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RABY, CORTLAND FREDERICK, JR. A Visual Design and Technical Production of Eugene O'Neill's Long Day's Journey Into Night. (1972)
Directed by: Dr. David R. Batcheller. Pp. 95.

The purpose of this thesis is to present in three parts the technical production of Eugene O'Neill's Long Day's Journey Into Night. Part One is in four sections: section one contains the historical and stylistic considerations pertaining to the setting; section two is an analysis of the setting for function and mood; section three is an analysis of the costumes and their relationship to the characters; section four is an analysis for lighting and sound. The second part is the production record consisting of drawings, photographs, and plots of the set, costumes, lighting, and sound. The third part is a post-production, introspective criticism of the production divided into three sections--the setting, the costumes, and lighting and sound.

A VISUAL DESIGN AND TECHNICAL
PRODUCTION OF EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT

by

Cortland Frederick Raby, Jr.
'''

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

Greensboro
1972

Approved by

David R. Batcheller
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of
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Committee Members

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Andrew N. Noyes

January 11, 1972
Date of Examination

DEDICATION

To my wife, Royanne, and my two girls, Michelle and Diane, with my deepest gratitude for the sacrifices and encouragement which made this possible.

ACKNOWLEDGMENTS

The designer would like to gratefully acknowledge the assistance of Dr. David Batcheller as thesis advisor and Dr. Andreas Nomikos and Mr. Frank Whaley as thesis committee for their suggestions and encouragement in the completion of this production.

A very special acknowledgment is given to the following people for their unselfish contributions and individual dedication to the success of this production. I regret that not everyone contributing to this production can be mentioned here. First, heartfelt thanks to Miss Joanna Smith who accepted unflinchingly many responsibilities that made my job easier; to Ramona Hutton and Marcie Garland for their control and feeling for the lighting so necessary to the mood of the production; to John Fahnestock and Ann Lyon for their excellent timing and knowing sense of how sound contributes to the success of a production; to Lindsay Hamilton and the costume crew for the many hours of construction and alteration of costumes for the production; to Susan Tucker as properties crew head for the addition of the small finishing and decorative touches to the set; to Kathy Winstead and the box office crew who took the responsibility of the box office to allow me to complete all the last minute details so necessary for a successful production; and a special thanks to the many people on the scenery construction crew.

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PART I
DEVELOPING THE DESIGN

PART I
DEVELOPING THE DESIGN

To a scene designer, the challenge of scene design lies first in the development of a production concept and secondly, in the degree to which the designer believes a given style should be developed. As a student, the thesis production is probably the one and only time the designer is able to select the individual show that affords this challenge. The designer selected Eugene O'Neills Long Day's Journey Into Night for the challenge the play affords in developing a realistic period setting. The designer believes the challenge lies in the impact of the realistic and historical elements of the setting, lighting, costumes, and props and their total integration with the actors before an audience.

As part of the requirements of the thesis, each candidate must submit a production record. The record for this design production will be in three parts. Part One will be in four sections: section one will be the historical and stylistic considerations pertaining to the setting; section two will be an analysis of the setting for function and mood; section three will be an analysis of the costumes and their relationship to the characters; section four will be an analysis for lighting and sound. The second part will be the production record consisting of drawings, photographs, and plots of the set, costumes, lighting, and sound. The third part will be a post-production, introspective criticism of the production.

Long Day's Journey Into Night is an autobiographical play drawn from Eugene O'Neill's tormented background. James Tyrone, the father, through his impoverished childhood, is a miser. This obsession causes him to take his wife Mary to a second-rate doctor who cares little about cure and starts her on the road to drug addiction. The elder brother Jamie is an alcoholic simply as the result of frustration. Edmund, the younger son, is tubercular and the father plans to send him to a state sanatorium where he hopes his son will expire inexpensively. The play takes place in four acts in the living room of the Tyrone summer home from 8:30 a.m. to shortly after midnight on a day in August, 1912.

Pre-Design Analysis

The initial approach to the elements of the play by the designer serves to establish a general mood and overall thought to a production style. These various elements within the play, as servants of the playwright collectively, upon intimate examination, began to supply the inherent value of the play by which the designer based his design concept. The role of scene design, as pointed out by Parker and Smith, "is concerned with the total visual effect of a dramatic production."¹ The designer's job, therefore, is to see that "the entire visual effect is the sum of all the elements that depend upon being seen to make their impression on the audience."²

¹W. Oren Parker and Harvey R. Smith, Scene Design and Stage Lighting (2nd e.; New York: Holt, Rinehart & Winston, Inc., 1968), p. 14.

²Ibid.

The scene designer, as Robert Edmund Jones put it, "must learn to sense the atmosphere of a play."³ The atmosphere he writes about is the one the designer perceives after he has thoroughly read the play and fully understands what the author is saying through the play. The designer then begins to construct a set that coordinates the elements of design "so that no one element is allowed to dominate . . . [creating] . . . a unified production."⁴

Historical Considerations

The setting described in Long Day's Journey Into Night is that of the O'Neill's summer home located in New London, Connecticut. The home was built in the late 1800's and remodelled after its purchase by James O'Neill.⁵ Historically, the scene design will include elements common to architecture of that era. Such elements include high ceilings with cornice trim, high windows with sills located close to the floor, chair rails, mop boards, and dark-colored walls. Set pieces typical of the period, such as wicker furniture (used at the time for casual environments such as summer homes), heavy drapes backed by sheers, and chandeliers, will be used as reinforcement.

³Robert Edmund Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1941), p. 74.

⁴A. S. Gillette, An Introduction to Scene Design (New York: Harper and Row, Publishers, 1967), p. 30.

⁵John Henry Raleigh, The Plays of Eugene O'Neill (Carbondale, Illinois: Southern Illinois University Press, 1965), pp. 90-91.

Stylistic Considerations

Once the designer has determined the mood of the play, he must then select the style in which he will present it to an audience and which guides his thinking in the application of methods used to design and construct the set. The nature of the play provides the first of many stylistic clues. O'Neill has written Long Day's Journey Into Night as an act of forgiveness and a statement of the unexpressed love he has for his family and the love he desires from them. Long Day's Journey adheres relatively closely to the classical unities, evolving from early morning to a foggy midnight. During the day, we observe the decay and unanswered pleas for love and the resignation that such a day will be repeated again and again. Each character journeys through the play into his own fog-enshrouded world. Mary returns slowly but progressively to oblivion in drugs. Tyrone attempts to retreat into an alcoholic stupor for two reasons: the first is to avoid the inevitability of Mary's return to drugs and secondly, to obliterate his poverty-stricken past. Jamie, like his father, turns to alcohol to obliterate his inadequacies as a man. Edmund attempts to hide in alcohol to ponder his fate with consumption and to psychologically preserve what shreds of love that remain in the family. To the designer, the progression of the characters in the play, like the progression of the day, helps to establish in the designer's mind the basic style he will use to aid in creating the atmosphere of the play.

"If a play is obviously aimed at representing normal and everyday human experiences in recognizable natural settings and the characters

speak ordinary conversation, the style is realistic or naturalistic."⁶ The writer believes Long Day's Journey fits into the realistic category rather than the naturalistic. The play is not a supersaturation of realistic elements so that it becomes a naturalistic "slice of life."⁷

O'Neill classifies the play as realistic in the dialogue of Edmund. In the fourth act, Edmund, in a conversation with his father, calls his future work "faithful realism,"⁸ thereby establishing the autobiographical nature of all of O'Neill's plays and the style in which he wrote. Doris Falk, in her description of Long Day's Journey, said the play "is excruciatingly painful because it is so painfully and consistently realistic."⁹ With the style of the play established, the designer began to visualize the set.

Setting

For the purposes of visualization, the designer divided the setting into two categories; first, the physical setting that would make its initial impact on the audience, and secondly, the symbolic areas which, through dialogue and character action, create images that would play very subtly on the audience's mind throughout the play.

Physically, according to O'Neill, the rear wall has an arch at each end, separated by a wall. The stage left wall faces the street and

⁶Curtis Canfield, The Craft of Play Directing (New York: Holt, Rinehart & Winston, Inc., 1965), p. 29.

⁷Ibid., p. 30.

⁸Eugene O'Neill, Long Day's Journey Into Night (New Haven, Connecticut: Yale University Press, 1955), p. 154.

⁹Doris V. Falk, Eugene O'Neill and the Tragic Tension (New Brunswick, New Jersey: Rutgers University Press, 1958), p. 180.

harbor with two windows in it. The stage right wall faces the backyard and has three windows. The room is furnished with a table, three chairs, and a rocker, all located center stage. An oak desk and small table are along the stage left wall, a bookcase is close to the stage right arch, and a sofa is located center of the stage right wall.

In the opinion of the designer, the typical box set described by O'Neill lacks interest and will not fit into the production concept determined by discussion with the director. Both the director and the designer agree with the Gelbs that the play is devoid of plot and physical action, the emphasis being placed on making the audience understand the motives of the Tyrones through the dialogue.¹⁰ "Admitting that the play is void of outer action, there is good reason to emphasize that it is full of inner action. It is within the speeches that a major part of the drama is acted."¹¹ Agreeing that the dialogue is paramount, the designer suggests the setting be designed with a minimum of depth and placed as far forward on the apron as possible.

The acting area thus defined places the actors in a position of violating the traditional curtain line, creating a shallow box set as well as a semi-apron stage with the action both within the set and out on the apron. This modification will help bring the inner action closer to the audience and emphasize the inner action of the dialogue in order to make the production more meaningful.

¹⁰ Arthur and Barbara Gelb, O'Neill (New York: Harper and Row, Publishers, 1960), p. 5.

¹¹ Timo Tiusanen, O'Neill's Scenic Images (Princeton: Princeton University Press, 1968), p. 300.

The mood of Long Day's Journey is dictated by the protagonist's journey from a bright sunny morning of Act I to a fog-saturated, midnight darkness of Act IV. Raleigh says "the journey into night is a journey into the hell of truth and each reveals its tragic climax when its tortured protagonist, deep into night, has lost his or her own identity."¹² The night Raleigh mentions, the dark unused parlor, the alluded to but unseen upstairs, and the enveloping fog are all clues to the designer for the establishment of mood. Additionally, he has the act breakdown to further aid his process. The play begins at 8:30, a bright sunny morning.¹³ Act II takes place shortly before lunch with traces of fog settling in, starting to cloud out the sun.¹⁴ Act III is about 6:30 with an early dusk. It is obvious that the fog has come in off the sound and looks like "white curtains drawn down outside the house."¹⁵ Act IV takes place at midnight and the fog is "denser than ever."¹⁶ The play is a movement from light to dark in which the dark finally predominates.

Brustein, in describing Mary's character, gives a further clue to the mood of the play as "changing from sunny cheer . . . to gloomy despair."¹⁷ Gloomy despair, the dark parlor, fog, "and the pervasive theme

¹²Raleigh, The Plays, p. 19.

¹³O'Neill, Long Day's Journey, p. 12.

¹⁴Ibid., p. 51.

¹⁵Ibid., p. 97.

¹⁶Ibid., p. 125.

¹⁷Robert Brustein, The Theatre of Revolt (Boston: Little, Brown and Company, 1964), p. 353.

of loneliness,"¹⁸ all point to a dark picture that the designer must convey. Therefore, the designer's responsibility is to incorporate this despair into the visual aspects of the set through the use of color and lighting.

The designer begins the process of reinforcing the mood by the selection of a color to coincide with the mood of depression. In this case, a dark wall color would be appropriate. It must also be a color that will not only appear very dark and gloomy, but in the first and second acts, particularly the first, be able to reflect the brightness of a sun-filled morning.

From a generally scientific standpoint, Graves gives justification for using a dark color and preferably a monochromatic one. In his discussion of white, gray, and black, he makes a comparison of the effects of each, white being "positive and stimulating . . . luminous, airy, light and delicate," which is characteristic of "purity, chastity, innocence and truth."¹⁹ He states that gray "has a mellow richness that is lacking in shriller white . . . it is free of the depressing heaviness inherent in black."²⁰ Gray is preferred over white and black and carries a general symbolism of being "sedate and sober, old age with its passive resignation and humility."²¹ Assuming darkness to be synonymous with black, one can

¹⁸ Frederick Ives Carpenter, Eugene O'Neill (New York: Twayne Publishers, Inc., 1964), p. 158.

¹⁹ Maitland Graves, The Art of Color and Design (New York: McGraw-Hill Book Company, Inc., 1951), p. 407.

²⁰ Ibid.

²¹ Ibid., p. 408.

readily appreciate the designer's selection of a dark color in which to paint the set. The combination of gray and dark shades compliment the moods as projected by the play. In the general area of color selection, Graves further adds that "most persons have the same reaction to color."²² With this in mind, an examination of color combinations--contrast or complimentary, harmonious or analogous, and monochromatic--reveals that a single color or monochromatic scheme is less preferred by most people.²³ Further supportive evidence for a selection of a dark color, preferably monochromatic, for the set of Long Day's Journey Into Night is given by the designer's examination.

