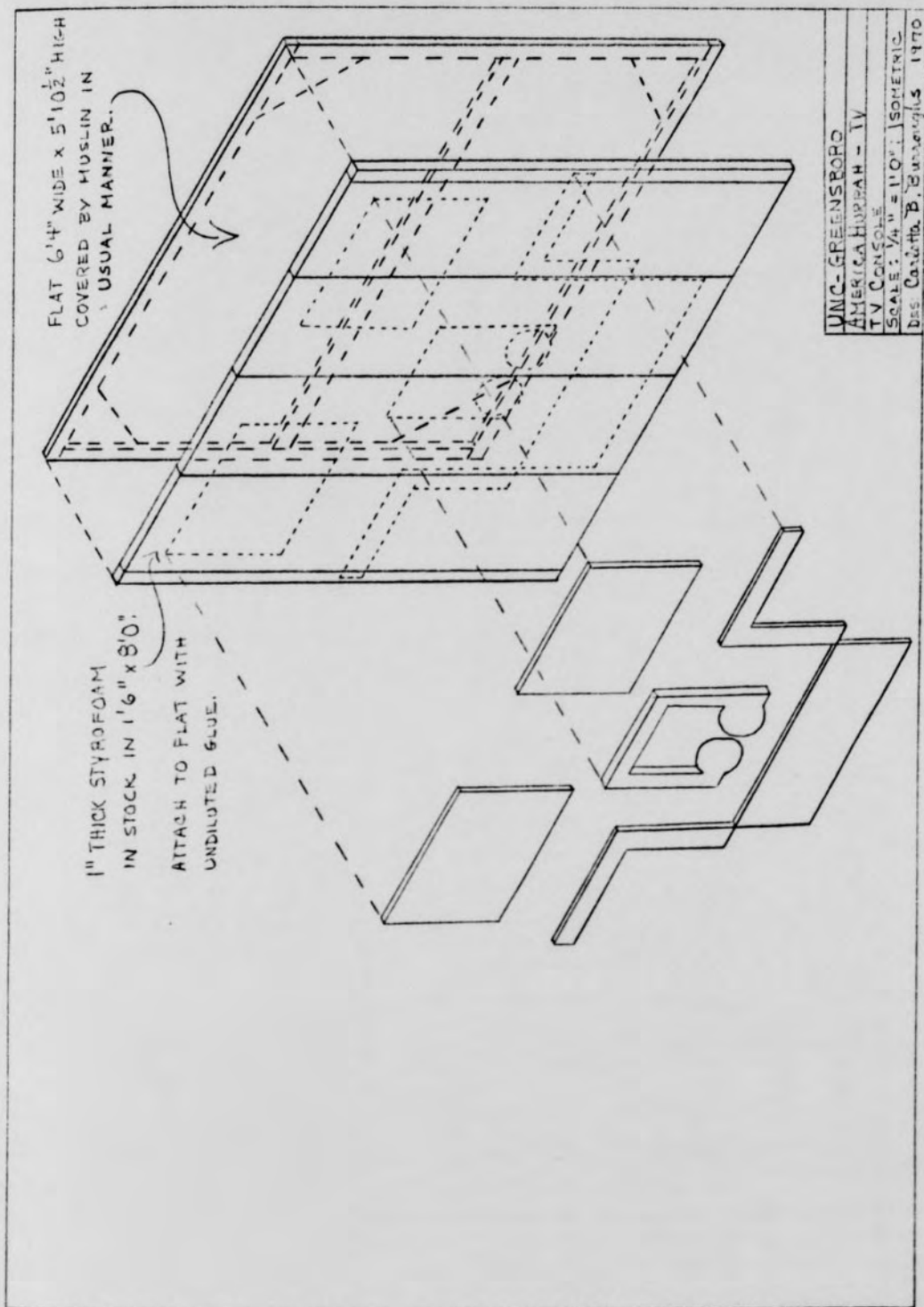


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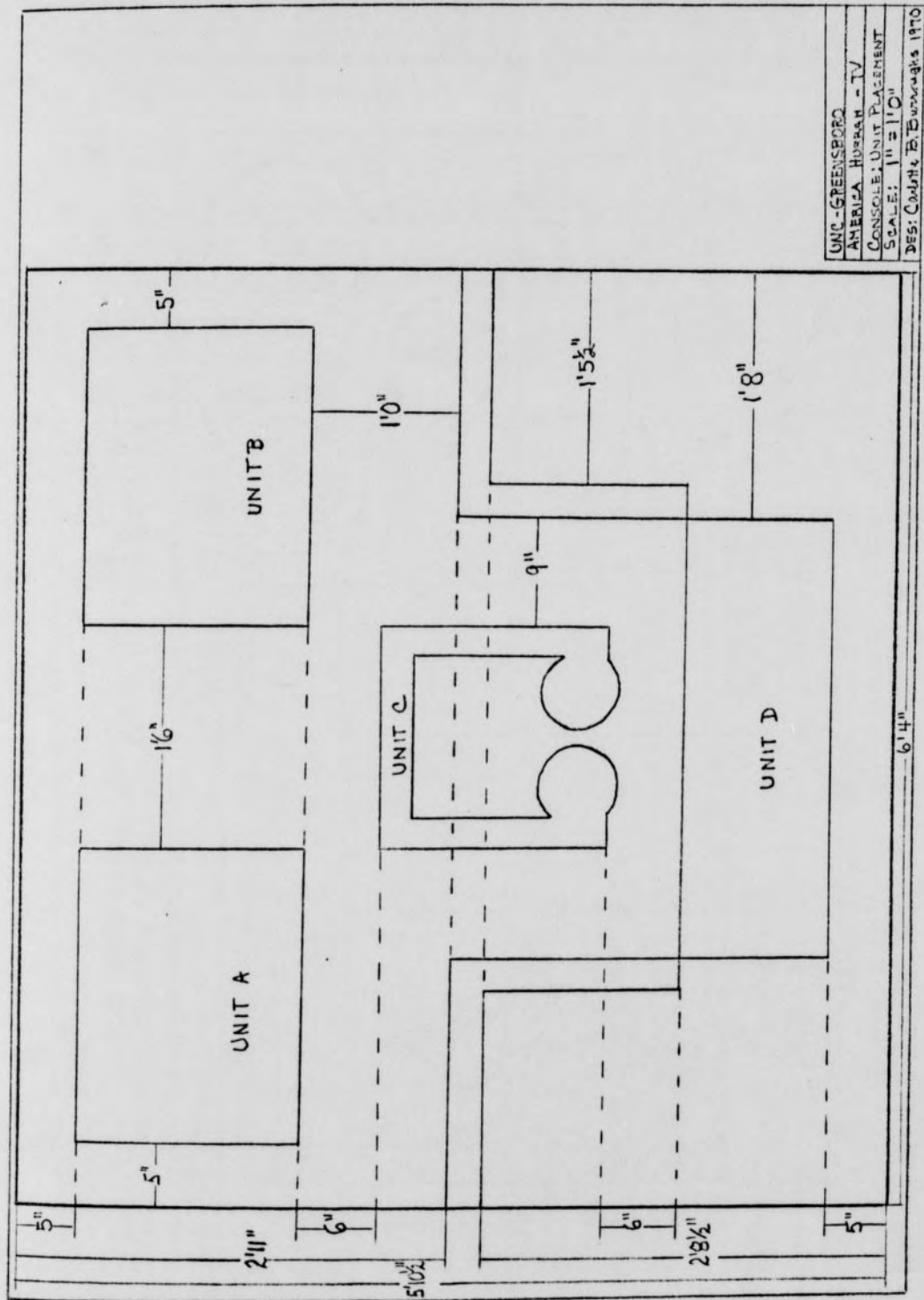


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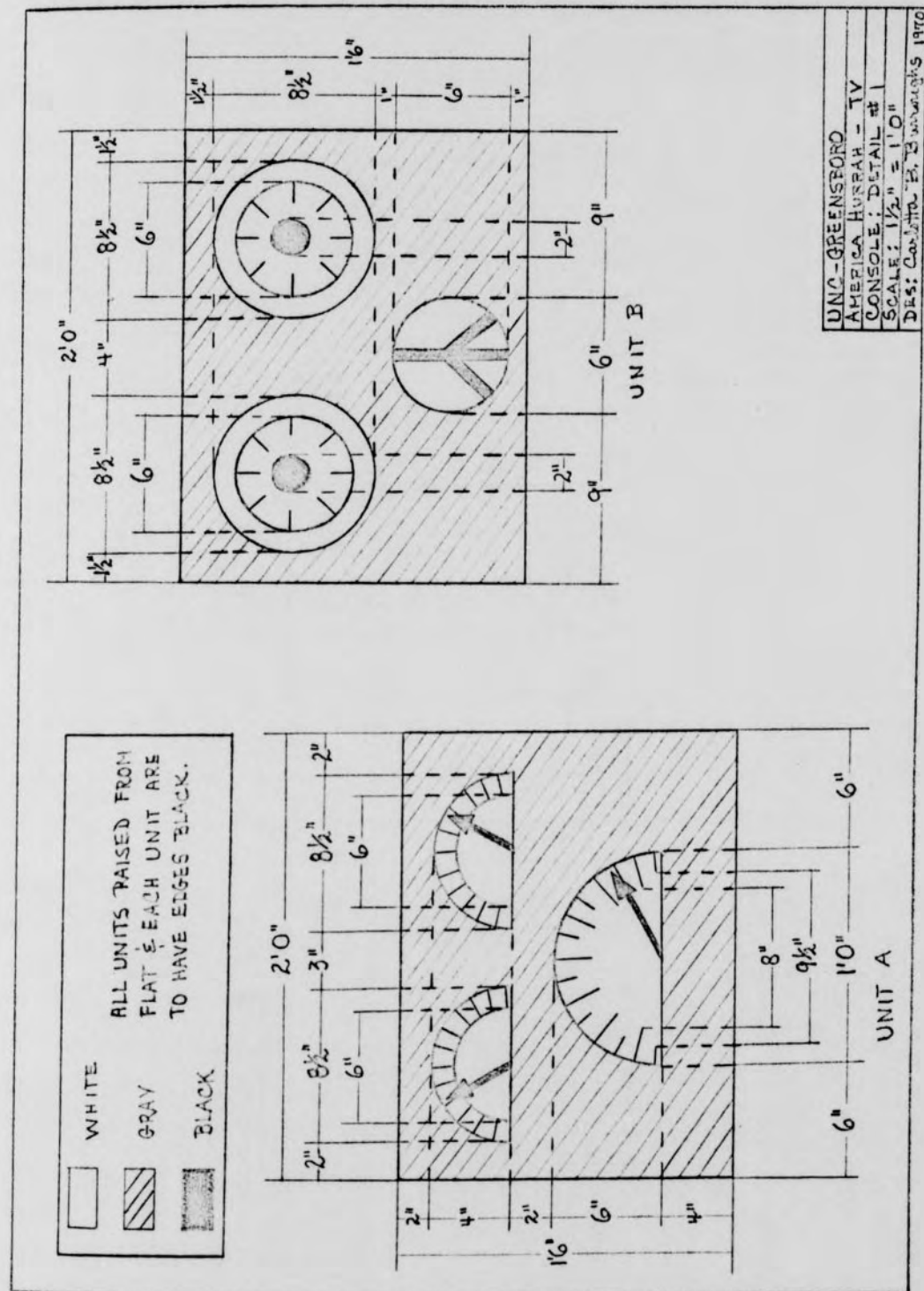


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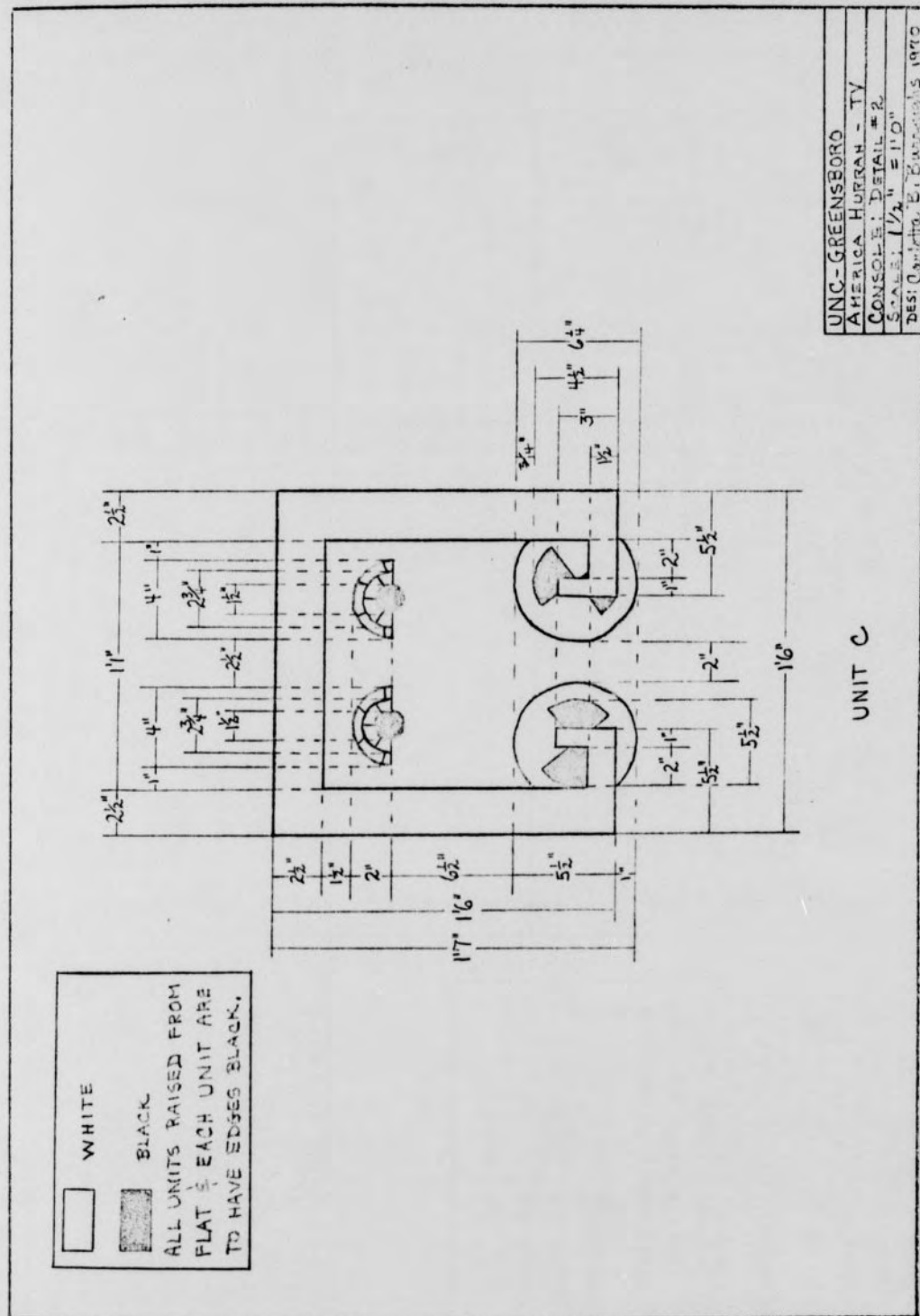


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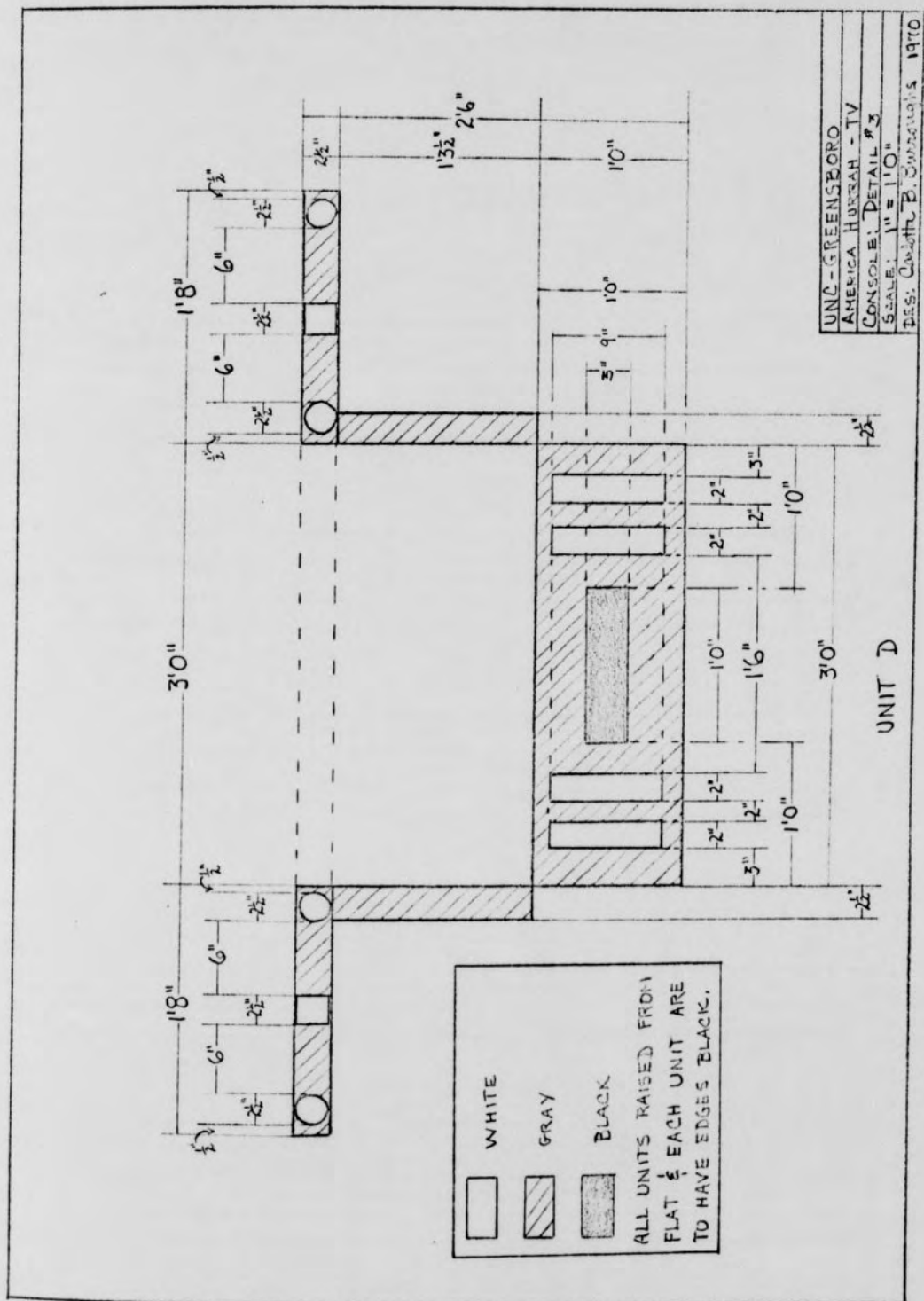


