THE CONCEPTION AND PRODUCTION OF THE SCENERY DESIGN
FOR PETER BARNES RED NOSES

A Thesis

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by

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To My Parents,

you may not have always understood,
but you were always there, thank you.
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NOTES

A fully illustrated copy of this thesis is available at the Jerome Lawerence and Robert E. Lee Theatre Research Institute, located on The Ohio State University campus, 14th floor, Lincoln Tower.
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TABLE OF CONTENTS

ACKNOWLEDGMENTS ........................................... ii
VITA ............................................................... v
LIST OF FIGURES ............................................. vii
LIST OF PLATES ............................................... viii
CHAPTER
  I. PRODUCTION HISTORY ......................... 1
  II. PRODUCTION CONCEPT ...................... 9
  III. DESIGN CONCEPT ........................... 19
  IV. DESIGN SOLUTIONS .......................... 33
  V. PRODUCTION JOURNAL ....................... 42
  VI. CONCLUDING REMARKS ..................... 54
APPENDICES
  A. FIGURES ............................................. 67
  B. PLATES .............................................. 79
LIST OF FIGURES

FIGURES

1. First Thumbnail Sketch. ......................... 67
2. Second Thumbnail Sketch. ....................... 68
3. Preliminary Groundplan - #1. .................. 69
4. Preliminary Groundplan - #2. .................. 70
5. Final Groundplan. .............................. 71
6. Center Line Section. ........................... 72
7. Detail - Down Stage Right. ..................... 73
8. Detail - Down Stage Left. ...................... 74
9. Detail - Up Stage Right. ....................... 75
10. Detail - Up Stage Left. ...................... 76
11. Detail - Center Window Section. ............. 77
LIST OF PLATES

PLATES

1. Photograph of Set Rendering .................. 79
2. Set Photograph - First Meeting with Pope ... 80
3. Set Photograph ................................. 81
4. Set Photograph ................................. 82
Chapter I
PRODUCTION HISTORY

Peter Barnes was born in London, England on January 10, 1931. Barnes' early years were predominantly spent in Clacton, England at the amusement stall his parents operated. His adolescent years, living near the amusement stall coincided with World War II. His youth was so affected by the dichotomy of the laughter of the amusement stall and the pain of World War II, it would reflect itself in his later examinations of the humorous and the serious in his works. Barnes' education took him through Stroud Grammar School in Gloucester, England. The next major step in his life saw him join the Royal Air Force in 1949. Barnes left the air force to become a member of the London City Council from 1950 to 1953. During this time his interest in writing began to surface. He secured a position as critic for the British publication Films and Filming in 1954. Barnes became story editor for Warwick
Films in 1956. During his tenure at Warwick Films Barnes began to write screenplays beginning with *Violent Moment*, *The White Trap*, and *Breakout* in 1959. Early in the 1960s Barnes began to write for the stage also. His earliest work, *The Time of the Barracudas*, was first produced at San Francisco's Curran Theatre on October 21, 1963. However, it was not until 1968 that Barnes was to win widespread critical success with his play *The Ruling Class*.

*The Ruling Class* was first produced at a small theatre in Nottingham, England, in 1968. From there it moved to London and opened at the Royal Shakespeare Theatre. The play is concerned with the delusions of the latest in a long line of insane Earls of Gurney, the most recent of whom believes that he is Christ. The plot deals with the efforts of the Earl's relatives to get a male heir from him before having him certified mad. The play is a free wheeling farcical broadside on ruling class excesses, and focuses on the continued appropriation of power by the self-perpetuating ruling class. The only character in *Ruling Class* who seriously threatens the status quo is the butler. Like the Earl though, the butler is a poorly defined revolutionary who eventually is unable to leave
the world of the ruling class. The ruling class is the target of
the Butler’s revolution despite the wealth he received, as an
inheritance, from the previous Earl. The Butler’s fascination
with the ruling classes’ escapades, the object of satirical attack,
is something that is mimicked by the play itself. However,
while Barnes’ expresses disgust at the current status of class
conditions, he does not offer any prescriptive answers or
suggestions for how to break the circle of ideology. At this
point in Barnes’ career it seemed he had the venom but lacked
the stinger, the will to impose a moral.

Barnes’ subsequent play’s humor increased in venom and
he also acquires the stinger. Barnes became known for
painting bleak visions of society. His later plays have an excess
of bodily fluids of all kinds, guaranteed to offend conventional
West End audiences, without ever offering the kind of positive
answers that appeal to politically-engaged audience members.
His works, neither palatable as pure entertainment nor as
political doctrine, fall between the two extremes of
contemporary audiences. As a result he often struggled to get
his work produced and to find receptive
audiences. Indeed, it took seven years from inception to production for Red Noses.

After The Ruling Class Barnes moved away from visions of the contemporary world, or at least away from representing actual contemporary contexts. His later plays depict society in a series of nightmare visions and are peopled with characters who speak a variety of invented languages with no specific historical grounding. However, in doing so he does not make his criticism of present day society any less disturbing that he had done in his earlier works. In Leonardo's Last Supper (1969) the great artist is taken to a filthy charnel-house after being mistakenly declared dead. He rejoices at his resurrection and his ability to create more of his masterpieces. The family to whom he is taken for burial does not share in his joy. The family sees their contract to bury the master as a way to gain fame and fortune, as a chance for the family to create a masterpiece. They fulfill the contract to bury the master only after assuring his death by plunging Leonardo into a bucket of excrement, urine and vomit. The wonders of the Renaissance, all it's beauty and glory mean nothing within the self-enclosed family unit. The basic precepts of capitalistic enterprise are
illustrated by showing how the aspirations of Leonardo, and later those of the family are built on the unreported sufferings of the socially insignificant.

Barnes next significant work, *The Bewitched* (1974), begins to explore other moments in history, in this case the horribly inbred Philip IV of Spain. *The Bewitched* shows the effect of an incompetent power-monger on the lives of the powerless. The lack of concern on the part of the court for the people, is highlighted when all interest is centered on explanations and plans to rectify the ruler's physical impotence. In the world of *The Bewitched*, spiritual salvation is sought by torturing the masses: the *auto-da-fe*'. The political fate of Europe rests on the ability of the church and state to create an heir from the seed of an impotent and degenerate imbecile. The central metaphor that links the mad and the powerful creates a thrilling and disturbing play.