A color scheme of a gray-blue-green for the setting of Long Day's Journey is selected by the designer for several reasons. First, to aid in creating the mood for the play, the gray-blue-green is dark and reinforces a decay present in the Tyrone family. Second, to attain the desirability of controlling focus, the dark set doesn't draw attention to itself and allows the designer, through the variations in lighting, to shift and retain the audience's focus on the actors and the meaning in the dialogue. Finally, psychologically, the gray-blue-green, compared with other colors in the spectrum, appears to be the coldest. The designer believes that this color would be the best to aid in creating the atmosphere of the play.

Of the symbolic requirements, one is audible, which will be discussed under sound, and two are visible. O'Neill describes rooms leading

²²Ibid., p. 400.

²³Ibid., p. 402.

from the arches in the back wall. The room behind the stage left arch is a formally arranged parlor that is seldom used. The room through the stage right arch is "a dark windowless back parlor, never used except as a passage from the living room to the dining room."²⁴ The other symbolic areas, the upstairs and the staircase, are not specifically stated by the author. They are alluded to in the dialogue, but no physical description is given.

To fulfill the symbolic requirements of the setting, the stage right wall will contain a large bay window overlooking the harbor and the sea, which will indicate, the designer hopes, the world of reality the Tyrones are looking for in themselves. In opposition, the stage left wall will contain a single window and a large bookcase. Up stage of the stage left wall will be the entrance foyer which is small, having a door leading to the front parlor seldom used by the Tyrones. With the entrance to the house located in the small foyer, virtually hidden from the audience, coupled with the single window in the stage left wall, the designer intends that the audience will identify stage left as the closed-in world of reality of the Tyrones and where their trouble began. Located in the center wall will be a curtained entrance to the dining room next to the stairs leading to the hidden drug world of Mary. The stairs and stairwell will contain several levels together with a built-in bookcase for the director's use in blocking. The first landing of the stairs will be designed so they may be mounted from two directions.

²⁴O'Neill, Long Day's Journey, p. 11.

The designer believes the staircase should be incorporated into the overall design of the rear wall. Not only does it function for Mary's last entrance, but more importantly, it is a constant reminder to the audience that the upstairs is the drug world of Mary.²⁵ In the fourth act, both Tyrone and Edmund make reference to the fact that perhaps if they stayed up long enough, Mary would go to sleep and they would not have to confront her in her stupor.

Two other rooms must have subtle visual influence, but do not play an important role in the physical action. These are the parlors right and left in the rear wall. O'Neill described one as a formal, well-lit room that is seldom used, the other as windowless. The parlor on stage left is that part of the house which belongs to the forced reality of the Tyrones. The room is a part of the exterior of the house which should be plain and only noticed in Act I. The other parlor is stage left and faces the backyard. It is through this dark room that the family begins its journey. The designer must balance the rear wall with the openings for these rooms. The stage left room which is open should be designed so that it is noticeable, but overpowered by the dark parlor stage right. Both rooms should evoke a quality of funneling the action to the living room and the family. Doris Falk, in discussing the relationship of the living room as the point of action to the two parlors, calls the living room "the midregion between the bright formality of the exterior front parlor and the little known dark of the rear room."²⁶ Here the element of mass aids the designer. Instead of being an object occupying space, the

²⁵Tiusanen, Scenic Images, p. 293.

²⁶Falk, Tragic Tension, p. 18.

doorways to the parlors will have a balance caused by spacial openness, thereby creating a "mass" of lightness or darkness; likewise, the size of the windows contrasted by the amount of wall space between them.

Costumes

Of the several ways available to aid in characterization, one of the most important is the careful selection of costumes. Not only does the initial impact of the costumed actor relate to the period of the play, but the costumes must also very strongly reinforce and support the actions of the characters.

Costumes for James Tyrone should reinforce several aspects of his character. First, his miserliness should be shown in several ways. In the first act, Tyrone is dressed in a shirt and trousers to trim the hedge. These should be well worn, shiny in the seat, knees worn, and pockets slightly frayed. The outing clothes, as well as the first act trousers, should be slightly tight on him to show first, his vanity in not wanting to admit that he is becoming pudgy, and secondly, his consciousness that clothes cost money and these still have several year's wear left in them.

Costumes for Mary should reflect her femininity and religious background. Her clothes for the first and second acts should be very stylish but cut to hint at a nun's habit with high collar and long sleeves. Mary's dresses for the first and second acts should be trimmed with lace at the neck, over the bodice and at the cuffs. The color of the first and second act dresses should be pastel to off-white in shade to reinforce her innocence in spite of the fact that she is fifty years old. For the third act, Mary changes outfits to go to the drug store. The cut of the

dress should indicate the typical outdoor dress of the day and still reinforce her femininity. This outfit should be a two-piece suit over a blouse trimmed with lace around the high collar, cuffs, and down the front. For the fourth act, Mary wears a nightgown which should be of a light color, preferably off-white, to give a ghost-like quality about her. At this point in the play, Mary has reached total oblivion in drugs and has reverted to the past and her early childhood in the convent.

The costume for Edmund should be a fairly dark suit which is slightly large for him. The largeness should help reinforce his consumption and the loss of weight from drinking and not eating. The darkness of the suit coupled with pale makeup should provide reinforcement of Edmund's lack of opportunity to lead an active outdoor life.

Jamie's costume should be a suit having a touch of red or a slight red-brown cast about it to help indicate his dissipation and passion for women and drink that he uses as an escape from his lack of ambition. The overall tone of Jamie's costume should be dull rather than striking to help show his feeling of ineffectualness.

The costume for Cathleen, the maid, should have a simple line and high collar. The dress should be a gray color to indicate servitude and provide contrast with those costumes of the rest of the cast. Cathleen's costumes should include a large apron and both collar and cuffs should be plain rather than lacy.

Lighting and Sound

Lighting for Long Day's Journey provides the second largest contribution to further achieve and enhance the realistic approach selected

by the designer. Being realistic, the lighting must adhere, within the limits of theatricality, to what the audience may readily identify with as natural. To achieve this realistic style, the designer bases his selectivity on the motivation of the source of light for each act. The source of light for Acts I, II, and the first part of Act III is from daylight for the given time of day in which the act takes place. For the last part of Act III and all of Act IV, the source of light is from the ceiling fixture. Therefore, as the play moves through each act, the lighting must change in accordance with the time of day.

In order to achieve the appropriate mood through lighting, the designer needs to concentrate on the amount, direction, and color of light needed for each act. These variables will play a very important role in achieving the mood desired. The play being realistic, each act presents a new motivational source with which to contend, not only from a source point of view, but also in the logical color quality of light projected to the stage.

To achieve the general stage illumination, the designer will arrange the lighting instruments in the McCandless method. The instruments located stage right and directed to stage left will use a pastel warm gel opposing an instrument using a pastel cool gel. To achieve the interior motivational lights of late Act III and all of Act IV, several instruments will be arranged and directed to a central point directly below the ceiling fixture. To fully achieve the effect of motivational light coming from the ceiling fixture, those instruments located to the right of the stage fixture will cross to the left and vice versa, thus hopefully creating the effect that the source of light is, in fact,

the fixture. In the manipulation of these variables, the designer hopes to achieve the effect of an early morning in Act I, a diffused noontime lighting in Act II, the transitional period between dusk and evening which changes to interior motivation in Act III, and motivational light coming only from the ceiling fixture in Act IV.

Act I calls for morning sunlight. The designer hopes to achieve this effect by placing the instruments on a pipe stand relatively close to the floor and aiming with a slightly downward angle through the windows and doors in the stage right wall. Then, by additive mixing of pastel straw gel medium, light amber, and no gel in some instruments, and the manipulation of intensity, direction and dominance of one color over the other, the designer believes a realistic early morning effect may be achieved.

Act II is set around 1:00 p.m., therefore the sun is approximately overhead, which necessitates the same amount of light coming in both sets of windows on each wall. It is left to the designer's expertise to establish the fog that is beginning to settle with the lighting. In this case, the windows will be covered with stretched gauze to allow strong directional light from the instruments to penetrate and flow into the room at a low angle for the early morning act and then become opaque for the last two acts by decreasing the intensity, creating a sense of fog.

Act III takes place about 6:30 in the evening with the fog well established. The motivational lighting for the first portion of the act should be a dusky gray, predominating only slightly on the stage left portion. For the second portion of the act, the motivational light source should change to the ceiling fixture.

The most critical motivational lighting needed comes in Act IV from the overhead lamp directly above the table in center stage. The instruments must be positioned so that they will appear to be originating from the overhead lamp, which would project a small pool of light. By concentrating the light center stage, a desirable focus around the table is achieved.

There are two unseen elements of the play that should be mentioned, the upstairs and the fog. Both of these elements must contribute to the play's impact, therefore requiring careful consideration and integration by the designer. The audience never sees the upstairs; however, through the dialogue, the audience becomes more and more aware of it, especially in the fourth act. Mary spends the major part of her time upstairs until she makes her "shocking entrance at the end of the play."²⁷ The design of the setting must center on the placement of the staircase virtually center stage to focus the stairwell in the minds of the audience.

Fog, likewise, is referred to only in the dialogue, but its presence is felt by the recurring reminder of the foghorn. The designer believes the fog is symbolic and does not necessarily need to be seen. The constant reminder achieved with foghorns will assist in evoking the desired mood.

Summary

The purpose of this part has been to show how the designer will apply the elements of design to the visual approach to Long Day's Journey Into Night. First by reading the play several times, the designer begins

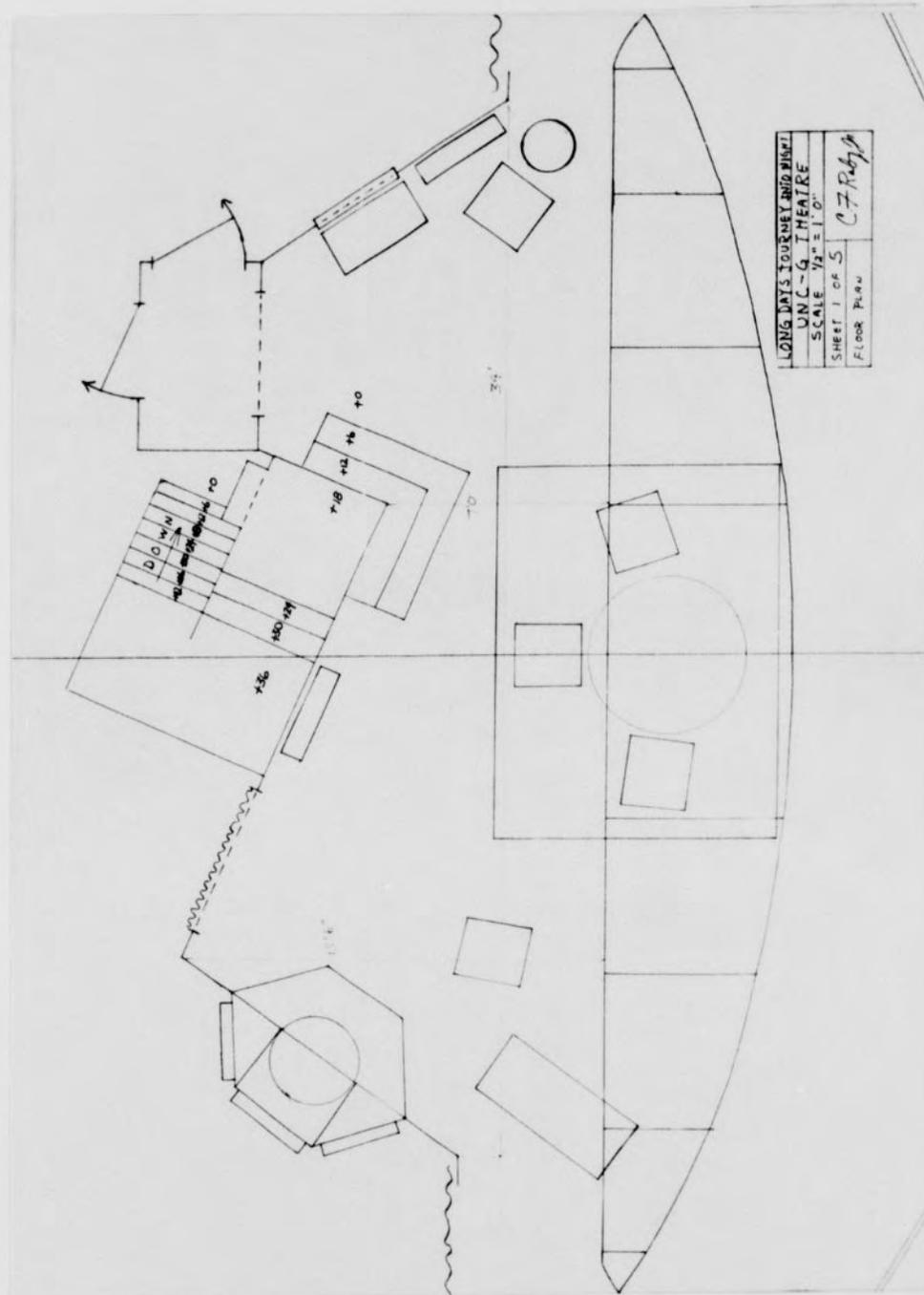
²⁷Tiusanen, Scenic Images, p. 293.

to unveil the inner workings and intrinsic values which help him determine the style in which the play was written and visualize in his mind the mood the set must evoke. Second, the process of application of the elements of design begins by picking out all of the elements, both physical and symbolic, that the playwright has incorporated into the play. Then, through judicious application and control, the designer selects the elements of design necessary to intensify or diminish a particular facet of the visual design. The designer believes that through this judicious application, a unification between setting, costumes, and lighting may be achieved to create a unified production evoking the mood of the play.