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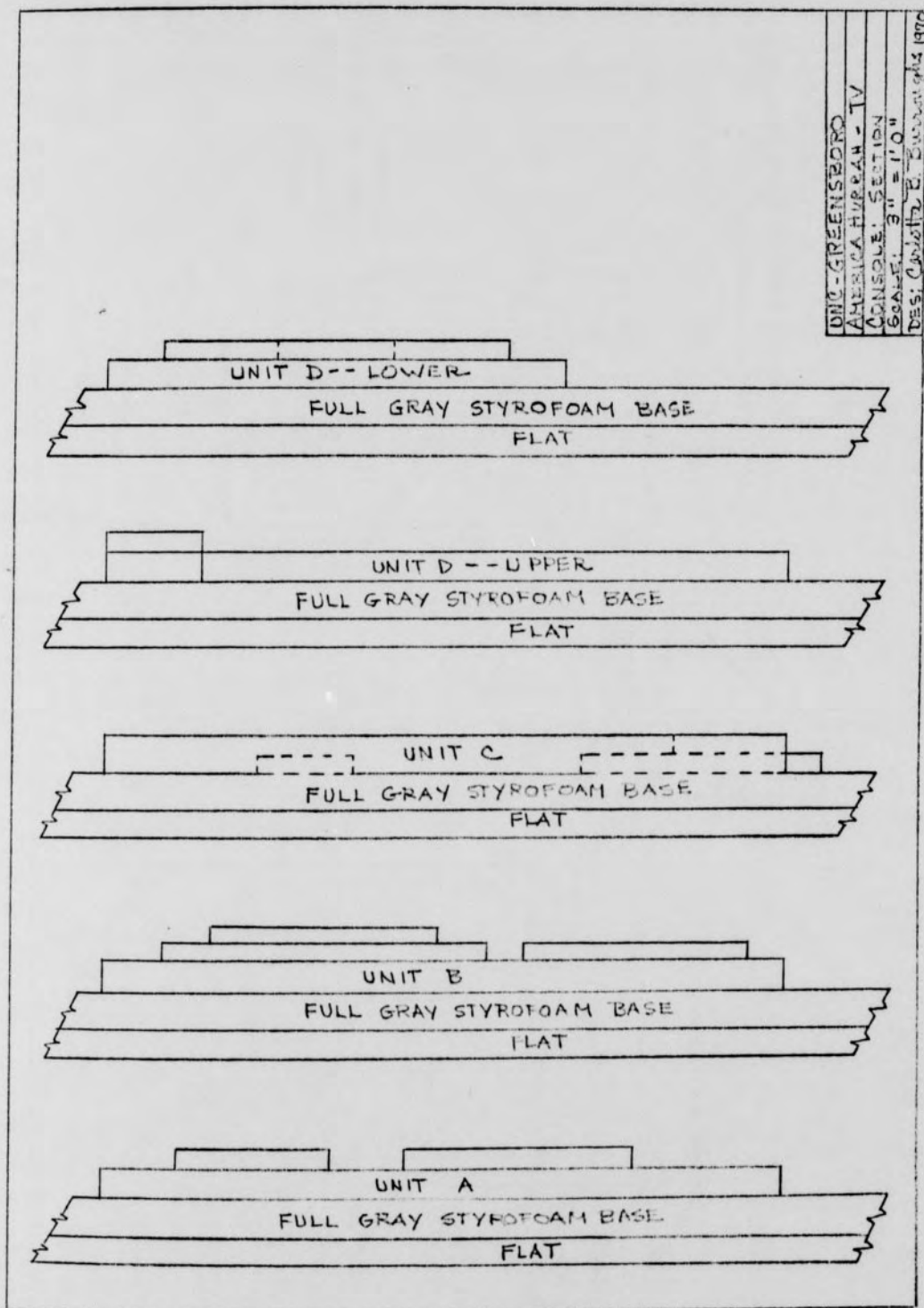


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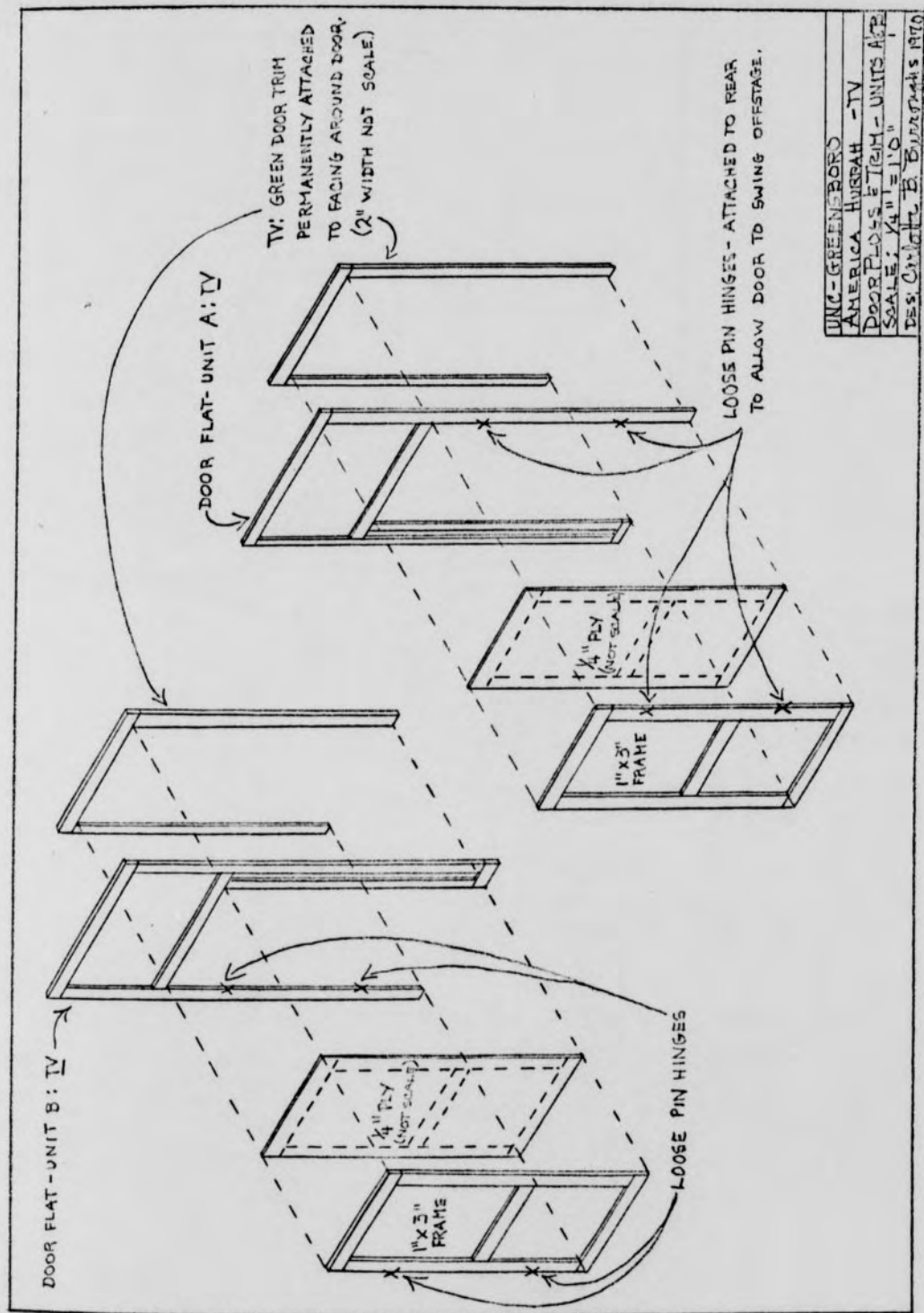


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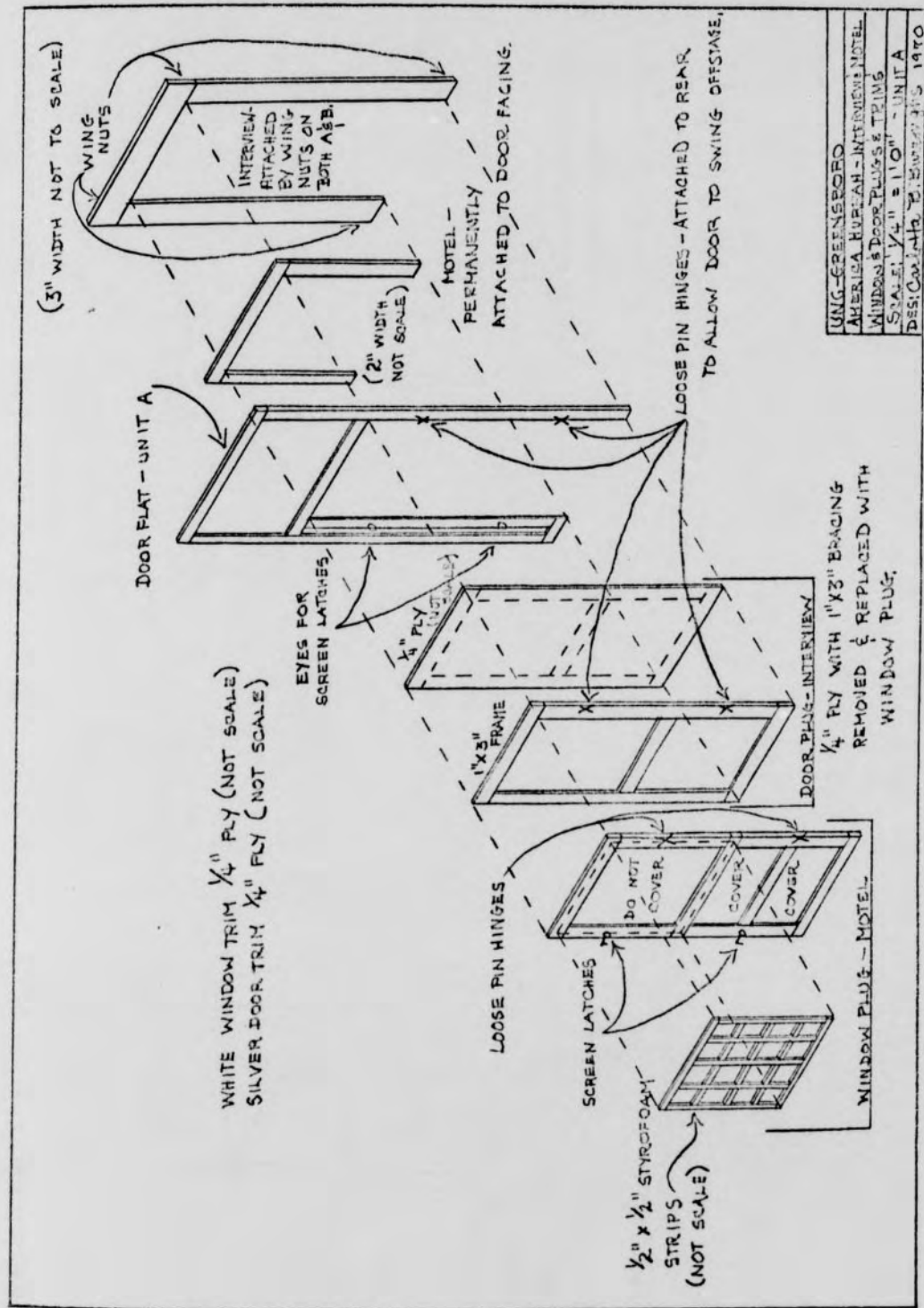


Figure 24

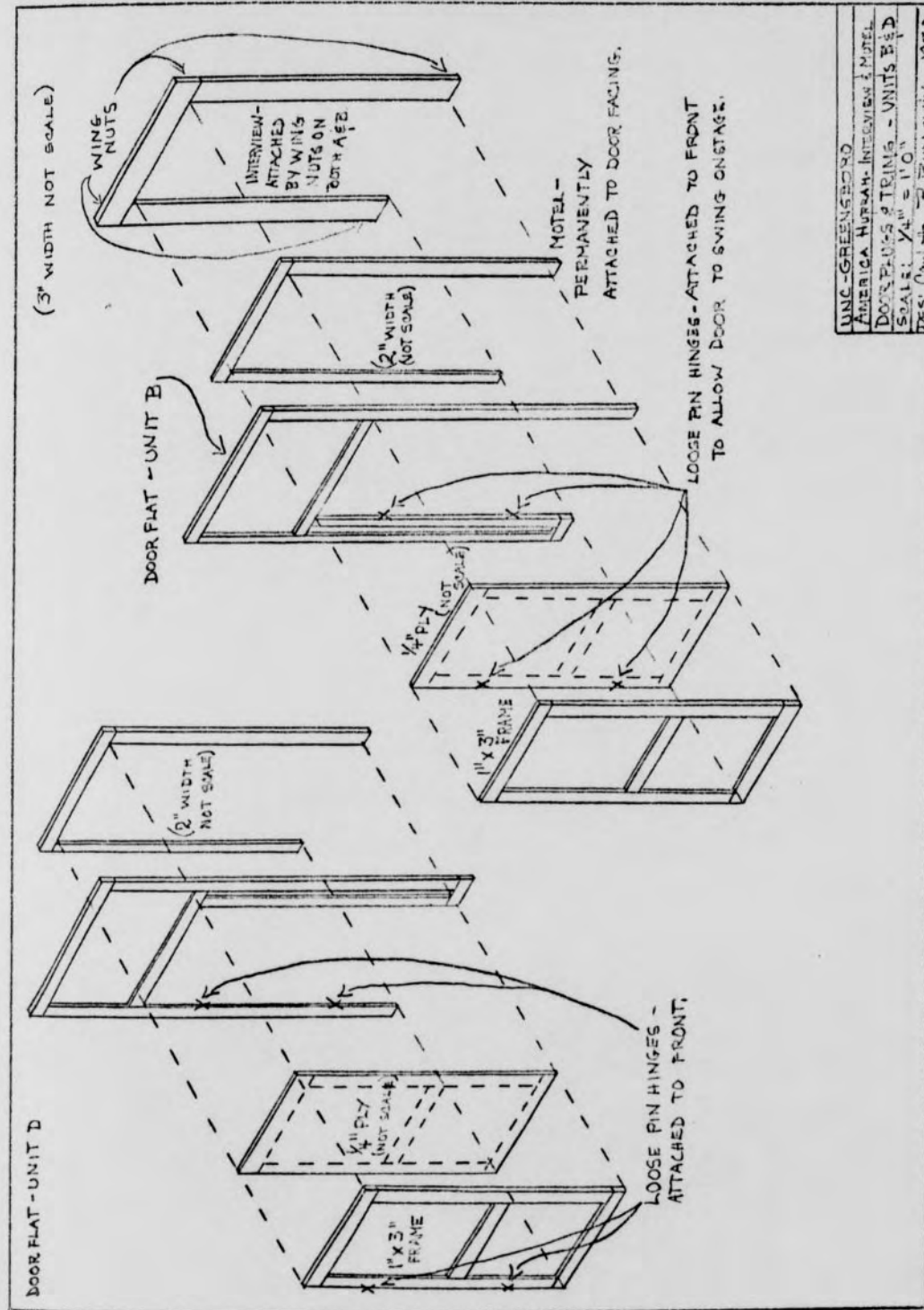


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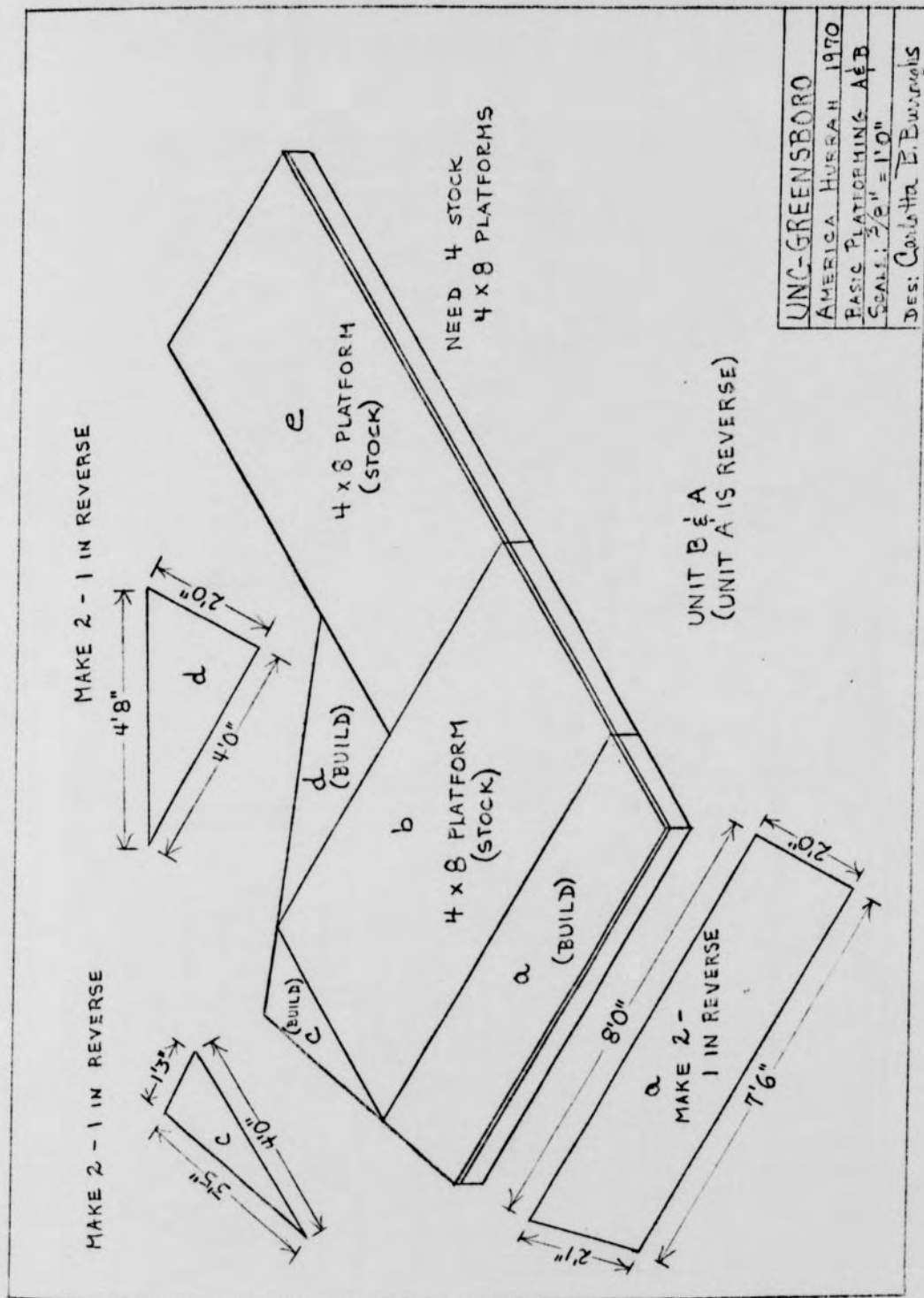