Barnes play *Laughter* (1978) begins to push this metaphor even further with a series of highly planned, skillfully executed, theatrical shocks. Part I is another account of the insanity of rulers, this time focusing on the court of Ivan the Terrible. Terrifyingly comic though it is, Part I hardly
leaves the audience ready for what follows. Part 2 takes place in an office filled with giant filing cabinets and a prominent poster of Hitler. As the play develops the audience is laughing as the bureaucrats fight for power. The comic pace is increased, and suddenly it is revealed that this office is the central organizational unit which is in charge of the extermination program at Auschwitz. When the audience has been properly set up, the wall of filing cabinets opens to reveal an interior of gassed corpses being violently stripped of valuables by a Sanitation Squad in gas-masks. What had once been the dry statistics of the files are suddenly transformed into grotesque visions of death. The visual reality behind the language has been thrust upon the audience. The petty bureaucracy that carries out the insane demands of its rulers without so much as a question or proper look at its actions is exposed. Barnes finishes his play with an epilogue of two Jewish stand-up comedians who perform their act at the concentration camp Christmas concert. Jewish stand-up comedians performing at a concentration camp, plunging Leonardo Di Vinci into a bucket of excrement, and revealing the ruling class as inbred
imbeciles, stand as evidence that Barnes is willing to critically step further over the line than most of his contemporaries.

Barnes again chose a historic period, and continued his exploration, with *Red Nasos* (1978), into the use of laughter as a weapon of social criticism. In the midst of 14th century plague-torn Europe a group of self-appointed, papally-sanctioned clowns, known as the Red Noses, assume roles as Christ's comic entertainers. These clowns act their parts on a stage which is restricted by the church's political power. Towards the end of the play the Red Noses, also known as The Floties, form an alliance with other more politically active groups, the Ravens and the Flagellants. These groups have taken more radical steps than laughter to overcome the dominance of the church. The Ravens try to eliminate the ruling class while the Flagellants have openly criticized the church for masking rather than helping to solve the world's problems. Together these allied forces begin to revolt against the Church's dominant power. These groups are formed in response to Barnes' main question: "Can we ever get laughter from comedy which doesn't accept the miseries of life but
actually helps to change them? ... Laughter linked with revolution might be the best of both worlds." ¹ By the end of the play the plague passes and with the recession of chaos comes a restoration of the tyrannical order of the church. The question that Barnes raises, that of laughter as a tool towards social reform, remains open and even contradictory.

Although Red Noses was written in 1978 Barnes was unable to mount a production of his play until it was chosen by the Royal Shakespeare Company in 1985. The critical response was mixed ranging from "absurd" to claims that Barnes may be a new British theatrical genius. The American premier came in 1987 at Chicago's Goodman Theatre, and it received virtually the same diverse critical response as it had in London. Barnes has had only one play produced following Red Noses, an adaption of Feydeau's Scenes from a Marriage. It remains to be seen whether Barnes will continue to grace the stage with his razor sharp wit and satirical venom. However, his output in the late 1970s and 1980s certainly places him in a class with today's most prominent playwrights.

Chapter II
PRODUCTION CONCEPT

This chapter will discuss the philosophical ideas behind the production concept. These ideas are necessary building blocks leading to the visual manifestation of this complex production, and they evolved through the efforts of the entire production team. They are reactions to questions posed by the director, Paoi Lacy, the author, Peter Barnes, and the remainder of the production team. The actual realization of these ideas will be detailed in subsequent chapters.

*Red Noses* utilizes comedy and laughter as a means to initiate change in society. In Barnes' play, *Laughter*, the character of Author, obviously a characterization of Barnes, argues that:
"Comedy itself is the enemy, laughter only confuses and corrupts everything that we try to say. It cures nothing except our consciences and so ends by making the nightmare worse. . . . Laughter's the ally of tyrants. It softens our hatred. An excuse to change nothing, for nothing needs changing when it's all a joke."

This represents the beginning, not the conclusion of Barnes' study of the comic genre. The despair Barnes presents in Laughter is tempered by adding hope. As he puts it, "there may be ways to link laughter and revolution." Barnes examines the use of laughter as the ally of tyrants in his early works, and then with plays like Laughter he also focuses on laughter as a tool for revolutionary criticism. Red Noses is just such an examination of comedy's link to revolution. The nature of the complex comedy in Red Noses came to be the biggest challenge of the production team.

Red Noses is the logical manifestation of Barnes' interest in both the use of comedy as revolution and the creation of comic theatre pieces. Barnes' aim is to create, by means of soliloquy, rhetoric, formalized ritual, slapstick, songs, and dances, a comic theatre of contrasting moods and opposites.

2 Carlson, Susan. 308
where everything is simultaneously tragic and ridiculous." The play centers on a fourteenth-century band of itinerant clowns, dubbed the Red Noses, who plan to make a plague-infested world tolerable by telling jokes, singing songs and performing dances. Red Noses depicts a violent, nightmarish world where the chances of the resurrection of a straightforward, revolutionary comedy are slim. The world of the play contains a true dichotomy of the serious and the comic. The priest telling jokes to the plague victims, the dying lepers being asked to dance with the clowns, and these same clowns performing at hangings. Indeed the play offers studies of contrasts between the "tragic and the ridiculous." These contrasts and contradictions were regarded as important aspects of the play by the design team and were ultimately held central to the production design.

Barnes states that laughter often functions as the ally of tyrants, therefore it became important for us to identify that tyrant. Barnes utilizes his group of itinerant clowns as the metaphor for laughter in this nightmarish world. At the start of the play, Father Flote and his company of Red Noses become

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sanctioned by, and therefore allied with, the church. As people abandon faith in a god who could allow the devastation of the plague, laughter is utilized by the church to reassure the masses and disperse their antagonism. By employing laughter, the church has the ability to confuse and corrupt and therefore strengthen its power. Since the Red Noses, or the Floties, are the metaphor for laughter, it is a simple leap of logic to identify their ally as the tyrant. However, eventually the Red Noses become allies with other politically active groups, the Ravens, a group committed to change through elimination of the ruling class, and the Flagellants, a group committed to change by forcing the church to accept responsibility of its actions. The church's control over the Red Noses, and by extension the laughter, is lost as the revolutionaries band together. When the church can no longer use their laughter as a tool, the church simply eliminates the Red Noses. The plague created enough chaos to force the church into extreme measures, but when that chaos subsides those measures are no longer needed and the Red Noses are eradicated. In this case the church and its power structure are cast as the tyrant. Although the small revolution against this tyrant is unsuccessful, the comedy of Barnes is still
one that seeks to link laughter and revolution. Any revolution must have a target and in *Red Noses* this is no exception.

Pondering the question of the target of the revolution, our production team was reminded that Groucho Marx once described the difference between a real comedian and an amateur as, "An amateur will dress up a stunt man as a little old lady and push him off a cliff in a wheelchair. For a real comedian, it has to be a real, little old lady." For *Red Noses* the question became who, or indeed what, is the "little old lady being pushed off the cliff." Who or what is the comedy revolting against and attempting to change? The simple answer would be to establish the church as the tyrant. However, the church's power is a mixture of many factors. In order to revolt against the tyrant, one must first destroy its power structure.

The power structure of the church in *Red Noses* consists of a number of elements and their relationships to each other. The director noted these elements as that of faith, fear, death, survival, religion, anarchy and social order. How these elements make up the power structure, their relationships to each other, their relationships to the script and their use within
the church were the primary concerns of the production team. In probing these components and relationships we were able to identify and create the "real little old lady" and with her creation develop a plan that would symbolically allow us to push her off the "cliff".