PART II
THE TECHNICAL PRODUCTION

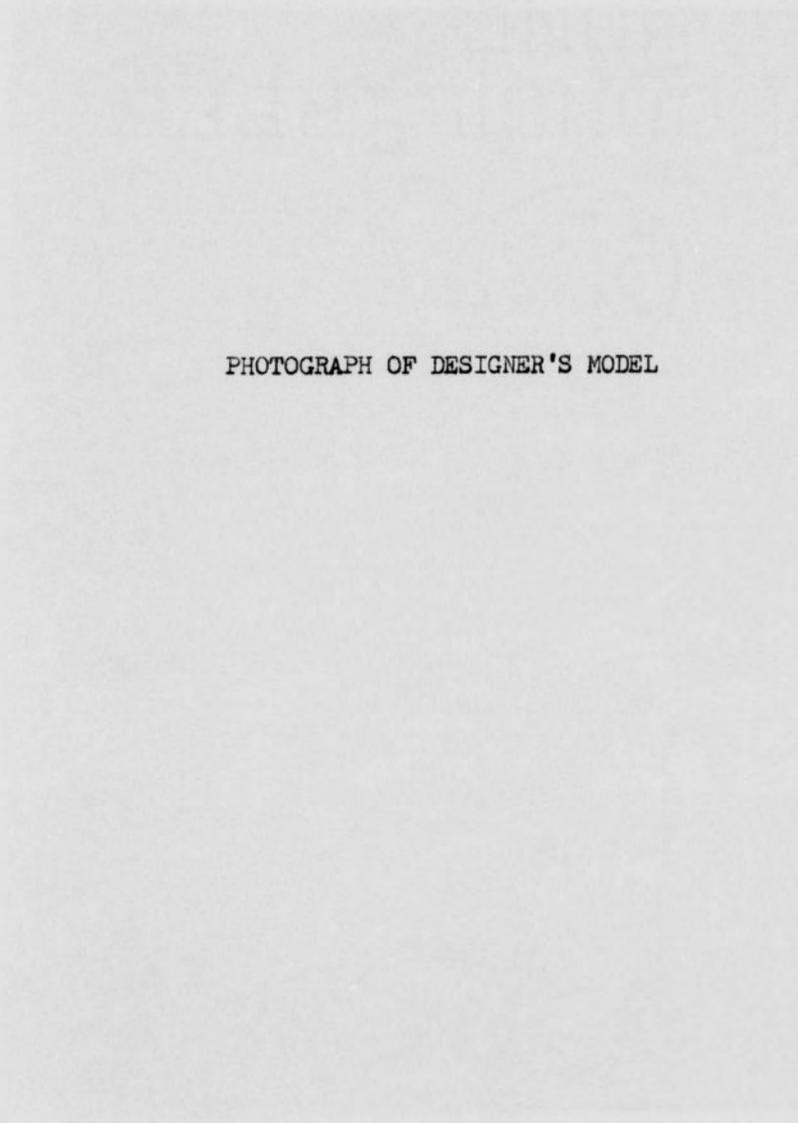
SETTING

FLOOR PLAN

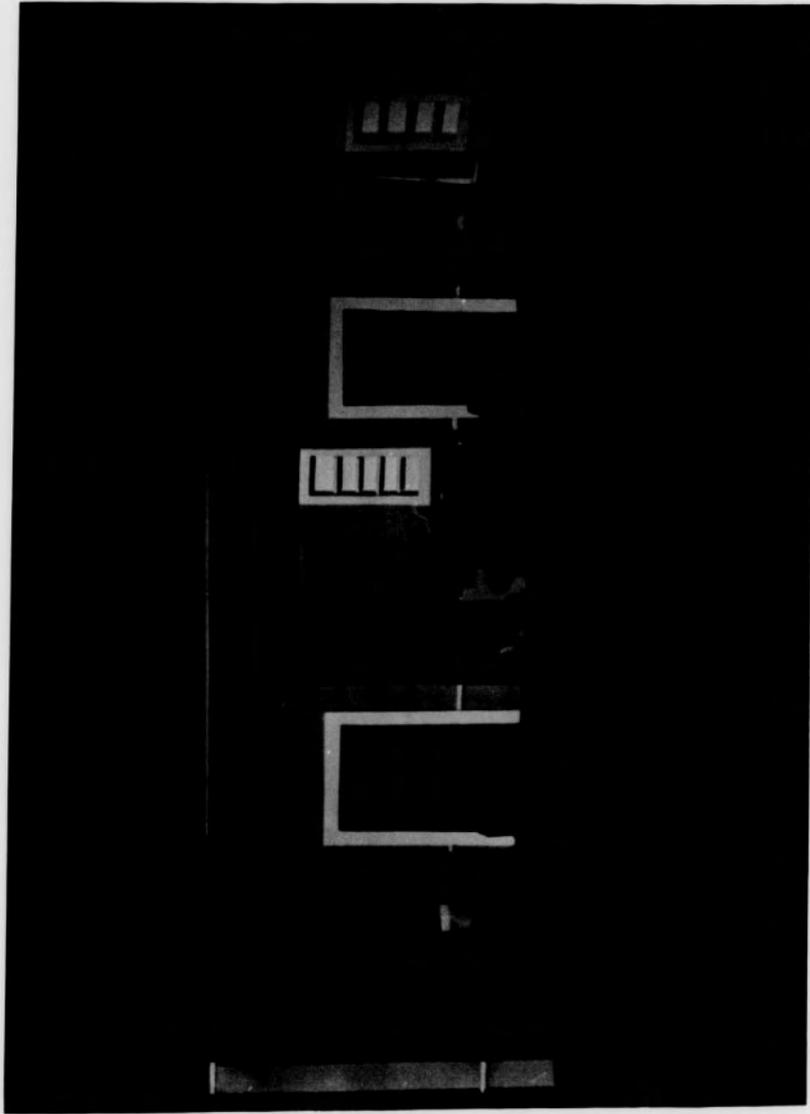


Floor Plan

Figure 1



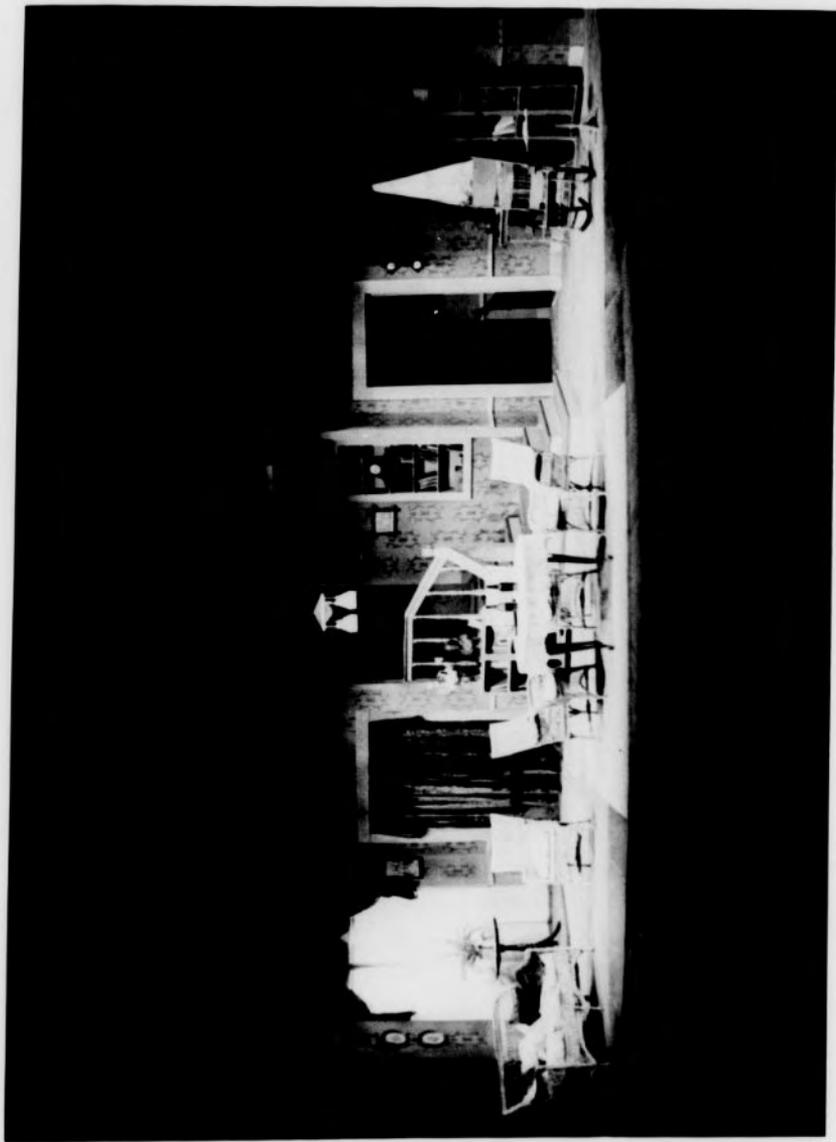
PHOTOGRAPH OF DESIGNER'S MODEL



Photograph of Designer's Model

Figure 2

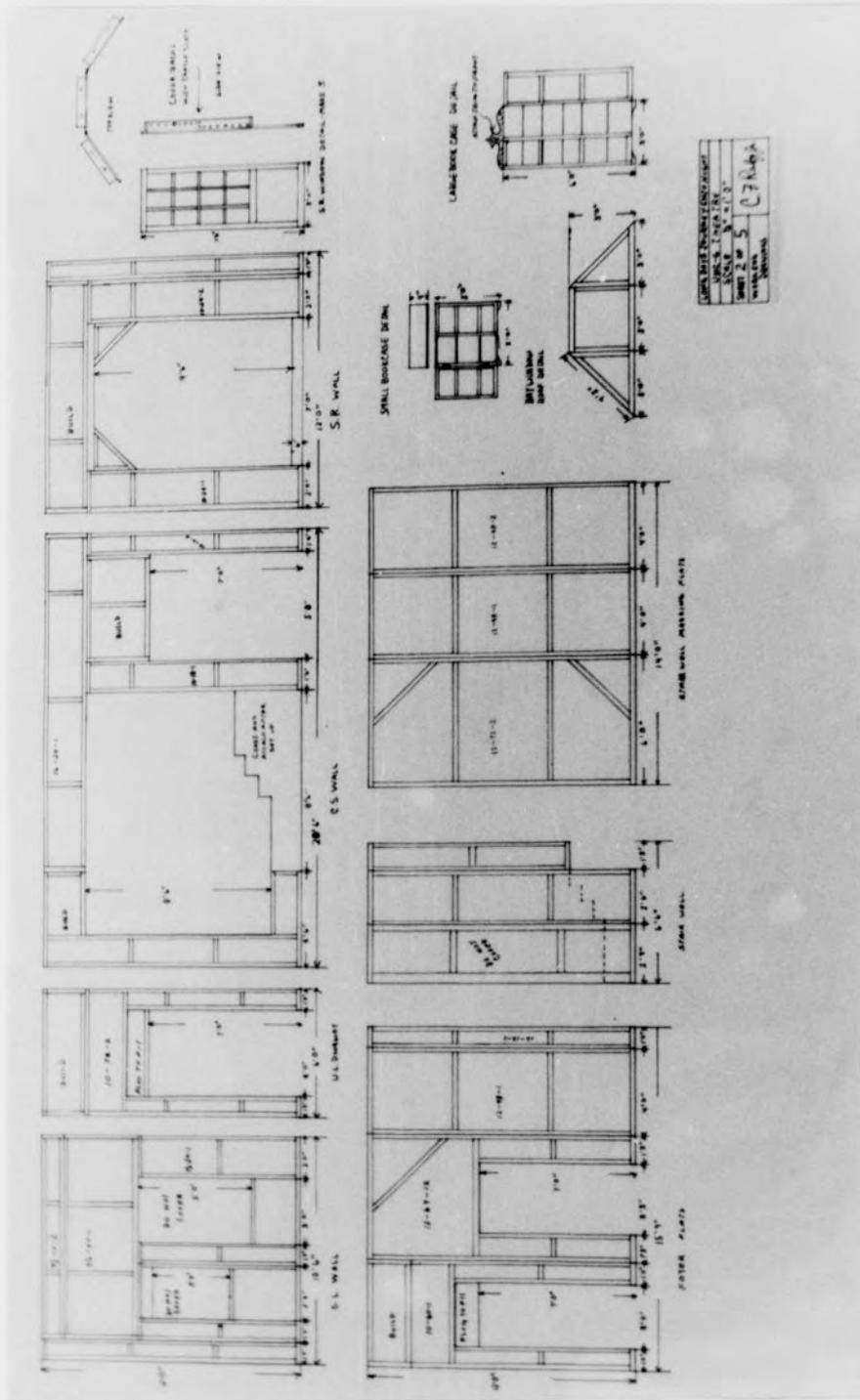
PHOTOGRAPH OF SET



Photograph of Set

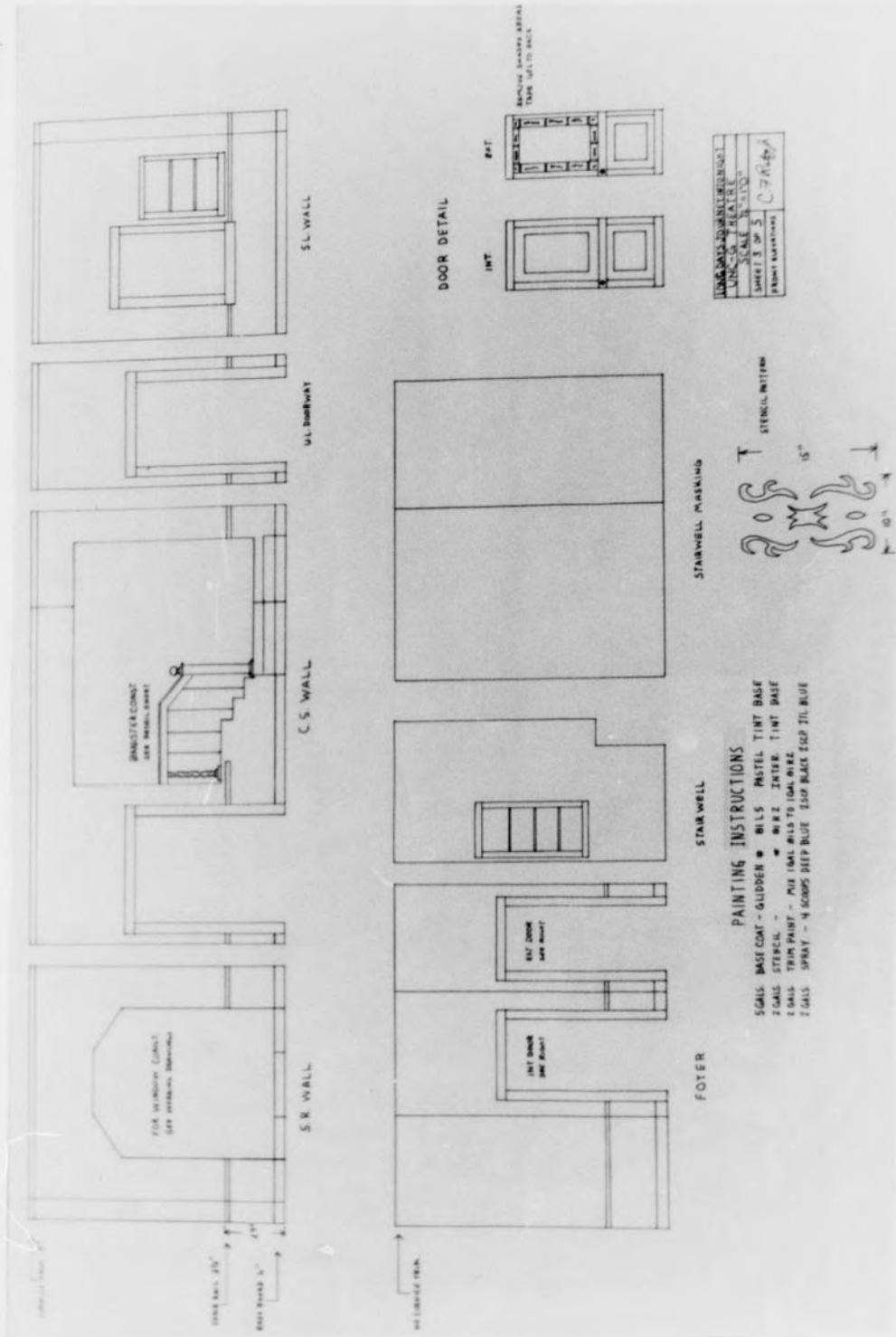
Figure 3

REAR ELEVATIONS



Rear Elevations
Figure 4

FRONT ELEVATIONS



Front Elevations
 Figure 5

CONSTRUCTION DRAWINGS

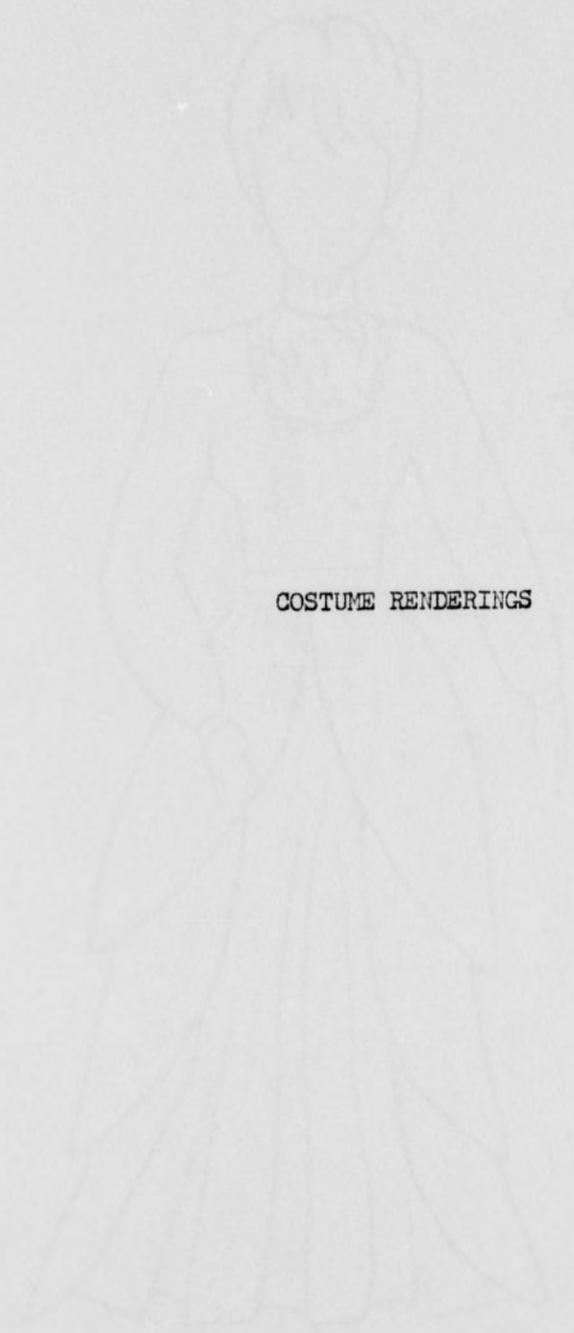
PROPERTIES PLOT

TABLE 1

PROPERTIES PLOT

<u>ACT</u>	<u>SCENE</u>	<u>OFF STAGE HAND PROPS</u>	<u>ON STAGE PRE-SET</u>
I	1	Cigar and matches for Tyrone off right.	Pipe tobacco stage left table for Jamie. Pillow on down left rocker for Edmund.
II	1	Book for Edmund off left. Whiskey and glasses on tray off left for Cathleen.	
II	2		Cigars, matches on stage right table. Strike whiskey, glasses, and tray.
III	1	New bottle of whiskey off right for Tyrone.	Whiskey, glasses, and tray on center stage table.
IV	1	Deck of cards off right for Tyrone. Wedding dress off right for Mary.	