Figure 26

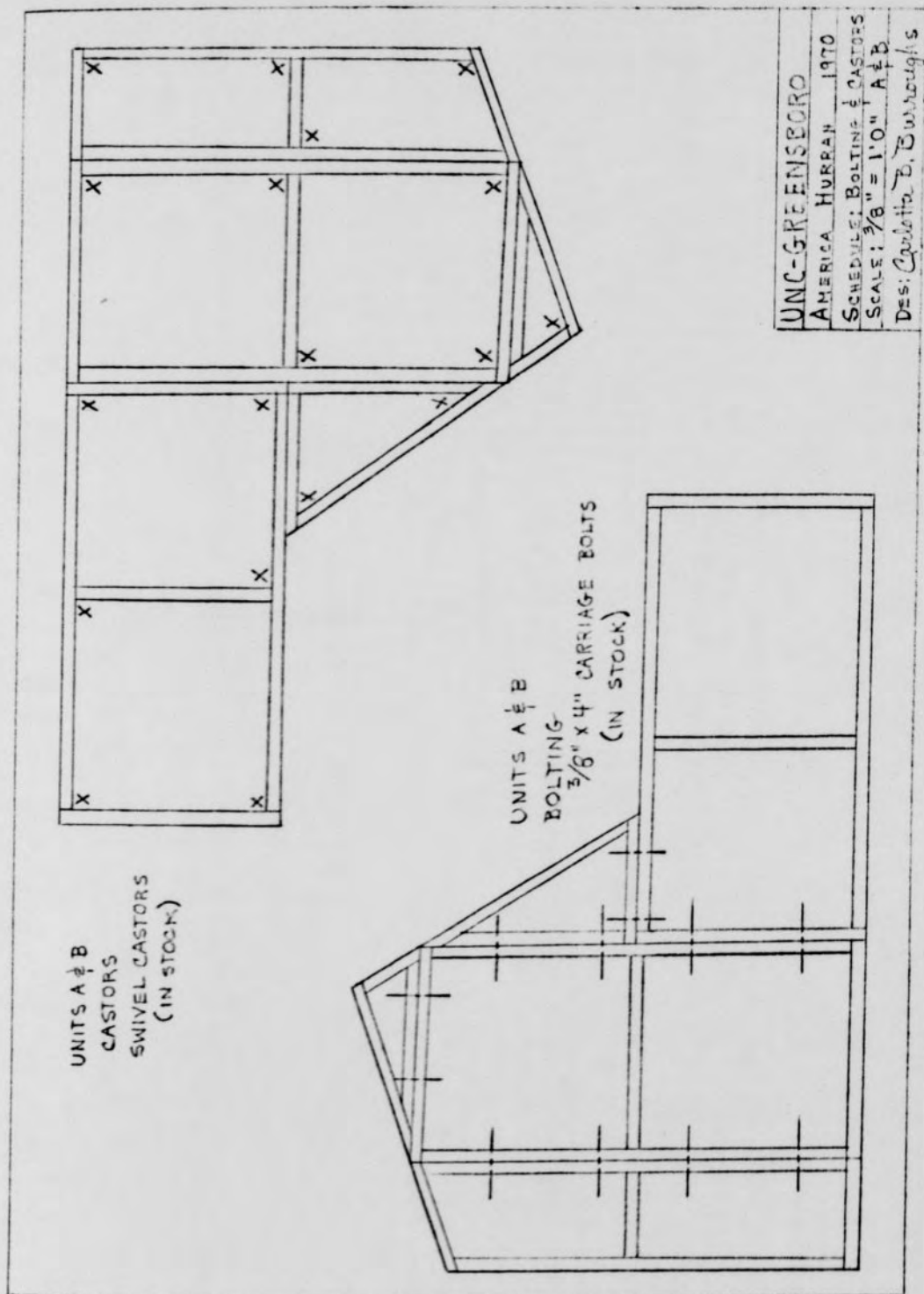


Figure 27

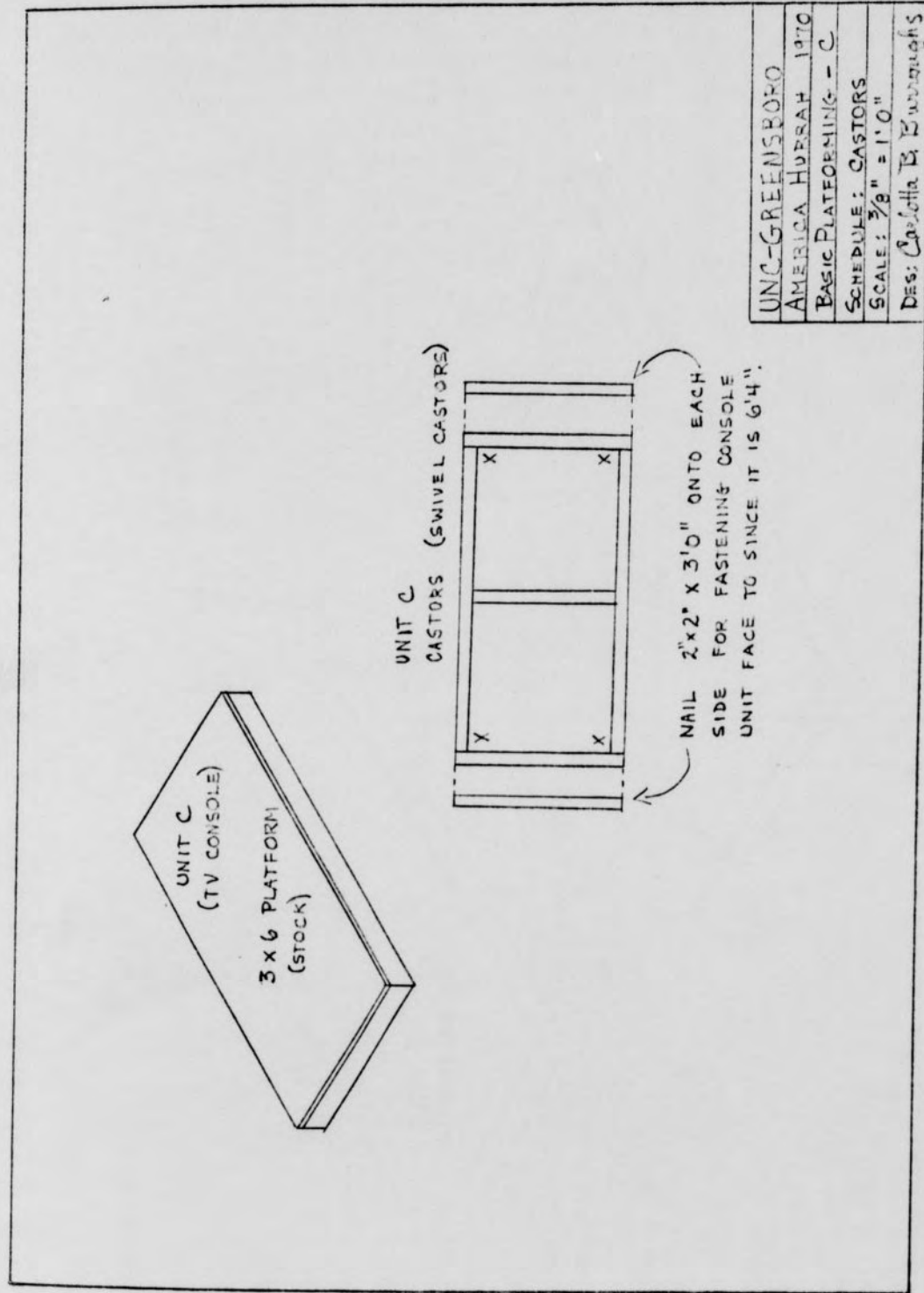


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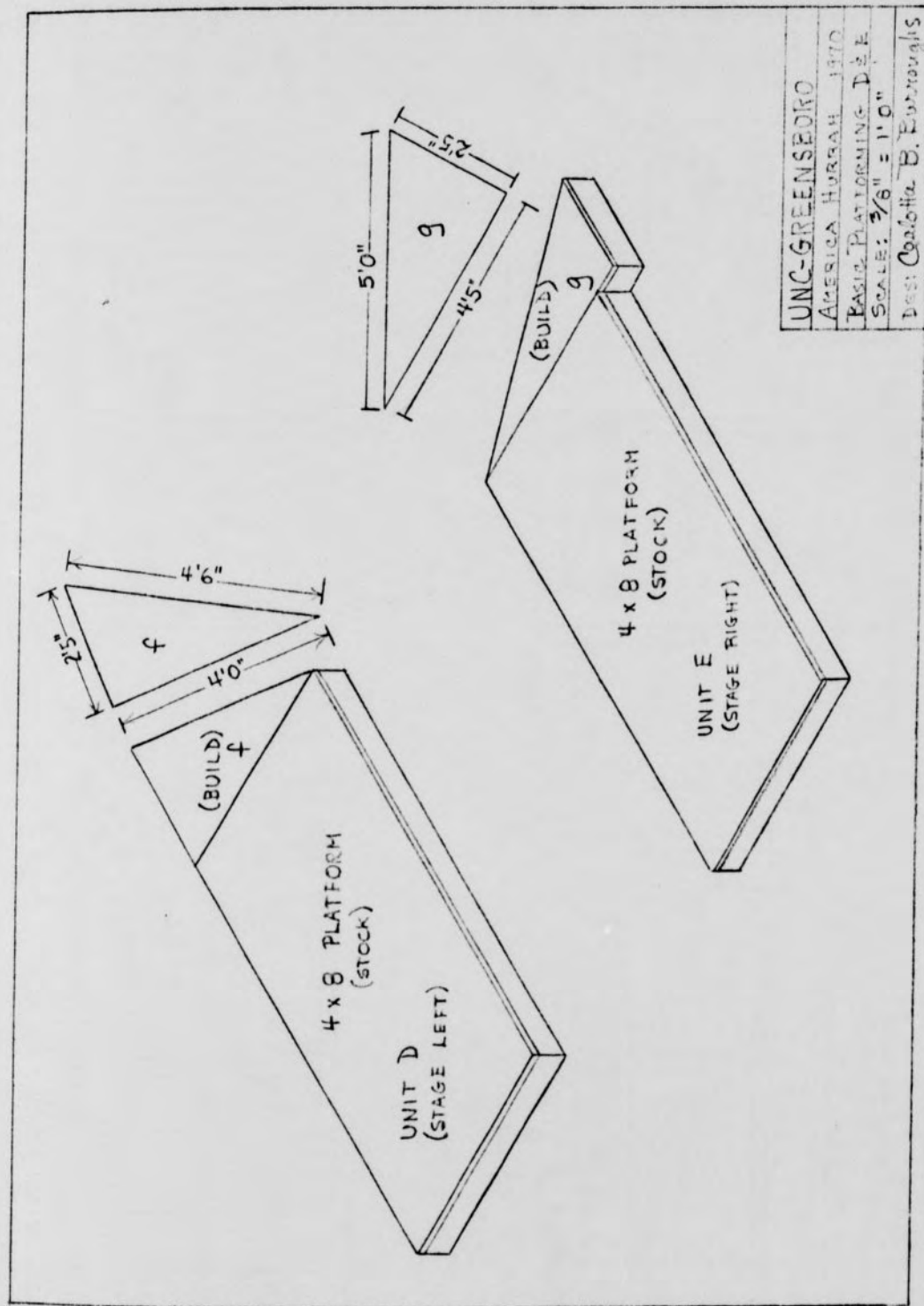


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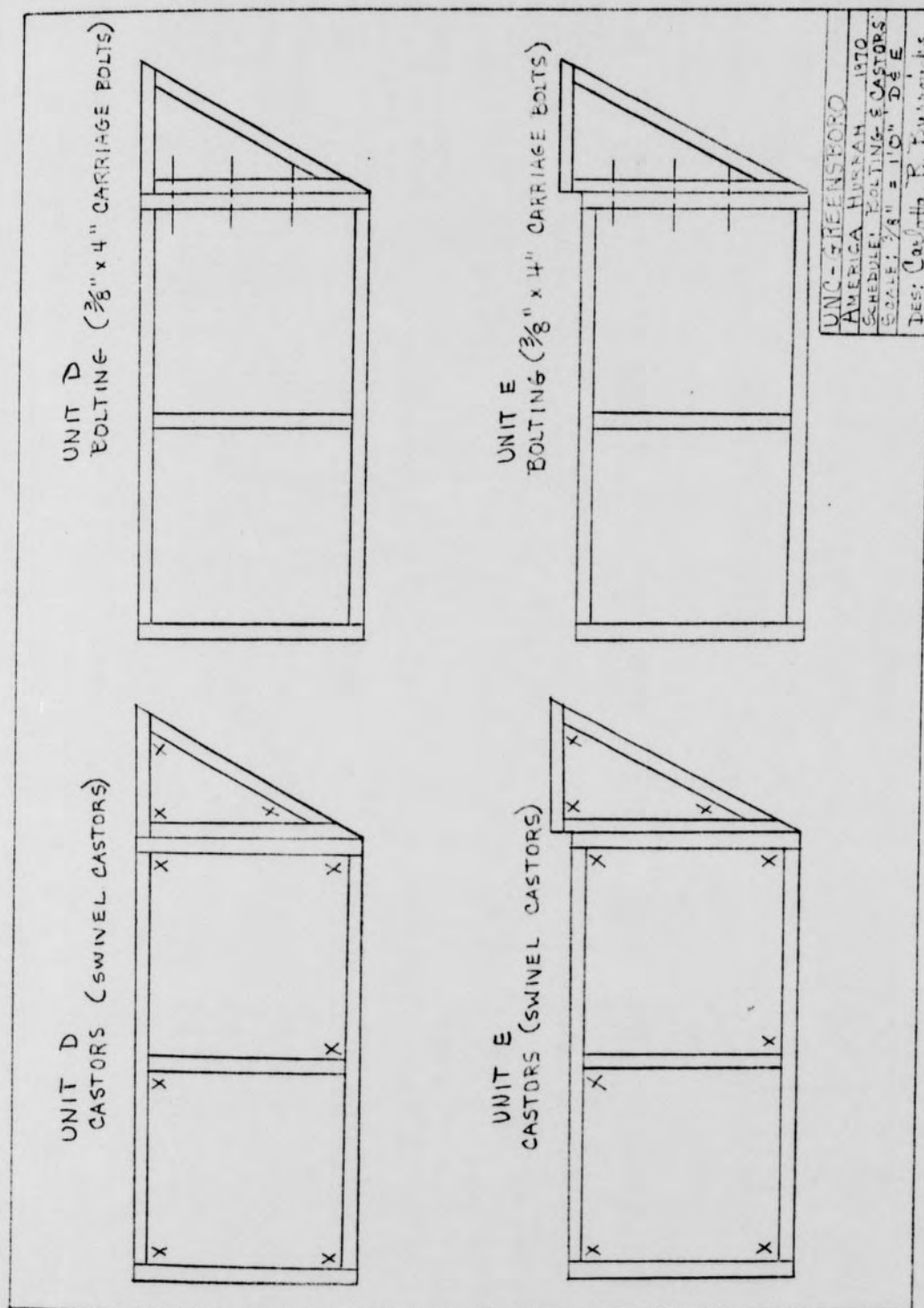


