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Gift of Ronald Larry Sydow COLLEGE COLLECTION A TOTAL VISUAL DESIGN
'/
OF SAMUEL BECKETT'S
WAITING FOR GODOT

by

Ronald Larry Sydow

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
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of the Requirements for the Degree
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Approved by

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APPROVAL SHEET

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PART I

RESEARCH AND DESIGN

PART I

RESEARCH AND DESIGN

The Influencing Research

In the first semester of graduate school at The University of North Carolina at Greensboro, this designer collaborated with another graduate student who was studying in acting and directing to produce Samuel Beckett's Waiting for Godot. The play offers several challenges to the designer. Waiting for Godot begins with a stage direction on the setting, "A country road. A tree. Evening." That is all that is given. Unlike other playwrights, Samuel Beckett does not explain by use of detailed stage directions the milieu in which the characters are to act. In one sense this is good, for it means the designer will have to rely heavily on his creative imagination to convey the mood of the play through the use of line, color, and mass. Furthermore, the designer is challenged to effectively utilize the different elements of theatre design to give the total visual picture. A meaningful relationship must be established between setting, lighting, costumes, and the play. Also, here is the opportunity to design a world-renowned contemporary classic that has been categorized by many theatre intellectuals and critics alike as a play of the Theatre of the Absurd. Finally, from a financial standpoint, a single set show fits more realistically into the budget ceiling allowed to thesis productions.

This chapter will deal with the following: (1) historical and stylistic considerations of theatre of the absurd, (2) an analysis of the

play as a tragicomedy, (3) an interpretation of the play, and (4) the designer's visual approach resulting from the research which aided in the total design of (a) setting, (b) costumes, and (c) lighting.

Historical and Stylistic Considerations
of Theatre of the Absurd

Theatre of the Absurd has been categorized by certain critics as applying to certain European and American dramatists in the 1950's and early 1960's who were not part of any self-proclaimed movement but who held in common a sense of metaphysical anguish at the absurdity of the human condition. This designer's understanding is that the playwrights of the absurd view life existentially, but unlike Jean Paul Sartre and Albert Camus, express the senselessness of the human condition by abandoning rational devices. The Theatre of the Absurd has renounced arguing about the absurdity of the human condition and merely presents it in being--that is, in terms of concrete stage images of the absurdity of existence. 1 The playwright's sense of being is his subject matter and this projection of the author's inner world determines the Theatre of the Absurd's nonrealistic form and essentially separates absurd drama from existential drama. The dramatists who come under the broad heading of absurd theatre have their own personal approaches but also have a great deal in common. Their work most sensitively mirrors and reflects the preoccupations, anxieties, emotions and thinking of an important segment of their contemporaries.2

¹Martin Esslin, <u>The Theatre of the Absurd</u> (New York: Garden City Press, 1961), p. xx.

²<u>Ibid., p. xviii.</u>

While the roots of absurd drama can be traced as far back as Euripides and Aristophanes, the Theatre of the Absurd is very much a product of our own time. The antecedents of the Theatre of the Absurd are numerous—ancient mimes, commedia dell'arte, surrealism, as well as the peripheral theatre arts of fair, circus, music hall, and film. Enraged with the planned utility ordered by the conspiracy of civilization, absurdist drama took its roots with writers such as Chekhov, Pirandello, Brecht, Ionesco, and Beckett. With its bizarre atrocities and meaningless devastations, World War II was undoubtedly instrumental in orienting the minds of the dramatists toward a serious re-evaluation of man's role, not only as a social animal, but also as the inhabitant of a universe whose meaning and structure were rapidly disintegrating.

The task of the absurdist is metaphysical, beyond the psychological, moral, or social limits established by traditional drama. The absurd theatre does not expound any theses or debate any ideologies. It is a theatre of situation as opposed to a theatre of events in sequence. There is no "real" plot in an absurd play, nor any "real" characters in conflict; consequently, most absurd drama is not dramatic in the usual sense of the word. The language of the absurd is often in conflict with the immediate action and is reduced to meaningless chatter to show the futility of verbal discourse. As Martin Esslin, the noted authority on absurd theatre, ably puts it:

The theatre of the absurd tends toward a radical devaluation of language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself. The elements of language still play an important, yet subordinate, part in this conception, but what happens on the stage transcends, and often contradicts, the words spoken by the characters.

³ Ibid., p. xxxi.

In <u>Waiting for Godot</u>, the audience will be confronted with characters whose motives and actions remain largely incomprehensible and ridiculous. It is almost impossible to identify with Estragon and Vladimir (Didi and Gogo), and as a result, the play is comic, in spite of its serious subject matter.

Many plays of the absurd have a circular structure, ending exactly as they began; others progress by a growing intensification of the initial situation. Instead of being provided with an answer, the spectator must formulate questions that will unfold the meaning of the play. Suspense consists primarily in the unfolding of the dramatic image. In absurd drama there is no coherent, recognized version of the truth. There is instead one individual's intuition of the ultimate realities—that of man's peculiar dependence on fate. Perhaps the safest thing to say, since one feels compelled to say something, is this: the plays and stories of the absurd are metaphors for the nature of things and for man's condition, that in a meaningless world, there can be no meaning, symbolic or literal, that, however bright and inviting, particulars are nothing but particulars.

This designer's interpretation is that <u>Waiting for Godot</u> should be done within the realm of a realistic style of setting because theatre of the absurd reflects real life. However, Beckett has his own method of capturing reality. The richness of his method makes Beckett's picture seem strange to some eyes, just as the radiograph of his lungs may

William York Tindall, <u>Samuel Beckett</u> (New York: Columbia University Press, 1964), p. 7.

⁵ Ibid., p. 19.

look strange, unrecognizable, to a man with bad lungs. The reality is there; it is in disguise and appears only as an illusion of reality. Beckett makes us see ourselves in what this designer calls a "fantasy realism" that attacks our inner psychic subconscious. This "fantasy realism" shall be one of the bases of the total design concept resulting from the research of the Theatre of the Absurd.

The Play as a Tragicomedy

Samuel Beckett has labelled <u>Waiting for Godot</u> as a tragicomedy. This designer feels that the implications of this key word play an important part in aiding the design approach of the setting, costumes, and lighting.

The dictionary defines tragicomedy as "a play combining the qualities of a tragedy and a comedy," but the centuries have brought small agreement as to what these qualities are or how they are combined. A general belief of the designer is that the playwrights of the grotesque and the absurd evoke a sense of disorientation; their kind of tragicomedy spurns realism and often borders on fantasy.

Modern tragicomedy seems to fall into suggested patterns:

tragic characters in a comic milieu; comic characters in a tragic
milieu; linked plots, one tragic, the other comic; comic characters
whose actions lead to a disaster for others; contrast of a world of
illusion with that of reality; and irony of the course of events.

Critics always lag behind creators, and there has been little sustained
analysis of modern tragicomedy. Tragicomedy, combining qualities of
tragedy and comedy, has been elusive of critical definition.

Beckett tends to express his own style of tragic vision with comic devices, creating tragicomedy that is funny without being foolish, serious without being solemn. Waiting for Godot as a tragicomedy arouses fear and pity through laughter. Estragon and Vladimir, the two main characters, appear to be comical characters in the beginning; only later do we realize how tragic they are, because they reflect all mankind.

This designer shall use an interpretation of modern tragicomedy and put these comic characters in a tragic milieu. The tragic milieu is also implied from the few stage directions given by Beckett. The tragic milieu shall be discussed at greater length in the visual approach of the setting.