COSTUMES



COSTUME RENDERINGS

Character
Description
Location

London, 1880
Mrs. J. H. Jones
City of London



COLOR CHART

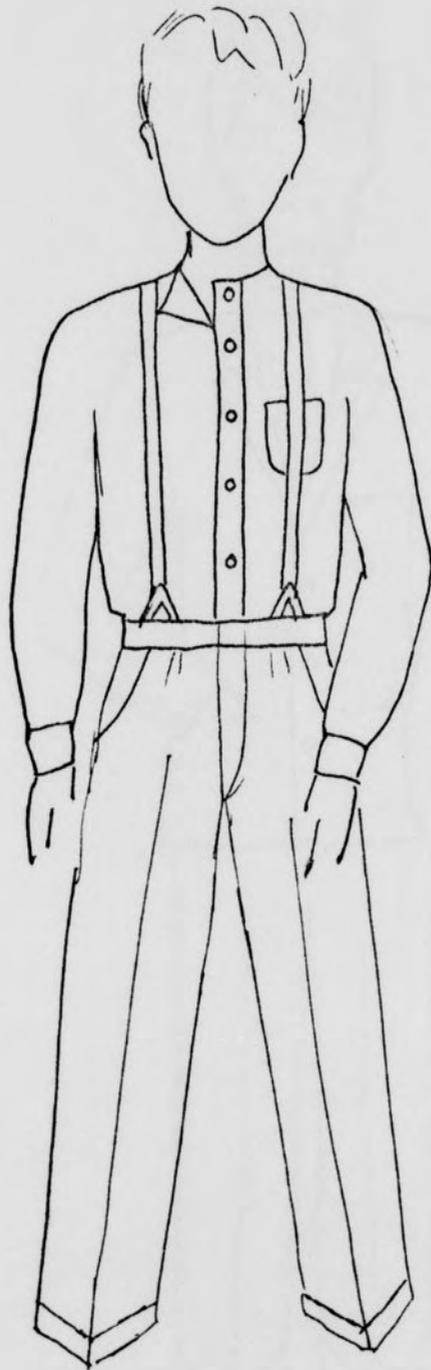


OVERDRESS

UNDERDRESS

LONG DAY'S JOURNEY
"MARY" I, II, I AND 2
C. F. Raby Jr. 1971

Figure 7



COLOR CHART



TROUSERS



SUSPENDERS

LONG DAY'S JOURNEY
"TYRONE" I; II, I AND 2.
C. F. Raby Jr. 1971

Figure 8

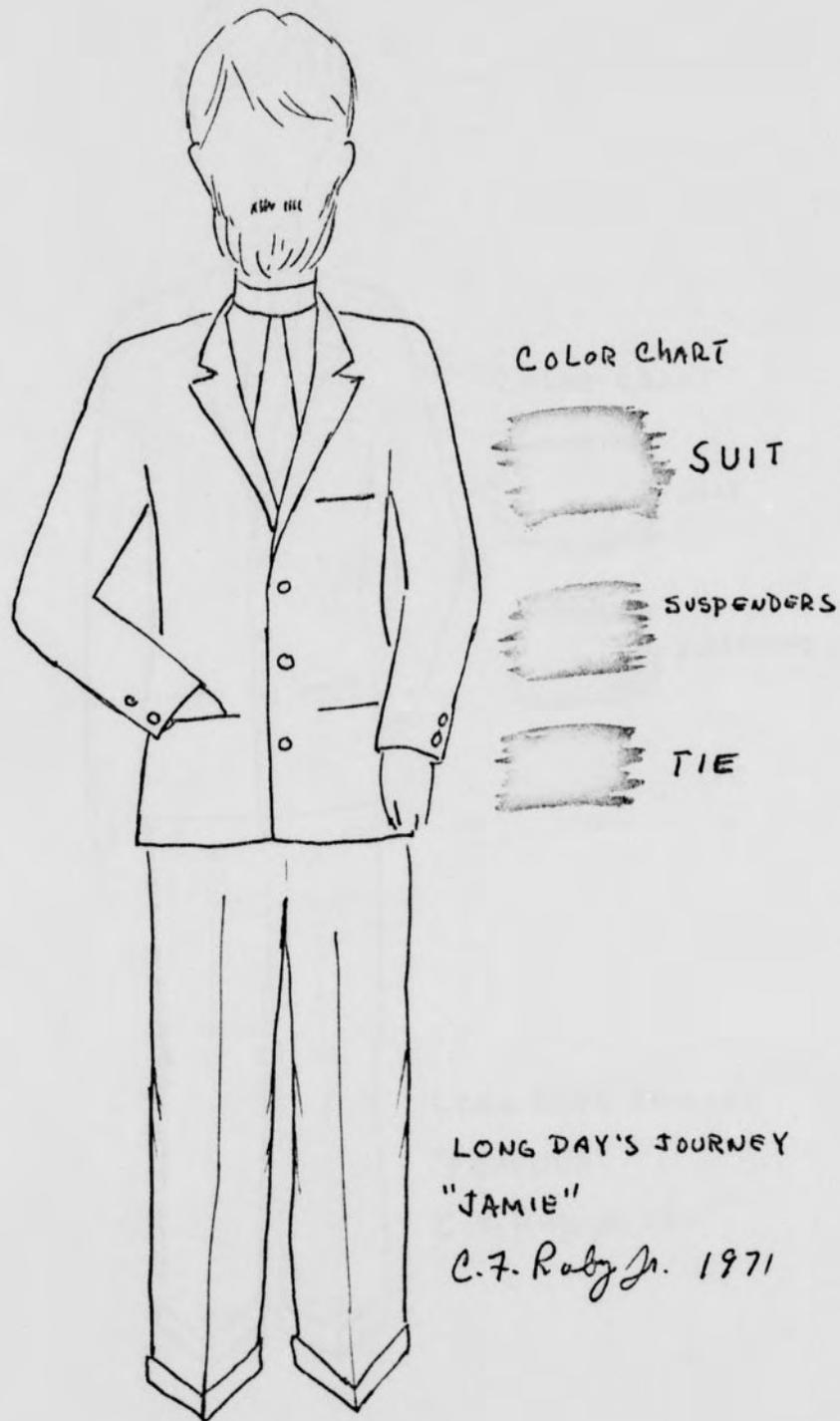
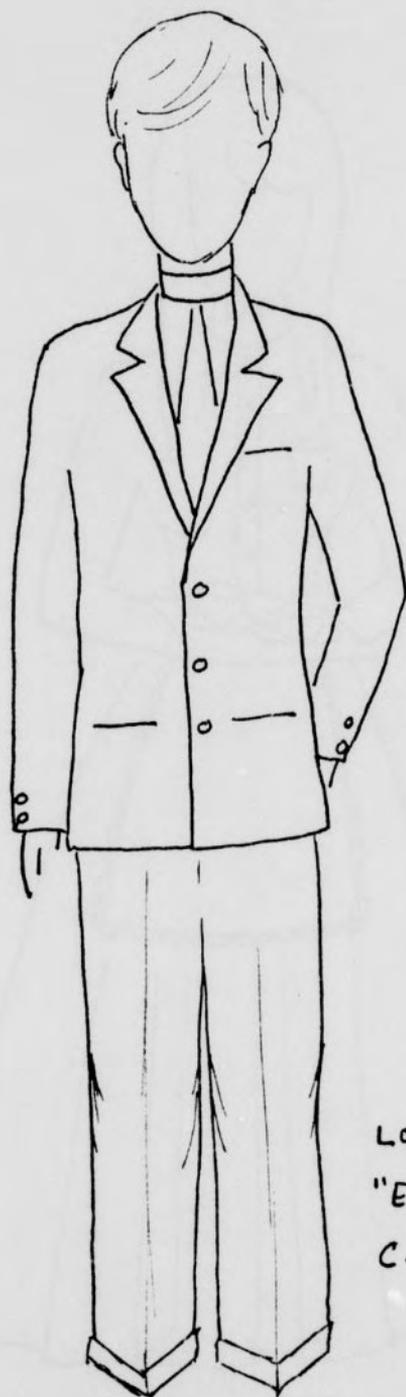


Figure 9



COLOR CHART



SUIT



SUSPENDERS



TIE

LONG DAY'S JOURNEY

"EDMUND"

C.F. Rudy, Jr. 1971

Figure 10



COLOR CHART

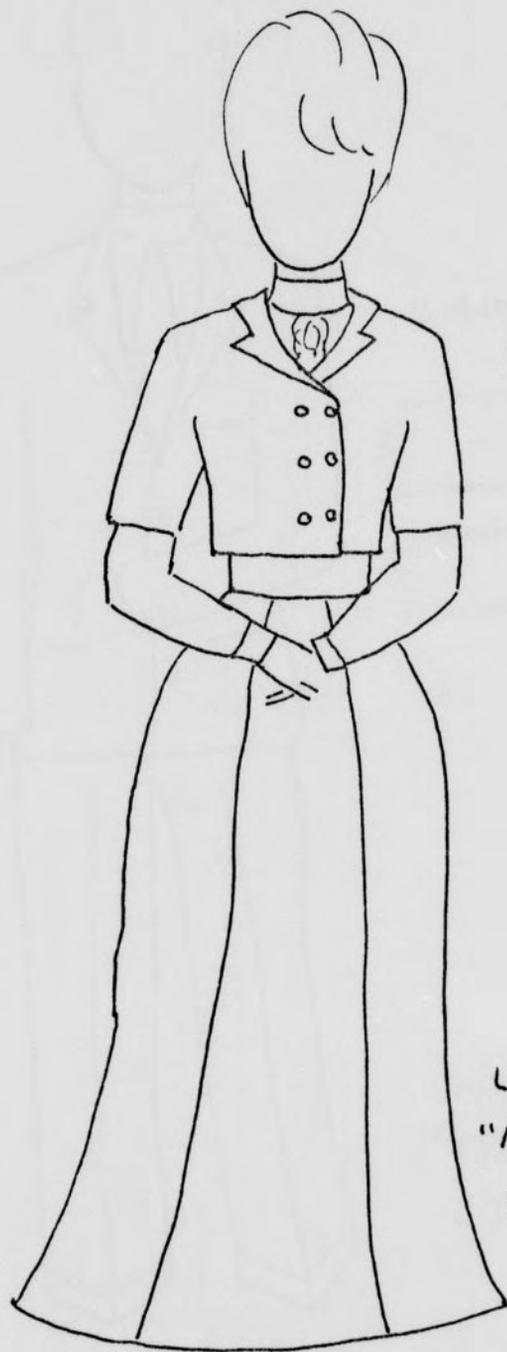


LONG DAYS JOURNEY

"CATHLEEN"