Faith, as shown in *Red Noses*, is the most powerful factor of control utilized by the church. The church is a hierarchical power structure. The controlling force of faith is used by that hierarchy to create order, manipulate people and stay in power. The character of Pope Clement VI in *Red Noses* officially sanctions the clowns. The Pope is able to manipulate the masses through his use of the Red Noses. By allowing the clowns to make the situation less desperate, through laughter, the Pope is able to restrain chaos and retain power. The Pope forces the obedience of the clowns by calling on their faith and obedience to that faith. Faith is used as a tool by the hierarchy to retain power. Faith and its relation to the power structure and laughter became prime targets in the production team's revolution. The first pieces of our "little old lady" were in place.
In relation to *Red Noses* it became impossible to discuss the concepts of fear, death and survival separately. Death and survival are forever linked in an antithetical relationship, and in the case of *Red Noses*, the fear of both death and survival receive attention. Fear of death permeates almost every moment of the play from the cries of dying plague victims to the appeals of the flagellants begging for their lives. Fear of survival is demonstrated when Father Flote and his band of clowns realize that a world without laughter, "A world ruled by seriousness alone is an old world, a grave, grave-yard world," is a world where the grave yard is more acceptable. The Floies produce laughter as a means to counter the fear of death and to survive. The relationship of fear and death in this play is a duplicitous one favoring the church and its hierarchical power structure. What faith is unable to control, fear of death could. When the Pope sanctions the Red Noses he makes sure they will serve the needs of the church. The Pope obtains this obedience by first, calling on their faith, and when that is not completely successful, uses fear of death to complete

the task. Fear of death, fear of survival and the relationships between these fears, especially that of death, were noted as important and therefore went into the make up of our symbolic "little old lady".

Religion, man's explanation of the existence of all life and matter, has caused the establishment of the social structure of the church. Without religion the church would cease to exist and the void would be taken up by some other controlling force. In Red Noses, it is the religion, the dogma of the church, that creates the social structure and perpetuates that structure. These ideas are interwoven and their intrinsic values are vital maintenance tools. The Red Noses begin their existence as willing, albeit ignorant, instruments of the church in its quest to hold together the current social structure. That order is being threatened by the catastrophic events of the plague. Laughter is used by the church as a buffer against the true realization of the extent of the catastrophe. This realization along with the church's inability to provide solace would result in chaos and a complete breakdown of the structure. With the cessation of the plague the church's need for laughter is eliminated. In the beginning laughter is used to
eliminate fear of death and during the plague this is necessary. When the plague ends, fear is a more powerful tool to restore the pre-plague structure. Religion and social structure are therefore not active tools of change, rather they are passive tools of maintenance. The church's use of these elements left them as targets. Religion and social structure became the last pieces of our "little old lady".

Faith, fear of death, fear of survival, religion and social structure are the make up of the tyrant whose ally is laughter. This tyrant, the "little old lady," was to be the target of the link between laughter and revolution; an ironic link useful to both sides of the revolution. For the church, laughter is used as a safeguard against the chaos of the plague-stricken world. The use of this laughter by the church is an act of desperation in an already desperate world. For the people, laughter is used as an insight into the power of the tyrant and as a means to lessen that power. The church is cognizant of this and eliminates laughter when it is no longer useful, when the desperation has subsided. With the tyrant identified the production teams remaining efforts were focused on creating the world of the
play, the 'cliff' off which we pushed the "little old lady".
Subsequent chapters will discuss the visual manifestation of this world and how it was used to expose the tyrant.
Chapter III

DESIGN CONCEPT

This chapter will discuss design concept relative to the production concept. The Chapter will also discuss the physical requirements of the set and begin to discuss the visual manifestations of both the concept and the physical requirements. The needs of the physical space will be identified and general solutions will be indicated. Specific visual and physical answers will be discussed in subsequent chapters.

The production team's effort to create the world of the play were channeled through a quote by Barnes. In the quote he states that it is his, "aim to create by means of soliloquy, rhetoric, formalized ritual, slapstick, songs, and dances, a comic theatre of contrasting moods and opposites, where everything is simultaneously tragic and ridiculous.".

Creation of the nightmare world of contrasts began with an identification of style. Barnes has peppered the script with contrasts to the historical world. These contrasts set the tone for the design of the production. Realism and naturalism are not a part of the text and therefore would not be a part of the creation of the visual world of the play. Although our "little old lady" must be symbolically real she does not have to be visually real. In fact by pushing a visually symbolic "little old lady" off of a visually symbolic "cliff," the metaphor is best served. Therefore, realism and naturalism were rejected as styles that would not properly serve the production.

Director Paoli Lacy stressed the interplay between fantasy and reality. The production team decided that reality would consist of the situations we would be unable to alter: first, a production of Peter Barnes' Red Noses would take place, second this production would take place in Thurber Theatre in Drake Union on the campus of Ohio State University, and finally the audience would consist primarily of people who live in Ohio. The production team decided that the fantasy would consist of the world of the play. The interplay between this
fantasy and reality in conjunction with the rejection of realism would allow the production team to create a self-consciously theatrical event.

*Red Noses* is set in France during the fourteenth century outbreak of bubonic plague. Since the production team had already rejected realism, period and locale became less important. The setting would be in contrast to the dialogue and serve to emphasize the conscious anachronisms of the text. The symbols and elements of anachronism would serve as enhancements to the metaphor. The creation of a series of symbols molded into a metaphorical world would force the audience to view the play as the metaphor intended rather than a traditional evening of story telling. Non-realism in conjunction with the visual metaphor would lend a power to the overall production concept that would not be available with a realistic or suggestively realistic setting.

The nightmare world suggested in the previous chapter would be better served with the complete rejection of realism. The complete disassociation of the world of the play with the landscape of fourteenth century France allows visual creation of the metaphor in a free style manner. The world of the play
would have symbols of the tyrant and those things which make up the tyrant's power base. These symbols connote a greater amount of fear in a non-realistic world than in a realistic world. For instance, a realistic church set near a field is a reassuring scene. If that same church is stripped to its skeleton and placed in a grove of dead trees it is far more frightening than soothing. A nightmare world filled with symbols of the tyrant and its power base would make an effective world for Red Noses.

Although the production team rejected realism we could not deny the dead and decaying world in which the plague was to thrive. Death and decay must be shown to emphasize the chaos and desperation of this world. Death and the fear of that death create the initial chaos and desperation that help form the Red Noses. For visual reference I turned to the Post-Modern artists of Europe and America. These artists inspired a way to communicate the death and decay in a visual sense, allowing the production team to react to the works relative to the play. The artist that best symbolized the non-realistic, nightmarish world of death and decay to the production team was Stephen De Staebler. De Staebler is a California based
sculptor whose works are granite pieces carved to look like embedded, decaying bodies. The combination of the strength of the rock and the decaying body-like pieces attracted the production team to these works. Their visual representation served our concepts; the sculptures are non-realistic, they have a nightmarish quality and present a visual representation of death and decay.