The Play

Waiting for Godot had appeared in book form in 1952, but it wasn't until 1953, however, with the Paris production, that Samuel Beckett and Theatre of the Absurd first attracted world wide attention. The play unexpectedly became a great popular success and was eventually translated into more than twenty languages. Beckett wrote Waiting for Godot in the late 1940's and gave the manuscript to director Roger Blin, who, for three years, was turned down by every theatre in Paris for the obvious reason that no producer would spend money on a play about two lost tramps, a play with no plot, no apparent sense, and worst of all, no female role. It proved to be what everybody had been

^{6&}lt;u>Ibid., p. 20.</u>

⁷ Ibid., pp. 20-21.

waiting for, because <u>Waiting for Godot</u> has since played all over the world and is probably always playing somewhere. The play has come to be accepted as a profound masterwork about the endurability of man, a cornerstone play of modern theatre.

on? As Beckett sees it, we know nothing, learn nothing new by experience, continue to make the same mistakes of living and stay exactly where we are. In <u>Waiting for Godot</u>, two tramps wait for the mysterious Godot to come. The play explores a static situation: the subject is not Godot, but waiting. Godot quite simply represents the object of our waiting: a person, a thing, an event, or even death. The play is all in the waiting, a pause between birth and death, or as Beckett puts it, "a brilliant moment between the womb and the tomb." Beckett's sense of mystery, bewilderment, and anxiety when confronted with the human condition, and his despair at being unable to find a meaning in existence is the obvious as portrayed in the dialogue of <u>Waiting for Godot</u>. The play does not tell a story; it explores a static situation. The primary role assigned to language in <u>Godot</u> is to convey the idea of waiting and boredom that is the theme of the play.

Waiting is to experience the action of time, which is constant change. Real time, the time that makes up the dramatic substance of

⁸<u>Ibid</u>., p. 29.

⁹Eva Metman, <u>Samuel Beckett: A Collection of Critical Essays</u>, ed. by Martin Esslin (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), p. 127.

¹⁰ Esslin, Absurd, p. 24.

¹¹ John Fletcher, Samuel Beckett's Art (New York: Barnes and Nobel, Inc., 1967), p. 68.

our lives, becomes more fundamental than watches, clocks, and calendars and is a dominant theme of the play which influenced this designer's concept. The play has a certain unreality, and at the heart of this unreality is time, the dimension of the absurd, which annuls everything and which is an unceasing hemorrhage of existence. 12

The play has its own beauty and suggestiveness, and it embodies Beckett's comment on man's absurd hope and the absurd insignificance of man. The despair, which is never denied as such but which pervades all the lack of action and gives the play its metaphysical color, stems from the fact that the two tramps cannot wait for Godot and that Godot cannot come. As Beckett didn't invent despair, neither does he rest in it. Salvation is a fifty-fifty chance ("it's a reasonable percentage"); his favorite parable is of the two thieves, one of whom was saved. The theme of the two thieves on the cross, the theme of the uncertainty of the hope of salvation and the fortuitousness of the bestowal of grace does indeed pervade the whole play. The hope of salvation may be merely an evasion of the suffering and anguish that spring from facing the reality of the human condition.

Settings, actions, speech, and all the strange details of <u>Waiting</u> for <u>Godot</u> compose an elaborate analogy, far from realistic. When nothing can lay claim to final definitive reality, we enter a world of games, of arbitrary actions structured to give the illusion of reality. 15

¹² Esslin, A Collection, pp. 78-79.

¹³Herbert Blau, <u>Casebook on Waiting for Godot</u>, ed. by Ruby Cohn (New York: Grove Press, 1967), p. 114.

¹⁴ Esslin, Absurd, p. 32.

¹⁵ Esslin, A Collection, pp. 8-9.

The Design Approach

The Setting

In approaching the setting, there are clues in the script which gave this designer his initial concept. The most significant stage directions are given at the beginning of the play: "A country road. A tree. Evening." Beckett gives very few other stage directions. There are, however, references in the text which aid this designer in establishing the mood quality of the setting.

ESTRAGON: Charming spot. (He turns, advancing to front, halts facing Auditorium.) Inspiring prospects.

VLADIMIR: He said by the tree. (They look at the tree.) Do you see any others?

ESTRAGON: What is it?

VLADIMIR: I don't know. A willow.

ESTRAGON: Where are the leaves?

VLADIMIR: It must be dead. ESTRAGON: No more weeping.

VLADIMIR: Or perhaps it's not the season.

ESTRAGON: Looks to me more like a bush.

VLADIMIR: A shrub.

ESTRAGON: A bush.

VLADIMIR: What are you insinuating? That we've come to the wrong place? 16

VLADIMIR: (Looking round.) You recognize the place.

ESTRAGON: I didn't say that.

VLADIMIR: Well?

ESTRAGON: That makes no difference.

VLADIMIR: All the same . . . that tree . . . (turning towards auditorim) That bog . . . 17

VLADIMIR: Where else do you think? Do you not recognize the place? ESTRAGON: (Suddenly furious.) Recognize! What is there to recognize? 18

¹⁶ Samuel Beckett, Waiting for Godot (New York: Grove Press, 1954), p. 10.

¹⁷ Ibid., p. 10.

^{18&}lt;sub>Ibid</sub>., p. 39.

and

POZZO: What is it like?
VLADIMIR: (Looking round.) It's indescribable. It's like nothing.
There's nothing. There's a tree. 19

From the foregoing quotations from the script, it seems obvious that the tree is the only recognizable feature of the locale. It is important that the tree be small enough to make it totally impractical for Estragon and Vladimir to hang themselves. This designer believes the whole point of the hanging sequences in each act is that there should not be any feasibility (the absurdity) of Estragon and Vladimir following through with it. At the same time, the tree should be the focal point of the setting, meaning that it should be big enough in relation to the rest of the stage to be noticed.

In the second act, the stage directions say "The tree has four or five leaves." This has been interpreted by this designer to signify or symbolize the possible "hope" for man--the fifty-fifty percentage as reflected by Beckett. This designer will carry this theme one step further by having the roots of the tree reaching out over the stage as if searching for life, growing to and around everything it comes into contact with, reaching out for the last drop of life-giving water on a dead wasteland. The tree should be a pathetic sight--a stunted skeleton reflecting or suggestion the "tragic" of this tragicomedy.

The surrounding area of the setting should also reflect a bleak, tragic, negative, dreary mood, evoking a sense of despair, nothingness, and hopelessness. It shall be the objective of this designer to create

¹⁹ Ibid., p. 55.

the feeling that the characters of the play are isolated in eternity. It is also the opinion of this designer that Aycock Auditorium is an excellent physical plant in which to present <u>Waiting for Godot</u>, because Aycock, being such a huge auditorium, will contrast with the relatively small acting areas this designer will provide and thus reflect just how small and infinitesimal man is in the universe. This vast emptiness surrounding the characters should help to emphasize their dependence upon one another and their isolation in the universe.

Simplicity shall be a prime goal of this designer. To aid in keeping this goal, this designer will employ the exclusive use of horizontal lines. The set should reflect nothing-be no place, but be any place. The set should reflect the hopelessness permeated by the dialogue. The use of four basic levels of textured mass thrusting out toward the audience is based on the idea that weight and stark barrenness is needed to carry forth the concept of Beckett's tragicomedy which places comic characters in a tragic milieu.

The interpretation of this designer is that, because theatre of the absurd reflects real life with its anxieties and preoccupations, the set should be within the realm of a realistic style of setting. Samuel Beckett has his own method of capturing reality, but because of the symbolism and subject matter of the play which Beckett has brought out (which this designer believes to be part of our psychic subconscious thoughts), the total visual design should not be "total" realism. The interpretation of this designer is that <u>Waiting for Godot</u> reflects the illusion of "larger than life," often to the point that it verges on fantasy. To do this intricate task, the designer will attempt to show

"fantasy realism" by purposely breaking the traditional aesthetic distance (the distance between the existing apron line and the audience) by extending the set out to the audience in what the designer will call a "space-in-time" set. Although the breaking of the traditional curtain line can be termed as being theatrical, this designer's concept is to remain within the realm of realism by the utilization of actual textures, as opposed to painted textures, on this thrust staging. In addition, the designer will build fog machines to assist in producing an eerie dreariness to aid in his concept of "fantasy realism," a real, but unreal, quality.

