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PARKER, JAMES E. A Visual Design for Molière's The Doctor in Spite of Himself. (1973)
Directed by: Dr. David R. Batcheller. Pp. 84.

It was the purpose of this study to provide designs for settings, costumes and lighting for a production of The Doctor in Spite of Himself, by Molière, to be performed at the Parkway Playhouse, Burnsville, North Carolina, July 12 through July 15, 1972. Research for these designs included performance conditions, architecture and fashions of Molière's time, the latter half of the 17th Century. A further study was made of the traveling troupes of the Italian Commedia Dell'Arte, since it was director F. Lee Alpaugh's intention to stage the Molière play as though performed by one of these impecunious traveling companies. It was from the scenarios of this improvisational theatre that Molière borrowed many of his plots and characterizations.

The designs were executed in Burnsville for the production and the results were subsequently analyzed by the Problems in Design class, and this writer was questioned by the examining committee on the day following the final performance of the play. Chapter Two of this thesis includes the drawings and other paperwork necessary to mount the production.

Chapter Three evaluates the designs as executed, which were found to be generally successful. Several possible superior alternatives to the choices actually made are also proposed in this final chapter.

A VISUAL DESIGN FOR MOLIÈRE'S

THE DOCTOR IN SPITE

OF HIMSELF

by

James E. Parker

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1973

Approved by:

David R. Batchelder
Thesis Advisor

APPROVAL SHEET

This thesis has been approved by the following committee of
the Faculty of the Graduate School at The University of North Carolina
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July 16, 1972
Date of Examination

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PART I

PLAY BACKGROUND AND DESIGN APPROACH

The play is based on the life of William Shakespeare, which will be presented at the Parkway Playhouse, New York, New York, July 12 through July 15, 1972. This production will be the author's first for A.A.A. since 1968. The author has a long history of writing plays and has written over 50 plays.

PART I

PLAY BACKGROUND AND DESIGN APPROACH

William Shakespeare, a playwright, actor, and poet, was born in Stratford-upon-Avon, Warwickshire, England, in 1564. He is one of the greatest writers in the English language. His works include plays, sonnets, and poems. He is best known for his tragedies, which explore the human condition. His plays have been performed for centuries and are still popular today. He is considered one of the greatest writers in the English language.

Shakespeare's life is the subject of a book by John G. Mitchell (1961), p. 125.

Shakespeare's life is the subject of a book by John G. Mitchell (1961), p. 125.

FIGURE

Act 1 Scene 1 1
Act 2 Scene 1 2
Act 3 Scene 1 3
Act 4 Scene 1 4
Act 5 Scene 1 5
Act 6 Scene 1 6
Act 7 Scene 1 7
Act 8 Scene 1 8
Act 9 Scene 1 9
Act 10 Scene 1 10
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PART I

PLAY BACKGROUND AND DESIGN APPROACH

The Doctor in Spite of Himself, by Molière, will be presented at the Parkway Playhouse, Burnsville, North Carolina, July 12 through July 15, 1972. This production will be a directing thesis for M.F.A. candidate R. Lee Alpaugh and a design thesis for this writer.

Play Background

Molière was born Jean-Baptist Poquelin in Paris in 1622 to Jean Poquelin, a prosperous upholsterer, and Marie Gressé.¹ While traveling the French provinces as an actor, he took the name of Molière to avoid embarrassing his family. Stage struck from an early age, Molière, according to all biographical sources, was a great admirer of the Italian improvisational theatre, the Commedia Dell'Arte, and, by factually unproven tradition, was trained in the Commedia techniques by actor Tiberio Fiorilli (Scaramouche).²

Following a less than untroubled period of touring the provinces, Molière and his company came to Paris and performed regularly at the Salle de Petit Bourbon, under the patronage of the Duke of

¹George Freedley and John A. Reeves, A History of the Theatre New York: Crown Publishers, 1941), p. 139.

²Karl Mantzius, A History of Theatrical Art in Ancient and Modern Times, Vol. IV: Molière and His Times: The Theatre in France in the 17th Century, trans. by Louise von Cossel (New York: Peter Smith, 1937), p. 42.

Orleans, brother to King Louis XIV. He played at this theatre, as well as later at the Palais Royal, in alternation with troupes of the Commedia Dell'Arte.³

The Doctor in Spite of Himself was written in 1666 and was first played as a companion piece to The Misanthrope which was experiencing a sagging box office. The exuberant farce did indeed aid the appeal of the more serious social comment of The Misanthrope. Says John Palmer of the play:

Almost more than any other farce of Molière, it depends on what he described as jeux de théâtre, and what the modern producer describes as "business." Bottle, bastinado and kisses wrongly bestowed count for much and all the most amusing turns of the plot are lifted, with the effrontery of genius, from other sources. It is distinguished, above other plays, less by comic insight or satirical purpose than by its astonishing gaiety--frank, sane, vital, blowing through it like a spring wind.

The play was predated by at least two lesser works from Molière's traveling days, Le Médecin Volant and Le Fagotier, which first explored the same plot and satirical ideas.⁵ Molière's own bouts with tuberculosis undoubtedly prompted the jabs taken at the pomposity of the medical profession⁶ which are less sharp in this play than in The Imaginary Invalid, his final work. Indeed, poking fun at any form of intellectual pretentiousness was at the root of most of Molière's works.

Various authors disagree as to the extent to which Molière was influenced by the Commedia Dell'Arte, although it is generally conceded

³Winifred Smith, The Commedia Dell'Arte (New York: Benjamin Blom, Inc., 1964), p. 158.

⁴John Palmer, Molière (New York: Benjamin Blom, Inc., 1970), p. 421.

⁵Ibid., p. 103.

⁶Freedley, A. History of the Theatre, p. 149.

that many of his plots are direct adaptations. The Dottore or Doctor of Commedia was surely the forerunner to the whole line of pedants whom Molière satirized so brilliantly. The old men outwitted by the young lovers, the impertinent maids and resourceful valets of Molière are all to be found in the earlier pieces.⁷ Another similarity is the resolution of the play through plot rather than character. Whether or not Molière really felt that human nature could not be changed, his characters remain much the same at the end of a play,⁸ as the Commedia stereotypes remained unchanged to do later battle with another set of situations.

Because The Doctor in Spite of Himself falls outside the range of the social comment comedies such as Tartuffe, The Miser, and The Misanthrope, the director of this production has decided to mount the piece in the style of the Commedia.

Design Approach

As a part of this Commedia concept, the production will begin with the business of actors setting up the stage for the performance and getting into costume. The designer must then provide accoutrements that will demonstrate to a contemporary audience the nature of the physical style of the itinerant players, indicate the locations of the action of the play, and moreover be quickly and easily manipulated so that the preparatory action remains theatrically interesting to watch.

⁷Palmer, Molière, p. 102.

⁸Oscar G. Brockett, History of the Theatre (Boston: Allyn and Bacon, Inc., 1968), p. 245.

Another factor, perhaps equally influential, is the summer stock situation in which the play will be mounted. The lesser amount of time to produce, and the problems of the other plays of the season which immediately surround it, are considerations which must be taken into account in both the design and direction.

The Setting

Pictures of the settings for the original productions of Molière's plays are limited, the most frequently reproduced picture being of The Imaginary Invalid as performed in the outdoor theatre at Versailles for the pleasure of Louis XIV. Here an elaborate proscenium frames a large playing space, backed by painted perspective, and topped by ornate chandeliers. Such a setting is at distinct odds with the idea of a traveling troupe doing a farce about a woodcutter unwillingly turned doctor.

Later productions in the 19th and 20th Centuries documented in books on scene design offer little help for the spirit of improvisation. Although generally handsome, most of the settings viewed are essentially realistic and complete, the major concern of the designer being to depict the location of the action. Even the less realistic settings have a certain cold distance about them. None of these settings convey the immediacy of a company scratching for a living by doing their pieces when and where an audience gathers, with such make-shift materials as they might find available.

In researching the Commedia troupes, pictures of their scenery are also found to be extremely few and small. The most impressive

illustrations tend to come from Watteau in the 18th Century and Callot in the 16th. In either case, the scenery, as such, is not clearly shown. The use of non-specific settings appears to have been typical, even in Molière's days at the Palais Royal, but this convention seems inappropriate for a contemporary audience, accustomed to seeing comedy played against a background at least representational if not photographically realistic.

It becomes apparent that the designer must find his own style, perhaps pulling details from periods other than Molière's own, to best express the director's concept of the production. In looking through the available material, one picture in particular conveyed the spirit of the production style. From the front of the proscenium of an obviously temporary stage set up in a city square, wires were stretched across the audience area and supported a canopy, evidently capable of being stretched out further to shade the spectators from the sun.⁹ Although the picture is taken from the late 18th Century, the atmosphere of the suspended canopy and its make-shift rigging spells for this writer the basic scenic image for the play: cloth, capable of being folded up for easy traveling, and wires, coilable to be restrung at the next temporary playing site.

From another source is a written description of the stage for the traveling company:

The platform itself was divided into two unequal sections by a large drop-curtain suspended between two poles, making a back-stage and a fore-stage. The back-drop generally had painted on it a scene of some public square with houses and streets in

⁹Smith, Commedia Dell'Arte, p. 318.

perspective. Two or three slits cut in the canvas served for the entrances and exits.¹⁰

Unframed cloth, painted to look like wood or stone, will inevitably retain its inherent mobility as an actor pushes his way through the slits. The idea of a building being draped out of the way, and the physical size and three-dimensionality of the actor proclaiming the painted perspective an artificial device, provide the answer to the problem. Location can be depicted, letting a modern audience know where the action is to occur (a service which years of realistic scenery has taught it to expect) but the depiction will be obviously theatrical. The actor will be seen hanging the painted cloth, responding as a character to the picture on it, and as an improvisational actor he can make use of its physical nature as cloth for comic business. Such a setting will allow the play to operate at many levels simultaneously.

Unlike many Molière plays, The Doctor in Spite of Himself requires three sets rather than one: a forest, a room in Geronte's home, and his garden. To accomplish this, the single back-cloth idea will be adapted to a series of relatively narrow tabs placed at various positions on stage and changed from act to act. Although the idea of stretched wire with its inevitable droop in the middle is appealing, it is impractical in terms of actual rigging, particularly where time is a factor. To facilitate the necessary locale changes the tabs will be suspended from existing flyable pipes, but the improvisational feeling

¹⁰Pierre Louis Duchartre, The Italian Comedy (New York: Dover Publications, Inc., 1966), p. 57.

will hopefully be maintained by the deliberate sag of the cloth between points of attachment. A pair of double-sided tabs, for the interior and exterior of Geronte's house reversed by the actors in front of the audience, will also add to the concept of a setting coming out of a trunk.

The next consideration for research is the style in which to paint these cloths. Books of scenic designs of the 17th and 18th Centuries abound in perspective vistas in meticulous detail, all of which make the head of a summer stock designer swim. Painting such things in one week is impossible. In many of these drawings, there is also a lack of relatedness to the simple earthy story of a woodcutter who poses as a doctor to avoid being beaten. From the first act forest, Sganarelle goes to the home of Geronte, a well-to-do Bourgeoise, and the difference in the two locales must be shown within a unified overall production style. Managing the interior and exterior scenes in a multi-set play is a problem in realistic productions, because the exteriors always look more artificial with their arbitrarily placed masking elements. In this production, where artificiality is a desired quality, the problem is reversed; the interior must look as artificial as the forest, and both must look artificial in the same way.

A sketch for a forest scene by Bernardino Gallinari led to a stylistic answer to this problem of unity.¹¹ Although the sketch is from the 18th Century and the composition is formally balanced, there is a loose, casual air about the rendering of the trees, done in pen

¹¹János Scholz, ed., Baroque and Romantic Stage Design (New York: H. Bittner and Company, 1950), plate 51.

wash. The rough nature of the sketch is definitely in key with both the traveling troupe concept and the knock-about quality of the first act with its multiple beatings. The steep foreshortening of the rows of trees as they grow more distant suggests that by using shorter drops upstage, the perspective could be forced, and the sense of depth made greater.

A drawing by Ferdinando Bibiena,¹² full of exuberant, curling Baroque architectural detail is also rendered in the same free manner. Another sketch by Giovanni Piranesi¹³ shows corniced arches revealing further arches receding at angles, and its extremely free, almost scribbled style is a casual counterpart to the formal background of the Versailles production of The Imaginary Invalid mentioned earlier. Thus it would appear that a drawing and painting style, loose and free in character, could successfully encompass the contrasting locales and still maintain a unified look for the production. With elaborate detail only implied, painting drops for three sets should be possible in the time available.