Figure 30

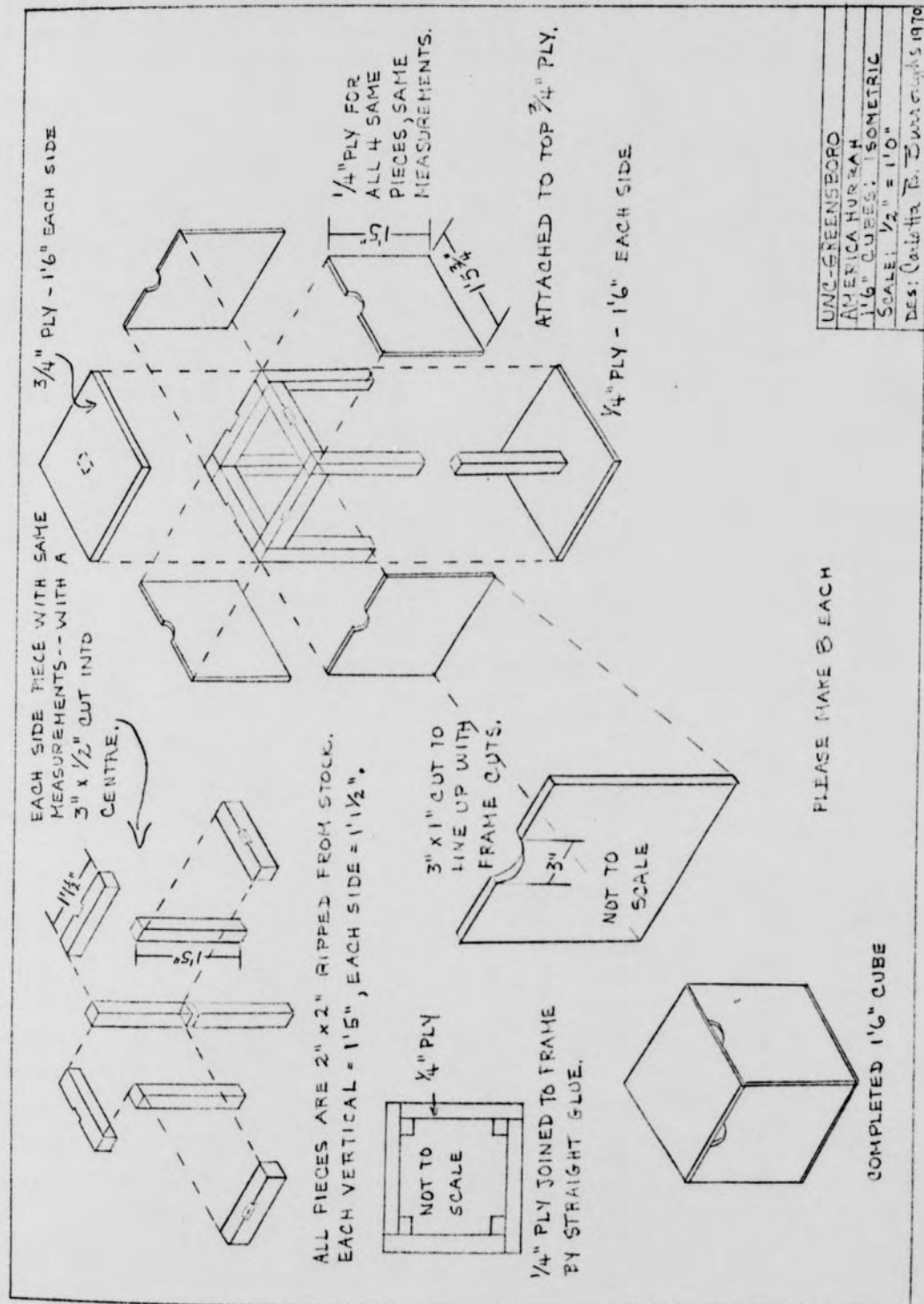


Figure 31

THE SCENE CHANGES

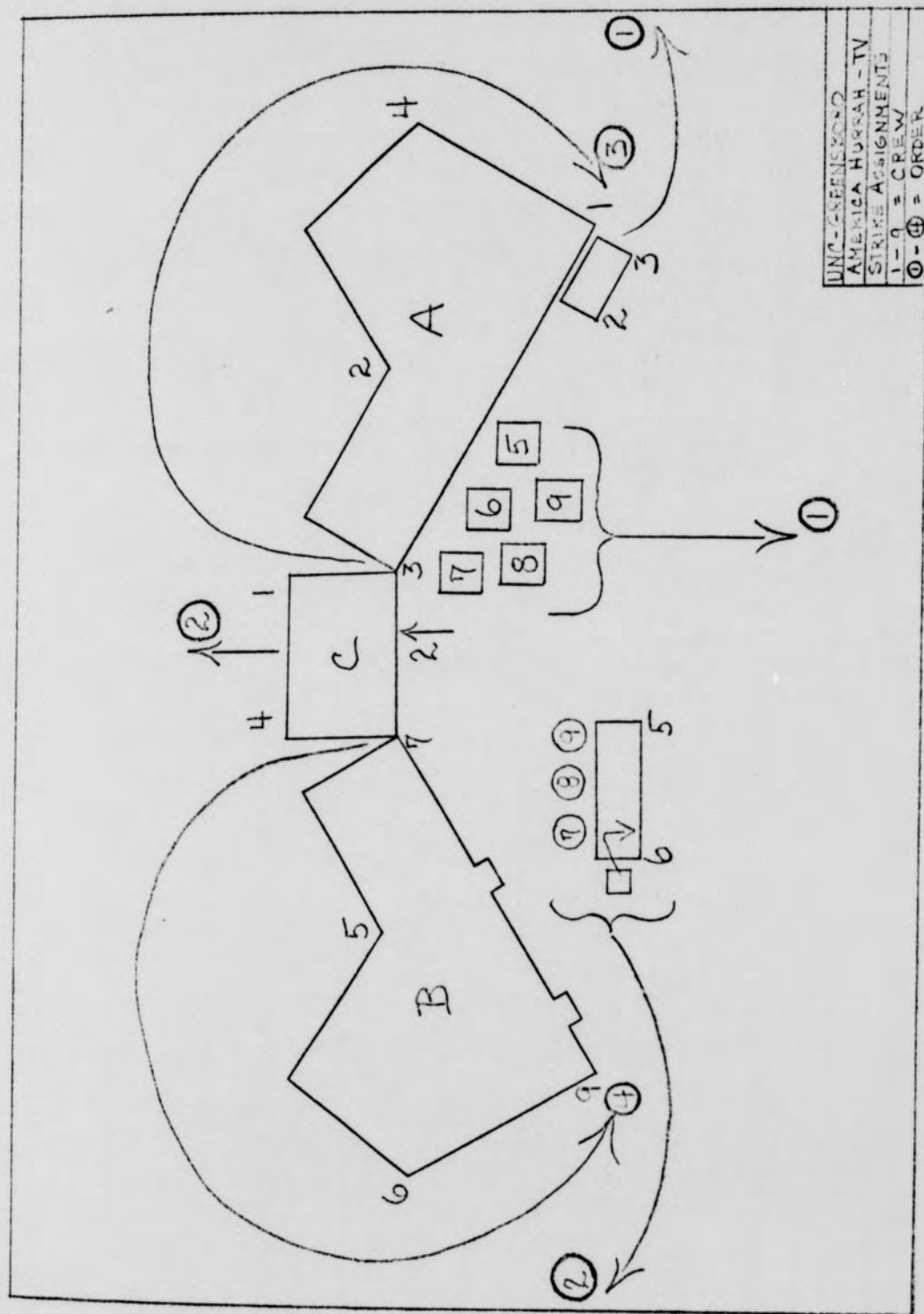


Figure 32

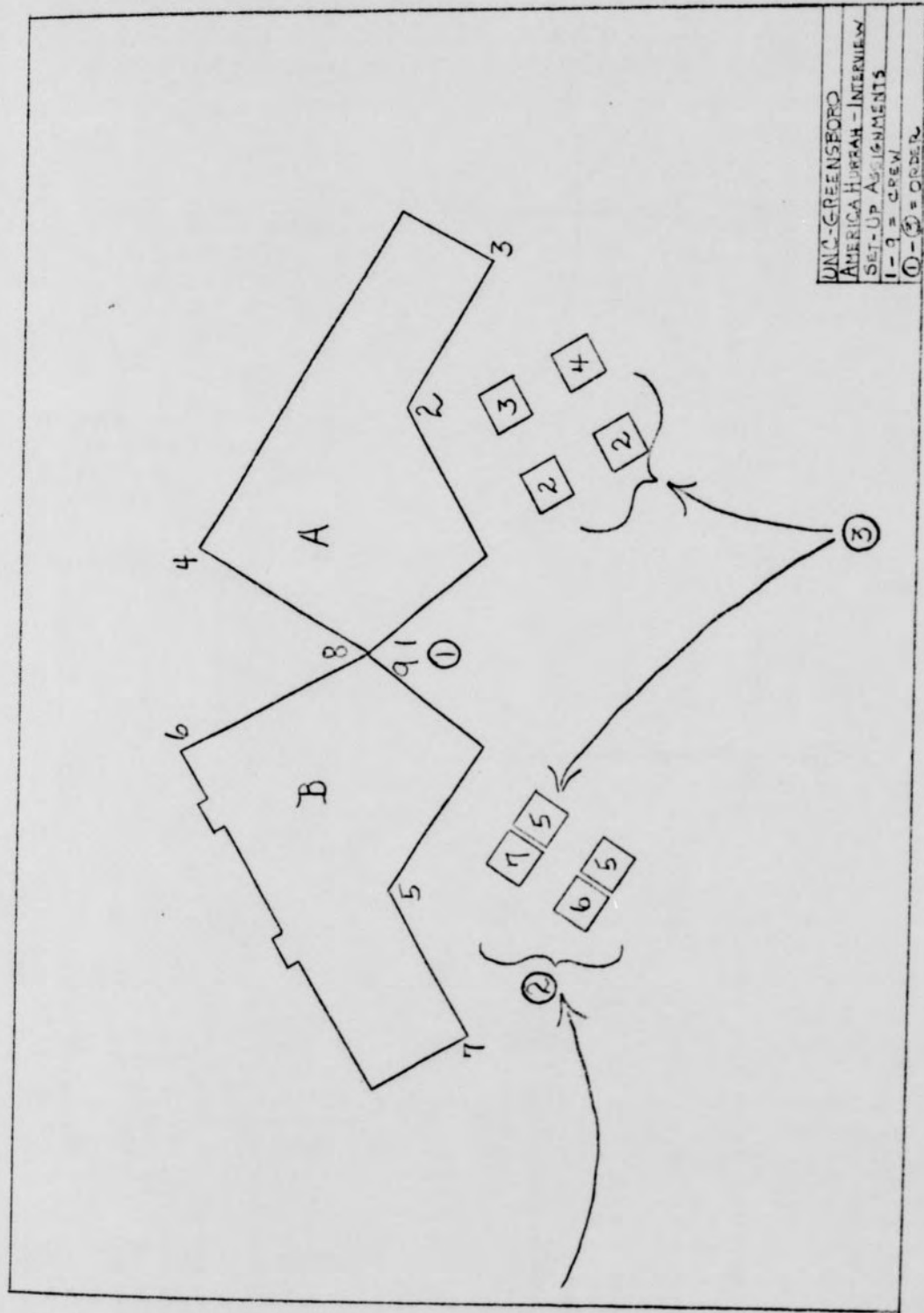


Figure 33

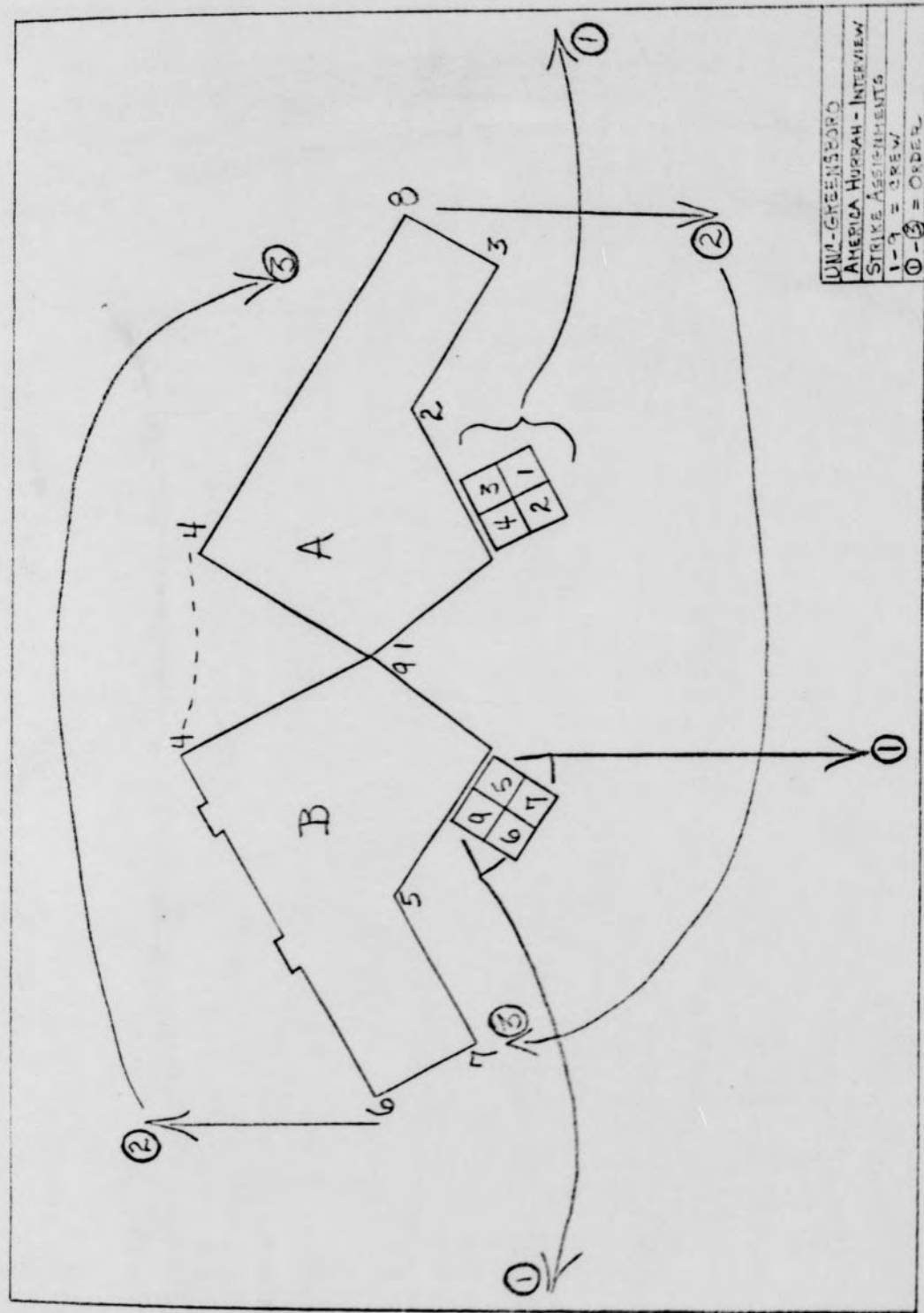


Figure 34

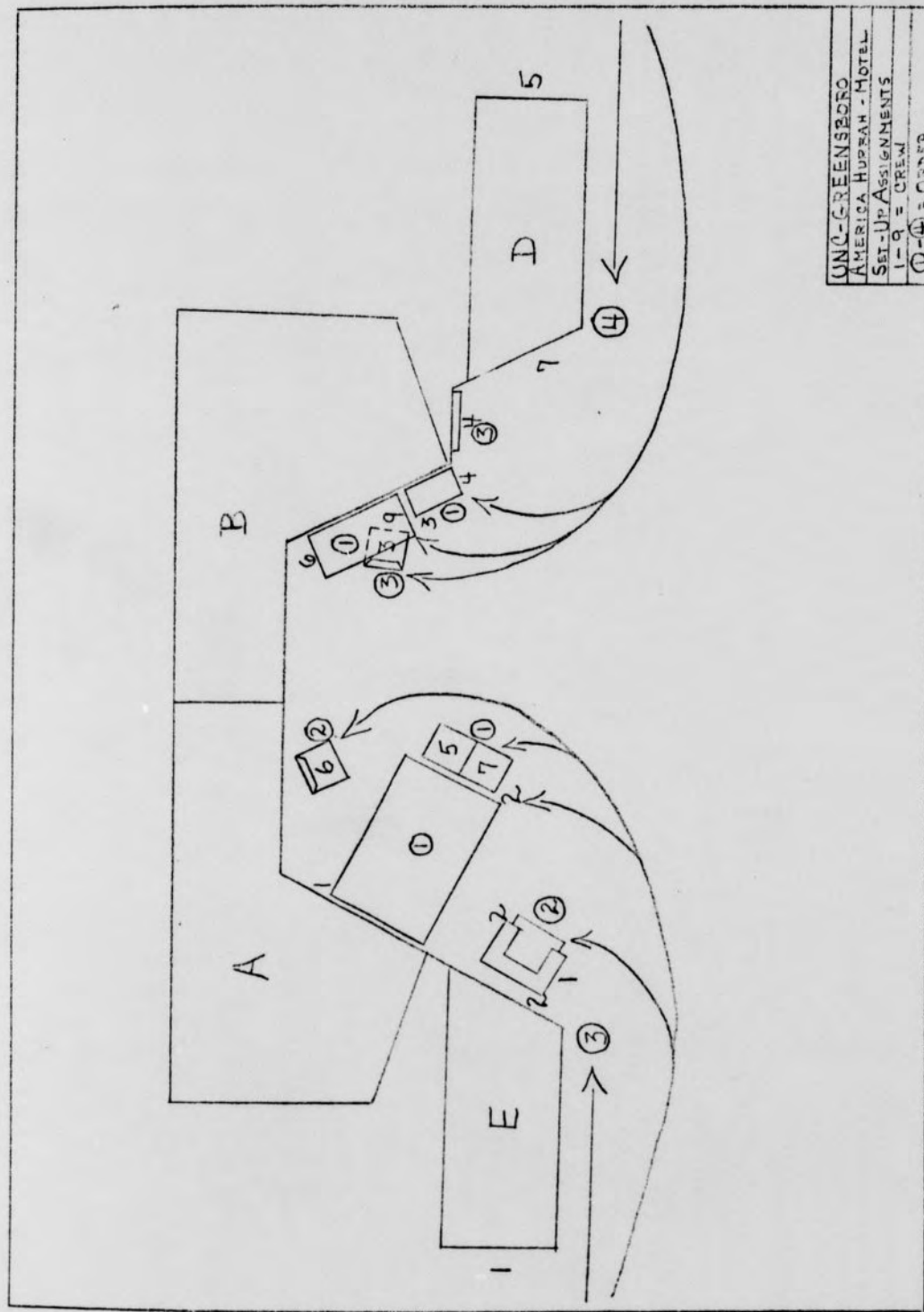


Figure 35

PROPERTIES PLOT

TABLE 1
 PROPERTIES PLOT

Property	Placement	Position
<u>TV</u>		
Tray coffee pot, cord, water tinted brown cups, spoons, napkins sugar packets, dry cream	coffee table	down left
Brown bag with two sandwiches	corridor	off left
White bag with two sandwiches	off stage	
Bakery box with cake, cake candles, match book		
Coke cups		
Five cubes	on stage	up left
Light grey file cabinet folders, loose papers	on stage	up right
Dark grey file cabinet gift-wrapped book and tie spare pills	on stage	down right
Paper cup of water	bathroom off stage	off right
Table three clipboards, paper ash tray, matches pencil holder, pencils spindle, letter opener	on stage	right centre
Dartboard papers, notes, memos in different shapes and color	wall	down right
<u>INTERVIEW</u>		
Four cubes - separated	on stage	down left
Four cubes - in pairs	on stage	down right

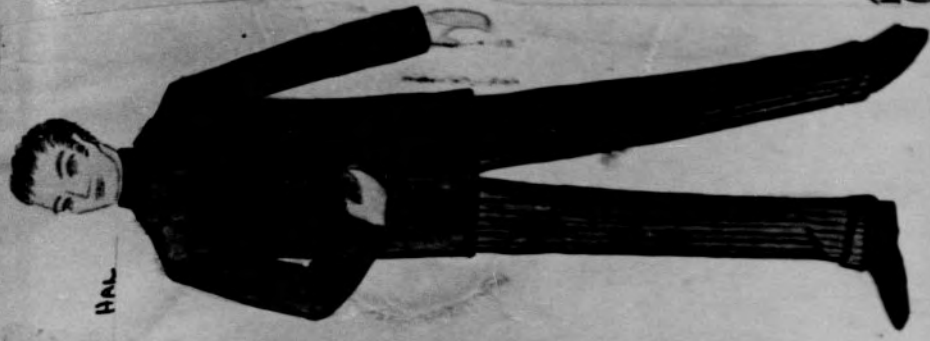
TABLE 1--Continued

Property	Placement	Position
<u>MOTEL</u>		
Box towels, soap, soap dish, towel racks, tissue paper roll, toilet brush, toilet seat	bathroom off stage	down left
Shelves plastic <u>bric-a-brac</u>	wall facing audience	down left
TV set (break-away screen) plastic plant on top	on stage	left centre
Dresser lamp (break-away) bible (break-away) paper in top drawer envelopes, post cards	on stage	up left
Straight chair (break-away)	on stage	at dresser
Rules and Regulations sheet	on door	up left
Curtains (break-away)	windows	up right
Straight chair (break-away)	on stage	up right
Bed and pillows white sheets, pillow cases mattress bedspread (break-away)	on stage	right centre
Two cubes	on stage	foot of bed
Picture (break-away)	wall	down right
Arm chair with doilies	on stage	down right

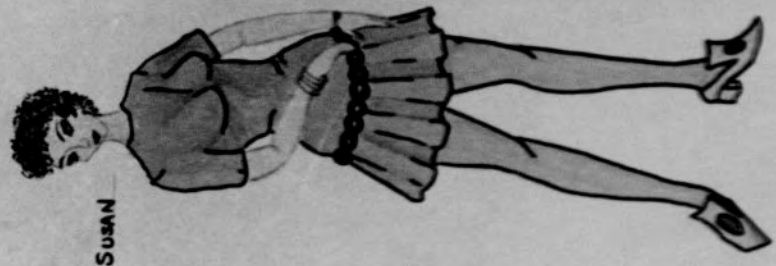
THE COSTUMES

COSTUME RENDERINGS

James H. Henson - IV
Charles E. Burroughs



HAL



SUSAN

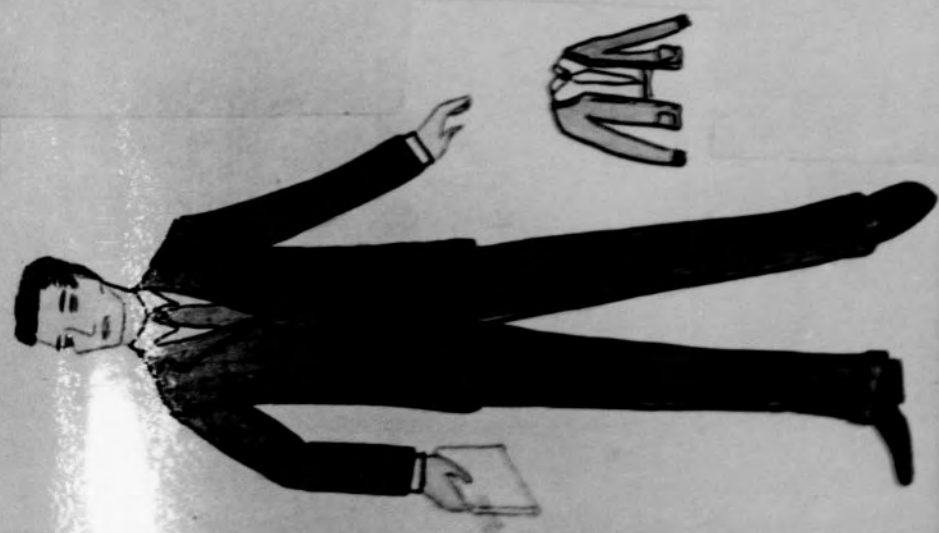
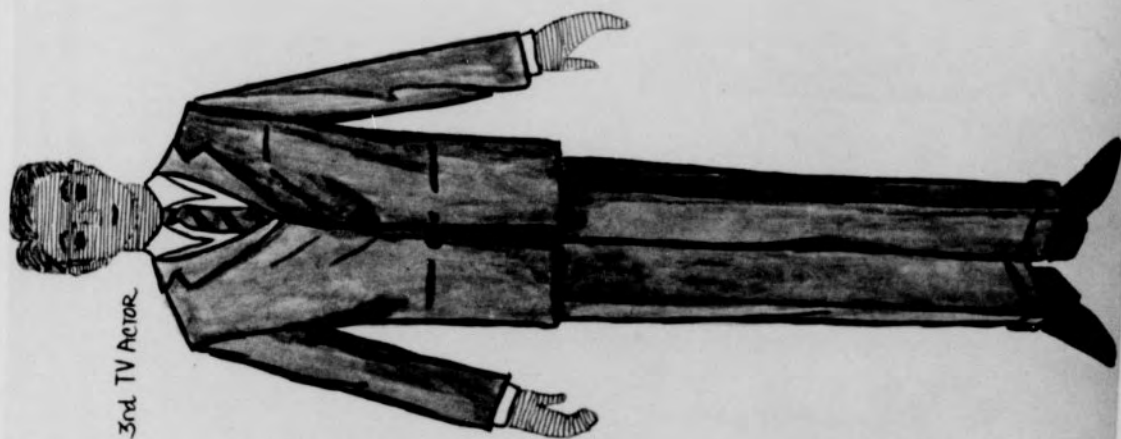


Figure 36

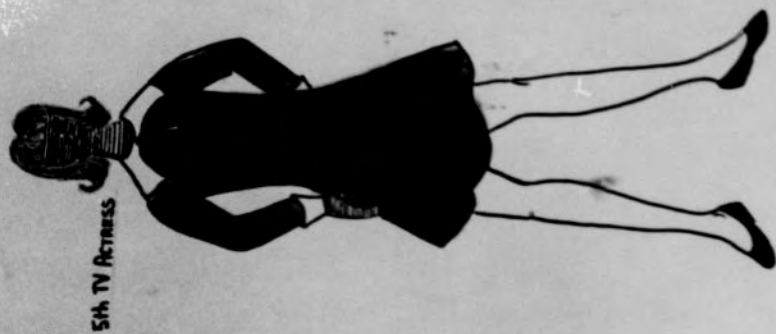
AMERICA HURRAH - IV
Cecilia B. Burroughs