Time is a recurring theme that is consistantly referred to in the dialogue as is the theme of things constantly changing without being noticed until they have already happened. Waiting for Godot is a drama which conforms to the artistic requirements of traditional drama; it is rooted in sure ground—the only ground in which theatre can be seriously rooted—situation. Thus, "nothing happens" can be the form in which the most extraordinary and profound events are presented, just as "many things happen" can be a form of emptiness. 20 To accomplish this concept, the designer will use a small turntable with variable levels that will turn just a few feet at the perimeter so as to change, however slightly, the appearance of the background. It would be this designer's hopeful expectations that the turntable would move so slowly that it would go unnoticed until it was eventually realized that something has changed or happened. The designer's further expectations are that an audience member would say. "That mound of dirt over there was once over

²⁰ Alfonso Sastre, Casebook, p. 102.

there, or am I imagining it?" Things do happen in the world that do go unnoticed. Things are never what they appear to be. Many things happening can be a form of emptiness.

The color of the setting should be of dark earth colors, such as the browns and reds found in nature, to: (1) assist in keeping within the realm of realism, (2) give some warmth needed in the comic sequences, and (3) aid in the concept of the use of isolated and hazy lighting.

The Lighting

The lighting will be the primary medium of the total design to carry out the concept of the designer's "fantasy realism." The lighting shall attempt to unify all the visual elements. To aid in achieving this approach, the designer will employ the extensive use of back and side lighting supplemented with the use of light thrown at steep angles from high overhead. This placement of the lighting instruments at steep angles from overhead will be employed for achieving isolated lighting and giving a sense of the dramatic to key scenes. The utilization of back and side lighting will be used primarily in attempting to achieve a three dimensional effect, an effect of separating the actors from the setting.

In addition, this basic approach will be supplemented by wash and fill units of lighting instruments from a frontal position to assist in general illumination and mood qualities. Hopefully, this total composite lighting design will be instrumental in achieving this designer's concept of "fantasy realism."

The lighting should play an important role in assisting the mood at the end of each act. Each act can be divided into four well defined sections: (1) Estragon and Vladimir endeavoring to pass the time, (2) the Pozzo and Lucky diversion, (3) the arrival and departure of the boy, and (4) the fall of night and the decision to wait on until tomorrow. The audience should be made aware of the situation in each act. The audience should all of a sudden sense the futility, the tragic hopelessness of waiting. It is the concept of this designer that an abrupt change in the lighting will assist in achieving the right mood quality. This final scene of each act, with the use of dim lighting on Estragon and Vladimir and the tree, will be a contrast to the negative dreariness of the preceding sections which are directionally lighted with little or no light changes. Hopefully this can be achieved in the actual technical production.

The Costumes

Beckett's characters seem to be separable into pairs: Estragon and Vladimir, the clowns; and Pozzo and Lucky, master and slave. An interesting feature of <u>Waiting for Godot</u> is that although sex is not involved in any way, the relationship of the two characters, Estragon and Vladimir, is a sort of template for all human emotional relationships. They are a pair—a team like husband and wife, each dependent upon the other.

Vladimir and Estragon are ancient, an ill-assorted pair of tramps.

Vladimir, once an intellectual, is troubled with hats, which belong on heads. Estragon, once a poet is troubled with boots, which are down

to earth. Vladimir's breath stinks. Estragon's feet stink.²¹ There are three basic forms of action in which these two tramps partake: circus clownery, music hall cross-talk, and mime. These two clowns use words and perform gestures that are intended to be amusing in order to pass the time. But unlike real clowns, the tramps seek not to amuse others, but to cheat their own boredom. They are acting but for themselves.²² The designer's concept, reinforced by the stage directions given by Beckett, has suggested that the appearance of Estragon and Vladimir should be that of two tramps with the usual array of mismatched, often oversized, second-hand clothing. Estragon's costumes should reflect his greediness and laziness with the assistance of new, oversized, shiny shoes and shirt tail hanging out. Vladimir's costume should reflect not only his depressed condition but also his essential dignity and practicality through the use of long underwear under a sportcoat and tennis shoes.

The character of Pozzo reflects the typical landowner and manor dweller never doubting his proprietary rights. Pozzo's character has a certain morbid need for attention and the consideration of others, illustrating the futility of all human tyranny. It is the designer's concept that Pozzo be overdressed with possibly the implementation of a checkered vest, watch chain, hat and riding boots. The overdone, expensive clothing of Pozzo should reflect his eagerness to show his wealth and position—the lower middle class person who has made it big and needs to show it.

²¹ Tindall, Samuel Beckett, p. 11.

²² Fletcher, Beckett's Art, p. 58.

Lucky, the submissive slave, in terms of description, is a creature of ultimate degradation and suffering. Lucky is in a state of physical and mental collapse retaining only academic gibberish from his original vast knowledge. The barest hints of Lucky's past glory and the muddled statement that man is in full decline is all that remains of Lucky's character repertoire. The name Lucky is in a sense ironic of his situation. The designer's concept is to have Lucky dressed in the clothing of his by-gone days as a great orator or professor with the possible use of black tails. Because of Lucky's state of mind, it is likely that he wouldn't care if he was wearing socks of if his hair was combed. Long white hair will be utilized as established in the script.

The young timid messenger boy, who has been established by the dialogue of the script, is a tender of goats. The script has also established that the boy sleeps in the loft with his brother who also works for the mysterious Mr. Godot. The designer's concept is to put the boy in old looking hand-me-downs with possibly a poncho or wool jacket to establish the boy as a goatherd.

Summary

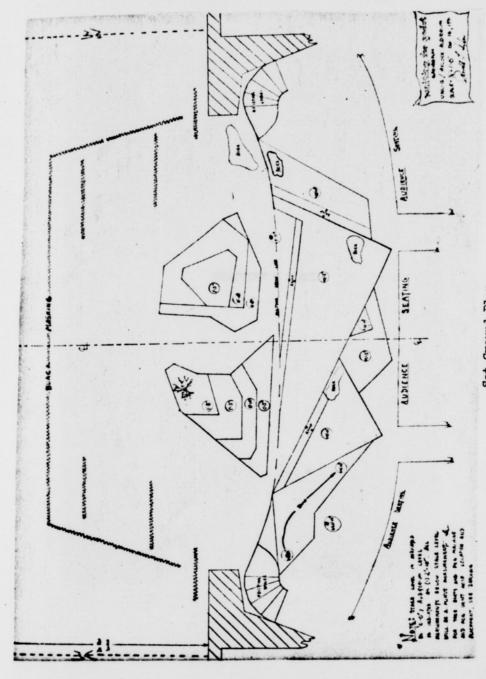
Each of the research elements that affect the design approach and the visual elements of the total composite design have been treated as specific objects. The setting, the lighting, and the costumes will now be united as contributing elements to achieve a total visual picturization that will enhance the acting of the actors, the directing of the director, and most of all, the playwriting of Samuel Beckett.