The symmetrical trellises and spurting fountains of a garden by Fabrizio Galliari,¹⁴ and the colonnaded arches of trimmed boxwood, controlled and yet free, by the brothers Galliari,¹⁵ will provide raw material for the third act drops. Indeed, details from any historically

¹²Ibid., plate 22.

¹³Ibid., plate 69.

¹⁴Mercedes Viale Ferraro, La Scenografia del 700 e i fratelli Galliari (Torino: Edizioni D'Arte Fratelli Pozzo, 1963), p. 208.

¹⁵Ibid., p. 153.

appropriate source may be borrowed and translated into the freely sketched style.

The fact that scene painting in the 17th Century employed a limited and often monochromatic palette¹⁶ can also be used to help the unity of the production style. Use of a particular color scheme for each of the three settings will not only be historically correct, but will help keep the focus on the actors, always advisable in farce.

The question arises as to whether the few items of furniture necessary should be realistic, such as a company might travel with, or if they should be rendered in a style similar to the sketchy line and wash drawings on the scenic cloth pieces. To this writer it seems that this answer can only be found when the degree of abstraction in the playing is established in early rehearsals. Also affecting this decision will be the extent to which the scenery-setting-up prologue itself is handled realistically. If this section becomes obviously choreographed, resulting in a deliberate abstraction of a group setting up their show, then props should be treated in a manner similar to the painted style of the scenery. If, however, the feeling is that these particular actors are actually setting up for this particular audience, the props should duplicate the reality of the actors.

The Costumes

The actors' place in the total production picture, and the appropriate look for them, must be considered next. As with the scenic

¹⁶Scholz, Baroque Stage Design, pp. xii, xiii.

style, the costume style will not leap ready-made out of the pages of a book. Since the traveling Commedia troupe concept is in a sense super-imposed on the script, the costumes will relate to the scenery in a different manner than if the play were done "straight." The 1972 Parkway Playhouse actors are not only portraying Sganarelle, Martine, et al., but are also playing 17th Century actors who are portraying Sganarelle, Martine, et al. In another directorial concept the actors might be costumed in painted muslin similar to the scenic pieces, but in the traveling troupe concept it seems necessary to establish the players as actors as well as characters.

Another part of the costume problem is to provide potential for Molière's jeux de théâtre in the play itself, and in the set-up introduction to the performance. Hats, aprons, jackets, and other accessories contained in the company's trunks, and put on before the audience, will imply actors getting into costume without the time consuming process of putting on entire costumes.

While the theatrical lineage of many of Molière's characters can be traced back to their Commedia roots, this play is ultimately about Molière's people, and a slavish return to their forbears for costume style may be academic research pointlessly wasted on modern audiences. It seems wisest simply to express character through costume of the 17th Century, relying on Commedia costumes only where they can enhance the character as recognized by a modern audience.

By consensus of several references, Molière's Sganarelle is a descendant of Commedia's Brighella, and green and white are the colors ascribed to him. In the script Sganarelle's costume is described as

yellow and green with a neck ruff, and one may assume that the yellow is a variation of Molière's own. This is one instance where the traditional Commedia costume may be preferable to what a woodcutter in 1666 would have actually worn. A variant of Brighella, but less murderous in character, is Mezzatino. As depicted by Watteau¹⁷ and others,¹⁸ this ancestor of Sganarelle wore vertically striped garments, a ruff, and a large floppy beret. It would seem to this writer that this version of the tradition would be more in line with Molière's clownish character than the livery-like costume seen on Brighella, Scapin and Flautino¹⁹ which utilizes horizontal strips of braid trimming. The doctor which Sganarelle impersonates is also a specific Commedia character, and his tall black hat and long black robe are logically and legitimately borrowed from the earlier source.²⁰

Geronte, Lucinde's father, bears a resemblance to Pantalone, who regularly opposed the lovers in Commedia scenarios. Although this parallel is less marked than that of Argan in The Imaginary Invalid, Geronte might well wear an adaptation of Pantalone's red jacket and trousers, and black coat.²¹ His social status should be reflected, however, perhaps through the use of brocade or other rich material.

¹⁷Allardyce Nicoll, The World of Harlequin (Cambridge: University Press, 1963), p. 78.

¹⁸Giacomo Oreglia, The Commedia Dell'Arte, trans. by Lovett F. Edwards (New York: Hill and Wang, 1968), p. 130.

¹⁹Nicoll, Harlequin, pp. 76, 77.

²⁰Lucy Barton, Historic Costumes for the Stage (Boston: Walter H. Baker Company, 1961), p. 281.

²¹Nicoll, Harlequin, p. 44.

While the servants Valere and Jacqueline have earlier counterparts in Harlequin and Franceschina, the relationship is general rather than specific. To put Valere in Harlequin's diamond-patched garb would seem to push the parallel further than Molière intended and imply an importance to the plot which Valere does not have in this play. Jacqueline's costume must announce her function as wet nurse and provide the motivation for Sganarelle's comic business with her ample bosom, and there are Commedia costumes which are adaptable for this purpose.

Sganarelle's wife, Martine, and Jacqueline's husband, Lucas, and Monsieur Robert (changed to a female for this production) cannot be directly traced to specific characters, so there is no reason to force them into recognizable Commedia costumes. They are all lower class characters and since social distinctions are not clearly mirrored in Commedia costumes, peasant and regional costumes of France, which more or less transcend fashion eras seem to be a source of inspiration for these characters. The starched white caps in various silhouettes,²² an apron which ties in back at a point below the knees as well as at the waist,²³ and heavy woolen knee-high spats over wooden shoes²⁴ should be useful and interesting costume details. Besides helping to establish the differences between servant and master, they will be devices in the prologue since they are items easily put on by the actors.

²²Aline Keim (présentés) and Line Coline (texte), Les Costumes du Pays de France (Paris: Editions Nilsson, no date), plates 11, 47, 50, 51.

²³Ibid., plate 55.

²⁴Joseph Gauthier, ed., Costumes Paysans (Paris: Ch. Massin, 1930), plate 39.

The lovers in Commedia were simply costumed in fashions of the time, as will be the lovers in this play, Lucinde and Leandre. It is the choice of this writer to use fashions from a slightly earlier period than 1666 for the lovers, as more appropriate to the simplicities of the script and the itinerant players production concept. The broader lines of the earlier feminine silhouette should emphasize the doll-like quality of Lucinde. Bouffante sleeves and wide bertha seem more ingenuous than the standing headdress and conical skirt of the later 17th Century. For Leandre, the Eton type of jacket and loose knee length trousers of the early Cavalier period can help underscore his boyish impetuosity.

The director has suggested the possibility of using masks for this production. Masks were an essential part of Commedia,²⁵ and were also used by Molière in some of his plays, particularly for the Doctor figures.²⁶ Even in Commedia, not all characters were masked, the lovers being a consistent example, nor did Molière use them for all actors. While it is academically defensible to use masks, and intellectually logical to do so, it is the feeling of this writer that it would be a mistake to do so under the circumstances of this production. Neither modern actors nor modern audiences are familiar with the use of masks, and to attempt in a week's time (for a non-urban, and less than theatrically sophisticated audience) to make the device work seems to be asking for unneeded trouble. It has been this writer's experience

²⁵Nicoll, Harlequin, p. 40.

²⁶Alfred Simon, "The Elementary Rites of Molière's Comedy," in Molière: A Collection of Critical Essays, ed. by Jaques Guicharnaud (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 35.

with masks that they interfere with comic playing and put up a definite barrier to audience response. The costumes could also be affected by the use or non-use of masks, their use calling for a more abstracted and less literal style. However, like all good designers, one remains open to persuasion by the director, if his reasons seem sufficiently valid.

The Lighting

Lighting for the production is the final area of consideration. Commedia troupes usually performed out of doors in daylight, as evidenced in the painting which set off the chain of design decisions reached thus far. To imply such sunshine in an indoor theatre at night seems a little ridiculous. It would not be inconsistent to perform with the houselights on, duplicating the condition of oil and candle lit theatres of Molière's time. However, since the houselights at Parkway are so dim, the festive atmosphere of bright chandeliers is impossible to achieve. Also because of modern audiences' orientation to a dark house and a lighted stage, this convention seems wisest to maintain.

The stage lighting should be bright and as even as possible, with some side lighting used to further the contrast between three-dimensional actors and two dimensional scenery. Color should be used to enhance costume and setting, but not be obvious. In any event, gratuitous lighting "effects" are definitely out of place in this production scheme.

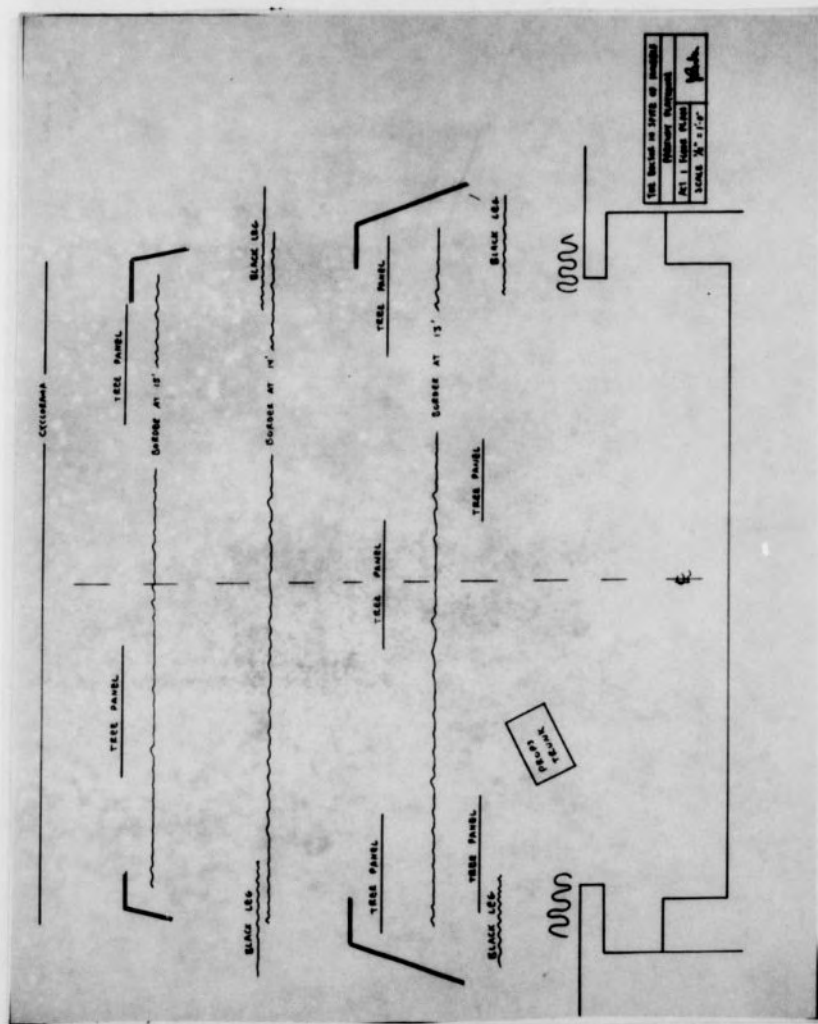
Summary

In summary, theatricalism will be confined largely to the setting and the playing of the script itself. This will stand in contrast to the reality of actors producing the "magic" of the theatre before our very eyes. Lighting will be bright but unobtrusive. Thus a style which conveys the spirit of a traveling Commedia company performing a work by Molière should be achieved for a modern audience.