Inspiration from the De Staebler sculptures led the scene designer to create a set strewn with two dimensional and three dimensional bodies much like those in his works. A textured set littered with bodies would certainly convey a nightmarish feeling of death and decay. The death and decay of the plague would be intensified with the addition of many bodies in various states of putrefaction. This would allow the desperate situation caused by the plague and its death to be communicated in an effective manner to the audience.

A set strewn with dead and decaying bodies would serve the non-realistic, nightmare world, but would not serve as visual reference for the tyrant. This reference came in response to the production concept. The tyrant, the "little old lady", was made up of a power base that created and
maintained the church. That power base consisted of faith, fear of death, fear of survival, religion on social structure. Fear of death and fear of survival are linked to the use of the De Staebler sculpture. The remaining components could all be shown as some type of church oriented structure. The church certainly is represented by faith, religion and social structure to a majority of the central Ohio audience, part of our reality. Creation of the symbolic church began as series of realistic arches looming over the floor of moldering bodies. The idea was soon rejected in favor of a stronger symbol. The creation of the symbolic church would consist of a series of skeletal arches, created from steel and hovering over the floor. In addition to these arches a structure resembling that of a large skeletal stained glass window would dominate the upstage center portion of the set. A few feet further down stage a raised platform area would be faced with marble panels and small skeletal pieces to resemble an altar. The inspiration for this section came from a three dimensional art work by English artist Mike Kelly entitled *Catacomb* (1982). These structural elements in conjunction with the De Staebler inspired sculptured floor would serve all the concepts of the production.
The creation of a chaotic, desperate nightmare world which is ruled by a tyrant enabled by tools of power to manipulate the world under him or her.

With the basis of the world of the play in place, the production team began to search the script and note the specific locale of every scene. The myriad of different locations, from the Gold Merchants Square in Auxerre to the Court of Pope Clement the VI were studied individually. The play contains many different settings and since we had already come to the conclusion not to create a realistic world, a unit setting with minimal changes was deemed the most logical solution to the multiple settings problem. The decision served two purposes. First, it would allow a unity of design in the non-realistic world. Second, it would facilitate the pace of an already lengthy play. Change of location would only be expressed only when completely necessary. The locations that were deemed essential were as follows: the Gold Merchants Square; the staging of both plays-within-the-play; the Court of Pope Clement VI; and the Clown Camp. Each of these scenes were to have some element of the set altered, added or taken away to indicate change.
Although changes of locale were to be done as minimally as possible the change into the Gold Merchant's square was to be as dramatic as possible. This change should serve to express the contrast between the rich and the poor as well as the depraved and the seemingly holy. The physical needs of the scene were twofold; first, a place where the gold held by the merchants could be enshrined, and second, a place where the staging of the first play-within-the-play could occur. The script suggested the scene be changed by flying in a series of moving, golden butterflies. Although this idea was discussed it was deemed unnecessary and easier solutions were sought. The idea which took root involved the lowering of a billowing curtain of gold, sufficient to transform the stage into an expression of the gaudy use of money. The shrine needed in the scene took on many forms during the production teams discussions. Eventually these discussions led to the use of a golden sedan chair, filled with gold, and carried on by the whores in the scene. The curtain with the shrine would serve the needs of the scene. The richness of the curtain would sufficiently transform the stage to give great contrast to the decay of the setting. The contrasts between the depraved and
the outwardly holy would be expressed through the whores use of the gold shrine. The gold carried in on a sedan chair would express a symbolic animation of the gold. This would elevate the gold to a status above many of the characters in the scene, further enhancing the power of gold and the contrast between the rich and the poor.

The solution to the problem of a stage-within-a-stage for the play-within-a-play proved to be much more difficult. Several solutions were explored before the idea of a turntable within a rake was born. The rake would serve two purposes; first, it would allow a greater majority of the audience a good view of the textured stage floor, secondly, it would continue to enhance the nightmarish world by making the scenery slightly askew. The rake would also allow the turntable, when turned, to create a lip which would provide a stage for the play-within-a-play. The turntable would also facilitate the pace of the play by making the scene changes simple and efficient.

Another dramatic scene change that needed to take place was to the Court of Pope Clement VI. The change needed to be as dramatic as possible and emphasize the contrast between the riches of the Pope and the destitution of the masses as well
as the contrast between power of the pope and the relative powerlessness of the Red Noses. The physical needs of this scene indicated a necessity to place the Pope in a position where he/she would not contract the plague from his visitors. The script suggested the character be placed in a position that would allow him to be seen only by mirrors with flames alongside used to keep away the "plague worms". This suggestion was discussed at length but was rejected for another concept altogether. The pope would be shown on a closed circuit video monitor system when meeting with the Red Noses. This would better serve the contrasts noted as important. The monitor would show a chamber of the Pope's decorated with rich textures and colors, expressing the contrast between the riches of the Pope's chamber and the destitution of the unit setting. The contrast between the powerful and the weak would be implied by the size of the screen, a close up view of the Pope's face and the ability of the Pope to inflict pain on Father Flote while not in the same area. The powerful effect would be multiplied by adding video monitors throughout the set and out into the auditorium. The Pope locking down on the Red Noses from throughout the stage and auditorium would
bring a feeling of omnipresence and evocation of great power. The monitors would add an allusion to George Orwell’s character of Big Brother in 1984, the Pope would always be watching you. Closed circuit video monitors would express the contrasting needs of the scene and the overall non-realistic, anachronistic style in the best possible way.

Beyond these scenes, certain specific structural needs were expressed, out of necessity, rather than textual interpretation. Several people must die during the action of the play. Removal of the bodies, in a fast, efficient manner, was necessary. The suggestion of a trap door/grave was greeted enthusiastically. The grave/trap was to be placed down stage just off center and would have doors that swung out into the house to mask the actual structure. The several other traps would be placed somewhere upstage and be used as entrances and exits for various groups. They would allow the unusual entrances and exits which Director Lacy had expressed a strong desire to have.

Ohio State University’s production of Red Noses was to include extensive physical action, manifesting itself through broad slapstick comedy, acrobatics and dance. The concern for
safety in the acrobatics and dance provided problems in the design of the set. The acrobatics required a large playing space, free from numerous changes in surface, including levels. The acrobatics required a surface that would allow untrained acrobats a slight cushion against the usual wooden surface of the set. Since the stage floor was to be filled with sculptured decaying bodies, they too must provide a surface conducive to acrobatics. After much discussion and research solutions to both problems were found.

The stage floor would be covered with 1/2" thick high density carpet padding. This carpet padding would then be covered with cheese cloth adhered to the padding with a mixture of glue and water. The next layer would be the sculptures created from pour-foam laid directly onto the stage floor. They, in turn would be covered with the same cheese cloth creating a strong yet flexible surface for young acrobats. The dance space needed would have to facilitate tap and soft-shoe and could not be covered with carpet padding. Director Lacy decided that the turntable would be where the dancing would take place. This space was then covered with masonite and painted to look like the rest of the floor space.
The production was to include music, played by a jazz combo. Lacy made the decision to place the band in full view of the audience. This would allow the band to take or give visual cues from and to the actors on stage and be big enough to include several members, a baby grand piano and not steal focus from the action of the play. The decision was made to place the band as far upstage right as constraints would allow. The band area would be masked with erosion cloth, a loose woven net-like material that would allow visual cues without the band being in full sight of the audience.