PART II

THE TECHNICAL PRODUCTION

THE SETTING

SET GROUND PLAN



Set Ground Plan

Figure 1

DESIGNER'S MODEL



Designer's Model

Figure 2

SET PHOTOGRAPH



Set Photograph

Figure 3

CONSTRUCTION DRAWINGS

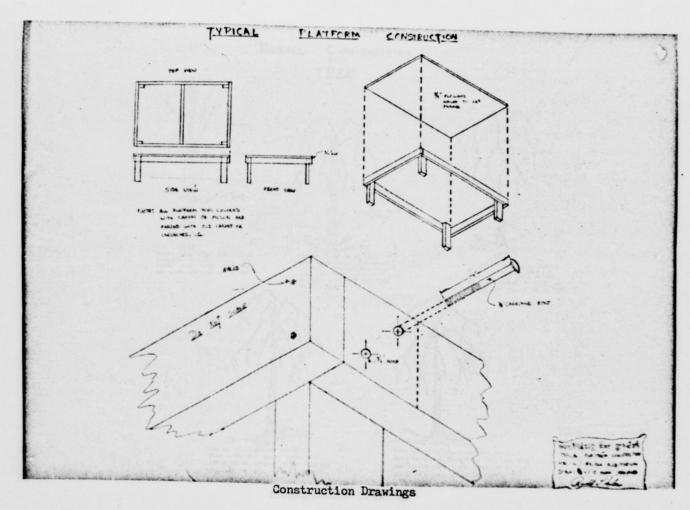
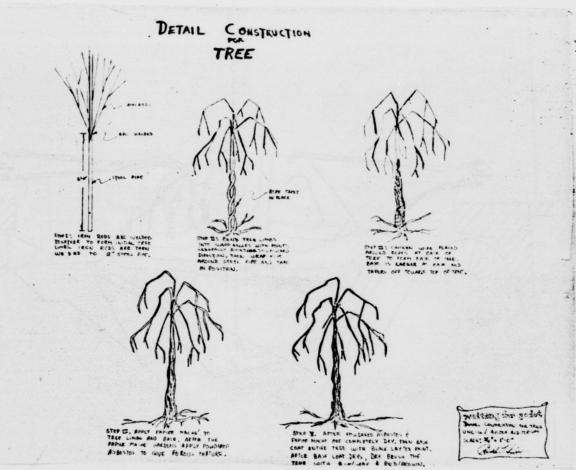
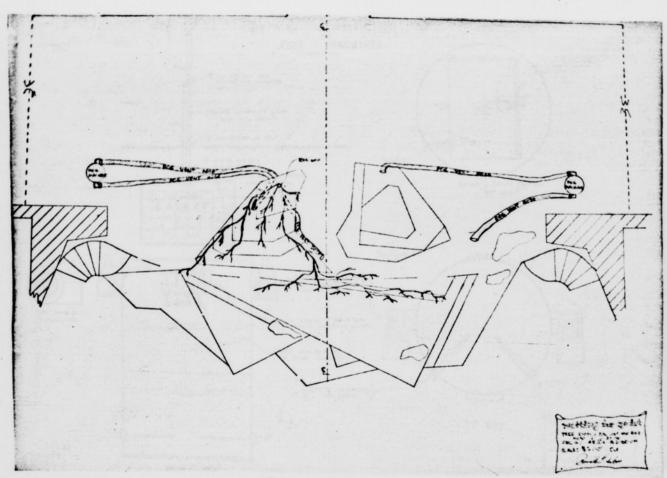


Figure 4



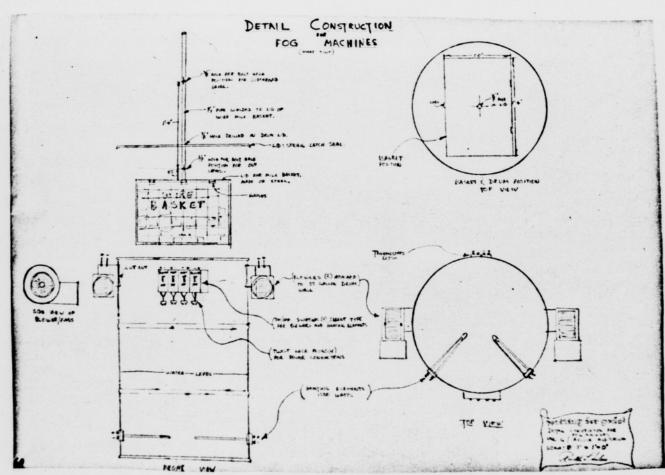
Construction Drawings

Figure 5



Construction Drawings

Figure 6



Construction Drawings

Figure 7

PROPERTIES PLOT

TABLE 1

PROPERTIES PLOT

ACT I PERSONAL HAND PROPS:

Vladimir Turnip Carrot

Brown traveling bag Lucky

Folding stool Picnic basket containing chicken

and bottle of wine Rope around neck Cape for Pozzo

Whip Pozzo

Pipe Matches Vaporizer Handkerchief

Watch

ACT II ON STAGE PRESET:

Estragon's boots Lucky's hat

PERSONAL HAND PROPS:

Vladimir Turnip

Radish String

Lucky Brown traveling bag

Folding stool Rope around neck

Whip Pozzo

SPECIAL EFFECTS PLOT

TABLE 2
SPECIAL EFFECTS PLOT

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
34	1	Submerge baskets	"Yes Sir."
34	2	Fog in	Fade blowers up to 6 as boy exits.
35	3	Baskets out	Lift baskets out as lights fade.
35	4	Fog out and off	Blowers to 0 during blackout.
59	5	Submerge baskets	"Tell him you saw me and that."
59	6	Fog in	Fade blowers up to 6 as boy exits.
60	7	Baskets out	Life baskets out as lights fade.
60	8	Fog out and off	Blowers to 0 during blackout.

THE COSTUMES

COSTUME RENDERINGS



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12

COSTUME PLOT

TABLE 3

COSTUME PLOT

CHARACTER	ACTOR	ACT I	ACT II
Vladimir	Howard Martin	Black suit Wool shirt Hat Low cut white tennis shoes	Same as Act I.
Estragon	Craig Spradley	Off blue sportcoat Gray pants Plaid shirt Hat Brown Boots	Same as Act I.
Pozzo	John Lytton	Red riding jacket Riding pants Black boots White shirt Black string tie Black hat Black cape	Remove cape; otherwise same.
Lucky	Sybil Rosen	Black pants Suit with tails Dancing slippers Hat Shirt	New hat; otherwise same.
Воу	Lindsay Hamilton	Cut-off pants Denim shirt Vest	Same as Act I.