PART II**THE TECHNICAL PRODUCTION**

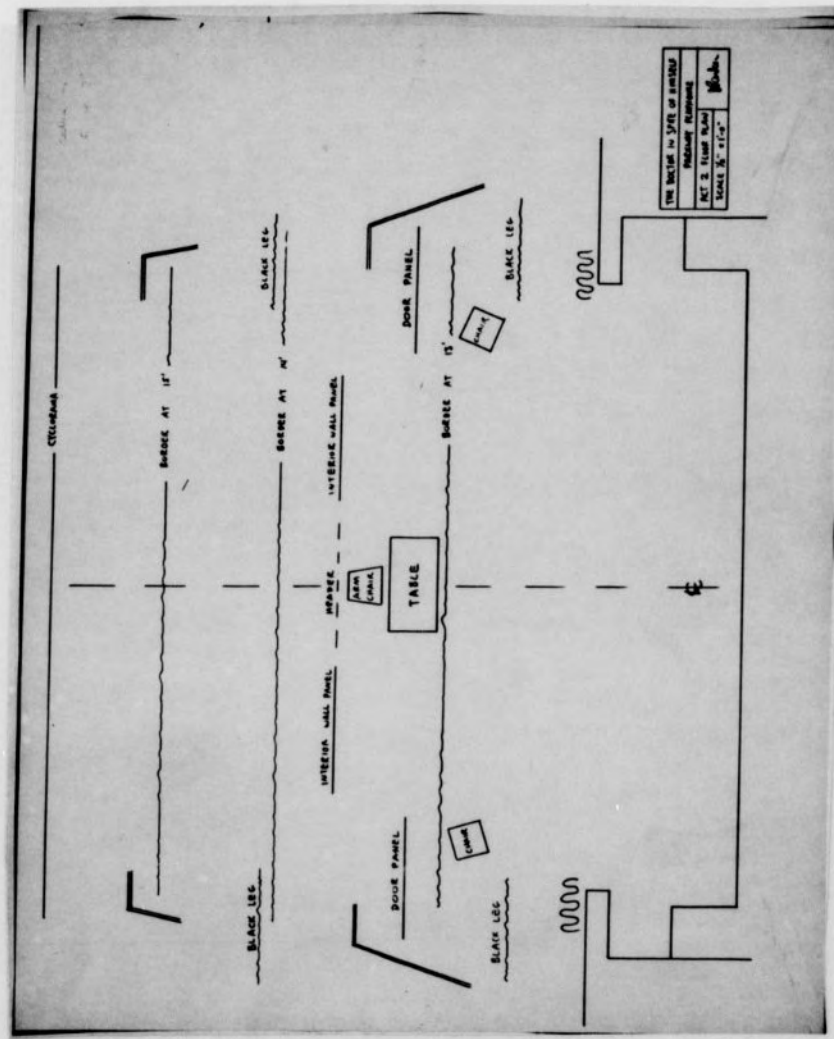
THE SETTING

FLOOR PLANS



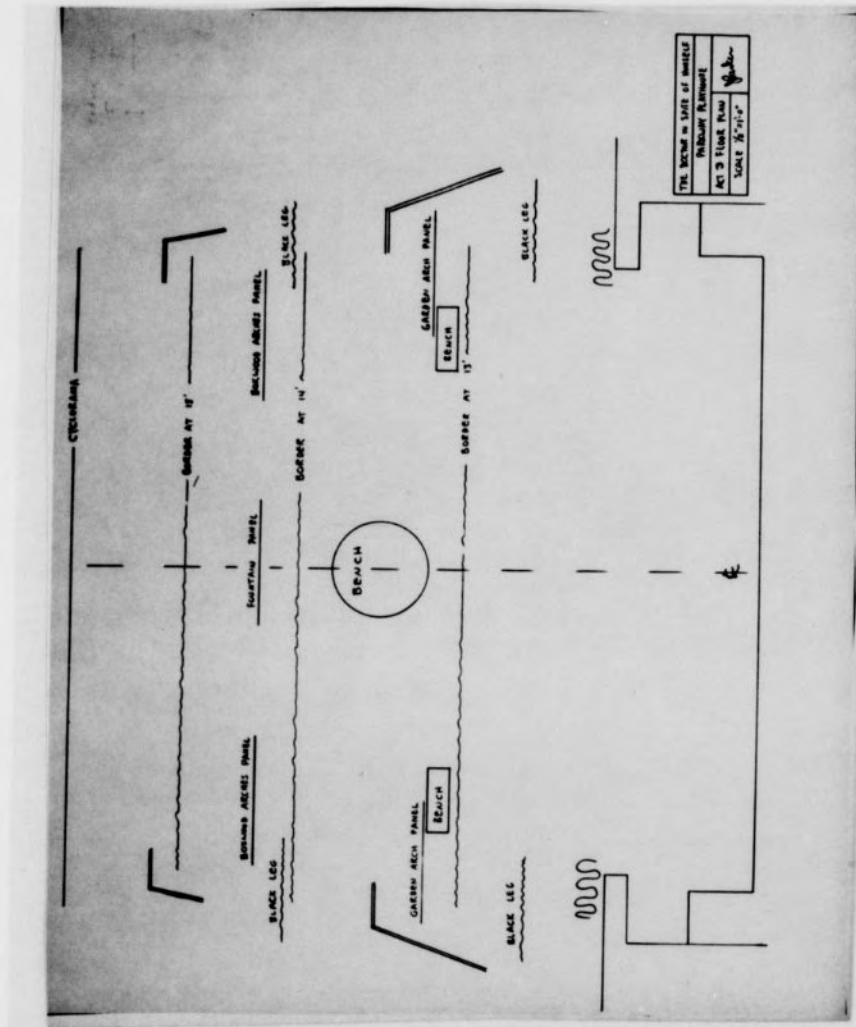
Act I Floor Plan

Figure 1



Act 2 Floor Plan

Figure 2



Act 3 Floor Plan

Figure 3

DESIGNER'S RENDERINGS



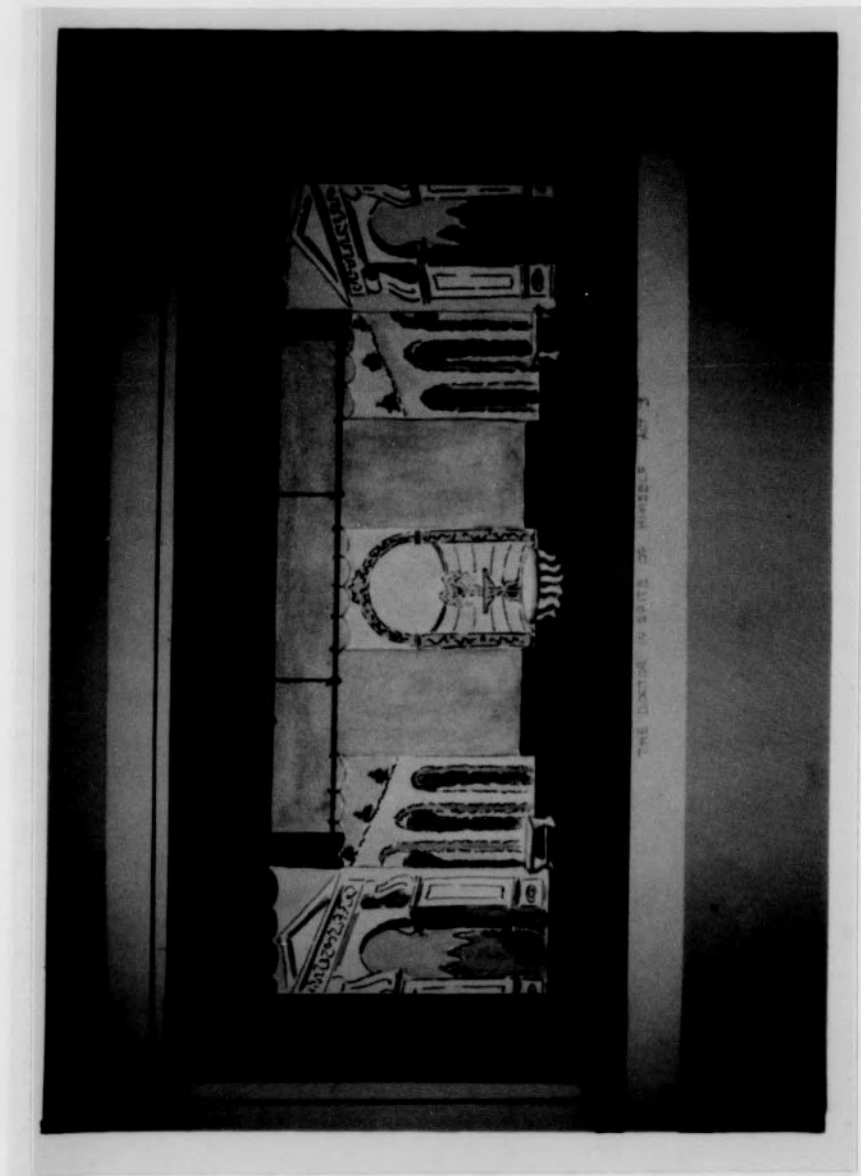
Act 1 Rendering

Figure 4



Act 2 Rendering

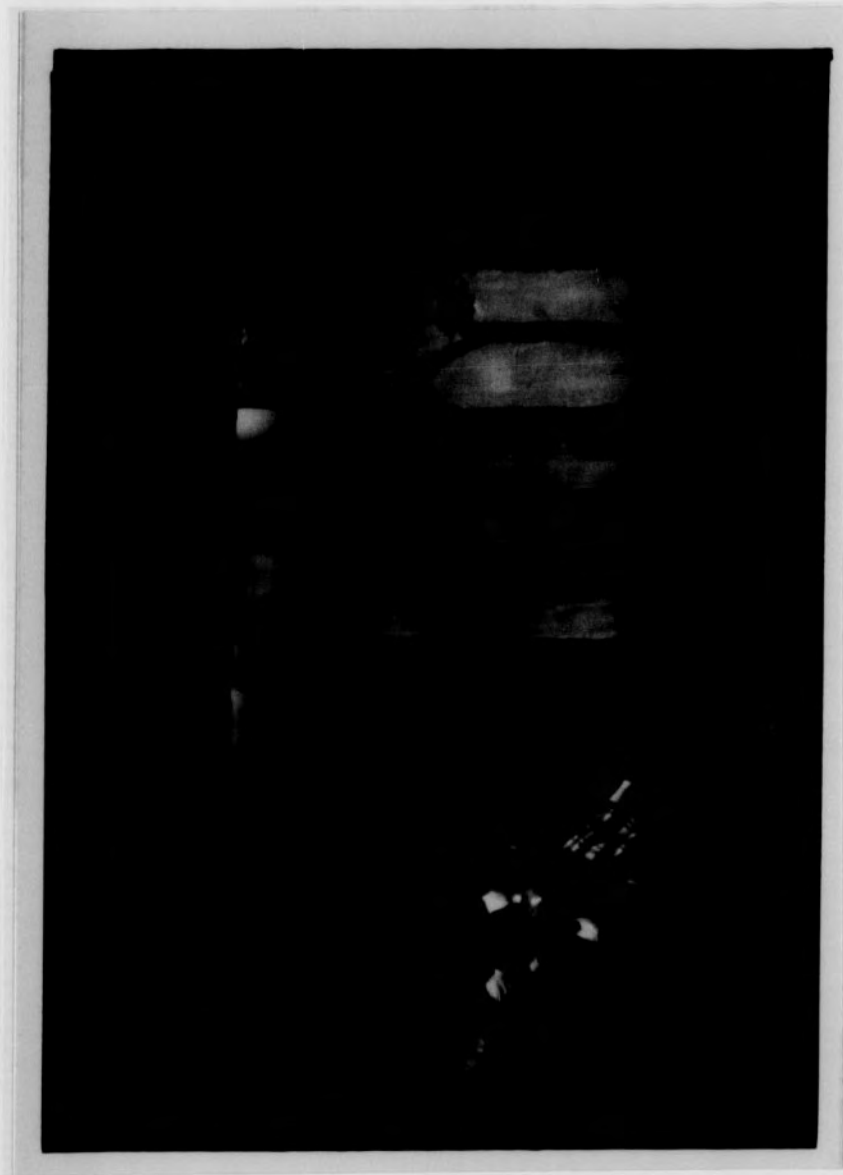
Figure 5



Act 3 Rendering

Figure 6

SET PHOTOGRAPHS



Act 1 Set Photograph

Figure 7



Act 2 Set Photograph

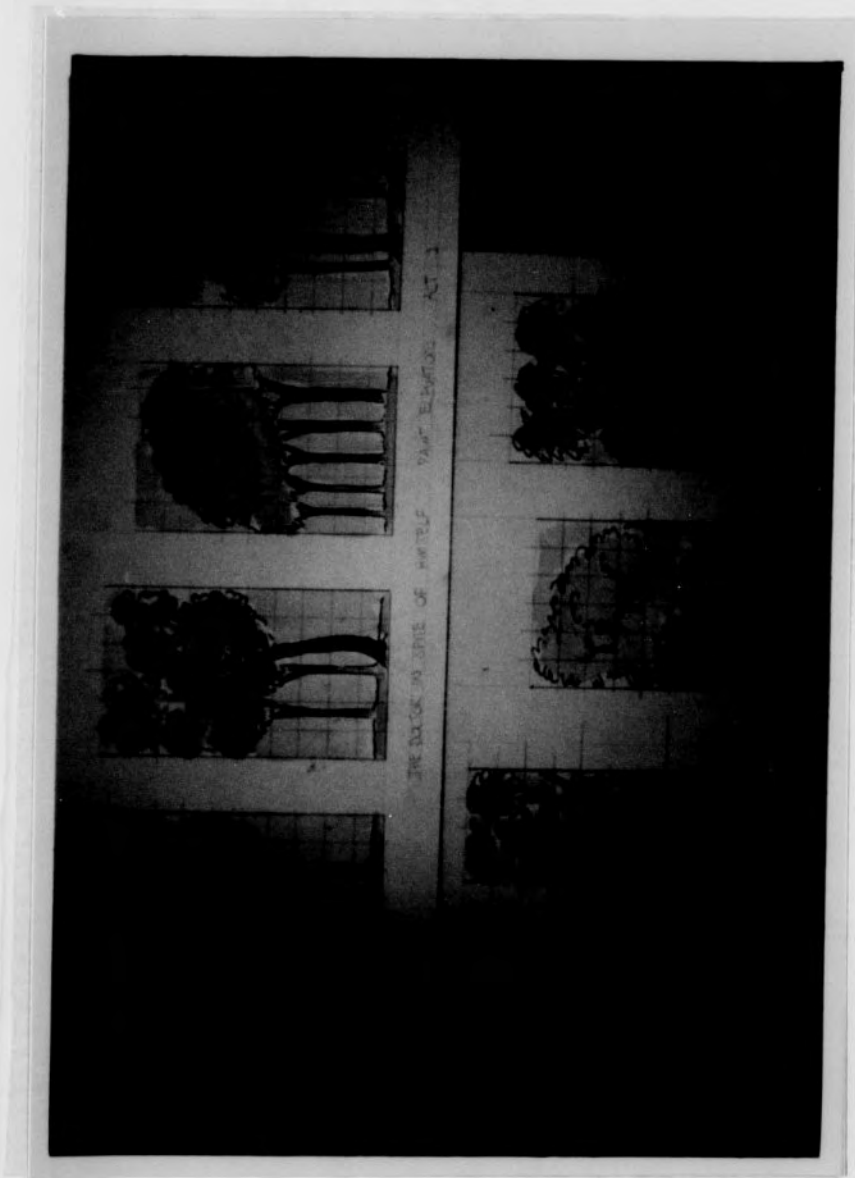
Figure 8



Act 3 Set Photograph

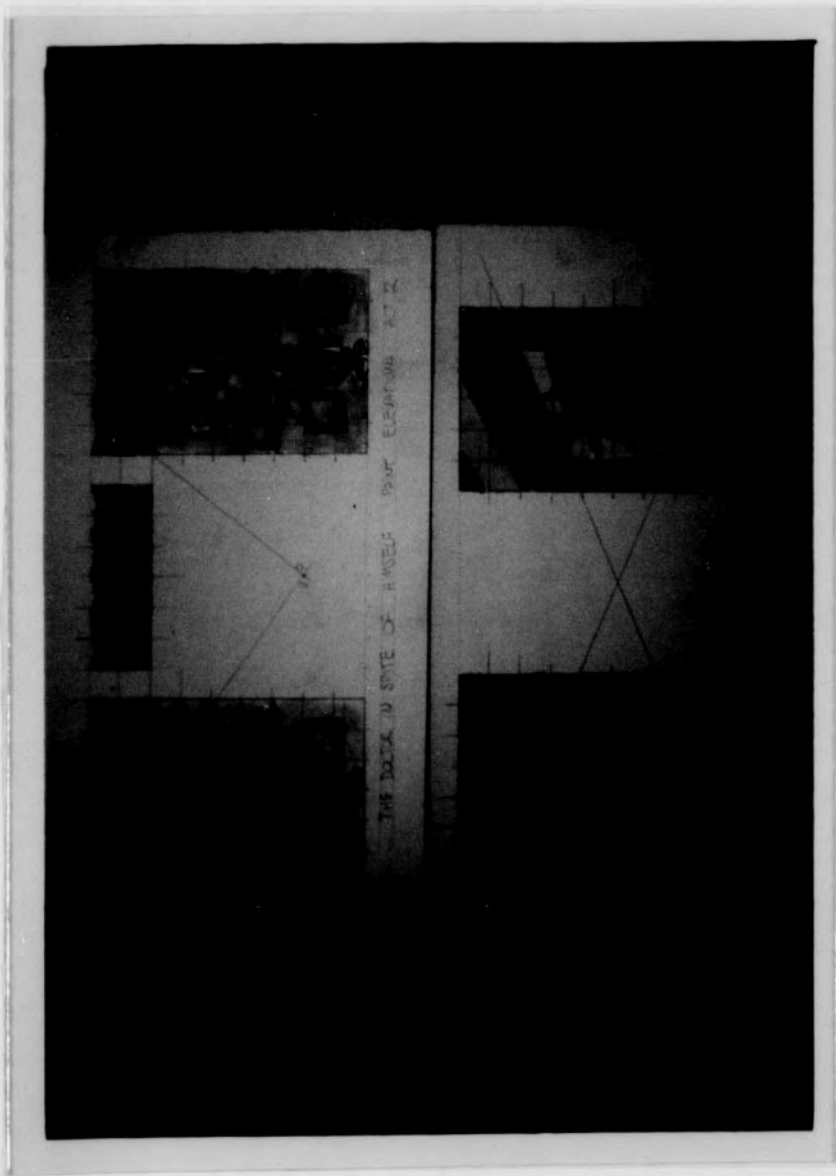
Figure 9

PAINT ELEVATIONS



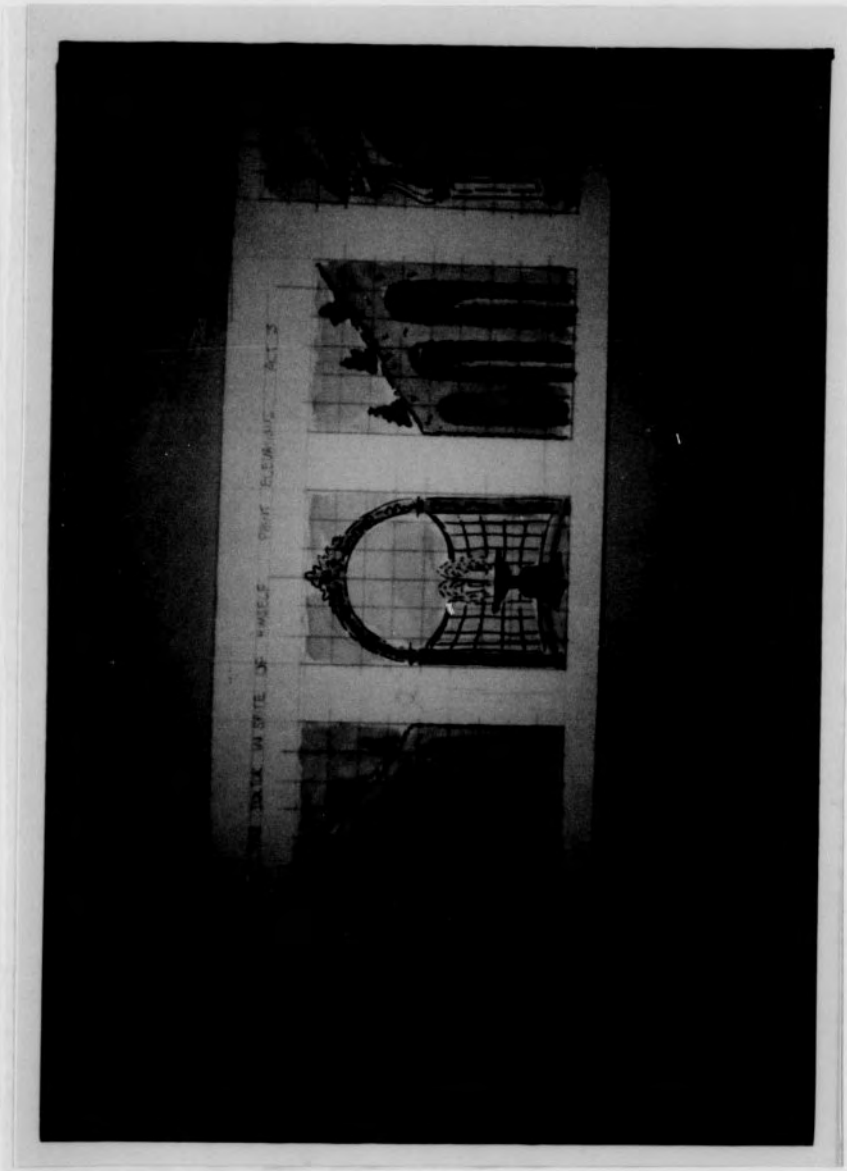
Act 1 Paint Elevation

Figure 10



Act 2 Paint Elevation

Figure 11



Act 3 Paint Elevation

Figure 12

TABLE I

PROPERTIES AND FURNITURE PLOT

Act One

Costume trunk (see items from costume plot) - in lobby
 Properties trunk with:
 5 setting pencils
 long slapstick - in lobby
 Short slapstick - off right, Mrs. Robert
 Axe with breakaway head - off left, Spangville
 Wine skin - off left, Spangville
 Two long chairs - off left, Spangville

PROPERTIES AND FURNITURE PLOT

Act Two

Table with:
 apothecary bills
 ink well and quill pen - Center stage
 Two stools at table
 Two matched straight chairs - down right and down left
 Fan - off left, Leandra
 Desk cloth - off right, Jacqueline
 Hobby bag - off left, Leandra
 Hobby bag - off left, Leandra

Act Three

Round bench with glasses - center stage
 Two matched benches benches - down right and down left
 Watering can - off right, Jacqueline
 Paragon letters - off right, Leandra

TABLE 1
PROPERTIES AND FURNITURE PLOT

Act One

Costume trunk (see items from costume plot) - in lobby
Properties trunk with:
 5 setting panels
 long slapstick - in lobby
Short slapstick - off right, Mme. Robert
Axe with breakaway head - off left, Sganarelle
Wine skin - off left, Sganarelle
Two long slapsticks - off right, Lucas and Valere

Act Two

Table with:
 apothecary bills
 ink well and quill pen - Center stage
Arm chair at table
Two matched straight chairs - down right and down left
Fan - off left, Lucinde
Dust cloth - off right, Jacqueline
Money bag - off left, Geronte
Money bag - off left, Leandre

Act Three

Round bench with planter - center stage
Two matched backless benches - down right and down left
Watering can - off right, Jacqueline
Parchment letters - off right, Leandre