E. F. Ruby Jr. 1971

Figure 11



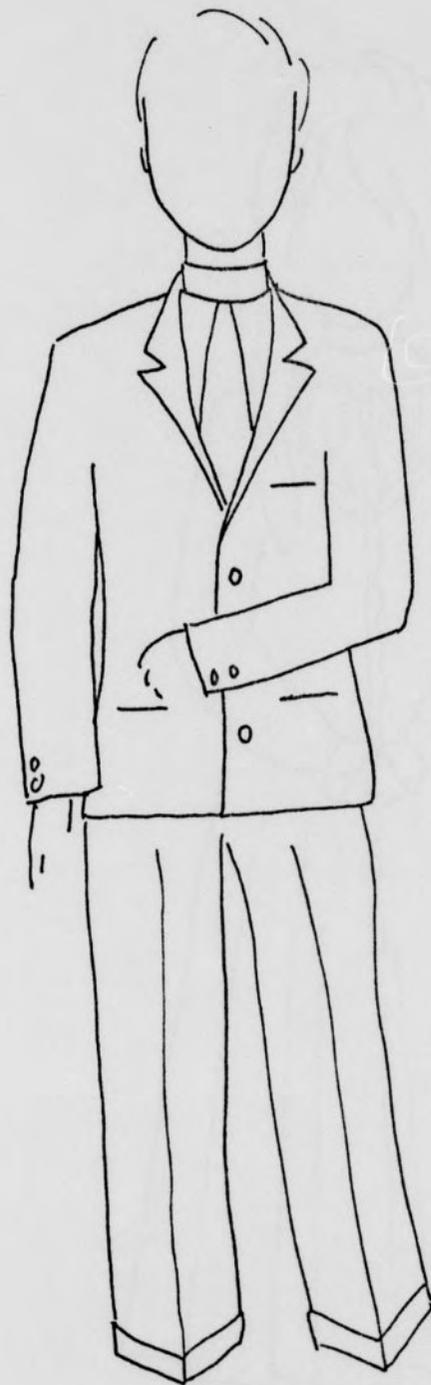
COLOR CHART

JACKET
&
SKIRT

BLOUSE

LONG DAY'S JOURNEY
"MARY" III
C. F. Raby, Jr. 1971

Figure 12



COLOR CHART



SUIT



TIE

LONG DAY'S JOURNEY

"TYRONE" III

C.F. Raby Jr. 1971

Figure 13



COLOR CHART

NIGHTGOWN

LONG DAY'S JOURNEY
"MARY" IV
C.F. Ruby J. 1971

Figure 14

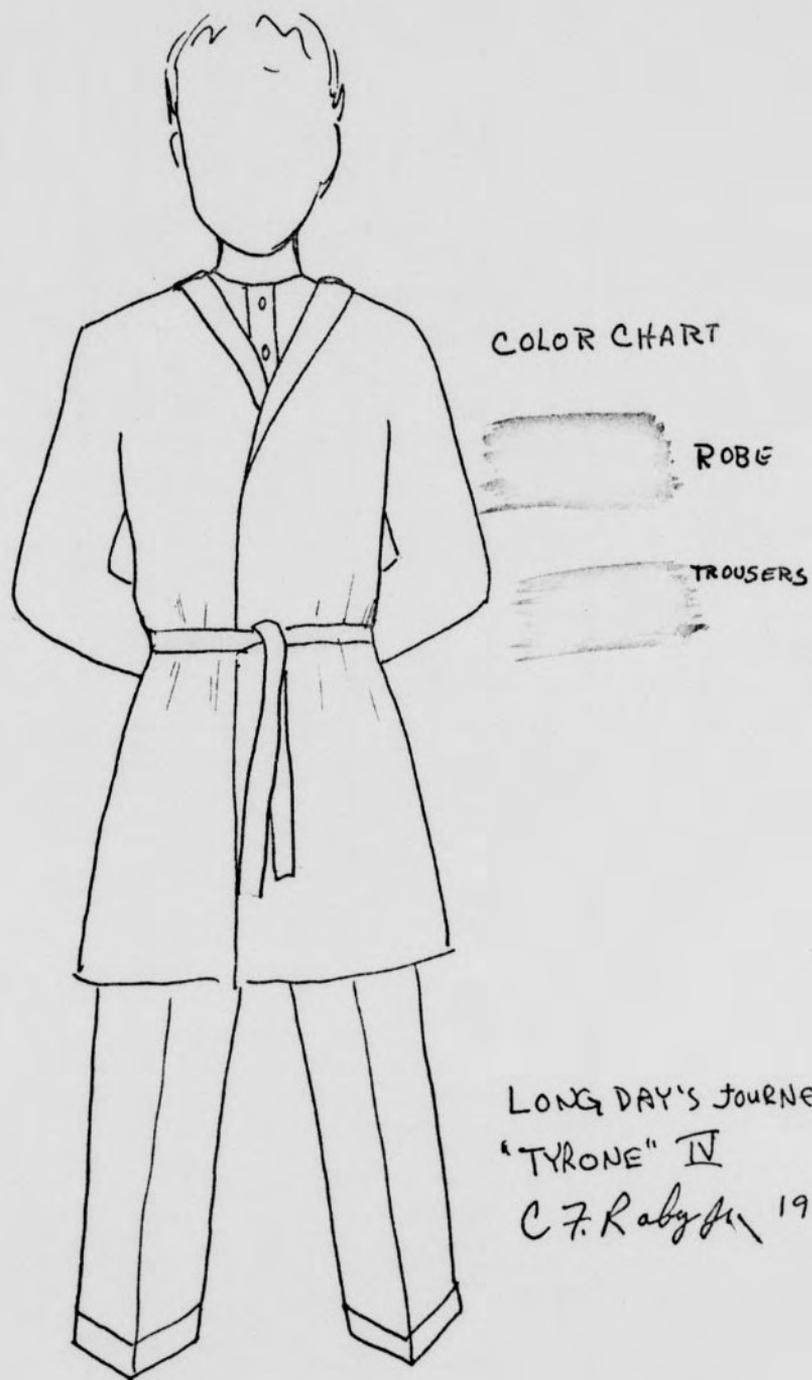


Figure 15

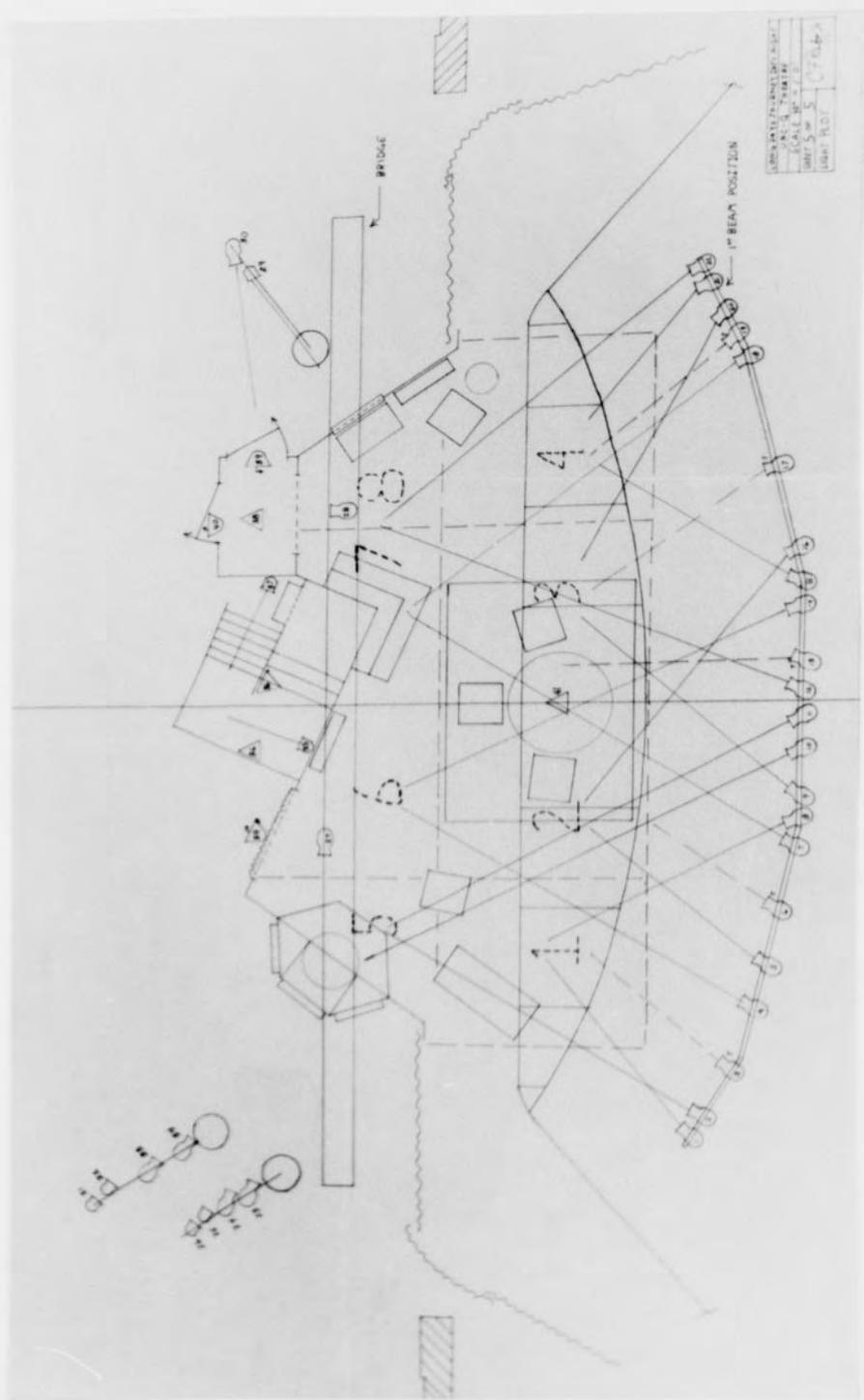
COSTUME PLOT

TABLE 2
COSTUME PLOT

CHARACTER	ACT I	ACT II, SC. 1	ACT II, SC. 2	ACT III	ACT IV
James Tyrone	Gray slacks, white shirt, suspenders, ascot.	Same.	Change to dark suit, tie.	Same.	Remove coat, add robe and slippers.
Mary Tyrone	Lacy dress.	Same.	Same.	Green outing dress with jacket.	White nightgown, slippers.
Edmund	Dark slacks, white shirt, suspenders.	Same.	Change to dark suit, tie.	Same.	Same.
Jamie	Dark slacks, white shirt, suspenders.	Same.	Change to dark suit, tie.	Same.	Same.
Cathleen	Gray dress, White apron.	Same.	Same.	Same.	----

LIGHTING AND SOUND

LIGHT PLAN



LIGHT PLAN

Figure 16

INSTRUMENT SCHEDULE

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	R825	Area 1	1	40	
2	6" Leko	500	Flood	R825	Area 5	7	42	
3	6" Leko	500	Flood	R805	Table	19	46	
4	6" Leko	500	Flood	825	Area 6	7	30	
5	6" Leko	500	Flood	825	Area 2	1	32	
6	6" Leko	500	Flood	R805	Table	19	34	
7	6" Leko	500	Flood	825	Area 7 and steps	8	38	
8	6" Leko	500	Flood	R850	Area 1	3	26	
9	6" Leko	500	Flood	825	Area 3	2	28	
10	6" Leko	500	Sharp	R850	Bay window	12	35	Frame on windows
11	6" Leko	500	Flood	R850	Area 5	9	36	
12	6" Leko	500	Flood	849	Areas 7 and 8	8	44	
13	6" Leko	500	Flood	R805	Table	21	27	
14	6" Leko	500	Flood	R850	Area 6	9	29	
15	6" Leko	500	Flood	825	Area 4	2	31	

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>
16	6" Leko	500	Flood	849	Area 2	3	33	
17	6" Leko	500	Flood	R805	Table	22	48	
18	6" Leko	500	Flood	849	Steps	10	39	
19	6" Leko	500	Flood	R805	Table	22	41	
20	6" Leko	500	Flood	849	Area 3	5	43	
21	6" Leko	500	Flood	849	Area 4	10	45	
22	6" Leko	500	Flood	849	Areas 7 and 8	4	47	
23	6" Leko	500	Flood	Clear	Back light bay windows	13	126	
24	6" Leko	500	Flood	Clear	Back light bay windows	13	128	
25	6" Fresnel	500	Flood	809	Back light bay windows	15	130	Frame on windows
26	6" Fresnel	500	Flood	809	Back light bay windows	15	132	Frame on windows
27	6" Leko	500	Flood	R849	Bay window	6	84	Frame on windows
28	6" Leko	500	Flood	R849	Up left door	10	83	Frame on door
29	6" Fresnel	500	Flood	810	Back light stage left window	5	125	Frame on windows
30	6" Leko	500	Flood	806	Back light stage left window	26	138	Frame on windows

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>
31	6" Fresnel	500	Flood	806	Back light bay windows	16	140	Frame on windows
32	6" Fresnel	500	Flood	806	Back light bay windows	16	134	Frame on windows
33	6" Leko	500	Flood	806	Back light bay windows	14	136	Frame on windows
34	6" Leko	500	Flood	806	Back light bay windows	14	148	Frame on windows
35	6" Fresnel	500	$\frac{1}{2}$ Spot	842	Stairwell	11	153	
36	Wall sconce	15-25	---	---	Stairwell	27	151	
37	6" Fresnel	500	$\frac{1}{2}$ Spot	842	Stairwell	11	155	
38	Common fixture	150	---	---	Hall light	29	137	Wire w/practical switch
39	Scoop	500	---	810	Entry light	28	159	
40	Scoop	500	---	810	Entry light	28	157	
41	Chandelier	100	---	Clear	Over table	30	25	4 lamps with individual switches

SWITCHBOARD SET-UP CHART

TABLE 4
SWITCHBOARD SET-UP CHART

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
A	1	1	40
		5	32
	2	9	28
		15	31
	3	8	26
		16	33
4	20	45	
	22	47	
5	29	125	
	6	27	84
B	7	2	42
		4	30
	8	7	38
		12	44
	9	11	36
		14	29
	10	18	39
		21	45
		28	83
	11	35	153
		37	155
	12	10	35
C	13	23	126
		24	128
	14	33	136
		34	148

TABLE 4--Continued

<u>BANK</u>	<u>DIMMER</u>	<u>INSTRUMENT</u>	<u>CIRCUIT</u>
C	15	25	130
		26	132
	16	31	140
		32	134
	18	40	117
D	19	3	46
		6	34
	21	13	27
	22	17	48
		19	41
	23	41	159
	24	42	157
	E	26	30
27		36	151