There was a strong desire by Director Lacy for interaction between cast and audience. Providing for the interaction between fantasy and reality discussed earlier. The interaction would require entrances and exits to and from the audience. The problem was solved in two ways. First, the side stages in Thurber Theatre were to remain clear to facilitate movement into the house. Second a ramp would be built running into the house that would be large enough so scenes, specifically soliloquies, could be played on this space. This destruction, of any indication of the “fourth wall”, enhanced the interplay between fantasy of the script and reality of the theatre in Ohio.
The last of the specific physical needs identified and
genral solutions found for each of the problems presented, it
became time to find specific structural, textural and color
solutions to meet the needs of the concept and the needs of the
physical space. The next chapter will discuss specific solutions
at length, and move through the process of thumbnail sketches
and floorplans to the realized design.
Chapter IV
Design Solutions

This chapter outlines design solutions including complete development of floorplan and solutions to sight line problems. This chapter also addresses the use of special effects. Included is a discussion of the design elements selected to achieve a creation of a nightmare world filled with the contrasts of the comic and serious elements of the play.

Much of the production process centered on discussions involving the philosophical interpretation of Barnes' complex script. These discussions led to the development of the design concept and, in turn, to the visual manifestation of the set. Ample room for broad physical action, acrobatics and dance, while creating as many different playing levels as possible, became the designer's largest concerns. The first eleven feet of
stage space in Thurber Theatre is the apron which contains the orchestra elevator, this area would be used as a playing space. The area was designed to create three different playing levels within the confines of the orchestra elevator. The stage left portion of the orchestra elevator was 1'-6" below stage level and contained the grave/trap required for the disposal of numerous bodies. The extreme stage right portion contained a water pool considered necessary by the director. This area was built at 8" below stage level. The remaining area was used to create a ramp that ran between the aforementioned areas. The ramp was at stage level and ran from the edge of the orchestra elevator to the second row of the house, on a slight angle to the center line. By placing a playing area in the house, the desired interaction between audience and cast could be achieved. The entire orchestra elevator area, with its varying levels, created a smooth transition into the full stage rake of the main playing area.

The majority of the playing area was raked, beginning at the lip of the orchestra elevator and ending 21 feet away at the upstage center platform. Within the rake, a 14 foot raked turntable duplicated the same rate of incline. The area,
including the turntable, was intended as the primary playing space, with the majority of scenes being played within its confines. The turntable would be motorized allowing single direction, multiple speed movement. The positioning of the turntable could create a smooth stage floor, or could be turned to produce a separate playing area within the primary playing space. The unusual area created by the movement of the turntable would be employed as the stage for the play-within-the-play. The uneven floor created by the spinning of a raked turntable, within the rake of the stage floor, served to emphasize the nightmarish qualities of the playing space.

The main playing area was bordered upstage, stage right and stage left, with level areas of varying heights. These areas were all designed for specific actions in the play. Upstage right an area 12 feet by 8 feet, at a height of 7 feet from the stage floor, was developed to function as the band area. The platform needed to be large enough and strong enough to hold several musicians and their instruments, including a baby grand piano. For this level there was no need for an on-stage entrance/exit. The upstage left area was designated as the "pope area". This area was 6 feet by 8 feet, and at 7 feet 9
inches from the stage floor, was the highest playing area. The area was to be large enough for the pope and her entourage during the climax of the play. The upstage center area was created as an altar used by the church to sacrifice/execute the leaders of the politically active Ravens and Flagellants. The area needed to have an onstage entrance and exit to facilitate movement to and from the level. Stairs were placed on the stage left side leading to the platform. The downstage right and down stage left areas each functioned as peripheral levels, to be used primarily during the large crowd scenes. These levels were faced with sculptured body parts repeating the De Staebler sculptures which dominated the stage floor.

Astride both sides of the proscenium arch were stylized versions of the Stephen DeStaebler sculptures. Stage left and stage right had three sculptures, each of varying heights, ranging from 5 feet 6 inches to 11 feet 6 inches. The pieces were sculpted from 2 inch high density bead foam, using a reciprocating saw, belt sander and texture paint. Their color helped frame the stage, and drew the audience's visual attention to the playing areas. The sculpture also functioned visually as a bridge to other elements outside the proscenium.
The entire playing area was dominated by a series of skeletal arches. These arches began at the stage floor, rose straight up 14 feet then began a smooth curve which terminated at the top of the proscenium. There were a total of six arches; two such units within the proscenium, two 10 feet upstage, and two, which curved into the house, placed five feet outside of the proscenium. The arches were intended to create the impression of an omnipresent church hovering over its domain. The arches were fabricated from one inch steel box tube, left its natural color. The onstage units were intended to be climbed and the arches within the proscenium used as vertical entrances and exits.

Upstage center was dominated by a large metal skeletal unit designed much like the arches. The unit resembled housing for a series of stained glass windows, bordered by large pillars. The unit terminated 27 feet from the stage floor. The windows' dominance served to enhance the symbol of the omnipresent church. The structure contained a rear projection screen, to be used primarily for the largest of the media projections, during the pope's sequence discussed in the last chapter. The screen filled the area immediately below the
curve of the arches to below the sightlines at the rear of the playing area. This area in conjunction with the arches promoted the aura of the omnipresent church encircling and imprisoning the people populating the world of the play.

The masking of the off stage areas utilized erosion cloth, a loosely woven net-like material made from jute. The decision to use erosion cloth came from the production team's desire not to deny the reality of Thurber Theatre. The extreme off stage areas were masked with traditional black legs and tabs, keeping the melee of backstage activity from completely stealing focus from the on stage action. Borders created from erosion cloth masked the lighting instruments slightly, so that the audience's attention was not trained on them. A secondary set of black borders were set above the erosion cloth. Upstage, behind the window unit a burlap cyclorama was hung. The burlap created a wonderfully textured cyclorama that accompanied the highly textured facings, flooring and masking.

The color palette of the production came forth after long discussions with the production team. The team used the recent surrealist film, The Navigator: An Odyssey Across Time.
as a visual reference for the color palette. The film takes place in a non-realistic, anachronistic world of nightmares, using the plague as an impetus for action. The non-realistic, nightmarish qualities are achieved with, among other things, a limited color palette. Full color was only used during scenes taking place in real time and place. Black and white with splashes of red were used otherwise. This specific palette was used in our production of Red Noses. Since the real time and place for the production were present day Thurber Theatre, no attempt was made to alter the theatre's color. A limited palette of black, white and red were employed to create the anachronistic, nightmarish world of the play.