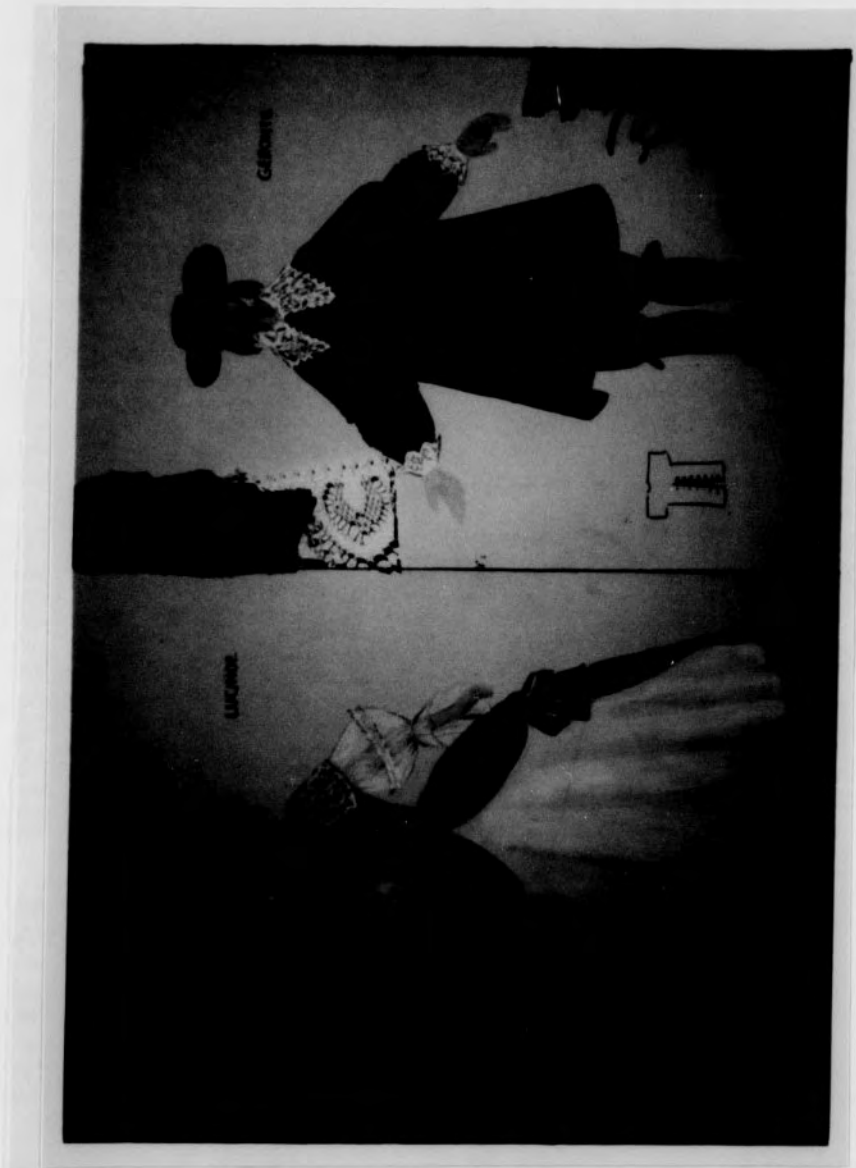
THE COSTUMES

COSTUME RENDERINGS



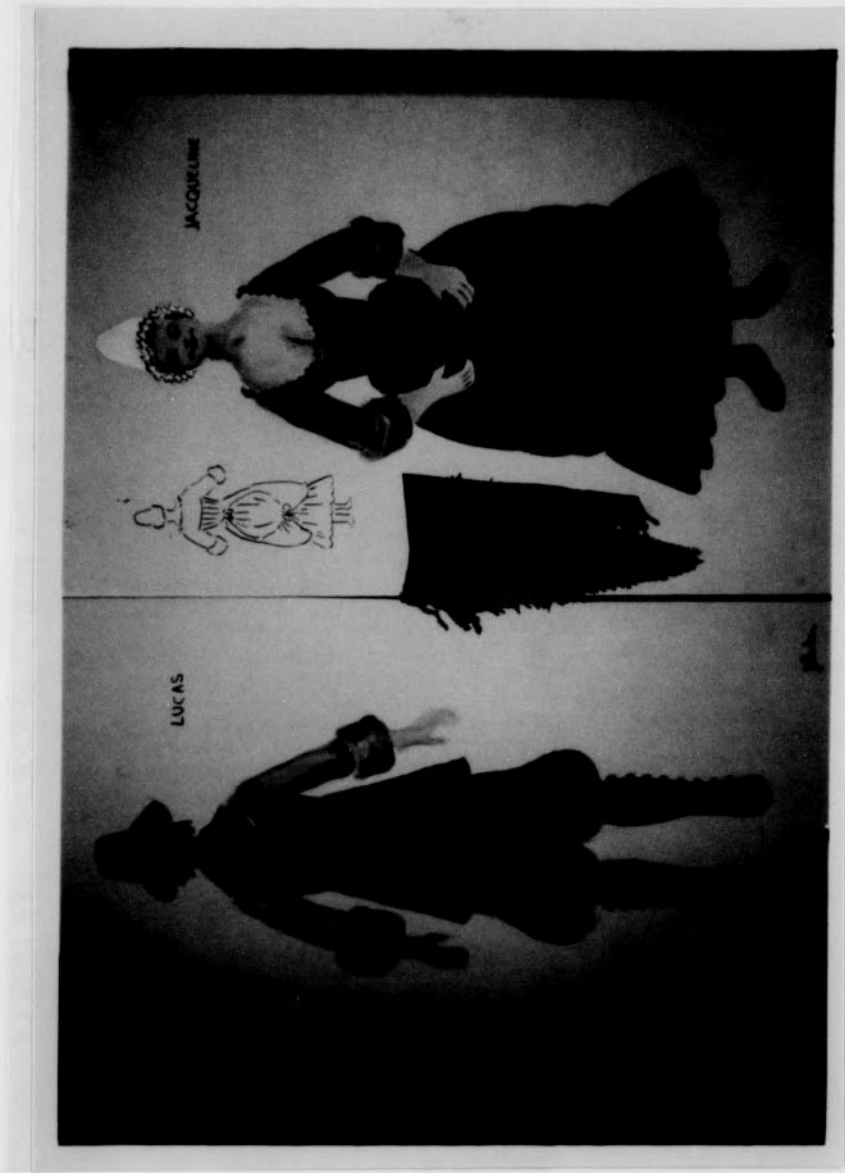
Costume Renderings

Figure 13



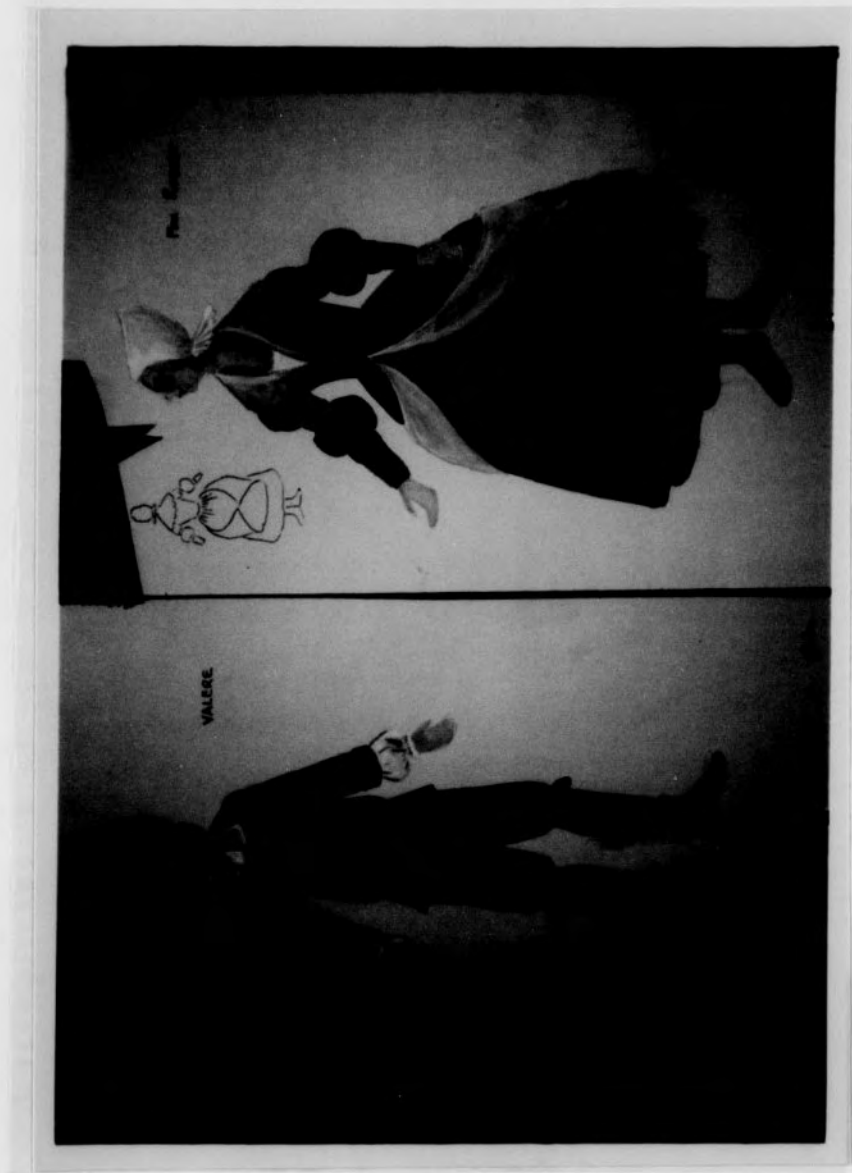
Costume Renderings

Figure 14



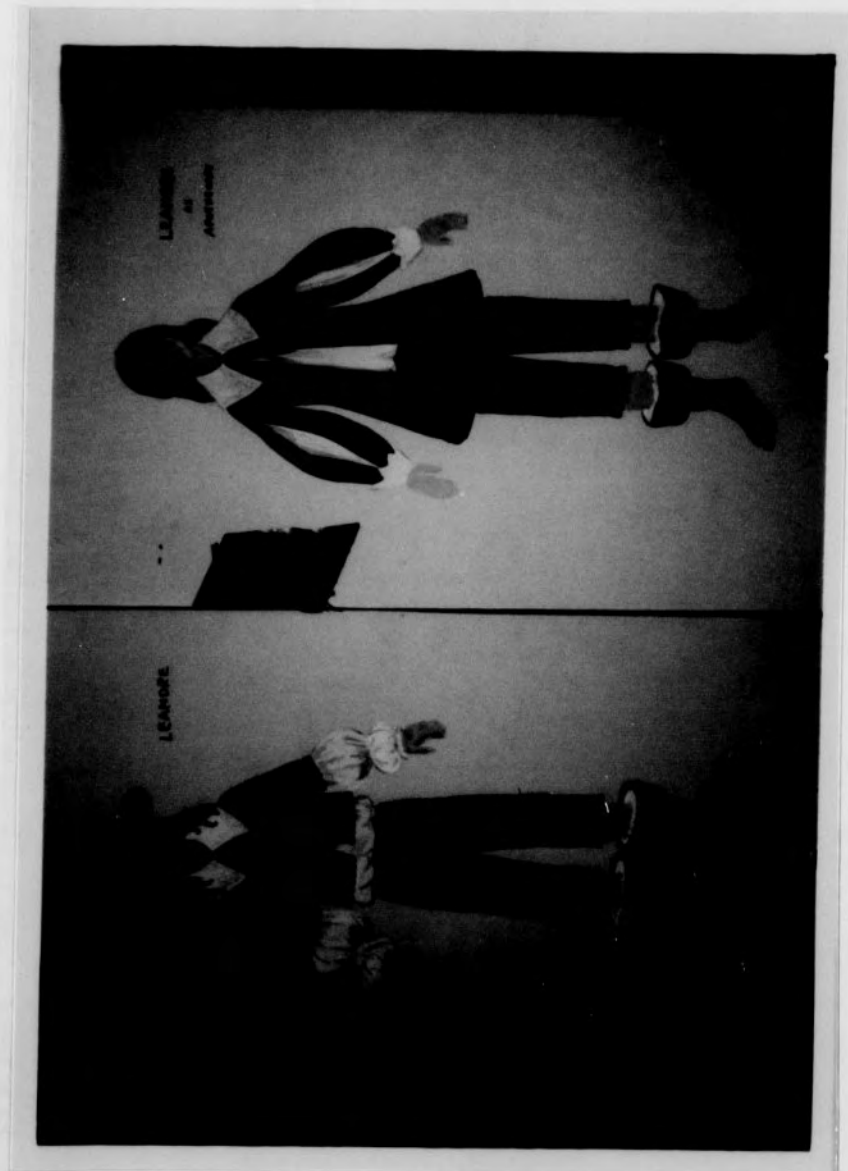
Costume Renderings

Figure 15



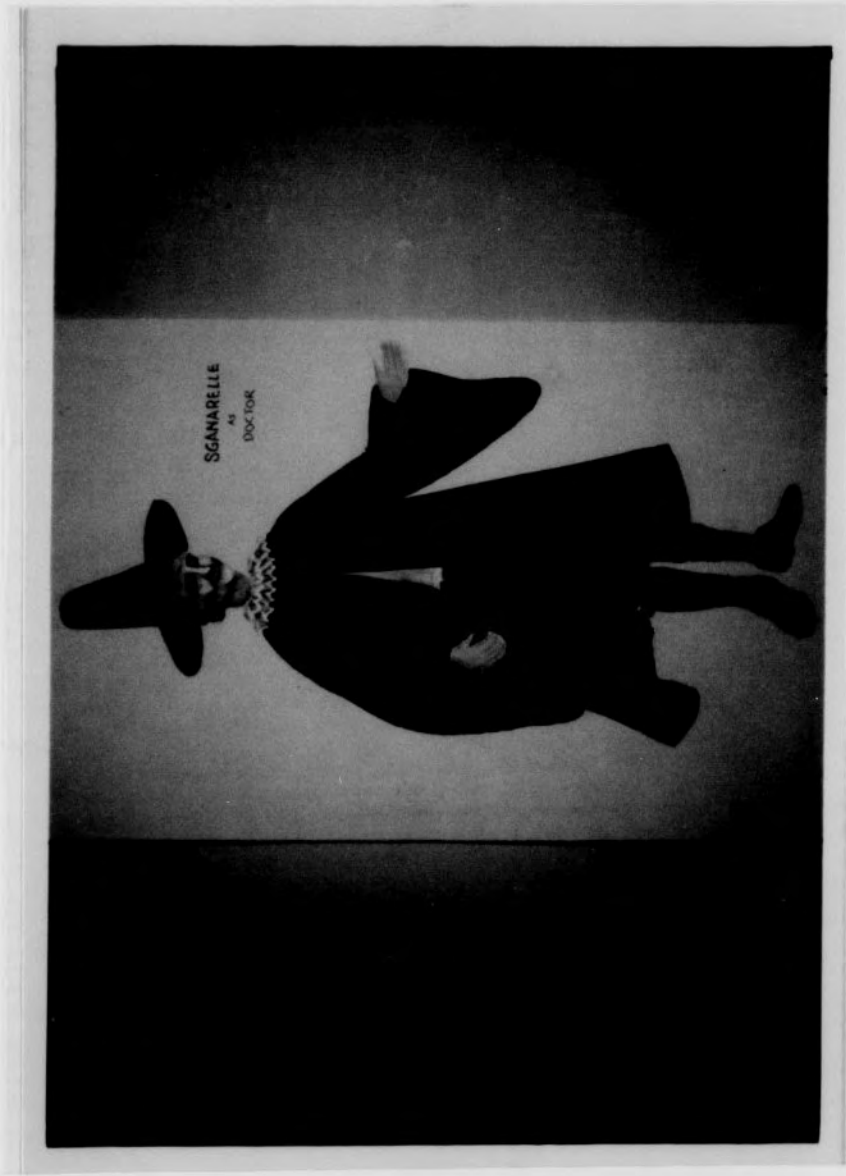
Costume Renderings

Figure 16



Costume Renderings

Figure 17



Costume Renderings

Figure 18

TABLE I

COSTUME PLOT

Marsella

White shirt with buff
 Yellow and green striped jacket*
 Yellow and green striped pants
 Gray tights
 Striped boots*
 Black shoes
 Black shoe bows