28		39	159
		40	157
29		38	137
30		41	25

LIGHT PLAN

TABLE 5

LIGHT PLOT

NOTE: At 7:30 transfer house lights from direct to dim and check all lighting systems.

SCRIPT

<u>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>
	1	Pre-show set-up	Grand Master			0	
			Bank Master A			2	
			Dimmer 1			10	
			Dimmer 2			8	
			Dimmer 3			7	
			Dimmer 4			7	
			Dimmer 5			3	
			Dimmer 6			8	
			Bank Master B			2	
			Dimmer 7			8	
			Dimmer 8			8	
			Dimmer 9			7	
			Dimmer 10			7	
			Dimmer 11			5 $\frac{1}{2}$	
			Dimmer 12			8	
			Bank Master C			10	
			Dimmer 13			2	
			Dimmer 14			4	
			Dimmer 15			4	
			Dimmer 16			2	
			Dimmer 18			5 $\frac{1}{2}$	
			Bank Master D			0	
			Dimmer 19			5 $\frac{1}{2}$	
			Dimmer 21			5	
			Dimmer 22			4	
			Dimmer 23			4	

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>
	1	Pre-show set-up (continued)	Bank Master E Dimmer 26		10 5		
	2	With music	House lights	7	4	5	
	3	From sound	House Lights	4	0	3	
1-18	4	From stage manager 2 sec. pause after G.M. 10 count after A & B	Grand Master Bank Masters A and B Bank Master D	0	10	6	
				2	10	8	
				0	10	20	
43	5	From stage manager	Dimmer 1 Dimmer 7	10 8	7 7		
47	6	From stage manager	Dimmer 1 Dimmer 7	7 7	8 8		
49	7	Fade out as Mary's head turns. 10 sec. black out Pre-set	Grand Master Dimmer 1 Dimmer 2 Dimmer 13 Dimmer 14 Dimmer 15 Dimmer 16 Dimmer 18 Dimmer 19 Dimmer 21 Dimmer 22 Dimmer 23 Dimmer 26	10	0	5	
					7		
					7		
					4		
					5		
					5		
					4		
					5		
					6		
					5 $\frac{1}{2}$		
					4 $\frac{1}{2}$		
					5		
					5 $\frac{1}{2}$		

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>
51	8	End of 10 sec.	Grand Master	0	10	5	
69	9	Mary: "Please believe!"	Dimmer 2	7	0		
			Dimmer 4	7	0		
			Dimmer 8	8	0		
			Dimmer 10	7	0		
70	10	Fade out as Mary and Tyrone exit. Pre-set	Grand Master	10	0	5	Hold 12 sec.
			Dimmer 1	7	6 $\frac{1}{2}$		
			Dimmer 23	5 $\frac{1}{2}$	4		
			Dimmer 26	5 $\frac{1}{2}$	4		
72	11	End of 12 sec. black out	Grand Master	0	10	5	
80	12	From stage manager	Dimmer 13	4	0	10	
			Dimmer 14	5	0	10	
			Dimmer 15	5	0	10	
			Dimmer 16	4	0	10	
			Dimmer 18	5	0	10	
84	13	From stage manager	Dimmer 19	6	7		
			Dimmer 21	5 $\frac{1}{2}$	6 $\frac{1}{2}$		
			Dimmer 22	4 $\frac{1}{2}$	5 $\frac{1}{2}$		
86	14	From stage manager	Dimmer 1	6 $\frac{1}{2}$	6		
			Dimmer 22	5 $\frac{1}{2}$	4		
89	15	Edmund: "It's a ten spot."	Dimmer 1	6	7		
92	16	Edmund: "Listen, Mama--"	Dimmer 1	7	6		
			Dimmer 2	0	7		

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>
95	17	Pre-black out fade	Dimmer 2	7	8		
			Bank Master D	10	7	5	
95	18	Mary: "Why do I feel so lonely?"	Grand Master	10	0	5	
			House Lights	0	7	8	Smooth
		Intermission pre-set	Bank Master A		10		
			Dimmer 1		5		
			Dimmer 2		6		
			Dimmer 3		7		
			Dimmer 4		7		
			Dimmer 5		3		
			Dimmer 6		4½		
			Bank Master B		10		
			Dimmer 7		5½		
			Dimmer 8		6½		
			Dimmer 9		5½		
			Dimmer 10		5½		
			Dimmer 11		4½		
			Dimmer 12		0		
			Bank Master C		10		
			Dimmer 13		0		
			Dimmer 14		2		
			Dimmer 15		2		
			Dimmer 16		0		
			Dimmer 18		3½		
			Bank Master D		9½		
			Dimmer 19		5½		
			Dimmer 21		5		
			Dimmer 22		4		
			Dimmer 23		3		
			Bank Master E		10		

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>
	18	Intermission pre-set (continued)	Dimmer 26 Dimmer 27 Dimmer 28 Dimmer 29 Dimmer 30			2½ 4 4 7 4	Take with master, then switch to independent
97	19	From stage manager	House lights Grand Master	7 0	0 10	8	
98	20	From stage manager	Dimmer 6 Dimmer 2	4½ 6	0 7		
103	21	As Mary crosses to S.L.	Bank Master D	9½	7½	5	
107	22	As Mary sits	Dimmer 23	3	5/3		Note: Hold 8 sec., then return to 3 reading
108	23	Mary to down center	Dimmer 2 Bank Master D	7 7½	6 9½		
112-116	24	Sight	Dimmer 1 Dimmer 2 Dimmer 3 Dimmer 4 Dimmer 7 Dimmer 8 Dimmer 9 Dimmer 10 Dimmer 26	5 6 7 7 7 6½ 7 7 2½	3½ 4 4½ 5 4½ 5½ 4½ 4½ 0		Delay until others set
117	25	As Tyrone turns on lamp	Bank Master D	9½	10		