The set was highly textured using a variety of finishing techniques. The floor and facings were filled with body sculptures made of two-part urethane foam. Erosion cloth and burlap, both very textural fabrics, were utilized as masking and cyclorama, respectively. The set was spattered with four shades of gray for textural vibrancy. The texture, in conjunction with the limited color palette, aided in creating a mere ominous world.
There were very few special effects. The effect of the pope seen through a closed circuit video monitor was a difficult illusion to achieve. The scene was filmed two weeks prior to the first technical rehearsal. The film was then sent overnight to be developed in Pontiac, Michigan. Once returned, the film was transferred to video cassette. Video cassette players were bought, a film projector and four video monitors were rented. The entire system was then installed in the theatre. The projector was fitted with a 1.4 mm lens and was placed 12 feet from the rear projection screen. Two video monitors were positioned 12 feet from the stage floor and attached to the arches outside of the proscenium. The remaining video monitors were placed in the house. Coaxial cable was run from the monitors, through the catwalk area, to the video cassette players positioned in the Thurber sound booth. The five images of the pope, four on video and one on film, were to be synchronized visually by the video operator. These images were intended to create the omnipresent power discussed in Chapter 3. The entire sequence had a playing time of approximately six minutes.
The remainder of the special effects were simple theatrical tricks that were used to initiate laughter. When Father Flote called for a sign from god, he was greeted by several juggling balls falling from the sky. The falling balls were achieved by loading them into a closed tube hung overhead, that was triggered from off stage. The balls subsequently came hurtling down, bouncing everywhere, only to be picked up by the Red Noses who then juggled them. When a message from the church was needed a scroll, fastened to a large white parachute floated down from the heavens. This was achieved by holding the parachute in a trigger mechanism that was released from an offstage position.

Creating the environment needed for Red Noses involved numerous, often contrasting, choices. Although the set was able to produce the nightmarish world filled with anachronisms it was the costumes, lighting and properties that created the comic contrast. These other design elements helped achieve a world both tragic and ridiculous. The scene design of Red Noses was an anachronistic creation of a nightmare world that emphasized the church’s power over it’s domain.
Chapter V
PRODUCTION JOURNAL

This chapter includes a discussion of the problem solving involved from the initial design drawings to the loading in of the production into Thurber Theatre.

The final design sketches for Red Noses were due in late November and were finished and approved on schedule. The completed design draftings and renderings were due at the end of the first week in December. After consulting with the technical director, this date was pushed back to accommodate both the scene designer and technical director's schedule. The design drawings were completed in the third week of December and approved by the Resident Scene designer at that time. During this time, no significant changes to the floor plan or design were made.

42
Two-part urethane foam, the proposed material to create the DeStaebler-like sculptures on the floor, was secured from the local van conversion business, AFC Coamco. During the early part of December experiments with the chemicals were conducted to attain the needed density and pliability. It was discovered that the foam adhered to everything on which we allowed it to react. The exceptions to this were wax and high density plastic. Molds of varying forms were created and tested using a variety of plastics. It was discovered that the foam had a great rate of variation depending on any number of variables. The type of plastic used, the amount of Part A or Part B, the time allowed the two parts to react and the amount of air surrounding the mixed parts all created different reactions. The final result was the decision to use molds created from styrene and coated with paste wax as a release agent. The ratio of parts was two parts A to one part B. This mixture created a foam that was soft enough to absorb impact and resilient enough to take the physical abuse associated with the production.
Construction began during the first week of January and continued through the opening of the show in the third week of February. Construction involved the building of more than ninety stud-walls to serve as supports for the rake and platforming. The turntable was the first unit to be built, followed by the main rake, the orchestra elevator areas and the level platform areas bordering the main rake. During this construction a small group of individuals were dedicated to the steel work, for the design. The metal work began with the upstage window unit and was followed by the onstage tower units. Among the last things to be built were the actual arched portions of the onstage skeletal metal units. The metal for this needed to be bent with a specialized machine not available at the University. Use of the needed machine was granted to us through the Columbus Awning Company. When the bending process was completed, the steel arcs were returned to the scene shop for assembly.

Once the raked floor and the multi-level orchestra elevator areas were in place securing the arches would be a difficult and dangerous task. The arches were fastened in place, by a small crew, two days prior, to the date set for load-
The fastening of the arches was a time consuming, tedious job. The two arches within the proscenium and the bases of the other four units were anchored prior to the main load-in day.

Within the appointed load-in day a majority of the orchestra elevator areas were in place and secured. The turntable was fastened together and attached to its base, which in turn was placed upon the castors secured to the stage floor. Once the turntable was in place, the main rake was begun. Beginning at the turntable, the supporting studwalls were fastened to the floor and secured to each other. Once all of the studwalls were in place, the plywood decking was attached. The peripheral levels were begun but not finished until the second day. This was also true of the water pool and runway.

Once the deck of the main rake, orchestra elevator levels and the peripheral levels was in place a layer of 1/8 inch cardboard was attached. On top of the cardboard a layer of 3/8 inch Celmar primed urethane was attached using the 3M Spray 72. The next application was a layer of cheesecloth adhered to the foam with a mixture of white glue and water. The decision to use white glue and water was discussed at length. Flex-Glue
would have been a better choice, but due to cost, availability 
and difficulty in shipping the cold sensitive liquid in the winter 
months, we were forced the use of the white glue mixture. The 
mixture was successful when used in the proper two parts glue 
to one part water ratio. At some point, during load-in the 
incorrect ratio was mixed and the cheese cloth failed to adhere 
to the urethane foam. This situation was corrected with the 
alapplication of the latex base paint.

The application of the facings was the next step. This 
process involved attaching poultry netting between the levels. 
Burlap was attached over the netting to complete the facings. 
The planned body parts texturing of the facings was 
eliminated. This decision was due to three factors; first a large 
amount of our supply of two-part urethane foam had already 
been depleted in the costume construction; second the technical 
director and scenic designer were unsure if any more of the 
chemical would be available or whether the money to purchase 
the chemicals could be spared; finally the amount of time left 
available for construction was quickly running out. The 
decision was made to secure the untextured burlap and achieve 
the illusion of body parts with the application of paint.
The failure of the two-part urethane process for the facings forced the scene designer and technical director to search for a process that would achieve the desired sculptural effects for the floor. Several processes were attempted before a successful one was found. The discovery was made that the chemical reaction needed to be enclosed on the bottom and sides, allowing the foam to react and build upon itself. A mold designed to take advantage of this knowledge was then designed. The outlines of the sculptures were cut out of 3/4 inch plywood. Two inch strips of styrene were attached to the plywood, creating a negative mold. The interiors of these molds were waxed. The molds were secured to the deck, using approximately forty pounds of weight. The ratio of the chemicals remained the same and the appropriate amount was poured into the molds and allowed to complete its reaction. The reaction time was approximately twenty minutes. The foam was then separated from the mold. The mold could then be re-waxed and the process could begin anew. Although this process worked well, the incline of the rake pulled the liquid to one side of the mold. Once the foam had hardened, it was
necessary to trim the excess away using an electric carving knife. The finished bodies were then treated with the same cheese cloth sand and glue cover.