Eve Ann Lee

COSTUME PLOT

Black doctor's coat
 Tall black hat

Willie

White cap
 Green bodice with lacing
 Flaid skirt
 White petticoat
 White pantalettes
 Flaid tights
 Red shoes

Lucille

Red velvet coat
 Red velvet knee pants
 Black water coat*
 Red tights
 Black shoes with bows
 Black hat

Lena

Red shirt
 Orange knee pants
 Tan leggings
 Leather vest with lacing*
 Brown shoes with bows
 Felt hat

*Items placed in costume trunk, brought through audience by actors.

TABLE 2

COSTUME PLOT

Sganarelle

White shirt with ruff
 Yellow and green striped jacket*
 Yellow and green striped pants
 Grey tights
 Striped beret*
 Black shoes
 Black shoe bows

For Act Two

Black doctor's gown
 Tall black hat

Martine

White cap*
 Green bodice with lacings
 Plaid skirt
 White petticoat
 White pantalettes
 Pink tights
 Brown shoes

Geronte

Red velveteen jacket
 Red velveteen knee pants
 Black outer coat*
 Red tights
 Black shoes with bows
 Black hat

Lucas

Tan shirt
 Orange knee pants
 Taupe leggings
 Leather vest with lacings*
 Brown shoes
 Felt hat

*Items packed in costume trunk, brought through audience by actors.

TABLE 2--Continued

Valere

Light beige shirt
 Brown and blue jacket*
 Brown knee pants
 Taupe tights
 Brown shoes
 Blue felt hat*

Leandre

White shirt
 Blue velvet bolero*
 Blue velvet trousers
 Grey tights
 Cuffed boots

As Apothecary

Purple corduroy jacket
 Red wig

Lucinde

Aqua moiré gown
 White brocade underskirt
 White petticoat
 White tights
 Pink ballet slippers

In Prologue

Lavender and blue bodice
 Lavender skirt
 Grey headscarf

Jacqueline

Brown blouse
 Maroon and navy cumberbund
 Maroon skirt
 Orange apron*
 White cap
 Navy tights
 Black ballet slippers
 Two white petticoats

*Items packed in costume trunk, brought through audience by actors.

TABLE 2--Continued

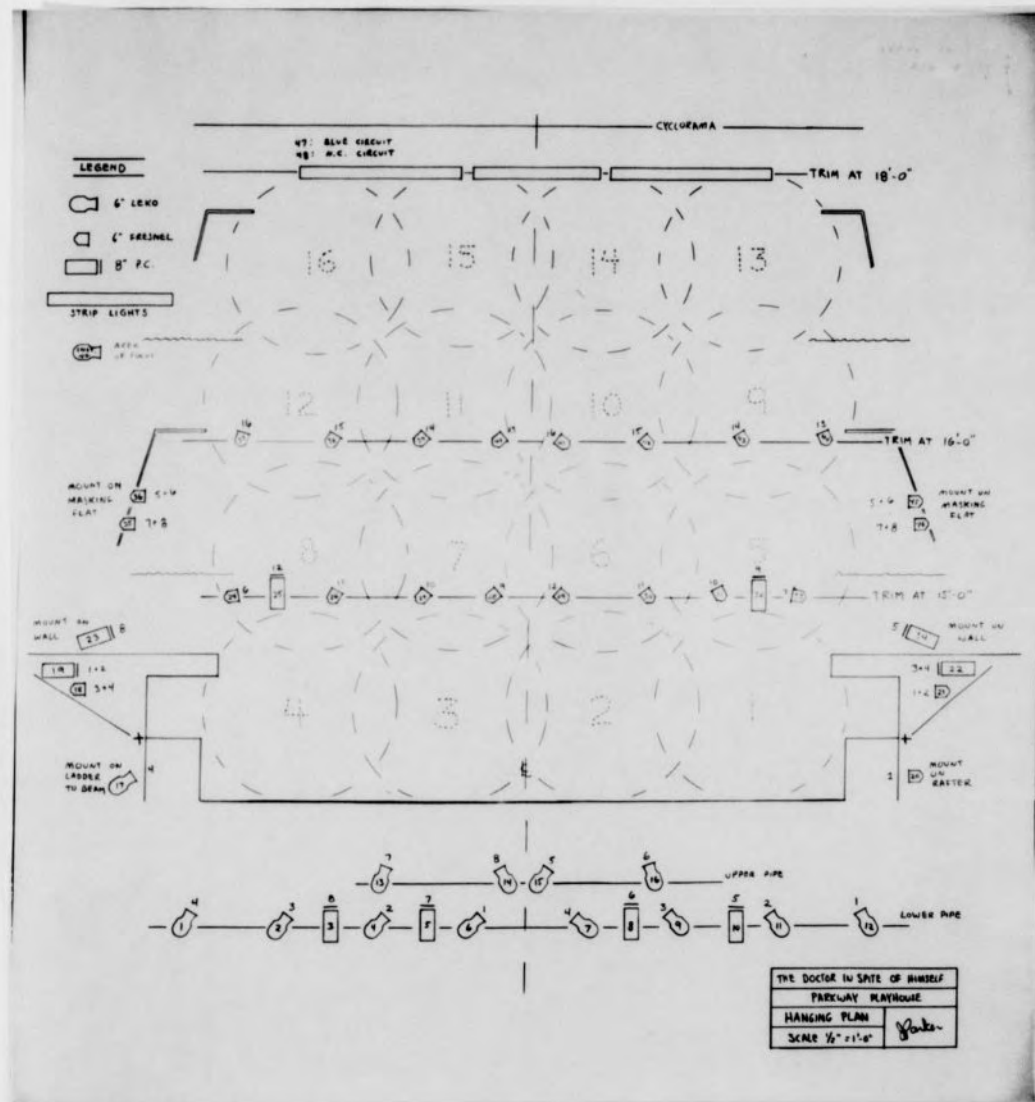
Mme. Robert

Purple and grey bodice with overskirt
 Dark grey underskirt
 White petticoat
 Grey tights
 Black ballet slippers
 White cap*

*Items packed in costume trunk, brought through audience by actors.

THE LIGHTING

LIGHTING PLAN



Lighting Plan

Figure 19

INSTRUMENT SCHEDULE

INSTRUMENT NO.	DESCRIPTION	DATE	STATUS	REMARKS
1	4" Tube	500	Flow	Area 9
2	6" Tube	500	Flow	Area 7
3	8" P.C.	1500	Peak	Area 8
4	6" Tube	500	Flow	Area 4
5	6" P.C.	1500	Peak	Area 7
6	6" Tube	500	Flow	Area 3
7	6" Tube	500	Flow	Area 5
8	8" P.C.	1500	Peak	Area 6
9	6" Tube	500	Flow	Area 3
10	6" P.C.	1500	Peak	Area 3
11	6" Tube	500	Flow	Area 8

TABLE 3
INSTRUMENT SCHEDULE

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>GEL NO.</u>	<u>FUNCTION/AREA SPECIAL</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>REMARKS</u>
1	6" Leko	500	Flood	841	Area 4	1	1	Shutter off front of stage
2	6" Leko	500	Flood	841	Area 3	2	4	Shutter off front of stage
3	8" P.C.	1000	Spot	805	Area 8	13	8	
4	6" Leko	500	Flood	841	Area 2	2	7	Shutter off front of stage
5	8" P.C.	1000	Spot	805	Area 7	13	12	
6	6" Leko	500	Flood	841	Area 1	3	10	Shutter off front of stage
7	6" Leko	500	Flood	810	Area 4	1	11	Shutter off front of stage
8	8" P.C.	1000	Spot	805	Area 6	14	13	
9	6" Leko	500	Flood	810	Area 3	2	14	Shutter off front of stage
10	8" P.C.	1000	Spot	805	Area 5	14	15	
11	6" Leko	500	Flood	810	Area 2	2	17	Shutter off front of stage

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>GEL NO.</u>	<u>FUNCTION/AREA SPECIAL</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>REMARKS</u>
12	6" Leko	500	Flood	810	Area 1	3	20	Shutter off front of stage
13	6" Leko	500	Flood	841	Area 7	16	6	
14	6" Leko	500	Flood	810 & 882	Area 8	15	9	
15	6" Leko	500	Flood	841	Area 5	17	5	
16	6" Leko	500	Flood	810 & 882	Area 6	18	16	
17	6" Leko	500	Spot	805	Area 4	1	3	Hit actor sitting on stage floor
18	6" Fresnel	500	Medium	835	Near forestage	4	2	Gross lighting
19	8" P.C.	1000	Spot	835	Far forestage	4	2	Gross lighting
20	6" Fresnel	500	Spot	805	Area 1	3	18	Top hat
21	6" Fresnel	500	Medium	869	Near forestage	5	19	
22	8" P.C.	1000	Spot	869	Far forestage	5	19	
23	8" P.C.	1000	Spot	841	Area 8	15	53	
24	6" Fresnel	500	Medium	841	Area 6	18	21	
25	8" P.C.	1000	Medium	841	Area 12	19	23	

14. 6" Fresnel 500 Medium 841 Area 11 19 24
 15. 6" Fresnel 500 Medium 841 Area 10 20 25
 16. 6" Fresnel 500 Medium 841 Area 9 20 30
 17. 6" Fresnel 500 Medium 810 Area 12 19 31
 18. 6" Fresnel 500 Medium 810 Area 11 19 34
 19. 6" Fresnel 500 Medium 810 Area 10 20 37
 20. 8" P.C. 1000 Medium 810 Area 9 20 38
 21. 6" Fresnel 500 Medium 810 Area 7 16 40
 22. 8" P.C. 1000 Spot 810 Area 5 17 39
 23. 6" Fresnel 500 Flood 835 Near forestage 6 46 Cross lighting
 24. 6" Fresnel 500 Spot 835 Far forestage 6 46 Cross lighting
 25. 6" Fresnel 500 Medium 841 Area 16 21 41
 26. 6" Fresnel 500 Medium 841 Area 15 21 43
 27. 6" Fresnel 500 Medium 841 Area 14 21 44
 28. 6" Fresnel 500 Medium 841 Area 13 21 41
 29. 6" Fresnel 500 Medium 810 Area 16 21 45

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>GEL NO.</u>	<u>FUNCTION/AREA SPECIAL</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>REMARKS</u>
26	6" Fresnel	500	Medium	841	Area 11	19	24	
27	6" Fresnel	500	Medium	841	Area 10	20	25	
28	6" Fresnel	500	Medium	841	Area 9	20	30	
29	6" Fresnel	500	Medium	810	Area 12	19	31	
30	6" Fresnel	500	Medium	810	Area 11	19	34	
31	6" Fresnel	500	Medium	810	Area 10	20	37	
32	8" P.C.	1000	Medium	810	Area 9	20	38	
33	6" Fresnel	500	Medium	810	Area 7	16	40	
34	8" P.C.	1000	Spot	810	Area 5	17	39	
35	6" Fresnel	500	Flood	835	Near forestage	6	46	Cross lighting
36	6" Fresnel	500	Spot	835	Far forestage	6	46	Cross lighting
37	6" Fresnel	500	Medium	841	Area 16	21	41	
38	6" Fresnel	500	Medium	841	Area 15	21	43	
39	6" Fresnel	500	Medium	841	Area 14	21	44	
40	6" Fresnel	500	Medium	841	Area 13	21	41	
41	6" Fresnel	500	Medium	810	Area 16	21	45	