3rd TV Actor

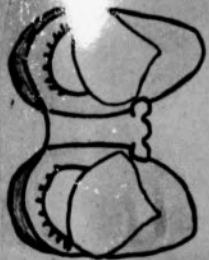


Figure 37

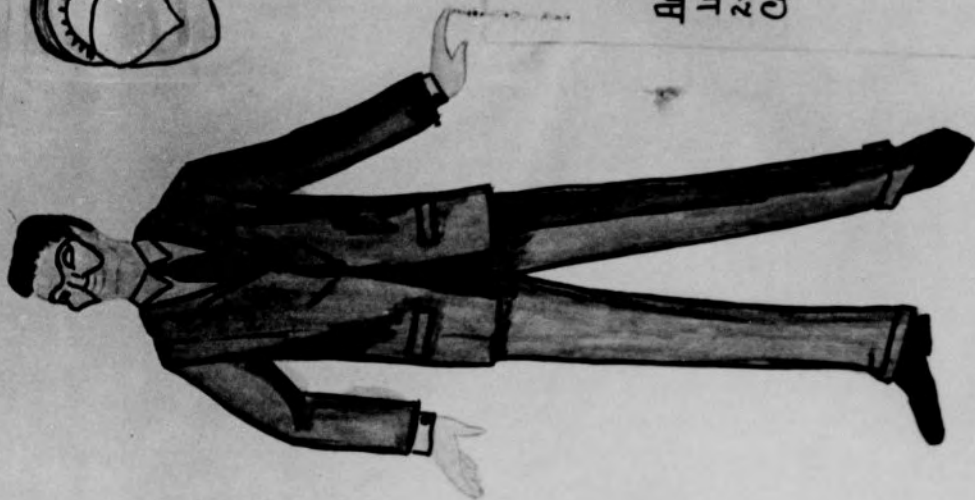


AMERICA HURSH-TV
 Corolla B. Burroughs

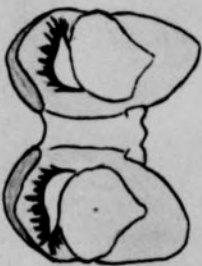
Figure 38



MALE SMILE



AMERICA HURRAH
INTERVIEW
2nd + 4th INTERVIEWER
Carolita B. Burroughs



FEMALE SMILE



AMERICA HURRAH
INTERVIEW
1st + 3rd INTERVIEWER
Carolita B. Burroughs

Figure 39

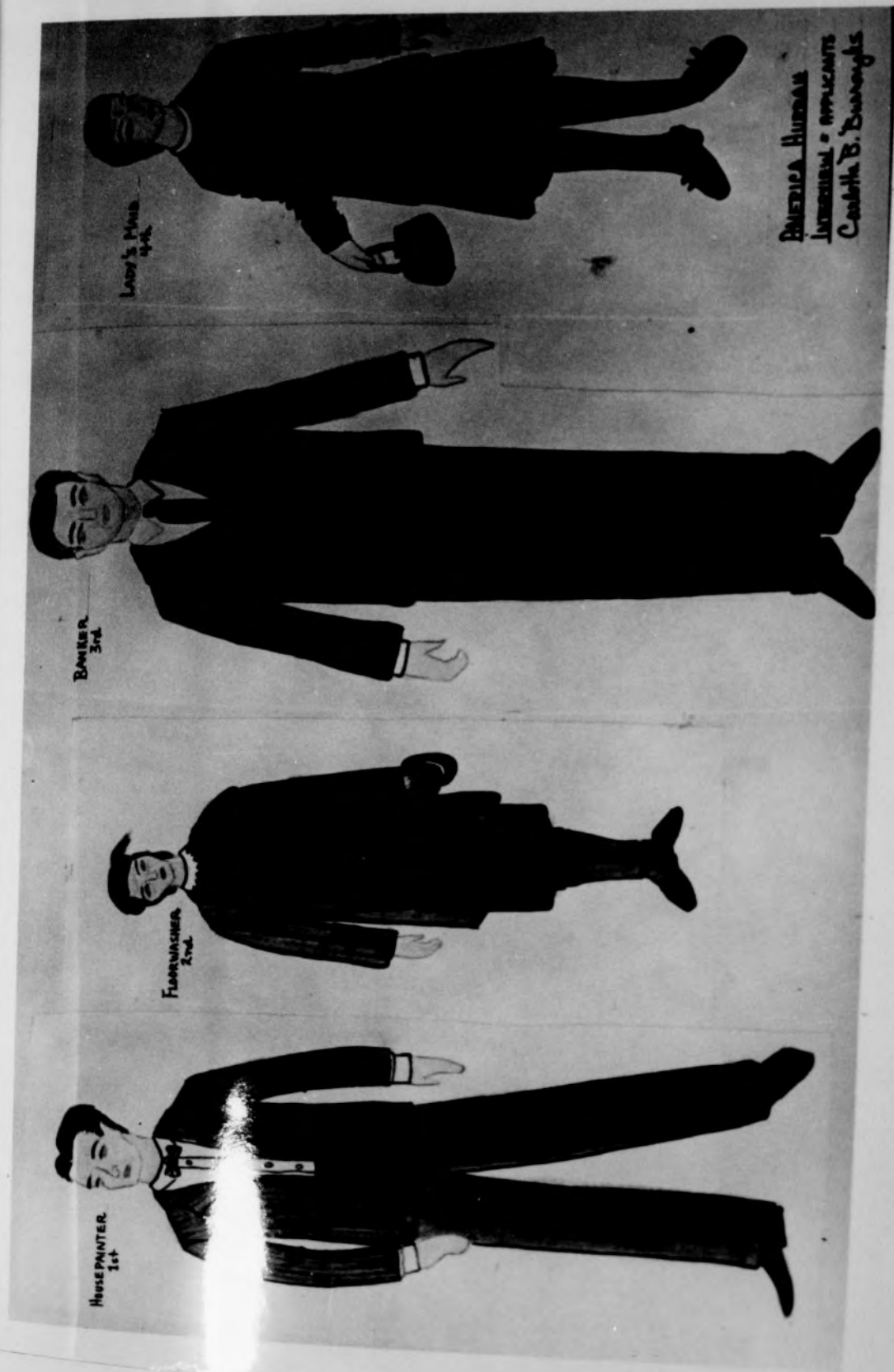


Figure 40



Figure 41



Figure 42



AMERICA HURBAN
MODEL
Woman Doll
Carlotta B. Burroughs

Figure 43

COSTUME PLOT

TABLE 2
COSTUME PLOT

Character	Actor or Actress	Costume and Accessories
George	Robert Rutland	green plaid suit white long-point collar shirt yellow tie and handkerchief gold cardigan brown socks dark brown shoes
Hal	Brian Brownlee	yellow-orange turtle-neck brown-red blazer (gold buttons) brown striped trousers dark brown socks brown jodphers with buckle
Susan	Christopher Walsh	no bra yellow clinging jersey dress yellow stockings yellow shoes gold belt and bracelets
First TV Actor	Barry Bell	dark grey suit white short-point collar shirt white handkerchief black tie black socks black shoes

TABLE 2--Continued

Character	Actor or Actress	Costume and Accessories
Second TV Actress	Jeannie Boomhower	med. grey round collar suit white crepe blouse light grey stockings black hat with tacky veil black shoes
Third TV Actor	Daniel Seaman	med. grey suit white long-point collar shirt black and grey striped tie black shoes black socks
Fourth TV Actress	Shannon Campbell	black clinging jersey dress dark grey stockings black shoes long strand artificial pearls
Fifth TV Actress	Sybil Rosen	light grey dress white collar and cuffs huge black bow with streamers white stockings black flats
First Interviewer	Jacqueline Morris	blue suit grey blouse navy stockings black shoes half-mask

TABLE 2--Continued

Character	Actor or Actress	Costume and Accessories
Second Interviewer	Brian Brownlee	grey suit blue shirt blue tie black socks black shoes half-mask
Third Interviewer	Christopher Walsh	blue suit grey blouse navy stockings black shoes half-mask
Fourth Interviewer	Craig Spradley	grey suit blue shirt blue tie black socks black shoes half-mask
First Applicant	David Brinkley	old brown tweed jacket old patterned brownish slacks old style white shirt striped bow tie brown patterned socks brown shoes

TABLE 2--Continued

Character	Actor or Actress	Costume and Accessories
Second Applicant	Amelia Penland	droopy brown coat old squashed brown hat dark green print dress white collar heavy loose brown stockings brown loafers and bag
Third Applicant	Robert Rutland	old patterned brown suit plain white shirt brown striped tie brown patterned socks brown shoes
Fourth Applicant	Catherine Harry	dark maroon print dress white collar extra-large brown cardigan dark brown heavy stockings dark brown low-heeled oxfords light brown bag
Motel-Keeper Doll	Deborah Austin	fiber glass head with grey- brown hair around multi- colored curlers quilted orange long housecoat blue furry shoes glued to feet blocks moveable stick arms

TABLE 2--Continued

Character	Actor or Actress	Costume Accessories
Man Doll	Craig Spradley	purple and yellow print shirt bright green bermuda shorts white athletic socks brown wing-tip shoes straw hat with red band sleeveless undershirt red valentine print shorts padded body (moveable) celastic head with cigar
Woman Doll	Carol Gaboury	purple net head wrap lavender print round collar blouse, three-quarter sleeve light red wrap-around skirt grey stockings with run low-heeled red shoes black bra and panties white garter belt red sheer babydoll nightie red furry shoes padded body (moveable) celastic head with teased, blimp-like hair-do

LIGHTING AND SOUND

LIGHT PLAN

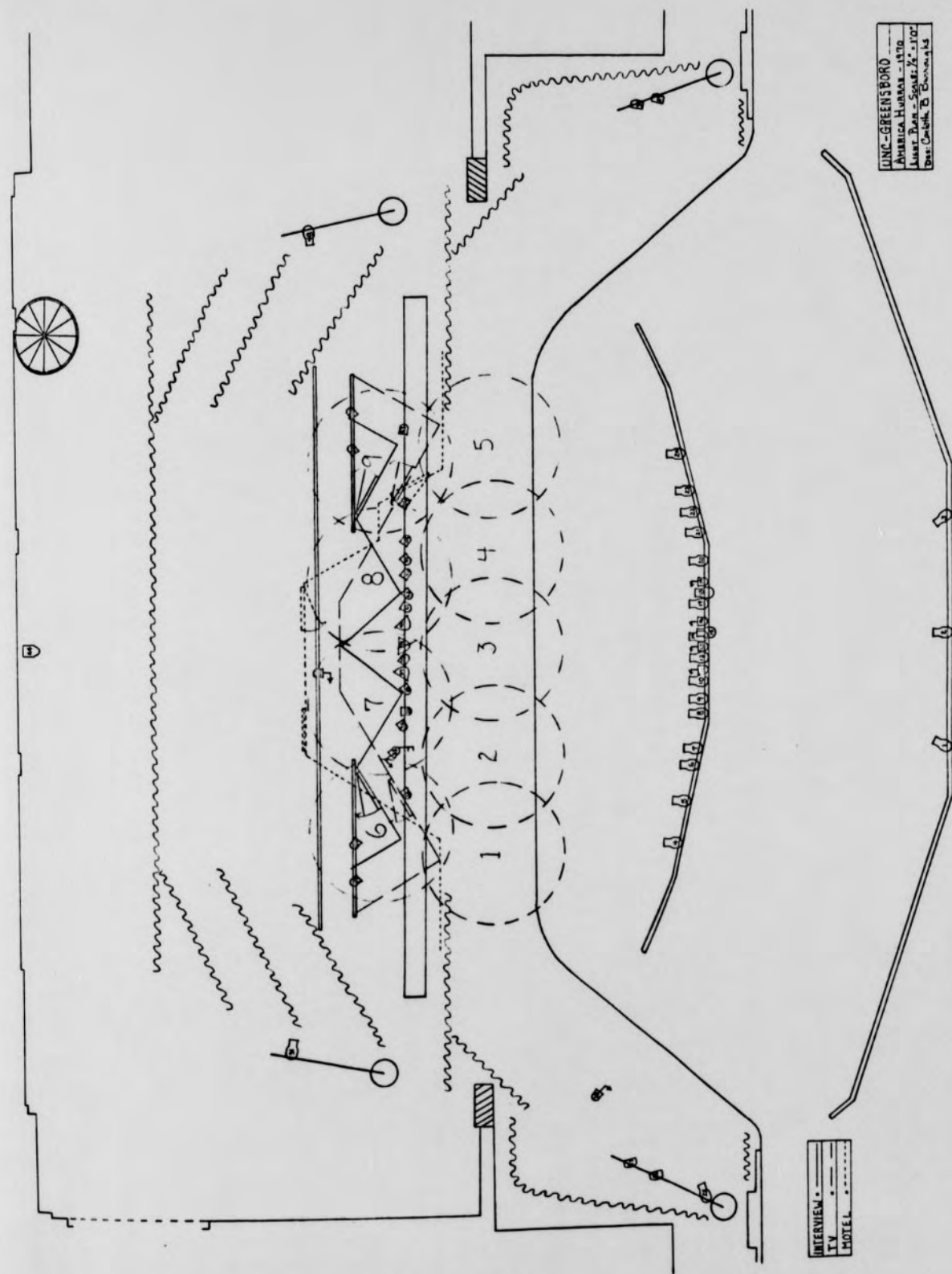


Figure 44.

INSTRUMENT SCHEDULE

TABLE 3
INSTRUMENT SCHEDULE

NO.	INSTRUMENT	POSITION	LAMP	WATT	FOCUS	DIMMER	CIRCUIT	GEL.	FUNCTION	SPECIAL
1	Ellipsoidal	2nd cat.	T-12	750		11	11	882	Area 4,5	
2	Ellipsoidal	2nd cat.	T-12	750		12	3	882	Area 3	
3	Ellipsoidal	2nd cat.	T-12	750		11	12	882	Area 1,2	
4	Ellipsoidal	1st cat.	T-12	500		20	48	871		DR Motel
5	Ellipsoidal	1st cat.	T-12	500		1	30	801	Area 1,2	
6	Ellipsoidal	1st cat.	T-12	500		2	32	882	Area 6,7	
7	Ellipsoidal	1st cat.	T-12	500		23	42	none		Psychia.
8	Ellipsoidal	1st cat.	T-12	500		13	46	882	Area 6,7	
9	Ellipsoidal	1st cat.	T-12	500		9	34	801	Area 2,3	
10	Ellipsoidal	1st cat.	T-12	500	sharp	3	38	801	shaft:	14th St.
11	Fresnel	1st cat.	T-20	500	spot	17	28	851		Autom.
12	Ellipsoidal	1st cat.	T-12	500		4	26	801	Area 3	
13	Fresnel	1st cat.	T-20	500	spot	17	36	851		Autom.
14	Ellipsoidal	1st cat.	T-12	500	sharp	13	25	none		console
15	Ellipsoidal	1st cat.	T-12	500		9	33	882	Area 7,8	
16	Fresnel	1st cat.	T-20	500	spot	18	27	851		Autom.
17	Ellipsoidal	1st cat.	T-12	500		1	29	882	Area 8	
18	Ellipsoidal	1st cat.	T-12	500		7	31	882	Area 3,4	
19	Fresnel	1st cat.	T-20	500	spot	18	41	851		Autom.
20	Ellipsoidal	1st cat.	T-12	500		8	35	801	Area 7	
21	Ellipsoidal	1st cat.	T-12	500		13	45	882	Area 8,9	
22	Ellipsoidal	1st cat.	T-12	500		7	43	882	Area 8,9	
23	Ellipsoidal	1st cat.	T-12	500		16	44	801	Area 4,5	
24	Ellipsoidal	1st cat.	T-12	500		20	39	871		DL Motel
25	Ellipsoidal	DSR tow.	T-12	500		24	58	none		cough
26	Beam Proj.	DSR tow.	T-20	500		27	122	842		party
27	Beam Proj.	DSR tow.	T-20	500		28	124	842		operat.
28	Fresnel	side sta.	T-20	500		30	60	none		singer

TABLE 3--Continued

NO.	INSTRUMENT	POSITION	LAMP	WATT	FOCUS	DIMMER	CIRCUIT	GEL.	FUNCTION	SPECIAL
29	Beam Proj.	DSL tow.	T-20	500		26	123	church		confess.
30	Beam Proj.	DSL tow.	T-20	500		25	121	842		circuit.
31	Ellipsoidal	USR tow.	T-12	500		22	138	858		shifts
32	Fresnel	Bridge	T-20	500	full	6	84	801	Area 7	
33	Fresnel	Bridge	T-20	500	spot	19	86	842		Motel
34	Fresnel	Bridge	T-20	500	full	15	96	801	Area 9	
35	Fresnel	Bridge	T-20	500	spot	29	92	none		operat.
36	Fresnel	Bridge	T-20	500	full	6	90	801	Area 8	
37	Scoop	Bridge		500	flood	21	88	874		USR Mot.
38	Fresnel	Bridge	T-20	500	full	5	94	801	Area 6	
39	Scoop	Bridge		500	flood	21	81	874		USC Mot.
40	Scoop	Bridge		500	flood	21	82	874		USL Mot.
41	Fresnel	Bridge	T-20	500	full	6	83	801	Area 8	
42	Fresnel	Bridge	T-20	500	$\frac{1}{2}$ spot	20	93	823		polit.
43	Fresnel	Bridge	T-20	500	full	5	87	801	Area 6	
44	Fresnel	Bridge	T-20	500	full	15	85	801	Area 9	
45	Fresnel	Bridge	T-20	500	full	5	91	801	Area 7	
46	Fresnel	Bridge	T-20	500	$\frac{1}{2}$ spot	20	89	857		polit.
47	Ellipsoidal	Bridge	T-12	500		29	137	842	bathroom:	Motel
48	Ellipsoidal	USL tow.	T-12	500		22	139	858		shifts
49	Fresnel	UR pipe	T-20	500	spot	14	100	809	bathroom:	TV
50	Fresnel	UR pipe	T-20	500	spot	10	134	854	Inter. doorway	
51	Fresnel	UL pipe	T-20	500	spot	14	95	842	corridor:	TV
52	Fresnel	UL pipe	T-20	500	spot	10	97	802	Applic. doorway	
53	Fresnel	1st pipe	T-20	500	$\frac{1}{2}$ spot	30	80	807-823	($\frac{1}{2}$ each)	neon
54	Carcousel	USC wall					wall socket			slides

SWITCHBOARD SET-UP

TABLE 4
SWITCHBOARD SET-UP

Bank	Dimmer	Instrument	Circuit
1	1	5, 17	30, 29
	2	6	32
	3	10	38
	4	12	26
	5	38, 43, 45	94, 87, 91
	6	32, 36, 41	84, 90, 83
2	7	18, 22	31, 43
	8	20	35
	9	9, 15	34, 33
	10	50, 52	134, 97
	11	1, 3	11, 12
	12	2	3
3	13	8, 14*, 21	46, 25*, 45
	14	49, 51	100, 95
	15	34, 44	96, 85
	16	23	44
	17	11, 13	28, 36
	18	16, 19	27, 41
4	19	33	86
	20	4, 24, 42*, 46*	48, 39, 93*, 89*
	21	37, 39, 40	88, 81, 82
	22	31, 48	138, 139
	23	7	42
	24	24	58
5	25	30	121
	26	29	123
	27	26	122
	28	27	124
	29	35, 47*	92, 137*
	30	28, 53*	60, 80*

* These instruments and circuits are used as specials.

LIGHT PLOT

TABLE 5
LIGHT PLOT

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction	
	1	pre-show set up	Houselights Carousel		7	prefocuses, light off, fan on	
			Grand master		10		
			Bank master 1	0			
			Bank master 2	0			
			Bank master 3	0			
			Bank master 4	0			
			Bank master 5	0			
			Dimmer 1		10		
			Dimmer 2		6 $\frac{1}{2}$		
			Dimmer 4		5 $\frac{1}{2}$		
			Dimmer 7		10		
			Dimmer 8		5		
			Dimmer 9		8		
			Dimmer 11		10		
			Dimmer 13		10		
			Dimmer 14	0		independent	
			Dimmer 15		5		
			Dimmer 16		10		
			Dimmer 22	0		independent	
			Dimmer 24		5		
			Dimmer 30	0		independent	
	2	cue from stage mgr.	Houselights	7	4 $\frac{1}{2}$	10	smooth fade
	3	cue from stage mgr.	Houselights	4 $\frac{1}{2}$	0	10	smooth fade

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
	4	after 5 seconds	Dimmer 30	0 10	5	smooth fade
	5	as singer begins hum	Dimmer 30	10 0	20	smooth fade
	6	after 5 seconds	Bank master 1	0 10	3	smooth fade
			Bank master 2	0 10	2	
			Bank master 3	0 10	2	
			Bank master 4	0 10	2	
			Dimmer 14	0 10	3	
			Carousel			slide 1: KNOB
48	7	Wonderboy: US Navy be pleased	Carousel			slide 2: Wonderboy
49	8	Wonderboy: country full of monsters	Carousel			slide 3: Wondrex
50	9	news announcer sits centre cube	Carousel			slide 4: little girls
	10	news announcer: in Washington, D.C.	Carousel			slide 5: v. pres.
51	11	news announcer: US spokesman	Carousel			slide 6: Vietnam women
	12	news announcer: friendly village hit	Carousel			slide 7: village

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
52	13	sight: George to console	Carousel			slide 8: Longford cigarettes
53	14	sight: Susan to big table	Carousel			slide 9: Endless Frontier
57	15	sight: Hal to console	Carousel			slide 10: Pres. & family at election
58	16	Hal: what's the matter with you	Carousel			slide 11: Pres. alone
60	17	President: more comfortable America	Carousel			slide 12: Pres. & family at beach
61	18	George: what makes you laugh like that	Carousel			slide 13: lang. for breakfast
62	19	as researchers begin walking	Carousel			slide 14: researchers
	20	UGP announcer: they are a community	Carousel			slide 15: UGP
63	21	news announcer: three men were injured	Carousel			slide 16: civil rights: hose
64	22	news announcer: this afternoon the v. pres.	Carousel			slide 17: v. pres.