Once the foam process had been completed, it was time to paint. The base paint was applied after an evening rehearsal. The process took only two hours, however, thirteen gallons of latex paint were needed to cover the surface area. As was expected, the foam absorbed the paint quickly. After the base coat had been applied, outlines of body parts were painted on the facings, and as supplements to the sculptured pieces on the floor. The next step involved spattering a series of three shades of gray and one of deep red on both the facings and the floor. This step helped to create a highly textured space. Highlights and shadows were then applied to the sculptured bodies. A final spatter was added in order to gradate the stage from the peripheral levels to the down center area.

The monolith-like sculptures that wrapped the proscenium stage right and left were the next scenic elements completed. Large wooden frames were built, and 2 inch high density bead foam was attached to their surface. Several different methods of sculpting the foam was tried before the
scene designer settled on using the reciprocating saw. This method worked very effectively. However, the large amount of vibration caused by the reciprocating saw loosened the foam from the support structure. Virtually all of the panels needed to be reglued after the sculpting process was completed. The six monoliths were sculpted and painted in one day.

During the week of technical rehearsals the film, video and slides were integrated into the production. After the first technical rehearsal had been completed, it was evident that the slides were not working as conceived. The images were much smaller and dimmer than had been anticipated. The scene designer, in consultation with the director, made the decision to eliminate the slides in favor of a color wash, created by the lighting designer. The film and video were major technical undertakings and failed to work during the early attempts. Synchronizing the video with the film became a large problem which was never completely overcome. A special lens was researched and rented for the film projection, it failed to create a 12 foot image on the rear projection screen. The result was a vastly undersized image. Various other technical problems became evident, and a discussion to eliminate the film ensued.
The decision was made by the scene designer to keep the filmed image. This decision was a result of the importance of the film to the overall design concept. Strong consideration was also given to the amount of time and money that had already been dedicated to the effect. When the video/film effect was not playing, the video monitors emitted a dark blue light, despite efforts to make them black out and therefore stole focus from the stage throughout the show. The much too small image of the pope and the poorly placed video screens failed to create an omnipresent, powerful figure intended. The entire scene was unintelligible, due to an unsuccessful effort to alter the voice of the pope. The scene was so filled with technical problems that it lost its power and became quite laughable. This entire situation could have been avoided with better planning.

The next step in the process was finishing of the altar facing. Three panels were cut. Two of the panels were painted to resemble red marble and one painted to resemble black marble. These panels were framed with beveled 2x4 painted black. Within each of these panels several 16 inch rubber skeletons were attached in varying poses. The predominately
white skeletons placed in the many configurations against the marble created a comic effect. The skeletons looked as if they were performing acrobatics. The entire effect had elements of comedy and tragedy and was a very nice addition to the set.

Throughout the entire process, the gathering and finishing of properties was an ongoing task. The list of properties was changed constantly. The real properties gathered for rehearsals took a large amount of abuse and were frequently broken. As much time was spent repairing as was spent finding or finishing the remaining properties. Had it not been for the support from faculty members Mark Shanda and Cynthia Stillings as well as efforts above and beyond the call of duty by properties crew chief Dana Deirson the properties may not have been completed.

The last scenic element to be finished was the trickling water pool. The water catch basin had been finished and usable for several days. The design called for the water to be pumped from the pool to a nozzle affixed behind the stage right monolith sculptures. It was hoped, that the water trickling out over the sculpture would create a dark molding wet feeling. Although the technical aspects of the effect were well thought
out and achieved, the overall effect went unused and unnoticed. It was impossible to see the running water through the limited amount of lighting in the area. The trickling water effect was conceived in haste by the scene designer and held little relevance to the overall design. The water pool was called for in the script, however, the effect could have been achieved with a simpler, more economical method. Overall, the trickling water pool was never used enough to justify the large amount of time, labor and money that were used to complete the effect.

The amount of labor available for the building process prior to the load-in made the days difficult after the load-in began. By the time the director and actors needed to be working on it the set was not as far along as the technical director and scene designer had hoped. Labor was difficult to get during the four weeks prior to the load-in date. The show preceding Red Noses drew more of the labor pool than expected, leaving little labor for this production. After the preceding production opened the labor pool was much more readily available. The consequences of the lack of an abundant labor pool resulted in many different problems.
There were several scenic elements eliminated or substituted due to lack of time. The gold curtain in the gold merchants scene was eliminated. A banner announcing "God's Clowns" was eliminated and another, less appropriate banner, was found in stock and substituted. The textured facings were eliminated. The sculpted bases of the arches outside of the proscenium were eliminated. Black scrim placed above the rear projection screen within the window arches was eliminated. Overall too many scenic elements were eliminated due to an insufficient labor pool. Had it not been for the incredible amount of work done by a small but dedicated labor group many more items would have been eliminated.

The set was completed several hours before the opening of the show. This did not present any noticeable hardships to the actors or technicians involved in the running of the show. The items vital to the actors needs were completed by first technical rehearsal. The elements that remained were primarily aesthetic and did not affect the performance. Considering the immensity of the set, the available labor pool, the budget considerations and other peripheral factors, all that could have been achieved, was achieved.
Chapter VI
Concluding Remarks

This chapter is a summary of the effectiveness of the design solutions. Artistic growth and fulfillment of production responsibilities will also be evaluated. Focus will be on the success and failure of the Red Noses scene design.

With the completion of The Ohio State University's production of Red Noses there were three major criteria for the success or failure of the scene design. First, was the Scene Designer able to properly visualize the production concept. Second, was the scene designer able to facilitate all the physical necessities of the set. Third, was the scene designer able to complete all the tasks on time.

The production concept was difficult to formulate and was even more difficult to visually interpret. The way in which the production team evaluated the script and completed the production concept greatly influenced the design concept.

54
Identifying elements of the church and the basis of it's power as the satirical targets of the production translated into much of the set design.

The choice was made to symbolically show the overwhelming power of the church, by dominating the stage with skeletal arches and the window unit. The arches and windows were not as effective as the Scene Designer had hoped. The arches were initially designed with a diagonal of one inch box tube placed in each square, throughout the towers. The elimination of the diagonals, due to monetary consideration, reduced the effective mass. The reduction of mass was the major contributor to the ineffectiveness of the arches.

The other symbols intended as contributing elements to the creation of the church were even less successful. The upstage center altar facing achieved the comic and tragic contrast discussed in Chapter 5. The panels did not achieve recognition as an altar facing. The panels were not polished enough to indicate the richness associated with an altar. The skeletons achieved the comic effect intended but stole from the overall desired effect. The film/video sequences intended to
reveal the power of the pope became laughable. The technical difficulties were never overcome. All the elements combined to create an unmistakable symbolic church-like atmosphere but failed to convey the amount power that was intended. Success, in this case, was mixed.