27	6" Fresnel	500	Medium	810	Area 10	20	44	
28	6" Fresnel	500	Medium	810	Area 11	18	43	
29	6" Fresnel	500	Medium	810	Area 12	16	42	
30	6" Fresnel	500	Medium	810	Area 13	20	45	
31	6" Fresnel	500	Medium	810	Area 14	20	46	
32	6" Fresnel	500	Medium	810	Area 15	20	47	
33	6" Fresnel	500	Medium	810	Area 16	20	48	

NO. INSTRUMENT TYPE WATTAGE FOCUS GEL NO. FUNCTION/AREA SPECIAL DIMMER CIRCUIT REMARKS

TABLE 3--Continued

<u>NO.</u>	<u>INSTRUMENT TYPE</u>	<u>WATTAGE</u>	<u>FOCUS</u>	<u>GEL NO.</u>	<u>FUNCTION/AREA SPECIAL</u>	<u>DIMMER</u>	<u>CIRCUIT</u>	<u>REMARKS</u>
42	6" Fresnel	500	Medium	810	Area 15	21	44	
43	6" Fresnel	500	Medium	810	Area 14	21	43	
44	6" Fresnel	500	Medium	810	Area 13	21	45	
45	6" Fresnel	500	Flood	869	Near downstage	6	52	Cross lighting
46	6" Fresnel	500	Spot	869	Far downstage	6	52	Cross lighting
47	Strips	2100	Medium	858	Cyclorama	22	47, 54	
48	Strips	2100	Medium	N.C.	Cyclorama	23	49, 51	

41	200	500	1000	1500	2000	2500	3000	3500	4000
10	200	500	1000	1500	2000	2500	3000	3500	4000
20	200	500	1000	1500	2000	2500	3000	3500	4000
30	200	500	1000	1500	2000	2500	3000	3500	4000
40	200	500	1000	1500	2000	2500	3000	3500	4000
50	200	500	1000	1500	2000	2500	3000	3500	4000

42 200 500 1000 1500 2000 2500 3000 3500 4000

43 200 500 1000 1500 2000 2500 3000 3500 4000

SWITCHBOARD SET-UP CHART

44 200 500 1000 1500 2000 2500 3000 3500 4000

45 200 500 1000 1500 2000 2500 3000 3500 4000

46 200 500 1000 1500 2000 2500 3000 3500 4000

47 200 500 1000 1500 2000 2500 3000 3500 4000

TABLE 4
SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
A	1	1	1
		7	11
		17	3
	2	2	4
		4	7
		9	14
		11	17
	3	6	10
		12	20
		20	18
	4	18	2
		19	2
	5	21	19
		22	19
	6	35	46
		36	46
		45	52
		46	52
	<hr/>		
B	Dimmers 7 through 12 still in use in Greensboro.		
<hr/>			
C	13	3	8
		5	12
	14	8	13
		10	15
	15	14	9
		23	53
	16	13	6
		33	40
	17	15	5
		34	39

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
C	18	16	16
		24	21
D	19	25	23
		26	24
		29	31
		30	34
	20	27	25
		28	30
		31	37
		32	38
	21	37	41
		38	43
		39	44
		40	41
		41	45
		42	44
		43	43
	22	47	47
			54
	23	48	49
			51

TABLE 5

LIGHTING PLOT

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
		Pre-set.	Dimmer 4		10		
			Dimmer 5		10		
			Dimmer 6		10		
			Dimmer 13		10		
			Dimmer 14		10		
			Dimmer 22		10		Independent.
			Dimmer 23		10		Independent.
			House Dimmer		10		
			Dimmer 19		0		Locked into Bank Master D.
			Dimmer 20		0		Locked into Bank Master D.
			Dimmer 21		0		Locked into Bank Master D.
1		As actors start up onto stage.	Dimmer 1	0	5	10	
			Dimmer 2	0	5	10	
			Dimmer 3	0	5	10	
2		Start of Martine's dance.	Dimmer 2	5	10	4	
3		Sganarelle bows and exits.	House Dimmer	10	0	4	
4		Mme. Robert starts introduction.	Dimmer 1	5	10	5	
5		"It's a beautiful day . . ."	Dimmer 3	5	10	5	
			Dimmer 15	0	10	5	
			Dimmer 16	0	10	5	
			Dimmer 17	0	10	5	
			Dimmer 18	0	10	5	

TABLE 5--Continued

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
	6	Follows completion of cue #5.	Bank Master D	0	10	10	
408	7	"He's such a merry fellow." End of Act 1.	Bank A Bank C Bank Master D	10 10 10	0 0 0	6 6 6	Use wooden pusher as manual "master" for Banks A and C.
	8	After actors clear stage.	Dimmer 4 Dimmer 5 Dimmer 6 Dimmer 13 Dimmer 14	0 0 0 0 0	10 10 10 10 10	4 4 4 4 4	
	9	Geronte sits at table. From stage manager.	Dimmer 4 Dimmer 5 Dimmer 6 Dimmer 13 Dimmer 14	10 10 10 10 10	0 0 0 0 0	Fast Fast Fast Fast Fast	Count 5 before executing cue #10.
	10	Following 5 count silhouette.	Bank A Bank C Bank Master D	0 0 0	10 10 10	Fast Fast Fast	Use wooden pushers on Banks A and C.
418	11	"Or else be yours." End of Act 2.	Bank A Bank C Bank Master D	10 10 10	0 0 0	Fast Fast Fast	Use wooden pushers on Banks A and C.
	12	After actors clear stage.	House Dimmer	0	10	Fast	Count 10, then proceed to 12a.
	12a		Dimmer 4 Dimmer 5 Dimmer 6	0 0 0	10 10 10	6 6 6	Intermission

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
	12a		Dimmer 13	0	10	6	
			Dimmer 14	0	10	6	
	12b	Sganarelle sits on center bench. From stage manager.	Dimmer 4	10	0	4	Count 5 before executing cue #13.
			Dimmer 5	10	0	4	
			Dimmer 6	10	0	4	
			Dimmer 13	10	0	4	
			Dimmer 14	10	0	4	
			House Dimmer	10	0	4	
	13	After 5 count silhouette.	Bank A	0	10	Fast	Use wooden pushers.
			Bank C	0	10	Fast	
			Bank Master D	0	10	Fast	
		Pre-set during act.	Dimmer 22				Lock into Bank Master D.
			Dimmer 23				
427	14	". . . than can be imagined." End of Act 3.	Bank A	10	0	Fast	Use wooden pushers.
			Bank C	10	0	Fast	
			Bank Master D	10	0	Fast	
	15	Cast in tableau positions. From stage manager.	Bank A	0	10	Fast	Use wooden pushers.
			Bank C	0	10	Fast	
			Bank Master D	0	10	Fast	
		During tableau.	Dimmer 22				Unlock from Bank Master D.
			Dimmer 23				
	16	After curtain call tableau. From stage manager.	Bank A	10	0	Fast	Use wooden pushers.
			Bank C	10	0	Fast	
			Bank Master D	10	0	Fast	

DIMMER 22	10	0	4	
DIMMER 23	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	
DIMMER 2	10	0	4	

SCENE 17
 ACTORS CLEAR STAGE
 HOUSE DIMMER
 DIMMER 22
 DIMMER 23
 DIMMER 2

TABLE 5--Continued

<u>SCRIPT PAGE</u>	<u>CUE #</u>	<u>CUE DESCRIPTION</u>	<u>SWITCHBOARD</u>	<u>FROM</u>	<u>TO</u>	<u>COUNT</u>	<u>SPECIAL INSTRUCTIONS</u>
17		Following 5 count silhouette.	Dimmer 22	10	0	Fast	
			Dimmer 23	10	0	Fast	
18		After actors clear stage.	House Dimmer	0	10	4	

12 FROM REPAIR SHOP
 11 FROM THE LOTTERY
 FROM THE ...
 FROM THE ...

FROM THE ...
 FROM THE ...

FROM THE ...
 FROM THE ...

FROM THE ...

PRODUCTION PHOTOGRAPHS

BOND ...
 DTD ...
 KOX COLTON & BERN



The Prologue

Figure 20



Chasing Around the Tree

Figure 21



A Drunken Encounter

Figure 22

PART III

CRITICAL EVALUATION

The evaluation of this production of *The Duke* is made all the more difficult by the fact that the production was directed by the author himself. The author was greatly aided and comforted by the members of the Faculty of the University of Toronto. This author was also assisted by the members of the Faculty of the University of Toronto who met weekly to discuss production concepts with the director and to suggest prior to the performance of each play. The author was also aided following performances to

PART III

CRITICAL EVALUATION

as set forth, and the author was aided by the repeated and continuous periods. The author's thought of several helpful items which might not have occurred in ordinary circumstances, and the simple, self-sufficient of their reactions can only have broadened the scope of this author's self-evaluation.

The Author

There is no doubt that the music concert was successful. A great deal of party was added to Parkway's grin intention with the members of the staff who (an excellent idea of the director's) and the actors skipped down the aisles, bearing their costumes and costumes while greeting the audience. The group and while dancing returned while others of the group hung five of the green drops of the opening forest scene put the audience into a light hearted frame of mind. The actors' dancing of costumes pieces and having to the audience before retiring to the stage stated clearly the theatrical nature of

PART III

CRITICAL EVALUATION

The evaluation of this production of The Doctor in Spite of Himself was greatly aided and enriched by the Problems in Design class at the Parkway Playhouse. This writer was co-instructor for this course which met weekly to discuss production concepts with the director and designer prior to the performance of each play. Discussion was also held following performance to evaluate the success in achieving goals as set forth, and changes brought about during the rehearsal and construction period. The students brought up several helpful ideas which might not have occurred in solitary assessment, and the simple multiplicity of their reactions can only have broadened the scope of this writer's self-evaluation.

The Scenery

There is no doubt that the scenic concept was successful. A touch of gaiety was added to Parkway's grim interior with tri-color banners on the side walls (an excellent idea of the director's) and the actors skipped down the aisles, bearing their scenery and costume trunks while greeting the audience. The group and solo dancing performed while others of the troupe hung five of the seven drops of the opening forest scene put the audience into a light hearted frame of mind. The actors' donning of costume pieces and bowing to the audience before retiring to the wings stated clearly the theatrical nature of

the evening's offering, and the introduction to the play spoken by one of the company members underlined this idea.

Once pulled up into position, the painted tree drops pleasantly filled the stage, the diminishing heights of the panels working to make the space appear deeper. The choice of ochre for the sky portions of the drops proved to be a felicitous one, providing a pleasant visual contrast to the blue cyclorama, and firmly declaring the artificiality of the pieces. Had further on-stage rehearsal time been available, the opening would have been more effective if all seven drops could have been hung. A compromise was reached by leaving the batten with the two pre-hung drops at a low trim with the fabric crumpled on the floor. It was of particular delight to this writer that the scenery trunk which was utilized as a setting prop never achieved its fallen-log profile piece as originally intended. Here was another indication of the duality of the production concept, and surely no less phoney than the arbitrarily placed tree stump or log to provide convenient seating space so often found in realistic exteriors.

The placement of the drops on stage at first presented a problem to the director. One drop placed down left center (at his request in early conferences months before) blocked considerable action to portions of the audience. Since there were no available fly lines to move it upstage, the director moved the prop trunk downstage and in so doing strengthened the Commedia feel by pushing a greater amount of the action onto the forestage.

The use of the drops as pieces of cloth was most extensive in the first act, due in large part to the nature of the writing. The

mobility of the "trees" lent itself well to the chase and search sequences. There was also the delight of a slightly drunken Sganarelle weaving among the panels, now seen, now unseen, until he collided with one from the rear, and lifted it around his shoulders to see where he was going.

The second and third act uses of the drops were more sparse, since the dramatic action was less physical. However, had the designer-director conferences been held closer to the time of production, and more time spent working through the script together, more opportunities might have been provided by the designer for business with the drops. This geographic inability to communicate with the director at the most crucial time in his thinking is the major complaint of this writer in doing a thesis production at the Parkway Playhouse. There was certainly a lack of immediacy and excitement in returning to designs which had been completed before the season began, a situation not experienced in the usual summer stock system of conference, design, and execution, all proceeding rapidly from one to the next. Under the circumstances nothing could be done about this, but the interrelation of design and direction undoubtedly could have been stronger and more effective if the path from conception to execution had been straighter, narrower, and shorter.