LIGHTING AND SOUND

Boy

LIGHT PLAN

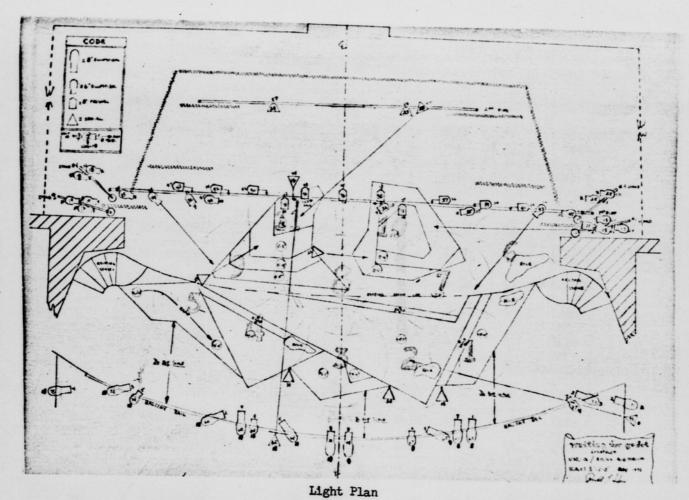


Figure 13

INSTRUMENT SCHEDULE

TABLE 4
INSTRUMENT SCHEDULE

NO.	LOCATION	INSTRUMENT TYPE	WATTAGE	FOCUS	GEL	DIMMER	CIRCUIT	FUNCTION/AREA SPECIAL
1	Balc. Alcove	8" Ellipsoidal/Iris	1000	Iris Spot	C-15	A-21	75	Iris focus/Moonlight Spec.
2	Balc. Alcove	8" Ellipsoidal/Iris	1000	Spot	C-15	D-11	71	Area 2
3	Balc. Rail	8" Ellipsoidal	1000	Spot	C-15	D-11	73	Area 3
4	Balc. Rail	6" Ellipsoidal	750	Spot	C-15	D-12	77	Area 7
5	Balc. Rail	8" Ellipsoidal	1000	Spot	C-27	B-11	63	Area 1
6	Balc. Rail	8" Ellipsoidal	1000	Spot	C-27	B-12	61	Area 7
7	Balc. Rail	8" Ellipsoidal	1000	Spot	C-15	D-11	65	Area 4
8	Balc. Rail	6" Ellipsoidal	750	Spot	C-27	B-11	67	Area 2
9	Balc. Rail	8" Ellipsoidal	1000	Spot	C-27	B-11	69	Area 3
10	Balc. Rail	8" Ellipsoidal	1000	Spot	C-27	B-12	70	Area 8
11	Balc. Rail	8" Ellipsoidal	1000	Spot	C-15	D-13	68	Area 5
12	Balc. Rail	8" Ellipsoidal/Iris	1000	Iris Spot	C-15	A-21	62	Iris focus/ Tree Spec.
13	Balc. Rail	6" Ellipsoidal	750	Iris Spot	C-27	B-13	64	Area 4
14	Balc. Rail	8" Ellipsoidal	1000	Spot	C-27	B-12	60	Area 9
15	Balc. Rail	8" Ellipsoidal	1000	Spot	C-9	D-21	66	Area 2

TABLE 4--Continued

RACTALE FOURS GEL DIRECT CIRCUIT FUNCTION/AMEA SPECIAL

NO.	LOCATION	INSTRUMENT TYPE	WATTAGE	FOCUS	CEL	DIMMER	CIRCUIT	FUNCTION/AREA SPECIAL
16	Balc. Rail	6" Ellipsoidal	750	Spot	C-9	A-22	74	Area 5
17	Balc. Rail	8" Ellipsoidal	100	Spot	C-9	D-21	72	Area 3
18	Balc. Alcove	8" Ellipsoidal	1000	Spot	C-9	D-21	78	Area 4
19	Aud. Floor	P.A.R.	150		C-24	Port. 3		Preset Spec.
20	Aud. Floor	P.A.R.	150	1	C-24	Port. 3		Preset Spec.
21	Aud. Floor	P.A.R.	150	(pst	C-24	Port. 3		Preset Spec.
22	Stage Floor	4" Fresnel	200	½ Flood	C-27	A-23	27	Preset Spec.
23	Stage Floor	4" Fresnel	200	½ Flood	C-27	A-23	27	Preset Spec.
24	#1 Stand	6" Ellipsoidal	750	Spot	C-15	D-11	13	Area 9
25	#1 Stand	6" Ellipsoidal	750	Spot	C-15	D-12	17	Area 8
26	#1 Stand	6" Ellipsoidal	750	Spot	C-15	D-12	15	Area 6
27	#1 Stand	8" Fresnel	1000	Flood	C-19	A-22	11	Black light for moon.
28	#2 Stand	6" Ellipsoidal	750	Spot	C-9	D-22	10	Area 9
29	#2 Stand	6" Ellipsoidal	750	Spot	C-9	D-22	12	Area 8
30	#2 Stand	6" Ellipsoidal	750	Spot	C-9	D-22	14	Area 7
31	1st Pipe	6" Ellipsoidal	750	Spot	C-15	D-13	45	Area 10

TABLE 4--Continued

MO. LOUATION DESTRUCTION THE WATTACK POOLS OLD DIRECT GIROUTT PUNCTION/AREA SPECIAL

NO.	LOCATION	INSTRUMENT TYPE	WATTAGE	FOCUS	GEL	DIMMER	CIRCUIT	FUNCTION/AREA SPECIAL
32	1st Pipe	6" Ellipsoidal	750	Spot	C-16	C-11	43	"X" Light
33	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-22	42	Back light
34	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-23	39	Back light
35	1st Pipe	6" Ellipsoidal	750	Spot	C-15	D-13	35	Area 11
36	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-23	37	Back light
37	1st Pipe	8" Fresnel	1000	½ Spot	C-42	B-23	31	Down Area 6
38	1st Pipe	8" Fresnel	1000	½ Spot	C-15	D-12	32	Area 9
39	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-22	30	Back light
40	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-21	36	Back light
41	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-21	36	Back light
42	1st Pipe	8" Fresnel	1000	½ Spot	C-42	A-12	38	Area 11
43	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-21	36	Back light
44	1st Pipe	8" Fresnel	1000	½ Spot	C-61	C-22	42	Back light
45	1st Pipe	6" Ellipsoidal	750	Spot	C-9	D-23	40	Area 10
46	1st Pipe	8" Fresnel	1000	½ Spot	C-42	A-12	32	Area 9
47	1st Pipe	8" Fresnel	1000	½ Spot	C- 62	C-22	42	Back light

TABLE 4--Continued

NO.	LOCATION	INSTRUMENT TYPE	WATTAGE	FOCUS	GEL	DIMMER	CIRCUIT	FUNCTION/AREA SPECIAL
48	1st Pipe	6" Ellipsoidal	750	Spot	C-16	C-11	44	"X" light
49	1st Pipe	6" Ellipsoidal	750	Spot	C-9	D-23	35	Area 11
50	#3 Stand	6" Ellipsoidal	750	Spot	C-61	C-12	25	Side light
51	#3 Stand	6" Ellipsoidal	750	Spot	C-61	C-12	25	Side light
52	#4 Stand	6" Ellipsoidal	750	Spot	C-61	C-12	18	Side light
53	#4 Stand	6" Ellipsoidal	750	Spot	C-61	C-12	18	Side light
54	Stage Floor	6" Fresnel	750	Spot	C-24	A-22	16	Tree spec.
55	2nd Pipe	8" Ellipsoidal/Iris	1000	Spot	C-24	A-11	29	Tree spec.
56	2nd Pipe	Scoop	1000		C-19	B-21	23	Back light
57	2nd Pipe	Scoop	1000		C-19	B-21	24	Back light

SWITCHBOARD SET-UP CHART

TABLE 5
SWITCHBOARD SET-UP CHART

BANK	DIMMER	INSTRUMENT	CIRCUIT
A-1	A-11	55 27	29 11
	A-12	42 46	38 32
	A-13 (non-functional)		
A-2 (non-func	tional)	ž.	30 N2
	A-21	1 12	75 62
	A-22	16 54 (Patch in for Act II)	74 16
	A- 23	22/23	27
B-1	B-11	5 8 9	63 67 69
	B -1 2	6 10 14	61 70 60
	B-13	13	64
B-2	B-21	56 57	23 24
	B-22 (non-functional)		
	B-23	37	31

TABLE 5--Continued

BANK	DIMER	INSTRUMENT	CIRCUIT
C-1	C-11	32 48	43 44
	C-12	50/51 52/53	25 18
	C-13 (non-functional)		
G-2	C-21	40 42 43	36 36 36
	C-22	33 39 44	41 30 42
	C-23	34 36	39 37
D-1	D-11	2 3 7 24	71 73 65 13
	D-12	4 25 26 38	77 17 15 32
	D-13	11 32 35	68 45 33
D-2	D-21	15 17 18	66 72 78
	D-22	28 29 30	10 12 14
	D-23	45 49	40 35

TABLE 5--Continued

BANK	DIMMER	INSTRUMENT	CIRCUIT	
E (non-dim)	E-1 E-2 E-3 E-4 E-5 E-6	Worklights Worklights Portable dim bank #1 Portable dim bank #2 Heating element Heating element	50/51 52/53 19 20 20	
Portable #1	P-1	19 20 21	1 1 1	
Portable #2	P-2 P-3	Fog machine blower	5	