Creation of a nightmarish world of contrasts was much more successful. The color palette, sculptured and painted bodies on the floor and facings, the raked turntable, monolith sculptures, erosion cloth masking, skeletal arches and window unit all functioned together in creating the nightmare world. The bleakness of the grays were contrasted with the few flashes of red in both the set and the costumes. Action taking place on top of the sculptured and painted bodies showed a disregard for the dead and contributed to the non-realistic world of a nightmare. The raked turntable created an ever changing skewed world. The monolith sculptures, skeletal arches and window unit loomed over the actors and created a feeling of powerlessness. The combination of all these elements with the non-realistic lighting worked to create an effective sightmarish world.
There were many physical necessities for the set to fulfill. The movement and acrobatics dictated a need for a large, flat padded floor. This was accomplished quite effectively with the main rake and floor treatment. The myriad of entrances and exits desired by the production team were placed effectively throughout the set. The pace of the play was facilitated with the minimal scene changes and the use of the turntable as the stage for the play-within-the-play.

The water pool that was worked into the floor plan, however, it was not as successful as the other elements. The pool necessitated that the actors be blocked away from the area, to maintain the element of surprise when the actor fell into the pool. Not using this area brought about an imbalance in the use of space. The imbalance was quite noticeable in the crowd scenes. This could have been overcome by making the pool smaller and placing it even farther off-stage or placing it very far upstage, in a space that would otherwise go unused. Overall the physical necessity's of the production were met.

The final criteria for self-evaluation was the matter of time-management. The use of time and the ability to finish projects on time has long been identified as one of the scene
designers largest problems. During the design process time management was not a problem. The design drawings were not completed by the original deadline. The date of completion was changed with the approval of the Technical Director. A new date was never set, and the drawings were completed later than both the Technical Director, and Resident Scene Designer had expected. The lateness of the drawings caused a ripple effect. The total budget could not be completed until building had already begun. Technical drawings were later than expected, and therefore, material lists were incomplete. A full recovery from the late design drawings was never made. Each step in the process was held back, because the one before it had also been late.

Once the building process had begun, it became evident that the labor force would not be as large as expected. This realization, coupled with the late design drawings caused the production to begin slower than hoped. The Scene Designer and the Technical Director worked to complete each step of the process on time. This was not always accomplished. However, the majority of the self-imposed deadlines were met. Unforeseen problems contributed to those deadlines not met.
Properties were a major element of the production. The scene designer was also responsible for the collection, building and finishing of the properties. The list of properties was quite long and very specialized. Virtually every property would be used in a very physical manner, including many which had to be juggled. This large amount of abuse dictated a need for resilient properties that often had to be weighted correctly for juggling. Therefore, the properties that could be purchased, often had to be altered in some way before they could be used. Breakage was also a major problem that caused many properties to be replaced, on a daily basis.

The improvisational style of the director was responsible for a great number of changes to an already very large list of properties. The alterations, physical pounding, changes and large properties list, in combination with the scene designer's other duties, made completion of properties a difficult task. Deadlines were missed, because of the amount of changes made in the list. Despite these problems, the properties should have been completed earlier. The problems presented should have been foreseen, and solutions obtained before the difficulties were out of hand. In a physical show, the actors must be
comfortable with the properties. With changes being made up until opening night, this became impossible. However, time management was not the problem. The problem was the lack of labor management. It is difficult to say whether certain tasks could have been completed by someone other than the Scene Designer. However, the attempt should have been made to delegate the labor force to the tasks easiest to complete. Although the properties were completed by the opening of the show, to the satisfaction of the Scene Designer and Director, the production would have been better served with an earlier completion of properties.

Scenic elements, that needed to be completed by the Scene Designer, were all completed on time. The set was painted, monoliths carved, and the altar panel completed on schedule. However, there were elements of the design that were eliminated, due to lack of time. These elements were discussed at length in Chapter 5. Time management was only a small factor in the elimination of these elements. The unexpectedly small labor force was the largest factor in these problems.
There were many contributing factors to the small successes and failures of the scenic design. However, overall evaluation of the design is based on a successful interpretation of the production concept. The interpretation chosen satisfied all the criteria set forth by the production team. The Director was particularly pleased with the design. It is these factors that allow the success of the scenic design. There were elements that could have achieved greater effectiveness. The film/video being the greatest example. However, in an overall sense the design was effective.

The collaboration of the production team, in all the elements of the production design was a unique experience, and the one that reaped the greatest amount of benefits for the scene designer. No decision was made final until every unit of the production team had seen and discussed the possibilities. This collaboration was the reason for the great unity in the production design. Constant contact with every member of the process allowed for the improvisational methods employed to be as effective as possible, within a system so unaccustomed to these methods. The trust and communication of the production team was responsible for the overall success of the design.
Artistic growth was achieved throughout the process. The highly collaborative design process was a unique one to the scene designer. Working within this type of structure allowed a freedom that had not existed before. That freedom was the impetus to a highly stylized, innovative, non-realistic production. The production was so different from any other within The Ohio State University that many people had a difficult time accepting its style. The lack of trust afforded the style ran rampant throughout the actors and certain faculty. This lack of trust took a great toll on the overall production. It is indeed sad that in an art form such as theatre, so few people are willing to take artistic chances. The production/design team was able to trust each other and the concept. This trust achieved a successful, unified production design.

The many successes and failures of the production contributed to the great growth achieved by the scene designer, as a result of this production. A communication process with the director was developed, and will be used extensively in the future. This communication process led to many discoveries along the way. The scene designer has regained a certain confidence that had been lost in the last few
years. The growth achieved, the confidence regained and the knowledge that there are places where theatre is still treated as a changing art form, are the three most important learning experiences of this thesis production.

Despite problems the set was a success. The effects achieved through careful construction of, "the-little-old-lady" and the "cliff", which the production team pushed her off, reaped many artistic benefits. The set was able to convey the production concept in a strongly symbolic way forcing the audience member to experience the production in an entirely different way, than usually done at The Ohio State University. This was all achieved while still being a friendly acting space. Artistically, the scene designer will strive for better results the next chance he receives, but for now this production design was his strongest effort.

In retrospect it is important to recognize the commitment of a few individuals. Without their dedication to the production it is doubtful that the quality and success achieved would have been possible. The immense amount of welding probably would not have been completed so early, had Christopher J. Nappi and Bradley Powers not committed so
much time to the project. Properties would most certainly not have been completed without the help of Mark Shanda, Cynthia Stillings and Dana Dierson. Finally, none of this production would have been possible without the tireless, even tempered, committed Technical Director, James Knapp. The incredible amount of hours worked, and the immense support provided, kept both the scene design and scene designer on track. Mr. Knapp was able to accomplish a high quality product, despite a low labor pool, and continuing monetary problems. The scene designer wishes to thank each of these people.
APPENDICES
Figure 2. Second Thumbnail Sketch
Plate I. Photograph of Set Rendering
Plate II. Set Photograph - First Meeting With Pope
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