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
	23	news announcer: the defense dept. today	Carousel			slide 18: map of China
	24	Susan: are you upset	Carousel			slide 19: rock
67	25	George: you have	Carousel			slide 20: peace
	26	news announcer: down the centre mall	Carousel			slide 21: peace sign hands
68	27	news announcer: a little girl	Carousel			slide 22: Annie Kappelhoff
69	28	news announcer: and now a message	Carousel			slide 23: K-F soap creme
70	29	announcer: the Lily Heaven Show	Carousel			slide 24: head of Lily Heaven
	30	sight: George to console	Carousel			slide 25: full of Lily Heaven
71	31	sight: George touches light switch	Bank master 1 Bank master 2 Bank master 3 Bank master 4	10 10 10 10	3 3 3 3	1 1 1 1 fast fade down
72	32	sight: George touches light switch	Bank master 1 Bank master 2	3 3	8 8	1 1 fast fade up

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction	
continued cue 32			Bank master 3	3	8	1	
			Bank master 4	3	8	1	
	33	after 5 seconds	Bank master 1	8	10	60	very slow fade
			Bank master 2	8	10	60	
			Bank master 3	8	10	60	
			Bank master 4	8	10	60	
76	34	sight: woman rises from cube	Carousel				slide 26: miracle head pill
77	35	sight: George to console	Carousel				slide 27: first federal savings
	36	announcer: and here is Carol	Carousel				slide 28: Carol
80	37	announcer: a dog in the home	Carousel				slide 29: dog with food
81	38	announcer: bow-wow-wow	Carousel				slide 30: can of dog food
	39	Hal: you still have not told me	Carousel				slide 31: Billion Dollar Movie
83	40	He: amen	Carousel				slide 32: the end
84	41	news announcer: baseball's Pironelli	Carousel				slide 33: baseball player

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
	42	news announcer: life-time batting av. of	Carousel			slide 34: baseball game
addition to script (deletion of dated material) cues 43 and 44						
85	43	news announcer: the Pentagon revealed	Carousel			slide 35: Vietnam
	44	news announcer: 200 white parents	Carousel			slide 36: bus demonstration
87	45	George: I said sugar	Carousel			slide 37: full of Evangelist
88	46	sight: Hal to console	Carousel			slide 38: head of Evangelist
93	47	sight: Hal to console	Carousel			slide 39: My Fav. Teenager
94	48	Father & George: what's the matter	Carousel			slide 40: mother, father, daughter. 1
97	49	Daughter: oh mother oh daddy	Carousel			slide 41: mother, father, daughter. 2
98	50	all 8 freeze	Carousel			slide 42: Hal, Susan, George
	51	after 3 seconds	Grand master	10	0	3 smooth fade

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
52	after 2 seconds more		Carousel			light & fan off
53	clear		Bank master 1	10	0	quickly, quickly
			Bank master 2	10	0	
			Bank master 3	10	0	
			Bank master 4	10	0	
			Dimmer 14	10	0	
			Dimmer 24	5	0	
			Grand master	0	10	
54	cue from stage mgr.		Dimmer 22	0	10	5 independent
55	pre-set Interview		Dimmer 1		10	independent
			Dimmer 2		10	
			Dimmer 3		7 $\frac{1}{2}$	
			Dimmer 4		7 $\frac{1}{2}$	
			Dimmer 5		10	
			Dimmer 6		10	
			Dimmer 7		10	
			Dimmer 8		8 $\frac{1}{2}$	
			Dimmer 9		10	
			Dimmer 10			
			Dimmer 11		10	
			Dimmer 12		10	
			Dimmer 16		10	
			Dimmer 17			
			Dimmer 18			
			Dimmer 20			
			Dimmer 23			
			Dimmer 24			

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
		continued cue 55	Dimmer 25		10	
			Dimmer 26		10	
			Dimmer 27		10	
			Dimmer 28		10	
			Dimmer 29			independent
	56	cue from stage mag.	Dimmer 22	10 0	15	smooth fade
11	57	after 2 seconds	Bank master 1	0 10	3	smooth fade
			Bank master 2	0 10	3	
			Bank master 3	0 10	3	
			Bank master 4	0 10	3	
25	58	sight: all actors off stage (14th St.)	Dimmer 1	10 0	10	slow, even fades
			Dimmer 2	10 0	10	
			Dimmer 3	7 $\frac{1}{2}$ 10	10	
			Dimmer 4	7 $\frac{1}{2}$ 10	10	
			Dimmer 5	10 0	10	
			Dimmer 6	10 0	10	
			Dimmer 7	10 0	10	
			Dimmer 8	8 $\frac{1}{2}$ 0	10	
			Dimmer 9	10 8	10	
			Dimmer 11	10 0	10	
			Dimmer 12	10 0	10	
			Dimmer 16	10 0	10	
26	59	sight: gym instruc. to centre	Dimmer 1	0 10	3	smooth fade
			Dimmer 2	0 10	3	
			Dimmer 3	10 7	3	
			Dimmer 4	10 7	3	
			Dimmer 5	0 10	3	

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
		continued cue 59	Dimmer 6	0 10	3	
			Dimmer 7	0 10	3	
			Dimmer 8	0 8½	3	
			Dimmer 9	8 10	3	
			Dimmer 11	0 10	3	
			Dimmer 12	0 10	3	
			Dimmer 16	0 10	3	
27	60	sight: actors into subway	Dimmer 1	10 0	5	smooth fade
			Dimmer 2	10 0	5	
			Dimmer 3	7 0	5	
			Dimmer 4	7 10	5	
			Dimmer 5	10 0	5	
			Dimmer 6	10 0	5	
			Dimmer 7	10 0	5	
			Dimmer 8	8½ 0	5	
			Dimmer 9	stays 10	5	
			Dimmer 11	10 0	5	
			Dimmer 12	10 0	5	
			Dimmer 16	10 0	5	
	61	sight: actors into circuitry	Dimmer 4	10 0	3	smooth cross-fade
			Dimmer 9	10 0	3	
			Bank master 5	0 10	3	
28	62	sight: operator falls to floor	Dimmer 25	10 0	3	smooth cross-fade
			Dimmer 27	10 0	3	
			Dimmer 28	10 0	3	
			Dimmer 29	0 10	3	

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
28	63	sight: operator's face covered (party)	Dimmer 1	0 10	1	very smooth, very quick take
			Dimmer 2	0 10	1	
			Dimmer 3	0 7 $\frac{1}{2}$	1	
			Dimmer 4	0 7 $\frac{1}{2}$	1	
			Dimmer 5	0 10	1	
			Dimmer 6	0 10	1	
			Dimmer 7	0 10	1	
			Dimmer 8	0 8 $\frac{1}{2}$	1	
			Dimmer 9	0 10	1	
			Dimmer 11	0 10	1	
			Dimmer 12	0 10	1	
			Dimmer 16	0 10	1	
			Dimmer 26	10 6	1	
			Dimmer 27	0 6	1	
Dimmer 28	0 6	1				
30	64	sight: actors collapse (psychia.)	Bank master 1	10 0	3	smooth cross-fade
			Bank master 2	10 0	3	
			Bank master 3	10 0	3	
			Bank master 4	0 10	3	
			Bank master 5	10 0	3	
			Dimmer 23	0 10	3	
			Dimmer 24	0 6	3	
			Dimmer 29	0 10	3	
31	65	sight: psychiatrist helps patient up (sq. dance)	Dimmer 23	10 0	2	quick gel change for #26 to church
			Dimmer 24	6 0	2	
			Dimmer 29	10 0	2	
			Bank master 1	0 10	2	
			Bank master 2	0 10	2	

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
			Bank master 3	0 10	2	
			Bank master 4	0 10	2	
			Bank master 5	0 10	2	
66	sight: "money" (confessional)		Dimmer 1	10 0	7	even, slow, smooth
			Dimmer 2	10 0	7	
			Dimmer 3	7 $\frac{1}{2}$ 0	7	
			Dimmer 4	7 $\frac{1}{2}$ 0	7	
			Dimmer 5	10 0	7	
			Dimmer 6	10 0	7	
			Dimmer 7	10 0	7	
			Dimmer 8	8 $\frac{1}{2}$ 0	7	
			Dimmer 9	10 5 $\frac{1}{2}$	7	
			Dimmer 11	10 0	7	
			Dimmer 12	10 0	7	
			Dimmer 16	10 0	7	
			Dimmer 26	6 10	7	
32	67	sight: as usual I want away (rock)	Dimmer 26	10 0	3	smooth even fade with music gel change for #26 to spec. lav.
			Dimmer 1	0 6	3	
			Dimmer 2	0 10	3	
			Dimmer 3	0 10	3	
			Dimmer 4	0 6	3	
			Dimmer 5	0 10	3	
			Dimmer 6	0 10	3	
			Dimmer 7	0 6	3	
			Dimmer 8	0 7 $\frac{1}{2}$	3	
			Dimmer 9	5 $\frac{1}{2}$ 6	3	
			Dimmer 11	0 7 $\frac{1}{2}$	3	
			Dimmer 12	0 7 $\frac{1}{2}$	3	
			Dimmer 16	0 6	3	

TABLE 5--Continued

Page	Cue	Description	Switchboard	From	To	Count	Special Instruction
33	68	sight: next governor of this state	Bank master 1	10	0	1	quick, quick, quick
			Bank master 2	10	0	1	
			Bank master 3	10	0	1	
			Bank master 4	10	0	1	
			Dimmer 20	0	10	1	
	69	after 5 seconds	Bank master 1	0	10	20	smooth, even fade
			Bank master 2	0	10	20	
			Bank master 3	0	10	20	
			Bank master 4	0	10	20	
35	70	sight: actors flailing politician	Dimmer 2	10	0	30	slow fade from up stage to down stage
			Dimmer 3	10	0	30	
			Dimmer 5	10	0	30	
			Dimmer 6	10	0	30	
			Dimmer 8	7 $\frac{1}{2}$	0	30	independent
			Dimmer 10	10	0	30	
			Dimmer 11	7 $\frac{1}{2}$	0	30	
			Dimmer 12	7 $\frac{1}{2}$	0	30	
			Dimmer 20	10	0	30	
	71	sight: actors lining up	Dimmer 1	6	0	30	continued slow and smooth fade
			Dimmer 4	6	0	30	
			Dimmer 7	6	0	30	
			Dimmer 9	6	0	30	
			Dimmer 16	6	0	30	
36	72	sight: actors in straight line	Dimmer 17	0	10	10	all else should have faded down
			Dimmer 18	0	10	10	
	73	sight: 9th "next"	BLACK OUT - BIG DADDY				

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
	74	after 7 seconds	Houselights	0 7	5	smooth, even fade
	75	cue from stage mgr.	Dimmer 22	0 10	15	
intermission	76	preset	all bank masters at 0			change patches
			Grand master	0 10		all dimmers DOWN
			Dimmer 30			out 60, in 80
			Dimmer 29			out 92, in 137
			Dimmer 20			out 48, 39, in 93, 89
			Dimmer 13			out 25
			Bank master 1	0 10		make sure all DOWN
			Bank master 2	0 10		
			Bank master 3	0 10		
			Bank master 4	0 10		
			Bank master 5	0 10		
	77	cue from stage mgr.	Dimmer 22	10 0	5	
	78	cue from stage mgr.	Houselights	7 4½	5	
	79	cue from stage mgr.	Houselights	4½ 0	7	
	80	after 2 seconds	Dimmer 30	0 10		5 seconds up, 5 seconds down: no pause throughout
	81	after 3 seconds	Dimmer 21	0 10	15	
105	82	sound: I am old	Dimmer 19	0 10	5	

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction	
83	after 5 seconds		Dimmer 1	0	5	20	SMOOTH
			Dimmer 2	0	5		
			Dimmer 7	0	5		
			Dimmer 8	0	5		
			Dimmer 9	0	5		
			Dimmer 20	0	3		
84	sight:	Motel Doll	Dimmer 19	10	0	5	
	turns from DR						
85	throughout Motel		Dimmer 1	0	10	20	progress at snail's pace to raise everything to full
			Dimmer 2	5	10		
			Dimmer 3	0	10		
			Dimmer 4	0	10		
			Dimmer 5	0	10		
			Dimmer 6	0	10		
			Dimmer 7	5	10		
			Dimmer 8	5	10		
			Dimmer 9	5	10		
			Dimmer 11	0	10		
			Dimmer 12	0	10		
			Dimmer 13	0	10		
			Dimmer 15	0	10		
			Dimmer 16	0	10		
			Dimmer 20	3	10		
Dimmer 25	0	10					
Dimmer 26	0	10					
Dimmer 27	0	10					
Dimmer 28	0	10					

TABLE 5--Continued

Page	Cue	Description	Switchboard	From-To	Count	Special Instruction
86	sight:	Woman Doll takes off skirt	Dimmer 29	0 10	10	
87	sight:	Man & Woman Dolls off stage, up aisles into lobby	Grand master	10 0	15	COMPENSATE for irregularities in speeds
88	cue from stage mgr. (from house mgr.)		Houselights	0 7	7	smooth

SOUND PLOT

TABLE 6
SOUND PLOT

Page	Cue	Description	Levels	Notes
98	1	music - end TV	master 24 tape 10 mixer 16 tape deck 10 fader 1 11 fader 2 11 fader 3 11	fade up with side lights
	2	cue from stage mgr.	all down	fade down with side lights
23	3	canned music	master 28 tape 10 mixer 16 tape deck 10 fader 1 11 fader 2 11 fader 3 11	fade up 5 count
24	4	cue from stage mgr.	all down	fade down 10 count
26	5	march (drum rolls)	master 20 mixer 16 phono 6 fader 1 11 fader 2 11 fader 3 11	fade up 3 count

TABLE 6--Continued

Page	Cue	Description	Levels	Notes
27	6	cue from stage mgr.	all down	fade down 5 count
32	7	rock music	master 24 tape 10 mixer 16 tape deck 10 fader 1 11 fader 2 11 fader 3 11	zap on with P
33	8	politician march	master 24 mixer 16 phone 10 fader 1 11 fader 2 11 fader 3 11	fade into rock
35	9	cue from stage mgr.	all down	fade down 7 count
36	10	mass	master 12 tape 10 mixer 16 tape deck 6½ fader 1 11 fader 2 11 fader 3 11	fade up 5 count
intermission		CHANGE levels		CHANGE levels

TABLE 6--Continued

Page	Cue	Description	Levels	Notes
105	11	Motel-Keeper voice	master 12 mixer 16 mixer 2 30 fader 1 11 fader 2 11 fader 3 11	cue from stage mgr.
107	12 & 13	toilet flushes	master 12 tape 8 mixer 16 tape deck 6 fader 1 11 fader 2 11 fader 3 11	cue from stage mgr.
109	14	siren	master 12 --- 0 mixer 16 --- 0 phono 2 --- 10 fader 1 11 --- 17 fader 2 11 --- 17 fader 3 11 --- 17	fade up 10 count
	15	rock music	master 12 --- 0 tape 6 --- 8 mixer 16 --- 0 mixer 2 30 --- 32 tape deck 6 fader 1 11 --- 17 fader 2 11 --- 17 fader 3 11 --- 17	snap off everything when head off