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>
118	26	Edmund: "He called in a specialist . . ."	Dimmer 2	4	5		
123	27	As Mary walks to S.L.	Dimmer 2 Dimmer 4	5 5	0 0		
123	28	As Tyrone exits, fade out	Grand Master and Dimmer 30 House lights	10 0	0 7	5 5	Smooth
		Intermission pre-set	Bank Master A Bank Master B Dimmer 7 Dimmer 8 Dimmer 9 Dimmer 10 Dimmer 11 Bank Master C Dimmer 18 Bank Master D Dimmer 19 Dimmer 21 Dimmer 22 Dimmer 23 Bank Master E Dimmer 27 Dimmer 28 Dimmer 29 Dimmer 30		0 10 3 3 0 0 4 10 3 8 $\frac{1}{2}$ 5 $\frac{1}{2}$ 5 4 $\frac{1}{2}$ 0 10 4 4 6 4 $\frac{1}{2}$		
							Take with master, then switch to independent

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>
125	29	From stage manager	House lights Grand Master	7 0	0 10	5	Smooth
128	30	As Tyrone turns on light	Bank Master D	8½	9	Bump	½ point intervals when lights switched on or off
128	31	As Tyrone turns on lights	Dimmer 19 Dimmer 21 Dimmer 22	5½ 5 4½	5 7 4	Bump Bump Bump	
151	32	As Tyrone turns out lights	Dimmer 19 Dimmer 21 Dimmer 22	5 7 4	4½ 6½ 3½		With clicks, edges down first
155	33	As Jamie turns on lights	Dimmer 21 Dimmer 19 Dimmer 22	6½ 4½ 3½	7 5½ 4½	Bump Bump Bump	With clicks, center up first
161	34	Edmund: "Shut up!"	Dimmer 1 Dimmer 21 Dimmer 22	3½ 7 4½	4 5½ 5	Bump Bump Bump	
163	35	Jamie: "I'd do anything for you."	Dimmer 19	5½	6	Bump	
164	36	As Edmund looks away	Dimmer 1 Dimmer 21 Dimmer 22	4 5½ 5	0 7 4	5 3	
165	37	Jamie: "Mama's baby, Papa's pet!"	Dimmer 19	6	5		

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>
166	38	Edmund: "Jamie! Cut it out! You're crazy!"	Dimmer 22	4	4½		
167	39	As Jamie's head bobs.	Dimmer 22	4½	4		
169	40	As Mary moves to hall.	Dimmer 24	0	3½	4	
175	41	From stage manager: pre-curtain fade	Dimmer 18 Bank Master B Dimmers 27, 28, and 29 Dimmers 19 and 22	3 10	0 0 0 0		
176	42	Mary: ". . . and was so happy for a time."	Grand Master Dimmer 30	10 10	0 0		
		Pre-set	Bank Master A Bank Master D Dimmer 19 Dimmer 21 Dimmer 22		10 10 10 10 10		
		Curtain call	Grand Master	0 10	10 0	5 5	
	43	From stage manager	House lights	0	7	5	Smooth

SOUND PLOT

TABLE 6

SOUND PLOT

NOTE: By 7:45, check out all equipment and cue tape for first cue.

Sound Booth Equipment Settings:

Speed	7 $\frac{1}{2}$
Tape Deck Volume	6.0
Sound System Volume	20
Pre Amp Volume	14
Tape Sound System Volume	6.5

Supplementary Machine Settings:

Sound System Volume	Full
Tape Sound System	6.0
Good music:	00-176
Bad music:	180-207
Crescendo:	69

NOTE: Due to timing, the stage manager will call all cues except for those otherwise noted.

<u>QUE #</u>	<u>SCRIPT PAGE</u>	<u>CUE DESCRIPTION</u>	<u>CONTENTS</u>	<u>SPEAKER</u>	<u>FADER</u>	<u>FADER VOLUME</u>	<u>NOTES</u>
1		Pre-show	Music	House, Left Right	2 1	7 7	
2	72		1 foghorn	Right	1	2 $\frac{1}{2}$	
3	82		2 sets bells	Right	1	2 $\frac{1}{2}$	
4	86		3 sets bells	Right	1	2 $\frac{1}{2}$	
5	95	With lights	Music	House, Left Right	2 1	3/4 3/4	Then house to ?
6	98		2 foghorns	Right	1	2 $\frac{1}{2}$	
7	99		1 foghorn	Right	1	2 $\frac{1}{2}$	
8	102		1 foghorn	Right	1	2 $\frac{1}{2}$	

TABLE 6--Continued

<u>CUE #</u>	<u>SCRIPT PAGE</u>	<u>CUE DESCRIPTION</u>	<u>CONTENTS</u>	<u>SPEAKER</u>	<u>FADER</u>	<u>FADER VOLUME</u>	<u>NOTES</u>
9	103		2 foghorns	Right	1	2½	
10	103		2 foghorns	Right	1	2½	
11	104		2 foghorns	Right	1	2½	
12	104		Music	House, Left Right	2 1	¾ ¾	Then house to ?
13	107		3 foghorns	Right	1	2½	
14	108		2 foghorns	Right	1	2½	
15	116		1 foghorn 1 foghorn 1 mix 1 mix 1 set bells 1 set bells	Right	1	2½	
16	120		1 set bells 1 foghorn 1 mix 1 set bells	Right	1	2½	
17	121		1 foghorn	Right	1	2½	
18	Pre-act With lights		Music	House, Left Right	2 1	8 8	
19	125		1 foghorn	Right	1	2½	

TABLE 6--Continued

<u>CUT #</u>	<u>SCRIPT PAGE</u>	<u>CUE DESCRIPTION</u>	<u>CONTENTS</u>	<u>SPEAKER</u>	<u>FADER</u>	<u>FADER VOLUME</u>	<u>NOTES</u>
20	130		1 mix 1 set bells 1 set bells 1 mix	Right	1	2½	
21	135		2 foghorns	Right	1	2½	
22	139		1 foghorn	Right	1	2½	
23	142		5 sets bells 3 foghorns	Right	1	2½	
24	146		2 foghorns	Right	1	2½	
25	148		1 foghorn	Right	1	2½	
26	151	With final click of light	1 foghorn	Right	1	2½	
27	153		1 foghorn	Right	1	2½	
28	157		2 foghorns	Right	1	2½	
29	160		1 foghorn	Right	1	2½	
30	162		2 foghorns	Right	1	2½	
31	164		1 foghorn 1 foghorn	Right	1	2½	
32	167		1 foghorn	Right	1	2½	

TABLE 6--Continued

<u>CUE #</u>	<u>SCRIPT PAGE</u>	<u>CUE DESCRIPTION</u>	<u>CONTENTS</u>	<u>SPEAKER</u>	<u>FADER</u>	<u>FADER VOLUME</u>	<u>NOTES</u>
33	169	8 sec. after Mary goes in parlor	Music, bad	Left	2	13½	
34	172		1 mix 1 foghorn	Right	1	2½	
35	174		2 sets bells 2 foghorns	Right	1	2½	
36	175		Music, cre- scendo	House, Left Right	2 1	¾ ¾	
37	175		1 foghorn	Right	1	2½	
38	176	With lights	Music	House, Left Right	2 1	¾-7 ¾-7	Hold 7--10 sec. Hold 7--10 sec.

POSTER DESIGN

UNC-G THEATRE
PRESENTS
EUGENE O'NEILL'S
LONG
DAY'S
JOURNEY
INTO
NIGHT



JAN. 6 - 8 8:30 ; JAN. 9 2:30
TAYLOR THEATRE
RES. 379 - 5575
ADULTS \$3.00
PRE-COLL 2.00
UNC-G ST 1.00

Poster Design

Figure 17

PRODUCTION PHOTOGRAPHS



Stage Right

Figure 18



Stage Left

Figure 19



Staircase

Figure 20



Stage Center and Right

Figure 21

PART III

CRITICAL EVALUATION

The first section of this part is devoted to a general introduction to the subject of critical evaluation. It discusses the nature and scope of the subject, and the methods which are commonly employed in its study. It also points out the importance of critical evaluation in the study of literature, and the need for a sound knowledge of the subject in order to be able to appreciate the value of the works which are being studied.

PART III

CRITICAL EVALUATION

The second section of this part is devoted to a discussion of the methods which are commonly employed in the study of literature. It discusses the nature and scope of the subject, and the methods which are commonly employed in its study. It also points out the importance of critical evaluation in the study of literature, and the need for a sound knowledge of the subject in order to be able to appreciate the value of the works which are being studied.

PART III

CRITICAL EVALUATION

The third section of this part is devoted to a discussion of the methods which are commonly employed in the study of literature. It discusses the nature and scope of the subject, and the methods which are commonly employed in its study. It also points out the importance of critical evaluation in the study of literature, and the need for a sound knowledge of the subject in order to be able to appreciate the value of the works which are being studied.

PART III
CRITICAL EVALUATION

The post production critical analysis in this part is divided into three sections--the setting, the costumes, and lighting and sound. The purpose of the analysis is to assess the strengths and weaknesses of the design and technical production of Long Day's Journey Into Night. The first section is a discussion of the setting as planned, changes that were made, and the changes that would be made if the opportunity to re-design the show were available. The second section deals with costumes and their effectiveness in aiding character, changes that were made, and the changes the designer would incorporate into a future production. The third section considers the effectiveness of the lighting in establishing mood, the general effectiveness in providing the basic visibility, and the modifications made to the original design. A brief discussion of the contribution of sound is included in the section on lighting.

Setting

The setting for Long Day's Journey in its final form was a modified proscenium set which funnelled the action of the play down to the apron. Several problems occurred during construction, some of which were due to the failure to accurately interpret the scale drawing to the physical plant. Several modifications were made to the set during the mounting period; the first was the adjustment of the proscenium opening from forty feet with two one-foot returns to thirty-six feet overall.

Second, the original depth of the set called for a distance of five feet from the curtain line to the foot of the first step leading to the landing. This distance was increased to seven feet. This particular adjustment could, and probably should, have been greater to facilitate a finer control of lighting; however, this will be further discussed in the section on lighting.

The proscenium opening for the setting was measured from the scale drawing. Upon examination by the designer and the thesis committee, the original forty foot opening proved unfeasible. The spaciousness created by the set overpowered the small cast and proved to be impractical in blocking. The new opening of thirty-four feet better accommodated the director's blocking. However, the designer believes the proscenium should have been reduced even more for a more compact utilization by the director and actors and for better picturization. By reducing the proscenium to thirty feet, several changes would have been logical. First, to make the reduction, the rear wall would have to have been shortened by six feet. In doing so, a more narrow rear door located up right would have resulted together with a reduction of the spacial opening of the stairwell. The foregoing changes should have been automatically executed by the designer, as the original design concept had been altered with the deletion of the up right dining room. The budget and construction at a time when little or no crew was available resulted in the deletion of the dining room walls. To indicate the room and to facilitate entrances, a passage way was covered with a curtain rather than a door at the request of the director. In conjunction with the above proscenium reduction, the setting should have been moved up stage

two to six feet which would then have allowed the director to further utilize the apron in front of the table in blocking, bringing the physical action of the play closer to the audience.

Color selection for the setting, the designer believes, succeeded in evoking the cold, unloving, and decaying atmosphere required by the play. However, several problems arose at a point when there was little or no time for the designer to make adjustments. The first problem manifested itself in the spraying of the set with a dark blue-green to tone down the new paint and create a sense of age and lack of maintenance. To a degree, the spraying succeeded; however, not until technical rehearsals with full stage lighting did it become apparent that the spray was not heavy enough to connote the decayed effect. Second, in addition to the overall spraying of the set which was to also aid in making it appear less obtrusive, a concentrated spray at the tops of the flats and the returns to an almost black would have served to blend the set into the black drapes and greatly heighten the effect of an environment surrounded by fog.

Another problem occurred in the use of the maroon velour drapes on the windows and doorway. These drapes were made of old curtains found in stock. To clean them and to help remove the storage wrinkles, the drapes were steamed several times. One result of the steaming was beneficial, the other a hindrance. After steaming, the material emerged extremely clean which was a detriment; however, the sheen and reflection was heightened and created the impression of being crushed velvet drapes. This particular problem was paradoxical in that the effect of velour drapes served to contradict Tyrone's miserliness and indicated to the

audience that the house was not in reality a "dump," but was only considered so because the Tyrones were not happy there. On the other hand, the drapes appeared too new and clean to be believed as old. To help eliminate the newness and dull the sheen, the drapes were sprayed with flat black paint. However, as witnessed during the production, the spraying had little or no effect. To fully eliminate the problem, less colorful drapes should have been used, and would have been used had there been sufficient time in which to make them. However, in an attempt to reduce attention to the drapes, the lighting was carefully focused to reduce unwanted spill on the drapes.