LIGHT PLOT

TABLE 6

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
				0			
	1	Pre-set	A-23		5½ 4½		Pre-set at 7:30 p.m.
			D-11		42		
			D-13		4		
			E-1	on	off		Worklights
			E-2	on	off		Worklights
			E-3	off	on		Leave on entire show
			E-4	off	on		Leave on entire show
			E-5	off	on		Leave on entire show
			E-6	off	on		Leave on entire show
			Portable 1		7		
			House lights	0	10		
	2	House lights &	House lights	10	0	15	Cue from stage manager
		pre-set out	A-23	5½ 4½	0		Follow house lights out
			D-11	41	0		
			D-13	4	0		
			Portable 1	7	0		
	3	Act I up	A-12	0	41/2	7	After 5 count, blackout.
			A-21	0	6		
			B-11	0			
			B-12	0	6		
			B-13	0	6		
			C-11	0	6		
			C-2	0	10		C-21, C-22, C-23 pre-set at 10
			D-11	0	6		ACTAN S'ANTEL Transmit
			D-12	0	5½ 5		
			D-13	0	5		

TABLE 6--Continued

SCRIPT PACE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	<u>TO</u>	COUNT	SPECIAL INSTRUCTIONS
			D-21 D-22 D-23	0 0	4 5 3 ¹ / ₂		
34	4	Cross fade	A-12 A-21 B-11	4 ¹ / ₂ 6	3½ 8 0	5	As boy exits
			B-12 B-13 B-23 C-11 C-12 D-11	4½ 6 7 6 0 6 0 6 5 5 4 5 1½ 5 4 5 1½ 5 1½ 5 1½ 5 1½ 5 1½	0 0 0 8 7 9 5 3 3 0		
			D-12 D-13 D-21 D-22 D-23	5½ 5 4 5 3½	31/21/2 0 0		
35	5	Fade out	A-12 B-23 D-11 D-12 D-13	3½ 8 5½ 3½ 3½ 3½	0 0 0 0	4	3 counts after "Yes, let's go."
35	6	Fade	A-21 C-2	6 10	0	7	Start with cue #5
	7	House up	Houselights	0	10	15	After 5 count, blackout

TABLE 6--Continued

B-SI 0 #

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	<u>TO</u>	COUNT	SPECIAL INSTRUCTIONS
		Pre-set-up	A-23 D-11 D-13 Portable 1	0 0 0	5½ 4½ 4		Follow house lights
	8	Repatch	A-22				Circuit 16 into A-22
Act II	9	House out	House lights A-23 D-11 D-13 Portable 1	10 5½ 4½ 4 7	0 0 0 0	15	Cue from stage manager
37	10	Act II up	A-12 A-21 A-22 B-11 B-12 B-13 C-11 C-2 D-11 D-12 D-13 D-21	000000000000000000000000000000000000000	4 ^{1/2} 6 7 6 7 6 6 10 6 5 5 4 5 1 2 3	5	After 5 sec. blackout
			D-22 D-23	0	5 3 ¹ / ₂	10	
59	11	Cross fade	A-11 A-12 A-21	0 0 6	10 6 0	5	As boy exits

TABLE 6--Continued

Pro-set-up

A-23 O 5 Tollow house lights

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	<u>TO</u> (COUNT	SPECIAL INSTRUCTIONS
			B-11 B-12 B-13 B-21 B-23 C-11 C-12 D-11 D-12 D-13 D-21 D-22 D-23	6 7 6 0 0 6 0 6 5 5 4 5 3 ½	0 0 0 10 8 7 9 4 3 4 3 4 0 0 0		
60	12	Fade	A-10 A-12 A-22 B-21 B-23 G-11 C-12 D-11 D-12 D-13	10 6 7 10 8 7 9 4 3 4 3 4 3 4 3	0 0 0 0 0 0	4	2 counts after "Yes, let's go."
60	13	Fade	C-2	10	0	10	Start with Cue #12
60	14	House up	House lights	0	10	15	After 5 count, blackout

TABLE 6--Continued

8-11 6 0

SCRIPT PAGE	CUE #	CUE DESCRIPTION	SWITCHBOARD	FROM	TO	COUNT	SPECIAL INSTRUCTIONS
		Pre-set up	A-23	0	5 1/2		Follow house lights
			D-11	0	4=		
			D-13	0	4		
			Portable 1	0	7		

SOUND PLOT

TABLE 7
SOUND PLOT

SCRIPT PAGE	CIE #	CUE DESCRIPTION	SPECIAL INSTRUCTIONS
FAGE	COE #	COE DESCRIPTION	DIEGIAL INDIRECTIONS
	1	Pre-show music	Fade in at 8:15 p.m.
	2	Pre-show music fade	Fade out as house lights fade.
35	3	End of Act I	Fade in 1 count "Yes, let's go."
35	4	Fade out	Fade out as lights go out.
	5	Intermission music	Fade in after house lights full.
	6	End of intermission music	Fade out as house lights fade out.
60	7	End of Act II	Fade in 1 count "Yes, let's go."
60	8	Fade out	Fade out as lights go out.

POSTER DESIGN

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Poster Design Figure 14

PRODUCTION PHOTOGRAPHS



Figure 15



Figure 16



Figure 17



Figure 18

PART III

CRITICAL EVALUATIONS

PART III

CRITICAL EVALUATION

The purpose of this section is to evaluate the designer's apparent strengths and weaknesses in the planning and execution of the actual technical production of <u>Waiting For Godot</u>. The designer will conduct this evaluation of (1) the set, (2) the lighting, and (3) the costumes of the executed production.

The Setting

In the early planning period the designer met with the director to discuss the total concept, interpretation, and impact required by the production. Both almost immediately agreed that an extended stage was necessary to help create the intimacy needed for the play. Also, a mutual agreement was reached that the basic acting area should remain small to aid in the achievement of an existential philosophical and visual comment on the isolation of man. At this time, the designer suggested the possible use of fog to give the feeling of a limbo-like mood to the timeless quality of the play, which was heartily approved by the director.

After the initial meeting, the designer met again with the director to further discuss the approach of the total production. Because of the frequent difficulties in establishing a mutual interpretation of the play, both the designer and the director firmly believed that a unified concept and approach was necessary to successfully present

a play of this style that has been termed "Theatre of the Absurd." This second meeting was fruitful as it brought the designer's and director's research together to further develop the production approach.

Much of the designer's research proved to be an influencing factor in the design concept. In general, the script and subsequent research evoked in the designer the feeling of emptiness, the ridiculousness of life and the hopeless waiting of man who enters into a world of games to escape boredom. These were probably the most dominating factors or moods that the designer believed the setting should and must project. Thumbnail sketches were initially employed, but the designer found some difficulty in attempting to sketch levels consisting mainly of horizontal lines. In the designer's eye, the setting was a waste land with a tree as the only visible object. Since a designer's rendering proved a handicap in putting thought into action, a scale model appeared to be the best alternative. In the end, the model demonstrated its worth as the director found it to be an asset in the blocking rehearsals as an aid for the actors.

A scale model of one-half inch equals one foot was presented to the director for observations and suggestions. From the general understanding gained in the initial meetings with the director, the designer was given wide leeway in artistic freedom for the set design.

Apparently, however, the designer had gone a little too far, as the director rejected the turntable (discussed in Part I of this thesis).

The designer attempted to explain his reasoning for the turntable, but the director remained firm as he felt the turntable would be distracting.

The designer and director had reached a stalemate. Since the director

has the final decision, the turntable concept was eliminated in the modified model. The director also felt the four basic levels were too distinct. One other request, that a ramp be incorporated into the design to facilitate the actors in approaching the stage through the audience via a side door which could be reached from the backstage area, was also made by the director.