THE PRODUCTION

PRODUCTION PHOTOGRAPHS

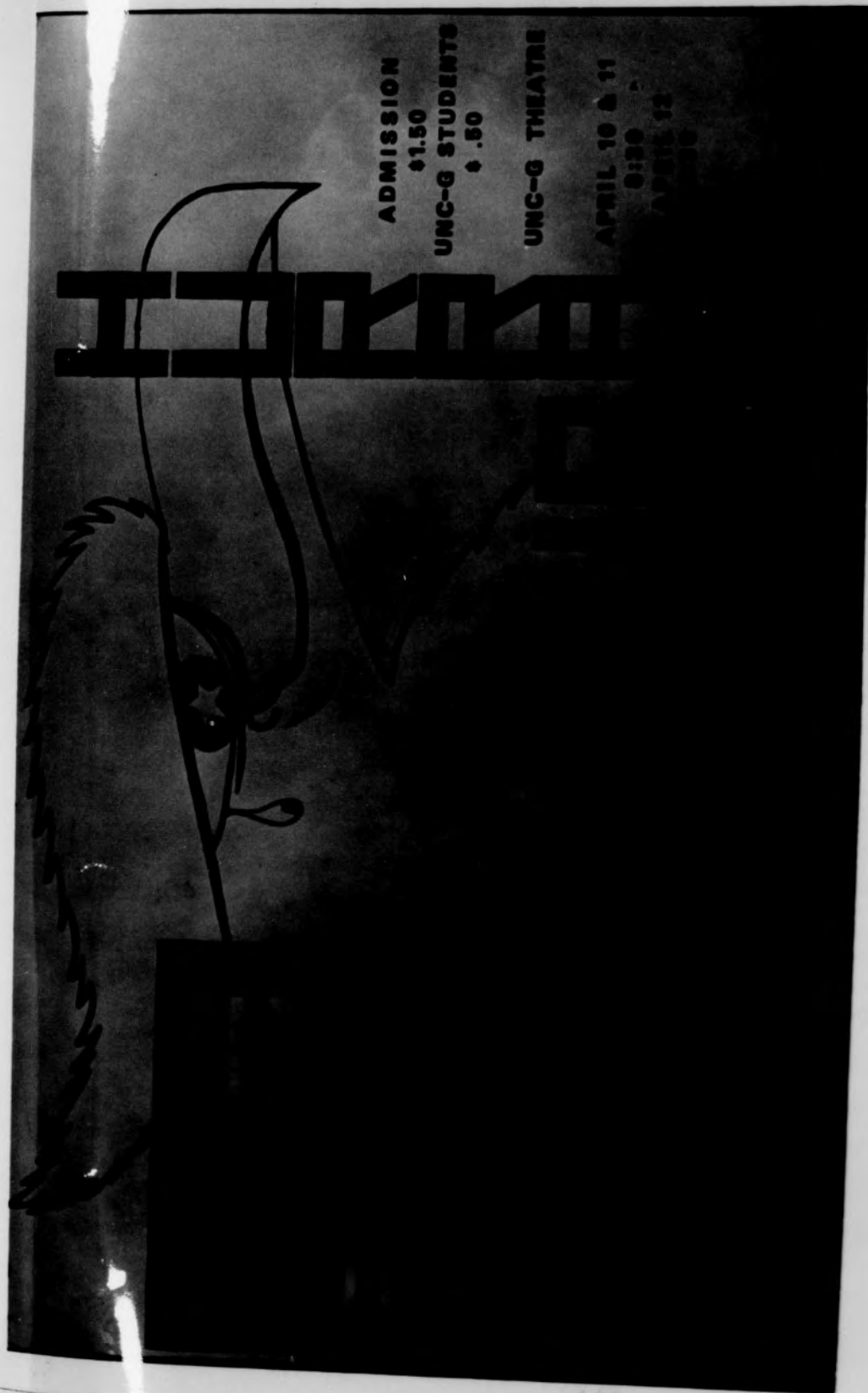


Figure 45



Figure 46



Figure 47

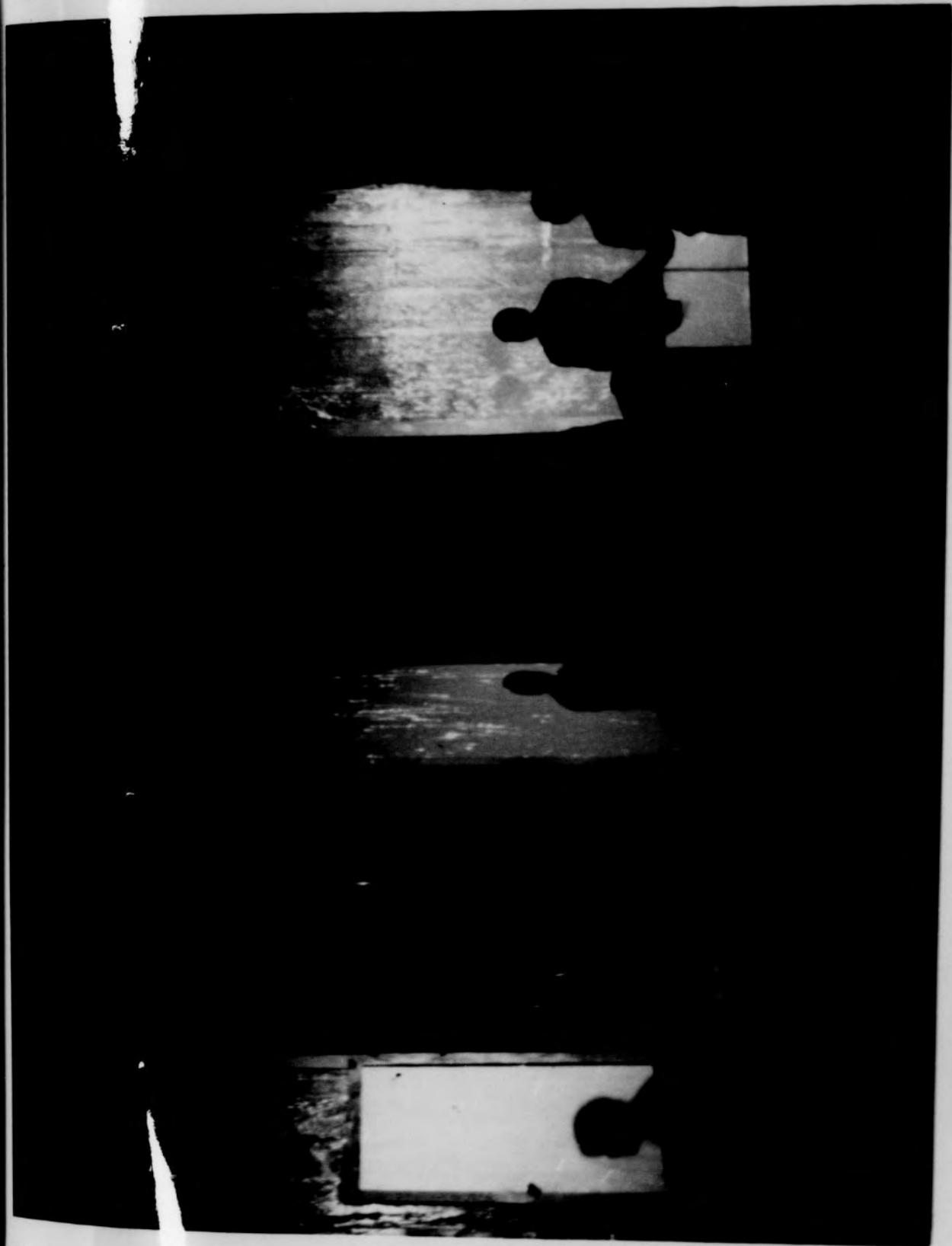


Figure 48

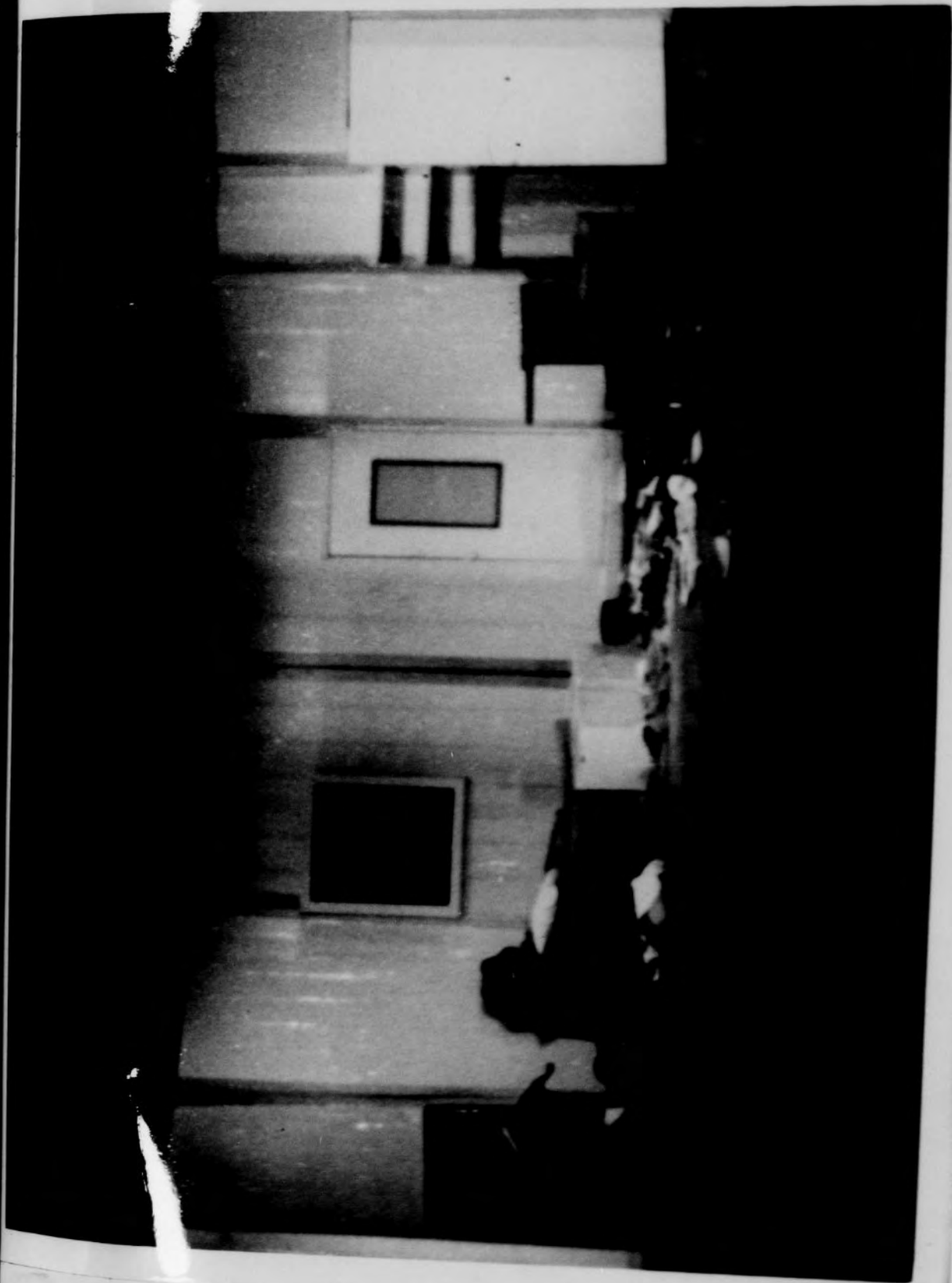


Figure 49

PART III

CRITICAL ANALYSIS

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CRITICAL ANALYSIS

Introduction

The visual aspects of America Hurrah were planned according to the three metaphors mentioned in the first chapter. This chapter is to be an analysis--as objective an analysis as possible--of the ways in which this designer was successful and was in error. Generally, she believes that the aspect of lighting, especially in the case of Interview, was the most successful. The costuming was second place in satisfactory accomplishment of the aims stated in Part I. The aspect of the actual stage settings was definitely in the last slot of achievement with TV as the best of the three designs and Motel without question the worst. At this writing, the designer is able to look back on the fait accompli and to see some of the errors which contributed to the lack of a totally accomplished, fully-integrated visualization of America Hurrah.

Before attempting a discussion, however, one point must be made to clarify the analysis. Near the end of the rehearsal period, the director decided to re-arrange the sequence of the three plays in order to build from the weakest play to the strongest one. This was an unsought-for,

happily-found boon to one of the technical aspects of the show which will be discussed later. This production of America Hurrah began with TV, placed Interview before the intermission, and ended with Motel. In this order, therefore, the plays with their separate technical and visual aspects will be analysed by this designer.

TV: Stage Setting

TV was the best thought-out design concept. This designer, even in retrospect, would change almost nothing in the actual picture onstage. The setting adhered to the principles of design in its balance: total symmetry of the wall areas; in its sequence: the orderly arrangement of furniture which led to the setting's harmony for an atmosphere of efficiency. Unfortunately, the problems of poor workmanship on both doors and on several of the flats pulled from existing stock led to this designer's dissatisfaction with the over-all sloppiness which greatly detracted from her metaphor of efficiency for TV

The placement of the television character cubes near the often-used coffee table and wall phone seemed to aid in the director's merging of the two realities. This designer wishes that the furniture, which was gleaned from several most generous sources, had matched her original concept of being all entirely chrome or grey. Three identical swivel chairs for the television employees were the most difficult

to locate and, finally, became an impossibility to be surmounted only by the good fortune of finding two similar black swivel chairs and one rather differently-styled dark green chair. The green chair was, indeed, a lucky find since the set was predominately green. The process of putting the green chair between the two black ones for use by the character Susan gave the impression that the two colors and styles were planned, and that Susan gained the most comfortable chair in deference to her sex.

The two most successful elements in the design were the clock with no hands, which was justified in Part I, and the console with its sub-human character as the focal point. This designer is quite honestly not precisely sure of the reasons for the sub-human characteristics of the console. The idea occurred and was put into use. She might be able to justify the design concept for the console at a much later time; however, both at the time of the production and at the time of this writing, she has no pat set of reasons for following her intuition, except that the idea worked.

The concrete block wall space was a good concept. However, when the lines for the blocks were chalked in, oversight led to different measurements on the two sides of the set. Consequently, when the blocks were placed on the flats, they slanted down toward the floor: a fault noticeable to the trained eye, but only slightly out-of-kilter to the novice. An additional problem encountered with the wall

was that of the actual concrete block pattern. The designer asked that a stencil-like device be made using a piece of wood 18" long and 8" wide covered with sponges on one side and to the other side, screen-door handles be attached at each end. In itself, this method would have worked admirably, except for the belated discovery that sponges come in different textures: some coarse, some fine. Unfortunately, sponges of very fine texture were purchased, used, and created a non-porous, unevenly-splotchy effect with few of the precise angles envisioned by the designer.

One further comment is needed in analyzing the wall space. The color sought after was the ubiquitous, unattractive, institutional green bemoaned in Part I. However, after the flats were painted, the concrete blocks sponged on, and the whole area spattered, the effect was a hint too yellow and did not match up to the desired "eye-ease" green planned.

TV: Lighting

The lighting of TV was very simple, and the designer did not see any necessity for having a great many cues aside from the rear-projections for the console screen. The photograph slides were made by the designer from various magazine pictures, carefully chosen for their content and relativity to the action onstage. Due to her inexperience in the art of photography, the designer discovered, too late, the lack of contrast in several of the slides. This lack of contrast was magnified onto the console screen with the alarming

result that two of the forty-eight slides were undecipherable to the audience.

The slides for the console screen were focused from a carousel type projector upstage centre. Before each rehearsal the carousel was pre-set in its upstage position and the stage was set for TV. This preliminary step allowed the slides to be checked out and any focusing problems, which might have developed from the nightly dismantling and storing of the carousel, to be eliminated.

Since the scene change between Interview and TV was both lighted and choreographed to occur in view of the audience, the matter of placing the console unit in the exact position became an almost insurmountable problem. No matter how carefully the unit was placed, the carousel operator always had difficulty in getting the first slide precisely focused and placed onto the screen. The decision by the director to have TV as the first play eliminated the problem since opportunity to prefocus became available.

The general area lighting for TV was designed and executed with head-on frontal lighting. The downstage areas were lighted with frost, the upstage areas with light chocolate. The frost diffused the shutter lines and color differences between the upstage and downstage areas. The set gained from the chocolate by being toned down, yet the actors were quite visible and did not have to contend with dark spots onstage.

TV: Sound

Due to lack of imagination and knowledge in the area of sound, the designer ended up with no sound whatsoever in TV. This was very bad and, as she looks back on the production, this designer has several items she wishes had been included in TV.

The first, and most obvious, is a tape of mechanical humming which would have been heard through the entire play, increasing as the ending approached. Such a sound would have, perhaps, enhanced the underlying idea of man's mechanical creations overtaking him as the television characters overtook the television employees.

A second idea that belatedly occurred is that of canned laughter: a constant, grating, raucous guffaw to be played over and over each time the television characters did their mimic of canned laughter. This sound, too, would have increased in both volume and duration as the play's end approached. Perhaps the laughter could also have been put on a higher speed setting at the very end so that it would have been a loud, piercing twitter after the actors froze and the lights dimmed.

A final idea that the designer has had was the use of the "bleep" that television stations tend to use on words they consider censorable. This sound would have occurred at first only when censorable language was uttered by the television characters. However, as the inundation began to

happen, the "bleep" would have occurred times when the television employees were speaking censorable language. Finally, those "bleeps" would have been placed on random words such as mother, prom, coffee, hand cream, etc. to underplay the rampant, unthinking censorship that occurs in some art form protectors-of-the-people.

TV: Costumes and Make-up

The costumes for the television character women were fairly easy to find and/or to make. The older woman appeared onstage exactly as the designer's costume sketch had shown. The older daughter, however, was costumed in a flared dress, instead of the tight, clinging jersey dress the designer had planned. This costume worked relatively well for all of her different characters except for the aging actress, Lily, wherein it failed rather miserably since such a character would not have been quite so modern. The younger daughter had a very different costume from the original concept. Instead of the designed costume, she was given a two-piece grey vest-suit, with a white blouse. The costuming worked rather well for all her characters, but projected age a bit too old for the character envisioned originally.

The television character men were, however, not at all satisfactory. The costume for the older man was supposed to have been a dark grey business suit, but he ended up in a noticeably baggy suit of older vintage than any of his

characters warranted. The younger male television character also wore the designer's original concept of a light grey suit, although it was extremely shapeless. Upon looking back at the production, this designer wishes she had created a more youthful appearance for the younger male. He should have been costumed in mod clothing, such as grey bell-bottom trousers, a white Tom Jones shirt, a black vest, and a silver-grey neck scarf, or perhaps grey and black beads around his neck. Of course the black shoes and socks would have remained. The reasoning behind such a total switch is that the younger male television character, as costumed in the actual production, did not give any immediate visual contrast for his character with that of the older male television character.

The face make-up for the television characters was done in white greasepaint and pancake with the $\frac{1}{4}$ " wide black lines done in liner and powdered vigorously several times. Any eyeshadow, lipstick, or other lines were done in black or greys to keep the black and white television picture image completely straight. The hair of all the television characters was either rinsed or sprayed with black and--in the case of the two older characters--touched up with white shoe polish and liner. The rinses and sprays used by the two younger girls were not as satisfactory as the designer had hoped. Both students had beautiful brown hair which was so thick that the several color applications did not

completely cover the browns. Therefore, slight brown highlights were visible to the audience.

Unfortunately, the hands of the television characters became a problem which was never completely solved. Several different methods of making up the hands in the black and white were tried, including cotton gloves, in addition to several different combinations of fixative and hair-spray to set the make-up. However, the make-up continued to smear and appear unceremoniously on other actors' clothing at predictable intervals such as fights and affectionate gestures.

It was mentioned during this designer's oral examination that the actor's natural flesh coloring would not have been bothersome on the hands. At the time of the concept, this designer felt it important to have the television characters totally black, white, and grey to separate them completely from their counterparts. Even at the juncture of this writing, this designer still disagrees with her committee since she feels that flesh colored hands would have been distracting and, frankly, rather non-unified as if the actors had forgotten an integral part of their costumes.

The costumes for the three television employees were quite successful. George, the older man, wore slightly baggy trousers, which added immensely to his character of a fading forties executive going downhill. However, due to the scarcity of green suits, he used the trousers of a light

grey suit which had a large pale green check. Susan's costume was well-made, but the designer's idea that she be bra-less was not conveyed to the audience. The young lady who portrayed Susan was so well-endowed that her natural body tension made the audience unaware that certain foundation garments had not been included in the design concept.

Hal's costume changed from the designer's sketch of a turtle-neck with a blazer to a mod gold shirt and a paisley neck scarf. During the few months between the design itself and the time of production, men's styles had again abruptly changed and what had been the height of fashion was then passé. This change made a much better stage appearance since a shirt is more graceful than a pullover. The change did a great deal for Hal's visual character since a turtle-neck tended to make him look a bit stuffy in the first dress rehearsal.

The make-up for the three television employees was straight for Hal; slight, understated middle age for George; and straight for Susan. There were no problems in these regular make-ups except that both George and Hal were asked to add more eye emphasis.

In concluding this analysis, this designer would like to say that the entire visualization of TV was successful. In fact, she feels that TV was the most successful in the unity of all its visual aspects, even allowing for the

mistakes mentioned above, because no one phase overshadowed another in either good or bad qualities.

Interview: Stage Setting

The Interview setting came about through the several paper designs mentioned in Part I, and one actual design change once the platforms were onstage. The first rehearsal that used the setting immediately showed an error in the design concept. The actors seemed engulfed when standing centre stage due to the large expanse of flats up centre. It was a simple matter for the designer to approved the removal of the middle 7'6" wide wall platform and the pushing together of the two other platforms. This maneuver evolved a much tighter set with an excellent focal point for a better playing area for Interview.

This setting, which was used for the remainder of the rehearsal-production period, measured up more satisfactorily to the principles of design. After the designer removed the large upstage wall of the first setting, the sequence gained immeasurably. By placing the strong "v" directly upstage centre, the physical features of the set led the audience eye to the focal point of the setting. This "v" also gave the lighting design more variation and effectiveness than had the larger setting.

Harmony was achieved by blending the silver trim around the angles of the set and enclosing the flats both top and bottom by the same trim. In addition, the doors and

door trims were painted in the same silver ("metallic") color for interdependence of the architectural motifs. The harmony was to be further enhanced by the idea of having the eight cubes as part of the room (white instead of grey). However, due to inexperience in painting of clear shellac over scene paint, these cubes metamorphosized into a pleasant cream color. This unfortunate change did not allow the cubes to become an extension of the room. Therefore, the total unified effect desired was missed.

Total symmetry was again used. Thus the balance or sense of repose of the setting was perfect for the designer's metaphor of sterility.

For the most part, however, an obvious carelessness in the actual construction and building of the set was the most marked criticism. Due to miscalculations, the fitting of the doors in Interview gave the actors constant problems with the simple operations of getting off and on stage. The designer's idea of having non-realistic doorknobs backfired because the oblong ones did not work well at all. They wobbled and came apart, despite frequent re-gluing and clamping. The flats used were again--for the most part--pulled from existing stock and had been carelessly made. Even though the plastic covering was used, the glue was immediately noticeable on many corner braces and toggles.

The concept of the plastic texture was good, and it served the designer's purposes admirably. However, in her

enthusiasm for the project, this designer did not investigate the possibility of much larger sheets of plastic, such as those used by professional housepainters as drop cloths. Even with this remarkable oversight, one error could have been avoided by having each of the strips of plastic wrap overlap the next one by the same amount instead of having the double-thickness lines vary noticeably from $\frac{1}{2}$ " to 3".

These imperfections mentioned above combined to detract from the designer's metaphor of sterility for Interview. These errors added a human note which was the last element this designer wanted in the desired "not-quite-human" quality designed into the setting.

Interview: Lighting

The general area lighting for Interview was designed and executed with head-on frontal lighting. The downstage areas were lighted with frost and the upstage areas with light chocolate. As in the lighting concept for TV, the frost diffused the shutter lines and the color differences between the up and down stage areas. The light chocolate on the set allowed the whiteness and the shine of the plastic to project, while not allowing it to glare distractingly, unless specifically planned.

For Interview, in contrast to TV, there were quite a few stage light cues, required by the numerous changes of locale in the script. The first designs for the cues had

blackouts between each segment and then fade-ins for the proper cue. However, since the actors had been well-choreographed to move into their next segments, this designer felt the blackout approach most unimaginative and too final an ending to each segment since each part was to flow into the next, similar to a dream or "trip." The cues were, therefore, reworked to eliminate the unnecessary blackouts.

One segment within Interview deserved and needed better lighting: the party scene, which was lit by the head-on frontal lighting, plus a glow from the beam projectors at the far downstage corners. Looking back on the production, this designer fervently wishes she had used the tri-shadow, light primary colors in the scoop from the catwalk and the two beam projectors. All that was necessary was a gel change in the existing equipment. A crew member could have exchanged the gels in each beam projector from the special lavender to the primaries of red and blue since the scoop already had primary green in it for use in Motel. This minor, simple difference would have increased the visual impact of the party scene immeasurably and would have given the actors more atmosphere for their movements and lines. This designer would have also liked to try the effect of lobster scopes for this same scene unless she had decided to use them in the operation room segment, which was also ineffectively lit.

Interview: Sound

Interview was blessed with quite a few sound cues: canned "muzak" type, marching bands, and rock music. However, in retrospect, this designer has become aware of several more sound effects which should and could have been used.

During the 14th Street sequence, a tape recording of normal street and highway sounds might have been used. This sound would have increased in volume as the end of the segment approached. In addition, violent traffic sounds such as tires squawling, or glass shattering, could have been interspersed with the regular passing traffic. This could have been an underplaying of the unobservant, uncaring attitudes which the characters were to work with in their ignoring of the woman, and in passing of the wrecks and traffic bedlam directly beside them.