The shift from asymmetrical to symmetrical stage balance in moving from the forest to the interior of Geronte's home made design sense, but this shift seems to have hampered, from a directorial point of view, the exuberance and freewheeling style of the playing. While serviceable, the second act set was less successful than the other two. As one Problems in Design student expressed it, there was an "emptiness about the stage." This was partly because the drops with the greatest

detail, vistas of endlessly receding doorways, were at the extreme sides of the stage where they were less well lit, and thus less well seen. The up-center wall was not as high as it could have been, and greater architectural detail and the use of three, rather than two, full panels might have visually filled some of this emptiness, given the same floor plan. Had more fly lines been used, a better playing space might have been achieved, with the suggestion of alcoves, compartments, and passages, which might have offered more in the way of comic blocking potential.

The addition of deep red and Prussian blue to the Act One palette of umber and ochre worked well to contrast the interior with the forest. Had the red swags been painted wider, a greater sense of opulence might have been conveyed. It was a distinct disappointment that the scene shift from Act One to Act Two did not include the handling of any drops by actors; all movement of cloth panels was done from the pin rail by crew members. This seemed a deliberate backing away from the production concept so excitingly established in the prologue.

It is apparent from this production, and others wherein actors have been required to move scenic elements in front of the audience, that student actors do not easily grasp the principle that moving the scenery is as much a part of the performance as speaking the lines. The actor must play his objective, which is to move an object from one place to another, with the same intensity that he plays his character's objectives, if the action is to be theatrically interesting. The firm playing of these technical objectives was never satisfactorily achieved in this production.

The set change from Act Two to Act Three was more successfully arranged, with two drops being removed from their battens and replaced with others. The double-faced drops proposed in Part I proved impossible for mechanical reasons to be discussed later. Hindsight would indicate that the re-use of the limited number of flying battens, employed in this one instance out of sheer necessity, might have been a key to a more interesting second act floor plan and a greater degree of continuity in the poor traveling troupe concept. One can imagine some comic business in the scene shift wherein a tree left over from Act One is inadvertently found in the garden and must be hastily replaced by the correct cloth panel. Here again, the exigencies of time permitted only the refinement of the playing of the script and not the refinement of the scene changes.

The formal balance of the Act Three setting may have also hindered the improvisational quality of the acting style, but to a lesser degree than the second act. Because the third act is short, and its dramatic function is to tie up all the loose ends, the symmetrical garden seems not at all inappropriate. As rendered, the garden probably would have been more effective, dramatically as well as visually, had it followed an asymmetrical and more elaborate second act interior set.

The return to the green, umber, and ochre palette of Act One, with the single addition of Italian blue in the water fountain, made for pleasing visual continuity. The stage picture would have been better if the plant in the center of the circular bench had not been added to provide a motivation for Jacqueline's entrance. It conflicted with, and partially hid, the painted fountain directly upstage of it, and the

greenery, although of plastic, was too realistic against its milieu of painted boxwood arches. This writer has never thoroughly understood the need for realistic motivating devices in a theatrical farce such as this one.

The posed tableau curtain call was questioned by several students in the Problems in Design class. As a director-oriented designer, this writer did not question the director's right to make this choice, but in retrospect would have been more pleased if the actors had struck the set and dashed out through the auditorium from whence they entered, completing the motif of the traveling troupe. With a company of nine, the five drops could have been quickly removed, stuffed into a trunk, and the three pieces of furniture struck offstage, without over-taxing the audience's patience.

One student suggested the use of a decorative false proscenium to deliberately underscore the breaking of the fourth wall which was done so frequently. The Parkway Playhouse proscenium is very ugly, having once been covered with inexpensive black broadcloth, now in poor condition, which the broadened lighting coverage exposed painfully. The idea seemed an excellent one, and the following week the proscenium arch was unwrapped to disclose a respectable, but light colored knotty pine moulding. A quick coat of orange shellac and Van Dyke brown pigment darkened the wood handsomely and gave it a slight sheen which tied it to the unfinished wood interior of the auditorium and made a much more satisfactory bridge between audience and play. This treatment alone probably would have been better for The Doctor in Spite of Himself than anything more elaborate, since in the concept the troupe had traveled to the Parkway Playhouse rather than to some hypothetical theatre.

While there were no major disappointments for this writer in the execution of the show as designed, there were a number of minor ones, all attributable to lack of time, money, and/or facilities. One shortcoming not directly traceable to these inadequacies was the failure to translate the loose, free pen and wash quality of the renderings and paint elevations to the full scale pieces. Lines became tighter and more rigid on the roughness of unsized muslin stapled to the floor, which also prohibited the sketching technique of leaving areas unpainted, since to do so would have resulted in unsightly puckers where the unpainted fabric did not shrink.

If one were to approach this project again, pre-shrinking the muslin with clear size would be advisable. The use of aniline dye rather than scene paint would have made the drops more supple and less subject to wrinkling, but would have made the fabric unfit for further use, a budgetary consideration impossible under the circumstances (every piece of The Doctor in Spite of Himself found its way into subsequent shows of the Parkway season). Perhaps the ideal situation would have been China silk in pale colors with India ink line drawings, assuring a maximum of mobility and flutter, as well as a slicker drawing surface to aid in the freedom of line in working in full scale. Such a solution would be well beyond the Parkway budget. Double faced drops were impossible because the thin paint seeped through to the reverse side of the muslin, and sewing two panels together would have made the panels too stiff and unwieldy. If the drops could have been painted on a frame rather than on the floor, the seepage problem might have been avoided, as this writer has successfully painted on both sides of muslin in the past.

Open shower curtain rings taped to the flying pipe battens provided a quick and easy actor method of hanging the drops. The pre-hung units utilized tie lines, the bow knots of which were not duplicated on the drops handled by the actors. Since the ties did not register as obviously as expected, the disparity did not seem objectionable.

The Costumes

By consensus of the Problems class, the costumes were the most successful element of the physical production, an opinion which this writer shares. Character identity and relationship were for the most part clearly established, and the total color range was properly bright and cheerful for farce. The actors seemed to like their costumes, discovered that they helped in playing the characters, and found them easy to handle.

Lucinde's aqua and white bon bon of a dress proved so stunning that a second costume for the actress to wear in the prologue became necessary to save the gown for the character's first entrance. While this was at odds with the poor traveling troupe concept, its dramatic value outweighed the other argument. The white peasant caps on the three lower class women were a happy answer to the problems of hair styles, and added a finished appearance to the outfits. Fabric choices all turned out to be notably inexpensive and successful with only one exception (Geronte's black outer coat never hung properly). Money was also saved by utilizing fabrics already in stock.

Geronte's costume was the most successful in terms of tying the Commedia concept to the Molière play. While it did not look exactly

like a Commedia costume, the red and black color scheme was there for the erudite to notice, and the crusty lace collar and cuffs and gold velvet trim expressed the period as well as Geronte's social status. On the other hand, Sganarelle's green and yellow striped costume was an obvious Commedia borrowing, and as such did not coordinate with the other costumes. His occupation as a woodcutter might have been more clearly established if the garish stripes had been confined to weskit or trousers with solid colors and rougher fabrics indicating his vocation. Martine's description of him dressed in "extravagant manner . . . who wears a ruff, with a yellow and green coat . . ." was the rationale for the costume as designed. It was also a pleasant reminder of his true nature whenever the gaudy trousers were visible through the front opening of his doctor's gown. A property axe, called for by the director but never delivered, would have helped identify Sganarelle's profession, which the costume alone did not.

Several students questioned the costume of Valere, Geronte's valet. They felt it did not help to clarify his relationship to the others. Part of the problem is in the writing; his servitude to Geronte is not made really clear until the second act. Using color to relate him to Geronte would not have communicated to an audience until then, since Geronte does not appear in Act One, and this writer is at a loss to know how to change this costume. Since it was among the better executed garments in the costume plot, it did not appear unsuccessful to this writer.

Leandre's blue crushed velvet costume linked him to Lucinde's pale aqua without belaboring the point, and looked rich against the

servants' simple cottons. The change of jacket for his apothecary disguise was greatly aided by the wig. This was a contemporary synthetic wig, worn backwards so that the short back hair became bangs and the longer front hair cascaded over the shoulders. The resulting effect was very like the full bottomed wigs of Molière's time, and managed to look sufficiently ridiculous to a contemporary audience to elicit a needed laugh.

Costumes for Lucas, Jacqueline, Martine and Mme. Robert were executed as sketched (although Mme. Robert's design was altered somewhat due to an insufficient amount of fabric), and proved effective. Having cut the garments personally, this writer was somewhat distressed at the occasional shoddy workmanship in execution, but realizes the inevitability of this in a student situation. Once again it was demonstrated that sewing on hooks and eyes and placing buttons properly is not work that can be handed to a neophyte seamstress. Getting fastenings to function properly was the major last minute effort in the area of costuming. Otherwise all garments were completed in plenty of time to allow actors to become familiar with them.

The Lighting

Lighting for The Doctor in Spite of Himself was the least demanding design area, and while adequate, was the least successful of the three design aspects. In all cases, the shortcomings could be traced to lack of time, inadequate equipment and mounting positions.

The use of the extreme corners of the stage apron, while dramatically interesting, presented an insolvable problem because of a lack

of appropriate mounting positions. Actors leaning forward at the front of the apron to talk to the audience leaned out of the steeply angled light into facial darkness. The downstage side drops, particularly in Act Two, were inadequately lit, thereby losing much of the impact of the painted detail. Extreme upstage areas, covered only by fresnels, were less brightly lighted than downstage areas, and the contrast was disconcerting in Act Three where action took place on both planes simultaneously. The downstage area (immediately upstage of the proscenium) had to be covered from peculiar angles not parallel to the ones used on the forestage and upstage areas, resulting in a different texture there.

Crossed side lighting in flesh pink and pale green in the prologue made a pleasant contrast to the brighter intensity of the straw and special lavender general lights which were brought up subtly during the prologue and introduction. Unfortunately the examining committee never saw this effect due to an inexcusable error by the lighting crew.

The cyclorama was lit by two circuits of strip lights, one clear and one in a blue-green to emphasize the turquoise color of the cloth itself. For reasons still unexplained (to this writer's knowledge, all three circuits had been successfully used the week before), one or the other of two circuits shorted out almost regularly, demolishing several cable connectors, as well as at least one plugging outlet. New cable and new connectors were installed, and different plugging outlets were utilized, but circuit breakers continued to trip after the units had been in use for a certain length of time. Dimmer readings were lowered which served as a safety factor, but considerably lessened the effectiveness of the cyclorama.

Light cues were simple and largely dictated by the director. This writer would disagree with his blacking out of the area lights, which left the actors and set in silhouette against the cyclorama at the beginnings of the second and third acts. It seemed a gratuitous effect, as mentioned in Part I, and was a poor substitute for a "finish" to the scene change which could have been better handled by staging a piece of business. A forgotten prop, quickly run for, or even another bit of dance as used in the prologue would have separated the set change from the play's action in a manner better suited to the stylistic concept of the production. In the same context, the silhouette in the curtain call, although attractive, seemed out of style.

Under the circumstances, the lighting plan made as good use of the physical limitations as could be expected. This writer regrets, however, the lack of time (and energy) to "fiddle" with the instruments to improve the individual efficiency and focus.

The Properties

Properties for the production were simple. Slapsticks utilizing the natural flexibility of Masonite soon broke, and small spring hinges on half-inch plywood proved sturdier. Some of the cast never learned to use them properly and acted the beatings at full intensity rather than maintaining the actor control required to flick the slapsticks gently to produce the sound. The missing axe for Sganarelle has been mentioned. His wine bottle might have looked less like the vinegar cruet which was its probable origin and might have been of a greater size. Indeed, since hand props are so few in this play, they might

have all been slightly larger and more theatrical, as were the apothecary bills in Act Two.

The question of the stylization of the furniture raised in Part I was automatically solved by using items available from stock. Desk and chairs for Geronte's home were gilded and benches in the garden were painted a soft grey-green. Accidental or otherwise, the use of realistic furniture in preference to objects treated in the sketch style of the drops seemed the correct choice. Since furniture was not brought in by the troupe, it might be logically assumed that they utilized the pieces available at the various places they played, even as impecunious small touring groups do today.

Conclusion

In conclusion, The Doctor in Spite of Himself was a successful execution of designs as rendered for a basically workable concept. While there were no glaringly wrong choices, later reflection has revealed several possible artistic choices and technical methods that would have been better. This production demonstrated once again to this writer that his greatest virtues as a technician are promptness and practicality, and that concern with meeting these standards may occasionally diminish the heights he might achieve as an artist.

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