The scale model was modified by: (1) deleting the turntable,
(2) raking the slopes where the levels meet, and (3) adding the ramp
for entrances. The model was then accepted by the director.

The designer found that the execution of the actual set to the exact likeness of the model was the most challenging and rewarding aspect of the production. In essence, the designer made the attempt of executing the actual set in the same manner as the scale model--only magnified.

The model tree was basically wire soldered to a nail with string placed in position as roots and then covered with rock putty to give texture. The full scale tree consisted of steel rods welded to a sixfoot by two-inch steel pipe with rope taped in place for the roots. Chicken wire was added to various points of the base which was to be used as a foundation, formed into the desired shape, and then covered with papier maché. After the papier maché hardened, powdered asbestos was mixed with water to a thick putty consistancy and applied to the tree to effect a coarse texture. This was purposely used because the highly porous texture of the powdered asbestos, whose natural color is light gray, will reflect light when under a high intensity pool of light, even when dry brushed with a dark colored paint. The tree was then painted with a base coat of black paint and then when highlighted in

the production with an overhead lighting instrument, it appeared to glow iridescently. This special lighting effect received numerous comments from members of the audience.

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While the powdered asbestos worked very well for the tree, the use of the asbestos on the surfaces of the acting areas was less successful. Once the platforms had been placed, bolted together, covered with cardboard and then muslin, the designer again used the powdered asbestos to give added texture to the entire acting areas to unify the texture element of the set. The original concept of the designer was that due to the extended stage used, which brought most of the audience within inches of the acting areas, actual textures would be necessary rather than painted ones to carry the mood of a harsh, tragic, and petrified wasteland. Unfortunately, the powdered asbestos literally crumbled on the heavily traveled acting areas and tree roots. This was a big disappointment to the designer because in places the light color of the asbestos showed up as a contrast to the basic red-brown of the set and had to be repainted. The problem was somewhat relieved by covering the tree roots with muslin so as to prevent further cracking of the asbestos. Due to the factors of limited time and budget, the entire stage could not be recovered with muslin.

The strength of the currently available asbestos appeared to be a great deal less than that used in a previous production by this designer. This problem was further intensified by the rehearsals moving onto the set before the asbestos had a chance to thoroughly dry. The need to move on the set was due to the amount of time allowed for rehearsals on the set before opening night. If the designer were to ever

make use of texture on acting areas again, he would employ a more reliable method of texturing, such as a glue and sawdust compound, although it would be more expensive.

The designer had built two rocks out of small odd shaped platforms, chicken wire, and papier maché to be used as compositioned elements for the needed balance of the setting. However, one of the rocks
appeared to be much too large in mass and thus offset the balance on
stage left. Therefore, the larger rock was struck and the smaller one
was moved to comply with the design principle of balance.

The designer made use of all possible in-stock platforms which appeared advantageous, as it saved time and money. Whenever possible, odd shaped platforms were modified to desired dimensions, leaving a minimum of new platforms to be constructed. The implementation of stock platforms only slightly altered the original dimensions of the setting and did not change the basic design concept. The strong diagonal horizontal lines of the platforms provided the needed emphasis for carrying the tragic tones prevalent in the underlying essence of the dialogue. Although the set consisted mainly of levels, the diagonal lines of the extended acting areas provided necessary variety in shape and size to make the set design interesting. To assist in keeping the crisp tragic lines of the set, the designer found it necessary to remove the existing white iron handrails on the steps and then conceal the steps on stage left and right of the apron that lead up from the audience to the stage with cardboard sheets. The cardboard was then painted to blend with the rest of the set.

The designer takes great pride in the fact that not one flat was used in the designing of the set, which is a challenge in itself. Since flats were not utilized, black velour teasers and tormentors provided the masking and background to the set. Because an extended stage was used and only the apron part of the existing stage was utilized for the acting areas, the rest of the stage floor was covered with a ground cloth that was originally a black velour teaser which had seen better days. The implementation of the existing teasers, tormentors, and the black ground cloth provided the masking and the illusion of a black void as a background to the set. The designer believes this black void helped in emphasizing the emptiness and loneliness of man in the universe. This theme is obvious from the dialogue of Waiting for Godot. This theme would have been amplified even more if the teasers and tormentors could have been raised to sufficient height and still have been able to mask the vertical sight lines. The complete use of the huge vertical height of Aycock Auditorium's proscenium opening would have been the ideal situation for achieving the contrast of the minute actors in a gaping black void that would have towered over them. The inability to achieve this ideal situation was one of the small disappointments for the designer.

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The special effect of fog at the end of each act when night falls met with a degree of misfortune. On opening night, the fog did not flow out in the amount it had during the previous technical and dress rehearsals. There were a number of possibilities that may have caused problems. First, the designer, upon observation, discovered that the tubes that carried the fog had large amounts of condensation in them,

which clogged the motors of the blowers and prevented them from running properly. This problem was solved by running the blowers at full power a number of minutes before show time to clear out any condensation. During performance, the blowers were run at less than a full dimmer reading, so that the fog would gradually flow onto the set. Second, the water in the fifty-five gallon drums had probably evaporated and the water level was too low. The remedy was simply to add more water. Third, the second night of performance, the designer decided to give a final check of the fog machines and discovered that a switch on the dimmer board for the heating elements had been turned off. One can only speculate that the switch was off on opening night. All possibilities must be considered when looking for reasons for not having one hundred per cent workability. During the second and third night performances, the fog performed as planned. While the production could have been done without the fog in the evening scenes, the designer strongly believes that the fog added to the mood quality needed for the climactic coming of night after waiting for another day to end. The opinion of the designer is that the fog also added to the timeless limbo-like quality of the night scenes which aided in emphasizing an abrupt contrast from the preceeding scenes.

The designer selected the basic dark reddish brown color for the set with definite purposes in mind. First, the strength of the reddish brown helped to emphasize the tragic mood of the set design.

Second, <u>Waiting for Godot</u> is essentially masculine and consequently reinforces the selection of a masculine color preference. Third, dark colors as a general rule do not reflect light as lighter colors do.

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Fourth and lastly, comedy, the other quality obvious from the dialogue, was emphasized by the warm earth colors of the set.

The set was adequately functional to the director by providing different acting levels. The four basic levels on the fore-part of the set plus the secondary levels on the proscenium stage provided the director with a large number of possible picturizations. Focal emphasis was easily achieved with these different acting levels and acting areas. Extending the acting areas into the auditorium helped the director achieve intimacy between the characters and the audience. The numerous combinations for staging emphasis and picturizations were well utilized by the director in his placement of the characters on the extended stage. The director appeared to be pleased with the set and its contribution to the total effect of the production.

The Lighting

The lighting was perhaps the most burdensome of all the technical aspects of the production. This was due to physical plant limitations complicated by the extended set, design theory oversight, and the operational limitations of an out-dated dimmer system. Each of these problems will be discussed the clarify the particulars involved.

The original concept of lighting was to be a theatrical/
expressionistic kind of "fantasy realism" approach to the lighting as
discussed in Part I. The intention of the designer was to employ extensive use of side lighting, which, generally speaking, is not a realistic approach, but tends to be more dynamic than a standard approach to lighting design. Due to the extended set in the existing physical plant,

the problems of adequately masking the light stands outside the proscenium arch resulted in time-consuming modifications and changes. Also, using the light stands outside the proscenium caused excessive light spill and reflection on each side wall of the auditorium. The designer decided that the only alternative was to move the two light stands to just inside the proscenium arch to overcome the mentioned difficulties. While this eliminated the masking and spill problems, a new problem arose: an insufficient side lighting angle resulted from the moving of the light stands to just inside the proscenium. This side lighting was not as effective because the light had to be focused at an angle causing the light to strike the actor slightly from behind. The designer made the decision to accept this limitation and proceeded to the solving of other problems.