One particular problem that is directly related to the setting that affected lighting is that of not having the ceiling fixture architecturally incorporated into the design of the setting. To achieve the relationship of the set to the apron, the set was divided under the lighting bridge--one half up stage and one half down stage. This necessitated the elimination of the ceiling piece the designer had hoped to use. Upon deletion of the ceiling piece, the ceiling fixture was connected to the decorative wire grid of the physical plant. Should the setting have been moved even further up stage, a ceiling piece could have been utilized and the ceiling fixture then could have been architecturally attached; as it was, the setting was not a complete unit. In redesigning the production, the set would definitely be located well up stage, including a ceiling piece, not only for architectural unity, but also to heighten the effect of oppression.

One of the most elementary items the designer would have used with the setting would be a ground cloth. The cloth would have been

used to cover the entire stage from the apron to the side stages. None was available, but a 9' x 12' rug helped somewhat to eliminate noise, but obviously did not totally eliminate the unsightly combination of horizontal stage planks, blank enamelled plywood stage extensions and the tapering grain of the elevator floor as well as the orange bands of supporting steel.

In evaluating the set for Long Day's Journey, the designer believes that despite the above mentioned problems, the setting was successful as an integral part of the production. The designer is well pleased with the contribution of the setting to the production and the visual impact on the audience. The modified proscenium approach not only brought the physical action of the play close to the audience, but allowed for a greater appreciation of the dialogue by the audience. The designer believes the grayed blue-green color scheme successfully provided the cold atmosphere desired for the production. Combined with the stencilled wallpaper pattern and the dark overspray, the set receded and did not dominate the action. The decayed look and lack of upkeep of the home was well conveyed by the painting. The physical layout of the set provided the director with the opportunity for use of his horizontal, vertical, and diagonal blocking patterns and a variety of levels on which to work.

Costumes

The designer's basic approach to the costumes for Long Day's Journey was first to help in establishing the period of the play and second, to aid the actors in their characterizations by reinforcing

and supporting the character's actions. Paramount to all design decisions was the coordination of the costumes with each other and with the set.

The designer believes the costumes were generally effective in relating to the turn of the century. However, the men's costumes, primarily the coats, were out of period. They did not have sufficiently wide lapels and had square rather than rounded coat fronts. If time had permitted, the adjustments would have been made. Due to the Christmas holidays, the costume crew was unable to make these alterations, much less to tailor the costumes to the actors. The major alteration consisted of taking in Edmund's suit several times as it was much too baggy, in spite of the designer's desire to have a certain amount of largeness present to indicate weight loss that would be apparent in a consumptive.

There were two problems with the costumes causing a detraction from the actors' characterizations. The trousers selected for Tyrone to use in the first and second acts were too short. The intention of the designer was to have Tyrone's trousers well worn and a little short to indicate his miserliness, but by being almost two inches too short, they proved to be a distraction to the audience. The second problem was Jamie's entire costume. Jamie was a playboy and a very flashy dresser. The costume and appurtenances selected for Jamie were slightly brighter than the other men's costumes, but Jamie's costume fell short of the image that should have been projected. In redesigning, Jamie's costume should be more indicative of his playboy nature. Jamie's suit should be brighter in color and provide a distinct contrast to Edmund's and Tyrone's. Appurtenances the designer would add to further aid Jamie's characterization

would be an ascot, a brighter and flashier tie, suspenders that would appear to be the latest fashion, spats, and a fancy hat. These inclusions, in contrast to the other men's costumes, should clearly indicate Jamie's nature.

Costume coordination with the set and other costumes presented another problem to the designer. Mary's outing dress used in the third act was made for the production whereas all the other costumes were either pulled from stock or purchased from used clothing stores. The problem occurred in the contrast of the new material to the older, softer material of the other costumes. The designer believes this contrast was disturbing and in an attempt to correct it, the costume was dry cleaned twice. This did not soften the material; however, if the costume could have been washed without shrinkage, the desired effect might have been achievable. Another alternative would have been to have pulled all of the costumes from stock or to have constructed all of them for the production.

Despite the aforementioned problems, in evaluating the costumes, the designer believes the costumes were effective in supporting the production and satisfying the designer's requirements. The men's costumes were dark and tended to the grays which worked well with the set and provided a contrast to Mary's off-white costumes. The high collars and near-white colors of Mary's costumes reinforced her femininity and essential innocence. The nightgown for the final act served very well to establish the ghost-like appearance of Mary desired by the designer. Edmund's costume was too large for him, a desirable means for showing a weight loss by one who was consumptive. However, the actor was too

energetic in his portrayal, rendering the effect desired useless. The blue-gray uniform of Cathleen, the maid, was very effective and left no doubt of her servitude.

Lighting and Sound

Lighting

The designer elected a realistic concept of lighting for Long Day's Journey reinforced by the motivational sources dominating each act. To achieve the motivational lighting and support it with the general lighting, the McCandless method of lighting was employed. Instruments were located in the first beam position and on the lighting bridge. As the stage right windows were utilized for motivational lighting for the first three acts, the instruments focused from stage right to stage left were fitted with pastel warm gels. The opposing instruments were fitted with pastel cool gels. To achieve the motivational light from the stage right windows, instruments were placed on pipe stands at various levels from the floor. By the use of several colors and the manipulation of intensity, direction, and dominance of one color over the other, the various times of day were successfully achieved. To support the motivational lighting required in each act, the designer varied the intensity of the pastel warm instruments with the cool, allowing one side and color or the other to dominate as the motivational lighting required.

To achieve the bright sunlight required in Act I, the motivational lights directed through the stage right windows were adjusted

so that one half of the amber lights, all of the pale straw, and a small portion of the white light were additively mixed, creating a sense of early morning sunshine. The intensity of the acting area lights was adjusted to allow the warm side to dominate the cool. The intensity of the stage left instruments on pipe stands was adjusted to a level allowing the dominance of the stage right instruments.

The noontime atmosphere of Act II was achieved by adjusting the level of intensity of all instruments so that the stage right and stage left windows were equal in illumination. To indicate the ensuing fog, the instruments shining through the bay window were adjusted, reducing the amber and accenting the pale straw and clear lights. The acting area lights were balanced in intensity to reinforce the motivational lights emitted from both windows.

The success or failure in achieving the motivational lighting for Acts III and IV depended very heavily on the execution of the lighting cues. Act III takes place about 6:30 in the evening. The motivational light source is still the natural daylight available from outside. However, in the latter part of the scene, there must be an abrupt change to the ceiling fixture on cue from the actor's dialogue. To achieve this transition and still motivate and justify the actor's line, the lighting for the act, while beginning with a relatively high intensity reading, must be reduced as the scene progresses. Just prior to the lighting change, the overall intensity of the stage lighting will have been reduced sufficiently to provide the needed contrast between the instruments used to reinforce the lighting provided by the ceiling fixture and those used to provide the motivational light. To achieve

the effect of the ceiling fixture being the motivational source of light for the remainder of the scene and all of Act IV, five instruments were placed in the first beam position and cross focused over the table. The two instruments on the stage right side of the position were focused center and stage left of center and the other two in the opposite manner. The fifth instrument was located center and focused directly onto the table. By dimmer patching the two right instruments together and the two left instruments together, leaving the center instrument patched alone, the lighting technicians were able to execute the desired lighting changes for Act IV.

Act IV began with one of the four lamps in the ceiling fixture burning. To support this effect, the single instrument was utilized at a high intensity and the right and left double instruments burning just enough to provide a glow to the right and left sides of the stage. To effect the changes during the scene, the lighting technicians increased or decreased intensity of the beam position instruments as the lamps in the ceiling fixture were turned on or off.

One of the few modifications that had to be made for the lighting was the refocusing of the instruments used to create the lighting of the ceiling fixture. Originally the instruments were focused in parallel, that is, the two instruments located stage right were focused stage right of the table and those to the left, left of the table. With this arrangement, the actors were struck by light coming obviously from stage right rather than appearing to be originating from the ceiling fixture. By cross focusing, the light that struck the actors appeared to be originating from the ceiling fixture.

In addition to the motivational lighting instruments, there were other instruments used to provide necessary illumination or to help establish the time of day. To provide general illumination of the actors as they made their entrances, scoops were hung at the top of the back of the door flats and directed parallel to the stage floor. The stairwell was arranged with two practical sconces which were used in the fourth act to reinforce the midnight atmosphere. To provide the necessary lighting for visibility in the stairwell, two fresnels were used at the top of the back of the flats. The last instrument in this group was the practical hall light. To eliminate the possibility of a miscue, the practical lamp was patched through a dimmer, but controlled at a common wall switch. The dimmer patching of a practical light worked extremely well as at the end of the play, all of the lighting instruments except those focused on the table were dimmed out prior to the actual end of the play. This permitted strong focus of attention to the actors seated at the table.

Modifications made as the result of technical rehearsals were few. The first modification was the use of Rosco 849 pale blue gel rather than 850 No Color Blue. The No Color Blue was too blue on the actors and the set, giving both an unnatural blue quality which was inappropriate for the mood or the concept of the production.

The second modification consisted of moving one of the pipe stands for the bay window to an upstage position from a position along side the other. In the side-by-side position, the instruments on the upstage pipe stand could be seen by the audience through the bay windows. By changing to a 21-foot pipe stand and locating the instruments higher, they

were masked by the set. The third modification consisted of refocusing the ceiling fixture instruments which has been previously discussed.

In evaluating the effectiveness of the lighting for Long Day's Journey, the designer believes the realistic approach to lighting by supporting the natural light dictated by each act was successfully achieved. Through this approach, the intensity of the lighting in each act supported the designer's desire to have each act become darker and darker to coincide with a "long day's journey into night." The designer does have one criticism to make which appears contradictory to the above statement. The intensity set for the opening scene of the play was not bright enough to fully establish a bright, sunny, cheerful atmosphere. The intensity should have been much higher in order to provide a contrast between the first and the fourth act. In proceeding with the lower intensity, the play had the effect of starting closer to the middle rather than at the beginning. The first act lighting level should have been higher to better convey the mood of the Tyrones at this point, which would then result in greater contrast with the succeeding acts.

The lighting would have been better served had the setting been located further up stage to allow better angles for the lighting instruments in the first beam position. The close proximity to the end of the apron forced the designer to focus the instruments at a very steep angle which created harsh shadows under the actor's eyes, especially when they moved to the front of the apron. Nevertheless, the designer was pleased with the lighting in establishing the mood for the play and the believability of the motivational lighting achieved.

Sound

The concept of sound effects for Long Day's Journey was to establish a sense of fog and satisfy the request of the director for music in certain scenes to enhance the mood. To create the mood desired with the use of sound effects and music, a speaker was placed in the extreme up right corner of the stage. The speaker faced the corner and tilted back so the sound emitted would bounce off the back wall and out to the audience. The device, coupled with low volume, was effective in creating a sense of fog with the foghorn. A second attribute to the placement of this speaker was the reinforcement of the idea that the bay windows faced the sea.

The music required to enhance the mood was played through three speakers--the speaker up right, the house speaker, and the third speaker located behind the up left door leading to the unused parlor. The third speaker was used in lieu of a live piano to be played by Mary in the fourth act. As the actress playing Mary could not play the piano, the music was taped. The taped music did present a slight complication in that two tape decks had to be used. The foghorn and ships' bells were on one continuous tape which was on the main system and the music was on the other. As there had to be simultaneous cues of both music and foghorns which could not be solved by taping both on one tape, an additional playback machine was patched into the existing system. This arrangement proved to be successful and worked very well.

In evaluating the sound for Long Day's Journey, the designer believes there was little that could have been done to improve it. There were no apparent problems, other than volume adjustments to

compensate for sound absorption by the audience. The designer believes that a sense of fog and the location of the sea were well established and that the piano piece used near the end of Act IV could not have been accomplished any better if played live.

Conclusion

In conclusion, the designer believes the setting succeeded in conveying an affluent but neglected home of the late nineteenth century. Even though the suitability of the drapes were in question, they did serve to cast doubt on the meaning of the references in the play that the home was a "dump." The designer is happy with the basic color of the setting used to evoke the cold, unloving atmosphere of the play; however, the fog enshrouded atmosphere and receding effect of the set would have been enhanced by additional spraying. The costumes were not as effective as the designer had hoped in establishing the period of the play, but they were not a detriment to the total production. The lighting and sound established the mood for the play and succeeded in contributing to an effective production. Despite the minor problems mentioned, the designer believes the setting, costumes, lighting, and sound fused with the actors, creating a unified production evoking the mood of the play.

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