During the party scene, an undertow of soft music could have changed as the scene progressed to a selection of some of the hardest rock available with full bass turned up to pulsate through the very chairs of the auditorium. Finally, during the telephone circuitry sequence, a high-pitched, electronic music, or satellite-radio hum could have been used for emphasis on the purely mechanical beings onstage. Therefore, if every segment had been performed with a specific pertinent sound designed into its basic flow, the ending by the automatons with no sound whatsoever might have become all the more startling.

Interview: Costumes and Make-up

The costumes for Interview departed radically from the original concepts for seven out of the eight characters. These differences were caused by several factors: first, the availability of old print dresses for the women applicants; second, the availability of a patterned brown suit for the Third Applicant; third, the availability of two light grey stylish business suits for the male interviewers; and fourth, the availability of blue suits and grey blouses for the two female interviewers.

The designer's concept of the prints for the applicants versus the solids for the interviewers came to naught except in the instance of the First Applicant. The old, sagging dresses finally unearthed for the two women applicants were precisely the base color of the designs, but there was no pattern in either one. Since the designer found that she obviously could not have both the print and the color, she approved the change to the solid dresses, because the production's budget and time limit precluded the making of two such printed dresses.

In the costume for the Third Applicant, the designer was again thwarted in her non-solid versus solid concept. The brown suit worn onstage was perfect in color and in each detail of being ill-fitted and rather old, but there was no pattern. Again, the designer approved the change since the color factor was more important.

After tenacious searching and borrowing, the production ended up with two sadly depressed, anciently sagging grey suits: one a very dark grey, and the other a light grey with a large pale green check pattern. Needless to say, these two makeshift costumes added nothing to the production except coverings for the actors. As a matter of fact, the two male interviewers looked as seedy as their male applicants of which they were supposed to be the antithesis. No visual contrast of the slick, chic male business world with the rough, shabby male applicant world was apparent.

The two female interviewer costumes were designed to be opposite the male interviewers in that they would have blue suits and grey blouses in contrast to the grey suits and blue shirts of the men. Perhaps due to her partial lack of supervision, communication by the designer with her costume crew failed. Even though the costume sketches were loaned to the crew, the female interviewers came out with tight grey skirts, white blouses, and navy blue vests. The vests were fine, instead of the suit coat. But the color scheme, the whole concept, went haywire. This designer has yet to figure out exactly how such a misinterpretation could have arisen. By the time the costumes were seen, it was far too late to change what had been done. Furthermore, the budget could not have withstood another costuming assault. In her preoccupation with time limit and finances, the designer reluctantly condoned the changes--much to the

detriment of the visual impact of the interviewers' over-all one-entity appearance.

Actually, the only factor in the original concept that did work was the aspect of the warm earth colors of the applicants versus the cold metallic colors of the interviewers. Unfortunately, even this part did not totally work due to the very dark grey suit for the Fourth Interviewer. This dark grey color made him stand apart visually from the applicants as well as from his own group.

The make-up and masks for Interview worked well. The applicants and interviewers used a straight make-up with much eye emphasis, except that in the first situation the women applicants wore no lipstick. When the eight characters exited prior the remainder of Interview, these characters applied lipstick and let down their hair. These additions aided in several of the sequences where emphasis was on hair and on the precision of words.

The masks were made from ceslatic and were, therefore, non-flexible. Flexibility of face movement for the Interviewers would have made their tasks a little less difficult, but the rather startling effect of the masks themselves added much to their not-quite-human appearance. The finish of the masks was of a dull matte type which did not reflect the light as did the made-up skin of the actors. This discrepancy caused the masks to appear slightly darker than the actors' faces. The problem was not thoroughly diagnosed

by this designer until opening night, and nothing was done to correct it. Realizing the problem has made this designer very much more aware of the need for compensation and camouflage when dealing with reflected light.

In concluding this analysis, the designer would like to say that the entire visualization of Interview was relatively successful. The well-designed lighting, however, slightly overshadowed the remaining aspects of costume and setting, the problems of which have already been discussed. These factors gave rise to a visualization of Interview that was not totally unified.

Motel: Stage Setting

Finally, this designer wishes to discuss her visualization of Motel, which was the most difficult and least satisfactory of the three sets to create. From the outset, this designer intensely disliked her stage setting, but in her inexperience could not determine the main fault, even though it was a discovery vital to the production. By the analysis to follow, she hopes to express the critical evaluation that has occurred since the production.

First of all, the major blunder in the step by step creation of Motel was the metaphor "plasticity" coined from the Motel-Keeper Doll's catalogue of trivia. It has taken this designer two years to realize the magnitude of her error in the choice of metaphor for the show.

"Plasticity" was not incorrect in concept, but was incorrect in scope because it was too limiting. This designer's pursuit of the plastic concept blinded her to the astounding number of properties that could have been successfully used and exaggerated onstage under the guise of the metaphor "whiteelephantry."

The whole motel room could have been made into one nightmarish plethora of unsightly eyesores, so often displayed as prized objet d'art. A few examples of these offensive items that might easily have been used to advantage are baby photographs simperingly surrounded by bronzed baby shoes and frames of valued, but dubious, antiquity; the endless plaster farm animals lovingly displayed on Everyman's green front lawn; those ghoulish ceramic creatures that have plants growing from their backs in a despicable taunting of a nature gone mad; the sentimental modern mockeries of Colonial and European craftsman furniture; and the countless one-and-only "originals" that have come from countless boxes of the same "originals" in the backs of countless storerooms.

These "white elephants" were formerly relegated to attic or basement to be brought out only to a bazaar accompanied by a sheepish "It was a gift", but are now bedecking the houses and apartments across the States. These beloved trophies of American collectomania now suddenly pop out at one's unsuspecting gaze in the quaint form of "our real Western brass spittoon" carefully placed in a living room,

or as a quasi-Louis XIV toilet seat charmingly coupled with a pseudo-Rococo toilet paper holder tastefully affixed to a surface covered with "antique" mirror-tiles or elegant, flocked wall-paper.

The room for Motel should have had as its atmosphere the indiscriminate selectivity of a junk heap. As it appeared, mild clutter was present, but with too much placement and too little emphasis. Every item should have been either so hideous or so garish that it would have been understandable to the audience that these things should be demolished. As a matter of fact, the setting should have been so unsightly that the inner violence of the audience would have been mentally unleashed to do exactly as the Dolls did. The whole show should have left the audience crying out "DESTROY" to a fever pitch within their own minds, wrinkled into proper social behavior, shrieking to get free.

This did not happen because there was so little atmosphere for the director and actors to work with. There was none of the stifflingly cluttered surroundings absolutely essential for the production to be successful in leaving the audience drained, then shamed, by their willing and eager mental participation in senseless destruction.

A further problem of the actual physical design was the lack of focus. Unlike the successful designs for the other two plays, Motel's concept could easily have been changed to a much better one. Since the designs for the two

previous plays were symmetrical, a design that was asymmetrical could have given the audience welcome relief from static appearance. Perhaps the reconsidered ground plan for Motel shown below could also have underscored the unbalanced happenings taking place within. In the new, more shallow design, one entire platform and the arm chair of the original design have been made superfluous. Furthermore, a larger amount of horizontal space has been made available to the actors by the change in the position of the bed.

The furniture's original placement was dictated by the designer's research, from both actual motel and hotel rooms and pictures in selected interior design books. However, actual rooms are not planned for great motility of the guests, at least not motility of this type. There was a practical limit to the approximation of realism at which this designer failed to stop.

An additional factor contributing to the awkwardness of the set was this designer's determination to give the director a break-away wall. This "bull-headed" idea in turn gave rise to the need for the construction of an entirely separate platform, which has now been eliminated by the revised ground plan. The effect of pushing the arm chair through the wall was very poor, not so much due to the fault of the actors, but due to the fact that the structure of the wall was not well-conceived, much less well-thought out in construction. The break-away wall, obviously, had to be

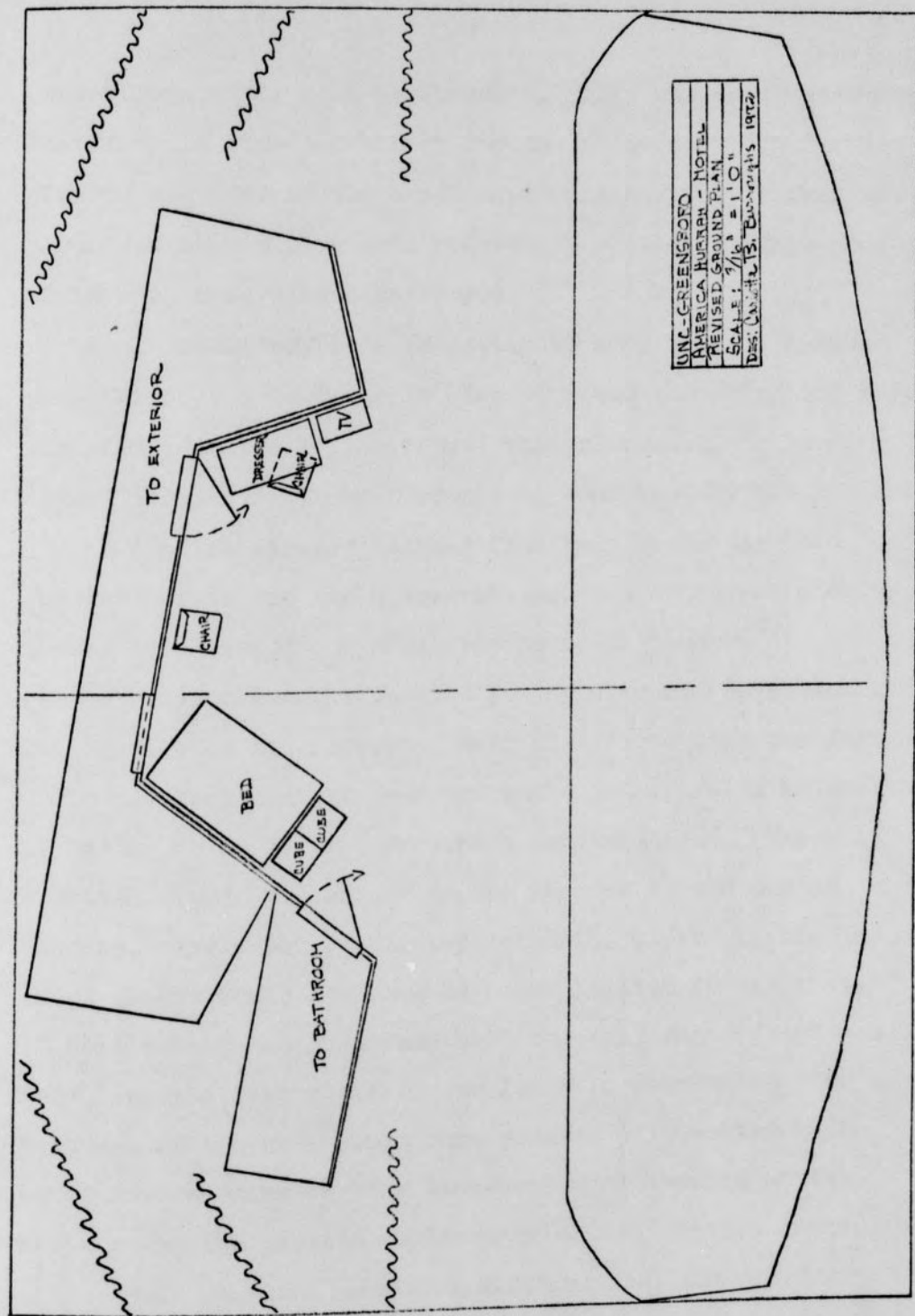


Figure 50

refurbished after each performance. This was an unnecessary sacrifice in time and energy for the stage crew. A further flaw in the idea of the break-away wall was that either the whole set should have been reduced to rubble, or that none of it should have been destroyed.

In addition, this obsession to employ the ill-fated wall forced the designer to place the bed thrusting out into the limited space of the room. This placement, in turn, caused the actors to work within an inordinately small space.

A point already learned from this production of America Hurrah was the aforementioned use of larger plastic sheets in place of the small strips of kitchen wrap. A further lesson brought to mind for Motel would have been the use of five or six layers of this plastic so that the actors could have written all over the whole set of walls instead of having to be limited to such a confined area. The only question now to the answer to the problem is the one of expense. Presumably, this type of thin, clear plastic in large sheets would not have been prohibitive in its cost. If this method had been feasible, the only repair work would have been the taking off of one layer in preparation for the next use of the set. This mere removal of a soiled layer would have eliminated the time-consuming erasing of the plastic, or the plastic replacement of the written areas.

Three further technical difficulties, though minor in importance, became noticeable because of their particular

methods of solving. The actors were instructed to tear up the made-up bed, rip the bedspread apart and scatter the remains. In her eagerness to avoid concern by the actors over handling of props, this designer decided that it would be efficient to have the bedspread pre-ripped and put back together with velcro. Unfortunately, the bedspread was dark blue and the velcro was white. The tearing became an unforgiveable travesty when the white velcro caught the light and almost glowed against its dark background. An idea for remedying the difficulty would have been to make a rip basted loosely back together--similar to a perforation--where the spread was to be torn.

A further error in determining the construction of the properties which were destined to be destroyed appeared in the picture on the wall. First, the four abstract pictures in colors of the room's decor were beautifully done by a crew member, on illustration board--not canvas, not muslin, not paper, at the suggestion of this designer--and put into frames of styrofoam painted the red-brown of the furniture. The actors were blocked to tear up the picture and the frame. They did. But the picture would not tear like print paper or wad like canvas; the frame snapped easily with an unmistakable styrofoam "pop" and gleamed whitely at its breaks. How much wiser it would have been to use heavy artist's paper and thin strips of wooden molding slightly sawed to the

point where they were easy to break, but where they would sound with a crack when they were broken.

The last technical difficulty, and the most absurd one, occurred with one of the two straight chairs, one of which was to be used to break the glass in the television set, and the other the mullions in the window, and then both destroyed. This particular bit of business went slightly haywire when one of the chairs, despite what the crew tried to do, consistently lost one of its legs when it was picked up, preparatory to becoming a hurtling force, unstopping in its thrust. These technicalities, which were solved in very unsatisfactory ways, the poor placement of the furniture, the break-away wall, the lack of a focal point and the lack of an interesting set, and above all the original metaphoric misinterpretation all became factors undermining the cohesiveness of the play's scenic unity. The scenic irregularities did much to weaken the production of Motel--after all, the actors were forced to work in a place with only the most meager imitation of the possible atmosphere and properties that were essential to their actions.

Motel: Lighting

The general area lighting for Motel was designed and executed with head-on frontal lighting. The downstage areas were lighted with frost and the upstage areas with the same

light chocolate. As in the lighting concept for the first two plays, the frost diffused the shutter lines and color differences between the up and down stage areas.

For the special effect of turning the motel room a cool green color, partially to disguise the same wallspace, a large scoop was hung on the light bridge in the centre and two more scoops were hung on either side. These were gelled in green and faded up to full as part of the first cue. Even with the rest of the lighting instruments, except for the downstage beam projectors, at three-quarters, these scoops gave the room a definite green tinge that the white set for Interview had not had. The plastic tended to reflect the green quite well and reinforced the "different-place" quality hoped for by the designer.

The idea of the blinking neon sign light, garishly gelled in red and yellow, was not conveyed very strongly to the audience. This designer feels that there were three reasons for this failure. The first reason was that the director wished the Motel-Keeper Doll to be lit as she began her speech. Even the glow from the overhead downlight on her caused too much spill for the flicker to carry. The second reason was that the frontal lights were planned to come on too soon. The stage should have remained gloomy for a longer time. The last reason was that the actual neon light design was not exaggerated enough. Instruments could have been hung over the stage area confined by the walls.

There was no need, especially in this part of America Hurrah, for the designer to be so literal that the neon sign would be seen just through the window.

In showing the neon sign light, there could have been a very interesting effect to try at one of the technical rehearsals. Two scoops, one for red and the other for yellow gels, could have been hung for the sole purpose of flashing off and on in a predictable rhythm throughout the play. As the end drew near and more inexplicable things began happening, these scoops could have been cued to behave erratically as if they, too, were affected by the chaos from within the room. As the Dolls exited up the aisles, the stage would still have faded out except for these two garish lights, cued back into rhythm and continuing to flash as if nothing had happened.

Perhaps these additional instruments would have helped alleviate the feeling in the designer that something was missing in the concept of the lighting for Motel. The designer was pleased with the glare the light from the instruments gave to the set during the Civil Defense siren and the destruction of the Motel-Keeper Doll. But all of the effects used were terribly predictable--a deadly word when one is seeking to point up unexpected behavior.

Motel: Sound

Motel should have used much louder sound, at all times. As it was, the music or sound effect was merely turned on and off at specific intervals. There was no force lent to the climax by sound. Today's world is used to a higher level of constant sound than any other. Therefore, for sound to be considered loud, the volume must be raised much more than for ears ten years ago.

In addition, prior to the Civil Defense siren, this designer now feels that recognizable church bells should have been taped. These bells would have progressed into a cacaphony of discordant bells overwhelmed by the siren.

As a final touch, this designer now wishes she had thought to use a particular piece of music to accompany the Dolls' exit up the aisles. This music would have been the version of the "Star-Spangled Banner" by the late Jimi Hendrix, to underline this presentation of warped people. These people were brought into a form of perspective by the playwright who needed to show one facet of the hidden nature in all mankind: the ability to do violence under the guise of religion, patriotism, self-advancement, or pleasure.

Motel: Costumes and Make-up

The costumes for Motel were the most difficult to design and the most time-consuming to construct. All three of the characters were to be made larger-than-life by means

of padding and disproportionately large heads with exaggerated physical features. The costumes evolved exactly as the original drawings with minor deviations such as the color of the Woman's nightie, a print for the Motel-Keeper Doll's housecoat, and the lack of a paunchy stomach for the Man.

The Motel-Keeper Doll worked quite well, especially the squared head which made her even more a part of the room than if the original concept of a rounded head had been followed. Her arms--made of sticks worked from within by the actress--were a trifle long and somehow made her seem a great deal more awkward than she actually was.

The whole concept of the Man and Woman Dolls went askew somewhere along the way and instead of adding the note of uncanniness desired by this designer, they became automatically ludicrous as grossly exaggerated stereotypes, rather than partially exaggerated individuals. Their ridiculous appearance created a clown-like, circus-romp-type atmosphere which was in useless juxtaposition to the menacing destruction conceived by the director.

In general, the worst physical aspect of the costumes was the built-up shoe. The shoes were intended to make the Dolls' feet conform approximately to their bulk, instead of having tiny feet peeking out from under the heavy padded legs. While the idea was good, the construction of styro-foam blocks with shoes attached was hazardous to the actors, no matter how effective visually. The actors all had to

exercise due care when moving so that an ankle would not be twisted.

An oversight on the part of the designer was the omission of gloves until too late for practical use. She wished to have the Man and Woman Dolls all one color and found it bothersome visually to see pale pink hands for these two dolls. The gloves provided at the next to the last dress rehearsal proved to be too stiff and totally unmanageable for the actors in so short a time. If gloves were to have been used, the designer ought to have provided them about the time she provided the shoes, so that the actors could get used to doing things with gloves just as they had to learn to move with accuracy in the shoes and later in the bulky suits.

The make-up for the large celastic heads was exaggerated according to the design sketches, but on stage this overdoing of the characteristics failed in its intent. This designer did not know that what she was doing was going to appear less than serious. Her creations were ugly and a little repulsive on paper; they were merely stale stock jokes on stage. As was mentioned before, the comedy of the hyperbole was present, not the horror.

In concluding this analysis, this designer would like to state that the entire visualization of Motel was not successful. There was an unrealized dichotomy between what the director conceived and blocked and what the designer

conceived and built. The director aimed toward the negative menace presented by the playwright. The designer aimed at the laughable romp.

Summary

In closing, this designer feels she should try an evaluation of the visualization of America Hurrah as a whole. This is difficult, since there were many facets of three separate plays. Everything being considered, the designer thinks that the visual aspects held together rather well, except in Motel. The lighting was by far the best aspect in the technical production. Unfortunately, excellence in an otherwise average visualization does not add up to the unity desired by the designer. Keeping in mind the problems with Motel, the designer would place the costumes as the next best aspect and the scenic element as the least achieved facet.

Ideas--both good and bad--were made into tangibles and used throughout the three plays. An enormous amount was learned during production and, in writing this thesis, more knowledge has come from being required to put down specific thoughts. Rewarding, yes--backbreaking, yes--mindwrenching, yes--but this designer knows that America Hurrah was a worthwhile effort in attaining a better understanding of technical theatre.

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