The designer's concept for the lighting was to contain the lighting to the small acting areas and have the rest of the stage in darkness. This concept came from the constant referral in the dialogue as interpreted by the actors of Estragon and Vladimir to the fear of "out there." The "out there" could be interpreted as a metaphysical anguish of the unknowns. The designer believed that the surrounding darkness as a black void would assist in projecting this mood. However, the problem to the designer involved the execution of this concept. The balcony rail provided the only available position to light the set from the front which, however, is at an extremely low angle. The angle of throw from the balcony to the acting areas is such that instead of obtaining a forty-five degree downward angle, the approximately thirty degree angle resulted in a wash of light upstage of the

acting areas into and on upstage masking, which the designer did not want. This undesirable low lighting angle made the light shine and spill into the extreme back masking which was located twenty-five feet from the front edge of the acting area. The designer made all possible efforts to have the lighting instruments focused to give the best amount of light on the acting area and still the least amount of spill on the back masking.

The side and frontal lighting was supplemented with what the designer has termed a "veil of light." The "veil of light" was achieved by nine Fresnel lighting instruments located on the first pipe evenly positioned above the actors in one plane. This concentrated, oversaturated "veil of light" gave the effect of three dimensionality; an optical illusion which made the actors appear closer to the audience than in actuality. This "veil of light" is similar in function to back lighting that separates the actors from the set. This lighting effect was exclusively used for the final moments of the play as the immobilizing silhouette, which received many complimentary comments by members of the audience.

One special effect did not work in conjunction with the falling of night. This was the use of two ellipsoidal reflector spot lights with gobo templates located on the first pipe and focused on the back masking to give the effect of starlight. The black masking did not work effectively as a projection screen for the starlight effect and consequently was not used.

Another special effect suggested by the director in an initial meeting was developed by this designer. The director made the request

to have the tree bathed in green light during the second act, instead of the tree having four or five leaves as suggested by the stage direction. The designer found that the best possible position for the Fresnel spot light for this purpose was on the floor just upstage of the tree and focused upward. This placement seemed the most feasible, since placement of a spot light overhead from any direction would have cast a shadow from any actor that came near the tree.

Still another major lighting effect was accomplished with two follow spots with small iris openings. One follow spot was focused on the cluster of branches on the tree. This special was used to represent the last bit of light fading slowly out at the end of the first act. The other follow spot was also used at the end of Act I when the tramps sit on the furthest point of the downstage left level talking and gazing at the moon. The follow spot was focused on the tramps' faces and was utilized as the last ray of moonlight for the ending of the first act.

The designer found it a necessity for the use of an audience warmer special because an act curtain was not used for this production. The special consisted of the subtle use of three lighting instruments set on the floor and focused upward onto the sides of the extended stage, giving a sculptured appearance to the set.

The designer made the decision to use a light blue-green for the motivational moonlight. Usually moonlight is done with a cold blue in a realistic style of play. Although Waiting for Godot can be related to real life, the play as produced was more of a theatrical type of presentation. For this reason, the designer chose the light blue-green

color filters to emphasize a feeling of theatricality. Also, the bluegreen color filters were used because the color quality suggests eerieness and mystery, which quality life definitely has.

Lighting cues were purposely kept to a minimum. Samuel Beckett has put in his stage directions that light suddenly fails and in a moment it is night, which was the source of this approach to the lighting cues. The essence of the play is that nothing happens, which this designer believes must be made obvious to the audience by every available means. The elimination of lighting changes for effects during most of each act focused attention on the abrupt change to the long awaited night-fall at the end of each act. The waiting for night serves as a reward, or a climax, to another long enduring day of games to pass the time. With the night also comes the hope that everything will be better tomorrow.

In general, the designer was well pleased with the overall lighting. The theatrical approach to the lighting with the numerous specials and color selection gave a sense of "theatre" to the total production of an otherwise wordy script. The lighting made its contribution to the total effect of the production by harmonizing with the set and costumes. Perhaps with more time and with the foreknowledge of the limitations and workable assets of the physical plant, the dark spots in the area lighting could have been eliminated.

The Costumes

The costumes were perhaps the easiest element of the total design concept to execute. This should not be misunderstood as implying

that the costumes did not require the careful attention of the designer. The costumes were important in relationship to the characters, the lighting, and the set. To the joy of the designer, the costumes as executed were almost exact likenesses of the design renderings.

The costumes of the tramps were relatively simple to execute because they did not have to be built, but were selected from stock. The character of Vladimir has an educated formal air about his personality, which prompted the designer to choose a basic black suit with old white tennis shoes. The other major character, Estragon, has a personality that is more whimsical, consequently a mix-match of suit trousers and suit coat was chosen. Since these two characters, Vladimir and Estragon, are tramps, their costumes had to reflect their lifestyle. Thus began the aging process for the two costumes. This was done by using a power sander to speed up the process of producing the appearance of old worn clothing. The power sander was applied to obvious places that get the most wear; i.e., elbows, cuffs, collars, etc. Seams at the point where the sleeves meet the shoulder were partially removed on Vladimir's suit jacket. Common dirt and coffee stains were also used on the costumes of the tramps.

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One criticism was that some of the aging could not be seen.

Due to the shape and size of the auditorium's seating, approximately sixty per cent of the audience was extremely close to the actors, while the other forty per cent of the audience were at a somewhat greater distance from the actors. This made some of the subtle details of the aging of the costumes barely noticeable. Also, because of this problem, some of the body and face make-up did not carry.

Pozzo's character with his drastic need to have the attention of others is the epitome of pompousness to show his wealth. The off-white riding pants and bright red riding jacket more than adequately functioned as a contrast to the drabness of the costumes of the other characters. The costume of Pozzo also functioned well to reflect his over-willingness to show his wealth and position. The costume for Pozzo was rented, eliminating the necessity of building a costume. The designer was very pleased that the rented costume functioned as intended.

Lucky's costume was basically a jacket with tails, knee pants and dancing slippers which adequately reflected the character of his past glory and academic background. The costume, coupled with the posture of the actress playing Lucky, aided to emphasize the total symbolic character of Lucky, the slave, in relationship to Pozzo, the master.

The costume of the young boy was the only one that had to be altered from the original design. The actress playing the young boy was larger than the young boy visualized by the designer and the costume simply did not work for the actress. The alteration was made by cutting and then fraying the pants and the vest about nine inches more, thus eliminating some of the vertical height and making the actress appear smaller in stature. If the costume were to be done again, the designer would use a heavy corduroy fabric instead of a light-weight cotton fabric for the young boy's pants. This change in fabric would have helped to carry the needed rustic quality of the designer's sketch.

The costumes helped to unify the total production and were a definite asset to the visual impact of the production. The designer was somewhat apprehensive about the possibility of the costumes,

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especially Pozzo's red riding jacket, changing color under the lighting.

The designer was pleased that the costumes worked well with the lighting design and did not require any costume or lighting color changes.

Conclusion

In conclusion, the designer believes that the physical plant presented both a positive asset and a decided drawback to the effectiveness of this production. The positive opinion of the designer is that Aycock Auditorium proved an ideal setting for the play with the vast vertical height of the proscenium opening in contrast to the set design with its small acting areas which aided in projecting one of the main themes of the play. The drawback was that, while the physical plant had the above mentioned attribute, its limitations were the poorly operational dimmer system and the poorly located positions available to mount lighting instruments from in front of the proscenium.

The designer believes the total visual impact was well received by the general audience. At this stage of his development, the designer is truly thankful for the opportunity to execute a successful total visual design for the theatre.

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